

PUs in James Cameron's Titanic: Classification and Analysis

Donadić, Karla

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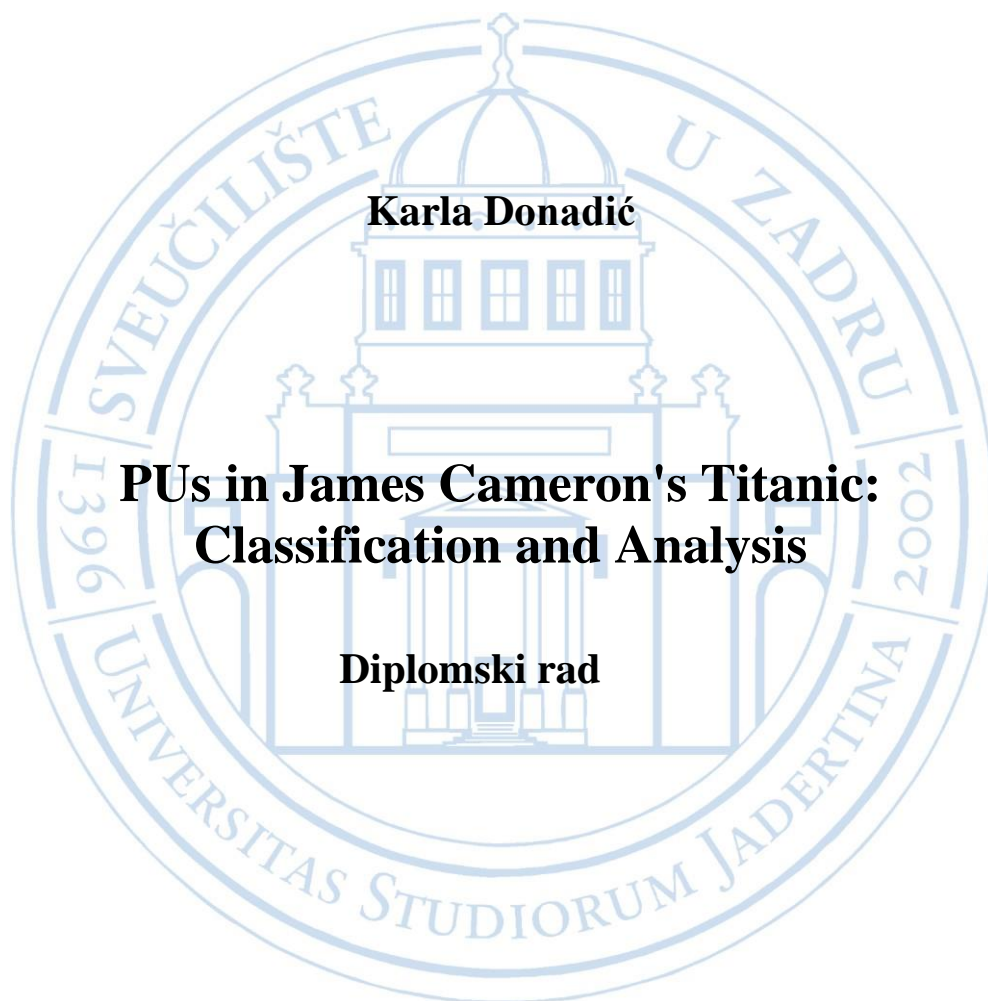
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Odjel za anglistiku

Sveučilišni diplomski studij Anglistike; smjer: znanstveni



Karla Donadić

**POs in James Cameron's Titanic:
Classification and Analysis**

Diplomski rad

Zadar, 2023.

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(dvopredmetni)

PUs in James Cameron's Titanic: Classification and Analysis

Diplomski rad

Student/ica:

Karla Donadić

Mentor/ica:

Prof. dr. sc. Ivo Fabijanić

Zadar, 2023.



Izjava o akademskoj čestitosti

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Zadar, 11. kolovoza 2023.

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Introduction

Phraseology is a linguistic discipline focused primarily on phrasemes, phraseological units, and different multi-word expressions such as sayings and proverbs. The linguistic discipline of phraseology is in fact the narrow field of work for this master's thesis, as the main focus of the thesis is the extraction, classification, and analysis of phraseological units (PUs) found in James Cameron's film *Titanic*. Considering the fact that the vocabulary of a language is subjected to constant changes, especially over a longer period of time, it is important to acknowledge and understand these changes that help understand the history of a language community, as well as its culture. However, phraseological units can sometimes be quite problematic due to their unpredictable meanings and specific connotations.

The main focus of this master's thesis is the classification and analysis of the phraseological units found in James Cameron's film *Titanic*. The process of analysis entails definitions of the extracted phraseological units provided by two lexicographic sources, the Longman Dictionary of Contemporary English and the Merriam-Webster Dictionary, on the basis of which a comparison between the found phraseological units is made. For the research to succeed, it is important to provide theoretical background. Main source used for the explanation of the concept of phraseology is Sabine Fiedler's *English Phraseology: A Coursebook* (2007), containing information on important characteristics of phraseological units, as well as their classification into three distinct and wide categories: conventional PUs, special types of PUs, and PUs with special elements. Along with these, there are also inevitable subdivisions of each category that are later discussed in more detail.

Considering the fact that there are many structures in the English language whose meanings do not necessarily derive from the meanings of their individual parts, this thesis,

except for the exhaustive classification procedure, also includes the use of the Longman Dictionary of Contemporary English and the Merriam-Webster Dictionary that enable the comparison of the definitions of the extracted PUs, i.e., their similarities and differences in the results of the research (**8. Results of the Research**). However, as it can be seen later in the thesis, there are some PUs for which one of the two dictionaries sometimes does not offer a definition, and some for which neither of the two chosen dictionaries have appropriate definitions. Therefore, in cases where the chosen lexicographic sources lack suitable definitions, the same are provided by the author, while some are provided by Wiktionary or the Collins Dictionary.

Generally, it can be said that this thesis consists of two main parts: theoretical part providing information on the wide concept of phraseology and phraseological units, and the research consisting of the application of that theory in the classification of the phraseological units found in the film *Titanic*, and their analyses, i.e., their definitions, provided by the Longman Dictionary of Contemporary English and the Merriam-Webster Dictionary. Lastly, the thesis contains a section where the overall results of the research are gathered and summarized, as well as the conclusion stating most important facts.

1. The Aim of the Research

The aim of the research is to analyse the meanings of the phraseological units in the film *Titanic* and to compare their meanings that are provided by the Longman Dictionary of Contemporary English and the Merriam-Webster Dictionary. Classification of the phraseological units precedes their analysis and is based on the classification proposed by Sabine Fiedler in *English Phraseology: A Coursebook* (2007).

2. The Research Methodology

Classification and analysis that have been mentioned in the previous subsection create the basis for the relevant questions regarding this thesis: what phraseological units are present in the film *Titanic*, which category and subcategory they belong to, how they are defined, and what the similarities and differences are between the provided definitions of the phraseological units. To answer these questions, it was first necessary to establish whether this film was the right choice for finding enough phraseological units needed to conduct this research. Considering its plot, it was easier for me to focus on finding enough phraseological units while reading the script than rewatching the film, which is why I have chosen to use its script as the source and not the film itself. After reading the script several times it was evident there would be enough phraseological units to extract, classify and analyse.

The next step was to determine which online lexicographic sources to use for the purpose of defining those PUs. Considering the fact that in my five years of English studies I had regularly been using different online dictionaries for the purpose of learning new expressions and expanding my vocabulary, I chose the Merriam-Webster Dictionary and the Longman Dictionary.

Also, it was necessary to determine the source that would be used for the theoretical part of the thesis, the part preceding the research as it is important to first explain the topic itself, in this case phraseology, phraseological units, their characteristics, and classification. As it has been already mentioned in the previous subsections, the source used is Sabine Fiedler's *English Phraseology: A Coursebook* (2007), as her classification of the PUs is quite clear and can be applied to other languages, as well.

Out of the 79 phraseological units extracted from the film in total, 64 have been found in at least one of the two dictionaries. Out of those 64 PUs, 6 were not found in the Merriam-Webster Dictionary and 9 were not found in the Longman Dictionary of Contemporary English. Extracted PUs are put in suitable categories and each category is presented in the form of a subsection. In each subsection is first a brief theoretical revision of the type of PU it concerns, followed by a table with PUs belonging to that category. In the tables is first only the extracted phraseological unit, followed by references, and lastly their definitions. Following each table there is a brief descriptive analysis of the information in the table and elaboration of the visible similarities and/or differences between provided definitions. After the analysis of the last category, there is a section concerning research results where all relevant pieces of information from the previous subsections are gathered and elaborated in detail, with appropriate conclusions deduced from the relevant data.

3. Phraseology and Phraseological Units

Phraseology is a field of study investigating phraseological units in terms of their structure, meaning and use. Besides having strong roots in linguistic traditions of Russia and Eastern Europe, the American linguistic tradition also recently acknowledged it as a field of study (Omazić 2). Moreover, as it is mentioned by Juknevičienė (7), the term *phraseology* refers to an arrangement of certain words and expressions, a particular choice of language and terminology that is characteristic for perhaps a writer's style of expression, work, place, subject, etc. It also refers to the use of those phrases that are used in speech, as well as a handbook or a collection of certain phrases and/or idioms of a particular language.

