**Lexical Means of Nomination a Person in Russian Ditties**
**Medios léxicos de nominación de una persona en canciones rusas**

**Authors**
I.G. Kazachuk¹, A.A. Mironova², N.V. Glukhikh³, L.G. Shibakova⁴

¹South Ural State Humanitarian Pedagogical University, Russia, Chelyabinsk, Lenin prospect, 69 454080, Email: avis1389@mail.ru, ORCID: 0000-0002-0137-0308

²South Ural State Humanitarian Pedagogical University, Russia, Chelyabinsk, Lenin prospect, 69 454080, Email: amiron_rus@mail.ru, ORCID: 0000-0001-5910-8567

³South Ural State Humanitarian Pedagogical University, Russia, Chelyabinsk, Lenin prospect, 69 454080, Email: gluhihnv@yandex.ru, ORCID: 0000-0002-9054-6511

⁴South Ural State Humanitarian Pedagogical University, Russia, Chelyabinsk, Lenin prospect, 69 454080, Email: shibakovalg@cspu.ru, ORCID: 0000-0003-3517-6586

Fecha de recibido: 2020-10-14
Fecha de aceptado para publicación: 2020-11-18
Fecha de publicación: 2020-11-20

**Abstract**
The article is devoted to the actual problem of the variety of means of nomination for men and women in the structure of the lively folk genre of the ditty. The focus is on the nominations of a person as a significant set of ideas about a language personality within Russian national culture. Units of the nomination of the masculine and feminine are the most frequent ones in the structure of the ditty genre, compared to other folklore genres and literary language. Gender reflects a person’s mental perception of man and woman, male and female. The work focuses on the nominates representing the man in terms of psychology, ethics, morals, social ties. Content-factual information in the ditty is compressed to a minimum while being precisely understood by the recipients. The quick reaction of a person to the events taking place is recorded in the genre of ditties and reflects the emotional and evaluative attitude of the Russian to basic values. Semantic-stylistic features of lexical means of nomination are analyzed. The nomination of a man in the structure of the text of ditties is shown to be always connotatively complicated, so the syntagmatic meaning of lexemes are expanding. Tropes based on semantic shifts are used productively. Ditty remains not only a centuries-old experience of human relationships but also represents the bright and life-asserting picture of Russian society.

**Keywords**: ethnolinguistics, mentality, national appraisal, ditty, gender nominations.

**Resumen**
El artículo está dedicado al problema actual de la variedad de medios de nominación para hombres y mujeres en la estructura del animado género popular de la canción. La atención se centra en las nominaciones de una persona como un conjunto significativo de ideas sobre una personalidad lingüística dentro de la cultura rusa. Las unidades de nominación de lo masculino y femenino son las más frecuentes en la estructura del género de la canción, frente a otros géneros folclóricos y lenguaje literario. El género refleja la percepción mental que tiene una persona del hombre y la mujer, hombre y mujer. El trabajo se centra en los nominados que representan al hombre en términos de psicología, ética, moral, vínculos sociales. La información de contenido...
fácil en la cancioncilla se comprime al mínimo mientras los destinatarios la comprenden con precisión. La rápida reacción de una persona a los eventos que tienen lugar se registra en el género de las canciones y refleja la actitud emocional y evaluativa del ruso hacia los valores básicos. Se analizan las características semántico-estilísticas de los medios léxicos de nominación. La nominación de un hombre en la estructura del texto de las cancioncillas se muestra siempre connotativamente complicada, por lo que el significado sintagmático de los lexemas se está expandiendo. Los tropos basados en cambios semánticos se utilizan de forma productiva. Ditty sigue siendo no solo una experiencia centenaria de las relaciones humanas, sino que también representa la imagen brillante y reafirmante de la sociedad rusa.

**Palabras clave:** etnolingüística, mentalidad, valoración nacional, cancionero, nominaciones de género.

**Introduction**

The current stage of development of the humanities requires the researcher to consider language not only as a means of communication and product of the human activity but also as a materialization of the awareness of place and role of a man in the historical process, including developmental, social and educational realities. The society in which a person lives implies, in addition to ethnic characteristics, indicators of gender affiliation important for mutual communication. Anthropolinguistics studies the ethnospecificity of the “realization of female and male roles in society and differentiation of their designations in the language” (Omelchenko, 2010). Awareness of gender is reflected in the nominations of men and women for various reasons. Analyzing language entailment of ideas about a man, first of all, it is necessary to refer to nominative units. The nominative system of language is rightfully considered to be the main reflection of ethnic culture. Many scholars note that “the principles of anthropologism allow us to trace the change in the consciousness of modern man primarily through the development of vocabulary” (Omelchenko, 2012).

This article deals with the features of the nomination for men and women in the national cultural aspect, the methods, and means of verbal entailment of their qualities and properties through the nomination potential of the ditties. The ditties, being one of the most beloved folklore genres, and “it is in the folklore texts that the experience of previous generations is shown within a certain ethnic culture” (Golovanova et al., 2016). Moreover, they are of interest in terms of the presence of culturally specific nominations, which contain “rich information about features of the mentality of the ethnos, about priorities in its value orientation” (Gelyaeva, 2002).

The methodological basis of the study was the anthropocentric approach, which includes the sociolinguistic aspect of the study of mentally labeled linguistic facts. The scientific and theoretical basis of the work consisted of studies on gender linguistics, the theory of social construction of gender, the language of Russian folklore texts (Glukhikh, 2001; Gritsenko, 2005; Kiriliina, 2004; Mironova & Chuanting, 2018; Rezanova, 2011; Strekalova, 2011), varieties of ditties, the nomination of a person in ditties of different areas (Sudakov, 2016; Emer, 2008).

