

## LINGUISTIC AND CULTURAL PECULIARITIES OF ENGLISH AND UKRAINIAN PHRASES WITH ZOONYMIC COMPONENT

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**Abstract.** The article deals with the peculiarities of English and Ukrainian zoophrasemic specification. It is well known, that any fixed phrase has its own special meaning, which is often impossible to deduce from the meanings of separate words. The comparative-confrontation studies of zoophrases and their world models makes it also possible to solve a number of complicated problems in the field of translation.

The topicality of the study them is specified by insufficient study of theoretical and methodological problems of semantics in comparative-confrontation phraseology as well as the lack of information, coming to light from the results of a more profound analysis of English-Ukrainian correspondences and divergences.

The empirical material under study. For obtaining as precise research data as possible 100 most frequently used phrases enclosing the same number of living creature names with their zoophrasemic specificity have been extracted from different English and Ukrainian sources.

The aim of writing the article is from the view-point of modern achievements in learning comparative phraseology and the arisen new paradigms of cognitive science to characterize that aspect of different set phrases that are based on both coincidences and divergences in the perception of the world around by English and Ukrainian native speakers.

The following methods of linguistic research have been applied: phraseological identification, the description and analysis of dictionary definitions with selective references to lexicographic and literary sources, classifying them according to different categories.

The results of the study is an attempt to demonstrate phrasemic potency in the domain of naming living creatures in English and Ukrainian.

Closely and distantly related other languages and their variants may be the subject-matter of further zoophrasemic studies.

**Keywords:** phraseme, specificity of phrase formation, linguistic and cultural aspect, zoonym component, comparative aspect, English and Ukrainian languages.

**Problem statement.** An obvious tendency of language learning not only in general but also national specific plan has come into being side by side with orienting the knowledge obtained immediately for the benefit of a human being, his or her thinking and consciousness, potential possibilities as well as the needs, caused by the appliance to diverse ethnical and social groups. The image of the surrounding world in human consciousness consists of a great number of notions and associations connected with them, without the knowledge of which mutual understanding is impossible both among native and foreign speakers.

Any fixed phrase has its own special meaning. It is often impossible to determine the meaning of the whole phrase from the meaning of the separate words that it is formed from [LDOELAC, p. XI]. It is the independence of language and culture that has brought to the necessity of learning a national specific component in word and phrase meaning.

The comparative-confrontation study of zoophrases and their world models makes it also possible to solve a number of complicated problems in the field of translation. The present-day intensification of Ukraine's different contacts with the English speaking world and approaching the sphere of European value influence, advance for the forefront the necessity of a more profound study of those zoophrasemic resources

in closely and distantly related languages, which have recently come into being.

### The analysis of the previous phrase research.

Among the well-known Ukrainian phraseologists we can't help mentioning such prominent figures as: B. Azhnyuk, Y. Baran, N. Venzhynovych, M. Dems'kyi, V. Zhaivoronok, M. Zhuikova, V. Kalashnyk, Zh. Krasnobayeva-Chorna, O. Levchenko, K. Mizin, L. Skrypnyk, V. Uzhchenko and a lot of others dealing with native and foreign phrase analysis [see, for example: Олексішина 2004; Олійник 2008; Crystal 1997; Poluzhyn, Venzhynovych 2018; Richard 1991]. All these authors dealt with the formation and use of phrases in different domains of their functioning zoophrasemic specifications and prospects of semantic variability development [Веренчук, Єнікеєва 2020; Селіванова 2008; Ковалюк 2011; Кузнєцова 2008].

Last century initiated the formation of two traditions in phrase course of study: European (continental) and English American which originated from the book by Henry Sweet «A New English Grammar. Logical and Historical» (London 1900).

English-American tradition is characterized by a rather wide scope of language material. Most phrases show some kind of variation, and many of them are highly variable. Thus, in the reference book by B. Mc Mordy «Introduction. English Idioms and How to Use Them». London, 1988 the author gives onomatopoeic

words, interjectional and modal expressions compound conjunctions, reinterpreted and non-reinterpreted set phrase, proverbs and sayings. The criterion of their unification under the little of the term «idiom» is ethnic peculiarity.

In English and American linguistics idiomaticity is treated as non-deducibility of the whole meaning from the meanings of its components, which is narrower as far as the scope is concerned, than the notion «idiomatic language unit» [See: L. Smith, H. Sweet, Ch. Freeze, U. Nida, F. Palmer, Ch. Hockett, U. Chafe and others]. In our opinion, one must remove these contradictions between these scopes of notions. First of all, it is necessary to rigidly detach interlanguage treatment of idiomaticity from intralanguage one.

**The topicality** of the propounded study theme is specified by: firstly, insufficient study of theoretical and methodological problems of semantics in comparative-confrontation phraseology, as a result of which the differences of scholars' opinion arise regarding the establishment of the scope limits and expediency in using appropriate methods both in general research perception and lexicographical practice in particular; secondly, the lack of information, coming to light from the results of a more profound analysis of English-Ukrainian correspondences, available in comparative zoosemic phraseology; thirdly, in comprehension of different ways of world perception that has been established among the native speakers of the languages under consideration as a result of their durable observation of disposition, behavior and habits of fauna representatives, which have a different attitude to a person, bringing him or her profit, harm or not coming into immediate contact; fourthly, ripe time for obtaining profound knowledge about ethnically stipulated nominations of zoosemic phraseology, that favours, on the one hand, to assuage the sharpness of negative reaction of certain data mediums to the specificity of the world outlook of others and also provides the formation of a more trustful climate in mutual intercourse; fifthly, carrying out the systemic comparative confrontation analysis of zoophrases on the material of English and Ukrainian complements with present-day's information about common features and different peculiarities of ethnically stipulated world models; sixthly, a different stage of stability and significance of contacting a man with representatives of fauna that have brought to the rise of a great number of fixed expressions, formed with participation of component-nominations that belong to both domestic and wild animals, birds insects and amphibia. However, the character of using these expressions as well as the ways of forming figures of speech during communication may significantly differ and reduce to misunderstanding among different language speakers; seventhly, the necessity of extensive application of modern scholastic paradigms in comparative phraseological studies, including, first of all, linguocultural and cognitive.

