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**METAPHORICAL TYPES OF “TREE” IN THE SPECIFIC CHARACTER
OF THEIR DEPICTION IN GERMAN LINGUOCULTURE
(BASED ON THE MATERIAL OF GERMAN ART WORKS)**

The paper deals with the investigation of metaphorical types of tree (Baum) in the aspect of German linguoculture. The interrelationship between dendromorphic metaphors and German thinking, German culture and world view is shown on the example of German fiction. Dominant spheres-sources of dendromorphic metaphors are singled out. The classification of metaphorical models, the types of metaphors forming the concept “Tree” on different cognitive bases is carried out.

Key words: concept, nature, Baum (tree), art discourse, metaphorical model, types of dendromorphic metaphors

The organic link between man and nature calls for the consideration of some environmental factors in the development of the society. Truly, philosophical issues consist in analyzing the interaction between man and nature –man’s habitat, man's attitude to the world of the flora and fauna, to the cosmos, to the Universe. These issues touch upon the scope of the research of many sciences, particularly, biology, ecology, astronomy, physics, mathematics, philosophy, and many others, including linguistics.

The world of "Nature" and, in particular, "Flora" has been studied in the works of many researchers, as will be discussed below. According to Professor, Z.Ye Fomina, the phenomenon

"Nature" is an integral part of the national picture of the world of any ethnic group. At the same time, the cognitive mechanisms of the conceptualization of the nature in different linguocultural communities reveal significant differences [1, p.135-136]. The analysis of phytonyms ("composition" of the Greek phyton «plant" and onyma «name,") [2] makes it possible to demonstrate the features of the reflection of any nation’s idea of the nature as a whole, the world of the flora, the specific character of perceiving the world of the flora and its individual constituents in the linguistic consciousness of an ethnic group.

The phytonymic constants objectified by the lexemes with the key semantic feature "Plant", were the subject of the analysis of many dissertation researches, for example, by N.B. Kudryavtseva (2004), P.V. Kropotukhina (2011), A.G. Dementieva (2012) and others.

N.B. Kudryavtseva studies the methods of denominating phytonyms within the framework of the modern German language, the problems of motivation from the standpoint of the anthropological and linguoculturological approaches [3]. In the research

of P.V. Kropotukhina the phytomorphic metaphor is considered, based on the material in Russian and English, within the framework of the Russian and British political discourse

[4]. A.G. Dementieva investigates the principles of creating the figurative meaning of the phytonymic vocabulary from the standpoint of the cognitive-discursive approach, as well

as the cognitive mechanisms ensuring the creation of the figurative meanings of phytonymic units in Russian, English and French. In the research papers mentioned above the cognitive and lingvoculturological approaches are applied, that emphasizes the relevance of the study of the phytonymic realities. [5]

Despite the fact that there is a great number of papers devoted to the analysis of phytonyms, this linguistic layer requires more careful study. As a result of our observation we come to the conclusion that only in few papers the authors turn to the consideration of such an important, integral part of the world of the flora as "Tree." At the same time, the image of the tree is in a great variety represented in the world of culture, in religious conceptions, in various forms of art: painting, literature, and music. According to A.N.Afanasev, the cult of the tree is "one of the oldest in the history of a nation." The tree is the center of the Universe, a symbol of Life and Fertility (the Tree of Life). The image "Tree" is presented in both the myths on the creation of the world, and in the later works of fiction. [6] In the mythology, the legends about the world's tree, whose branches reach the underworld, but the roots are set against the sky. [6] The tree connects the human and the divine worlds and it is the center of the space and time. The phenomenon of the tree is reflected in various nations' phraseology, paremiology, and aphorisms all over the world [7, 8].

In this paper we consider the metaphorical images of *the tree* as one of the most frequent representatives of the world of the flora in the German fiction world picture.

The concept "tree" as a unit of mental consciousness represents a fragment of the national world picture reflected in the modern German fiction discourse. It is interesting to note that in the framework of linguistics a number of papers is devoted to the study of concepts. They mostly investigate the anthropomorphic and social types of concepts (G. Lakoff, T.A. van Dijk, N.D. Arutyunova E.M. Cubreacova, etc.). The concepts of the phytonymic sphere (for example, "tree", "flowers", "grass", etc.) remain little investigated, shows the relevance of the study of this phenomenon. The analysis of the concept "tree" makes it possible to observe the course of the cognitive processes in the language considering a single object as an example.

The purpose of the article is to reveal the specific features of the metaphorical images of the tree that are relevant to the modern German fiction discourse, to determine the types of the cognitive metaphors categorizing the concept "Tree", to identify the sphere sources serving as a cognitive basis for the creation of the dendromorphic metaphors, to reveal the cultural-and-specific features explicating the mentality and culture of the German ethnic group. By "dendronyms" we understand the lexemes denominating the woody vegetation, as well as its components [2].

The investigation is based on the works of fiction by the contemporary German authors, in particular, Max Frisch («Blaubart», 1982), W. Hempel («Verlorene Jahre - verlorenes Glück», 2005), S. Stahl («Das lautlose Abtauchen des Florian Grünenberger», 2005), J.Dietrich («Sprung ins Leben», 2006), U. Johnson («Mutmaßungen über Jakob», 1959), M. Walser («Ohne einander», 1998), selected on a basis of the COSMAS system which has been developed at the Institute of the German language, Mannheim (Germany).

