Peculiarities of Semantics of Phraseological Units with Zoonyms

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Abstract. This article discusses the issues of studying the features of the semantics of phraseological units with zoonyms. It also highlights the classification of zoomorphism and the functioning of zoomorphisms in the Germanic languages.

Keywords: phraseological units, zoonyms, zoomorphism, sema, aesthetic, supralinguistic (fiction), linguistic

Introduction

Zoomorphisms, like all evaluative vocabulary of any language, contribute to the expression of feelings, reactions, emotional life of a person as a whole, forming and denoting a valuable picture of the world: the assessment of objects according to the ethical and aesthetic standards of a given language community (good - bad, beautiful - ugly, etc.). P.). the predicative-characterizing semantic variant includes the nominative variant as a basis, to which the meaning (sema) of the characteristic is added, which complicates the structure of the variant and introduces a qualitative change into it. At the same time, the linguistic specificity of this meaning is manifested in the fact that the content of the characteristic is determined not so much by the qualities of a real non-linguistic object (in the case of a zoonym - an animal), but by the qualities that are attributed to this object by the collective linguistic consciousness. The language registers and fixes these qualities as characteristic of the denotation (the object as it is reflected in the language), which allows you to regularly use the name of the object as a standard of certain qualities [6, 27 - 28].

The main part

For the emotional and evaluative characteristics of a person in colloquial speech, comparisons and metaphors are used, based on the establishment of similarity between representatives of different classes (human - animal) and thus introducing an element of imagery into the statement.

The relation of the image to the object is such that the image has no other content than that inherent in the object and its role in the life of a reflecting being. The sign and the image differ on the basis of the presence or absence of similarity with the object. The sign is arbitrary, which is elementarily proved by the existence of different words for naming the same object in different languages. The image is isomorphic, similar to the object depicted by it.

Sometimes the external sign is secondary, it serves as a formal basis for figurative expression, and the hidden, implicit sign is more significant from the point of view of meaning. However, the dominant theme of the image is juxtaposition. Speech figurativeness arises at the intersection of two systems: aesthetic, supralinguistic (fiction) and linguistic (linguistic design). The semantics of speech imagery, therefore, includes two types of reflection: 1) reflection of reality through the word; 2) reflection of reality by artistic means.

A word used in a figurative sense usually reflects an abstract concept, regardless of the etymologically original meaning. For example, the word wolf may not refer to a specific wolf in the flesh, but to express the sum of the qualities rightly or unfairly attributed to this animal.

Considering examples:

1) A dog was running down the street,

2) I don't believe this dog

We can say that in example 1 the meaning of the sign is the same as the meaning. In example 2, the value does not match the meaning. The meaning of the word remains the same

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("dog"), and the semantic structure of the word can be designated as "man + pejorative connotative seme". Such usage is qualified as figurative [8, 50 - 54].

Zoomorphism's used for the emotional and evaluative characterization of people have long attracted the attention of researchers, since animals have played an important role in the economic life and traditions of native speakers since time immemorial, and the habits of animals are easily transferred to humans.

The appearance of anthropocentric incremental meanings in zoonyms, the inclusion of zoomorphism's in phraseology indicates the subjective recognition by a linguistic personality of the importance of animals in the general interpretive picture of the world, which is determined by the traditional model of transferring the qualities of animals to humans and vice versa.

Animals, by their nature, are closer to man and are more drawn by him into the world of their transformations, more connected with the historical development of civilization. Cult images of animals are the oldest manifestation of human creativity. The cult of animals is the first line that man drew between himself and the natural world, recognizing its dominance, but no longer identifying himself with it. And no matter how the role of animals in spiritual culture subsequently decreases, animalism always remains the meaning-forming background against which linguistic and cult stereotypes are formed [7, 128].

Zoomorphisms can occur both in the form of separate lexemes - Russian: *ворона, осёл, медведь, орёл* (crow, donkey, bear, eagle) and as components of zoophraseological units, such as, for example: Russian: *кот в мешке, (бежать) как крысы с корабля, подсадная утка, собака на сене, телячьи нежности, бедный как церковная мышь, козёл отпущения, волк в овечьей шкуре* (cat in a poke, (run) like rats from a ship, decoy duck , dog in the manger, veal tenderness, poor as a church mouse, scapegoat, wolf in sheep's clothing), German: *die Katze im Sack kaufen, melkende Kuh, Hundemüde*.

Classification of zoomorphism

In the general layer of zoomorphisms and phraseological units with a zoomorphic component, three groups can be distinguished. The criterion for this classification is the degree of similarity - differences in the representation of the language picture of the world.

There are three groups of classification of zoomorphisms. The first group conveys a meaning that is universal for all languages with the help of identical zoomorphic images. The units of this group are subdivided according to etymology into biblical words; set expressions that came from Latin and ancient Greek texts; borrowings from Aesop's fables.

The second group is units representing similar plots with the help of unequal zoomorphic images. Among them, such semantic layers stand out as the attitude to work, to the problem of life preferences, as well as the representation of such concepts as laziness - idleness, lies - fantasy, etc.