**The object** of the article study comprises phrases with the zoonymic component in English and Ukrainian.

**The subject** of the research is a comparative aspect of revealing and description of semantic, linguo-

cultural and cognitive peculiarities of zoosemic phrases in the languages under investigation.

**The research aim** of the propounded study is from the view-point of modern achievements in learning comparative phraseology and the arisen anthropological paradigm in cognitive science to define that aspect of different set phrases that are based on both coincidences and divergences in the perception of the world around by English and Ukrainian speakers. Here also belong the establishment of the zoophrasemic inventory designating living beings with the names of which people most often communicate, tracing the interconnection of different theoretical and practical structure and meanings.

**Attaining this aim** envisages the execution of the following basic tasks:

- to investigate modern phraseological conceptions from the point of view of comparative, cultural-linguistic and cognitive linguistics;

- to analyze available approaches to the study of the selected empirical units in English and Ukrainian set phrases;

- to formulate the author's own understanding the points of departure of comparative zoophrasemics as a separate branch of a linguistic field of knowledge;

- to realize comparative-confrontation and conceptual English and Ukrainian phrases, to reveal and describe their ethnical specificity that includes the background and corresponding connotations;

- being based on the concept content as zoosemic phrase component, to line up with totality of those linguistic culturological and cognitive peculiarities that have been formed in the consciousness of the non-native speakers of distantly related languages and cultures fixed up in set phrases;

- to clear up the and ways of representing the zoosemic segment in phraseological world models, formed by the native and foreign speakers of the languages under investigation;

- to establish common and distinct images inherent in colloquial zoophrases;

- to reveal and describe external (extralinguistic) and inward (linguistic) factors, that caused the semantic modifications in figurative uses of different language phrases.

**The material** of the study is the frame of zoophrases, obtained by means of applying the method of the solid sample from explanatory and parallel phraseological dictionaries, lexicographic, encyclopedic and reference literature, periodicals, learned and works of art as well as biblical texts.

**Methods** of phraseological identification, description and the analysis of dictionary definitions have been used in learning the origin and specification of zoophrasemic meaning.

**The methodological basis** of the study is a substantiated approach to the definition of the indissoluble connection of language and national culture, represented in the form of a variety of speaking and mental activities covering different spheres of their public and individual life. Theoretical views on the nature and functions of phrases taken as the basis, have been set forth in the article.

**The scholarly innovation** of the study is in the fact that it is the first:

- to initiate the comparative study of English and Ukrainian zoophrasemics;
- to lay the foundation of the newest approach to the analysis of zoophrasemic comparativistics;
- to obtain new information about the availability of ethnocultural peculiarities of two distantly related languages;
- to describe zoophrasemic world models in the languages under investigation;
- to represent functional and semantic originality of two distantly related zoophrases – English and Ukrainian.

**Theoretical significance** of the study is defined by the contribution, which it has made in modern theory and practice of comparative zoophrasemics that is based on obtaining entirely new data about the formation of ethnocultural specificity of languages under consideration and initiate their study from the viewpoint of representing phraseological world models.

**Practical value** of the work consists in the fact, that new facts and phenomena of linguistic culturological, linguoconceptological and linguodidactic interpretation, described in it, may be used in the process of further scholarly problem learning of zoophrases belonging to closely and distantly related languages side by side with modern investigations in the field of comparative linguistics.

E. g. English: *ants in your pants* – ‘сверблячка, непосидючість’. You say that someone has got *ants in their pants* when they cannot stop moving around or when they are very restless in general: It rained all day, and by the end of the afternoon we all had ants in our pants [ChEUDOI, p. 17].

*Bald as a coot* – (жарт.) ‘лисий як коліно’ (A coot is bird with a spot of white feathers on its head). A person, especially a man, *who is as bald as a coot*, is completely bald. Why would he need to go to the hair-dresser’s? He’s bald as a coot; bat (also bats) *like a bat out of hell* ‘мчатися, вискакувати звідкись мов опечений). You go somewhere *like a bat out of* when you more at a great speed. When I saw headteacher coming I was out of there like a bat out of hell [ChEUDOI, p. 26].

*Off your own’ bat* – ‘за власною ініціативою; без сторонньої допомоги’. You do something *off your own bat* when you do it without being told to, or without help: I didn’t ask her to prepare a forward plan: she did it off her own bat [ChEUDOI, p. 29].

*Like a bear with a sore head* – ‘у поганому настрої’. You describe head if they are in a had mood [ChEUDOI, p. 31].

*Beaver away* – ‘старанно працювати’. You are *beaver away* at something when you are working very hard at it. There/ *beaveing away* in their individual boxes, were other Eurocrats surrounded by shelves full of files. *Beavers* are animals which are known for working very hard all the time [ChEUDOI, p. 32].

*Eager beaver* (humorous) (жарт.) – ‘трудяга’. You call someone *an eager beaver* if they are enthusiastic about something, or very hard working, in rather

a childlike way: We collected our boots and skis and went over to join the other eager beavers in our group [ChEUDOI, p. 32].

*A bee in your bonnet* – ‘схибити на чомусь’. You have *a bee in your bonnet* when you have an idea or belief that has become an obsession: Is she still worrying about my diet? You know her – once she gets *a bee in her bonnet* she won’t let the matter vest [ChEUDOI, p. 33].

