

Cognitive-Assessment Content of Zoomorphic Metaphors in Contemporary Ukrainian and English Language Culture a Comparative Aspect

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Abstract

The academic paper highlights the results of studying zoomorphic metaphors of modern Ukrainian linguoculture. Poetic texts of the XX - XXI centuries were primarily the source base because the language of poetry is the natural medium of metaphor. In poetry, the potential of metaphor is fully implemented. It conveys numerous shades of meaning, and semantic nuances, as well as the purpose of influencing the reader, stimulating his creative imagination, giving aesthetic pleasure, expanding the worldview, involving in co-creation, etc. Publicistic texts containing zoomorphic metaphors were also included in the analysis. The purpose of the research was to identify the principal types of zoomorphic metaphors and to find out the features of their semantics and functions in the language of modern Ukrainian poetry and journalism. It has been established that in the Ukrainian linguoculture, the basic donor zones of zoomorphic metaphors are the concepts of animals, birds, domestic animals, reptiles, and insects. A separate donor zone in Ukrainian linguoculture is the wing concept. Based on these donor zones, the types of zoomorphic metaphors were determined. Most zoomorphic metaphors recorded in Ukrainian poetry and journalism are traditional in their form using and implemented content. They have a distinct ethnocultural color and are connected with mythology. The rest of the metaphors are individually and authorial, arising based on the similarity of the compared concepts. All zoomorphic metaphors are divided into three groups according to the presence of an additional evaluative value: metaphors with a positive emotional and evaluative value, metaphors with a negative emotional and evaluative value, and metaphors with a neutral value. Metaphors of positive evaluation are noticeably predominant in Ukrainian poetry. They create specific sensory images of nature and objects and characterize a person and his mental state. The research proved that zoomorphic metaphors are frequently employed in the English language to convey figurative meanings by likening human characteristics or actions to those of animals. These metaphors utilize the traits, behaviors, or physical attributes of diverse animals to enrich the description or comprehension of a specific subject. It was acknowledged that the prevalence and characteristics of zoomorphic metaphors in the English language may diverge from those observed in Ukrainian linguoculture. The particular attributes, cultural associations, and symbolic interpretations assigned to various animals can vary across different languages and cultures.

Keywords: Ukrainian linguoculture, zoomorphic metaphor, poetic text, publicists text, metaphor types

1. Introduction

Introduction. Metaphor as a figurative form of rationality, a linguistic and mental tool of knowledge and transformation of the world, has an unlimited scope of functioning. It is widely used in scientific, political, pedagogical, commercial, and other discourses, but poetry is its natural environment. In poetry, the potential of metaphor is completely implemented, its ability to convey numerous shades of meaning and semantic nuances, as well as the purpose of influencing the reader, stimulating his creative imagination, giving aesthetic pleasure, expanding the worldview, involving in co-creation, etc. At the same time, metaphor is widely used in journalistic discourse, as it is an effective means of influencing society. A metaphor, as a product of creative thought, reveals the author's perception and understanding of the world, an individual author's figurative interpretation of the relationships of objects, and concurrently appeals to the culturally well-known content. Representing the characteristic features of the signified in a linguistic form and concentrating on the experience of previous generations, the metaphor indicates the object and sets the pattern for further understanding of reality. Therefore, it is actively used in both fiction and journalism. The actualization of the images forming the meaning of the metaphor largely depends on the sociocultural context and

traditions. Their verbal expression is determined by the specifics of the semiotic space of which they are a part. The metaphor reflects the features of thinking and perception of the world by a person and a particular community. It is an important component of linguoculture, which is understood as culture expressed and fixed in language signs.

In Ukrainian linguoculture, metaphors, the donor zones of which are nature, and objects, are widely used. Among them, a group of zoomorphic metaphors should be singled out based on their quantitative composition and frequency of use. Most of these metaphors are related to mythology and bear the imprint of ancient Slavic beliefs. However, the connection between the mythological content of these metaphors and the modern meanings is unclear or non-existent. Their use in poetic and journalistic texts testifies not to the mythologizing of the author's consciousness or the reproduction of a myth in a poetic form, but to creative thinking in traditional categories. In the process of language creation, poets often transform the established meaning of these metaphors according to their creative intentions.

The purpose of the research is to identify the principal types of zoomorphic metaphors and to reveal the features of their semantics and functions in the language of modern Ukrainian poetry and journalism.

2. Literature Review

Studying metaphors belongs to the actual problems of modern linguistics. A new stage of these investigations is connected with the scientific work of J. Lakoff and M. Johnson "Metaphors We Live By", which caused a change in scientific ideas about the ontology of the metaphor and became fundamental in cognitive science. Since the publication of this book, numerous interpretations of this theory, its criticism, and alternative concepts have appeared. In Ukrainian linguistics, O. Selivanova developed a method of cognitive-onomasiological analysis based on the principles of psycholinguistics, cognitive linguistics, onomasiology, word formation, linguistic semantics, and semantic syntax. The researcher believes that the metaphor is based on associative-terminal motivation. Depending on the way the donor and recipient zones interact, the author distinguishes structural-metaphorical, diffuse-metaphorical, gestalt, and archetypal varieties (Selivanova, 2008, 164). This method's application helps reveal the analyzed metaphors' motivational basis. It proves that the metaphor arises not sporadically, but reasonably.

Another Ukrainian researcher, S. Zhabotynska, developed a method of conceptual analysis called "semantics of linguistic networks". It combines elements of various foreign schools of cognitive linguistics. This technique has theoretical significance. It has found practical application, in particular, in dictionaries compiled according to conceptual models (Zhabotynska, 2010, 6–20).

Through the cognitive analysis of metaphors, Ukrainian scientists study the characteristic signs of Ukrainian linguistic culture development. They investigate the mechanisms determining the directions of this development, trace the principal trends, and also clarify the regularities of reinterpreting cultural codes and try to predict its possible consequences.

