

# СТРУКТУРНО-ГРАММАТИЧЕСКИЕ ОСОБЕННОСТИ ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦ С КОМПОНЕНТОМ-ЗООНИМОМ В ХУДОЖЕСТВЕННЫХ ТЕКСТАХ

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## STRUCTURAL AND GRAMMATICAL FEATURES OF ENGLISH IDIOMS WITH A ZOONYM COMPONENT

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*Summary:* Considering the modern anthropocentric linguistic paradigm, it seems necessary to study the phraseology of the English language, and in particular the idioms with a zoonym component to obtain new facts about the English mentality and the influence of people and their environment on the language. The article studies the structural and grammatical features of the idioms with a zoonym component. The research material has been selected from the books of a contemporary British author named David Mitchell with the help of continuous sampling technique. The article also considers the peculiarities of the idioms classification according to the number of the components included.

*Keywords:* English language, phraseology, a zoonym component.

*Аннотация:* В рамках современной антропоцентрической парадигмы кажется необходимым исследовать фразеологию английского языка, а в частности фразеологические единицы с компонентом «зооним» для получения новых знаний о менталитете и влиянии человека и окружающей его среды на язык. В настоящей статье рассматриваются структурно-грамматические особенности фразеологических единиц с компонентом «зооним». Материал исследования был отобран из произведений британского автора Д. Митчелла методом сплошной выборки. Рассмотрены особенности классификации фразеологических единиц по количеству составляющих их компонентов.

*Ключевые слова:* английский язык, фразеология, компонент «зооним».

Современным лингвистическим учениям присуще углубленное изучение национально-культурного аспекта языка, ведь язык является компонентом культуры, который отражает культурно-исторические сведения о характере народа и множество фактов современного состояния развития лингвосообщества. Язык выступает зеркалом национальной культуры народа и является ее хранителем. Одним из важнейших источников национально-культурной информации можно считать фразеологические единицы, интерпретация которых является когнитивной процедурой декодирования с учетом знаний национальной культуры, традиций, обрядов, традиционных моделей структурирования на основе картины мира.

Фразеологические единицы с ярко выраженной национально-культурной семантикой являются неотъемлемой частью и одним из средств формирования языковой картины мира для определенного этноса-носителя языка. Языковая картина мира формируется при помощи естественного языка как определенного типа семиотических систем – совокупность представлений народа о действительности на определенном этапе развития данного этноса, – зафиксированных в языковых единицах. В.А. Маслова отмечает, что фразеологизмы всегда непрямо отображают убеждения народа, общественный строй, идеологию своей эпохи: «как утренний свет ото-

бражается в капле воды» [Маслова, 2001: 43].

Не требует доказательств тот факт, что в речевом общении представителей различных лингвокультур отражаются как универсальные, так и этноспецифические закономерности, характеризующие культурно-национальные особенности коммуникантов. Фразеологические единицы с национально-культурным компонентом выступают тем носителем культурно-значимой и культурно-специфичной информации, которая часто приводит к непониманию друг друга представителями разных культур. Наиболее отчетливо данный процесс можно проследить при использовании в речи фразеологических единиц с компонентом-зоонимом. Правильность восприятия зоонима носителями разных лингвокультур зависит от того, насколько совпадают или расходятся способы категоризации мира.

В данной статье мы ограничимся исследованием структурно-грамматического аспекта фразеологических единиц с компонентом-зоонимом в художественных текстах.

При подготовке материала исследования мы обратились к произведениям современного британского писателя Дэвида Митчелла. Дэвид Митчелл – английский писатель, дважды финалист Букеровской премии, современный классик. Автор международных бестселлеров

«Сон №9», «Облачный атлас», «Тысяча осеней Якоба де Зута», «Голодный дом», «Костяные часы». Журнал Time включил Митчелла в список ста самых влиятельных людей современности в 2007 г.

Романы писателя ярко отражают специфику английской культуры, в них используется большое количество фразеологических единиц с компонентом-зоонимом как в оригинальной форме, так и их окказионализмов. Мы считаем, что эти романы прекрасно подойдут для анализа современного состояния фразеологии английского языка.

Мы воспользовались методом сплошной выборки и отобрали 185 фразеологических единиц английского языка, в составе которых присутствует компонент-зооним. Вслед за А.И. Смирницким мы решили разделить все фразеологические единицы на следующие группы: одновершинные фразеологизмы, двухвершинные фразеологизмы и многовершинные фразеологизмы, в состав которых входят три или более знаменательных компонента [Смирницкий, 1998: 212].

