

Metaphorical biological models in artistic discourse

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Abstract

The article is devoted to the research of the metaphorical model with biological stem, which objectively represents the structure and pragmatical potential of a lingo-cultural component of the national picture of the world in modern Ukrainian language. The work's methodology was formed under the influence of the theory of metaphorical modeling, which was created in the USA in the 20th century. Besides this, the following aspects are engaged in the research: cognitive research, content analysis, modeling, classification, context analysis, lingo-cultural characteristics of metaphors taking into consideration national specifics. The academic novelty lies in the fact that the peculiarities of the usage of biological metaphors in modern fiction have been carried out, and individual consistencies of the usage of metaphorical models in the text have been pointed out. Metaphorization of animalistic lexis is an important process of making the axiological lexis bigger. It enforces the specification and variety of assumptions aimed at the realization of certain pragmatic tasks that specify the modal mindset of the subject in the conversation as well as of the author of the fictional text.

Key words: zoometaphor, animalistic lexis, zoonym, metaphoric modeling, artistic discourse

Introduction

At the present stage of the development of linguistic thought, a notion of metaphor gets a new interpretation in relation to human activity and thinking. Metaphor appears as a synthesis of semiotic, cognitive-communicative, and pragmatic aspects. In modern theories, metaphor is a universal phenomenon, the mechanism of which is conceptual integration actualized in discourse and represented in stages of development of a linguistic sign.

Each stage in society development possesses its own system of conceptual metaphors which is closely connected with national traditions and cultural values (N. Arutiunova, O. Akhmanova, A. Baranov, O. Belsky, I. Halperin, A. Kalinina, Yu. Karaulov, V. Kostomarov, N. Kuzmina, J. Lakoff, V. Petrov, G. Sklyarevskaya, B. Uspenskyi, A. Chudinov). Metaphors became a subject of study in thesis papers which dealt with types of metaphors (Andrienko, 1997; Balaban, 2009; Varlamov, 1995; Verbitskaya, 1993; Yeshchenko, 2008; Makarenko, 2009) and in researches regarding irony (Kalita, 2006), political discourse, etc. (Golubovskaya, 2003; Karpenko, 2006; Kryvenko, 2006; Kryzhko, 2006; Potebnya, 1990; Ticher, Meyer, Vodak, Vetter, 2009).

O. Kalyta defined two groups among ironical metaphors which function in modern Ukrainian flash fiction: antiphrasal and occasional. The scientist also pointed out that zoometaphors are one of the most productive while creating ironical meaning (Kalita, 2006).

The relevance of the research is manifested in an attempt to explore metaphorization of animalistic vocabulary and to describe the peculiarities of their metaphorical models in artistic discourse.

Since the twentieth century, linguists have been studying linguistic and artistic metaphors. This approach has remained in recent studies of metaphor.

Particular interest in metaphor led to dozens of definitions of this notion. We take into account the most important ones.

I. Halperin interpreted the metaphor as «the relationship between the vocabulary and contextual logical meaning based on the similarity or similarity of determining own features of two similar concepts» (by source: Vinogradov, 1980:136). E. Jordan noted that the metaphor is «a verbal formulation of reality, reflected in the diversity and perceived as a set of features» (by source: Arutiunova, 1995: 484).

Taking as a basis a classical definition of metaphor as “a semantic process in which the form of the lexical unit is transferred from one object onto another on the basis of certain similarity between these objects in the speaker’s mind” (Zhaivoronok, 2006: 307), we view metaphor from the lingo-philosophical and lingo-cultural positions as the author’s way of seeing the world and modeling the ideas of judging people who repeat or role-play the world of animals. This definition is working in our study.

The aim of the article is to describe metaphorical models with the zoological stem in artistic discourse.

Methodology

The work’s methodology was formed under the influence of the theory of metaphorical modeling, which was created in the USA in the 20th century. Besides this, the following aspects are engaged in the research: cognitive research, content analysis, modeling, classification, context analysis, lingo-cultural characteristics of metaphors taking into consideration national specifics.

Results and discussion

The theory of conceptual metaphor views a metaphor first of all as a cognitive operation over the notions and foresees in it the means of conceptualization which allows an understanding of this or that reality in terminology which grew upon experience perceived from other spheres and which forms new notions and without which it is impossible to obtain new knowledge (Kupina, 2009: 45).

The subject of the given research is zoometaphors, animalistic metaphors. Consequently, such main concepts as HUMAN BEING – ANIMAL can be presented with the help of conceptual metaphors. In accordance with M. Johnson and J. Lakoff, the essence of conceptual metaphor lies in understanding and perception of one phenomenon by means of the other’s terminology. A phenomenon is not a separate isolated object but a whole picture of the real world that is used to represent and perceive a multi-aspect abstract phenomenon (Timchenko, 2009: 46). In accordance with the depicted preconditions and with conceptual metaphor’s definition, the materials obtained as a result of sampling from fictional texts of 20th – the beginning of the 21st century were viewed as identification of conceptual metaphors.

