

## PECULIARITIES OF ENGLISH AND UKRAINIAN ZOOPHRASES: COMPARATIVE ASPECT

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**Зимомря І.** Peculiarities of English and Ukrainian Zoophrases: Comparative Aspect; кількість бібліографічних джерел – 19; мова англійська.

**Abstract.** The article deals with the peculiarities 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 of theoretical 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 divergencies.

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 sources in English and Ukrainian.

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 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:** set phrase, specification, zoophrasemic potency, zoocomponent, comparative aspect, domain of living creatures.

**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 speaker.

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 [L. DOELAC 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 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 are such prominent figures as B. Azhnyk, Yu. 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 of dealing with native and foreign phrase analysis. 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 [see also: Веренчук, Єнікеєва 2020; Ковалюк 2011; Кузнецова 2008; Олексішина 2004; Олійник 2008; Poluzhyn, Venzhynovych, 2008, etc.].

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 and 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 zoocomponent in English and Ukrainian.

The subject of the research is a comparative aspect of revealing and description of semantic, linguocultural 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 picturesque 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 of English and Ukrainian phrases, to reveal and describing 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 *outs in your pants* – ‘сверблячка, непосидючість’ [ChEUDOI, p. 17]. 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.

*Bald as a coot* – (жарт.) ‘лисий як коліно’ [ChEUDOI, p. 26]. (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.

*Off your own’ bat* [ChEUDOI, p. 29] – з’я 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.

*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’ [ChEUDOI, p. 32].

You are *beavering 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.

*Eager beaver* (humorous) (жарт.) ‘трудяга’ [ChEUDOI, p. 32]. 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. *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.

*Busy bee* – ‘працьовита бджілка’. *A busy bee* is someone who is cheerful, lively and hardworking [ChEUDOI, p. 33]. 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.

*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’ [ChEUDOI, p. 33].

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.

*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 sondwiehes [ChEUDOI, p. 33].

*Beetle off or beetle away* (humorous) – (жарт.) ‘швидко йти, бігти; шпарити’ [ChEUDOI, p. 33].

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 el catch her now’. Beetles rum quite fast and always seem to be in a hurry.

*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 з 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’ [ChEUDOI, p. 39]. 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*.

*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. It you’re an early bird you’ll be able to see the sunrise from the top of the mountain.

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 so *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) [ChEUDOI, p. 39]. 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*?

*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* [ChEUDOI, p. 39]. 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.

*Get the bug (informal) – (розм.) схибнутись на комусь, чомусь* [ChEUDOI, p. 57]. 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.

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

*Like a bull in a china shop – як ведмідь в посудному магазині* (про незграбну чи нетактовну людину) [ChEUDOI, p. 57]. 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 where 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.

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

*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 you want to and may be used as a rude reply, if someone asks you why are looking at them.

*The cat's mother (informal) – (розм.) 'котятча 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' are the same as mine, you copy cat.

*Fat cat (disrespectful) – (зневажл.) 'пихатий багатій'* [ChEUDOI, p. 67].

*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.

*Fight like cat and dog – жити як кіт із собакою* [ChEUDOI, p. 67].

*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*.

*Has the cat got your tongue? (informal) – (розм.) Що ти, язика проковтнув!* [ChEUDOI, p. 67].

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?'

*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'* [ChEUDOI, p. 67]. If you are so excited or anxious that you cannot sit still or concentrate 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.

*Like the cat that got the cream – 'дуже задоволений'; – як кішка, що з'їла сало* [ChEUDOI, p. 67]. 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 забрюхану людину)* [ChEUDOI, p. 67].

A person who looks *like something the cat brought in* is looking very mutely: You can't go out like that. You look *like something the cat brought in*.

*Look what the cat dragged in – 'Диви, кого принесло' (про небажаного гостя)* [ChEUDOI, p. 67].

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's dragged in.* Moira said gestering to the botton of the stars. Maggie recognized a group of lads from the local boys' schod.

*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 [ChEUDOI, p. 67].

*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.

*Play cat-and-mouse with someone* – *гратися з кимсь як кіт із мишкою*. [ChEUDOI, p. 67].

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.

*Set (put) the cat among the pigeons* – 'погіршити ситуацію' [ChEUDOI, p. 67].

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?

*Swing a cat* (informal) – (розм.) 'дуже тісно повернутися ніде' [ChEUDOI, p. 67].