According to V.A. Maslova, the most important achievement of the cognitive linguistics is that the language is considered in terms of its involvement in the man's cognitive activity. [9, p.35]. Man lives in the modern world filled with information which he perceives actively, and in his mental and intellectual activity he is guided by certain schemes and ideas. The information received by man from the outside, and which is the product of his cognitive activity, is realized in the linguistic forms. As it is mentioned by Z.D. Popova and I. Sternin, man's cognitive processes are associated with the human language. [8] At the end of 20th century there appeared a need to study the language in terms of its involvement into the human cognitive activity. According to V.A. Maslova, "it is the language that provides the most natural access to man's consciousness and to cognitive processes" [9, p. 9]. This is the subject developed within the cognitive linguistics.

“The Cognitive Linguistics” is an area of research which focuses on the language as a general cognitive mechanism [11, p.18]. The purpose of the cognitive linguistics is to model the picture of the world and to build the linguistic consciousness. Thus, for ensuring the mental operations in the language the concept is created as “a discrete mental substance which is a basic unit of man’s mental code, characterized by a relatively ordered internal structure which is the result of the cognitive activity of an individual and the society, carrying the comprehensive, encyclopedic information about the reflected object or phenomenon, interpreted by the society’s consciousness and by the attitude of the society to this phenomenon or object” [10, p.34].

It is essential to put forward the importance of the metaphor in man’s cognitive activity. The metaphor permeates into our everyday life, not only into the language, but also into thinking [12, p. 25].

Linguistic scholars distinguish three types of metaphors: linguistic, cognitive and conceptual. The linguistic metaphor is an important factor in the development of the language. It is the type of the metaphor that forms the bases of many linguistic processes – the development of synonyms, the appearance of new meanings and their nuances, the development of the emotional and expressive vocabulary [13]

But the foundation of the cognitive metaphor theory is the theory about the fact that the metaphor is not a linguistic phenomenon but the mental one, i.e. the language does nothing but reflects the mental processes. The metaphoric character of the words is a superficial reflection of the conceptual metaphors that are reflected in the conceptual sphere of man’s` consciousness, systematizing its perception, thinking and activity [14]

The subject of the research of the metaphor is not a separate metaphor, but a whole metaphoric model. The metaphoric model is the relationship between the conceptual spheres in which the system of frames (slots, concepts) of one sphere (the sphere source) is a basis for modeling the conceptual system of another sphere (the sphere `target) ” [14, p. 108].

For denoting the metaphorical models different terms that reflect a particular denotative sphere are used, e.g. “metaphorical archetype”, “conceptual metaphor”, “mental model”, “image” [14, p.102-104].

The basis for any metaphorical model is a concept. The whole complex of all the concepts existing in the national consciousness forms the conceptual system (conceptual sphere) [14]. By “conceptual sphere” we understand the field of knowledge consisting of the concepts as units. The concepts that form the conceptsphere come into the systemic relations of similarities, differences and the hierarchy with the other concepts, using some of their individual features. However, the general principle of the system extends to the national culture conceptual sphere. The cognitive picture of the world is a picture of the world resulting from the direct cognition of the reality. It is a “mental image of the reality, formed by man or nation’s cognitive consciousness” [9, p.51-56].

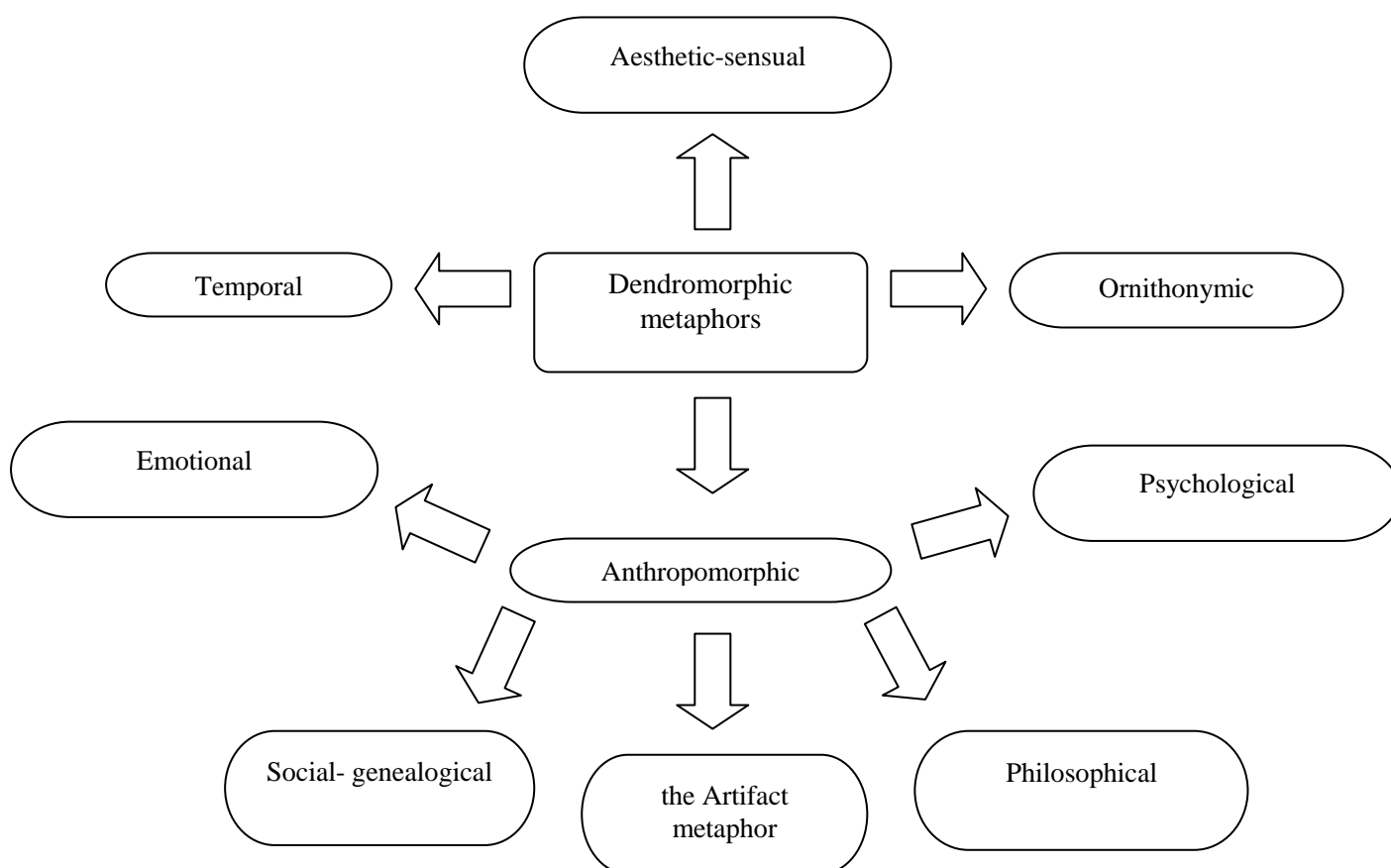
Thus, the concepts are important elements of the world picture, which can be analyzed in order to identify the common features of the national ideology, the nature of the ethnic group and its culture.