The cognitive theory of J. Lakoff and M. Johnson is fundamental to our research. Based on it, the metaphor is a basic mental operation, a way of perceiving, structuring, and explaining the world, a figurative form of rationality. The choice of this concept as the principal one is motivated by the fact that it explains the complex interaction between consciousness, language, and culture. The fact that a metaphor fixes the characteristic features of the signified in a linguistic form is essential for us. It expresses and concentrates on the experience of previous generations, defines the object types, and sets the parameters for understanding reality (Selivanova, 2010, 388). In a poetic text, a metaphor demonstrates an individual author's vision of an object. It conveys the originality of the indicated object or phenomenon.

A metaphor is a linguistic, cognitive, and cultural phenomenon characterized by imagery, expressiveness, originality, ambiguity, and contextual conditioning. This is a particular version of the conceptualization of non-linguistic reality, which was formed as a result of interacting individual and national, emotional, and rational factors in the writer's mind. Metaphors can be mutually conditioned and interdependent; they can form systemic units.

The metaphor's structure distinguishes the donor zone (source domain) and the recipient zone (target domain). The donor zone determines the consequences of the metaphorical projection. Its properties are projected onto the recipient sphere, as a result of which some aspects are profiled and others are obscured. Accordingly, the donor zone determines the speaker's perception, understanding, and evaluation of a certain recipient zone.

Donor zones are conceptualized and fixed in the words' sense of the surrounding world's objects. Therefore, the metaphor "always allows us to consider a less known system in terms of a more known one" (Ankersmith, 2003, 85). In the process of metaphorization, both the basic properties and secondary or connotative features can be projected from the donor zone to the recipient one. Secondary properties of the donor zone, projected onto the recipient zone, become its differential features.

3. Materials and Methods

Folkloric texts and poetic texts of Ukrainian authors of the XX–XXI centuries served as the material of our research. They figured in the history of national literature as representatives of literary directions, currents, schools, and groups of the XX–XXI centuries. They were symbolists, futurists, neoclassicists, neorealists, neo-romantic, poets of the Prague school and the New York group, men of the sixties, eighties, nineties, etc. The texts of poets, whose works are syncretic or outside the programs of certain schools, and groups, were also involved in the analysis. Journalistic texts by Ukrainian authors published in the online publications "Zbruch" (zbruc. eu), "Defense Express" (defense-ua.com), "Radio Svoboda" (radiosvoboda.org), and others served as a source base.

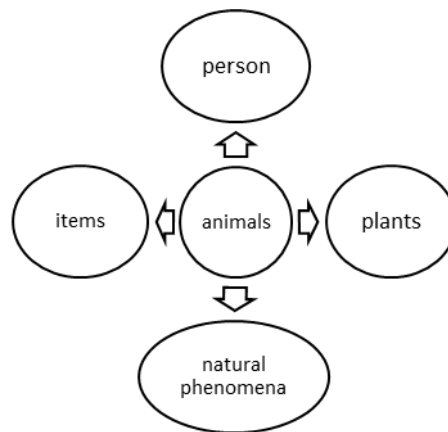
Based on the specifics of the research subject, the following methods and techniques were applied: *a method of monitoring Internet*

resources to identify metaphors and assess their content; *metaphorical modeling* for a formalized and simplified presentation of basic metaphors and studying the processes of creating derivative metaphors, the main directions and ways of deploying metaphorical models in the analyzed texts; *comparative-typological*, using the method of establishing tertium comparationis (basis of comparison) - functional-semantic means of the metaphor expression, and *the technique of a comparable two-way, semasiological interpretation*, subject to a *parallel research methodology* consisting of a step-by-step using:

- 1) *linguistic description*, particularly, *the techniques of primary, secondary segmentation, and internal interpretation*, aimed at selecting and systematizing the empirical research base, semantic and grammatical means of the metaphor expression;
- 2) *conceptual and interpretive analysis* of metaphorical models; it involves considering the macro- and micro-context for interpreting their content. To form a corpus of metaphors' contexts in Internet communication, the method of continuous material selection was used.

4. Results and Discussion

Zoomorphic metaphors are among the most frequent in Ukrainian linguoculture. These primarily include folklore, fiction, journalism, and other texts reflecting national and universal values, worldview orientations, and personal and collective experience. The donor zones of these metaphors are concepts of *animals*, the properties of which are projected onto a person, society and its events, plants, objects, natural phenomena, etc. The meanings of the formed metaphors are heterogeneous. However, they often contain an expressive evaluative component, the appearance of which is facilitated by stereotypical image-associative complexes of this or that concept from the donor zone. Some of the zoomorphic metaphors are related to ancient ideas and people's beliefs. Consequently, these metaphors have a mythological origin. They have penetrated the author's consciousness together with language and culture. Therefore, their presence in poetic texts is natural, and it often does not depend on the author's intention. However, the use of such metaphors can be purposeful, as, for example, in the works of B. I. Antonych, poets of the Prague school, and I. Kalynets. These authors strove "to reveal the layers of the people's spirituality to the reader in the depths of their prehistoric pagan and Christian worldview" (Ilnytskyi, 2008, 160). In journalistic texts, a zoomorphic metaphor can be a means of propaganda, a tool of dehumanization (R. Shutov ms.detector.media).