Basically, a metaphor is a phenomenon of cognitive nature, expressive linguistic means. Basic cognitive metaphors give the possibility to understand abstract essence by means of the experience of man’s physical being setting the way and character of perceiving the world around and the man’s inner world (Stavitskaya, 2008: 44).

The conceptual system of knowledge about the world which is formed on man’s experience is the basis of the language semantics and has its reflection in the process of re-apprehension of meanings. The existence of certain connections of language forms with multiple functions that are performed by the form is explained from the point of view of cognitive theory as the connection between a certain linguistic form and mental image. As the speaker of this or that language has a limited number of lexical units, to name new notions in language or to rename the existing concepts or notions, the speaker often uses the main means of forming new meanings, the most significant of which is a metaphor.

«The introduction of anthropomorphic parameter into the model of metaphor enables us to view the metaphoric process as the activity of a certain speaker, who compares himself with the world by an individual thesaurus, which is an individual picture of the world» (Telia, 1988: 41). This speaker makes his own choice of additional means and interprets new meaning within the old knowledge in his/her own way.

Yes, the picture of the world is not a reflection of reality, but it is only an interpretation, and it depends on the prism through which we perceive the world. The process of creating metaphors can be such a prism, and it allows us to view those things which we perceive again by means of those things which are already known and fixed in the form of existing language units. The study of metaphor turns into cognitive, ethnical-psycholinguistic, and communicative.

Two texts serve as a material for the study: a drama «Heartbreak House» by English playwright B. Shaw and a novel «Goates» by Ukrainian writer Yana Dubynians'ka. The heterogeneity of artistic texts does not adversely affect the purpose of the study in any way. These two fiction texts are united by the metaphorical animalistic vocabulary.

B. Shaw entered the world literature of the twentieth century as a well-known author of dramatic discussions, a satirist with a steady position of criticism of capitalist foundations, false moral principles. The tragicomedy «Heartbreak House» has occupied an important niche in the history of the world literature, and is of great significance for readers from different continents today. Tragicomedy has occupied an important niche in the history of world literature and is of great significance for readers from different continents today. The playwright created the play during 1913–1917. The style of the drama was expressed by the professional choice of each word, which made it possible to truly reproduce the events and tempers of characters at that time. The author himself emerged as a consummate artist of word and a deep philosopher-thinker.

Yana Dubynians'ka is a representative of the young generation of Ukrainian written word, an author of eight books. She wrote the story «Goates» in 2004.

Almost a hundred years separate the story from the drama by B. Shaw. Were there any temporal changes or any literary trends in the formation of metaphorical zoological models of these two fiction works? That is one of the tasks to be completed.

Content-analysis, which was initially described in the USA in the 20-30s of the 20th century, has become a theoretical basis for constructing metaphoric models «animal – human being» (Berelson, 1952: 28). As a result, the main attention of this method is concentrated on the communicator, receiver of information, and to the communicative effect created by this metaphor.

As metaphor conveys coded information, the main task of content-analysis is to decode in order to interpret it in the most precise way. Explicit means of this method consists of a) lexical-grammatical interpretation; b) material (examples); c) interpretation of results (Ticher, Meyer, Vodak, Vetter, 2009: 26).

It is also possible to apply ethnographic method when the analysis is connected with cultural and linguistic peculiarities of the text as context occupies the central place in research. Context means not only the language of the work or situational context but also the facial expressions of the heroes, gestures, body movements, groups of heroes (for example, people), the part of the external surrounding.

Systemic analysis of context foresees its division into situational events and speech (in fiction – main heroes' replicas).

One can use the following analytical structure in order to define metaphoric models and their functions in the text (Table 1).

Situation description	Subjective definition of the case when the lexical unit is used
Participants	Readers, speakers, audience
Conclusions	The aim of using a lexical unit
Tonality	Tone, manner, emotionality of expression
Instruments	Verbal and nonverbal means; forms of speech; lingo-cultural symbols
Norms	Specific speech constructions; metaphors and zoometaphors
Genre	Text category

T. Mikheyeva points out that «the main sources of zoomorphemes' appearing are objective knowledge about the animal and further reconsideration of that knowledge in accordance with the ethnical mentality and mythological-religious ideas» (Mikheyeva, 2017: 20). The author provides the variants of terms that are related to zoometaphors: zoomorphism, zoomorphic metaphor, zoosemism (Mikheyeva, 2017: 20). We use the term zoometaphor in our research.

One can see a culturally defined zoometaphor with the help of this analytical scheme.

A metaphor is determined by appeal to the image created by the figurative value of a linguistic unit.

Imaginative language means to form a multifunctional imaginative language field (MILF), a kind of a language subsystem. MILF is characterized by semantic integrity, ensured by the integration of components for the concept of image.

The polyfunctional imaginative linguistic field is formed by the nucleus and periphery. The nucleus is represented by the most specialized lexemes for making an expression. Periphery is formed by minor lexemes.

