

cultural and historical traditions and by the possible differences of lexical-semantic scope of the meaning of words in these languages. It's also followed by the issue of the next level – lexical-semantic joining.

Key words: metaphor, translation, comparison, metaphorical element, expression.

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LINGUOCULTURAL ASPECTS OF ENGLISH ZOOMORPHIC PHRASEOLOGICAL UNITS

Intensive search for effective ways of teaching foreign languages led to the development of linguocultural approach to linguistic education that is based on the idea of close connection between language and culture. As a result, a new science of linguoculturology, that studies the nation's culture and mentality, embodied in the language, appeared.

The question of interaction between language and culture is nowadays relevant in our society, which experiences the growth of global problems, therefore, it is becoming essential to consider the versatility and particularity of behaviour of different nations. Looking at relations between different nations, it is important to foresee potential cultural misunderstandings. It is also important to determine cultural values, which form the basis for communicational behaviour. In such perspective, the best definition of linguoculturology is the branch of linguistics that deals with the problem of representation of national culture in the language and the problem of speech activity in the conditions of cross-cultural communication [1, p. 25]

In the process of living, a man creates his own system of world perception that reflects national-cultural traditions of a certain speech community that, represented in language, creates the linguistic worldview. This term can be best defined as follows: “the way to reflect the reality in human perception through the prism of linguistic and national-cultural peculiarities of a certain speech community” [2, p. 35]; from this it follows that to know the language means to know the linguistic worldview reflected in this language. In the closest connection with the language national-cultural specifics stands the branch of linguistics called phraseology. The fact that phraseology shows the features of folk culture is now widely accepted. “Phraseological units appear in the national languages on the basis of the imaginative representation of reality that reflects the empiric, historical or

spiritual experience of the speech community, connected with its cultural traditions” [2, p. 21]. From this point of view, English phraseology, being unique and matchless, presents the great interest to linguoculturology. This explains the actuality of the given research and emphasizes on the special “cultural” meaning comparing to other levels of meanings in the semantics of phraseological units as the markers of language and culture.

In the process of studying phraseological system of any language, it is important to pay special attention to anthropocentric approach according to which a man is the central figure of the language study. That is why in ethnic culture of every nation a great part of expressions about spiritual and social traits of a man are represented mainly by phraseological units that have animal names in their structure (these are called zoomorphisms).

For studying phraseology in linguocultural context one of the most important problems is the realization of cultural semantics in a language sign, that was thoroughly studied by different scientists, such as Y. Apresyan, A. Wierzbicka, Y. Karaulov, V. Krasnyh, V. Maslova, V. Teliya, A. Shmelyov. Comparative analysis of anthropocentric phraseological units was investigated by E. Arsentieva, E. Broslavskaya, F. Guketlova, I. Kurazhova, V. Mokienko, Ts. Ogdonova, L. Sakaeva. However, the problem of complex approach to phraseological unit as the notion of language and culture is not yet properly studied and approved.

The article aims at analyzing some linguocultural aspects of English zoomorphic phraseologisms as the basic units of anthropocentric approach to the language study.

The close connection of phraseology with national-cultural traditions of the speech community was admitted long ago. According to A. Lebedeva, each language realizes a particular way of reality reflection according to the certain historical experience of the nation, its culture, social and living conditions. Phraseological units form the field of cultural language memory. In the process of speech the speaker transfers phraseologisms from the memory field to the field of the created text [3, p. 47 – 48].

In the process of living, a man creates the system of concepts that represents the so-called “ideal image” of the world. This is reflected in the language as the semantics of language signs, forming the language worldview. The question is that differences in cultures may lie in the fact that in different languages those phraseological units that coincide by denotation (have the same subjective correlation) may be different by connotation (have different emotional and evaluative nuances).

Certainly, quite a lot of English zoomorphic phraseological units have full or partial equivalents in other languages (e.g. Russian and Ukrainian), that can be explained by relatively numerous universal elements of culture and partial match of the thoughtful reflection of reality. For example, *as free as a bird* (Ukr. *вільний, як птах*; Rus. *свободный, как птица*) – completely free, based on worldwide associations about birds as creatures that have no obligations and can move quickly by both walking on the ground and flying in

