

## Functioning of Zoomorphisms in the German Language

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**Abstract:** The analysis shows a significant similarity in the German people's idea of the world. This similarity is due to the coincidence of the socio-historical conditions of life of peoples, the general patterns of development of human existence, which provide a common experience, a common knowledge of the "rules of life." This knowledge has its source not only in the directly acquired experience of generations, but also in the experience enshrined in biblical sayings.

**Keywords:** zoomorphic images, image, ideas, reality, content, unflattering assessment, comparative meanings, semantic changes, culture, meanings.

In the German language there are also zoomorphic images that are common to all languages. These are stable expressions passed down from the Bible, Latin and ancient Greek texts, borrowings from Aesop's fables.

Zoomorphic units of biblical origin are characterized by comparison with a certain standard, likening a person to a certain image: Sündenbock - "a scapegoat, a person on whom everyone shifts responsibility and blame." Biblical animalistic phraseological units create a vivid picture of the moral qualities of a person, for example, ingratitudo: Perlen vor die Säue werfen - "throwing pearls before swine", assign a universal imagery to certain zoonyms: ein Wolf in Schafspelz (Schafskleid) - "a wolf in sheep's clothing", ein verlorenes Schaf - "the lost sheep", das goldene Kalb - "golden calf", die listige Schlange - "The Serpent-Tempter", die Böcke von den Schafen scheiden - "to separate the sheep from the goats (the good from the bad)."

In borrowings from Aesop's fables, there is also a commonality in the presentation of basic fragments of the picture of the world. Nominations of people are highlighted, as well as their actions and some common situations. The figurative system of Aesop's fables influenced the development of animalistic phraseology in the German language: eine Schlange an seinem Busen nären - "to warm the snake on the chest", der Löwenteil - "the lion's share".

Along with similar stable phrases with a clearly tangible figurative meaning, in the German language there are many proverbs and sayings with an animal component, which are the result of observations of objective reality: Bär bleibt Bär, fährt man ihn auch übers Meer - "no matter how you feed the wolf, he's still in the forest looks [lit. a bear will remain a bear, even if you take him overseas]", solange der Esel trägt, ist er dem Müller wert - "the miller needs a donkey, while he can be loaded", wenn dem Esel zu wohl ist, geht er aufs Eis tanzen - "who is too lucky, loses his head", begossene Hunde fürchten das Wasser - "the frightened crow is afraid of the bush", Hunde, die viel bellen, beißen nicht - "sitting dogs do not bite; do not be afraid of the lying dog, be afraid of the silent one," gebrühte Katze scheut auch kaltes Wasser - "having been burned by milk, you will blow on water."

German zoomorphisms are very diverse in their content and cover all aspects of the life of the German people.

In them, an unflattering assessment is given to the rich: auf den Hund bringen - "to ruin, bring someone into poverty", dicke Mäuse haben (Pferdchen im Stall haben) - "to have money",

Pferdearbeit und Spatzen futter - “hard work for insignificant reward [ letters horse labor and sparrow food]”; fools are ridiculed: ein Esel in der Löwenhaut – “a donkey in a lion’s skin (about a fool putting on an air of importance)”, er findet der Esel nicht, auf dem er sitzt – “he does not see under his nose”, die Katze im Sack kaufen – “buy a pig in a poke, buy something for your eyes, without prior inspection”, als Esel geboren, als Esel gestorben – “born a donkey, a donkey and died”, den Esel kennt man an den Ohren, an der Rede den Toren - “you recognize a donkey by its ears, and a fool by its speech”; drunkenness is condemned: einen Affen (sitzen) haben - “to be drunk.”

In modern German there is a significant number of zoomorphisms with a comparative meaning: arm wie eine Kirchenmaus - “poor as a church mouse”, plump wie ein Bär - “clumsy as a bear”, schlafen wie ein Bär - “to sleep soundly”, er schüttet’s ab wie der Hund den Regen - “to him it’s like water off a duck’s back.”

Animals are carriers of certain qualities, and semantic changes lead to the transfer of names and the development of secondary meanings. Zoomorphisms in the German language are one of the universal tendencies of metaphorization, as a result of which the names of animals are transferred to designate people. Thus, a monkey in German phraseology personifies dexterity: mit affenartiger Geschicklichkeit - “with the dexterity of a monkey”, madness: einen Affen an jemandem gefressen haben - “to be crazy about someone”, Affenwesen - “monkey habits”; wolf – cruelty, experience, bad intentions: ein Wolf im Schafpelz – “a wolf in sheep’s clothing”, mit den Wölfen muß man heulen – “to live with wolves - howl like a wolf”, der Wolf stirbt in seiner Haut – “like no wolf feed him, he keeps looking into the forest”; donkey - stupidity: unsers Herrgott’s Esel - “the oat of the king of heaven”; fox – cunning: schlauer Fuchs – “old fox, cunning fox.”

Thus, we can draw the following conclusion: in German culture, with the help of zoomorphisms, the same qualities are condemned or encouraged as in other cultures, although the set of qualities with which a certain zoonym is associated is different in different languages.