The concept of a multifunctional linguistic field is the basis of our research.

In B. Shaw's drama, metaphors are a significant component of the meaningful structure. The metaphORIZATION process encompasses animalistic vocabulary: *свині* (*hogs*), *собака* (*dog*), *гадина* (*vermin*), *скотина* (*brute*).

Zoometaphor *свині* (*hogs*)

In the drama «Heartbreak House», the author uses a zoomorphic metaphor at the end of the first act. Captain Shotover asks Hector: «*What then is to be done? Are we to be kept forever in the mud by these **hogs** to whom the universe is nothing but a machine for greasing their **bristles** and filling their **snouts**?*». – «*А що ж робити? Так, значить, нам вічно і **барахтатися в болоті через цих свиней**, для яких всесвіт щось на зразок годівниці, в яку вони **тикають своїми щетинистими рилами, щоб набити собі черево***?». This detailed metaphor is formed from a series of lexemes: *hogs* – *свині*, *bristles* – *щетинисті рила*, *snouts* – *черево*. It is worth noting that lexeme *свині* is translated as pigs, not hogs. We track the change in imaginative metaphorical information, namely, the use of a synonymous variant in order to emphasize the expressive function of zoometaphor, to enhance its speech variant.

Captain Shotover is a representative of another, opposite to the «dealers» world. Therefore, his speech is more typical of the translated lexeme *pig*, than *hog*. The word «hog» is used to explain «a rich self-righteous man». The semantics of the word «pig» is broader. In the figurative sense of the lexeme, «a pig» means «a dirty, slovenly person with bad odour».

Captain Shotover's hero is a representative of another, opposite to the «dealers» of the world. Therefore, his speech is more typical of the lexeme *pig*, translated than *borov*. The word *hogs* is used to explain «a rich man, self-righteous». The semantics of the word *pig* are broader. In the figurative sense of a token, a *pig* means dirty, unkempt people who are badly snored. Depending on the context, the semantics can be transformed and used to characterize ungrateful people, those who act in an indecent way.

We consider that the very semantics of the lexeme *hog* accompanies the inner line of the dramatic text. It is the zoometaphor *hog (pig)*, which transmits imaginative, expressive information without any loss of intensity.

The second part of the sentence contains peripheral components of the multifunctional linguistic field, including lexemes *bristles* and *snouts*. Under the influence of lexical transformation, other lexical meanings of these components have been crystallized: *not to grease their bristles, but bristly snouts; not to fill the snout, but to stuff guts with*. Zoometaphor *hog* is used to refer to rich, wealthy people. Lexeme *machine* is the object of comparison with the Universe. The surroundings of these two lexemes, peripheral components, are interrelated.

Zoometaphor собака (dog)

This zoometaphor is expressed in the following sentences: «*Think of this garden in which you are not a dog barking to keep the truth out!*». – «Згадуючи про наш сад, де вам не приходилося бути сторожовим псом, що гавкає, щоб перезгородити дорогу правді»; «...but it's a **god's life**; and I don't own anything». – «...але це собаче життя. А власності ніякої я не маю». It is used in the context with a metaphorical meaning «an evil, a stupid person».

An adjective *dog*, derived from the same noun, does not cause positive associations. In the lexeme *dog* a sense of strengthening, overall negative evaluation is taken into account first of all. The phrase «*dog's life*» means «very hard, unbearable».

Zoometaphor задина (vermin)

Zoometaphor *vermin* found its expression in the sentence: «*I tell you I have often thought of this killing of human vermin*». – «Я часто думав про винищення людоподібних задин». Zoomorphic characteristics of a human-like *vermin* are directed not only at a person but much broader – at a human being. The analyzed zoomorphic metaphor is caused by a complicated semantic transformation: characteristics inherent from snakes: *vile, slippery, false*, are entrenched in the language in the image of a human being. However, the same characteristics are transferred to animals endowed with human traits.

Zoometaphor скотина (brute)

Zoometaphor *скотина (brute)* is attested in the illustration «*What a brute I was to quarrel with you...*». – «Яка ж я скотина, що почала з вами сваритися...». The lexeme *brute* has a collective meaning: «a beast, a pet, usually a cattle». In the semantics of the zoometaphor there is also a connotation «rude, with animal instincts».

Zoomorphism, reflecting its meaning in human features, gives the features of animals to an object. That is why the *animal* appears as a certain class of creatures with such traits as *ignorant, stupid, indifferent*. The introduction of a series of adjectives enhances the expressiveness of zoometaphor and highlights its emotional-evaluative function.

Yana Dubynianska's novella «Goates» has the name which actually attracts out attention to zoometaphors and simultaneously reflects a certain symbol known by Ukrainian lingo-culture (Dubynianska, 2004).

In novella «Goates», the process of metaphorization covers the following zoological lexemes: *козел (goat)*, «змія», «змійюка» (*snake*), *мавна (monkey)*, *собака (dog)*.