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 pyjamas* (informal, disrespectful) – (розм., зневажл.) *дуже гарна людина або річ* [ChEUDOI, p. 68].

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.

*When the cat's away, the mice will play* – *Як kota дома нема, миші по столу бігають* [ChEU-DOI, p. 68].

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...*

*Rain cats and dogs* (informal) – (розм.) *дощ ллє як із відра*. It is *rain cats and dogs* morning [ChEU-DOI, p. 68].

*Grin like a Cheshire cat* – *усміхатися аж до вух* [ChEUDOI, p. 72].

A person who is *grinning like a Cheshire cat* is smiling widely in a rather foolish-looking way. 'It's over', of 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.

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

*One's chickens come home to roost* – 'одні неправильні або безрозсудні дії викликатьуть у

кінцевому рахунку інші' [AEP, p. 146].

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*.

*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 *chickenfeed* to him.

*The chicken and the egg* – 'проблема, в якій важко відокремити причину від наслідку' [ChEU-DOI, p. 73].

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.

*Play chicken* – 'грати в небезпечну гру, розраховану на випробування нервів' [ChEUDOI, p. 73].

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.'

*Count your chickens before they are hatched* – 'ділити шкуру невбитого ведмедя' [ChEUDOI, p. 73].

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.

*Be no chicken* = *to be no coward* = *to act bravey*. 18 cent. – 'не боятися, діяти сміливо' [AEP, p. 146].

Arthur Murphy. The Old Maid Recollect, sister, that you are no chickens – you are not now of the age that becomes giddiness and folly.

*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 [AEP, p. 146].

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 rote an 18<sup>th</sup> century Treaty on Madness, and others of the same name or similar, are even less sound. Early 20 cent.

*Like a bear with a sore head-very irritable or bad-tempered-and* – 'дуже дратівливий і злий' [AEP, p. 54].

*Grose's Dictionary of the Vulgar Tongue* (1788) records – *the form like a bear with a sore ear* 19<sup>th</sup> cent. – 'у поганому настрої' [AEP, p. 54].

*Loaded for bear* – 'можливість, випадковість' [AEP, p. 54].

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.

*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 earlier 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 knew*. 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 1923.

You're *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.

*Have a bee in one's bonnet* – 'схибити на чомусь' [ChEUDOI, р. 33].

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 19 cent.

I.B. Shaw. Pygmalion 1913.

She's got some *syllly 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 позаду, left behind, or behind in one's work «або відсталі в роботі» [АЕР, р. 61]. 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'.

*Bell the cat* – 'прикріпляти дзвіночок' [АОР, р. 62].

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?

Bird – recorded in numerous proverbial expressions from the 15th cent – зафіксований у прислів'ях 15 ст.

*The bird has flown* – the person one is seeking has gone – 'той, кого розшукують, зник' [АЕР, р. 71]. 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, Hasclrigg, Strode, and Holles) and found they had anticipated his purpose and removed themselves: 'I see all the birds are flown. 16th cent.

Henry Fielding *The House of Tom Jones* 1749. Perceiving the bird was flown at least despairing to find him ... our hero now blew out his candle and gently stole back again to his chamber.

Roger Long *Murder in Old Berkshire* 1990. Hlective Inspector Andersen who was in charge of the case, rushed his men to the house only to find the bell had flown, luckily for him only as far as Caversham.

*A bird in the hand (is worth two in the bush) (proverb) something in one's possession* – краще синиця у жмені, ніж журавель у небі [АЕР, р. 71].

It is much more valuable than something one still has to acquire. The notion goes back in different forms to the mid 15th cent. and further in the late Latin tag plus valet in minibus avis unica quam dupla silva a single bird in the hand is worth more than a pair of birds in the wood.

Bunyan *The Pilgrim's Progress* 1678.

That proverb, 'A bird in the hand is worth two in the bush', is of more authority with them than are all the Divine Testimonies of the good of the world to come.

*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. 18 cent.

Fanny Burney *Camilla* 1796.

*The birds and the bees* – птахи і бджоли [АЕР, р. 72].

The facts about sexual reproduction especially as explained to a child. The two were commonly paired in literary allusion, e.g. by Wilkie Collins in *The Moonstone* (1868). The walks were one in all solitudes and the birds and the bees were the only witnesses. 20th cent.

New Musical Express 1992.

*A bird's eye view* – 'вигляд із висоти пташиного польоту' [АЕР, р. 72].

A broad view of a place from above or a pictorial representation of this. Also used figuratively: a brief revealing glimpse or comprehending of a situation 18th cent.