*Busy bee* – ‘працьовита бджілка’. *A busy bee* is someone who is cheerful, lively and hardworking. I’ve been organizing the tickets for our holiday, and I’ve got all this information from the library. You have been *a busy bee*, he said irritatingly [ChEUDOI, p. 33].

*Busy as a bee* – ‘крутитись як муха в окропі’. You are as busy as a bee when you a very busy [ChEUDOI, p. 60].

*Think you are the bee’s knees* – ‘бути надто високої думки про себе’. If you say someone thinks they *are the bee’s knees*, you think they have too high an opinion of themselves: And he thought he was the bee’s knees, you see; he thought he knew everything [ChEUDOI, p. 33].

*Make a beeline for* – ‘іти найкоротшим шляхом, простувати’. You *make a beeline* for particular place or person when you go towards them quickly and directly. Victoria made a beeline for the orange juice and sandwiches [ChEUDOI, p. 33].

*Beetle off or beetle away* (humorous) (жарт.) – ‘швидко йти, бігти; шпарити’ You *beetle off or beetle away* when you go away in a hurry; ‘Where’s Jean? Oh, I just saw her *beetling off* in that direction; I don’t suppose you’ll catch her now’. Beetle run quite fast and always seem to be in a hurry [ChEUDOI, p. 33].

*Bird brain (offensive)* (образл.) – ‘курячий мозок’. *Bird brain* is an offensive term for someone who does not think very clearly, or who is not very intelligent; Well, she seems like a bit of *a bird brain* to tell you the truth’. *Bird’s eye view* – ‘вид із висоти пташиного польоту; загальний вигляд, опис’ [ChEUDOI, p. 39].

1. You have a bird’s eye of something when you are at a point above it from which you can see it very clearly, I had *a bird’s eye view* of the possession from the top of the lamp post, 2. You get a *bird’s eye view* of a subject, when you get a general, but clear outline of it; a good selective bibliography gives *a bird’s eye view* of the subject literature.

*The bird has flown* – ‘пташка вилетіла’; ‘і слід загув за кимсь’. If you say that *the bird has flown* you mean that the person you are talking about has run away or escaped. When the men went to call on Zykovsky, they found that *the bird had flown* [ChEUDOI, p. 39].

*A bird in the hand is worth two in the bush* – *краще синиця в жмені, ніж журавель у небі* [ChEUDOI, p. 39].

People say ‘*a bed in the hand* is worth two in the bush, or just’ a bird in the hand; when they think that it is not worth giving up something you already have for only the possibility of getting something better.

*Early bird* – ‘рання пташка’. An *early bird* is a person who gains some advantage by being early. If

you're an early bird you'll be able to see the sunrise from the top of the mountain [ChEUDOI, p. 39].

The idiom is the shootened form of the saying *the early bird catches the worm*, meaning that people, who get up for work early will be successful.

*A little bird told me* – 'сорока на хвості принесла' (про новину) [ChEUDOI, p. 39].

People sometimes say *a little bird told me* when they don't want to tell you who really told them a piece of information. 'I hear you're getting promotion'. 'How did you know that?' Oh, *a little bird* told me.

*The birds and the bees* – '(розповідати) звідки діти беруться (на прикладах про пташок і бджілок)'. You tell a child about *the birds and the bees* when you explain the basic facts about sex to them. Do you remember how old you were when your parents told you about the birds and the bees? [ChEUDOI, p. 33].

*Birds of a feather* – 'однакові люди, одного поля ягоди' [ChEUDOI, p. 39].

You say '*birds of a feather*' to mean that people, who have the same interests, personalities or backgrounds will often be friendly with each other. It's funny how people travel to the other side of the world and then make friends with people of their own nationality, isn't it? Yes, well, *birds of a feather* flock together.

*Kill two birds with one stone* (informal) – (розм.) 'убити двох зайців одразу'. You *kill two birds* with one stone: when you manage to achieve two things with a single action: There are advantages to an apprenticeship. You might as well kill two birds with one stone by doing and learning in parallel [ChEUDOI, p. 39].

*Get the bug* (informal) (розм.) – 'схибнутись на комусь, чомусь'. You *get the bug* when you start to have a lot of enthusiasm for something. At the age of 16 he travelled through the Far East and went to Australia to work on a sheep station. The travel bug had truly taken a firm hold [ChEUDOI, p. 57].

*Hit the bull's eye or score a bull's eye* – 'влучати в точку'. When you make a remark or do something which is very appropriate to the situation: Are you aware that you have just scored a marvellous *bull's eye*? [ChEUDOI, p. 57].

*Like a bull in a china shop* – 'як ведмідь (про незграбну чи нетактовну людину)' You describe someone as being *like a bull* in a china shop 1 if they are very clumsy: Anthony was always rushing about like a bull in a china shop, knocking things over, and generally causing havoc wherever he went. 2. If they do not make any effort to be polite and tactful in social situations: Politically, he often behaved like a bull in a china shop. Privately, he could be a man of great sensitivity [ChEUDOI, p. 57].

*Have butterflies (in your stomach)* – 'нервувати (аж за живіт бере)'. You have butterflies, or butterflies in your stomach, if you have a nervous feeling in your stomach. She's got butterflies about the exam [ChEUDOI, p. 60].

*A cat may look at a king* – 'дивитися ні на кого не заборонено' [ChEUDOI, p. 66]. *A cat may look at a king* means 'I shall look at you if I want to and may be used as a rude reply, if someone asks you why you are looking at them.

*The cat's mother* (informal) (розм.) – 'котяча мати' (у зауваженні) «Хто це вона?», коли хтось нечемно вжив займенник *вона* замість імені) [ChEUDOI, p. 66].