The most important term and the actual subject of phraseology is the phraseological unit (PU). PUs make the *phrasicon*, which is an inventory or the block of phrases and idioms (Fiedler 15). Askarjanovna (1) mentions that the most significant features of phraseological units are their ready-made and stable constructions, meanings that are transferred or idiomatic, their colourful expressive, and stylistic markedness. Beshaj (1) points out that special attention should be given to style, as its relation to phraseology is very important; it has a crucial role in the analysis of PUs in discourse, but also in determining the role that PUs have in the construction of meaning according to the text's genre. Taking in mind their previously mentioned important features, phraseological units can be defined as word-groups that are stable and have their meanings fully or partially transferred (Robo 2). As Nacisone (35) adds, this definition is optimal for the process of theoretical analysis and that of practical identification.

What is more, it can be said that the borders of phraseology are quite "fuzzy", which is why it is often described as an interdisciplinary field, as the approaches and the research

questions it entails draw upon categories and principles found in many other areas of linguistics. The most evident is the relationship of phraseology and semantics, syntax, morphology, and discourse, but it also contains certain areas that can be linked to psycholinguistics and phonology. As a result of this interdisciplinary character, phraseological research can often resort to other linguistic disciplines, i.e., to terminology that originates in them (Juknevičienė 13).

The previously mentioned is supported by Savin (1), who points out that even though phraseology is closely related to other linguistic disciplines, it is on the other hand often considered as autonomous, having its own object, along with different investigation methods. As it is pointed out by Gofurova (3), A.V. Kunin was the first to propose the existence of phraseology as a linguistic discipline on its own. Therefore, because of the autonomy of this discipline, its object of research entails phraseological units that can be found in one or several languages (Savin 1). Furthermore, Savin (2) also indicates the importance of differentiating phraseological units and combinations of free words; however, even though the difference derives from the syntactic stability of a PU, due to being used frequently, it is possible for a free word combination to become a PU, and eventually a compound word.

3.1. Polylexemic structure

Phraseological units are polylexemic items, meaning that they are constructed of two or more independent words. Polylexemic structure of a PU can be noticed in a situation when a certain word group is made of multiple and individually written words. However, it seems that this characteristic of a PU is rather controversial, as choosing the orthographic structure, i.e., size, for the separation of phraseological units from those that are not phraseological seems questionable. The use of language can often contradict the previously said. This is, for instance, visible in the transformation of a phraseological word group into a compound: *to pull the plug*

-- *plug-puller* (Fiedler 18). Nevertheless, it is important to separate phraseological units from compounds, expressions that share the characteristics of connotative content and idiomaticity with PUs, but do not seem to belong in the phrasicon. Many phraseology researchers see the word group as the PU's lower limit, since compounds entail word-formation. When it comes to the upper limit, phraseological units can be sentences such as proverbs or quotations (Fiedler 18).

3.2. Stability

Another important characteristic of a PU is its stability, which ultimately distinguishes it from random word combinations. Stability means that it possesses stable syntactic and semantic structure. The possibility of a PU changing its meaning over a long period of time is small, non-existent even. When it comes to its structure, there are substitution tests that prove a unit's syntactic stability. However, there are cases when PUs can in fact be variable, which is why this characteristic is referred to as relative stability. This can refer to different determiners, prepositions, etc., e.g., *(as) dry as a bone*, singular or plural of the constituents, e.g., *down the tube(s)*, or the variation of the lexical constituents, e.g., *a rotten apple/a bad apple*. There are also cases where the variation entails both lexical and grammatical elements, e.g., *to put one's finger to one's lips* or *to lay one's finger on one's lips* (Fiedler 20).

3.3. Lexicalization

Lexicalization as a characteristic of a phraseological unit refers to the fact that a PU is kept in a language community's collective memory. Moreover, this feature is closely connected to its stability. Since it is ready-made and fixed as a unit, a PU is considered as part of a certain language. Language users memorize sentences and phraseological word groups as a whole, i.e., holistically. Therefore, instead of being produced as words in random sequences, they are only reproduced (Fielder 21).

Lexicalization of a PU entails a nonce formation; a coinage of a new expression when there is an immediate need to find a word that best suits a particular situation. This coinage then catches on, as other speakers start slowly using it, and eventually becomes a lexeme. After the process of lexicalization, the word permanently becomes part of a speaker's mental lexicon, and can often adopt idiosyncratic meanings, as well as a specialist function (Fiedler 21).

However, it is important to mention that lexicalization being closely linked with an expression's common usage and currency does not necessarily mean that PUs are frequent. Moreover, in a dictionary, the process of lexicalization does not always mean codification. Since new expressions constantly enrich a language, PUs can originate in different aspects of social life, such as entertainment or politics, where some of them stay in a language permanently, while others eventually disappear or are disused (Fiedler 21).

3.4. Idiomaticity

Idiomaticity is a term referring to a situation when the meaning of an expression does not derive from the meanings of its individual parts. It affects language flexibility and functioning and guarantees the expansion of expressive possibilities of a language. For example, *to pull one's leg* -- *to tease somebody* (Fiedler 22).

Moreover, since it can be graded, idiomaticity can be explained with a scale. At one end there are real idioms, or expressions that are fully opaque. PUs at the other end are completely transparent and are part of the phrasicon due to being stable, polylexemic, and lexicalized. These degrees of idiomaticity can be described with three subclasses of idioms: pure idioms, semi-idioms, and literal idioms, or with a diagram consisting of three parts: a centre, a periphery, as well as a transition area (Fiedler 23).

3.5. Connotations

Phraseological units can often be used to emphasize the speaker's or the writer's intention which results in a speech or a text being more expressive. PUs entail multiple functions and evaluate people or events, attract attention, organize texts, or illustrate facts. Moreover, they can serve to promote solidarity when it comes to the reader or the listener, or to calm people down and evoke humour. This can be best recognized when phraseological uses are compared with non-phraseological ones. For example, using a term *to not care two hoots* is more expressive than the expression *to not care at all*; *take the bull by the horns* is more expressive than *act boldly and without delay* (Fiedler 24).

Even though the substitution of the former expression with the latter results in equivalent propositions, one can argue that there are losses when it comes to their connotations. The PU as the former of the two expressions simply expresses additional meanings through its intensifying function. What is more, connotations can be divided into stylistic and expressive. The former entails communicative situations and the relationship between the speaker and the hearer. Here, PUs go from formal to informal, and the space between these limits entails the following usage labels: literary: *a land of milk and honey*, archaic: *the race is to the swift*, foreign: *coup de grâces*, colloquial: *one too many*, slang: *to shit bricks*, and vulgar: *fuck all* (Fielder 25).

The latter, expressive connotations, provide additional information about a subjective attitude of a speaker when it comes to some person or situation. PUs are used in order to show frustration or anger, to say an insult, to acknowledge something unpleasant in a way that is mitigated or indirect, or to entertain the listener. Therefore, they can be marked as derogatory: *to have a bun in the oven*, euphemistic: *to breathe one's last*, or humorous (Fielder 25).

3.6. Transformational deficiencies

Syntactic behaviour of phraseological units can be characterized with certain transformational defects. This would mean that idioms do not easily succumb to syntactic transformations, as for example passivization, *the model was photographed*, and topicalization, *it was the hat she bought* (Fielder 26).

3.7. Other types of anomalies

Besides the previously mentioned transformational defectiveness, with regard to phraseological units Fielder also points out grammatical ill-formedness, referring to anomalous character of PUs that can derive from language history, as well as the language community development. Moreover, Fielder also mentions the absence of the definite article when it comes to singular countable nouns, e.g., *from scratch*, *for sale*, *head over heels*. Lastly, some phraseological units contain fossilized constituents, dating from early periods of the English language history that are nowadays obsolete, such as *to and fro*, *short shrift* (27-89).

4. Classification of PUs

4.1. Makkai (1972), Gläser (1986) and Roos (2001) typologies

As it has been previously mentioned, the classification of PUs in this master's thesis is based on the one presented in Sabine Fiedler's *English Phraseology: A Coursebook* (2007). Classifications Fiedler used are the ones by Makkai (1972), Gläser (1986) and Roos (2001) and are based both on functional and structural criteria.

According to Makkai (cited in Fiedler 35), there are two kinds of idioms, the ones of encoding and decoding, where the former ones represent phraseological peculiarities that do not result in ambiguity, and the latter ones are real, semantic idioms (e.g., *red herring*). What is more, idioms of decoding are further subdivided into sememic and lexemic idioms. The former represents polylexemic constructions which express requests, warnings, evaluations, etc. and that exist in nine types: first base idioms (*to 1st base*), institutionalised politeness idioms (e.g., *may I...*), institutionalised detachment and indirectness idioms (e.g., *it appears/seems that...*), proposal idioms in forms of questions (e.g., *why don't you...?*), institutionalised greetings idioms (e.g., *so long*), proverbial idioms entailing a 'moral' (e.g., *when in Rome, do as the Romans*), idioms as familiar quotations (e.g., *bullets have no chivalry*), idiomaticity in the form of institutionalised understatements (e.g., *not my cup of tea I am not crazy about it*), and lastly idiomaticity as part of institutionalised hyperbole (e.g., *to lift a finger*), (Fiedler, 36).

The latter entail six distinct types: phrasal verb idioms (e.g., *to take off*), tournure idioms (e.g., *to miss the boat*), irreversible binomial idioms (e.g., *far and away*), phrasal compound idioms (e.g., *hot dog*), incorporating verb idioms (e.g., *to eavesdrop*), and lastly pseudo-idioms (e.g., *tit for tat*), (Fiedler 35-36).