The variety of the metaphoric models of the phytomorphic sphere requires classifying them thoroughly. In the process of searching for the classification categories, the researchers come to understanding the cognitive classifiers – the relevant qualifying features that organize both the language and the reality. In his paper “Thinking in the Mirror of Classifiers” American scientist G. Lakoff puts forward the hypothesis that different nations classify similar realities in different ways [16]. Thus, the central classification system is considered to be the cognitive classifiers, which are the mental entities that are the product of thinking. They classify man’s experience in the cognitive process. This classification system serves as a basis for uniting and differentiating the objects of the reality by means of the language [16].

Before turning to the results of the empirical research, it is necessary to define what the semantic-and-cognitive analysis is. In their book "The Cognitive Linguistics" Z. D. Popova and I.A. Sternin consider *the method of the semantic-and-cognitive analysis*, which assumes that in the process of the ligvocognitive research we pass from the content of the meanings to the content of the concepts in the course of a special stage of the description - the cognitive interpretation. The cognitive interpretation is the very stage of the semantic-and-cognitive analysis, without which the study remains in the limits of the linguistic semantics. [10] The basis for the semantic-and-cognitive analysis is the study of the correlation between the semantics and the conceptual sphere of the nation, the correlation between the semantic and the cognitive processes [10, p.15-18].

In the process of the semantic-and-cognitive analysis of the lexemes representing the concept «Baum» ("Tree") and being involved in creating the metaphorical images of the tree as the key words, we have found that the most frequent dendromorphic metaphors include mainly the metaphors that correlate with the sphere "MAN ", i.e. the anthropomorphic metaphors. This is shown in the scheme "The typology of the dendromorphic metaphors and their correlation."

Scheme **The typology of the dendromorphic metaphors and their correlation**



Let's represent the typology of the dendromorphic metaphors that we have revealed in the aspect of **their quantitative correlations** in the texts of modern fiction:

- 1) **anthropomorphic** - 2 units: ("tree-man", "tree-interlocutor");
- **psychological** - 5 units: ("tree-solitude", "tree-network of fears", "tree-thinking", "tree - mythopoetic ghost");
- **emotional** - 1 unit: ("tree-emotions");
- **social - genealogical** -2 units: ("tree-roots");
- **philosophical** - 2 units: ("tree-thought", "tree-love");

- **metaphor - artifact** - 2 units: ("tree-cathedral", "tree-weapon");
- 2) **aesthetic-sensual** - 5 units: ("tree-luxury");
- 3) **temporal** - 2 units: ("tree-time");
- 4) **ornithonymic** - 1 unit: ("tree- a feather").

Our practical material is based on the analysis of the specific character of metaphORIZING the concept «Tree» as a unit of the mental consciousness in the national conceptual sphere of the German nation. Based on the semantic cognitive analysis of the metaphors revealed above, we have constructed the metaphorical models illustrating the epistemological correlations between *the tree* and the objects of the reality in the space of German discourse. We also consider these models as a "means of the comprehension, categorization, representation and assessment of the reality with the help of the figurative nominations" [15]. Let's turn to the consideration of each of the above mentioned metaphorical models of *the tree*.

One of the dominating metaphoric models is "tree-man" and "tree-life", as well. It is known that man thinks by means of concepts, and in the consciousness of every nation the national conceptual sphere is created [9, p. 26-35]. Words and metaphors are only a means of conveying man's thought. The concepts are the specific, specially organized material forms of the existence of the world picture. The language itself cannot reflect the reality, this ability is inherent only in the human consciousness [9, p.30-35]. Thus, it is the man who revises the extra linguistic reality and at the same time the man is a central concept in its understanding it. [15] This proves the fact that the cognitive metaphor is anthropocentric, i.e. the man is in the center of the cognition and the language.

The contexts that have been analyzed allow us to identify the mental connection of the tree with man. The tree, being a physical object, is described with the help of the realities of the physical world:

"Viele Bäume waren ungeknickt" - «Many trees bowed their knees.» [I.Ripperger, Rückblicke, 2005, p.403].

