

Liliia Dmytruk

Doctor of Pedagogy, Associate Professor at the Department of Foreign Philology, Ukrainian Studies and Social and Law Disciplines, Mykhailo Tuhan-Baranovskyi Donetsk National University of Economics and Trade
<http://orcid.org/0000-0003-1850-5130>
dmytruk_la@donnuet.edu.ua

Olha Herasymenko

Assistant at the Department of Foreign Philology, Ukrainian Studies and Social and Law Disciplines, Mykhailo Tuhan-Baranovskyi Donetsk National University of Economics and Trade
<http://orcid.org/0000-0002-0539-1165>
gerasimenko_ou@donnuet.edu.ua

ANALYSIS OF PHRASEOLOGICAL UNITS FUNCTIONING IN MARK TWAIN'S NOVEL "THE ADVENTURES OF TOM SAWYER"

Summary: The article deals with the concept and classification of phraseological units, transformations application while phraseological units creating, functions of phraseological units in the fiction text, role of author's phraseology.

The purpose of the article is to analyze the use and creation of phraseological units in Mark Twain's novel "The Adventures of Tom Sawyer"; their structure; substantiate the transformations of phraseological units that were used in the novel, their role in the work.

Having analyzed the phraseologisms of the novel "The Adventures of Tom Sawyer", the authors studied about 400 phraseological fusions, phraseological unities, phraseological combinations, including authorial ones, phrasal verbs, and also phraseological units that are formed by means of transformations: compression or decompression, replacement and others.

The authors state that in most cases phraseological units are used in the evaluative and emotional-expressive functions, function of creating humour and satire, functions of portrait characterization and linguistic characteristics of the character, function of the plot basis and less often synonymous amplification or injection of features.

It must be noted that in order to have a more complete and in-depth picture of phraseological units of the novel application and functioning it is necessary to carry out the comparative analysis of different translations of the novel into Ukrainian and study the ways phraseological units rendering into Ukrainian.

Key words: phraseological unit, compression, decompression, replacement, stylistic function

1. Introduction

Phraseology is one of the most striking and effective means of language; they are passed by the word of mouth from generation to generation. The meaning of phraseological units and their use, of course, refreshes our speech, makes it interesting and rich. In the word-stock of the language, phraseological units occupy a significant place, since they figuratively and accurately convey the idea, reflect various aspects of reality. We often come across set figurative expressions in everyday life.

The imagery of speech, which is created with the help of phraseological units, influences the imagination of a person, provokes associative thinking, and makes him/her experience what was said much stronger. Phraseologisms reflect historical events, express people's attitude towards them; they serve as a source of knowledge of culture of the people.

It is well known that the phraseology of any language is a reflection of the centuries-old life experience, customs and traditions accumulated in the minds of the people. Although this section of linguistics has been actively studied by linguists since the middle of the last century, scholars have not reached a consensus on the definition of phraseology and its main features. They believe that the definition of a set expression is as complex as the definition of the word, because it is very difficult to work out common features that could be attributed to each of them without exception. Scientists have made a significant contribution to the development of the theory of phraseology, the definition of its object, phraseological meaning, scope and limits of research, its classifications. These are the fundamental works of domestic and foreign linguists in the field of phraseology theory (N. Amosova, M. Alefirenko, Sh. Balli, P. Giro, F. Kauri, V. Vinogradov, V. Hlushchenko, M. Demsky, M. Mokienko, F. Palmer, L. Roizenzon, L. Skrypnyk], O. Smirnytsky, L. Smith, Ch. Fernando, etc.), its structure (I. Arnold, O. Kunin, L. Skrypnyk, O. Smirnytsky, M. Shansky and others), semantics (Ya. Baran, Yu. Pradid, V. Uzhchenko, D. Uzhchenko, etc.), phraseological ideography (Yu. Lebedenko, I. Myroshnychenko, K. Mizin, I. Paten, Yu. Pradid, V. Uzhchenko and others).