Gläser (cited in Fiedler 37) points out a subdivision into nominations (word-like phraseological units) and propositions (sentence-like phraseological units). The group of nominations is made of idioms and restricted collocations. Propositions can further be divided into partial and complete ones. The former entail proverbial sayings (e.g., *you can lead a horse to water, but you can't make him drink*), fragments of proverbs (e.g., *a silver lining*), allusions and fragments of quotations (e.g., *Achilles' heel*), irreversible binomials (e.g., *fair and square*), as well as stereotyped comparisons (e.g., *as old as time*).

The latter include proverbs (e.g., *honesty is the best policy*), winged words and quotations (e.g., *the love of money is the root of all evil*), commonplaces (e.g., *you never know*), slogans (e.g., *just do it*), commandments and maxims (e.g., *you shall not steal*), as well as routine formulae (e.g., *how d'ye do*), (Gläser cited in Fiedler 37).

Lastly, Roos (cited in Fiedler 38) makes a distinction between semantically and pragmatically defined idioms. Idioms defined semantically are metaphorical idioms (e.g., *keep a stiff upper lip*), unilateral idioms (e.g., *white lie*), idiomatic expressions with specialized meanings (e.g., *to be with child*), and lastly idioms that do not have literal counterparts (e.g., *to and fro*), as well as those ill-formed in terms of syntax (e.g., *to go places*).

Idioms defined pragmatically are characterised by the role they have in discourse. They are divided into social formulae (e.g., *you're welcome*), gambits, (e.g., *I have something to add to that*), and expressive formulae (e.g., *what the hell*), (Roos cited in Fielder 39).

4.2. PUs and their conventional types

4.2.1. Phraseological nominations

As pointed out by Fiedler (39), the term 'phraseological nominations' refers to word equivalents that share their nominative function. They can denote people, objects, relations,

processes, and states. Their classification is done with regard to word classes: nouns (e.g., *hot dog*, *supply and demand*), adjectives (e.g., *bored to death*), verbs (e.g., *pay through the nose*), adverbs (e.g., *behind the scenes*).

4.2.2. (Irreversible) binomials

Binomials entail a sequence of two words that both pertain to one form-class, that are located on the same level of syntactic hierarchy and are ordinarily connected by a kind of lexical link. These lexical links can be conjunctions such as *and*, *or*, *but*, or certain prepositions. Moreover, identical words can also be the conjoined pairs. What can also be found are ‘trinomials’ (e.g., *lock, stock, and barrel*). What is important to mention with regard to binomials is their fixed order, hence the adjective ‘irreversible’ associated with them (Fiedler 42).

4.2.3. Stereotyped comparisons

As well as the previously mentioned binomials, stereotyped comparisons are also known as being fixed and conditioned. There are two possible types. The first one is (*as*) combined with an adjective, *as*, and a noun phrase, in that particular order (e.g., *as old as time*; *(as) clear as day*). The second one is (*verb*) combined with *like* and a noun phrase, in the exact order (e.g., *eat like a horse*), (Fiedler 44).

4.2.4. Proverbs

Proverbs are brief and well-known sentences expressing some shared experience, general truth, moral principle, or a piece of advice. The knowledge of different proverbs and sayings results in better understanding of the language, but also in a more successful perception of people, their mindset and character, as they can reflect peoples’ experiences and ideas (Umirzakova 1). Their form is easy to memorize, as they are mostly metaphorical (e.g., *all that glitters is not gold*). Moreover, even though majority of proverbs come in the form of simple

sentences, such as the one above, as well as complex ones, they can also appear as elliptic constructions that do not contain a finite verb. For example, *waste not, want not* (Fiedler 45).

4.2.5. Winged words

This type of a phraseological unit is interesting as it can be traced back to a certain historical source or an author. The category incorporates catchphrases, sententious remarks, slogans, and quotations. The most famous example for the extraction of the previously mentioned terms is the Bible, as its influence on the English language has always been immense (Fiedler 47).

4.2.6. Routine formulae

Routine formulae are ready-made constructions used for recurrent situations. They are also known as pragmatic, as well as functional idioms. Some examples of routine formulae are *last, but not least; what do you know!* They can be grouped with regard to the function they have, along with the type of the social situation that requires them. There are different suggestions of their subdivision; gambits, social formulae, and expressive formulae (Roos cited in Fiedler 50), while Gläser (cited in Fiedler 50) divides them into greetings, leave-taking formulae, commiserations and congratulations, inquires, encouragements, apologies, replies, warnings, and lastly rhetorical formulae.

4.3. PUs and their special types

4.3.1. Paraphrasal verbs

This particular type of phraseological units contains a transitive verb, as well as a noun phrase. The meaning of the transitive verb has a wide range, while the semantic weight is carried by the noun phrase. There are two distinguished types of paraphrasal verbs – those belonging to a broad category, and those belonging to a narrow one. The latter refers to those verbs whose root is the same as that of a noun, in which case simple verbs appear as synonyms.

For example, *to have a fight – to fight*. These verbs are considered paraphrasal because they restate the synonymous verb's meaning, i.e., they paraphrase (Fiedler 51).

4.3.2. Collocations

Collocations can best be defined as predictable combinations of words, i.e., the term refers to a certain word's company. For example, one is more likely to say that the *tea* is *strong*, rather than *heavy* (Fiedler 52). Cowie (191) makes a distinction between free and restricted collocations. The former entail combinations of words in which one word is combined with lexical items of extensive and diversified range, and which are interpreted in the literal sense, while the latter contain one element which is used in a figurative or specialised sense. An example of a free collocation is *blow a trumpet*, and of a restricted one *blow a fuse* (Fiedler 53).

4.3.3. Rhyming slang

Rhyming slang is a combination of two words that are used to paraphrase a certain concept, and the second one rhymes with the original word that is meant (e.g., *trouble and strife* is a rhyming slang for the concept of *wife*). Moreover, what makes rhyming slang interesting is the possible omission of the element in the new phrase that rhymes with the word actually meant, e.g., *a butcher's hook - a butcher's* (Fiedler 54). What is important to mention about rhyming slang is the fact that it can be quite difficult to understand for the non-native speakers of English, as it is most known as a characteristic of Cockney language in East End of London (Fiedler 54).

4.3.4. Wellerisms

A wellerism can be described as a sentence-like phraseological unit that is recognizable for its triadic structure. Three elements are crucial in the construction of a wellerism: a statement that can be a word, sentence, or a word group (most likely figurative expressions or

proverbs), proper identification of the person speaking, and a phrase used for the purpose of putting the initial statement into a situation that is unexpected and unpredictable. One example of a wellerism can be black humour, e.g., “*I see*”, *said a blind man* (Fiedler 54).

4.4. Phraseological Units Containing Special Elements

The last category in the classification of phraseological units refers to those PUs that contain some special elements. Even though the description of these types of PUs can be quite exhaustive, this subsection only covers most important examples of PUs that contain colour terms, body parts, and proper names.

PUs that contain colour terms are valuable for connecting culture and language. Some of the most known examples include *to wave a white flag* ‘to admit defeat’ or *to show a white feather* ‘to reveal a person’s fear’ (Fiedler 56)

PUs that denote body parts are very productive, as they belong to a field of phraseology focused primarily on human features. Moreover, figurative meanings of these PUs can easily be understood. For example, *to hang one’s head*; *to raise eyebrows* (Fiedler 57-58).

PUs that contain proper names represent a bit more complicated subgroup than the previously mentioned ones, as they are deeply connected with a cultural tradition of a certain language community and require the use of a historical dictionary. For example, *to cross the Rubicon* means to make an unchangeable decision and deal with the consequences. There are many examples concerning this type of PUs, but some of the most common ones include Greek mythology, along with ancient literature, e.g., *a Trojan horse*; *Achilles’ heel*; *Herculean task* (Fiedler 59-60).

5. About Titanic

The inspiration for this master's thesis is the film *Titanic*, script of which is analysed for the purpose of the analysis of phraseological units presented in the upcoming sections. *Titanic* was directed, written, and produced by James Cameron in 1987 and is one of the most significant romance and disaster films of all time, based on a true story.

Besides the story of the catastrophic shipwreck, it tells the story of forbidden love between Rose and Jack, who come from completely different worlds and financial backgrounds but eventually overcome their obstacles and fall in love. Because of these two parallel plots, the film is full of interesting phraseological units, such as idioms and proverbs that perfectly suit every situation in which they are used. It is important to mention that, even though some of these phraseological units are difficult to understand on their own, they are completely understandable and comprehensible in the film itself because of the context that serves as their explanation.

As I mentioned in the beginning of this chapter, I have chosen to use *Titanic's* script for the analysis of the phraseological units and not the film itself, simply because I found it easier to concentrate while reading the script than rewatching the film and pausing every time I recognized a specific phraseological unit.

6. Corpus and lexicographic sources

Different phraseological units extracted from *Titanic*'s script make the corpus that is necessary for the classification and analysis that take place in some of the following chapters of this master's thesis. The classification of the extracted phraseological units is based on the theoretical part of the thesis and is done as proposed by Fiedler (2007), while their meanings are provided using the Longman Dictionary of Contemporary English and Merriam-Webster Dictionary, that also show if the definitions they offer differ from one another or are perhaps similar with little to no difference.

As it has been mentioned in the introductory part of this master's thesis, there were some phraseological units for which one of the two dictionaries did not offer a suitable definition, and those for which neither gave any definitions. In these situations, the meanings were provided by either the Collins Dictionary or Wiktionary, as they proved to be more familiar with certain expressions than the initially chosen lexicographic sources.

In the table below is the corpus that contains PUs found in the script. In the table is first marked the scene from which a PU is extracted, followed by a name of the person who said the sentence containing the PU, with the PU put in bold letters.