the sky, that has no boundaries and signifies eternity; *black sheep* (Ukr. *паршива вівця*; Rus. *паршивая овца*) – a shame of the family, according to the old legend, common for these cultures, the black sheep is stamped by the devil; *a snake in the grass* (Rus. *змея подколотная*) – a hidden danger, a person who cannot be trusted, based on common association about the snake as an unpleasant creature that causes harm; *as brave as a lion* (Ukr. *хоробрий як лев*; Rus. *храбрый как лев*) – very courageous, in most cultures the image of this animal is associated with force and braveness; *agree like cats and dogs* (Rus. *жить как кошка с собакой*) – to get along very badly, based on the image about the dog as impatient and rather peevish animal and highlights the different nature of these two domestic animals; *it will be a forward cock that crows in the shell* (Ukr. *сміливий той півень, що вже в яйці співає, мале курча, та вже летюче*) – based on associations in both cultures about the cock as a proud, fearless and brave creature, the bringer of dawn; *like herrings in a barrel / like sardines in a tin* (Ukr. *як оселедці в бочці*; Rus. *как селедки в бочке*) – a big number of people in a small space, connected with the way to produce fish tins where sardines are packed together tightly in cans, with little space in-between them; *as dumb as a fish* (Rus. *нем, как рыба*) – not talkative at all, based on physiological characteristics of fishes that do not make any sounds.

However, due to variety of culturological factors, ethnic peculiarities, different linguistic worldviews and numerous literature sources, in English phraseology prevail zoomorphisms that contain the meaningful elements typical only to British culture. Here we can point out two major factors of national specifics of phraseological units: objective and subjective.

The objective factor involves natural and cultural realities that are peculiar to the life of British people and do not exist (have no equivalents) in other linguocultural communities. Among them we can mention the smaller groups of English phraseologisms with zoomorphic components according to different characteristics:

1. Phraseological units connected with popular beliefs, folk legends, superstitions, customs and traditions: *halcyon days* (мирное время, спокойные дни) – it was believed that the kingfisher laid its eggs and incubated for fourteen days, before the winter solstice, on the surface of the sea, during which time the waves of the sea were always unruffled; *an unlicked cub* (желторотый юнец, молоко на губах не обсохло) – according to medieval tradition, the bear cub is misshapen and imperfect till its dam has licked it into form; *dogs howl at death* (собака лает – жди беды) – a widespread superstition in Britain; *the hair of the dog that bit you* (клин клином вышибают, здесь: подобное лечится подобным) – a small measure of drink, intended to cure a hangover, in allusion to an ancient notion that the burnt hair of a dog is an antidote to its bite; *a bird of ill-omen* (пессимист) – based on the ancients thought that some birds indicated good luck, and others evil; *sure / care / curiosity killed a cat* (не работа старит, а забота / много

будешь знать – скоро состаришья) – English popular belief that a cat has nine lives, but care can wear them all out.

2. Phraseological units with zoomorphisms that reflect historical facts and events of the country: *there are many ways of dressing a calf's head* (свет клином не сошелся) – the allusion is to the great Calves' Head Club (the club, created in honour of Charles I of England in 1650) banquet, when the board was laden with calves' heads cooked in sundry ways and diverse fashions; *flog a dead horse* (зря тратить силы, решетом воду носить) – associated with Earl Russell's "Reform Bill" called a "dead horse" by British MPs; *he eats no fish* (не соблюдать постов, не быть католиком / быть благонадежным) – during the Elizabethan I reign papists were opposed to the Government, and Protestants, to show their loyalty, refused to eat fish on Fridays to show they were not papists; *canary-bird* (заключенный) – at one time certain desperate convicts in Great Britain were dressed in yellow; and jail was the cage of these "canaries"; *as well be hanged for a sheep as a lamb* (если суждено быть повешенным за овцу, то почему бы не украсть и ягненка / семь бед – один ответ) – refers to the old British law when stealing a sheep was punished by the capital punishment through hanging.

3. Phraseologisms related to religion and church, taken from the Bible that was extremely popular in Britain over the centuries: *a leopard cannot change his spots* (барс не может сменить свою пятнистую шкуру / горбатого могила исправит) – taken from King James Version of the Bible; *a fly in the ointment* (ложка дегтя в бочке меда) – in earlier times, ointments were creams or oils with a cosmetic or ceremonial use and substances one was anointed with; *sick as a dog / cat* (очень больной) – the Bible speaks of dogs "returning to their vomit again"; *poor as a church mouse* (очень бедный) – in a church there was no cupboard or pantry, where mice most do congregate; *separate the sheep from the goats* (отделить овец от козлищ / отделять, отличать важное от второстепенного) – derives from Miles Coverdale's Bible, 1535.