But despite the fact that phraseology has been widely studied in English, French and Ukrainian, there are many unresolved issues today. The theory

of equivalence, the problem of wordiness of components and others remain unclear.

The *relevance* of the chosen topic is related to the general tendency of modern linguistics to study linguistic phenomena. It is due to the need for in-depth study of phraseological units of the literary text.

The *purpose* of the article is to analyze the use and creation of phraseological units in Mark Twain's novel «The Adventures of Tom Sawyer», their functions and structure; substantiate the transformations of phraseological units that were used in the work, their role in the work.

Involvement of comparative analysis provides an opportunity to address an important issue of modern comparative research – the relationship of language, culture and consciousness of different ethnic groups.

2. The concept and classification of phraseological units

Phraseological unit is one of the main components of the linguistic picture of the world. Everyone imagines the world in their own way, so the objective reality can be called the image of the linguistic picture of the world. Thanks to signs, symbols, the language reflects the culture of the people from generation to generation. Beliefs, traditions, mentality are specific features of native speakers, and they are reflected in phraseology.

The Phraseological Dictionary of the Ukrainian language gives the following definition of phraseological unit: "Phraseologism is understood as a linguistic unit that expresses a specific phraseological meaning, created mainly by metaphorical reinterpretation of free phrases, grammatical categories and has a set, traditionally reproducible composition of components that have lost lexical independence, and is also a member of the sentence". (Palamarchuk, 1993)

There are now more than a hundred theories and concepts of phraseology: scholars look at phraseological units from different angles and give their own interpretations of their meaning and classification, but most of them reach a consensus: phraseological units are divided according to the semantic principle and the following three groups are singled out (Vinogradov, 1977; Kunin, 1996):

- 1) phraseological fusions – set indivisible phrases, the meaning of which is not derived from the meanings of words included in the phraseologism. They are semantically closer to a single word;
- 2) phraseological unities are indivisible and integral, but semantics is partly motivated by the meanings of words that make up phraseologism;
- 3) phraseological combinations – set language word combinations in which one of the components has an independent meaning, which is specified in constant connection with other words.

Let's consider in more detail the functioning of these types of phraseological units on the examples of the novel «The Adventures of Tom Sawyer.»

3. Analysis of the phraseological units of the novel “The Adventures of Tom Sawyer”

In the process of analyzing Mark Twain's work “The Adventures of Tom Sawyer” (Twain, 1992) we singled out about 400 phraseological units. The author uses in his novel a large number of phraseological fusions, phraseological unities, phraseological combinations, including authorial ones, phrasal verbs and phraseological units which are formed by means of transformations: compression or decompression, and so on.

It is necessary to focus attention first on phraseological fusions, as they are the biggest group in this work. *Phraseological fusions* are unmotivated units that act as units of words the whole meaning of which cannot be interpreted from the meaning of each component separately. For example, *to get ones anger up* – to lose one's balance; *to get an advantage* – to get something easy; *a dirty business* – unworthy act; *all beer and skittles* – carefree, permissive life; *to get revenge* – to retort; *by and by* – gradually, and etc. We consider phraseological unit *to turn tail* as a single indivisible phrase and translate it as *даму драла* or *втекну*. The Phrase-book (Barantsev, 2005) gives the same definition (*run away*). Phraseological unit *a dirty business* the author interprets as *rotten thing* (if it is not completed properly, it will have consequences for the person involved). The dictionary gives us the following meaning: “dangerous, risky business” (Macmillan Educ, 2007). We also include Americanisms such as *to climb Mont Blanc*, *to go war-path*, *to roll ten-*

pins, *all beer and skittles* to fusions, as translation of each of their components can not give a general picture, while if we consider the expression as a whole and turn to the additional sources, explanations and accurate translation can be provided. For example, *to climb Mont Blanc* literally means “climbing mountains”, while in everyday life it is used as “easy to handle something without much effort”. The same can be said of other American-style phraseologisms, to translate which you need to know their background.