Table 1. Phraseological Units found in *Titanic*

EXT. / INT. MIR ONE AND TWO	Bodine: "You are so full of shit , boss."
14 EXT. STERN OF DECK OF KELDYSH - DAY	Lovett: " How it's going? It's going like a first day in prison , whattaya think?!"
16 INSERT	Lovett: "It's the Mount Everest of shipwrecks ."
18 EXT. KELDYSH DECK - NIGHT	Lovett: "Bobby, we're launching. See these submersibles here, going in the water? Take a message ."

19 INT. LAB DECK / KELDYSH - NIGHT	Buell: “No, trust me, you want to take this call. ” Lovett: “This is Brock Lovett. What can I do for you, Mrs...? ” Lovett: “Alright. You have my attention, Rose. ”
24 INT. LAB DECK, PRESERVATION AREA	Rose: “It is me, dear. Wasn’t I a hot number? ”
29 INT, IMAGING SHACK / KELDYSH	Bodine: “The stern implodes as it sinks, from the pressure, and rips apart from the force of the current as it falls, landing like a big pile of junk. ”
34 EXT. SOUTHAMPTON DOCK - DAY	Cal: “ I put my faith in you, good sir.” Porter: “Yes, sir. My pleasure, sir.” Rose: “ I felt like black. ” Cal: “Here I’ve pulled every string I could to book us on the grandest ship in history, in her most luxurious suites...and you act as if you’re going to your execution.”
36 EXT. SOUTHAMPTON DOCKS / TITANIC - DAY	Jack: “Sorry boys. Three of a kind and a pair. I’m high and you’re dry... ” Jack: “We’re ridin’ in high style now!”
41 EXT. AFT WELL DECK / POOP DECK - DAY	Jack: “ Goodbye! Goodbye! ”
46 INT. SUITE B-52-56- DAY	Cal: “He’ll never amount to a thing, trust me.”
52 INT. / EXT. TITANIC – SERIES OF SCENES - DAY	Captain Smith: “Take her to sea Mister Murdoch. Let’s stretch her legs. ” Captain Smith: “She’s got a bone in her teeth now, eh, Mr. Murdoch.”
59 INT. PALM COURT RESTAURANT - DAY	Molly: “ She’s a pistol, Cal.”
60 EXT. POOP DECK / AFTER DECKS - DAY	Tommy: “That’s typical. First class dogs come down here to take a shit. ” Tommy: “Forget it, boyo. You’d as like have angels fly out o’ yer arse as get next to the likes o’ her.”
65 EXT. POOP DECK – NIGHT	Jack: “I guess I’m kinda hoping you’ll come back over the rail and get me off the hook here.” Rose: “ Pleased to meet you, Mr. Dawson.”
66 EXT. POOP DECK - NIGHT	Jack: “Sure. Count me in. ”
67 INT. ROSE’S BEDROOM - NIGHT	Cal: “ Open your heart to me, Rose.”
69 EXT. LAUNCH AREA / KELDYSH DECK – DAY	Brock: “Bobby, buy me time. ” Buell: “ The hand is on the plug. It’s starting to pull. ” Brock: “Look, I’m running out of time. ” Lovett: “Maybe she wants to make peace with the past.”
72 INT. THIRD CLASS GENERAL ROOM	Rose: “ Hello, Jack.”

73 EXT. BOAT DECK – DAY	Jack: “ You’re welcome. Rose.” Jack: “Besides, they’re not worth a damn anyway. ”
74 INT. RECEPTION ROOM / D-DECK - DAY	Ismay: “Retire with a bang , eh, E.J?”
75 EXT. A DECK PROMENADE - DAY	Rose: “You know, my dream has always been to chuck it all and become an artist...living in a garret, poor but free!”
76 EXT. A DECK PROMENADE / AFT - SUNSET	Molly: “Well, Jack, it sounds like you’re a good man to have around in a sticky spot —” Molly: “Well, you’re about to go into the snakepit. ”
77 INT. MOLLY BROWN’S STATEROOM	Molly: “My, my, my... you shine up like a new penny. ”
78 EXT. BOAT DECK / FIRST CLASS ENTERANCE – DUSK	Steward: “ Good evening , sir.”
80 INT. D-DECK RECEPTION ROOM	Molly: “Remember, the only thing they respect is money, so just act like you’ve got a lot of it and you’re in the club. ” Ruth: “Caledon Hockley is a great catch. ”
82 INT. DINING SALOON	Jack: “See, my parents died in a fire when I was fifteen, and I’ve been on the road since. Somethin’ like that teaches you to take life as it comes at you. ” Gracie: “ All life is game of luck. ” Ismay: “His blood and soul are in this ship.”
88 EXT. BOAT DECK - NIGHT	Rose: “ Goodnight , Jack. And thank you. ”
90 INT. RUTH’S SUITE - DAY	Rose: “How can you put this on my shoulders? ”
93 EXT. AFT WELL DECK, B-DECK AND A-DECK - DAY	Tommy: “She’s a goddess amongst mortal men, there’s no denyin’. But she’s in another world, Jackie, forget her. She’s closed the door. ”
96 EXT. BOAT DECK / STARBOARD SIDE - DAY	Rose: “Mr. Andrews, I did the sum in my head, and with the number of lifeboats times the capacity you mentioned... forgive me , but it seems that there are not enough for everyone aboard.”
97 INT. GYMNASIUM - DAY	Jack: “Rose, you’re no picnic... ” Jack: “I don’t think so. They’ve got you in a glass jar like some butterfly, and you’re going to die if you don’t break out. Maybe not now, ‘cause you’re strong. But sooner or later that fire in you is goin’ to go out.”
99 EXT. TITANIC - DAY	Rose: “ I changed my mind. ”
103 INT. ROSE’S SUITE	Rose: “The last thing I need is another picture of me looking like a china doll. ”
129. EXT. FORWARD WELL DECK AND CROW’S NEST - NIGHT	Rose: “I know. It doesn’t make any sense. ”
157 INT. BRIDGE / CHARTROOM	Captain Smith: “ Excuse me. ”

159 EXT. B-DECK FORWARD /WELL DECK	Rose: "Come with me, Jack. I jump, you jump... right?"
161 INT. ROSE AND CAL'S SUITE	Master at arms: "Now don't make a fuss. "
169 INT. A-DECK FOYER	Molly: "What's doing, sonny? You've got us all trussed up and now we're cooling our heels. " Cal: "It's just the God damned English doing everything by the book. "
170 INT. MASTER AT ARMS OFFICE	Lovejoy: "Go on. I'll keep an eye on him. "
177 EXT. BOAT DECK / PORT SIDE	Marvin: "You're afraid, darling. Scared to death. That's it!" Rose: " Goodbye, mother." Molly: " Stuff a sock in it, would ya, Ruth."
182 INT. FIRST CLASS CORRIDOR	Rose: "Mr. Andrews, thank God! " Where would the Master at arms take someone under arrest? "
187 IN THE HALL	ROSE: "Jack, Jack, Jack... I'm sorry, I'm so sorry. "
204 INT. CAL AND ROSE'S SUITE	Cal: " I make my own luck. "
221 EXT. BOAT DECK / PORT SIDE - NIGHT	Cal: "I always win, Jack. One way or another. "
231 EXT. BOAT DECK, PORT SIDE/ ROOF OF OFFICERS' QUARTERS	Cal: " There, there. "
235 INT. FIRST CLASS SMOKE ROOM	Rose: "Won't you even make a try for it, Mr. Andrews?" Andrews: " Good luck to you, Rose."
274 EXT. TITANIC - NIGHT	Joughin: " Helluva night."
283 EXT. OCEAN	Man: " God bless. "
300 EXT DECK / CARPATHIA - DAY	Rose: "In return I will keep my silence. Your actions last night need never come to light, and you will get to keep the honour you have carefully purchased." Old Rose: "His children fought over the scraps of his estate like hyenas, or so I read."
303 INT. IMAGING SHACK / KELDYSH	Old Rose: " A woman's heart is a deep ocean of secrets. "
306 EXT. KELDYSH DECK	Lovett: "We were pissin' in the wind the whole time.

7. Phraseological units - Classification and Analysis

This part of the master's thesis is primarily concerned with the classification of the previously extracted phraseological units found in *Titanic*. However, not only are the extracted phraseological units classified according to Sabine Fiedler's classification that the first part of this thesis has dealt with, but there is also a brief descriptive analysis accompanying it. As it has been previously mentioned, Fiedler's (2007) classification of phraseological units is based on the existence of three main categories: conventional and special types of PUs, and PUs that contain special elements. Each of these categories can be further expanded, which makes the classification process a bit more complex, as well as interesting.

Conventional types of phraseological units entail several subcategories: phraseological nominations, stereotyped comparisons, (irreversible) binomials, routine formulae, winged words, and proverbs. Special types of phraseological units incorporate paraphrasal verbs, rhyming slang, (restricted) collocations, and wellerisms. Lastly, PUs containing special elements are further divided into PUs that contain colour terms, parts of the body, and proper names. Those categories for which examples of PUs have been extracted from *Titanic* are once again briefly explained in the following subsections.

7.1. Phraseological Nominations

As it has been already explained in the theoretical part of this thesis, the term *phraseological nominations* refers to different phrasemes that have one thing in common, and that is their nominative function. They can denote objects, relations, states, or processes, and can be classified as nouns, verbs, adjectives, or adverbs (Fiedler 39-40). Phraseological nominations in *Titanic* are presented in the table below, followed by the chosen references and their definitions.