Only man can bow the knee. The transfer of man's physical abilities to the plant characterizes the tree as the reality close to man that is capable to bend the knee as a sign of respect, humility and resignation.

It is interesting to note that in the examples consider the trees both as a whole, one and as a part of the tree, e.g. the crown of the tree, which is a symbol of the whole tree.

"Der Wind brachte die Baumkronen zum Flüstern" (*The wind made the tree tops whisper*) [A. Planert, Seleno, 2006, p.64]. The trees whisper to one other as if they are people.

The fundamental elements in the anthropomorphic metaphor are the emotive, psychological, and social characteristics which are due to a particular emotional state, ascribed to the tree on the level of consciousness. A number of cases that have been analyzed describe trees as living beings, possessing the ability to feel:

"Und plötzlich saß sie neben mir, die Esther, immer noch so schön, wie ich sie vor sechs Jahren das letzte Mal gesehen hatte, damals, an diesem grauen Morgen unter dunkelgrünen Bäumen, an denen Tränen hingen, genauso wie in unseren Gesichtern. Genauso wie jetzt" - (literally: *Suddenly she (Esther) sat next to me, as beautiful as I saw her the last time six years ago, on that gray morning, under the dark green trees covered with tears as our faces . Like now.*) [S Stahl, Das lautlose Abtauchen des Florian Grünenberger, 2005, p.72]

In this example, the metaphoric model "tree-emotions" is verbalized, in which the tree is compared to man's face, expressing the emotions by means of tears. Here the tears are the physiological symptoms of the dramatic human feelings and the intense emotions [17].

Investigating the lexemes with the basic feature "Tree" the metaphoric model "**tree – emotion**" was revealed in the framework of the anthropomorphic metaphor. Within the

framework of this model the micromodels "**tree - solitude**", "**tree - network of fears**" were further revealed. These micromodels mark a subtle distinction between the nature and the emotional state. One of these states of mind is the solitude.

The solitude is a socio-psychological phenomenon, man's emotional state related to the absence of close relatives, positive emotional relationships with people or with the fear of losing them as a result of the forced or having the psychological reasons social isolation [2].

"Nein, ich werde nicht diesen Baum nehmen. Einer, der ganz einsam auf einem Feld steht, und der das eindeutige Zeichen dafür ist, dass ich es so entschieden habe. Ich ganz allein" [H.Büttner, UnWahre Geschichten, 2005, p.95]. *"No, I will never take this tree. The one which stands alone in the field, this is a clear sign that I have decided it like this. I'm all alone."*

As is shown in the example, the solitude is a state of soul, which is inherent not only in man but, in the man's understanding, in the realities of the nature too. A tree standing alone in the field is perceived differently by each person. It casts gloom over the people and makes them suffer. Man doesn't want to be like alone tree because man is a social creature, existing in the direct interaction with the other people.

In the context of the anthropomorphic metaphor the psychological submetaphors were revealed. The psychological submetaphors impart man's emotional and psychological mood to the nature: his fears, worries and melancholy, the attitude to the world and everything that makes man the Superior Creation of God. Man is always accompanied by the flora and, therefore reflected in the linguistic world picture.

"Das Laubwerk über mich schaukelte wie ein Netz verlorener Ängste über meinen Sinnen ...". *"Leaves were fluctuating above me as the network of the lost fears in my consciousness"* [S. Stahl, Das lautlose Abtauchen des Florian Grünenberger, 2005, p.82].

This metaphorical description represents the model "**tree-network of fears.**" Comparing the foliage with fear we should refer to the concept of fear. Fear is an internal state caused by the threat, the actual or supposed disaster. From the view point of psychology it is considered as a negatively colored emotional process. [2] The fact is that fear is based on one of the most powerful and vitally essential instincts - the instinct of self-preservation and it is of protective character. Analyzing the metaphor "network of the lost fears" attention should be paid to the word "*lost*". It means the absence of fear, the courage in danger, the lack of the instinct of self-preservation. Attention should also be paid to the fact that in the example the part is used instead of the whole, namely, *the leaves* (as the network of the lost fears) are used instead of the whole tree. The network is a web, by which man is entangled, but the breeze blows all fears and worries away, and man becomes free.

The ability of the tree to plunge man in a pensive mood and make him think about the world actualizes the metaphorical model - "**tree-thinking**":

«Wieder kam ihm der Baum in den Sinn» ("The tree again crossed his mind."); "Nach dem Besuch der Exponate streiften wir noch durch den weit angelegten Park, und Martin Bauer philosophierte im Schatten seiner geliebten Bäume etwas über die unergründlichen Weiten unseren Sinnwelten" ("After visiting the exhibits we were wandering through the park stretched far away, and Martin Bauer was philosophizing about the unbelievable breadth of our reasonable world in the shadow of his favorite trees") [S. Stahl, Das lautlose Abtauchen des Florian Grünenberger, 2005, p.7].

The tree symbolizes eternity, thereby stimulating man to think about the world, about himself and about his position on the earth.

Thinking about the world, man realizes the importance of *the tree* in the world of the nature. Plants, especially trees, symbolize life. The lack of vegetation in the nature implies the hopelessness and the man's forthcoming death, which is reflected in the metaphorical model "tree - life." Let's consider this example:

"Gefällt es Euch?" Gran legte seine Hand auf Gerrits Schulter. "So viele Häuser dicht an dicht! Ehrlich gesagt, sieht es sehr trostlos aus, ohne Bäume, ohne Farn, ohne Moos und Blumen!" ("Do you like it?" "Gran put his hand on Gerrit's shoulder." So many houses that stand close to each other. Frankly speaking, it looks very disappointing: without any trees, fern, moss or flowers!") [A. Planert, Seleno, 2006, p.149].