In addition to fusions, Mark Twain uses a large number of *phraseological unities*, which can be divided into such groups as 1) religious subject; 2) abusive words; 3) phraseological units that can be referred to the category of relations.

The first group we will consider has a direct connection with religion, because as the author himself noted in his work, traditions played a huge role in the life of the American people, so such statements as *my goodness God knows*, *the God truth*, *God's word* – Scripture; *Old Harry* – devil, satan, evil spirit; *devil fire* – hell; *great Ceaser ghost* – die, etc. were some of the most common expressions that could be heard among the locals.

As for swearing, we believe that no nation can do without it, but each nation has its own words and is associated mainly with certain linguistic realities that are characteristic of each nationality. Here are examples of such phrases: *Confound it!* – Damn it!, *Shucks!* – Gosh!, *Hang the boy!* – Damn it! etc.

Communication is an important interactive process and it is from it that many phraseologisms originate: *old chap* and *old fellow* – old friend; *simple soul* – good man; *no doubt* – without a doubt; *to shift something from one's shoulders to other* – to put responsibility to someone; *feather breaks the camel's back* – to be the cause of unhappiness; *to lose mind* – go mad; *to get under way* – to set out, depart, set sail, and so on. There are also proverbs and sayings in this category that are often uttered by adults who flaunt their wisdom to children. For example, *can't learn an old dog new tricks* – it is difficult for an old person to adjust to new circumstances; *Spare the rod and spoils the child* – you will feel sorry for the sharp, you will spoil the child; *Man that is born of woman is of few days and full of trouble* – Human age is short.

Phraseological combinations are used by the author with the same frequency as fusions. Examples: *to*

make no difference – not to distinguish; *to take (no) interest* – be interested; *to take sheer* – change course; *to drip a tear on something* – to cry over something, etc.

Some linguists single out a group of so-called phrasal verbs among phraseological units. They are also widely used by the author and are a direct reflection of the characteristics of the actions and state of man, his own feelings and providing even in a few cases a psychological portrait. For example, *to stir out* – to calm down; *to sally out* – to set out; *to peep out* – to creak; *to hold back* – to wander back; *to sweep away* – to grab; *to lead up* – to talk about; *to trot up* – to run forward; *to look out* – to watch; *to blow out* – to flare up (about anger); *to trip along* – to go, to travel along; *to swoon away* – to faint; *to stare at* – to look intently; *to lift up* – to raise (voice); *to come up* – achieve (wealth), etc. We can prove their formation as phraseological units in two cases: 1) fixing phraseological units in the dictionary; 2) carrying a figurative meaning in the phraseological unit itself.

4. Transformations application while phraseological units creating

It is impossible to create any work of art without using numerous transformations. This novel is no exception, so we can highlight the following transformations that have been applied in the novel being analyzed: 1) replacement of the components of a set expression; 2) compression; 3) decompression.

The author most often uses the technique of **decompression** (expanding phraseological units) as in an example *to break into laugh*, which is given in the phrase-book and has incomprehensible stylistic colouring without context, while *to break into gentle laugh* according to Mark Twain has a positive meaning. The adjective *gentle* softens the meaning of a phraseological unit, specifying it and matching the context.

Phraseological unit *heart most breaks* is also transformed and the adding the word *most* enhances the meaning of this expression, giving it more emotional colour. It can even be interpreted as «the heart is breaking», because if you take the context, it describes the pangs of conscience due to the upbringing of the boy, including doubts.

Phraseologism *simple-hearted soul* can also be referred to this technique, as the phraseological diction-

ary presents it as a *simple soul* (Barantsev, 2005), which means «kind, honest, simple-minded man». The word *hearted* reinforces this meaning and indicates that the person is taking everything too close to his heart.

Phraseological unit *to do something without a little bit of trouble in the world* is a bright example of decompression, as the only real phraseological phrase here is a *little bit of something*, which has neutral meaning according to the dictionary, but in phraseological unit being analyzed it is extremely negative and can be interpreted as «doing something without thinking about consequences».