Table 2. Phraseological Nominations in *Titanic*

	Phraseological unit	References	Definitions
1	<i>be full of shit</i>	Longman Dictionary	“a rude expression used to say that someone often says things that are wrong or stupid”
2	<i>have someone's attention</i>	Longman Dictionary	<i>hold/keep somebody's attention</i> , “make someone stay interested and keep reading, listening, watching, etc.”
		Merriam-Webster	<i>attract/get someone's attention</i> , “to cause someone to look at one”
3	<i>a hot number</i>	Merriam-Webster	“an attractive person”
4	<i>place/put one's faith/trust in</i>	Longman Dictionary	“to trust someone or something or believe that they can do something”
		Merriam-Webster	“to believe that (someone or something) is reliable, good, honest, effective, etc.: to trust”
5	<i>pull (every) string(s)</i>	Longman Dictionary	“to secretly use your influence with important people in order to get what you want or to help someone else”

		Merriam-Webster	“to exert hidden influence or control”
6	<i>in (high) style</i>	Longman Dictionary	“done in a way that people admire, especially because it is unusual, shows great determination, or involves spending a lot of money”
		Merriam-Webster	“like a rich person”
7	<i>amount to a thing</i>	Longman Dictionary	<i>not amount to much/anything/a great deal, etc.</i> , “to not be important, valuable, or successful”
		Merriam-Webster	<i>amount to anything</i> , “to turn out to be (something or someone important, impressive, etc.)”

8	<i>(be) a pistol</i>	Merriam-Webster	“a notably sharp, spirited, or energetic person”
9	<i>let/get somebody off the hook</i>	Longman Dictionary	“to allow someone or help someone to get out of a difficult situation”
		Merriam-Webster	“out of trouble; free of responsibility or accountability”
10	<i>count (someone) in</i>	Longman Dictionary	“to include someone in an activity”
		Merriam-Webster	“to plan to include (someone) in an activity: to consider (someone) as one of the people who will be doing something”
11	<i>pull the plug</i>	Longman Dictionary	“to prevent a plan, business, etc. from being able to continue, especially by deciding not to give it any more money”
		Merriam-Webster	“to withdraw essential and especially financial support”
12	<i>run out of time</i>	Merriam-Webster	“to have no more time to do or complete something”

13	<i>make one's peace with (someone)</i>	Longman Dictionary	<i>make (your) peace with somebody</i> , “to end a quarrel with a person or group, especially by telling them you are sorry”
		Merriam-Webster	“to end an argument or disagreement that one has had with someone”
14	<i>not worth a damn</i>	Longman Dictionary	“to have no value at all”
		Merriam-Webster	“without value: worthless”
15	<i>with a bang</i>	Longman Dictionary	“in a very successful way”
		Merriam-Webster	“in a sudden and exciting way”
16	<i>chuck it (all) in</i>	Longman Dictionary	<i>chuck something in</i> , “to leave your job”
		Merriam-Webster	“to give up doing what one has been doing: quit”
17	<i>sticky spot</i>	Longman Dictionary	<i>sticky</i> , “a sticky situation, question, or problem is difficult or dangerous”

		Merriam-Webster	<i>sticky wicket</i> , “a difficult or delicate problem or situation”
18	<i>snake pit</i>	Merriam-Webster	“a place or state of chaotic disorder and distress”
19	<i>a (good/great) catch</i>	Longman Dictionary	“someone who is a good person to have a relationship with or to marry because they are rich, attractive, etc., often used humorously”
		Merriam-Webster	“one worth catching especially as a spouse”
20	<i>on the road</i>	Longman Dictionary	“travelling in a car, especially for long distances”
		Merriam-Webster	“travelling especially in a car, truck, bus, etc.”
21	<i>take something as it comes</i>	Longman Dictionary	“to accept something as it happens, without trying to plan for it or change it”
		Merriam-Webster	<i>take each day as it comes</i> , “to deal with each day’s problems as they come instead of worrying about the future”
22	<i>close the door (on)</i>	Longman Dictionary	<i>shut/close the door on something</i> , “to make something impossible”
		Merriam-Webster	“to no longer think about, consider, or accept (something)”

23	<i>be no picnic</i>	Longman Dictionary	“if something is no picnic, it is very difficult and needs a lot of effort or hard work”
24	<i>by the book</i>	Longman Dictionary	“exactly according to rules or instructions”
		Merriam-Webster	“by following the official rules very strictly”
25	<i>scared to death</i>	Longman Dictionary	<i>to death</i> , “used to emphasize that a feeling or emotion is very strong”
		Merriam-Webster	“very afraid”
26	<i>stuff/put a sock in it</i>	Longman Dictionary	“used to tell someone in a joking way to stop or making a noise”
		Merriam-Webster	“used to tell someone to stop talking”
27	<i>make a try/run for it</i>	Longman Dictionary	“to suddenly start running, in order to escape”
		Merriam-Webster	“to run away to avoid being captured”
28	<i>helluva/hell of a (night)</i>	Merriam-Webster	1)“very good” 2)“very bad or difficult”
29	<i>keep one’s silence</i>	Merriam-Webster	“to not tell anyone about something”
30	<i>come to light</i>	Longman Dictionary	<i>come to light/be brought to light</i> , “if new information comes to light, it becomes known”
		Merriam-Webster	“to become known”

31	<i>piss in the wind</i>	Longman Dictionary	“to waste time or effort trying to do something that is impossible”
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Phraseological nominations presented in the table above can be classified according to their word class. Therefore, out of 31 extracted phraseological nominations, 20 of them are classified as verbs: *be full of shit*, *have someone's attention*, *place/put one's faith/trust in*, *pull (every) string(s)*, *amount to a thing*, *be a pistol*, *count someone in*, *pull the plug*, *run out of time*, *make one's peace with (someone)*, *let/get somebody off the hook*, *chuck it (all) in*, *take something as it comes/take each day as it comes*, *close the door (on)*, *be no picnic*, *stuff/put a sock in it*, *make a try/run for it*, *keep one's silence*, *come to light*, and *piss in the wind*. However, there are several phrasemes for which the Longman Dictionary of Contemporary English and the Merriam-Webster Dictionary do not offer definitions. For example, the Longman Dictionary does not offer a definition for *keep one's silence*, *be a pistol*, and *run out of time*, whereas the Merriam-Webster Dictionary does not offer one for the phraseme *be full of shit*, *piss in the wind*, *be no picnic*. It is also worth mentioning that sometimes phrasemes are not found in their identical written form in these lexicographic sources and in the script. For instance, in the Longman Dictionary the phraseme *have someone's attention* can be found under *hold/keep somebody's attention*, whereas in the Merriam-Webster it can be found under *attract/get someone's attention*. The slight difference in this aspect can sometimes also result in the slight differentiation of the phraseme's meaning presented in the two dictionaries. However, when the context of its use is taken into consideration, the small difference, which is really only in terms of detail, can be overlooked. What is more, it should also be emphasized that sometimes one dictionary provides a suitable definition of the entire phraseme, whereas

the other gives a definition of one figurative element in the phraseme, which ultimately also leads to the understanding of its meaning. For instance, the Longman Dictionary provides a definition of the phraseme *be no picnic* as a whole, whereas the Merriam-Webster only gives multiple definitions of the noun *picnic*. So, even though the phraseme as a whole cannot be found in the latter dictionary, the definition of the noun *picnic* as “pleasant or amusingly carefree experience” and not only as an outdoor activity with lots of foods and baskets, helps one understand what is meant with the use of the entire phraseme. The same goes for *be full of shit*, where the Longman Dictionary provides definition of the entire phraseme, whereas the Merriam-Webster gives multiple definitions of *shit*, one of which is the figurative one, “nonsense, foolishness, crap”, and leads to the understanding of the whole phraseme.

Out of 31 extracted phraseological nominations, 4 are classified as nouns: *a hot number*, *sticky spot*, *snake pit*, *a (good/great) catch*. The Longman Dictionary did not provide a definition for phrasemes *a hot number* and *a snake pit*. Phraseme *sticky spot* is quite problematic because the Longman Dictionary provides only the definition of the adjective *sticky* but with regard to a certain situation or a problem, hence explaining it as problematic or dangerous, and the Merriam-Webster provides the definition of *sticky wicket*, instead of *sticky spot*. However, even though the noun used in the phraseme is different, its meaning remains the same.

Out of 31 extracted phraseological nominations, 3 are classified as adjectives: *not worth a damn*, *scared to death* and *helluva (hell of a; used as an intensifier)*. Phraseme *scared to death* is not defined as a whole in the Longman Dictionary, as it only provides definition of the expression *to death*, whereas the Merriam-Webster in fact recognizes the entire phraseme and provides a definition. Also, the Longman Dictionary does not provide a definition for the intensifier *helluva*, more common as *hell of a (something)*.

Out of 31 extracted phraseological nominations, 4 are classified as adverbs: *in high style*, *with a bang*, *on the road*, *by the book*. Both dictionaries provide suitable definitions for these phrasemes, however the Longman Dictionary lacks the adjective *high* and gives definition of *in style*.

There are also several phrasemes for which neither of the two lexicographic sources provide a definition. The first one is *trapped in a glass jar*. Considering the context of its use, it is crucial to give its explanation, even though it cannot be found in a dictionary. It was Jack who used the phraseme while addressing Rose, telling her that she could not be her true self while she was with her family, and that he got to meet the “real” Rose, while the other version of her is only an act; Rose is not free and has to obey her mother and fiancée’s strict rules, all to fulfil their expectations of what a good daughter and future wife is supposed to be like. That is why Jack said that they have got her *in a glass jar* like a butterfly, captured under strict supervision and not able to free herself.