James Fenimore Cooper. *The Pioneers* 1823.

*Birds of a feather (flock together)* – одного поля ягода [АЕР, р. 72].

(proverb) people with similar tastes and opinions (tend to seek one another's company). 16th cent.

'Very true', said the Duchess: flamingoes and mustard both bite. And the moral of that is – Birds of a feather flock together. 'Only mustard isn't a bird', Alice remarked.

*Do (one's) bird* – 'відбувати період ув'язнення' [АЕР, р. 72].

Informal, British to serve a prison sentence; bird meaning 'a period of imprisonment' is a shortening of birdtime rhyming slang for 'time' (recorded from the 19 cent.). Mid 20 th cent.

*Flip somebody the bird* – 'освістати актора на сцені' [АЕР, р. 72].

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 20 th cent.

Evening Standard 1999.

Forgiveably, Honk! Is packed with wit. Energy and admirably moral purpose. If anyone tells you different, flip them the bird.

*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. 19 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.

Holmes The Questions concerning Liberty 1656.

TH thinks to kill two birds with one stone and satisfy to arguments with one answer.

*A little bird told me* – *чутка йде по всьому світі* [АЕР, р. 77].

Used, in various forms, as a teasing refusal to say how one acquired a piece of information or gossip. 18 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 20 th. 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.

See also be an EARLY bird – wouldn't say boo to a goose – муху не скривдить.

The person named is very shy or reserved. Bo is an earlier form of boo. 16 cent.

Thomas Heywood A Woman killed by Kindness 1607.

There's not one amongst them all can say, boo to a goose [АЕР, р. 95].

*Be a box of birds* – 'бути здоровим, щасливим і т. ін.'

Australian and NZ to be in good health, happy, etc. Mid 20th cent. Mid 20th cent. [АЕР, р. 102].

*Get / have / be bitten by the bug* – 'відчути приплив ентузіазму' [АЕР, р. 115].

To feel a sudden strong enthusiasm for something. Bug in the meaning 'enthusiast' dates from the 19cent. The phrases are mid 20th cent. in the present form Nevil Shute No Highway 1948.

I love being on aerodromes and seeing aeroplanes. It's a sort of bug that gets in you.

*Like a bull at gate* – *як бик на ворота*.

*Hastily and impetuously*. 19 cent. – 'швидко і стрімко'.

*Like a bull in a china shop* – *як слон у фарфоровій крамниці*.

*Extremely clumsy or tactless*. 19 cent. – 'надзвичайно незграбно й нетактовно' [АЕР, р. 116]. Fiona Pitt-Kethley Misfortunes of Nigel 1991.

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

*A red rag to a bull* – *як червоне для бика* [АЕР, р. 602].

Something that makes a person angry or violent: from the belief that bulls are angered by the colour red, which is the colour of the matador's cape in a bullfight. 19 cent.

Hardy the Mayor of Casterbridge 1886.

Any suspicion of impropriety was to Elisabeth-Jane like a red rag to a bull.

*Take the bull by horns* – 'енергійно узятися за розв'язання проблеми'.

To face up to a problem and take decisive action: the image is from a form of building in which the matador first tires the bull then seizes it by the horns and tries to bring it to the ground.

Isaac Bickerstaff Love in a village 1763.

Never exasperate a jealous woman, tis taking a mad bull by the horns – Leave me to manage her.

*as busy as a bee* – *крутиться як муха в окропі* – 'extremely busy' [АЕР, р. 122].

Another set simile, busy as a hen with one chicken (or two chickens, is found from the 16 th century, to the 19 cent.

Chancer The Merchant's Tale (line 2422; Lo, whiche sleights and subtiltees) In wenmen been! Fi ay as busy as bees [Been they, us sely = unfortunate] men for to deceyve.

*Butterflies in one's stomach* – 'нервувати'; *аж за жуєм 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 20 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 20 th cent.

*The cat has got – 's tongue* – 'коту властива котяча мова' [AEP, p. 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 20 th 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 [AEP, p. 135].

In the right circvustauces, even the humblest are on an equal footing with the greatest. 16 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.

*The cat's whiskers / pyjamas / N. Amer* – (розм. зневажл.) – 'дуже гарна людина або річ' [AEP, p. 135].

Informal Something to somebody outstanding and much admired. Early 20 cent.

(*enough*) to make a cat laugh – і мертвого може розсмішити [EUD, p. 121].