The images of animals are mostly formed on archetypes reflecting ancient ideas about the existence of a 'beast' in the depths of the psyche of every person and the danger associated with it. Accordingly, everything primitive, low, and not corresponding to humanity causes rejection and condemnation. This is associated with a distinct negative assessment of a significant number of well-established zoomorphic metaphors in Ukrainian linguistic culture, for instance: *wild beast, wolf, bear, snake, viper, pig, and dog* (about a person). Such metaphors, branding the negative traits of a person's character, can act as a kind of moral regulation: *There was a man - a wolf in a wolf pack // Or an animal dying in a cage of loneliness. // Times of inhumanity* (M. Bazhan). *"Mole" in the Ukrainian government* [expres.online]. Depending on the situation and context, they can also perform an invective function: *Hey you, spiders! // How do you like it in Nuremberg?* (P. Tychna). However, they can also be expressed without a pronounced evaluative connotation: *I am a victim of a fading world. // I am a wounded animal* (M. Semenko).

Zoomorphic metaphors with established positive value in Ukrainian linguistic culture make up the second noticeable group, for example, *eagle, falcon, swallow, dove, bee, doe*, etc. (about a person). Word-forming formants also strengthen the expression of vocative evaluation, particularly suffixes of affectionateness: *zaichyk, kotyk, bilochka, rybka*, etc. Metaphors of this type are frequent in children's poetry.

The positive or negative evaluation of zoomorphic metaphors is generally established and consistently implemented in various contexts. However, the emotional and evaluative coloring of individual metaphors changed in the process of the development of social and artistic consciousness. For example, such metaphors are *a mare, a cow, and a snake* (about a person); they had a positive coloring in East Slavic mythology but later changed to a negative one (Voitovych, 2005, 522, 524, 528).

In general, according to the observations of N. I. Boiko, "the microsystem of expressive nouns, built based on the metaphorical transfer "animal → person", is established, formed and closed. Stereotypical figurative and associative complexes form and implement types of

metaphorical meanings according to the scheme: "let's imagine that *X is a lion (tiger, snake, donkey...)*", and find their reflection in a living language. They are consolidated in lexicographic works" (Boiko, 2005, 295).

The metaphorical model *wild beast* → *enemy* is productive in Ukrainian linguoculture. Metaphors formed on this basis have a distinctly negative emotional and evaluative coloring. They emphasize the heartlessness, ruthlessness, and rage of enemies. In the Soviet era, they were also a means of propaganda, marking class enemies or fascists. We record these metaphors in the texts of the beginning of the XX century and the 40s and 50s: *crept up, bent, skulked // black beasts-enemies* (O. Oles), *still, humbled, at our feet // the beast strangling our throat did not lie down* (Yu. Klen), *Great power, stand up like the wind of weather! // Smash the black beast and finish it off!* (M. Rylskyi), *Ukraine! Today, you have met enemy beasts // You have met with fiery breasts* (M. Rylskyi), *a wild beast was walking there – a German drunken rabble* (M. Bazhan). Such metaphors are also used in the latest Ukrainian poetry of the Russian-Ukrainian war period: *We are just people... We stood before wild beasts // And flags like the wind on our shoulders* (B. Tomenchuk). Some modern authors actualize the concept of the wild beast as the biblical component of the content: *the wild beast we met // with ten horns and seven heads* (V. Makhno). 'Wild beast with ten horns and seven heads' is the Wild Beast of the Apocalypse in Christianity, one of the names of the antichrist in the New Testament. The author reveals the incredible cruelty of the Russian military through this image and the almost biblical scale of their crimes in Ukrainian cities.

To create a negative image of the enemy, concepts of predatory animals are actualized in Ukrainian poetry, for example, *wolf: Whoah! How scary you are, wolf, - // Don't look at me any longer!* (O. Oles); *fox: lie, fox enemies!* (A. Malyshko); *lion: when the worlds make noise and ring // from the roar of a wounded lion* (M. Rylskyi). Metaphors with male dog concepts have a negative evaluative coloring: *from barking male dogs I will rest sweetly, // from lonely souls, treachery and anxiety* (M. Zerov), *a German male dog tears our body apart* (M. Bazhan), and an *ox (oxen): the oxen of stupid remyhailivka!* (L. Kostenko). In the Ukrainian language, one of the figurative senses of the word *male dog* is a bad person, whose actions cause indignation and condemnation, and *an ox*, in a figurative sense, is a hard-working and submissive person, but at the same time clumsy, and unreasonable. Both words in a figurative sense have a negative color, the implementation of which is fixed in the examples given.

In the Ukrainian poetry of the period of the Russian-Ukrainian war, we record the individual authorial designation of the enemies as *pre-glacial baboons: Do you hear, Ukraine at dawn, // Such an eternal midnight roar? // Those are pre-glacial baboons, // Woke up and climbed down from the trees...* (B. Tomenchuk). The above lines refer to the famous work of L. Kostenko "Apparently, humanity is probably still very young...", which talks about a modern Neanderthal, whose soul "did not come off the tree". The allusion technique used by the author actualizes the literary context and deepens the newly created image, emphasizing the cruelty, ruthlessness, and savagery of the occupiers.

In journalistic and political texts of the period of the Russian-Ukrainian war, the metaphor *wild beast* → *enemy* is unrecorded. However, the phrase *enemy atrocities (atrocities are extremely cruel actions)* is frequently used: *Rules of war and enemy atrocities: there will be punishment for each* (defence-ua.com).

Animal concepts projected onto the human concept can profile those instinctive and emotional impulses that need to be controlled in everyday life. An untamed psyche is a threat to the person and those around him. Therefore, everything turd, vile, not corresponding to humanity, causes rejection and condemnation; hence, the negative coloring of zoomorphic metaphors follows: *in the crystal thickets of the mirror // you will awaken your wild beast, // and he will tear you off // the last face of the world* (B. Rubchak).

At the same time, modern Ukrainian linguoculture has recorded metaphors with the donor zone of the *wild beast* with a positive emotional and evaluative or neutral coloring. Its appearance is determined by the motivational basis of the metaphor and its recipient zone, on which contextual conditions depend: *Trust - the frightened wild beast will run away. // He loves the quiet frost of distances* (L. Kostenko), as well as the diminutive and caressing forms of the word *wild beast: the words fearful wild beasties* (B. Rubchak), *the word beastie // through the field wanders* (I. Rymaruk).

