

THE PHRASEOLOGICAL IMAGE AS A SOURCE OF CULTURAL CONNOTATIONS (A. PRISTAVKIN "GOLDEN CLOUD SLEPT")

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Abstract. The article discusses the inner form of the phraseological unit, which is a kind of mediator in the cultural space. The animal images that were the basis for the creation of phraseological units are regarded as units of the zoomorphic cultural code. The linguistic cultural analysis of phraseological units reveals traits, features, aspects of the animal behaviour, transferred to the humans.

Keywords: phraseological unit; the inner form; the cultural connotation; zoomorphic cultural code; linguistic cultural analysis.

In the culture, there is a system of information signs (cultural codes), which is based on a person's ability to correlate events from different areas, to highlight their main characteristics. The cultural code is an important link in the linguistic cultural analysis of phraseological units. Linguistic and cultural analysis lets us to establish the relatedness of phraseological units with cultural codes - the realities that people gave cultural meaning. The cultural code - a system of signs of the material and spiritual world, became the bearers of cultural meanings, which "are read" in these signs [1: 7-9]. The main function of the cultural code is to describe the cultural space, and its form - the various signs of the material and the spiritual world. Thus, the cultural code - this is such a category, which is representative of the cultural meanings.

Phraseological units as signs of language and culture are investigated in the linguistic culturological aspect, which originates in the studies of V.N. Telia [2], V.V. Krasnyh [3], D.B. Gudkov, M.L. Kovshova [1] and others. The main purpose of the linguistic culturological analysis of phraseological units is to identify and describe the cultural and national connotations. The bearer of the cultural connotation in phraseological units is their image base - inner form. The inner form plays a special role in the semantic structure of the phraseological unit. The interpretation of the image base of the phraseological unit (inner form) in the significant cultural and national space of the Russian language is a mechanism for opening the cultural connotations.

The most important thing for understanding the inner form of the phraseological unit - is to build images and their interpretation, the very human ability to create images, to be aware of language forms. The inner form is regarded as a way of organizing values of the phraseological unit, as the

image that lies in the nomination by the phraseological unit of the definite situation of the objective (or subjective) reality. In the same way you create a The word - components in the structure of the phraseological unit are involved in the image creation, which motivates its value.

The ratio of word components of the phraseological unit with cultural codes, according to M.L. Kovshova is “a key element of its cultural interpretation” because “it is the procedure that results in decoding of cultural meanings of phraseological units that are interpretants of the phraseological sign, reconstructs the cultural connotation of the phraseological unit, generates its role as a sign of culture” [2: 65].

The subject of our study is the zoomorphic code, which refers to “a set of culturally determined stereotyped ideas about the properties, characteristics or features of the behavior of animals that act as a source of the human understanding of the world and in addition to its natural properties are functionally significant for the culture of meanings” [3: 256].

Wildlife - a symbolic paradigm, a kind of symbolic code of the universe, “a model of human nature and society in general”. “Ideas about the real abilities of animals in conjunction with their use in the classifications are ways to explain the man himself and the natural environment, create an opportunity for... a mythological personification of himself in the nature, to emphasize their unity...” [4: 15]. The animal world serves as the universal cultural principle of metaphorization encompassing the conceptual framework of the Russian language picture of the world.

The material for observation served the novel “Golden Cloud has Slept” by A. Pristavkin [5]. The writer used expressive possibilities of phraseology widely. Using the phraseological units, the author not only decorates it but also introduces additional (semantic and stylistic) colours, thus reviving a particular image that is largely due to the adequate perception of the context or the text as a whole. The study of phraseology is of clue importance for understanding the language itself. This research helps to get to know the history, the character of the people, the mentality, the writer's outlook. The picturesque and figurative author's language due to chunks of language influence the readers' imagination making them experience the reads harder. The phraseological richness of the language is revived under the pen of the writer and becomes a source of new literary characters. In the article we regard the images laid in the inner form of the phraseological unit, and cultural comment of the phraseological unit reveals the deep codes of culture, embodied in the language.

In the story directors of TOMILINSKY and TALOVSKY boarding houses are called “rear rats”: “...unforgiveness you, fatty rats rear, which was overrun our house-boat with the kids, picked up in the ocean of war...” [Ibid: 31].

Rear rat. Man, who are not participating in the hostilities, hiding in the rear. Somebody during the war is presumed to be far from the front service.

Rat is called a man whose activities cause neglect or contempt of others, and he is spoken with disapproval.

The image of the phraseological unit corresponds with the zoomorphic code of culture, i.e. with a set of names of animals acting as carriers of culture qualities attributed to them, which gives the role of these names signs of the "language" of culture. According to this code, the rat appears to be a disgusting, unpleasant, mean-spirited, petty selfish and evil being. The rat is also associated with the idea of cowardice and betrayal: the rat is the first to leave the sinking ship. In the basis of the phraseological unit there is a zoomorphic metaphor, i.e. assimilation of the animal and human worlds.

The rear as a safe place opposes the front and in the phraseological unit it acts as a safe shelter for cowards [6: 700].