People say Who's «she»? The cat's mother, when they are commenting on the fact that someone has rudely used 'she' rather than the person's name, to refer to them: Mummy, she just hit me! 'Who's «she»? The *cat's mother*?

*Copy cat* (insulting) – 'мавпа' (про людину, яка наслідує когось) [ChEUDOI, p. 67]. *Copy cat* is a name, used by children, for someone who is trying to be the same, or to do the same things, as someone else: 'I've got a new pair of shoes. 'They're the same as mine, you *copy cat* [ChEUDOI, p. 67].

*Fat cat* (disrespectful) (зневажл.) – 'пихатий багатій'. *A fat cat* is a person who is rich and important and has a high opinion of themselves: Rather than fat cat developers benefiting from the countryside, small businesses and local people should have the main part to play in sensitive development [ChEUDOI, p. 67].

*Fight like cat and dog* – 'жити як кіт із собакою'. Two people *fight like cat and dog* when they argue fiercely whenever they are together. My sister and I get on much better now, but when we were little we used to fight like cat and dog [ChEUDOI, p. 67].

*Has the cat got your tongue?* (informal) (розм.) – 'Що ти, язика проковтнув!'. If someone, probably a child is refusing to speak or to answer a question, you can ask them if *the cat has got* their tongue: she called after me. 'Cat got your tongue?' [ChEUDOI, p. 67].

*Let the cat out of the bag* – 'розбавкати таємницю, проговоритися' [ChEUDOI, p. 67]. You *let the cat out of the bag* if you accidentally give away information which is supposed to remain a secret: Mum and Dad found out about a party: someone let the cat out of the bag.

*Like a cat on hot bricks or like a cat on a hot tin roof* – 'ніяково, як на голках'. If you are so excited or anxious that you cannot sit still or comment properly, *you are like a cat on hot bricks or a cat on a hot tin roof*: Fortescue is hopping like a cat on hot bricks, demanding that something should be done [ChEUDOI, p. 67].

*Like the cat that got the cream* – 'дуже задоволений'; 'як кішка, що з'їла сало' Someone who looks *like the cat that got the cream* is looking very pleased with themselves: He was smiling, Mr Barnes, smiling *like a cat that got the cream*.

*Like something the cat brought in* – 'мати поганий вигляд (особл. про стомлену чи забруднену людину)' A person who looks *like something the cat brought in* is looking very untidy: You can't go out like that. You look *like something the cat brought in* [ChEUDOI, p. 67].

*Look what the cat dragged in* – 'Диви, кого принесло' (про небажаного гостя). If someone says '*look what the cat dragged in*' when another person enters a room, they mean that they are not at all pleased to see that person. 'Well, *look what the cat dragged in.*' Moira said gesturing to the bottom of the stars.

Maggie recognized a group of lads from the local boys' school [ChEUDOI, p. 67].

*Not have a cat in 'hell's chance or not stand a cat in 'hell's chance (informal)* (розм.) – 'не мати жодних шансів на успіх'. You do not have, or stand, a cat in hell's chance if you are extremely unlikely to succeed: We'd be stupid to climb in this weather. We wouldn't have a cat in hell's chance or reckoning the top [ChEU-DOI, p. 67].

*Play cat-and-mouse with someone* – 'гратися з кимсь, як кіт із мишкою'. If someone plays cat-and-mouse with a person less powerful than themselves, they tease them by repeatedly making them afraid and then letting them relax. The Government is playing cat-and-mouse with political prisoners, releasing and reimprisoning them. A cat which has caught a mouse often releases it several times to watch it run, before finally killing it [ChEUDOI, p. 67].

*Set (put) the cat among the pigeons* – 'погіршити ситуацію'. If someone has set or (put) the cat among the pigeons, they have made a difficult situation even worse: He said what? That's really set the cat among the pigeons now, hasn't it? [ChEUDOI, p. 67].

*Swing a cat (informal)* (розм.) – 'дуже тісно, повернутися ніде'. If you say that you cannot swing a cat in a certain place, you mean that there is not much space there: There's not even room to swing a cat in the kitchen – 'дуже тісно, яблуку нема де впасти' [ChEUDOI, p. 67].

*Think you are the cat's whiskers or the cat's py-jamas (informal, disrespectful)* – (розм., зневажл.) – 'дуже гарна людина або річ'. If you say that someone thinks they are the cat's whiskers, or the cat's pyjamas, you think they have too high an opinion of themselves: She thinks she's the cat's whiskers, but she's no better than anyone else [ChEUDOI, p. 68].

*When the cat's away, the mice will play* – 'Як kota дома нема, миші по столу бігають'. If someone says when the cat's away, the mice will play, they mean that when the person who is normally in authority is absent, people will take advantage of the situation: The boss is off sick, so we're all going to the pub for the afternoon. *When the cat's away...* [ChEUDOI, p. 68].

*Rain cats and dogs (informal)* (розм.) – 'дощ ллє як із відра'. It is raining cats and dogs all morning [ChEUDOI, p. 68].

*Grin like a Cheshire cat* – 'усміхатися аж до вух'. A person who is grinning like a Cheshire cat is smiling widely in a rather foolish-looking way. 'It's over', I said out aloud. I turned to face Kathleen. She was smiling like a Cheshire cat. It's going to be all right now. I told her [ChEUDOI, p. 72].

See also grin from ear to ear. The Cheshire Cat is a character in Lewis Carrol's Alice in Wonderland (1865).

*One's chickens come home to roost* – 'одні неправильні або безрозсудні дії викликать у кінцевому рахунку інші'. Nathaniel Parker Willis Dash at life with a free pencil 1845. These poems we may venture to say to you, are chickens of ours that still come home to roost [AEP, p. 146].