4. Phraseological units with zoomorphic components taken from fables, myths, fairy-tales and literature: *a Cheshire cat / to grin like a Cheshire cat* (улыбаться во весь рот) – taken from Alice in Wonderland by Lewis Carroll, can be explained as follows: cheese was formerly sold in Cheshire moulded like a cat; *an albatross around one's neck* (тяжелая ноша, которая доставляет неприятности) – taken from "The Rime of the Ancient Mariner" by Samuel Taylor Coleridge, in which the mariner shoots an albatross that is considered as a bad sign and brings bad luck to the whole ship crew. For his ill did he is obliged to carry the dead bird hung around his neck as a punishment; *dog's-nose* (коктейль из джина и пива) – first used in "Pickwick's Papers" by Geoffrey Chaucer, meaning the mixture of gin and beer; *a nest of vipers* (змеиное гнездо / клоповник) – has its origins in Aesop's fable "The Farmer and the Snake", where snakes were marked as evils, and continued in William Tyndale's Bible in 1526; *to bell the cat* (браться за очень сложное и

рискованное дело) – derives from the fable, often attributed to Aesop, “The Mice in Council”.

5. Zoomorphic phraseological units that reflect different sides of the life of British people, such as politics, work, leisure, sports, hobbies and other activities: *lame duck* (неудачник) – applies to politicians who are on their final term and their colleagues talk about the successor; *what can you have of a cat but her skin?* (что с кошки взять, кроме шкуры?) – in former times the cat’s fur was used for trimming cloaks and coats, but the flesh is utterly useless; *dogs* (акции на фондовой бирже) – stock-exchange slang, Newfoundland Telegraph shares / Newfoundland dogs; *a bull* (спекулянт, играющий на повышение на бирже) – dealers who “bull” try to raise the price of stocks with the view of effecting sales; *not room to swing a cat* (негде яблоку упасть) – swinging cats as a mark for sportsmen was at one time a favourite amusement, sometimes two cats were swung by their tails over a rope or a cat was swung to the bough of a tree in a bag or sack, sometimes it was enclosed in a leather bottle; *to call off the dogs* (отозвать собак / сменить неприятную тему разговора) – takes its origins in hunting, one of the most favourite British time-spending: in the chase, if the dogs are on the wrong track, the huntsman calls them off; *hobby-horse* (увлечение, любимая тема для разговора) – the first things referred to as hobbies were horses, of a breed that was popular in Ireland in the Middle Ages and is now extinct; *play ducks and drakes* (проматывать, расточать) – taken from the old English name for the pastime of skimming flat stones on the surface of water to make them bounce as many times as possible.

6. Phraseological units that reflect character traits especially particular to British people: *if wishes were horses, beggars would ride* (будь желанья лошадьми, нищие ездили бы верхом) – tells about self-criticism of British people, first arouse in the published works of William Camden in the 17th century; *on the pig’s back* (на коне, успешный) – denotes British striving for success and wealth, has Irish origins; *enough to make a cat laugh* (и мертвого рассмешит) – tells about British sense of humour; *to be a bear for punishment* (идти напролом) – signifies the courage and independence of British people; *stalking horse* (подставное лицо) – reveals nation’s disapproval of cheating.

The subjective factor can be explained as follows: zoomorphic components that denote the same realities in different languages are represented differently in their phraseologies, e.g. zoomorphism *duck* is a part of numerous phraseological units in English, such as *to break one’s duck* (get success for the first time), *as a duck takes to water* (feel oneself very good in some situation), *as easy as duck soup* (very easy), *my little duck* (a beloved one), *like a duck in a thunder* (very frightened), *like a sitting duck* (defenseless), *lame duck* (loser), etc. However, none of them has analogues in Russian (*утка*) or Ukrainian (*качка*) languages, despite they have phraseological units with the same component: Russian *подсадная утка* (a cheater who lets one in a trap), *газетная утка* (lie and gossips in the press);

Ukrainian *а щоб тебе качка копнула* (a humorous way to argue with someone for something annoying).

Summarizing all the mentioned above, we can say that in phraseology the differences between languages are best seen, as phraseological units show national culture specifics and mostly have no equivalents in other languages. These units have great linguocultural value because they reflect the national culture both in complex, by all their elements taken together (idiomatic meaning) and separately, by their parts.

As the basic components of phraseological worldview, zoomorphic phraseological units bear the important cultural information and play the significant role in revealing the national-cultural peculiarities and have the idea of ethnic stereotypes of a certain linguocultural community. Thus, the problems of their further examination and analysis are of great interest and importance for the linguistic science.