Although the flora is the lowest form of life, it is within the flora that you can have a good look at primary laws of the reality and comprehend them [9, c.146-147]. The main features of this context are "disappointing", "without trees", "without fern", "without flowers" – without everything that was a fundamental principle of life on the Earth. You can follow the subtle connection between the existential philosophy and the ecological issues of today's world. Thus, man's attitude to nature is expressed by the ecological metaphors.

If considering the value of the tree in terms of mythology, you should regard the following metaphorical model within the framework of the anthropomorphic metaphor - "tree – mythopoetic ghost":

"Ich habe nie geglaubt, dass es sie wirklich gibt!" In seiner Freude, diese gespenstischen Pflanzen vor sich zu sehen, die er nur aus Gesichtern kannte, vergass er für einen Augenblick die Situation" [L. Helge, Via Astra, 2003, p.169] - "Delighted to see before him these ghostly plants that he only knew from his visions, he forgot about the situation for a while." In these examples, the tree is presented as a fleeting able to disappear at any moment, "ghostly plant."

Since the pagan times the forest had been regarded as the natural Temple, where people could worship the forest gods and remember the dead ancestors, because, as it is mentioned in the mythology, the tree directly connects the world of men and the world of gods. This statement and the analysis of the lexemes make it possible to reveal the following metaphorical model - "tree-cathedral (church)." Compare:

The trees bent in a sacred silence. *"Seine Bäume wiegen in einer pastoralen Ruhe vor sich hin" [S. Stahl, Das lautlose Abtauchen des Florian Grünenberger, 2005, p.87].*

This metaphorical description imparts the special holiness, mystery, and mystique to the trees. To bend and to appeal to God through a prayer is the man's ability, but as the example shows, on a metaphorical level this is peculiar to of the trees as well.

The anthropomorphic metaphors also include the sociomorphic metaphors. The social sphere serves the sphere source for their verbalization. Many authors describe the flora in their works, imparting to trees and flowers the warmth and the ability to empathize with a man in his failures. The nature – is a place that can calm man, a place where each tree can be an interlocutor and can share man's feelings with him.

In the process of the research the metaphorical model "**tree-interlocutor**" was revealed:

"Sie redet mit Tieren und Pflanzen, ich rede mit Steinen, Bäumen und Bergen" (She talks to animals, I talk to stones, trees and mountains) [R. Berger, Spitzenrausch, 2006, p.51].

One of the subgroups of the sociomorphic metaphor is the social-genealogical metaphor. In the modern world the genealogical tree conveys some information, alongside with fulfilling the function of the aesthetic pleasure. Man who has the lives of his ancestors behind him is the successor of the genus. Combining the depth and height, not only in space but also in time, the tree serves as a symbol of the remembrance of the past, the image of the eternity itself [9, p.146]. Thus, the model "**tree-roots**" should be put forward.

"Du hast sie nicht vergessen", murrte er. "Keinen vollständigen Stammbaum hat sie, ich fresse einen Besen. Nicht arisch, das Mensch. Du lässt die Finger davon" (You did not forget her," he grumbled. "She hasn't got a pedigree of the full value, I would never believe it. The man is not Aryan. Stay out of this.) [R. Berger, Spitzenrausch, 2006, p.68].

In this particular case the principle of the tree is easily traced: the tree roots are the ancestors of the contemporaries and the branches symbolize the new generation. The same way,

as the tree branches grow up and become stronger and stronger, the younger generation grows, matures and creates new families.

One of the important features of the metaphor is its ability to reflect the individual author's view of the world, thus fulfilling an aesthetic function [18]. It is interesting to note that German literature contains mostly a generalized concept of the tree, and occasionally the concepts of specific tree species, e.g. *"luxurious old apple- and cherry-trees"*: "Haus schloss sich oberhalb der Mauer ein Garten an, in dem prächtige alte Apfel-und Kirschbäume im Sommer kühlen Schatten spendeten" (literally. Behind the wall the house joined the garden, where luxurious old apple- and cherry-trees gave the cool shade in the summer) [W.Hempel, *Verlorene Jahre - verlorene Glück*, 2005, p.7].

It is important to underline the correlation between the aesthetic ('luxurious') and the temporal ("old") metaphors. This demonstrates that the boundaries between the metaphors belonging to different subspheres are blurry. In this example, the use of the temporal metaphor is an essential complement to the description of the aesthetic - sensual metaphor.

Along with mentioning of the definite species of trees: *oak, pine, apple, cherry, spruce*, German literature often contains the names of the trees, which are the symbols of certain holidays in German culture, for example:

Christmas tree: "Damit können wir den Baum schmückenhe. Nach einer guten Stunde stand die Tanne in ihrer ganzen Pracht da" (An hour later, the Christmas tree stood in all its glory) [A. Krahl, *Und was gibt's noch?*, 2004, p.114].

Christmas is the main holiday in Germany; hence the Christmas tree is an essential attribute of all Christmas holiday period.

The tree has always been present in the man's life. This is the reason why the man stopped appreciating the natural gift brought by trees: fruit, the shade of trees, and the rustle of leaves. Nobody knows how the future generations will perceive the tree that will be a rarity and a symbol of the rare splendour and wealth for them.