The second phraseme that does not have its definition in the dictionaries is *make one’s own luck* that can easily be understood on its own; one is determined to succeed in life and for that to be achieved, they can only rely on themselves; they make their dreams a reality, and there is no such thing as luck, only what one does to accomplish their goals.

The third phraseme without a definition is *in the club*. The only explanation for this particular phraseme available in the dictionaries is “to be pregnant” which is certainly not the case here. This phraseme was used by Molly while she was giving Jack instructions on how to act at a dinner with 1st class passengers. One piece of advice that she gave him was to behave like he had lots of money because then they would accept him. So, the meaning of the phraseme *in the club* for this particular context is figurative; when one is *in the club*, they are accepted by a particular group of people.

7.2. (Irreversible) Binomials

The term (irreversible) binomials refers to a type of PU that consists of two words that can be found on the same syntactic level and are concerned with the same form-class, and are also linked together by a lexical link. Lexical links can be conjunctions *and*, *or*, *but*, but also prepositions. It is also possible that the words put together are identical, such as *side by side*. The main characteristic of irreversible binomials is their fixed order. Those extracted from *Titanic* are presented in the table below.

Table 3. Irreversible binomials in *Titanic*

	Phraseological unit	References	Definitions
1	<i>high and dry</i>	Longman Dictionary	“if someone is left high and dry, they are left without any help or without the things that they need”
		Merriam-Webster	“being in a helpless or abandoned position”
2	<i>sooner or later</i>	Longman Dictionary	“used to say that something is certain to happen at some time in the future, though you cannot be sure exactly when”
		Merriam-Webster	“at some uncertain future time: sometime”

3	<i>one way or another</i>	Longman Dictionary	“used to say that someone does or will do something somehow, although you are not sure how”
		Merriam-Webster	“by some method”

As it can be seen from the table, there were only three irreversible binomials found in *Titanic*. In the first binomial, the sequence of words is connected by the conjunction *and*, while the second and the third are connected with the conjunction *or*. Both dictionaries provide definitions for the binomials; even though the definitions from the Longman Dictionary are more detailed, the meanings of the binomials can easily be understood from the Merriam-Webster Dictionary, as well.

7.3. *Stereotyped Comparisons*

As Fiedler points out and as it has already been mentioned in the theoretical part of the thesis, stereotyped comparisons are a type of PU that are, as irreversible binomials, also structurally fixed. They appear in two types (43):

1.(as) + adjective + as + noun phrase

2.(verb) + like + noun phrase

Even though these structures are quite common in the English language and there are many stereotyped comparisons whose meanings can be found in dictionaries, only 6 have been extracted from *Titanic*, and none of them have their definition presented in the chosen lexicographic sources. However, their metaphorical meanings really do leave a strong effect on the person reading the script or watching the film, which is why they are explained in this

subsection. Stereotyped comparisons extracted from *Titanic* are: *be/go like a first day in prison*, *land like a big pile of junk*, *feel like black*, *shine up like a new penny*, *look like a china doll*, and *fight like hyenas*.

As it can be seen from the extracted examples, all of the stereotyped comparisons take the second form, (verb) + like + noun phrase, and are easy to understand on their own. *Be/go like a first day in prison* indicates that a situation is not going well; it is bad, full of negative unexpected events.

Land like a big pile of junk is quite a visual expression, especially when taking in consideration the context of its use; when *Titanic* finally sank and reached the bottom of the ocean, it landed like a big pile of junk. Therefore, *land like a big pile of junk* means to land in a rough way; harshly, breaking inside and out.

Feel like black was used by Rose when she was not in a good and cheerful mood but was rather depressed. Taking in consideration the symbolic meaning of the colour black as something negative, *feel like black* means to feel pessimistic, cynical; not in the mood to be around people or go in public.

Shine up like a new penny is quite clear on its own: to look extremely good. The following comparison, *look like a china doll*, was also used by Rose in a conversation with Jack about how she wanted a portrait of herself where she would not look like a china doll but as a real human being, alive and different. Hence, *look like a china doll* means to look artificial, boring, unnatural, all-the-same.

Lastly, *fight like hyenas* is quite clear without the context of its use, especially when knowing that hyenas are wild animals prone to fighting for what they want. Therefore, the

meaning of this comparison would be to fight fiercely and furiously, with strong determination and without hesitation.

7.4. *Winged Words*

Winged words have been described as a type of PU whose source of origin, unlike the one of proverbs, is familiar or can easily be discovered. Moreover, this is quite a wide category of phraseological units, as it can refer to quotations, slogans, catchphrases, or sententious remarks that can come from a significant historical figure, author, literary work, film etc. (Fiedler 47). While searching for significant phraseological units of this type in *Titanic*'s script, it became evident that there were not any coming from potential sources such as the ones just mentioned. However, it is *Titanic* that is famous for a few significant quotes that can, due to their wisdom, be applied to a number of situations even today. Even though their definitions cannot be found in the chosen lexicographic sources, they are explained in this subchapter.

The first significant quote is *All life is a game of luck*, said by Colonel Gracie. To put it in context, it was Gracie's response to Jack's tragic life story; his parents died in a fire when he was 15, he had been on the road his entire life, and then somehow managed to end up at a dinner with 1st class passengers just because he won in a poker game. The meaning of the quote is that one can never know what opportunities await for him, because all things in life are dependent on the fact how much luck one has.

The next significant extracted quote is *You jump, I jump*, said by both Jack and Rose in two different situations. Taking in consideration the context, which is, besides the tragic shipwreck, a (tragic) love story, this quote can be explained as one's complete commitment to another human being; whatever one does, so will the other. It especially refers to making difficult life decisions but can also be applied to the circumstances of everyday life. What is interesting to mention here is that when Jack said this in the beginning of the film, the meaning

was not figurative, due to the fact Rose wanted to jump off the ship and Jack was determined to save her. However, near the end of the film, when Rose was put in a lifeboat and then jumped out of it because Jack had been left on the deck, she came running to him saying *I jump you jump*, where the meaning was metaphorical; she was not going to leave him because she was committed to him; whatever they needed to do, they would do together; wherever they needed to go, they would go together.

The last significant quote is from the end of the script, *A woman's heart is a deep ocean of secrets*, said by old Rose. The meaning of this quote is quite clear at first; a woman can have many secrets without anyone noticing. However, it does not necessarily have to refer to those typical, negative secrets such as lies or bad deeds; it can also refer to woman's suppressed emotions, feelings she is not supposed to feel, and memories she will never forget. This explanation is quite important when taking in consideration Rose's life and the overall position of women in the early 20th century.

7.5. Routine Formulae

As it has been already mentioned, routine formulae represent a subcategory of conventional types of phraseological units that are specific for being conventionalized utterances for all sorts of recurrent situations. There are numerous suggestions of their subdivision, however Gläser indicates a distinction among greetings, leave-taking formulae, commiserations, congratulations, inquires, encouragements, apologies, replies, warnings, and rhetorical formulae (Gläser cited in Fiedler 50). Routine formulae extracted from Titanic are presented in the table below.

Table 4. Routine formulae in *Titanic*

	Phraseological unit	References	Definitions
1	<i>what can I do for you?</i>	Longman Dictionary	“used humorously to ask someone how you can help them, especially when you are trying to sell them something.”
2	<i>(it's) My pleasure</i>	Longman Dictionary	“used when someone has thanked you for doing something you want and you want to say that you were glad to do it”
		Merriam-Webster	“used as a response to someone who has thanked one for doing something to say that one was happy to do it”
3	<i>goodbye</i>	Longman Dictionary	“used when you are leaving someone, or when they are leaving”
		Merriam-Webster	“a concluding remark or gesture at parting”
4	<i>pleased to meet you</i>	Longman Dictionary	“used as a polite greeting when you meet someone for the first time”
5	<i>hello</i>	Longman Dictionary	“used as a greeting when you see or meet someone”
		Merriam-Webster	“an expression or gesture of greeting; used interjectionally in greeting, in answering the telephone, or to express surprise”

6	<i>you're welcome</i>	Longman Dictionary	“a polite way of replying to someone who has just thanked you for something”
		Merriam-Webster	“used as a response after being thanked by someone”
7	<i>good evening</i>	Longman Dictionary	“used to say hello when you are greeting someone in the evening, especially someone you do not know”
		Merriam-Webster	“used to say hello to someone in the evening”
8	<i>good night</i>	Longman Dictionary	“used to say goodbye when you are leaving someone or they are leaving at night, or before going to sleep”
		Merriam-Webster	“used to express good wishes in the evening especially when someone is leaving or going to sleep”
9	<i>thank you</i>	Longman Dictionary	“used to tell someone that you are grateful for something they have given you or done for you”
		Merriam-Webster	“a polite expression of one's gratitude”

10	<i>forgive me</i>	Longman Dictionary	“used when you are going to say or do something that might seem rude or offensive and you want it to seem more polite”
		Merriam-Webster	“used in a speech as a polite way of starting to say something that may seem rude or unpleasant”
11	<i>excuse me</i>	Longman Dictionary	“used to politely tell someone that you are leaving a place”
		Merriam-Webster	“used as a polite apology for getting in someone’s way or bumping into someone”
12	<i>thank God</i>	Longman Dictionary	“used to show that you are very glad about something”
		Merriam-Webster	“used to express happiness or relief that something did or did not happen”
13	<i>I’m sorry</i>	Longman Dictionary	“used to tell someone that you wish you had not done something that has affected them badly, hurt them, etc.”
		Merriam-Webster	“used as an apology for a minor fault or offense”
14	<i>there, there</i>	Longman Dictionary	“used to comfort someone who is crying, especially a child”
		Merriam-Webster	“used to tell someone not to be worried or unhappy”

15	<i>good luck</i>	Longman Dictionary	“used to say that you hope that someone is successful or that something good happens to them”
		Merriam-Webster	“used to say that one hopes someone will succeed”
16	<i>God bless/bless you</i>	Longman Dictionary	“used to say that you hope someone will be safe and happy, especially when you are saying goodbye”
		Merriam-Webster	“used in speech to express thanks or good wishes”

Out of 16 extracted routine formulae, 14 of them were defined both in the Longman and the Merriam-Webster dictionary. However, the latter one did not offer definitions for *what can I do for you?* and *pleased to meet you*. Taking in consideration Gläser’s grouping of routine formulae, there is one inquiry (*What can I do for you?*), five greetings (*goodbye, pleased to meet you, hello, good evening, good night*), two leave-taking formulae (*good luck, God bless*), four replies (*my pleasure, you’re welcome, thank you, thank God*), three apologies (*forgive me, excuse me, I’m sorry*), and one commiseration (*there, there*).