Rat - a greedy, cunning, resourceful, petty, miserable, cowardly, deceitful, sneaky, prone to betrayal; physical appearance: an ugly, poorly developed person. In Russian, the zoonim *rat* inherits the negative connotation. Since ancient times, the rats appear in Russian legends and beliefs as a negative character. This fact served as a source of forming of set construction. The image of a rat carries a function of the reflection of human nature. The national and cultural component of the structure of lexical meaning of zoonim *rat* is as follows: 1) look "like a rat" ("quick, the examiner all around"); 2) willingness to do anything for survival at a critical moment in terms of hunger, cold, etc.

It should be noted that this phraseological unit is extended with an additional component of a phrase - the adjective *fat* (indirect. "thick, bold, grown fat").

The writer deliberately uses the technique of modifying the lexical component of the phraseological unit due to its extension. Thus, the adjective "fat" helps to enhance the Director's image on the background of orphans and arises even more rejection and disgust.

The directors actually resemble rat: external, visual ("stubby arms and legs", pretty chubby) and by the position which they occupied (not on the front, as it should be for a healthy man, and "from the war they hide behind kids" [5: 22]).

We turn to the image of a sheep for the characterization of a fool (sheep - fool) and stupid man (in the negative sense). Cf.:

"Sasha slightly hit him in the ribs:

- Why like a sheep to the new gate of a... Baton it! White is a roll in a movie shown...

Whispered, but his throat like a piece of clay stuck or swallow or spit it out. And all the damn loaf, which was before their eyes loomed" [Ibid: 34].

Like a sheep to the new gate. With amazement, not understanding. It is said with disapproval. The phraseological unit image dates back to the animistic, animating the zoomorphic world, view. The phraseological unit is also associated with the archetypal notion of "other".

The component *sheep* is related to the zoomorphic code of culture, a set of components *the new gate* - with corporeal and temporal codes of culture.

At the basis of the creation of the phraseological unit there is idealization of stupidity. Such a human's quality, as the inability to understand the sudden situation and likened to properties that man "attributed" to the sheep - stupidity, narrow-mindedness.

Comparing a foolish man with objects of the zoomorphic world is based on the concept of otherness fool, his other incarnation.

The idiom is generally the standard of intellectual underdevelopment, a human's stupidity [6: 289-290].

We should note that the sheep is a symbol of the stupidity in the modern household folklore. The host changed the gate, and sheep, returning in the evening from the pasture, look at a new gate, "Gate is different - hence, the yard is not mine". It is a new gate as something unusual "confusing" sheep. The sheep became a symbol of stupidity and bewilderment in the Russian language.

The considered phraseological unit characterizes one of the brothers in details - Kolka, who knew how to bring ideas to life ("hands and feet of brothers"), while Sasha was a generator of ideas ("the head of Brothers").

The following phraseological unit, based on the observation of the behavior and habits of the dog, emphasizes its loyalty and devotion (cf., at right dog and guard is asleep). For the Russians the dog is a pet animal tamed by the man, the oldest and the first man's best friend, an assistant in the hunt, a guard, a conductor.

Let's consider an example where a dog zoonim is used to describe the human qualities and models of behavior: "In the shop the keeper all night, angry old man. Does not drink, does not sleep, he was missing the day. Not guard - dog in the manger" [5: 13].

[As] a dog in the manger. Not himself or others. It is said with disapproval.

The expression dates back to the ancient Greek fabulist Aesop's fable about a dog that growls at horses, not allowing them to the hay, even though she does not eat hay.

There is the oldest form of mythological form of consciousness of the world - the animistic, ie personifying objects of the zoomorphic world in the background of the phraseological unit. Also there is the analogy "animal - man". The image of the phraseological unit goes back to the ancient archetypical opposition "ours - stranger".

The component of the phraseological unit *dog* corresponds with the zoomorphic code of culture containing representations of various kinds of pets, the component "on" corresponds to a spatial code of culture, and the component hay "beveled and dried grass for cattle feed" - a vegetable.

In the basis of the phraseological unit there is a metaphor, likening a miserly, greedy man with a dog guarding that is not necessary for it. The

oxymoron is presented in the image, built on the inner incompatibility of the image, formed with help of components *hay and dog*: a dog does not eat hay under any circumstances, in addition, the creation of the image of phraseological unit involves alliteration - repetition of the consonant “s” at the beginning of word components, which gives a special sound expressiveness to the phraseological unit.

The idiom as a whole serves as a ideal of greed, avarice, and an unfriendly, selfish attitude to other people [6: 315-316].

In the categories of the Russian culture the given phraseological unit is characterized by negative evaluative. These qualities of the guard's character as support, alertness, sensitivity, according to Sasha and Kolka, interfere to fulfil his plan: to gorge on enough, so in the considered context of the idiom sounds like a dirty expression.

Phraseological units with zoomims, having high connotative potential writer actively used by the writer to create an image of each character. On the one hand, the image of an animal is ascribed anthropomorphic properties (traits of behavior, way of life of a man), on the other hand, the image is projected onto a man who attributed zoomorphic characteristics (habits, customs, appearance of the animal). Our analysis allows to consider a strong cultural connotation, it is concluded in the image of phraseology. The comment of the national cultural connotations of phraseological units in the inner form, helps to understand the deep features of the mentality, features of the Russian society outlook.

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