The properties of wild animals are also projected onto the concepts of nature, creating specific-sensual images mainly in a positive way: *the early sun – // a young deer // runs to you from behind the forest* (B.I. Antonych); *the night was peering through the eyes of a bear sow* (D. Pavlychko); *a pine hedgehog in the forest // he took the sun on his back* (I. Malkovych); *the tree squirrels are flashing from afar, // jumping from branch to branch* (A. Moisienko); or on the concepts of subjects: *and the bridge threw a steel antelope // into the lasso of roads, // tunnels // and taxis* (L. Kostenko), etc.

Analogous projections and their consequences are recorded in metaphors in the case of actualizing *pet* concepts as a donor zone: *graze, stars-sheep* (B. Lepkyi), *the river grazes the mists-sheep* (A. Moisienko); *crimson horses of the clouds // gallop in the heights* (V. Sosiura), *white horses of the blizzard will strike with their hooves // and their cold manes will rise to the clouds* (V. Sosiura), *wild horses of the winds were roaring* (A. Malyshko), *horses of red lightning are crashing against the ruin* (I. Kalynets); *and the moon was climbing into the fields as a red-footed ox // Between the clouds, along its old path* (A. Malyshko). Some of these metaphors can be understood as an individual author's interpretation of archetypal models, such as *bulls/cows* → *clouds: the sun's yellow hunk // virgin oxen are plowing through the clouds* (M. Vingranovskiy). At the same time, the emergence of this type of metaphor can be determined by completely objective factors, namely, the changing shapes of clouds, which sometimes resemble different animals: *Swaying with a slow gait // The camel of the clouds with the sun on the hump* (M. Vingranovskiy). The above metaphors are frequent in the language of Ukrainian poetry of the XX century, but they are rare in Ukrainian poetry of the XXI century. This may indicate changes in the poetics and artistic consciousness of Ukrainian artists.

M. Zhaivoron vividly wrote about this tendency: *And the dinosaurs of the clouds went far beyond the horizon* (M. Zhaivoron).

Ornithological metaphors are characteristic of Ukrainian linguoculture. These are metaphors, the donor zones of which are the concepts of *birds*. Images of birds, like all animals, are based on archetypes. They are widely represented in various religious systems, mythopoetic traditions, and rituals, in symbols and emblems, as well as in art. The basic properties of birds projected onto the recipient zones of metaphors are the presence of wings and the ability to fly; link with the air environment (sky); ease and speed of movement; ability to "sing", etc. the use of the word *birds* are recorded in metaphors, as well as the names of birds common in Ukraine: *crow, raven, hawk, eagle, pigeon, swan, swallow, nightingale*. The images of these birds are known from Ukrainian folklore. They have an established emotional and evaluative coloring associated with their symbolic meaning. For instance, *crow, raven, and hawk* are traditionally negative images, and *dove, swan, swallow, and nightingale* are positive. Depending on the context, *a bird and an eagle*, implement either a positive or a negative coloring. Metaphors' symbolic content and emotional and evaluative coloring in most cases are complemented by other features.

The bird, in general, is associated with flight, elevation above the earthly world, overcoming corporeality, earthly gravity, and routine, with the speed of movement, as well as temporality and freedom. These properties project onto the concepts of human feelings and emotions (*joy, hope, happiness, boredom, sadness, etc.*), cognitive mental processes (*thought, dream*), emphasizing elation, inspiration, and satisfaction: *Joy is flying, happiness is shining* (O. Oles), *Even in sadness, a bird of happiness beats* (A. Malyshko); impermanence: *hopes were scattered // And disappeared sadly in the distance* (O. Oles); freedom of thought: *There are thoughts - birds, children of heights, // That they are nourished by the light of the sun* (D. Pavlychko); elusiveness: *The world has gone // To catch the bird of truth* (M. Kiianovska).

In Ukrainian folklore and Ukrainian poetry of the XX century, *a girl, a woman, and a mother* were often called *a bird, or a dove*. The tradition of such word usage is very old and is connected with the Bible, particularly the Song of Songs. These conventional metaphors transfer the tenderness, beauty, kindness, and loyalty of a woman, as well as her sensitivity, sacrifice, surrendering to fate, and wisdom: *Oh, a girl-dove, // The beauty of my poor side* (O. Oles), *give me, dove, give me, my love, // give me cure for my heart!* (H. Chuprinka), *my dove, sweetie, don't be sad, // mum, wipe away your tears* (A. Malyshko), etc. In poetic texts of the XX century, *a girl, a woman, or a mother* was also called *a swallow, a swan, a dove: A grey swallow, // A grey sun* (B. Oliinyk), *Our mother – a gray turtledove* (B. Oliinyk). Such metaphors reflect the persistence of the folklore tradition in Ukrainian poetry. However, younger generations of Ukrainian literary artists are moving away from such word usage. These metaphors are almost absent in poetic texts of the XXI century. They are not revealed in journalistic texts either.

Metaphors of *young men, men, warriors as eagles, and falcons* are traditional for Ukrainian linguoculture: *Fly away, singing eagles, // My heart is flying with you* (A. Malyshko), *Falcons-sons, // Return home!* (A. Malyshko), (about the Cossacks) *The shaggy-haired tribe of Khortytskiy eagles!* (D. Pavlychko). The eagle and the falcon belong to the solar archetypes and represent the sky, which in mythology is associated with the male principle. The images of these birds embody courage, strength, and intelligence. They are also associated with freedom, victory, and the hope of the enslaved for liberation, which served as the basis for the emergence of such metaphors: *as the falcon's will* (M. Rylskiy), *the falcon's will* (V. Sosiura). Using the concepts of *an eagle and a falcon* as donor zones of metaphor in military-themed poetry is fully motivated. Concurrently, it should be noted that such metaphors are not reordered in the poetry of the Russian-Ukrainian war period.