Одновершинные фразеологические единицы мы разделили по следующим группам:

1. Глагольные фразеологизмы, в которых совпадают семантический и грамматический центры. Примеры предложений:

- a) 'So while I'm slaving away,' Dad pulled a face to shave round his lips, 'in a sweaty conference room, covering in-store promotions with this year's crop of' – Dad jutted out his chin to shave a tricky bit – 'Einsteins, you get to **swan** round Lyme Regis in the sun. All right for some, eh?' He unplugged his shaver. 'Guess so.' [David Mitchell. Black Swan Green – Random House, United Kingdom, 2006 - p. 117].
- б) The Great Silvestro's Flying Teacups swung into motion and an orchestra of screams tuned up. My memories're all sloshed out of order. The Goose Fair was sluiced from a bowl of starry dark. Clive Pike, to my left, eyes **beetling** bigger than humanly possible, G-force ribbling his face. ('HEY! HEY!') Starry dark, sluiced from a bowl of the Goose Fair. Floyd Chaceley, who *never* smiles, on my right, laughing like Lord Satan in a mushroom cloud. Screams chasing their tails as fast as the melting tigers in *Little Black Sambo*. ('YOU! YOU!') Goose Fair and November night propelling one into another. *Courage is being scared shitless but doing it anyway*. Dean Moran, opposite, eyes clenched, lips valving open as a cobra slithers out, a shiny cobra of half-digested toffee apple, candy floss and three of Fryer Tuck's All-American Taste-Tastic Hot Dogs, highly recommended, writhing longer [David Mitchell. Black Swan Green – Random House, United Kingdom, 2006 - pp. 180-181].

в) But walking down Regent's Arcade, I noticed a new need that's normally so close up you never know it's there. You and your mum need to like each other. Not love, but like. 'This,' Mum sighed and **fished out** her sunglasses, 'is wonderful!' The queue for *Chariots of Fire* **snaked down** the cinema steps and along the street for eight or ten shops. The film started in thirteen minutes. Ninety or a hundred people were ahead of us. Kids, mostly, in twos, threes and fours [David Mitchell. Black Swan Green – Random House, United Kingdom, 2006 - p. 138].

г) A myst'rous Smart stopped us goin' close up. The air got thicker till you cudn't go no nearer. A dizzyin' pain it gave you too so you **din't donkey'bout** with it, nay. The barterin' took place in the Commons. Prescients spoke in a strange way, not lazy'n' spotty like the Hilo but salted 'n' coldsome [David Mitchell. Cloud Atlas – Sceptre, United Kingdom, 2004 - p. 116].

2. Номинативные фразеологизмы. Примеры предложений:

a) Then his thoughts slide to a hydrogen buildup, an explosion, packed hospitals, the first deaths by radiation poisoning. The official inquiry. The **scapegoats**. Sachs bangs his knuckles together [David Mitchell. Cloud Atlas – Sceptre, United Kingdom, 2004 - p. 60].

б) Pips doesn't always remember *my* birthday, mind, but he's got a heart of gold. That's what counts, at the end of the day. Father was a waste of space, sorry to say. Pips hated the pig as much as I did. The *men'* (she made a just-swallowedbleach face) 'just fire out their snot, roll over and that's *it*, goodnight. The men don't *grow* sons, feed them with their own milk, wipe their botties, powder their,' she cooed at me but the bird of prey was back in her eyes, 'little **snails**. A father will *always* turn on his son in the end. Only room for **one cock-of-the-walk** in any farmyard, *thank* you very much [David Mitchell. Black Swan Green – Random House, United Kingdom, 2006 - p. 131].

в) Finbar warned us the two "Virgins" were Rafael & Bentnail. The latter has been at sea for two years but sailed only the Sydney-Cape Town run. During the **dog-watch** the men slung an awning over the foredeck & assembled around the capstan, where "King Neptune" (Pocock, dressed in absurd robe with a squilgee wig) was holding court [David Mitchell. Cloud Atlas – Sceptre, United Kingdom, 2004 - p. 230].

3. Одновершинные фразеологизмы, в которых семантический центр расположен во втором компоненте, а грамматический центр – в первом. Примеры предложений:

a) The stile at the mouth of Kingfisher Meadows is the source of the bridlepath. A green sign saying PUBLIC BRIDLEPATH with a picture of a horse proves it. Where the bridlepath officially *ends* is miles less clear. Mr Broadwas says it fizzles out in Red Earl Wood. Pete Redmarley and Nick Yew said they **went rabbiting**

with their ferrets up the bridlepath one time, and that it's blocked by a new estate in Malvern Wells [David Mitchell. *Black Swan Green* – Random House, United Kingdom, 2006 – p. 47].