Zootometaphor козел (goat)

V. Zhaivoronok in his dictionary «Signs of Ukrainian ethnoculture» provides two meanings of the word *goat*: 1. wild animal from the family of cavicornians which mainly lives in the mountains; the symbol of vitality (mainly of the young man's); 2. domestic male goat of nanny goat; has had ceremonial meaning in celebrations for many years; in people's consciousness it is connected with the devil which looked like a goat when depicted... symbolizes stupidity (Zhaivoronok, 2006: 298).

In the 11th volume of The Ukrainian language dictionary, there are the following definitions of the word *goat*: 1. wild animal from the family of cavicornians, which mainly lives in the mountains. 2. *The same as billy goat. З козла ні шерсті, ні молока* (Ukrainian proverbs, 1955: 231). – *Of goat neither wool nor milk; Козел меле, козел меле, коза насипає* (Barvinok, 1902: 47). – *Goat melee, goat melee, goat sprinkles*; * Compare to *Вупріщив очі, як козел на нові ворота* (Nomys, 1864, № 6338). – *He gazed out like a goat at a new gate.* ♦ *Козёл відпущення* (a sacrificial goat) – about the person onto whom people put responsibility or guilt for someone's deed. *Як з козла молока* (*Like a goat's milk*) – there is no use from someone or something. ♦ *Забивати козла* – *play dominos*. 4. Gymnastics apparatus (pommel horse) for jumping over it, which has the form of a short log on four legs covered with leather or imitation-leather cloth. 5. Metal, an alloy that hardened while melting and stuck to the edges of a stove, ladle, etc. (Dictionary, 1970–1980, v. 4: 211).

The dictionary by B. Hrinchenko provides such an article on this word *Козел, -зла (goat)*: 1) A goat; 2) A boy, who is a servant or shepherd. Asovsk seaside; 3) The name of plants: *BoletusluteusL., HeracleumsibiricumL., Pimpinella Saxifraga*; 4) *Козла водити* (*Lead the goats*) A type of a circular chain game with songs about a goat; 5) Four-corner pole or stack stands for a pottery kiln; 6) *Козли* (*Goats*) Plural of goat, goats *Stali vriad, a ratischa v kozla postavili*; 7) Plural *Кізли* which is the same as ceiling rafters in *Hutsul's* houses (Dictionary, 1907–1909, v. 2: 265).

Analyzing the materials of various zoometaphors we will try to represent the features and the character of a person, which reflects the main features in the appearance of an animal or become invectives and carry a negative evaluation of a certain hero (heroine) of a fictional text.

Lexical unit «козел» (goat) goes on the first place. For example: «*Козел Твердолобий! Можна подумати, що хтось тямить у його довшаній прикладній математиці... головне для жінки – вдало вийти заміж. Твердолобому вона звісно цього не сказала...*» (Dubynianska, 2004: 8). – *Stubborn Goat! You might think that someone understands in his fucking applied mathematics ... the main thing for a woman is to get married well. Of course, she didn't say that to the die-hard ...* This very example provides the transition of meaning on the basis of such a feature as «stupid/wise».

Metaphor or metaphoric lexical unit (English *metaphor / metaphorical lexeme*) is a linguistic image created on the basis of likeness between two objects or concepts. A metaphor is formed when the word is used in its figurative (indirect) meaning. «A tough talk» is an example of a metaphor. The term «metaphoric lexeme» is related to separate words that make a metaphor (Tishchenko, 1997: 335).

So, the frequency of negative evaluation is quite high in zoometaphors, which speaks of the dynamic character of the metaphoric system. Instability of the evaluative character of zoometaphor provides it with a chance to balance between negative and positive connotations.

The attention of linguists is still concentrated on the following questions: functioning of zoometaphors in fictional and publicistic styles in different languages, their syntactic functioning in the position of metaphorical reference, syntagmatic peculiarities of zoomonyms.

Lexical-semantic group of zoomorphemes is constantly supplemented by new meanings and is an open structure since it is impossible to stop the process of language creation which is connected with the study of man's essence through the life of animals.

There are cognitive instruments of development of zoometaphors, which can be explained by a gnosiological need of human thinking to penetrate into the depth of words' semantics conditioned by semantic connections in lexis.

The dynamics of animalistic metaphor is also determined by an esthetic task to renew and reinforce the expressiveness of anthropomorphic axiology.

The understanding of the animal world in people's heads is created by numerous coded and not coded animalistic signs which have further activations of the process of metaphorization.

Metaphoric modeling

Metaphoric modeling is the means of acquiring, delivering, and evaluating the reality which reflects people's experience and its national self-consciousness on a certain level of development; metaphor is based on background knowledge of communicators about the laws of society's development. According to cognitive theory, metaphorization is the unity of actions on two images.

Zoometaphors have a deep archaic nature when certain signs could be coded plots that were kept in the memory of society. Ethno-cultural traditions of a nation reflect such understanding.