Metaphors with the donor zone of *a hawk* have the opposite emotional and evaluative coloring. The image of this bird is poeticized in many cultures of the world. It is also characteristic of modern poetry of various peoples: "The hawk as a poetic image does not disappear from the poetry of recent times, in particular, of XX century. William Butler Yeats, Robert Penn Warren, and, finally, Ted Hughes, an English poet, and a husband of Sylvia Platt, who published his first collection under the name "A Hawk in the Rain", joined the extensive hawk's poetic text in world poetry", – V. Makhno writes [zbruc.eu/node/112379]. In Ukrainian linguoculture, the hawk is associated with people of extreme viewpoints, and decisive and harsh actions. In this sense, it opposes the dove as a symbol of peace. The connotations of these images are also relevant in modern political language, generally based on national stereotypes: *Consensus of key players is possible only under the first option. The hawks are tough in their demands towards Ukraine. Pigeons will maneuver taking into account the political context* (defence-ua.com).

In the Ukrainian linguoculture, the word *hawk* also means a supporter of war, and, therefore, has a distinct negative connotation. Ukrainian literary artists of the XX century call enemies *hawks*, profiling cruelty and ruthlessness: *Break the wings of the hawk forever!* (M. Rylskiy), *brothers-muscovites, // Screaming two-headed hawks* (D. Pavlychko). Analogous signs are profiled in metaphors with the donor zone of the vulture: *And beaked vultures from another side, like death* (A. Malyshko). *Crows and ravens* are considered ominous birds in Ukrainian linguoculture, which explains the actualization of these concepts to describe enemies: *black crows pecked at you, black crows killed you* (P. Tychyna), *The damned raven torments you, // and the snake drinks blood from the heart* (V. Sosiura), *Yesterday – let's remember – flocks of crows* (L. Pervomaiskiy). The metaphorical image of the *raven enemy* is characteristic of Ukrainian folklore. It was often used for propaganda purposes in Ukrainian literature of the Soviet era.

Also, Ukrainian linguoculture has a *black swan* metaphor: *the black swans of time from the swan song of centuries // then they will emerge again* (L. Kostenko). Currently, it is often used in the sense of "difficult to predict and rare events", which derives from the theory of N. N. Taleb: *let the black swan fly // to the little window of the Kremlin // don't let the dark angel of vengeance see you there* (H. Semenчук).

The birds' properties are also projected onto the concepts of the soul, heavenly bodies (sun, moon), precipitation and atmospheric phenomena (storm, snowstorm, lightning, etc.), time, various artifacts (ship, boat, etc.), parts of the human body, etc. Mythological

representations are the motivational basis of most ornithological metaphors. This applies, in particular, to the models: *bird* → *soul*, *bird* → *sun*, *bird* → *wind*, *bird* → *clouds*, *bird* → *lightning*, *bird* → *time*, as well as *bird* → *woman*, etc. The relevance of these models, in addition to mythology and literary tradition, supports the similarity (real or imaginary) of the compared objects. The term *bird* is rarely used in such metaphors, while the frequent word *wings*, denotes a characteristic feature of a bird.

The *wings* concept is a separate donor zone of metaphors in Ukrainian linguistic culture, particularly in poetry, which is due to its autonomous functioning relative to the *bird* concept. For thousands of years, in all cultural traditions, the image of *wings* has been associated with the spirituality of a person, with the life of his soul. It is a "solar symbol that means deity, spiritual nature, action, willpower, mind power, speed, amulet, comprehensiveness, ability to go beyond the boundaries of the real world" (Voitovych, 2005, p. 254). Accordingly, the properties of the *wings* concept are often projected onto the concepts of the person's inner world. In Ukrainian poetry, *the soul*, *thought*, *dream*, *joy*, *happiness*, *hope*, *melancholy*, *reason*, as well as *freedom*, *freedom*, etc., are traditionally depicted through wings: *I was waiting: longing will pass, // you will spread the wings of the soul* (P. Phylpovych), *do not stop the winged thoughts, // let them fly to the worlds* (O. Oles), *a winged dream* (M. Dry-Khmara), *freedom is flapping its wings* (A. Malyshko).

A widely used metaphor in Ukrainian poetry is the *winged word*: *fly, fly // silverwing words* (M. Johansen), *only the word // loose winged // will bless* (V. Vovk). Based on mythological ideas, the *word* is an invisible emanation of the *soul*. Accordingly, if the *soul* is a *bird*, then the *word* is this *bird's wings*. For the first time, the metaphorical epithet *winged* about the *word* began to be used by Homer in the works "Iliad" and "Odyssey" (Voitovych, 2005, 485). Later, this metaphor became quite traditional in poetry. In Ukrainian poetry of recent decades, we record metaphors like *Word ab ovo – a golden bird in flight* (M. Kiianovska).

Song and *singing* are also *winged* in Ukrainian linguoculture: *a song flies, young, winged* (V. Sosiura), *on the wings of singing* (O. Teliha). S. Ya. Yermolenko notes: "the same of "winged" reveals its constructive role in metaphors figuratively revealing the meaning of *singing* and *song* concepts, which also belong to the *thought-word* paradigm according to their contextual-semantic connections" [Yermolenko 1999: 165].

Wind, *storm*, *clouds*, *lightning*, etc., as well as time concepts: *dawn*, *morning*, *day*, *evening*, *spring*, *summer*, *autumn*, and *winter* were depicted in Ukrainian folklore and poetry as having wings: *A light wind strains the wings* (Ye. Malaniuk), *The storm flapped its wings* (H. Chuprynka), *And under the wings of the clouds – bullfinches // The winter sun is shining with the hawthorn* (M. Vingranovskiyi), *Night lightning beat their wings above me* (L. Pervomayskiy), *wings of the morning* (V. Sosiura), etc. Metaphors of this type are mostly of mythological origin.