"Bis auf solchen Luxus wie Fackelbäume war hier fast alles kostenlos, weshalb die Bewohner dieser Welt ihr Leben dem Streben nach den absurdesten Besitztümern widmeten" - *"Almost everything, down to such a luxury as the incense pines, was free here, that is why the people of this world devoted their lives to the pursuit of the most absurd real estate"* [H. Lange, *Via Astra*, 2003, p.183].

In this context the aesthetic sense of *the incense pine* as a part of the luxury given to the select is actualized with the help of **the aesthetic – and- sensual metaphor**. People often strive for the luxurious property, rather than longing for the spiritual wealth. Thus, these examples represent the new metaphorical model: **"tree-luxury"**.

The next, according a quantitative basis, the anthropomorphic metaphorical model of the **tree - "tree-weapon"** is. It is the least frequent and it is stained negatively. Weapon means evil, sufferings and death. The war may become the result of the loss of the moral character.

Compare.: *"Auf einmal krachten neben mir die Bäume nieder, die der hintere Wall, wie aus Kanonen, aus seiner Struktur schleuderte"* (Suddenly the trees near me cracked as if they shot from a cannon ...) [W. Hempel, *Verlorene Jahre - verlorene Glück*, 2005, p.79].

Within the framework of the phytomorphic metaphor the ornithonymic metaphor is revealed by the method of the semantic-and-cognitive analysis which makes it possible to identify the following metaphorical model - **"tree-bird."** This metaphorical model actualizes the relationship between the flora and the fauna.

"Die Bäume ob mir raschelten leise und zogen meinen Blick von den Menschen federleicht nach oben" (literally: *The trees seemed to rustle to me softly, and, like a small feather, they distracted my look and directed it up from the human world.*) [S.Stahl, *Das lautlose Abtauchen*

des Florian Grünenberger, 2005, p.162]. The trees distract man's look from the human world, full of vanity, and turn his eyes to the endless clear sky.

In this example, the trees are given the traits of the human behavior: "softly" and "distracted". In the comparison "trees like a small feather" the relationship between the anthropomorphic and the ornithonymic metaphors is easily traced. The type of the metaphor is the synecdoche representing the model "**tree-a feather**" and symbolizing the lightness and airiness.

According to the quantitative indicator, the next after the model "**tree-man**" is the model "**tree-time**". The sign of might is explicated in the following example:

"Es gefällt mir sehr, das schöne alte Gebäude mit dem großen Garten und den mächtigen Bäumen darin. Das alles strahlt so viel Ruhe und Geborgenheit aus" (literally. *I enjoy it a lot, a beautiful old building with a large garden and the mighty trees. All these radiate peace and security.*) [I.Ripperger, Rückblicke, 2005, p.348].

After the metaphorical description there goes the age characteristics behind the metaphorical expression "the mighty trees", that tells us about the life-time of the trees which, in turn, remember much of the past and, thus, radiate, calm and a sense of security. The cognitive analysis of the phenomenon «Tree» passes through the lens of **the temporal metaphor**, which allows us to analyze the concept "tree" through a temporary description.

One of the most important metaphors identified in the process of the analysis of the lexical material with the key word «Tree» is the dendromorphic philosophical - physiological metaphor. Although this metaphor is not dominant in terms of the quantitative ratio, it is of the dominant character in German discourse. Here is an example:

Ist Goethe ein DDR-Autor, ist Borromini ein Schweizer-Architekt? Günter Gaus, der erste Leiter der ständigen Vertretung der BRD in der DDR, erzählte eine Geschichte, die mir für immer unter die Haut gegangen ist. Goethes Lieblingsbaum war der Ginkgo Biloba, ein Baum aus dem fernen Osten, den er in Weimar pflanzte, eigentlich ein Nadelbaum, dessen «Nadeln» aber wie Blätter aussehen, und diese Blätter sind zweigeteilt und zusammengewachsen zugleich wie siamesische Zwillinge. Goethe hat ein Gedicht über den Ginkgo geschrieben mit der letzten Zeile: "Daß ich eins und doppelt bin" (Goethe's favorite tree was Ginkgo biloba, a tree from the Far East, which he planted in Weimar. It was a conifer tree whose needles looked like leaves, and that leaves were divided into two parts, and at the same time fused together like Siamese twins) [P.Bichsel, Im Gegenteil, 1999, p.139].

Ginkgo is a relict plant, often called a living fossil (a relict is a manifestation of the past remained in our time). [20] In this case we are talking about the Ginkgo biloba tree. The above mentioned "living fossil" comes from the south-east China. It appeared about 200,000,000 years ago. The tree is a contemporary of the dinosaurs; that is why it is called "a dinosaur tree". [21]

In Germany, the history of the tree is closely associated with the name of J.W. von Goethe. It is known that Goethe was fond of botany, and dedicated to it his poem "Ginkgo biloba", in which he glorified the peculiar leaves, symbolizing the unity of loving hearts. Comparing the "Siamese twins" Johann Wolfgang von Goethe describes the division of a whole element into parts (the leaf is divided into two halves). This way the metaphoric model "**tree-love**" is represented.