Images are rudiments of old myths which, when having new relations, create new modern myths reconstructed on the basis of zoometaphors, but which are extremely different from them: they exist subconsciously and are not perceived as zoometaphors.

There are many types of metaphors in modern linguostylistics. There are zoometaphors based on the names of animals, the names of individual qualities of animals, the names of separate parts of the body (Timchenko, 2009: 7).

The given research also provides the classification of zoometaphors on symbolism or those indirect features which become symbols of certain linguistic culture. The first feature is the animals' names. We meet the following in the analyzed materials: «Козел» (goat) «Через дике стадо неповнолітніх козлів?!» (Dubynianska, 2004: 16). – «Through a wild herd of juvenile goats?!» (in this context, the word «kozel» means students).

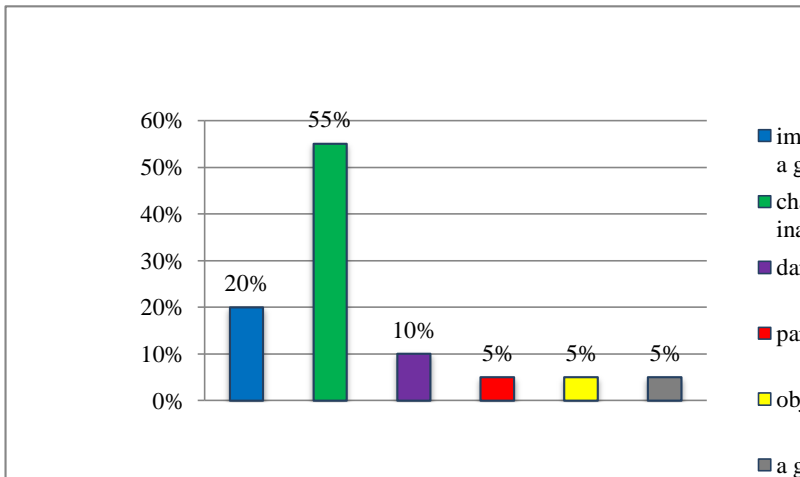


Diagram 2 Thematic Groups in the Structure of the Zoometaphor «Goates»

Zoometaphor «змія», «зміюка» (snake)

Zoometaphor «змія», «зміюка» (snake) is presented in the sentence: «Щоправда, **зміюка** наказала, щоб я зранку прибрала всю хату, доріжки витрушувала, долівки мила, посуд споліскувала після сніданку... ну, воду носити само собою... » (Dubynianska, 2004: 88). – «True, the snake commanded me to remove the whole house in the morning, walk the tracks, wash the dishes, rinse dishes after breakfast ... well, carry water by itself...».

Zoometaphor «мавпа» (monkey)

Zoometaphor «мавпа» (monkey) is illustrated by a sentence: «І якась **мавпа** буде прокидатися поруч із ним кожного ранку. І складати до тумбочки цей довбанний наковдреник» (Dubynianska, 2004: 105). The word *мавпа* is used in the meaning of a girl who is unpleasant and not beautiful.

The following feature is related to the features of the character of a person who are like animals'. For example, «осел» (donkey) – stupid, «козел» (goat) – stubborn, «лисиця» (fox) – sly, etc.

The main hero in Yana Dubynianska's story is associated with a goat. His surname *Tverdovskiy* is also used when it is transformed into *Tverdolobyi*, which is a nickname typical to goats which like thudding with their foreheads. The metaphorical character of the surname is underlined by the hero's deeds. For example, a part of the group fails an exam:

« – Твердовський? – Марь-Ігорівна поцокала язиком і помацала волохату бородавку над губою. – Щось він сьогодні розходився...

Наші все ще купчилися у коридорі, і я дізналася, що Твердолобий устиг відправити за бігуном шістьох, не рахуючи мене, і навіть Коробову поставив чотири. Ніхто вже не кепкував – навпаки, дивилися на мене спідлоба й на питання відповідали не більш як двома словами. Наче це я винна, що він такий **козел!**» (Dubynianska, 2004:12). – «Tverdowski? – Mar-Igorevna tapped her tongue and felt her hairy wart over her lip. – Something he he diverged did today Ours were still piling up in the corridor, and I learned that the Hard-nosed Man had managed to send six of the runners, not counting me, and even put Korobov four. Nobody was already wrong - on the contrary, they looked at me with a bow and answered no more than two words. Like it's my fault he's such a **goat!**». The given example represents such a feature as stubbornness.

Apart from *tverdolobist* (which is a similar feature to goats), there is one more metaphor which is «chavunna bashka» (cast-iron head): «Очі мені злипалися, і я б не здивувалася, якби геннулася з драбини. Просто на голову Твердолобісі: сподіваюся, стара дала б дуба. Але, з іншого боку, **об її чавунну башку** можна й спину зламати... і я відчайдушно трималася за перекладину лівою рукою» (Dubynianska, 2004: 71). – My eyes were sticking together, and I wouldn't be surprised if it came from the ladder. Just on the head of Solidforehead woman: I hope he old one died. But on the other hand, **her cast iron head** can break her back as well... and I desperately clung to the crossbar with my left hand».