The image of *wings* in the literary works of particular authors acquires scale, becoming pervasive. Based on the observations of S. Ya. Yermolenko, this image permeates the literary works of I. Drach "at the level of individual lexemes such as *wingy*, *winged*, *open wings*, syntactic constructions (*open the wings; wing to wing – there will be a wing in the song!*), entire texts where the word grows to a symbolic meaning, as in the mentioned New Year's ballad "Wings" (Yermolenko, 1999, p. 255).

The donor zone of metaphors is also the concept of *snake / serpent / viper*. Like most animal concepts, it is formed based on an archetype, and it is one of the key concepts in folk zoology. Analyzing the symbolism of the Ukrainian language as a verbalized form of mentality, L. I. Shevchenko notes: "As the development of the Slavic myth in historical time, permanent conceptual assessing was formed in the metaphorical worldview of Ukrainians: crawling, snake-like creatures are always associated with an unexpected attack, ugliness, wet cold, cunning, which is presented most vividly in tales about a duel with the Zmii-Horynych, a dragon; the opponents of Kiy, Chek, and Horiv, Kyryllo Kozhumiya are also snake-like monsters" (Shevchenko, http://nbuv.gov.ua/UJRN/apyl_2002_6_4). In mythology and folklore, *snakes*, *serpents*, and *vipers* are close but not identical images. However, in modern Ukrainian linguoculture, they converge and are often interchangeable.

The *snake* concept contains mythological and symbolic components in its structure. In mythology, snakes are chthonic creatures. They symbolize changes, transformations, and rebirth. The cognitive structure of *a snake* is ambivalent because it combines masculine and feminine principles, positive and negative characteristics, and apotropaic and harmful properties projecting onto other concepts.

Negative assessing dominates in the case of depicting enemies as *snakes (reptiles, vipers)*: *An old viper is on the way // We will stop it with a sword* (O. Oles), *It was a terrible time: the boas-snakes wanted to crush you in predatory rings* (M. Rylskiyi), *Let the snake perish for the torment, tears of the children, who have knives sticking out of them!* (P. Tychyna) and *we will drive away the cursed snakes from the Ukrainian land* (V. Sosiura).

The external similarity is the basis for depicting *lightning as a snake (serpents, vipers)*: *the sky was judging through fiery serpents* (M. Semenko), *golden-tailed vipers are flying headlong from the sky* (M. Dry-Khmara). Individual poets, depicting a stormy sky, poetically interpret the myth: *blue and fiery snakes drove the black bull to the ceiling of the sky* (P. Phylpovych), *the snakes are disappearing - and shine for a moment, // and the bull is roaring in pain and anxiety* (P. Phylpovych).

A woman is also compared to a *snake (viper)*: *a thin teacher; the major's daughter, // a short-sighted dove snake // in a red fly agaric hat* (D. Pavlychko); as well as *a person's physical sensations*: *my pain - my snake has shut up* (O. Oles); *difficult mental state: vipers dug into my heart* (O. Oles); *treason: I will crush the snake lurking in treason* (B.I. Antonych). The basis of these reinterpretations can be seen in the archetypes' characteristics, but also in the similarity of the compared images in terms of form: the throngs of snakes are going, swimming // without a cure and an end (V. Sosiura), *the paths are giant vipers* (O. Olzhych), and *the wrinkle on the rock of the forehead is a snake in the*

stone (V. Herasymiuk).

The concept of *boas* is fixed as a donor zone of metaphors. The image of this animal is associated with great power, hypnotic influence (the expression "*like a boa constrictor on a rabbit*"), and the danger of slow death by strangulation. These features are projected onto the enemy in Ukrainian journalism and poetry, thus, creating a negative image. Let it fix it in Ukrainian poetry of the XX century: *Odesa, full of sunshine, swarthy! // You have overcome a fascist boa constrictor* (P. Tychyna), *my life then was in need: // a boa constrictor was slipping from the royal throne* (P. Tychyna). In modern Ukrainian journalism, the image of a *boa constrictor* is often foregrounded in connection with the image of a rabbit: *The good half still believe in the friendship between Russia and Ukraine, not realizing that it will always be a friendship between a rabbit and a boa constrictor. After all, the boa constrictor will never come to terms with the existence of an independent Ukraine* (Yu. Vynnychuk).

In Ukrainian poetry, the external similarity of objects is also the basis for creating a metaphor: *you are looking at the magic table-cloth from the grass // stamped boa constrictor of washed tires* (L. Kostenko). In such a case, the author creates a specific-sensual image of reality.

Concepts of *insects* are productive metaphor donor zones. Particularly, the following ones should be mentioned: *butterfly, bee, spider, mosquito, bumblebee, gnat, etc.* The properties of various insects are projected onto the concepts of the person's inner world, namely: *the soul, feelings and emotions, cognitive mental phenomena, and processes.* These metaphorical projections are based mainly on archetypes. For instance, the *butterfly* is traditionally associated with the soul, immortality, rebirth, and resurrection, as well as transformations, beauty, and transience of joy and life. The echo of these ideas is reflected in poetic metaphors: *a butterfly of a torn soul* (M. Semenko), *a rainbow butterfly of the heart // is in a hurry to complete the whole cycle* (I. Kalynets). At the same time, a *butterfly* is also temporality, fragility, and discontinuity, which is profiled in metaphors: *thoughts-butterflies take off their wings, // break them and fall powerless* (O. Oles), *thoughts of spring butterflies* (B.-I. Antonych), *a butterfly of memory* (I. Kalynets), etc.