Let's turn to the poem «**Gingo Biloba**» by Goethe [22]:

*Dieses Baums Blatt, der von Osten
Meinem Garten anvertraut,
Gibt geheimen Sinn zu kosten,
Wie's den Wissenden erbaut.*

*Ist es Ein lebendig Wesen,
Das sich in sich selbst getrennt?
Sind es zwei, die sich erlesen,
Dass man sie als eines kennt.*

*Solche Frage zu erwidern,
Fand ich wohl den rechten Sinn.
Fühlst du nicht in meinen Liedern,
Dass ich Eins und doppelt bin.*

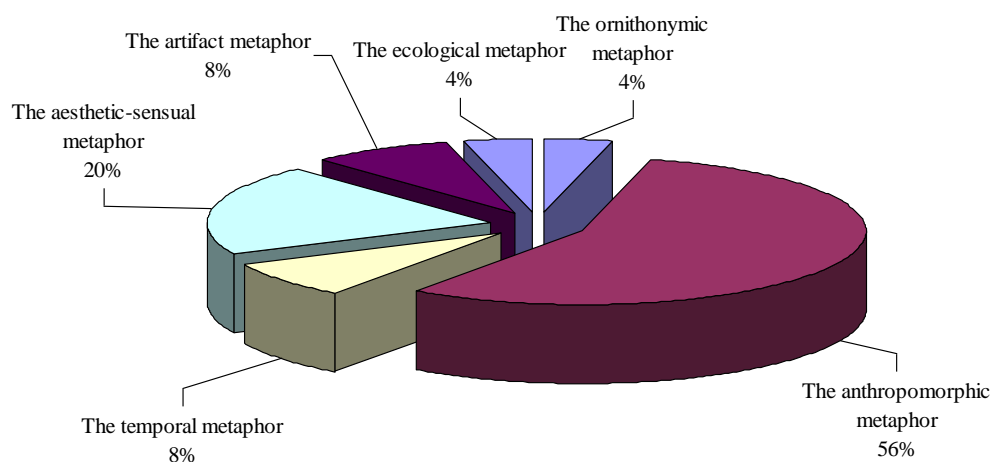
The metaphorical model "**tree-thinking**" contains the elements of both the emotional – and- psychological and the political metaphors. Goethe lived on the territory of the Eastern part of Germany, which was designated as the German Democratic Republic in the 20th century. Although Goethe did not lived in Germany during the difficult post-war period, his poem "Ginkgo biloba" is becoming even more important for the country and its people, because the philosophical motifs of the poem concerning the unity and the division of the world, man, and love tune with the dramatic situation that developed after the separation of Germany in the post-war period. Here is the example:

"Günter Gaus nun erzählte, daß er 1974 Weimar besucht, daß ihn dort ein DDR-Bürger als BRD-Vertreter erkannt, ein Ginkgoblatt vom Baum gepflückt und zu ihm gesagt habe:" Daß ich eins und doppelt bin? "Es ist nicht anzunehmen, daß der »DDR-Autor Goethe« damals an zwei Deutschland gedacht hat, aber der Vorschlag des DDR-Bürgers von 1974, «eins und doppelt sein», der hat inzwischen keine Chance mehr " [P.Bichsel, Im Gegenteil, 1999 p.140].

On one hand, the leaf of a ginkgo tree symbolizes the unity of the nation due to the common history, culture and territory, but on the other hand, the country is divided into two parts in connection with the political and economic events. The final line of the Goethe's poem says "*I'm divided in two, and I am united.*" This philosophical maxim reflects the tragedy of the German nation after the division of the country into the GDR and the FRG. The image of the "Leaf", as part of a whole (united) tree, unites the separated nation. It is interesting to note, that the poet's melancholy based on the bifurcation of the spiritual integrity of man, characterizes the entire poem. The same feelings were timely at the period of the separation of Germany.

Thus, the study of the dendromorphic metaphors and their metaphoric models (22 cognitive metaphors) shows that the sources of the dendromorphic metaphors are primarily: the human sphere, the sphere of the fauna, and the sphere of artifacts. The quantitative ratio of the cognitive metaphors categorizing the concept „Tree" is represented in the following chart:

The quantitative ratio of the cognitive metaphors categorizing the concept «Tree»



As the analysis of the chart shows the anthropomorphic metaphor (59%) is fundamental within the framework of the dendromorphic metaphor. Then, the environmental, aesthetic-and-sensual, ornithonymic, artifact and temporal metaphors follow. Thus, the following metaphorical models were revealed on a basis of the analysis of the dendromorphic metaphors with the key word "Tree":

I. Tree-Man

1.1. Tree - Life

The vegetation is a fundamental principle of life on the Earth. Without plants and trees life loses its sense and becomes hopeless (*sieht es sehr trostlos aus, ohne Bäume*)

1.2. Tree-Emotions

1.2.1. Tree - Solitude

1.2.2 Tree Network of Fears

1.2.3 Tree - Emotional World

1.2.4. Tree-Love

The anthropomorphic type of metaphors has a priority in the explication of the phenomenon «Tree» due to the close relationship between man and nature. The flora is seen as a necessary condition for the existence of life on Earth. The world of the flora, in which there are no trees ("no trees, no fern"), is a lifeless world. The metaphor "Tree-Life," that explicates the existentially determined interaction of the tree and life, is considered in the corpus of the environmental metaphors. It underlines the fact that for a modern man the understanding of the unity of man and nature (in the face of today's ecological crisis) is particularly important.

The forest has always been a place of the solitude, where man could think, talk and ask for advice in the shade of trees (*ich rede mit Steinen, Bäumen und Bergen*). This suggests a close spiritual connection between Man and the Tree.

The tree is endowed with the qualities of a living being. It is able to:

- cry (*unter dunkelgrünen Bäumen, an denen Tränen hingen, genauso wie in unseren Gesichtern*),
- stand alone in the field, hereby embodying the loneliness and causing the gloom in man's soul (*ich werde nicht diesen Baum nehmen. Einer, der ganz einsam auf einem Feld steht*).