7.6. PUs - Special Types

The wide category of special types of PUs incorporates paraphrasal verbs, wellerisms, (restricted) collocations, and rhyming slang. Out of these, only paraphrasal verbs and (restricted) collocations have been extracted from *Titanic*.

7.6.1. Paraphrasal Verbs

Paraphrasal verbs have been explained as a type of phraseological units that consist of a transitive verb and a noun phrase as the carrier of meaning. Table below shows paraphrasal verbs in *Titanic*.

Table 5. Paraphrasal verbs in *Titanic*

	Phraseological unit	References	Definitions
1	<i>take a shit</i>	Longman Dictionary	“an act of getting rid of solid waste from your bowels”
		Merriam-Webster	“to defecate in”
2	<i>make a fuss</i>	Longman Dictionary	“anxious behaviour or activity that is usually about unimportant things”
		Merriam-Webster	“a state of agitation especially over a trivial matter”

As it can be seen from the table, both examples have a structure characteristic for paraphrasal verbs; a transitive verb combined with a noun phrase, where the latter carries the meaning. Also, they can be paraphrased simply into *to shit* and *to fuss*, and their meaning remains the same.

7.6.2. (Restricted) Collocations

The term *collocation* refers to the company a certain word keeps. There are two types: free and restricted collocations (Fielder 52). There are four examples of collocations from *Titanic* for which at least one of the chosen lexicographic sources provides a suitable definition. Table below shows (restricted) collocations extracted from *Titanic*.

Table 6. (Restricted) Collocations in *Titanic*

	Phraseological unit	References	Definitions
1	<i>Take a message</i>	Longman Dictionary	“write down a message from someone for someone else”
2	<i>Take a/someone’s call</i>	Merriam-Webster	“to speak to someone who has called on the telephone”
3	<i>Buy time</i>	Longman Dictionary	“to deliberately make more time for yourself to do something, for example by delaying a decision”
		Merriam-Webster	“to delay an imminent action or decision: stall”
4	<i>Make sense</i>	Longman Dictionary	“to have a clear meaning and be easy to understand”
		Merriam-Webster	“to have a clear meaning; to be easy to understand”
5	<i>Under arrest</i>	Merriam-Webster	“in legal custody”

As it can be seen from the table, the Merriam-Webster Dictionary does not offer a definition for the first collocation, and the Longman Dictionary does not provide one for the second and fifth collocation. For the collocation *make sense* both of the dictionaries provide identical definitions. It should also be mentioned that all of these collocations belong in the category of free collocations, except for *buy time* as it is figurative. Moreover, there is also a free collocation *make a fuss* which has been explained under the subsection about paraphrasal verbs.

7.7. Phraseological Units Containing Special Elements

Last but not least, the third wide category of phraseological units entails those PUs that denote body parts, contain colour terms, and proper names. Out of these, PUs containing body parts and proper names have been extracted from *Titanic*.

7.7.1. PUs Denoting Body Parts

As it has been previously mentioned, this subcategory of PUs is quite productive and easily understood, as it is based on basic human features (Fiedler 57). Those that have been extracted from *Titanic* are presented in the table below.

Table 7. PUs Denoting Body Parts in *Titanic*

	Phraseological unit	References	Definitions
1	<i>stretch one's legs</i>	Longman Dictionary	"to go for a walk, especially after sitting for a long time"
		Merriam-Webster	"to take a walk in order to relieve stiffness caused by prolonged sitting"
2	<i>open one's heart (to somebody)</i>	Longman Dictionary	"to tell someone your real thoughts and feelings because you trust them"
		Merriam-Webster	"to talk in a very open and honest way about one's feelings"
3	<i>put something on someone's shoulders</i>	Longman Dictionary	"if blame or a difficult job falls on someone's shoulders, they have to take responsibility for it"
		Merriam-Webster	"being something that is someone's to deal with"

4	<i>change one's mind</i>	Longman Dictionary	“to change your decision, plan, or opinion about something”
		Merriam-Webster	“to change one's decision or opinion about something”
5	<i>cool one's heels</i>	Longman Dictionary	“to be forced to wait”
		Merriam-Webster	“to wait or be kept waiting for a long time especially from or as if from disdain or discourtesy”
6	<i>keep an eye on (something/somebody)</i>	Longman Dictionary	“to look after someone or something and make sure that they are safe”
		Merriam-Webster	“to pay continued close attention to (something) for a particular purpose”

Out of these six phraseological units denoting body parts, both dictionaries provide suitable definitions for all of them. However, it is important to mention several other extracted phraseological units for which neither the Longman Dictionary nor the Merriam-Webster provide proper definitions. Firstly, there is an expression *bone in her teeth*. To put it in context, it refers to Titanic achieving magnificent speed at the beginning of its voyage. According to the citation found on Wiktionary, it can be explained as a ship creating prominent white bow waves due to sailing with full speed. Another interesting expression is *You'd as like have angels fly out o' yer arse as get to the likes o' her*, used by Tommy in a conversation with Jack when Jack first laid eyes on Rose. Clearly, this means that there is a better possibility of angels flying out of Jack's bottom, than him getting the opportunity to meet Rose and get close to her, as he does not have education nor money, and she is well-brought up and rich.

Third important PU is *to put one's blood and soul into something*, used by Mr. Ismay when talking about the effort that Mr. Andrews had put in Titanic. However, when consulting the chosen dictionaries for the definition of the expression, the Merriam-Webster Dictionary only gave one for the idiom *put one's heart into* as “to do something in a wholehearted way”, while the Longman Dictionary only gave definition for *body and soul* as “completely”. So, despite the fact neither gave a definition of the exact idiom used in the script, one can conclude its meaning from the similar expressions that have actually been found in them. However, the one Merriam-Webster provides is certainly more similar to the original expression.

7.7.2. PUs with Proper Names

This subcategory of PUs with special elements entails connection with cultural tradition of a language and its community. It is often the case one needs to consult a historical dictionary in order to find out the meaning and relevance of the used phraseological unit. There is one extracted PUs with a proper name, and it is shown in the table below.

Table 8. PUs with Proper Names in *Titanic*

	Phraseological unit	References	Definitions
1	<i>(Mount) Everest of something</i>	Merriam-Webster	“highest point; climax, apex”

As it can be seen from the table, only the Merriam-Webster dictionary provides a definition of the name Everest used in terms of some other concept; it means the highest point or degree of something (e.g., vulgarity or humour). In the script, Titanic has been regarded as *the Mount Everest of shipwrecks*, meaning it is the greatest shipwreck ever known to man, as Mount Everest is known to be the highest mountain known to man. For the purpose of finding a bit more detailed definition of this expression, I have consulted the Collins Dictionary which defines it as “something regarded as the most difficult or challenging of its kind”.

8. Results of the Research

This section shows results of the research based on the relevant information shown in the previous subsections concerning different categories of phraseological units and their analyses. This section compares the meanings of PUs in the two dictionaries only in terms of those categories and phrasemes that were found in at least one of the two dictionaries, and not the ones that were elaborated by Wiktionary, the Collins Dictionary, or the author, i.e., those not covered by the primarily chosen lexicographic sources.

However, it should be emphasized that all of the phraseological units that were extracted from the film and were elaborated in this research are: phraseological nominations, irreversible binomials, stereotyped comparisons, winged words, routine formulae, paraphrasal verbs, (restricted) collocations, PUs denoting body parts, and PUs containing proper names. There were no examples of proverbs, rhyming slang, wellerisms, and PUs with colour terms. Of the categories that were found in the film, only the examples of the stereotyped comparisons and winged words were not found in the Longman and the Merriam-Webster Dictionary but were still explained by either Wiktionary, The Collins Dictionary or by the author because their construction both fit the criteria of the category and had figurative meaning which needed to be explained. In total, 79 PUs were extracted from *Titanic*, while 64 have been found in at least one of the two dictionaries and presented in the tables. Out of those 64 PUs, 6 were not found in the Merriam-Webster Dictionary and 9 were not found in the Longman Dictionary of Contemporary English.