*Chickenfeed* – 'дуже мала сума, копійки'. If

something is chickenfeed to someone, it seems like a very small amount to them [ChEUDOI, p. 73].

I know he spent 10,000 on their wedding, but that's chickenfeed to him.

*The chicken and the egg* – 'проблема, в якій важко відокремити причину від наслідку'. People call two things the chicken and the egg if they are closely linked, but it is difficult to tell which one causes the other: Which came first, the chicken or the egg? The existence of a stable political culture in Britain may be due to the effective of government. But what has enabled government to be effective? Chicken-and-egg. It's a chicken-and-egg situation. You can't get a job without having childcare. You can't pay for childcare without having a decent job [ChEUDOI, p. 73].

*Play chicken* – 'грати в небезпечну гру, розраховану на випробування нервів'. When people play chicken, they play dangerous games to see who gets frightened first and takes action to avoid being injured or killed. You can play chicken by driving two cars very fast towards each other to see who swerves first [ChEUDOI, p. 73].

*Count your chickens before they are hatched* – 'ділити шкуру невбитого ведмедя'. If someone tells you not to count your chickens before they are hatched, they mean that you should not be sure that something good is going to happen until it has actually happened: I wouldn't count your chickens Mr Vass. I've agreed to sign the contract, but that's all I've agreed to [ChEU-DOI, p. 73].

*Be no chicken = to be no coward = to act bravey. 18 cent.* – 'не боятися, діяти сміливо'. Arthur Murphy. The Old Maid Recollect, sister, that you are no chickens – you are not now of the age that becomes giddiness and folly [AEP, p. 146].

*Running / rushing about like a headless chicken* – 'бігати метатися як безголове курча'. Початок 20 століття [AEP, p. 146]. 'дуже поспішно або в паніці'; 'курча сіпається'.

Have tried to identify this phrase as the source of the informal word bally, which has the same meaning, but batty is attested as a slightly earlier date than the phrase; and attempts to associate it with a William Batty, who wrote an 18<sup>th</sup> century Treaty on Madness, and others of the same name or similar, are even less sound. Early 20th cent. [AEP, p. 146].

*Like a bear with a sore head-very irritable or bad-tempered-and* – 'дуже дратівливий і злий'. Grose's Dictionary of the Vulgar Tongue (1788) records – the form like a bear with a sore ear 19th cent. – 'у поганому настрої' [AEP, p. 54].

*Loaded for bear* – 'можливість, випадковість'.

Informal, N. Amer. Fully prepared for an eventuality, especially an emergency or confrontation. The reference is to hunters having their guns ready for unexpected or sudden appearances of bears. 19th cent. [AEP, p. 54].

*The bee's knees* – informal, original N. Amer. an outstanding capable or fine person or thing, originally as a compliment but in more recent use an ironic reference to somebody's own perception of himself or herself. The meaning developed as a reversal of an ear-

lier sense 'somebody insignificant' big as *a bee's knee*, with the sense 'small or trivial', occurs from the late 18th cent., and Gerard Manley Hopkins in 1870 cited in Irish expression as weak as *a bee's knees*. But *the bee's knees* in the present meaning is not recorded until the 20s and may not be connected: could *bee's knees* be a corruption of business? These phrases gave rise to many fanciful variants based on living creatures, such as cat's pyjama's, gnat's elbows, monkey's eyebrows, and (most recently) dog's bollocks (this last also a printers' term for a colon followed by a dash, noted by Eric Partridge). Early 20 cent. – 'видатна, здібна або прекрасна людина' [АЕР, р. 58]. Witwer Fighting Blood 1929. You are the *bee's knees*, for a fact!

What Personal Computer 1993. Not only is Win Fax Pro *the bee's knees*, it isn't expensive – you can get it for under 99.

To be obsessively preoccupied with an idea, opinion, etc. Reference to bees in the head' with similar meaning date from the 16th cent., the notion being the thought buzzing inside the trapped bees. Samuel Colvill's mock poem Wiggs Supplication (1681) includes the lines: Thou dost interpret Scriptures oddly, / That thou may'st rail upon the Godly / A Scripturest thou as he was, / in whose fool *bonnet-case a bee* was 19th cent. (I. B. Shaw. Pygmalion 1913).

She's got some silly *bee in her bonnet* about Eliza. The course, and then having fixed it in his mind, set off on a bee line towards the hidden treasure.

All behind *like a cow's tail* – залишені (плентаються) позаду, left behind, or behind in one's work «або відстали в роботі». A modern witticism, sometimes said to be of Irish origin. There is no evidence before the mid 20th century (when Eric Partridge listed variants of it in his Dictionary of Slang), but C. H. Rolf, a London Policeman and writer on legal topics, in his memoirs London Particulars (1980) lists it among the expressions he recalled from his Edwardian childhood, along with 'just what the doctor ordered' and 'are you kidding' [АЕР, р. 61].

*Bell the cat* – 'прикріплювати дзвіночок'. Who will *bell the cat*? Who is willing to do the difficult or dangerous part of the understanding everybody is urging? The phrase is based on the tale of the mice and the cat: the mice come up with the clever idea that if the cat were to wear a bell the mice would then get a clear warning every time it came near; but one of the mice then asks, which of them is prepared to put the bell on the cat? [АЕР, р. 62].

Bird – recorded in numerous proverbial expressions from the 15th cent.

*The bird has flown* – 'the person one is seeking has gone' – 'той, кого розшукують, зник'. The phrase is perhaps associated with the remark of Charles I in the House of Commons in 1642, when he attempted to arrest the Five Members of the Long Parliament (Pym, Hampden, Hazellrigg, Strode, and Holles) and found they had anticipated his purpose and removed themselves: 'I see all *the birds are flown*'. 16th cent. [АЕР, р. 71].