The life in the dormitory (filth) is associated with the life among the pigs and nanny goats:

« – **Кози!** – я шмигнула носом. – Пожити рік в **обічазі** – і що тобі **кози**, що тобі **свині**...» (Dubynianska, 2004: 23). – «**Goats!** I nuzzled. - To live a year in the community - and what **goats** you, what you **pigs**... ».

The family of Tverdovskiy is nicknamed as «goats» because of their greediness and inattentiveness: «...Нормальну їжу Твердолобиха зажала: вони, бач, з Васильком вже повечеряли. Розцедрилася на чашку козячого молока і

кілька черствих плюшок. Молоко я з дитинства ненавиджу – будь-яке, крім згузюнки! – але прожувати плюшки без запивачки не виходило. Стара тут-таки пішла спати, Твердолобий давно давав хropaка на всю хату: качати права не було в кого, а швендяти чужою хатою у пошуках води я не наважилася. Так і завалилася спати – голодна та зла. **Козли вони всі!»** (Dubynianska, 2004: 62). – «... The Solidforehead woman her normal food was clamoring: they had already had dinner with Vasilko. Topped off with a cup of goat's milk and some stale buns. I hate milk since childhood – anything but condensed milk! – but it was not possible to chew buns without a condensed milk. The old woman went to bed here, the Solidforehead man has long asleep to the whole house: there was no one to swing the rights, and I did not dare to munch on someone else's house in search of water. So she went to bed – hungry and evil. **They are all goats!»**.

Here is a metaphor dealing with likeness of a person to certain parts of an animal's body:

«Я відповідаю, а він дивиться крізь окуляри своїми **дрібними очицями, як у кнура** – вищукує, до чого б присікуватися» (Dubynianska, 2004: 9). – «I answer, and he looks through his glasses with his tiny little eyes, like a boar – looking for something find fault with it». The portrait of a man through a metaphorical comparison with a brawn (male pig) draws our attention to small round eyes. The same eyes a pig has. Besides, it is considered that pigs have bad eyesight. Thus the likeness is underlined in the description of the man who wears glasses.

The description of a dog which breed is 'bulldog' has got a characteristic feature: the dog stands out among others with its wide but short neb. The eyes are set very low. Folds of skin almost cover the nose, which is very visible. Let's compare the passage: «**Брили як у бульдога, рот беззубою щілиною, запалий з боків голомозий лоб, а сама лисина прикрита плетеною шапчиною** – у червіні!!! – і ще ці байдуже-ніякі кнурячі очіці за грубими квадратними окулярами» (Dubynianska, 2004: 10). – «Shaved like a bulldog, mouth with a toothless slit, a bulky forehead sank on both sides, and the bald head covered with a wicker hat – in June !!! – and still these indifferent no-nonsense eyes for rough square glasses». A negative evaluation of the image of a male tutor has caused the repetition of a zoometaphor: «У нього очі, як стоматологічна машина. І бульдожі брили, і рот перекривлений, як глиста... «мене вже тут нема. Прийдете восени» (Dubynianska, 2004: 23). – «He has eyes like a dental car. And the bulldogs were shaving, and my mouth was twisted like worm ... «I'm gone. Come Fall».

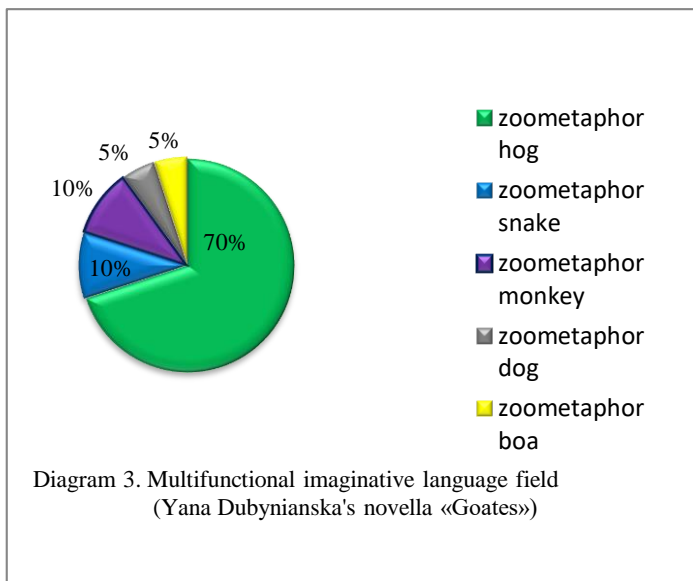
This portrait deals not only with the associate professor, but we can also get the description of his mother which is done with the help of zoometaphors: «Вона повернулася, і я так і замовкла з роззявленим ротом. Лампочка над номером хати геть непогано підсвітила збоку її обличчя. Темне, зморшувате, з обвислими брилами по боки невидимих губ, з малесенькими кнурячими очицями й навислим лобом. Так-так. Лише чорна хустка замість плетеної шапчини» (Dubynianska, 2004: 60). – «She came back, and I stopped with my mouth open. The light above the house number illuminated the side of her face. Dark, wrinkled, with sagging bumps along the sides of invisible lips, with tiny knotty eyes and a hollow forehead. Yes Yes. Only a black scarf instead of a wicker hat».