Phraseological unit *so small thing as a boy* is an example of two methods simultaneously: adding and replacing components, as the phraseologism is presented in the dictionary as *small beggar* (Barantsev, 2005), which is synonymous with the word *thing*, but the first option is more in line with American culture, i.e. the word *beggar*, and the word *thing* belongs to the British variant of English. Words such as *so*, *as a boy* are used to give expressiveness to the expression itself, and it is also interpreted with expressive colouring as «urchin».

The technique of **compression** is also used by Mark Twain in the novel. For example, *to play dirty tricks* is presented in the phrase-book as “to fool someone”; in Mark Twain’s novel, the word *dirty* is omitted and the phrase has a humorous and positive connotation. Transformation of compression is also applied while using the phraseologism *to pick one’s pathless way*, which is an approximate equivalent of the phraseological unit *to pick one’s way somewhere*. Nevertheless, there is a slight difference between the phraseological expressions “go where the eyes look” and “go somewhere”. Both phraseologisms have an emotional and stylistic colouring, but in one unit the colouring is more expressive than in the other. The phraseological unit proposed by the author has a piece of tragedy in its meaning when a person tries to escape from his problems, and according to the dictionary, without context, you can see only the neutral meaning of this unit.

Replacement of components also plays a significant role in this novel and makes the work unique in its lexical composition. In “The Adventures of Tom Sawyer” Mark Twain has a habit of lengthening phraseological units, or replacing one or more of its components, as in the case of *sink into secondary im-*

portance, which in the phrase-book is given as *sink into unimportance (or significance)* (Barantsev, 2005), which means “lose meaning, recede into the background”. As we can see, there is a contextual substitution of two components at the same time, *secondary importance*, in order to focus on the non-importance of the case, which you quickly forget.

There are two phraseologisms that have the same meaning as *to do one's business* and *to attend one's business* and mean “to be engaged in any business”. The author successfully uses both of them but the phraseological unit *to attend one's business* is used applying the substitution technique, using the word *to attend* instead of the word *to do*.

The next phraseologism *to swear on a coffin* is a transformed one, as its analogue sounds like *to swear (make) an oath*, which means “to make a vow”. Phraseological unit *to come easy* is used in the work using the technique of contextual substitution and is mentioned as *to come natural to one*, but both the analogue and the transformed phraseologism do not lose the meaning during the transformation and mean “easy for anyone, course no difficulty”. The following phraseological units from the novel are also formed by this technique: *to keep one's opinion by oneself*, *to bleed to death*, *miss trick*.

5. Role of author's phraseology in the novel

The author's phraseology, such as the *beat of the boy*, also plays an important role. We have not found a British analogue of this expression, but it is a phraseological unit, because 1) we can not translate it literally and if take the meaning of both its components, the word *beat* is given in the dictionary as a verb meaning «to crush, to crawl” as a part of various phraseological units, and in our case it acts as a noun, and has no specific meaning; 2) the context where this expression is used as a psychological characteristic or type of human behaviour at a certain age. Therefore, we can say that this expression is the author's phraseological unit. Examples of other authorial phraseological units are: *to arrest fight* – don't let it get away; *to see through a pair of stove lids* – to see badly; *to lay up a sin* – to take on sin; *to hover in the air* – to hang in the air; *to deep under a horizone* – to set (about

the sun; *bloody-mounded* – bloodthirsty; *poor creature* – God's creation; *to hunt for somebody* – to look for someone; *eyes swim in a blur water* – choke on tears; *to come handy* – to become obedient; *to vanish out of one's face* – excitement, worries and so on disappeared.