Absurd or ironic: the phrase is connected in its present form with the (19 th 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 18 th 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 19 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 [AEP, p. 136].

To be constantly arguing and quarrelling. Cats and dogs appear from the 17 th 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 world 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. 18 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 / по-британськи – на гарячій цеглі [AEP, p. 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 daustrophobic 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'. 19 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, p. 67].

*Like a scalded cat* – 'у стані жаху або паніки' [AEP, p. 136].

In a state of terror or panic. Mid 20 th cent.

P. G. Wodehouse *Right Ho. Jeeves!* 1934.

Get off the mark ... like a scalded cat, and your public is at a loss.

*Informal disheveled or bedlagglea in appearance* – 'мати поганий вигляд (особливо про стомлену чи забр'юхану людину)' [AEP, p. 137].

Also used in mocking exaggeration and an ironic or jocular greeting. Look what the cat brought in (про небажаного гостя). Early 20 th cent. [AEP, p. 137].

P. Gregory *Fallen Skies* 1993.

'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 20 th cent, but Crose'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*. 18 cent. – говоритися про того, хто починає диспут або сварку з особою, яка значно перевищує його рівень [EUD, p. 711].

Hansard 1992.

I do not want to disappoint the hon. Member for Eastbourne but the chances of a local income tax are nil, because his party does not have a cat in hell's chance of ever being returned in government.

She had never told on us, had never played cat-and-mouse with us, she was not at all interested in our private loves.

*Rain cats and dogs – ллє як із відра* [АЕР, р. 137].

To rain heavily and continuously. There is a 17 th 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 19 th amateur etymologists was that it comes from Greek kata doxan meaning 'contrary to belief, i.e. inordinate', while others took refuge (via French catadoupe 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 17 th 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'* [АЕР, р. 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. 19 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, pynted at both ends.

*That cat won't jump – цей номер не пройде, так справа не піде* [АЕР, р. 138].

Originally N. Amer. that idea is unrealistic. This is presumably a development of the previous phrase. 19 th 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* [АЕР, р. 138].

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 17 cent.

Francis Bacon *Essays* 1601.

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 hem.

*(when) the cat's away – як kota дома нема, миші по столу бігають* [ChEUDOИ, р. 68].

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 19 th cent. and is an allusion to the proverb when the cat's away, the mice will play, which is found from the late 15 th 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'* [ChEUDOИ, р. 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* [ChEUDOИ, р. 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* [ChEUDOИ, р. 115].

A situation is described as a case of dog eat dog if everyone is acting in a way that will benefit themselves the themselves the most without worrying about what happens to anyone else. The dog eat dog is a brand of free market capitalism.

*Dog-tired (informal) – стомився як собака.* You are dog-tired if you are very tired [ChEUDOИ, р. 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 fell'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 distantly related languages may be include 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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### ОСОБЛИВОСТІ АНГЛІЙСЬКИХ ТА УКРАЇНСЬКИХ ЗООФРАЗЕМ: КОМПАРАТИВНИЙ АСПЕКТ

**Анотація.** У статті йдеться про особливості англійської та української зоофраземіки в компаративному аспекті. Загальновідомо, що будь-яка усталена фраза має своє власне й особливе значення, яке часто не можна вивести зі значень окремих слів. Порівняльно-зіставні дослідження зоофразем і їхніх картин світу дають також 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 проблем семантики в компаративно-зіставній фразеології, а також недостатністю інформації, що надходить унаслідок проведення глибшого аналізу англійсько-українських відповідностей і розбіжностей.

Емпіричний матеріал дослідження. Для отримання якомога точніших дослідницьких даних були виокремлені 100 найчастіше уживаних фраз, що вміщують однаково кількість назв живих організмів зі своєю зоофраземною специфічністю, з різних англійських і українських джерел.

Метою статті було з точки зору сучасних досягнень компаративної фразеології і нових парадигм когнітивної науки характеризувати ті аспекти, що ґрунтуються на різних збігах і розбіжностях у сприйнятті навколишнього світу носіями англійської та української мов.

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

Результати проведеного дослідження є спробою продемонструвати можливості використання назв живих організмів у фраземах англійської та української мов.

Близько- й віддаленоспоріднені інші мови та їхні варіанти можуть бути предметом подальших наукових пошуків.

**Ключові слова:** фразема, деталізація, фраземна можливість, зоокомпонент, компаративний аспект, сфера живих істот.

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