The external similarity of insects (butterflies, bees) and snow is also the basis for emerging the metaphors: *how whimsically, and fantastically // the moths have twirled, // so wonderful, so majestic // the grove is drowning in the snow* (H. Chuprinka), *white butterflies lay at the feet of Orysia* (V. Sosiura), *pawed, white and stinging bees were leisurely circling above him...* (V. Symonenko).

Concepts of other animals were also donor zones of metaphors in Ukrainian linguoculture. Various properties are profiled in these metaphors. Both positive and negative evaluations are implemented. In particular, metaphors, the donor zones of which are either predatory or poisonous or outwardly "unpleasant" animals, such as a *mosquito*, having a negative evaluation: *a small mosquito stings with doubt* (M. Zerov); *spider: there are plenty of spiders on the beach, // so indifferent and cold* (O. Oles); *worm: your roses and your blueness have been defiled by the worms of betrayal and tyranny* (M. Rylskyi); *Worms! // Candidates for... hooks* (P. Tychyna); *centipede: fire - fire // (...) // of the human soul centipede - // were sleeping* (M. Semenko); *hyena, jackal: a feast of jackals and hyenas* (O. Olzhych), *the gloom hyenas licked out of their burrows* (E. Andiiivska); *octopus: rough reddish octopuses of ugly stumps // are lurking in wait silently from under the cover of poison* (I. Kalynets); *scorpion: they were waiting for him from everywhere // very patriotic scorpions* (D. Pavlychko), etc. In the poetry of recent decades, associatively complicated zoomorphic metaphors are revealed: *Spiders spin their parables of suffering and taming* (M. Kiianovska). Zoomorphic metaphors with the mentioned donor zones less frequently have a positive assessment: *the golden spiders of the sun fall* (I. Kalynets).

Among the zoomorphic metaphors, we single out those containing the names of a group of animals (*swarm, herd, drove, flock, etc.*): *a green swarm of stars was falling on the windows* (A. Malyshko), *flocks of bushes would bleat against each other* (I. Kalynets), *the last herds of mushrooms* (I. Kalynets), *a hungry flock of minutes* (I. Rymaruk), *Flocks of clouds are crowding into groups* (M. Zhaivoron). In the given examples, the quantitative feature is profiled. At the same time, the irregularity of the designated object is emphasized.

Now we will look through examples from English sources.

The word "cat" in English has many meanings. As in Ukrainian, the structure of the word, in addition to denoting an animal, also includes connotative meanings – the result of a metaphorical transfer of features to humans and non-living objects:

- 1) a person who "shows claws,"; a bad-tempered woman, a gossipy person;
- 2) a jazz expert and an amateur: hep-cat, hipster I, alligator;
- 3) a guy "The colored cats saw I had an ally and melted." – "Kolorovi" khloptsi pobachyly, shcho ya z pryiatelem, i vyparuvallysia"; a gay (Black English);
- 4) a cat (a whip; "cat-o'-nine-tails – kishka z deviate khvostamy");
- 5) double tripod;
- 6) a game of siskin.

The nuances of animal metaphors are revealed in the phraseological system:

- enough to make a cat laugh – can make a dead man laugh; very funny;
- that cat won't jump – your trick will not work;
- to grin like a Cheshire cat – to (constantly) smile meaninglessly with a full mouth, to be grinning; to smile;
- agree like dog and cat ("zhyty yak kishka z sobakoju" – especially about the married couple); constantly fighting, arguing;

- to let the cat out of the bag – to tell a secret;
- to turn the cat in the pan – to become a renegade.

The definitions presented above show that the features that form the image of a cat in Ukrainian and English differ. The differences affect the area of interpretation: in Ukrainian, a "cat" is an animal and a person endowed with the characteristics of not only an animal but also various objects: an anchor, a device for climbing poles, and a belt for punishment.

Various devices are also called "cats" in English, but their list is less extensive. Also, in English, the "cat" concept is associated with being chatty and stupid, whereas in Ukrainian, it is not. There is an expression in Ukrainian: "i mertvoho pidnime" (literal translation – "will raise the dead"), while in English, people say "enough to make a cat laugh" – can make laugh even a dead man. It emphasizes the cat's inability to smile, which is absent in the Ukrainian language.

In addition to the differences in the image of the cat in both languages, there are also common features. For example, if we look at the cat's character traits, we can note that in both Ukrainian and English, all cats have similar qualities: friendly, cunning, hot-tempered, and independent. Moreover, there is a saying – "vnochi vsi kishky siri," which has an analog in English – "all cats are grey in the dark." Also, the expressions "zhyty yak kishka z sobakoiu" and "to quarrel like cats and dogs" have the same meaning in both languages.

Let us consider the word "dog." This word is also presented as polysemous in modern lexicographical sources of the Ukrainian and English languages. In addition to denoting an animal, the semantic structure also includes transferring features to humans and non-living objects. Now let us consider several connotative meanings:

A dog:

1. An evil, rude person (idiomatic expression).
2. An expert; a person who is good at something (idiomatic expression).

The Ukrainian language has several expressions that usually illustrate a person's living conditions, habits, and behavior in daily life: "sobatsi sobacha smert – the dog shall die a dog's death" (someone who, having lived an unworthy life, did not deserve a decent end); "sobaka na sini – dog-in-the-manger" (when someone has something, does not use it himself, and does not allow others to use it); "khtos potriben (or shchos potribno) yak sobatsi piata noha – as welcome as snow in harvest" (something absolutely unnecessary, useless); "sobaka havkaie, karavan ide – the dog barks, but the caravan moves on" (let them talk, let them "bark," no need to pay attention).

As we can see, the idiomatic unity with the component "dog" marks the negative qualities of a person, manifestations of aggressive routine.