- 6) Pluto Noak granted me an encouraging snort. The holly shivered just as St Gabriel's chimed a quarter to nine. 'Starting positions!' Grant Burch looked at me and Moran. 'Who's first?' 'Me,' I said, without glancing at Moran. 'I **ain't chicken**.' [David Mitchell. *Black Swan Green* – Random House, United Kingdom, 2006 – p. 93].

- в) 'Where do I sign?' Dad took the clipboard and scribbled his name. 'As a matter of fact, one of those gypsy...blighters...called here this afternoon. Around four o'clock, when housewives and children are likeliest to be at home, unprotected.' 'Don't surprise me one *bit*. **Been duckerin' all round** Wellington Gardens too, they was. Older houses've got more precious junk to scav, see, that's their reck'nin' [David Mitchell. *Black Swan Green* – Random House, United Kingdom, 2006 – p. 158].

4. Адвербиальные одновершинные фразеологические единицы с семантическим центром в компоненте качества словосочетания и с отсутствием грамматического центра вообще, выступающие либо в качестве эквивалентов наречий, либо в качестве связующих слов. Примеры предложений:

- а) I crawled over the bonnet towards her, on all fours. Not **doggily**, but carefully, in case she swatted me into the nettles. You never know with Dawn Madden. As she leant towards me I saw the bumplets of her nipples. No bra. My hand moved towards her [David Mitchell. *Black Swan Green* – Random House, United Kingdom, 2006 – p. 59].

- б) Grigoire and Eva, said the vicar, 'didn't have a butler. I assure you.' I saw it. What a dildo I am. The butler was the husband. 'I made a mistake,' I said, **sheepishly**. 'I'd better go now.' 'Not yet!' Gwendolin Bendincks hadn't finished. 'You'll get soaked to your skin! So tell us, what was your connection with Eva Crommelynck?' 'She was sort of teaching me [David Mitchell. *Black Swan Green* – Random House, United Kingdom, 2006 – p. 117].

- в) 'If you want me to stop, Madam Crombie, you have to say now.' 'Oooh, Master Yew,' she croodled, 'don't you *dare*.' Tom Yew got on her and sort of jiggled there and she gasped like he was giving her a Chinese burn and wrapped her legs round him, **froggily**. Now he moved up and down, Man-from-Atlantisly. His silver chain jiggled on his neck. Now her grubby soles met like they were praying [David Mitchell. *Black Swan Green* – Random House, United Kingdom, 2006 – p. 62].

Двухвершинные фразеологизмы мы разделили по следующим группам:

1. Атрибутивно-именные фразеологизмы, имеющие конструкцию «прилагательное + (as) + существительное». Примеры предложений:

- а) Well, now, Truman got his limbs back an' rabbited 'n' ran 'n' fell out o' the mournsome gate, an' slid down that screesome mountain for his life never lookin' b'hind him not once. When he got back to the Valleys, ev'ryun stared in 'mazement even b'fore he voiced his 'ventures. Truman's hair'd been **black as crows** b'fore, but now it was whiter 'n surf. Ev'ry single hair [David Mitchell. *Cloud Atlas* – Sceptre, United Kingdom, 2004 - p. 122].

- б) "You may have the makings of a musician. It's a nice day. Amble over to the lake and see the ducks. I need, oh, a little time to decide whether or not I can find a use for your . . . gifts." Left without a word. The **old goat** wants me, it seems, but only if I'm pathetic with gratitude. If my pocketbook had allowed me to go, I'd have hired a cab back to Bruges and renounced the whole errant idea. He called after me, "Some advice, Frobisher, gratis." [David Mitchell. *Cloud Atlas* – Sceptre, United Kingdom, 2004 - p. 23].

- в) So lornsome I was, wond'rin' if Jayjo's seed was rotted or my seed was rotted or jus' my luck was rotted. Slack mornin' it was under the bloodflower bushes, waves lurched up the beach like **sickly cows** an' fell over. Buildin' the babbitt's mound din't take as long as Pa's [David Mitchell. *Cloud Atlas* – Sceptre, United Kingdom, 2004 - p. 114].

- г) 'Oy! You gonna buy that?' The shopkeeper meant *me*. I could see his blob of gum rolling round his mouth as his jaws opened and shut. His T-shirt had a picture of a giant dick with legs chasing something that looked like a **hairy oyster** on legs and the slogan, IT'S JUST ONE THING AFTER ANOTHER. (I still don't get that.) 'Or just stand there getting turned on?' I fumblingly jabbed the pen back in its hole and scooted out, deep-frying in embarrassment. The shopkeeper tossed, 'Mucky little bugger!' after me. 'Buy yourself a dirty mag!' [David Mitchell. *Black Swan Green* – Random House, United Kingdom, 2006 – p. 118].