The leaves of the trees "twine" man's mind like a network of lost fears. Under the crones of the trees man loses the sense of fear. This indicates that the mighty trees and the rustling of the leaves are able:

- to make people feel confident (*das Laubwerk ... wie ein Netz verlorener Ängste über meinen Sinnen*).

Tree-Socium

tree-luxury

The tree is priceless for man and its importance is incomparable with the other amenities of the human life («kostenlos»)

I.1. Tree-Mentality

I.1.1. tree-interlocutor

I.1.2. tree-thought

I.1.3. tree-thinking

The tree is a mental entity. Its characteristic feature is the ability to think reflected in the metaphorical model "tree-thought." It is important to note that this model is reflected in the poem "Ginkgo Biloba" by Johann Wolfgang von Goethe a German writer, philosopher and scientist (Daß ich eins und doppelt bin ..), who compares the leaf of the tree with a whole nation.

.1.3 Tree-Religion

I.1.1. tree - cathedral (church)

I.1.2. tree - mythopoetic ghost

The tree has got a religious nature. It is able:

- to bend in a sacred silence (*seine Bäume wiegen in einer pastoralen Ruhe vor sich hin*)
- to appear before man as a ghostly vision (*diese gespenstischen Pflanzen vor sich zu sehen*).

II. Tree-Bird

tree-a feather

The trees are compared with a light feather, which

- distracts man's look from the people and directs it up. In the analysis of this example some spiritual "loftiness" of the Tree can be observed (*Die Bäume ... zogen meinen Blick von den Menschen federleicht nach oben*).

III. Tree Flora

tree-roots

The tree is a symbol of man's pedigree. Roots are the ancestors; the information about them is always kept in our memory. Belonging to a particular family means being accepted in the society (*keinen vollständigen Stammbaum hat sie*).

Summing up the results of the study, we can conclude that the dendromorphic metaphors are widely and in a great variety represented in the modern German fiction discourse. It should be noted that the term "forest" itself is not the object of the metaphorization. As a rule, we are dealing with the metaphors of *the tree*.

It is important to mention that in most cases the contexts deal with the metaphorical representations of the certain species of trees, but not with the generic (generalized) concept "tree". In modern German fiction discourse the objects of the metaphorization are mainly *the conifers* (pine, spruce, fir). Among the garden species apple- and cherry-trees dominate. These data suggest the prevalence of these particular species of coniferous and garden trees in Germany, that motivates the German authors to focus their attention on these very trees, significant for the German nature, describing the landscape. Besides, the trees often serve a peculiar physiological background against which a real man's life is displayed, with all its joys and hardships, ups and downs, happy moments and bitter disappointments.

The study of the dendromorphic metaphors and their metaphorical models shows that the sources of the dendromorphic metaphors are: the human sphere in all its diversity (the sphere of emotions, the socium, mentality, religion, and mythopoetics); the sphere of the fauna, artifacts, the time continuum, etc. For the modern German fiction world picture the following types of the dendromorphic (tree) metaphors are relevant: anthropomorphic, aesthetic-and-sensual, ornitonimorphic, artifact, philosophical, temporal ones, etc.

At first glance the metaphorical images of the tree are largely universal (tree- luxury, tree-love, etc.). "Tree" is identified with the family tree (tree-roots) by the German ethnic group, which is also typical of many cultures. At the same time the dendromorphic metaphors actualize a great amount of meanings which are marked culturally: the tree can "like a feather" "attract people' glances", "cry human tears," "inspire people with confidence", "appear before a man as a ghost", "the tree can be the cathedral -temple for the cleaning of the soul," etc.

The culturally specific nature of the metaphorical representations of the tree in modern German fiction discourse is quite obvious, which can also be traced in the following metaphorical dendromorphic models: 'tree – a feather', 'tree-net of (lost) fears', "' tree-thinking", "tree-Cathedral". The data obtained are the evidence of the specific character of understanding the phenomenon «Baum» in the German language consciousness.

Particular attention is drawn to the metaphor which is created on a basis of the lexeme denominating the tree "Ginkgo biloba". If Goethe used this metaphor as a symbol of love, the 20th century saw the metaphor with a key component *ginkgo biloba* as a reflection of the split of one and the same country into two states with different social and political systems. In the 20th century the principle of the unity and the division of the leaves of this ancient tree ("I'm divided in two, and I am united.") is transformed to the sphere of the political arrangement of the world, i.e. in the era of modern times the broadening of the epistemological sector in the metaphorical comprehension of this tree is being observed.

The certain national peculiarity of the metaphorical representations of the tree is proved by the fact of the presence of some ecological metaphors that reveal the special importance of the tree for a modern man. The tree is identified symbolically with life itself. Life without "tree", "fern", "moss" and flowers is "inconsolable". The ecological metaphor "Tree - Life" is one of the most important in the general corpus of metaphors [8].

Mental metaphors occupy an important place among the analysed dendromorphic metaphors, the cognitive basis of which is the transformation of the intellectual qualities of man to the world of the flora, in the process of which a "third value" (*tertium comparationis*) arises – the tree as *a mental substance* able to think, to reflect, and to be an interlocutor. We can suppose that the dominance of the mental type of metaphors is explained by the tendency of German ethnos philosophizing, by the ability to rigorous and detailed observations and characterised by the deep comprehension of what is happening around, by the ability to precisely analyse and generalize the results of the cognition of certain fragments of the reality.

In general, the study of the specific character of the metaphoric representations of the flora (considering the concept "tree" as an example), "is a prerequisite to a possible reconstruction of the fragments of the picture of the world by the collective linguistic personality personality of the German ethnic group" [23, p.35].

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