A visual-figurative basis is a material-visual representation based on the reflection of a simple tangible object, in the role of which an animal acts; they represent what is depicted in a more vivid, visual, colorful form. The pictorial function is the function of depiction: a metaphorical phraseology dresses the subject of the image in bright, picturesque clothes, giving it almost physical tangibility.

Зооморфические глаголы соотносятся чаще всего с компаративными конструкциями. Между исходным зоонимом и зооморфическим глаголом лежит целая лингвистическая эпоха формирования и накопления сравнительных оборотов с выразительной пейоративной (реже - мелиоративной) установкой (ср.: *хитрый как лиса, злой как собака*) и их последующего «стяжения» в синтаксические дериваты типа «*лисить*», «*собачиться*»

In fiction, many zoonyms are also used, which is associated with the author’s desire to express his thoughts figuratively and emotionally. There are many of them in fairy tales and fables. Fables and fairy tales are very close to each other, because they imply a fictional plot, a certain vision of the world, where reality is intertwined with fantasy. One of the themes of fairy tales and fables is fairy tales and fables about animals. The main characters in them are animals. Some fairy tales are characterized by the presence of not only animals: objects, animals and people act on equal terms in them.

When studying animal tales, one must beware of the very common misconception that they are actually stories from the lives of animals. As a rule, they have very little in common with the actual life and habits of animals. Animals are usually nothing more than conditioned carriers of action. True, to some extent they act according to their nature: the horse kicks, the rooster crows, the fox lives in a hole (however, not always), the bear is slow and sleepy, etc. All this gives fairy tales the character of realism, makes them truthful and artistic convincing. The depiction of animals is sometimes so convincing that from childhood we are accustomed to subconsciously determine the characters of animals from fairy tales. This includes the idea that the fox is an

exceptionally cunning animal. However, every zoologist knows that this opinion is not based on anything. Each animal is cunning in its own way [Propp].

In fairy tales about animals, human life is widely reflected, with its passions, greed, greed, deceit, stupidity and cunning and at the same time with friendship, loyalty, gratitude, i.e. a wide range of human feelings and characters, as well as realistic depiction of human, in particular peasant, life. The Russian fairy tale about animals is distinguished not only by the originality of its repertoire, but also by its special character. Our animals live in dens and give the impression of greater freshness and spontaneity, they are characterized by such virtues as compassion, selfless friendship (in the typically Russian fairy tale "The Cat, the Rooster and the Fox," the cat, the rooster's friend, saves the rooster from trouble several times), in contrast from animals in Western fairy tales, which are in a state of mutual enmity.

When studying fairy tales about animals, one cannot ignore the rich heritage that antiquity left us (Aesop, Babrius, Phaedrus) and in which animals play a large role. In Aesop we find, for example, such plots represented by Russian fairy tales as "The Fox and the Crane", "The Dog and the Wolf", "The Fool Wolf", "The Fox and the Crayfish".

The fables of Aesop and Phaedrus were a favorite reading of the Middle Ages, they were published, translated and processed many times. Aesop was translated and read here. The animal world appears in the Middle Ages not only in fable literature. Ideas about animals are reflected in the so-called "physiologies" and later (on French soil) "bestiaries" - the predecessors of our zoologies, which sometimes provide absolutely fantastic information and stories about animals, especially biblical ones, as well as fables, such as the unicorn, phoenix ("Finist the clear falcon" of our fairy tales), sirens (our "Sirin"), etc. So, the phoenix is a symbol of eternal renewal, rebirth (a fairy-tale bird that burns itself in old age and is reborn from the ashes young). The first physiologies date back to the 2nd century AD. e., to the Alexandrian era, and their number in the Byzantine, Slavic, including Russian, and Romano-Germanic Middle Ages is quite large [9, 299 - 315].

Observing the composition of animals acting as characters in fairy tales, it is necessary to note the predominance of wild and, especially in Russian fairy tales, forest animals. These are fox, wolf, bear, hare and birds: crane, heron, thrush, woodpecker, crow. Domestic animals appear much less frequently: dog, cat, goat, ram, pig, bull, horse and poultry, of which the most common is the rooster.

We can conclude that fairy tales about animals do not arise from real observations of the real powers and capabilities of animals. The animal is a hero due to the power attributed to it, which is not real at all, but magical.

The study examined some characteristics of the linguistic picture of the world, phraseological units with a zoonym component, and compared fragments of the German and Russian linguistic pictures of the world.

At the level of meanings of proverbs, knowledge of the stereotypes of individual behavior in society, moral norms, everyday truths and typical everyday situations is reflected. At the level of internal forms of phraseological units, knowledge about specific situations of manifestation of these everyday truths associated with everyday life, with the world directly observed by a person, is consolidated.

Behind phraseological units there is centuries-old wisdom, the experience of entire generations, they store knowledge about the world and about man in this world, they are, along with other forms of culture, "the autobiography of the people", "the mirror of culture" [A. Dundis]. Moreover, experience does not give judgments strict universality, allowing for exceptions; this is one of the reasons for the existence of phraseological units with opposite meanings.

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