2. Именные фразеологизмы, имеющие конструкцию «существительное + существительное». Примеры предложений:

- а) When I finally reached Cambridge station, I looked for a telephone box to tell Aurora House not to expect me until the following day, but the first two telephones were vandalized (in Cambridge, I ask you!), and only when I got to the third did I look at the address and see that Denholme had neglected to write the number. I found a hotel for commercial travelers next to a launderette. I forget its name, but I knew from its reception that the place was a crock of **cat crap**, and as usual my first impression was spot on. I was too ruddy whacked to shop around for something nicer, however, and my wallet was too starved

[David Mitchell. *Cloud Atlas* – Sceptre, United Kingdom, 2004 - p. 78].

6) Because my own ascension had already begun. Even to a thoroughbred imbecile like Boom-Sook, the degradation of Yoona~939's neurochemical stability was obvious, so another **guinea pig** was being prepared. The amnesiads in my Soapsac were reduced, accordingly, and ascension catalysts instreamed [David Mitchell. *Cloud Atlas* – Sceptre, United Kingdom, 2004 - p. 92].

в) Denholme dies. My flight from the Hogginses was classified, so nobody knows I'm here. The standing order survives its maker. Mrs. Latham tells the police I was last seen going to a **loan shark**. Detective Plod conjectures I had been turned down by my lender of the last resort and had Done a Eurostar. So, six weeks later, nobody is looking for me, not even the Hogginses [David Mitchell. *Cloud Atlas* – Sceptre, United Kingdom, 2004 - p. 172].

г) Muffled giggles began breaking out. 'Silence, 3KM! I see nothing amusing about spending a week of my life teaching anyone quadratic equations when the result is this...**dog's dinner**. Everyone, page eighteen. Sit down, Taylor. Let us see if your woeful ignorance is shared by the rest of the form.' [David Mitchell. *Black Swan Green* – Random House, United Kingdom, 2006 - p. 141].

3. Именные фразеологизмы, имеющие конструкцию «существительное + of + существительное». Примеры предложений:

а) "That stinking mouth needs forty o' the best in the brine, boys, or me eyes ain't mates!" On the count of forty, the Afrikaner was raised, baying, "I'll kill every last one of you **sons of sows**, I swear I will I - " To general hilarity, he was submerged for another forty. When Neptune declared his sentence served, he could do nothing but choke & retch feebly [David Mitchell. *Cloud Atlas* – Sceptre, United Kingdom, 2004 - p. 231].

6) Pips doesn't always remember *my* birthday, mind, but he's got a heart of gold. That's what counts, at the end of the day. Father was a waste of space, sorry to say. Pips hated the pig as much as I did. The *men'* (she made a just-swallowedbleach face) 'just fire out their snot, roll over and that's *it*, goodnight. The men don't *grow* sons, feed them with their own milk, wipe their botties, powder their', she cooed at me but the **bird of prey** was back in her eyes, 'little *snails*. A father will *always* turn on his son in the end. Only room for *one* cock-of-the-walk in any farmyard, *thank* you very much [David Mitchell. *Black Swan Green* – Random House, United Kingdom, 2006 – p. 131].

в) 'Who's he?' "Official stepfather. That house is his house. Don't you know anything, Taylor? Mum and I live there now. They got married last year.' Actually now I remembered. 'What's he like?' "**Brains of a bull**.' She

peered at me round an invisible curtain. 'Not only the brains, judging by the racket they make some nights.' Stewy air stroked Dawn Madden's milk-chocolate throat. 'Are those ponies in the stable yours?' 'Have a good snoop round, did we?' [David Mitchell. *Black Swan Green* – Random House, United Kingdom, 2006 – p. 58].

4. Глагольно-субстантивные фразеологизмы, имеющие конструкцию «глагол + существительное». Примеры предложений:

а) I imagined Nurse Noakes boasting to the children (I nearly wrote "parents") of prospective residents that they slept safe and secure thanks to these state-of-the-art surveillance arrangements, meaning, of course, "Pay us on time and you won't **hear a dickey bird**." The view did not bode well. Hull lay to the south, a half-day hike away for a robust strippling down side roads lined with telegraph poles [David Mitchell. *Cloud Atlas* – Sceptre, United Kingdom, 2004 - p. 168].