Phraseological unit *to help somebody to the door with several kicks* has the right to be called authorial, because it is used figuratively and can be interpreted as “expelling someone by force”. To be sure of this, we will consider its components: *to help somebody*, a door, kick, a push. Thus, we do not have the opportunity to interpret it in its literal sense, but only in a figurative sense. Phraseological unit *to sweep from lips to lips* means “by a word of mouth”. It is included in the author's phraseology, as it has no analogue in the phrase-book, and secondly, the components of this phraseological unit should not be translated literally, for example, the verb *to sweep* has the following meanings as “revenge, capture, stretch” and so on. It is for these reasons that we attribute this phraseologism to the author's ones. M. Twain has one more technique, which he uses only in a few cases, which is directly related to the composite adjective phraseological units. For example, *poor thick-headed* – stupid; *bloody-mounded* – bloodthirsty; *half-clad* – a person whose parents differ by race, etc. All of them add colour and uniqueness to the sentence and are a bright stylistic coloring of the work itself.

6. Functions of phraseological units in M. Twain's adventure novel “The Adventures of Tom Sawyer”

V. Uzhchenko (Uzhchenko, 2005) identifies a variety of stylistic functions that phraseological units perform to highlight information of the text, focus on any detail or for other purposes: evaluative function, emotional-expressive one, the function of creating humour and satire, the function of conveying the inner qualities of the character, the function of reproduction of the internal state of the character, the function of portrait characterization, the image of human appearance, the characteristic function of rendering human appearance, the function of linguistic characteristics of the character, the function of synonymous expression, gradation, plot basis function, title func-

tion, final chord or synonymous function often felt in poetic works, and the function of synonymous amplification or injection of features.

Let's analyze the functions of phraseological units of the novel.

The first function we will consider is the *evaluative* one. It evoke (listener) a certain attitude to the described, gives it an assessment – positive or negative. For example,

- 1) "Fine manly little fellow";
- 2) "This was the great Judge Thatcher, brother of their own lawyer";
- 3) "*Huckleberry was cordially hated and dreaded by all the mothers of the town*, because he was idle and lawless, and vulgar and bad – and because all their children admired him so, and delighted in his forbidden society".

Negative assessment: "...*a troop of lawn-clad and ribbon-decked young heart-breakers and last of all came the Model boy, Willie Mufferson, taking at heedfull care of his mother as if she were cut glass*".

The second function, in which the author uses a significant part of the phraseological units, is the *emotional-expressive* one. Let's consider it in the following examples from the novel:

- 1) "Hurry men, – he said in a low voice – *the moon might come out at any moment*".
- 2) "My! We couldn't get out him Tom. And besides it wouldn't *do any good*; they would catch him again".
- 3) "I'll try to, Tom, but Lord I am all of shiver".

Function of creating *humour and satire*:

- 1) "Here! You are a watchman, aren't you? All right, though – nothing's happened".
- 2) "Oh, shucks! Baby! You want to see your mother, I reckon".

Twain also uses phraseological units in the function of *portrait characterization*:

- 1) "... A lovely little blue-eyed creature with yellow hair plaited into two long tails, white summer frock and embroidered pantelettes".
- 2) "This superintendent was a slim creature of 35, with a sandy goatee and short sandy hair; he wore a stiff standing-collar whose upper edge almost reached his ears and whose sharp points curved forward abreast the corners of his mouth".

Function of *linguistic characteristics of the character*:

- 1) "Guy of Guisborne wants no man's pass. Who art thou that – that-..."
- 2) "Get me to tell? Why if I wanted that half-breed devil to drowned me that could get me to tell. They ain't no different way".

We can also investigate the use of phraseological units of the novel in the function of *the plot basis*:

"Saturday morning was come, and all the summer world was bright and fresh, and brimming with life".

Much less often the writer uses phraseological units in other functions specified above. Among them, however, you can find examples of the function of *synonymous amplification or injection of features*:

"It's the devils sure enough. Three of them ! Lordy, Tom, we're gonners! Can you pray?"