In English, the word "dog" has several connotative meanings:

A dog:

1. a) a dog, a scoundrel, a bastard, a beast: dirty dog; jolly dog; lazy dog;
b) someone who keeps a lookout (school slang);
b) a snitch, an informer.
2. a) fire-dog – an iron stand for firewood in the fireplace;
b) a nail drawer;
c) a zipper slider (a part in the lock);
d) a hook, a hanger.
3. A hot dog;
4. The God (in curses, oaths, modified ones).

In English, some expressions illustrate a person's living conditions and professional habits: "dog's life – sobache zhyttia" (a wretched existence); "top dog – a master of the situation, a dominant or winning party"; "attack dog – a fierce critic, a chain-dog"; "watchdog – leading observation."

The phraseological unity with the component "dog" marks the negative qualities of a person, manifestations of unfriendly routine: "dead dog – a useless, worthless person; a useless thing."

Several other examples illustrate negative human qualities and social realities: "to put on the dog – to respect; to behave with arrogance"; "dog-and-pony show – a circus; a show; to be bored, to be despaired, melancholic"; "dogs of war – disasters, the fear of war"; "sick as a dog – to feel unwell"; "to go to the dogs – to die; to go broke; to throw to the dogs – to throw away as unusable."

In English, when denying the strengths of dogs, people feel sorry for them: "every dog has his day – bude i na nashii vulytsi sviato (the sun will shine on our side of the fence), to help someone in need."

Marking negative parts of daily life, phraseological units with the "dog" component are used as linguistic clichés, performing a generalizing function: "dog on it! – prokliattia!" (damn it!); "my dogs are pooped out – u mene nohy hudut" (I have sore feet).

At the same time, while showing compassion for dogs, English-speaking linguists treat them with condescension without feeling

admiration. The nature of the relationship develops according to the "master-servant" model rather than the "master-friend" model. The subordinate is emphasized rather than the partnership type of communication between humans and animals.

An analysis of dictionary definitions reveals similarities and differences in interpreting the word "dog." Among the common features is the fact that in both languages, a "dog" is a mean, evil person. There is also the expression "a dog's life" in both languages.

Further, the meaning of this word differs significantly. In English, an older person with the strength to fight is compared to an old dog, while a weak person is called a lame dog. In Ukrainian, this word is not used in these meanings. Another exciting thing is using the word "dog" in English to mean "God," which is entirely unacceptable for Ukrainians.

Many metaphors in English contain the word "dog," but they have a completely different meaning (to put dog – to respect, to go to the dogs – to go broke). If a person does not need anything at all, it is said, "yak sobatsi piata noha – as welcome as snow in harvest," while English-speaking people will say that "this is the right person, a person you need." There is an expression called "sobaka na sini," and it has the English equivalent of "dog-in-the-manger." The word manger is translated as "hodivnytsia, yasla."

This analysis has shown that figurative units vividly reflect the specifics of linguistic interpretation of reality, the national originality of figurative nominations, which is most clearly manifested in comparing designations of the same concept in different languages. The commonality of the symbolic verbal sphere of genetically unrelated languages proves that metaphor, as a segment of national linguistic culture, is a universal tool of thinking and cognition of the world in various spheres of human activity and is an indispensable component of all languages in all epochs.

Comparative analysis of figurative units is necessary for the framework of a comprehensive study of zoonyms in Ukrainian and English to further establish common and different characteristics of this group of metaphors in both languages.

5. Conclusion

The principal donor zones of zoomorphic metaphors in Ukrainian linguoculture are the concepts of animals, birds, domestic animals, reptiles, and insects. The wing concept is a separate donor zone in Ukrainian linguoculture. Based on these donor zones, the types of zoomorphic metaphors were determined. The choice of a particular donor zone depends on the author's worldview, his subjective intention and imagination. At the same time, this process is also significantly influenced by the compatibility of this zone with the system of national and cultural stereotypes.

The recipient zones of zoomorphic metaphors were the concepts of man, nature, and objects. The donor zone's ontological properties and formed in the process of developing Ukrainian linguoculture, related to mythology and people's spiritual and value orientations were projected onto the recipient zones.

A significant part of the zoomorphic metaphors recorded in Ukrainian poetry and journalism are traditional in their form of using and implemented content. They have a distinct ethno-cultural color and are connected with mythology. Other metaphors are individually authored; they arose based on the similarity of the compared concepts. All zoomorphic metaphors can be divided into three groups based on the presence of an additional evaluative value: metaphors with a positive emotional and evaluative meaning, metaphors with a negative emotional and evaluative meaning, and metaphors with a neutral meaning. Metaphors of positive evaluation are noticeably predominant in Ukrainian poetry. They are used to create specific sensory images of nature and objects, characteristics of a person and his mental state. Metaphors with negative emotional and evaluative meaning are the second largest group of metaphors recorded in Ukrainian poetry. They mostly refer to various enemies or a person's difficult mental state. The smallest group consists of metaphors with a neutral meaning.

In the English language, zoomorphic metaphors are commonly used to convey figurative meanings by comparing human characteristics or actions to those of animals. These metaphors draw on the characteristics, behaviors, or appearances of various animals to enhance the description or understanding of a particular subject. However, it's important to note that the extent and nature of zoomorphic metaphors in the English language may differ from those found in Ukrainian linguoculture. The specific characteristics, cultural associations, and symbolic meanings attributed to different animals may vary across languages and cultures.

In journalism, zoomorphic metaphors are mainly aimed at discrediting, a sharp reduction of the indicated subject. Therefore, they have a distinct negative emotional and evaluative meaning. They are used for denoting individual politicians or officials, political parties, as well as enemy countries and their troops.

The identification and analysis of metaphorical models and their typical implementations in different periods of linguoculture makes it possible to find out the features of its development during the studied period.

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