On the other hand, the author also provides a positive evaluation of dogs' behavior which is also transferred onto their hosts: «От собак я люблю. Особливо великих, кошатих і «дворянської породи». З таким собакою я згодна була дружити, а на додаток, хай уже, і з його господарем» (Dubynianska, 2004: 46). – «I love dogs. Especially large, shaggy, and «noble breed». I agreed to be friends with such a dog, and in addition, even with its host».

The nails of a young girl are compared to the claws of domestic and wild animals: «Обережніше! Акуратно знімай, кому кажу! Ти ж мені весь урожай перемнеш своїми кігтярами, дурена безрука!..» (Dubynianska, 2004: 72). – «Go

easy! Carefully shoot who I say! You will mix me all your harvest with your **claws**, you foolish fool!». Invective to convey negative emotions has been added to zoometaphor. The suffix *-яр-*, which carries exaggerated and coarse meaning, indicates pejorativeness.

Unpleasant hugs look like boa's hugs for the heroine: «Шорохкий нелюдський шепіт. Обличчя впечаталося у вовну грубого плетення, колючу, пропахлу потом. **Обійми – ніби кільця плетеного удава**. Котрий хоче не просто придушити – роздушити. Ковток повітря – знову затислося кільце – ледь слабше – пекучі пальці нишпорять по грудях... І тут я його впізнала!!! Різко, з відчайдушною силою розвела руки в різні боки; віддерла, розірвала навпіл **вогняного удава**. Козел Твердолобий!» (Dubynianska, 2004: 109). – «A rude inhuman whisper. The face was imprinted on the wool of coarse weaving, barbed, then swollen. **The hugs are like the rings of a wicker boa**. Who wants to not just suppress – to crush. A breath of air – again tightened the ring – a little weaker – burning fingers snoop on his chest ... And then I recognized him !!! Sharply, with desperate force, she spread her hands in different directions; tore away, tore in half the fiery boa. **Stubborn Goat!**».



Facial expression is reinforced by the verb «виричатися» (synonyms – *to say goodbye, to yell, to shout*) and transformed phraseological unit: «Твердолобиха **виричилася** на мене, **як козел Бусик на нові ворота!**» (Dubynianska, 2004: 77). – «*The Solidforehead woman yelled at me like a goat Busik on a new gate!*».

Sounds, produced by a man but which are similar to the sounds of animals, can also have metaphorical meaning: purring: «**Бабця** з ключами виразно **промуркотіла** «свят-свят-свят» й відступила вбік, ховаючись за напіввідчиненою стулкою, тихий заспокійливий голос, подібний до муркотіння kota; – barking: «А ти хто така?! – **завкнула** твердолобівська мати. – Йди геть звідси! Розвелася тут...» (Dubynianska, 2004: 60). – «*The old lady with the keys clearly blurted out 'sviat-sviat-sviat' and stepped aside, hiding behind a half-open sash, a quiet soothing voice, like a cat's purring; – yelling: «And who are you?!*

– **Barked** the solidforeheaded mother. – *Get out of here! Divorced here ...* », unpleasant sharp voice which resembles dog's barking.

The lingo-cultural aspect of zoometaphor «козел» is connected with the meaning which associates this animal with dark forces and provides it with humane features. Thus we get the metaphorical model «human being/animal».

For example, in the description of an animal: «Чорна горизонтальна зіниця поперек жовтого ока. **Глузлива** зіниця. Розмірено **ходить** сюди-туди нижня **щелепа**, і в такт її руху похитується білястий віхот бороди. Зелена стеблина вкорочується на очах, втягуючись усередину **бездомної пащі**, замаскованої тією самою **байдуже-глузливою посмішкою**. Зуби виблискують коли-не-коли – як відвисне на мить бородата губа. Старанні, педантичні зуби. **Він (козел) удає**, що цілком випадково зайшов на стежку. Що може будь-якої миті зійти з неї, потягнувшись по молоду гілочку, яка за всіма законами фізіології має цікавити його більше, ніж...» (Dubynianska, 2004: 5). – «*Black horizontal pupil across yellow eye. **Mild pupil**. The lower jaw measures in size, and the whitish whirling beard swings to the beat of its movement. The green stem shortens in the eye, being drawn into the **homeless mouth**, masked by the **same indifferent smile**. Teeth glisten almost once – like a bearded lip that hangs for a moment. Diligent, meticulous teeth. **He (the goat) manages** to enter the trail by accident. What can get out of her at any moment, reaching for a young branch, which by all laws of physiology should interest him more than ...*».