7. Conclusions

Phraseologisms are specific language formulas, pictures of the world with encoded information about the past, our ancestors, their way of perceiving the world and evaluation of all things; they accumulate the cultural potentials of the people, only in their own way manifest the spirit and uniqueness of the mentality of the nation. Phraseological units have absorbed historical events and social life, distinguish the smallest movements of our heart, tell about the vast world of human feelings, impress with the accuracy of associations between nature, ordinary life facts and human behaviour, our emotions and actions. They are a treasure trove of poetic ideas of the people. Therefore, the study of phraseology is still relevant.

Phraseologisms fill speech with deep freshness, give it an artistic sound, lexical and syntactic sophistication, perfection.

Different sources provide different interpretations of a phraseological unit, but more general is the following: A phraseological unit is a lexico-grammatical unity of two or more disjointed components, grammatically formed by a phrase or sentence model that is reproduced in the language by tradition, automatically.

In the novel “The Adventures of Tom Sawyer” Mark Twain uses about 400 phraseological fusions, phraseological unities, phraseological combinations, including authorial ones, and phrasal verbs. There are also phraseological units that are formed by means of transformations: compression or decompression, replacement and others.

Having analyzed the phraseologisms of the novel, we can state that in most cases they are used in the evaluative and emotional-expressive functions, function of creating humour and satire, functions of portrait characterization and linguistic characteristics of the character, function of the plot basis and less often synonymous amplification or injection of features.

At the same time, in order to have a more complete and in-depth picture of phraseological units of the novel application and functioning it is necessary to carry out the comparative analysis of different translations of the novel into Ukrainian and study the ways phraseological units rendering into Ukrainian.

References:

1. Barantsev, K. T. (2005). *Anhlo-ukrainskyi frazeolohichnyi slovnyk* [English-Ukrainian phraseological dictionary]. Kyiv: Znannia. [in Ukrainian]
2. Vinogradov, V. V. (1977). *Leksikografiya i Leksikologiya* [Lexicography and Lexicology]. Moscow. [in Russian]
3. Kunin, A. V. (1996). *Kurs frazeologii sovremennogo angliyskogo yazyika: Uchebnik dlya institutov i fakultetov inostrannogo yazyika* [Modern English Phraseology Course: A Textbook for Institutes and Departments of a Foreign Language]. Moscow: Vysshaya shkola. [in Russian]
4. Lebenok, V. M., Stepnova, I. S., Khomenko, N. P. (2002). *Navchalnyi posibnyk z pytan perekladu anhliiskoi zahalnonaukovoï leksyky, frazeolohichnykh spoluchen ta inshykh leksyko-semantychnykh problem. Navchalnyi posibnyk dlia aspirantiv ta zdobuvachiv usikh spetsialnosti* [Manual for translating English scientific vocabulary, phraseological units and other lexical and semantic problems. Guide for postgraduate students and students of all specialties]. Vinnytsia: VDTU. [in Ukrainian]
5. Macmillan, Educ (2007). *Macmillan English Dictionary for advanced learners. New edition.* Macmillan Publishers Ltd. [in English]
7. Ostapenko, S. A. (2013) *Praktychni zasady variatyvnosti ta trudnoshchiv perekladu frazeolohichnykh odynyts (za romanom Marka Tvena “Pryhody Toma Soiiera”)* [Practical principles of variation and difficulties of phraseological units translation (inferencing from the novel “Advantures of Tom Sawyer” by M. Twain)]. *Writings in Romance-Germanic Philology*, (1 (30)), 153–160. [in Ukrainian]
8. Palamarchuk, L. S. Ed. (1993). *Frazeolohichnyi slovnyk ukrainskoi movy. Knyha 1 ta 2* [Phraseological dictionary of the Ukrainian language. Book 1 and 2]. Kyiv. [in Ukrainian]
6. Mark Twain (1992). *The Adventures of Tom Sawyer.* R. R. Donelley & Sons Company. [in English]
9. Uzhchenko, V. D., Uzhchenko, D. V. (2005). *Frazeolohiia suchasnoi ukrainskoi movy : posibnyk* [Phraseology of modern Ukrainian language: manual]. Luhansk: Alma-mater. [in Ukrainian]