6) "Do hurry to her, please. She's in her own room. The doctor thought it too dangerous to move her." Johns Hotchkiss **half-smelt a rat**, but how could he accuse this dear old biddy of deceit and conspiracy? His wife harried and hauled him down the corridor [David Mitchell. *Cloud Atlas* – Sceptre, United Kingdom, 2004 - p. 177].

в) The only way to outfox Hangman is to think one sentence ahead, and if you see a stammer-word coming up, alter your sentence so you won't need to use it. Of course, you have to do this without the person you're talking to catching on. Reading dictionaries like I do helps you **do these ducks and dives**, but you have to remember who you're talking to. (If I was speaking to another thirteen-year-old and said the word 'melancholy' to avoid stammering on 'sad', for example, I'd be a laughing stock, 'cause kids aren't s'posed to use adult words like 'melancholy'. Not at Upton upon Severn Comprehensive, anyway.) [David Mitchell. *Black Swan Green* – Random House, United Kingdom, 2006 – p. 18].

К многокомпонентным лексическим единицам мы отнесли словосочетания и выражения, состоящие из более чем трех знаменательных слов. Примеры предложений:

а) I continue to sift the library for treasure, compose in the music room, read manuscripts in the garden (Madonna lilies, crowns imperial, red-hot pokers, hollyhocks, all blooming bright), navigate lanes around Neerbeke on the bicycle, or ramble across local fields. Am firm friends with the village dogs. They **gallop after me like the Pied Piper's rats** or brats. The locals return my "Goede morgen" and "Goede middag" – I'm now known as the long-term guest up at the "kasteel" [David Mitchell. *Cloud Atlas* – Sceptre, United Kingdom, 2004 - p. 27].



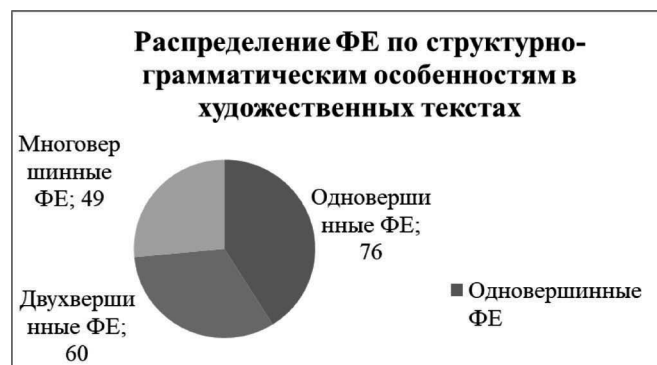
6) She said nothing. "Your dressage is more polished than your manners," I told her. Nothing. Shooting guns crackled across the fields, and Eva reassured her mount. Her mount is a beaut-**one can't blame the horse**. I asked Eva for the pony's name [David Mitchell. Cloud Atlas – Sceptre, United Kingdom, 2004 - p. 24].

в) '**May as well be hanged for a sheep as hanged for a handkerchief**.' Miss Throckmorton taught us that aeons ago. 'Cause I'd sort of had a reason to come into the forbidden chamber, I peered through Dad's razor-sharp blind, over the Glebe, past the cockerel tree, over more fields, up to the Malvern Hills. Pale morning, icy sky, frosted crusts on the hills but no sign of sticking snow, worse luck. Dad's swivelly chair's a lot like the Millennium Falcon's laser tower [David Mitchell. Black Swan Green – Random House, United Kingdom, 2006 - p. 2].

г) She realized her son was pure evil? 'Why?' 'She lost a strip of postage stamps.' 'Postage stamps?' 'One strip of five second-class postage stamps. They was **the straw what broke the camel's back**. Honest to God, Jason, Gordon Wilcox beat that woman so black and blue, the hospital had to feed her through a tube for a week.' [David Mitchell. Black Swan Green – Random House, United Kingdom, 2006 – p. 176].

По результатам количественного подсчета выделенных фразеологических единиц исследования мы получили следующие данные относительно распределения общего списка фразеологических единиц

по этим группам: одновершинные фразеологические единицы – 76 единиц (41%); двухвершинные фразеологические единицы – 60 единиц (33%); многовершинные фразеологические единицы – 49 единиц (26%). Схематично эти данные можно представить на диаграмме:



Подобный анализ позволяет сделать вывод о преобладании определенных структурно-грамматических типов в текстах художественного жанра, в частности в произведении Дэвида Митчелла. По итогу, в художественном тексте можно встретить большое количество одновершинных фразеологических единиц. Во многих случаях это можно объяснить приемом конверсии, так как в текстах художественного жанра использование такого приема является целесообразным и излюбленным методом из-за большей вольности в выборе слога и окказиональном использовании фразеологизмов.

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