The third group of units expresses unique, nationally specific meanings. National-cultural semantics is reflected in phraseological units, etymologically ascending to precedent texts, among which priority belongs in Russian linguistic culture to the fables of I. A. Krylov - a jumping dragonfly, I didn't even notice an elephant; as well as the works of N. V. Gogol - to take greyhound puppies, M. E. Saltykov-Shchedrin - the wise minnow, crucian idealist, eagle patron, The national specificity of zoomorphic units is manifested in different priorities of human activity, character traits, preferred or condemned personal qualities of men and women in different linguistic cultures, as well as the fact that different human qualities can be attributed to the same animal by speakers of different languages, or different animals can be "carriers" of the same quality.

Functioning of zoomorphisms in the german language

In German, there are also zoomorphic images common to all languages. These are stable expressions that have come from the Bible, Latin and ancient Greek texts, borrowings from Aesop's fables.

Zoomorphic units of biblical origin are characterized by comparison with a certain standard, likening a person to a certain image: Sündenbock is "a scapegoat, a person on whom everyone

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shifts responsibility and blame". Biblical animalistic phraseological units create a vivid picture of the moral qualities of a person, for example, ingratitude: Perlen vor die Säue werfen - "throwing beads in front of pigs", fix the universal imagery for certain zoonyms: ein Wolf in Schafspelz (Schafskleid) - "a wolf in sheep's clothing" , ein verlorenes Schaf - "lost sheep", das goldene Kalb - "golden calf", die listige Schlange - "Snake-tempter", die Böcke von den Schafen scheiden - "separate sheep from goats (good from bad)".

In borrowings from Aesop's fables, there is also a commonality in the presentation of basic fragments of the picture of the world. The nominations of people are highlighted, as well as their actions and some common situations. The figurative system of Aesop's fables influenced the development of the animalistic phraseology of the German language: eine Schlange an seinem Busen nären - "to warm the snake on the chest", der Löwenteil - "the lion's share".

Along with such stable phrases with a clearly tangible figurative meaning, in the German language there are many proverbs and sayings with a zoocomponent, which are the result of observations of objective reality: the forest looks [lit. the bear will remain a bear, even if you take him overseas]", solange der Esel trägt, ist er dem Müller wert - "the miller needs a donkey while it can be loaded", wenn dem Esel zu wohl ist, geht er aufs Eis tanzen - "who is too lucky, losing his head", begossene Hunde fürchten das Wasser - "a frightened crow is afraid of a bush", Hunde, die viel bellen, beißen nicht - "talking dogs do not bite; do not be afraid of a slanderous dog, be afraid of a silent one", gebrühte Katze scheut auch kaltes Wasser - "having been burned in milk, you will blow into the water".

German zoomorphisms are very diverse in their content and cover all aspects of the life of the German people.

In them, an unflattering assessment is given to the rich: auf den Hund bringen - "ruin, bring someone to poverty", dicke Mäuse haben (Pferdchen im Stall haben) - "to have money", Pferdearbeit und Spatzen futter - "hard work for an insignificant reward [letters. horse labor and sparrow food]"; fools are ridiculed: ein Esel in der Löwenhaut - "a donkey in a lion's skin (about a fool who puts on an important look)", er findet der Esel nicht, auf dem er sitzt - "he does not see under his nose", die Katze im Sack kaufen - "buy a pig in a poke, buy something for the eyes, without prior verification", als Esel geboren, als Esel gestorben - "born as a donkey, ass and died", den Esel kennt man an den Ohren, an der Rede den Toren - "you recognize a donkey by its ears, and a fool by speeches"; drunkenness is condemned: einen Affen (sitzen) haben - "to be drunk".

In modern German there is a significant number of zoomorphisms with a comparative meaning: arm wie eine Kirchenmaus - "poor as a church mouse", plump wie ein Bär - "clumsy as a bear", schlafen wie ein Bär - "to sleep soundly", er schüttet's ab wie der Hund den Regen - "water is like water off a duck's back."

Animals are carriers of certain qualities, and semantic changes lead to the transfer of names and the development of secondary meanings. Zoomorphisms in the German language are one of the universal tendencies of metaphorization, as a result of which the names of animals are transferred to refer to people. So, the monkey in German phraseology personifies dexterity: mit affenartiger Geschicklichkeit - "with the dexterity of a monkey", madness: einen Affen an jemandem gefressen haben - "to be crazy about someone", Affenwesen - "monkey habits"; wolf - cruelty, experience, bad intentions: ein Wolf im Schafpelz - "a wolf in sheep's clothing", mit den Wölfen muß man heulen - "to live with wolves - howl like a wolf", der Wolf stirbt in seiner Haut - "no matter how a wolf feed, he keeps looking into the forest"; donkey - stupidity: unsers Herrgott's Esel - "the booby of the king of heaven"; fox - cunning: schlauer Fuchs - "old fox, cunning fox."

Conclusion

Thus, we can draw the following conclusion: in German culture, with the help of zoomorphisms, the same qualities are condemned or encouraged as in other cultures, although the set of qualities with which a certain zoonym is associated is different in different languages.

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