The author also describes the opposition of a man and an animal which has a dark side: «Людська воля й дух сильніші. Не відводити погляду, знову гримнути залізним хазайським тоном, зробити крок уперед. Він має відступити. Позадкувати, звільнити стежку... **Облишити книни**, врешті-решт!... Десь там, над розлогою кришкою черепа дрімає – чи вдає, що дрімає?! – темний нелюдський астрал. Від якого можна очікувати будь-чого...» (Dubynianska, 2004: 6). – «*The human will and the spirit are stronger. Do not look away, again rush with an iron master tone, take a step forward. He must back down. To hum, to free the trail ... **To put out scorns**, after all! ... Somewhere there, above the spreading lid of the skull, is it asleep – is it possible that it is asleep?! – Dark Inhuman Astral. From which you can expect anything ...*».

So, we can say that the usage of zoometaphors indicates the symbolism of images and evaluation, as the author draws exact associations between a mythological idea about a certain animal and a certain hero from a story. These metaphorical models have a negative evaluation in most cases and are related to the inner world of heroes, their likes, fears, etc. Zoometaphors deepen certain artistic and psychological aspects, the latter deal with the main character who is compared to a goat and who is afraid to live without the help and amulets of psychic mediums. Zoometaphors *козел* (goat), *кнур* (boar), *удав* (boa), *мавна* (monkey) have negative connotations while *собака* (dog) has ambivalent nature. Habits, character, likeness to animals, the main character's fear of goats prove the penetration of animals' features into the man and vice versa.

Such a metaphor performs the function of coding of certain cultural information in the text.

In the Ukrainian language, almost every name of the representative of an animal world (domestic animals, wild animals, birds, insects, etc.) can be used as an evaluative characteristic of a person (*козел* (goat), *собака* (dog), *мавна* (monkey), *змія* (snake), etc.). For example, «Чоловіки – вони всі такі... Всі наволоч і **козли**» (Rubina, 2012: 104). – «*Men – they are all like that ... All the **goats and goats***».

Phraseological units created on the basis of zoometaphors reflect the peculiarities of language interpretation of reality, national-cultural originality of character nominations. The features which are the core of their formation often express national-cultural associations understood in a certain lingo-cultural unity. The

appearance of additional anthropocentric ideas of zoonyms proves the fact that animals played a vital role in the language picture of the world, which can be seen on a traditional model of transferring animals' features onto a human being and vice versa. There is quite an interesting example of comparing a woman to a nanny goat taken from a fairy-tale «Koza-dereza»: *«І той маленький иматок, поки офіціантка несла траву з кухні до залу, й спокусив бідну жінку (ще зовсім молоду і вродливу по-київському, тобто повну, з перефарбованим волоссям, із сережками і т.д.), і вона вхопила той иматочок, як та коза з казки листочок, але різниця між офіціанткою і козою полягала в тому, що коза, поки доходила до свого діда, встигала проковтнути листочок, ще й запити його води крапелькою, офіціантка ж ніяк не могла встигнути проковтнути кавалка ростбіфа на тому короткому відрізьку шляху, який їй належало подолати від кухні до замовника»* (Zagrebelsky, 2008: 188). – *«And that little bit while the waitress was eating from the kitchen to the hall, and seduced the poor woman (still very young and pretty in Kiev, that is full, with dyed hair, earrings, etc.), and she grabbed that leaf, like that goat from a fairy tale leaf, but the difference between the waitress and the goat was that the goat, until she reached her grandfather, had time to swallow the leaf, and even a drop of water to request, the waitress did not have time to swallow that piece of roast beef on the short path she had to overcome from the kitchen to the customer»*.

Conclusion

Metaphors-zoonyms convey national and cultural peculiarities of a language, give explicit information about a person, permit the simultaneous revelation of the dynamics of the development of national language picture of the world, positive or negative character of the formation of its axiological capacity expressing those attitudinal values which are in priority.

One can get the understanding of metaphor in such ways: 1) through the actualization of the component of semantic structure in animals' name; 2) man's features and indications of certain actions which allow associating a man with an animal; 3) through a situation in which this association arises. The paper analyzes and systemizes certain forms of interaction of different semantic factors in the process of functioning of zoometaphors in the text. We define lingo-cultural, accumulative, evaluative, expressive functions of zoometaphors in fictional texts.

The scientific novelty is revealed in the scientific grounding of lingo-cultural specifics of the usage of zoological metaphor in the modern fictional discourse, in defining individual regularities of applying metaphorical models in the text.

The practical value of the research lies in the possibility of using the materials with zoometaphors in lexicographical practice.

Further scientific work should be carried out to view relations of metaphor with certain figures of speech, sum up the vision about its place in the system of figures of speech taking into consideration both historical preconditions and the research done in Linguistics and other branches of science during the last decades.

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