Out of 31 extracted phraseological nominations, 20 were classified as verbs: *be full of shit*, *have someone's attention*, *place/put one's faith/trust in*, *pull (every) string(s)*, *amount to a thing*, *be a pistol*, *count someone in*, *pull the plug*, *run out of time*, *make one's peace with (someone)*, *let/get somebody off the hook*, *chuck it (all) in*, *take something as it comes/take each*

day as it comes, close the door (on), be no picnic, stuff/put a sock in it, make a try/run for it, keep one's silence, come to light, and piss in the wind, 4 as nouns: a hot number, sticky spot, snake pit, a (good/great) catch, 3 as adjectives: not worth a damn, scared to death and helluva, and 4 as adverbs: in high style, with a bang, on the road, by the book.

Out of the 20 PUs classified as verbs, the Longman Dictionary did not offer a definition for *keep one's silence, be a pistol, and run out of time*, while the Merriam-Webster did not provide one for *be full of shit, piss in the wind, and be no picnic*. Also, for *be full of shit* and *be no picnic*, Merriam-Webster gave only partial explanations of the phrasemes by defining figurative meanings of *shit* and *picnic*; one could understand what the phraseme means as a whole by understanding the figurative meaning of *shit* as “nonsense and foolishness” and *picnic* as “a carefree experience”, however the dictionary lacks definitions of those phrasemes, whereas the Longman Dictionary provided them in detail.

Of the 4 phrasemes classified as nouns, the Longman Dictionary did not define *a hot number* and *snake pit*. Merriam-Webster defined all of the phrasemes. However, the phraseme *sticky spot* can be found under *sticky wicket*, but the meaning remains the same. Also, in the Longman Dictionary there is a definition of only the word *sticky* in terms of a situation that is unpleasant or problematic, so one can conclude what the meaning of the phraseme as a whole is once again.

Out of 3 phrasemes classified as adjectives, the Longman Dictionary did not define *helluva*, and for the phraseme *scared to death* only *to death* can be found, whereas the Merriam-Webster provided the definition of the entire phraseme. Out of 4 phrasemes classified as adverbs, both dictionaries provided suitable definitions. However, for the phraseme *in high style* a very detailed definition in the Longman Dictionary could be found under *in style*,

whereas the Merriam-Webster defined the exact phraseme used in the script but in a very simple way, lacking the details.

In terms of irreversible binomials, there were three expressions extracted from *Titanic*: *high and dry*, *sooner or later*, and *one way or another*. Both the Longman and the Merriam-Webster Dictionary provided definitions of these expressions. However, it can be noticed that the Longman Dictionary's definitions are much more precise and detailed, hence more explanatory than the ones of Merriam-Webster, which are much shorter and vague when compared to the former.

When it comes to routine formulae, 16 of them were extracted from the script: *what can I do for you*, *my pleasure*, *goodbye*, *pleased to meet you*, *hello*, *you're welcome*, *good evening*, *good night*, *thank you*, *forgive me*, *excuse me*, *thank God*, *I'm sorry*, *there, there*, *good luck*, *God bless*. Out of 16, 14 of them had their definitions in both the Longman and the Merriam-Webster Dictionary. Merriam-Webster did not provide definitions for *what can I do for you?* and *pleased to meet you*. In terms of the clarity and quality of the definitions, both dictionaries give clear and detailed definitions of the extracted examples.

In terms of paraphrasal verbs, two examples were extracted from the script: *take a shit* and *make a fuss*. This category is interesting because these examples are paraphrased and can also be said like *to shit* and *to fuss*, and that is exactly how they were found in the two dictionaries. For the former expression, the Longman Dictionary gave a more detailed definition than the Merriam-Webster, but for the latter both definitions are equally precise.

There were five collocations in total found in the script, *take a message*, *take a call*, *buy time*, *make sense*, and *under arrest* and only one of them was restricted (*buy time*). The Longman Dictionary did not define *take a call* and *under arrest*, while Merriam-Webster did

not provide a definition for *take a message*. Other examples were equally well explained with quite similar definitions.

In terms of PUs containing special elements, examples of two categories were extracted: PUs that denote body parts and those that contain proper names. The former was represented by 6 examples: *stretch one's legs*, *open one's heart*, *put something on someone's shoulders*, *change one's mind*, *cool one's heels*, *keep an eye on (something or someone)*. All of them were defined by both dictionaries. It can be noticed that they provide similar definitions, however, definition provided by Merriam-Webster for *put something on someone's shoulders* ("being something that is someone's to deal with") is quite vague because of the word *something* in it, as it does not indicate a negative element such as "blame or a difficult job" which are part of the definition of the Longman Dictionary. The same goes for *cool one's heels*, except in this case a more detailed definition was provided by the Merriam-Webster Dictionary.

Last but not least, in the category of PUs with proper names, there was only one extracted example, *Mount Everest of (shipwrecks)*. It was only Merriam-Webster that provided a definition of the expression *Mount Everest of* as "the highest point; climax, apex". However, the definition is quite vague and does not offer a very good explanation of the expression on its own and is therefore difficult to comprehend without the rest of the sentence and the context available. The Longman Dictionary only provided definition of the Mount Everest as the highest mountain in the world, and not as something that can be used in terms of some other concept significant in its own way and for its most prominent characteristic.

9. Conclusion

Research on phraseological units in *Titanic* was conducted for the purposes of this master's thesis. As it has been already mentioned in the beginning of this thesis, this research was conducted with the goal of determining what phraseological units are present in *Titanic*, which category and subcategory they belong to, how they are defined, and what the similarities and differences are regarding the provided definitions, but also the Longman Dictionary of Contemporary English and the Merriam-Webster Dictionary. For better comprehension, the thesis was divided into two main parts, therefore consisting of theoretical part based on Sabine Fiedler's *English Phraseology: A Coursebook* (2007), and the research based on the corpus, i.e., phraseological units extracted from the *Titanic*'s script.

As it has been explained in the previous section, there were 79 phraseological units extracted from *Titanic* and 64 of them have been found in at least one of the two dictionaries and were later put in appropriate tables according to the categories they belong to. There were 31 examples of phraseological nominations, 3 examples of irreversible binomials, 16 examples of routine formulae, 2 paraphrasal verbs, 5 examples of collocations, with only 1 being a restricted collocation, 6 examples of phraseological units denoting body parts, and only 1 example of a PU containing a proper name. Out of those 64 PUs, 6 were not found in the Merriam-Webster Dictionary, and 9 were not found in the Longman Dictionary of the English Language.

Concerning the definitions that the chosen dictionaries provide, they both give clear and comprehensive definitions; however, where one is vaguer, the other one is not and vice versa, so when comparing them side-by-side it can be said they complete one another, but despite the fact one is sometimes more specific than the other and vice versa, definitions both of them provide on their own are clear enough to understand the meaning of a PU. In some

cases, both definitions are identical or with minimal difference. Moreover, where a certain extracted expression was not found as a whole, dictionaries provided definitions of the figurative meaning of the main element in the phraseme, making it easier to understand it as a whole.

Nevertheless, this research showed that there are many examples of almost every category of phraseological units present in *Titanic*. It also showed that the Longman Dictionary of Contemporary English and the Merriam-Webster Dictionary are equally good choices for defining those phraseological units, as they both defined most of the extracted PUs whose use is common in everyday life, but especially in the media.

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11. PUs IN JAMES CAMERON'S TITANIC: CLASSIFICATION AND ANALYSIS

Summary:

This master's thesis focuses on PUs found in the script of James Cameron's film *Titanic*, their classification and analysis. Their proper classification is based on that of Sabine Fielder which she proposes in *English Phraseology: A Coursebook* (2007), and their analysis is provided with the Longman Dictionary of Contemporary English and the Merriam-Webster Dictionary, on the basis of which a comparison between the definitions of the phraseological units has been made. The thesis therefore consists of two parts: the first is theoretical part providing relevant information on the topic of phraseology, phraseological units, and their categories, using primarily Fiedler's *English Phraseology: A Coursebook* (2007) but also incorporating other significant authors and their work. The second part entails application of that theory in the classification of the extracted PUs, and it also shows how the mentioned dictionaries define those PUs. The comparison between the definitions is briefly noted after each category, and the similarities and differences in detail are shown in the section covering results of the research.

Key words: phraseology, phraseological units, classification, analysis, *Titanic*

12. FRAZEOLOŠKE JEDINICE U TITANICU JAMESA CAMERONA: KLASIFIKACIJA I ANALIZA

Sažetak:

Ovaj se diplomski rad bavi frazeološkim jedinicama u scenariju Titanica redatelja Jamesa Camerona, točnije njihovom klasifikacijom i analizom. Njihova se klasifikacija temelji na onoj koju predlaže Sabine Fiedler u *English Phraseology: A Coursebook* (2007), dok je njihova analiza prikazana pomoću dva rječnika: *The Longman Dictionary of Contemporary English* i *Merriam-Webster Dictionary*, na temelju koje su definicije frazeoloških jedinica ujedno i uspoređene. Ovaj se diplomski rad stoga sastoji od dva dijela: prvi je teorijski dio koji pruža bitne informacije na temu frazeologije, frazeoloških jedinica i njihovih kategorija, a temeljen je prvenstveno na knjizi Sabine Fielder: *English Phraseology: A Coursebook* (2007), ali također uključuje druge autore i njihove radove. Drugi dio podrazumijeva primjenu teorije na klasifikaciju frazeoloških jedinica te prikazuje kako su ih zadani rječnici definirali. Njihova je usporedba prikazana ukratko poslije svake kategorije, a detaljne su sličnosti i razlike pojašnjene u rezultatima istraživanja.

Ključne riječi: frazeologija, frazeološke jedinice, klasifikacija, analiza, Titanic