*A bird of passage* – 'перелітний птах' [АЕР, р. 71]. Somebody who is constantly moving from one place to another originally a term for any migratory

bird. 18th cent. (Fanny Burney Camilla 1796).

*Do (one's) bird* – 'відбувати період ув'язнення'. Informal, British to serve a prison sentence; bird meaning 'a period of imprisonment' is a shortening of bird-time rhyming slang for 'time' (recorded from the 19th cent.). Mid 20th cent. [АЕР, р. 72].

*Flip somebody the bird* – 'освістати актора на сцені'.

Informal to put up the middle finger as a sign of contempt: bird is a slang term associated with various types of gesture, obscurely derived from the phrase give somebody the bird Late 20th cent. (Evening Standard 1999).

Forgiveably, Honk! Is packed with wit. Energy and admirably moral purpose. If anyone tells you different, *flip them the bird* [АЕР, р. 72].

*Give somebody the bird* – 'увільнити, освистати у театрі'. 1. to boo or hiss a performer, originally an actor on stage. To *get the bird* is to be hissed in this way, and is recorded and is recorded in Hotten's Slang Dictionary of 1865. The reference is to the hissing of a 'big bird', that i.e. a goose. 19th cent. 2. to sack or dismiss somebody. 19th cent. *Have a bird* – 'бути шокованим або схвилюваним'. Informal, N/Amer. To be shocked or agitated. Late 20th cent.

*Kill two birds with one stone* – 'убити двох зайців одним пострілом' [АЕР, р. 414]. To achieve two objectives in one course of action. The notion goes back to the Roman poet Ovid. Hobbes. The Questions concerning Liberty 1656. He thinks to *kill two birds with one stone* and satisfy to arguments with one answer.

*A little bird told me* – 'чутка йде по всьому світу' [АЕР, р. 77]. Used, in various forms, as a teasing refusal to say how one acquired a piece of information or gossip. 18th cent. (Georg Eliot Middlemarch 1872). I know all about it. I have a confidential *little bird*. (Helen Keller. The Story of my life 1901). A little bird had already sung the good news in my ear; but it was doubly pleasant to have it straight from you.

*Strictly for the birds* – 'тільки для споживання птахами' [АЕР, р. 73].

Informal, originally N. Amer. trivial or worthless. The phrase originates in US army slang and may refer to the droppings of horses and cattle which are eaten up by birds. Mid 20th cent. (ID Salinger Catcher in the Rye 1951). Since 1888 we have been moulding boys into splendid, clear-thinking young men. *Strictly for the birds*. Australian and NZ to be in good health, happy, etc. Mid 20th cent. [АЕР, р. 102].

*Get / have / be bitten by the bug* – 'відчути приплив ентузіазму'. To feel a sudden strong enthusiasm for something. Bug in the meaning 'enthusiasm' dates from the 19th cent. The phrases are mid 20th cent. in the present form Nevil Shute No Highway 1948. I love being on aerodromes and seeing aeroplanes [АЕР, р. 115].

*Like a bull at a gate* – 'як бик на ворота. Hastily and impetuously. 19th cent. – 'швидко і стрімко'. *Like a bull in a china shop* – 'як слон у фарфоровій крамниці'. *Extremely clumsy or tactless*. 19th cent. – 'надзвичайно незграбно й нетактовно' [АЕР, р. 116].

Anthony was always on the phone, rushing about *like a bull on a china shop*, or lying in bed till twelve with on or other of his girlfriends.

*Butterflies in one's stomach* – ‘нервувати; аж за живіт бере’ [АЕР, р. 123]. An uneasy sensation felt in the stomach as a result of nervousness or apprehension. This gently romantic image is presumably based on the notion that the fluttering of butterflies might produce a similar sensation. Early 20th cent. *The butterfly effect* – ‘ефект метелика’ [АЕР, р. 123].

The progressive production of a far-reaching effect by a small and apparently insignificant cause. The phrase is derived from chaos theory as stated by the American mathematician Edward Norton Lorenz (b. 1917) who postulated the possibility that the flapping of a butterfly's wings in Brazil could begin a chain of events that eventually led to a tornado developing in Texas Late 20th cent. [АЕР, р. 123].

*The cat has got – 's tongue* ‘коту властива котяча мова’ [АЕР, р. 135].

A fanciful explanation for a person's silence or refused to speak: often used as a question (*has the cat got your tongue?*) expressing annoyance when a response is expected, especially from a child. Early 20th cent. Lilian Darcy. *A Private Arrangement* 1993. It must have shown ... because his first words to her when they have stated in his red sports car were ‘Cat got your tongue?’

*A cat may look at a king / queen* – ‘дивитися ні на кого не заборонено’. In the right circumstances, even the humblest are on an equal footing with the greatest. 16th cent. Robert Greene. *Greens Never Too Late* 1590. A cat may look at a King, and a swain's eye hath as high a reach as a lord's look [АЕР, р. 135].

*The cat's whiskers / pyjamas / N. Amer* (розм. зневажл.) – ‘дуже гарна людина або річ’ [АЕР, р. 135]. Informal Something to somebody outstanding and much admired. Early 20th cent. (*enough*) to make a cat laugh – *і мертвого може розсмішити* [EUD, р. 121].

Absurd or ironic: the phrase is connected in its present form with the (19th cent.) fairy tale of Puss in Boots, although there is a fortuitous late 16 cent. allusion to animals laughing in delight, and there are references in the early 16th cent. to cats responding verbally to an extraordinary experience. A trace of the eventful can perhaps be seen even earlier in Shakespeare's *The Tempest* (1613). Come on your ways. Open your mouth. Here is that which will give language to you, cat. Open your mouth 19th cent. Hardy *Jude the Obscure* 1895. But, Jude, my dear, you were enough to make a cat laugh (You walked that straight, and held yourself that steady, that one would have thought you were going prentice to a judge.