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Купінська Т. О. Лінгвокультурологічні аспекти англійських фразеологічних одиниць з зооморфічним компонентом

У статті проаналізовано деякі аспекти англійських фразеологізмів з зооморфічним компонентом, які є одними з базових складників антропоцентричного підходу до вивчення мови. Це пояснює лінгвокультурну цінність даних одиниць, адже у фразеологічних фондах мов присутні як універсальний (загальнолюдський), так і національно-культурний зміст, що свідчить як про наявність єдиних культурологічних принципів номінації, так і про різницю між мовними картинами світу народів. Однак, в англійській мові здебільшого превалюють безеквівалентні фразеологізми з зооморфічним компонентом, що пояснюється різноманітністю культурологічних факторів, етнічних особливостей, відмінностями в мовних картинах світу і численністю літературних джерел. У статті наведені об’єктивний і суб’єктивний фактори національної специфіки зооморфічних фразеологізмів, що

підтверджується численними прикладами. Особливо акцентується на проблемах класифікації та подальшого вивчення даних фразеологічних одиниць.

Ключові слова: лінгвокультурологія, мовна картина світу, мовна особистість, зооморфізм.

Купинская Т. А. Лингвокультурологические аспекты английских фразеологических единиц с зооморфическим компонентом

В статье проанализированы некоторые лингвокультурологические аспекты фразеологических единиц английского языка с зооморфическим компонентом, которые являются одними из базовых составляющих антропоцентрического подхода к изучению языка. Это объясняет лингвокультурную ценность данных единиц, так как во фразеологических фондах языков присутствуют как универсальное (общечеловеческое), так и национально-культурное содержание, что говорит о единых культурологических принципах номинации, и, вместе с тем, о различиях в языковых картинах мира народов. Однако, в английском языке преобладают безэквивалентные фразеологизмы с зооморфическим компонентом, что объясняется разнообразием культурологических факторов, этнических особенностей, различиями в языковых картинах мира и многообразием литературных источников. В статье выделены объективный и субъективный факторы национальной специфики фразеологизмов с зооморфическим компонентом, что подтверждается многочисленными примерами. Особо акцентируется на проблемах классификации и дальнейшего изучения лингвокультурологической специфики данных фразеологических единиц.

Ключевые слова: лингвокультурологія, мовна картина світу, мовна особистість, зооморфізм.

Kupinskaya T. A. Linguocultural Aspects of English Zoomorphic Phraseological Units

The article deals with the analysis of some linguocultural aspects of English zoomorphic phraseologisms as the basic units of anthropocentric approach to the language study. It reveals the linguocultural value of phraseological units that can reflect the national culture both by the universal and national-cultural meanings of their components, proving similarities of the principles of cultural nomination as well as differences in peoples' linguistic worldviews. However, zoomorphic non-equivalent phraseologisms prevail in the English language that can be explained by the variety of cultural factors, ethnic peculiarities, different linguistic worldviews and numerous literature sources. In the article it is suggested to differentiate between the two major factors of national specifics of phraseological units: objective and subjective. To prove the theoretical facts and the ways to classify the

phraseological units, numerous examples of zoomorphic phraseologisms are given. However, the problems of such classification and further investigation of linguocultural peculiarities of English phraseological units with zoomorphic components are not yet properly studied and analyzed and need new approaches and perspectives for the further development.

Key-words: linguoculturology, linguistic worldview, speech community, zoomorphism.

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ПЕРЕДАЧА АКСІОЛОГІЧНОЇ СКЛАДОВОЇ НАРОДНИХ КАЗОК В ПЕРЕКЛАДІ: ДО ПОСТАНОВКИ ПИТАННЯ

Казка – один із найпопулярніших видів усної народної словесності. Художній світ народної казки, незалежно від особливостей національних казкових традицій, завжди є ціннісно орієнтованим: зображене у ній тісно пов'язано із світосприйманням, світобаченням і світорозумінням, з уявленням про довершеність, ідеал, світопорядок, добро і зло, життя і смерть, справедливість тощо. Художній світ народної казки – це не лише поняття, а й реально існуюча система, живе явище, яке сьогодні, як і сотні років тому, формує і утворює комплекс ідеалів та норм соціального порядку, поведінки, моралі. Відображаючи світ у художній формі, фольклорна свідомість разом з тим перетворює, будує свої моделі світу, протиставляє хаосу світ порядку та гармонії, організовує його за певними законами, певною композиційною системою. Відчуваючи себе частиною світобудови, людина відтворює у казці модель пізнаного нею світу, свого роду художній мікрокосм, через який є прямий вихід у макрокосм, до світової, космічної гармонії.

Хоча проблема аксіологічної цінності народної казки привертала увагу досить широкого кола етнографів, літературознавців та лінгвістів, перекладознавчий аспект цього питання є недостатньо вивченим на сучасному етапі розвитку філології, що робить актуальним наше дослідження.

Мета нашої роботи полягає в комплексному аналізі досліджень сучасних лінгвістів стосовно питань аксіологічної цінності народних казок та системному виявленні та описанні особливостей передачі аксіологічної складової народних казок в перекладі.