*Fight like cat and dog* – *жити як кішка з собакою* [АЕР, р. 136].

To be constantly arguing and quarrelling. Cats and dogs appear from the 17th cent. as an image of violence and intensity in the in the context of quarrelling and fighting. John Banyan, for example, described a squabble between a husband and a wife in *The Life and Death of Mr Badman* (1680). For their railing and

cursing and swearing ended not in words. They would fight and fly at each other, and that like cats and dogs.

*Let the cat out of the bag* – ‘роздзвонити секрет’.

To reveal a secret carelessly or unwittingly. The cat had a diabolical associations from the Middle Ages and is also particularly averse to being confined. Both these images are probably at work here. There is also the suggestion that this phrase is connected with a pig in a poke (see buy a pig in a poke): a person hoodwinked by being sold a cat rather than the much more valuable sucking pig they had paid for would discover the trickery on opening the bag and letting the cat out. But this explanation strains credulity to breaking point, given the cat's aversion to confinement mentioned above 18th cent.

Prime Hoare. *No Song No Supper* 1792.

Well, don't you let the *cat out of the bag*.

*Like a cat on a hot tin roof / British on hot bricks* – *як кіт на розпеченому олов'яному даху / британськи – на гарячій цеглі* [АЕР, р. 136].

Very restless or agitated. John Ray's collection of *English Proverbs* (1678) includes a reference to ‘a cat upon a hot bake – stone’. Captain Marryat's *Mr Midshipman Easy* (1836) refers to a man dancing like a bear upon hot plates with delight. *Cat on a Hot Tin Roof* is well known as the title of a play by Tennessee Williams about emotional and sexual tensions in the deep American South, first performed in 1955. In the dialogue there are several allusions to the phrase, which symbolizes the neurotic and claustrophobic nature of the passions underlying the characters' relationships: in Act 1, in an exchange between Margaret and her husband Brick, Margaret declares that she will not take a lover, ‘I'm taking no chances. No, I'd rather *stay on this hot tin roof*’. Brick replies, ‘*A hot tin roof's* ‘n uncomfortable place to stay on’. 19th cent. (Mrs Henry Wood *East Lynne* 1861).

Good morning, justice you had courage to venture up through the snow! What is the matter? You seem excited. ‘Excited!’ reveal the Justice, dancing about the room, first on one leg, then on the other, like a *cat upon hot bricks*, ‘so would you be excited, if your life were worried out, as mine is, over a wicked scamp of a son.

*Like the cat that's ... got / stolen the cream* – ‘дуже задоволений’, *як кіт, що з'їв сало* [ChEUDOI, р. 67].

*Like a scalded cat* – у стані жаху або паніки [АЕР, р. 136]. In a state of terror or panic. Mid 20th cent. P. G. Wodehouse *Right Ho. Jeeves!* 1934. Get off the mark ... like a scalded cat, and your public is at a loss.

*Informal dishevelled or bedraggled in appearance* – ‘мати поганій вигляд’ (особливо простомлену чи забруднену людину) [АЕР, р. 137].

Also used in mocking exaggeration and an ironic or jocular greeting. Look what the cat brought in (про небажаного гостя). Early 20th cent. [АЕР, р. 137]. ‘Well, look what *the cat brought in* he said’. ‘Welcome back, Lil’.

*Not a cat in hell's / cat-in-hell chance* informal no chance at all. The phrase is predominantly 20th cent, but Crosse's *Dictionary of the Vulgar Tongue* (1793)

includes an entry no more chance than *a cat in hell* without claws: *said of one who enters into a dispute or quarrel with one greatly above his match*. 18th cent. – говориться про того, хто починає диспут або сварку з особою, яка значно перевищує його або її рівень [EUD, p. 711].

*Rain cats and dogs* – *лє як із відра* [AEP, p. 137]. To rain heavily and continuously. There is a 17th cent. reference, in the work of the English playwright Richard Brome (*The City Wit*, 1653) to raining ‘dogs and polecats’, and ‘*rain dogs and cats*’ appears in a number of satirical works called travesties that were at about this time. There is an occurrence in the work of John Phillips, who wrote a travesty translation of the Roman Poet Virgil, called Maronides, in 1678: ‘Under the branches, wot ye well / Wen it rains dogs and cats in Hell, / The shelter’d centauro roar and yell’. Another instance is in a work called *Cataplus* by Maurice Atkins, published in 1672: Neither had he flinch a foot, had fates / Made it rain down dogs and cats; / Though old was body and decrepit. ‘So when we first come across the phrase in its present form in Jonathan Swift’s *Complete Collection of Polite and Ingenious Conversation* (see below), we can be sure that the phrase was already well known, and that Swift and one of his contemporaries did the work of turning it round to make a little more euphonious to modern ears.

The significance of cats and dogs remains obscure despite many suggestions: a favourite notion of 19th amateur etymologists was that it comes from Greek kata doxan meaning ‘contrary to belief, i.e. inordinate’, while others took refuge (via French cata-doupe in a Greek word catadoupei (plural) meaning ‘waterfall’ or ‘cataract’. Neither of these explanations can possibly be correct for what is a piece of popular usage. Perhaps came to be regarded in the same terms as cats and dogs fighting; see *fight like cat and dog* above. See also *rain pitchforks at pitchfork* 17th cent. (Swift *Complete Collection of Polite and Ingenious Conversation* 1738).

I know Sir John will go, though he was sure it would *rain cats and dogs*.

*See how / which way the cat jumps* – ‘почекати на розвиток подій перед прийняттям рішення, вичікувати куди вітер повіє’ [AEP, p. 138].

Originally N. Amer. to await the development of events before making a decision. The cat referred to here is not the animal but a small strip of wood used in tip-cat and similar games, in which the ‘cat’ is hit in one end to make it spring from the ground and is then struck into the air. 19th cent. (John Neal. *The Down-Eastors* 1833).

But he knows how the cat jumps. I tell je – Cute as nutmeg – brought up on ten-penny nails, pated at both ends.

*That cat won’t jump* – *цей номер не пройде, так справа не піде* [AEP, p. 138].

Originally N. Amer. that idea is unrealistic. This is presumably a development of the previous phrase. 19th cent. (Emerson Bennett. *The Phantom of the Forest* 1868).

‘I’ll do nothing of the Kind’, said Blodget, with a savage frown. ‘Because I don’t believe – a word of it myself! No, sir – *that cat won’t jump!* You ‘re tying, and you know it!’

*Turn cat in pan* – ‘зрадити, дезертирувати, перейти на іншу сторону в диспуті’. To defect to the other side of a dispute. The original (16 cent.) meaning, now obsolete, refers to the process of changing the natural order of things so that they seem the opposite of what they were. It gave way to the current meaning in the 17th cent. There is a cunning which we in England can, *the turning of the cat in the pan* which is, when that which a man says to mother, he lays it as if another had said it to them [AEP, p. 138].

When controls or restraints are removed; when the person in charge is absent. Shakespeare uses a form of phrase in *Henry V* with reference to the danger from Scotland in any conflict with the French; otherwise the phrase in allusive use dates predominantly from the 19th cent. and is an allusion to the proverb when the cat’s away, the mice will play, which is found from the late 15th cent.

Shakespeare *Henry V* (1599)/

For once the eagle England being in prey, / To her unguarded nest the weasel Scot / Comes sneaking, and sucks her princely eggs, / Playing the mouse in absence of the cat.

*Dog days* – ‘період літньої спеки’ [ChEUDOI, p. 114].

*Dog days* are the hottest days of the summer. *The dog days* drove most people indoors to keep cool and some adventurous spirits down to the coast.

*A dog’s life* – ‘собаче життя’ [ChEUDOI, p. 115] – someone’s life as described as a dog’s life – собаче життя. If they have work very hard in order to survive, and they have very few pleasures. It’s *a dog’s life*, working on those farms up north; no-one around and complete darkness for half a year.

*Dog eat dog* – *людина людині вовк*. A situation is described as a case of *dog eat dog* if everyone is acting in a way that will benefit themselves the most without worrying about what happens to anyone else. *The dog eat dog* is a brand of free market capitalism [ChEUDOI, p. 115].

*Dog-tired* (informal) – ‘стомився, як собака’. You are *dog-tired* if you are very tired [ChEUDOI, p. 115].

*Not have a cat in hell’s chance or not stand a cat in hell’s chance* (informal) (розм.) – ‘не мати жодних шансів на успіх’. You do not have or stand, a cat in hell’s chance if you are extremely unlikely to succeed. W’d be stupid to climb in this weather. We *wouldn’t have a cat in hell’s chance* of reaching the top.

**Conclusions.** The results of the study obtained make a contribution in interlanguage and intercultural communication, theory and practice of translation.

The accurate definition of semantic fixing of every set phrase has a decisive significance for both lexicographical practice and elucidation of the problems of comparative systematicity in phrase studies. The information revealed in the work about semantically indistinct and covert signs, fixed up in zoophrases of different languages is important for logically correct



and adequate account of article contents in phrase dictionaries and reference books.

As a result of the investigation the information concerning the extension of the bounds of comparative phrase application on the material of closely and distant-

ly related languages may be included in the renewal and extension of university normative courses, choice courses, special seminars, writing text-books, manuals, qualifying works, compiling parallel dictionaries, reference books, phrasebooks of linguodidactical trend, etc.

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## ЛІНГВОКУЛЬТУРНІ ОСОБЛИВОСТІ АНГЛІЙСЬКИХ ТА УКРАЇНСЬКИХ ФРАЗЕМ ІЗ КОМПОНЕНТОМ-ЗООНІМОМ

**Анотація.** У статті йдеться про лінгвокультурні особливості англійських та українських фразем із компонентом-зоонімом. Будь-яка усталена фраза має своє особливе значення, яке часто не можна вивести зі значень окремих слів. Порівняльно-зіставні дослідження зоофразем дають змогу розв'язати низку складних проблем у галузі семасіологічного й ономасіологічного дослідження міжмовної ідіоматичності та перекладу.

Актуальність теми дослідження визначається недостатнім вивченням теоретичних і методологічних питань семантики в компаративно-зіставній фразеології.

Для отримання якомога точніших дослідницьких даних із різних англійських і українських джерел було виокремлено понад сто найчастіше вживаних фразем, що містять назви живих організмів.

Мета нашого дослідження – проаналізувати фраземи англійської та української мов із компонентами-зоонімами з позицій сучасних досягнень компаративної фразеології та нових парадигм когнітивної науки, виокремивши спільне й відмінне у сприйнятті навколишнього світу носіями зазначених мов.

Застосовано такі методи лінгвістичного пошуку: фразеологічна ідентифікація, опис і аналіз словникових дефініцій із покликаннями на лексикографічні та літературні джерела, класифікацію їх відповідно до різних категорій.

Результати проведеного дослідження є спробою продемонструвати специфіку фразеотворення з використанням анімалістичних назв в англійській та українській мовах.

Предметом дальших наукових пошуків у цьому напрямку можуть стати інші близько- й віддаленоспоріднені мови та їхні варіанти.

**Ключові слова:** фразема, специфіка фразеотворення, лінгвокультурний аспект, компонент-зоонім, компаративний аспект, англійська та українська мови.

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