The number of nominations for human, semantic and stylistic variation of lexemes to indicate a denotation in ditties, while accumulating knowledge society and correlating them with the mentality, are closely connected with theme of the texts, the participants of the speech event.

**The main part**

Ditties selected by the continuous sampling method from collections taking into account the diachronic and synchronic aspects served as the material of the study (Astafieva, 1987; Chastooshki, 1996).

From ancient times to the present day, the subjective perception of a person has been reflected in verbal folklore. One of the most important events in human life is starting a family.

In the ditties about waiting for marriage or preparation for marriage, the object of nomination, except the young (a boy and a girl) are parents, relatives, friends, and girlfriends. For the nomination of a father, the main man in the family, such lexemes as тата (tata'), матушка (matoo'kha), мама (mama), мамаша (mamashka), мамашица (mamashitsa), матушка (matushka), мать (mat'), мама (mama), мамаша (mamashka), мать (mat'), мамаша (mamashka), мама (mama), мамаша (mamashka), мамашица (mamashitsa), мамашица (mamashitsa), матушка (matushka), мать (mat')...}}

**Palabras clave:** etnolingüística, mentalidad, valoración nacional, cancionero, nominaciones de género.
мать (gubitelnitsa mat’): Маменька, мамашенька, Не русай за Сашеньку (Chastooshki, 1996). Among the nominations of other relatives, the most frequent lexemes are сын (syn), сынок (synok), сынушка (synushko): Понимала меня мать Во Большой Убревь гулять: "Поди, сынушко, гуляй. Себе невесту выбирай" (Chastooshki, 1996); дочка (dochka), доченька (dochkena), брат (brat), братик (bratik), братец (bratets), сестра (sestra), сестрёнчика (sestrochencha), тёща (teshcha), тёщица (teshchenka), свекровь (svekrov’), свекровушка (svekrovushka), свекровка (svekrovka), свёкр (svekr), свёкра (svekra), родимый (milienok), милёночек (milienok), милёнка (milinka), миленький (milyo), миленький (mily-premyliy) (milénok), милёночек (milenoche), милая (milka), милашка (milasha), милышка (milishka), размишляшка (razmilashka), милышечка (milashechka), помилышка (pomilasha), ягодка (yagodka), ягодничка (yagodinchka), кровинка (krovinka), кровночка (krovnochka), etc. Не носи, мой разжеланный, Широкого реня, – Я твою родимую маменьку Боюсь, как огня (Chastooshki, 1996).

To designate a divorced man in the folk language, a lexem разжена is used: Дроля женится – разженнося, Разженей будут разженися (Chastooshki, 1996).

Thus, the subjective perception of family members in the ditties was reflected in the stylistic variability of the nominations, often in a bright assessment.

The main theme of the ditties lyrics is the relationship between man and woman, so ditties of love theme are central in Russian folklore. The process of nomination shows the all-Russian perception of personal relationships, which is recorded in the choice of means of nomination in different territories.

A large number of lexemes with different semantics and stylistic connotation is used to name men in the ditties performed by women, first of all, all-people options: любимый (lyubimyi), милый (mily), дорогой (dorogo), возлюбленный (vozlyublenny), друг (drug), любовь (lyubov) and others. For the nomination of woman such words as моя красавица (moia krasavitsa), милая (milaia), девушка (devushka), девочка (devochka) are used less frequently. These lexemes are often used as an address, often with dependent words, e.g. with possessive pronoun мой (moi), which shows an expressive shade of personal intimacy: "Милый мой, пойдем домой" – Пойдем, моя красавица. Мы туманчиком пройдем, Никто не догадается" (Chastooshki, 1996); with extended sentences: Дорогой мой, озагнувший, Дорогой забавушка, Давай расстанемся с тобой, – Надежда славушка (Chastooshki, 1996); and may be complicated by repetitions. All this means enhance emotional expressiveness of the constructions.

Dialect words, calling a beloved one are frequent in ditties зазноба (zaznoba), залетка (zaletka), зазвека (zavleka), дрола (drolia), матая (matania), статевечка (statevchka), ягодина (yagodina), they are used as nouns of common gender. Also, colloquialisms ухажер (ukhazher), завхезатель (zavlekatel’) in the meaning “the one who courts a woman, trying to please her”, ухажерочка (ukhazherochka) “а woman (or a girl) who is courted”. Я вчера был у матанечки, Опять пошел туда (Chastooshki, 1996).

A group of folk-poetic units is made up of words отрода (otrada) зазноба (zaznoba), любушка (lyubushka), душка (dushka), душечка (dushechka), голубчик (golubchik), крёстный (kréstny), родимый (rodimy), сердечный друг (seredchny drug) and others: Меня дома укрывали За столом, за ужином. Я заплакала, сказала: Всюю это суженый (Chastooshki, 1996).

Names become capacious, expressive and emotional by using subjective assessment morphemes. These units form extensive derivational series (which include occasional formations as well): миленький (milenyk), распремильный (rasyrmenyliy), милень-премильный (mily-premilely), милёнок (milenok), милёнечёк (milenoche), милка (milka), милаша (milasha), милышка (milishka), размишляшка (razmilashka), милышечка (milashechka), помилышка (pomilasha), ягодка (yagodka), ягодничка (yagodinchka), кровинка (krovinka), кровночка (krovnochka), etc. Не носи, мой разжеланныней, Широкого реня, – Я твою родимую маменьку Боюсь, как огня (Chastooshki, 1996).

Units of different styles and split-level units participating in the creation of the range of nominations, provide typicality of the created images of men and women, which leads to a brighter impression in the minds of the recipients. Unlike other folklore genres, and lyrical work about the relationship between man and woman, the image of a person is not depicted in the ditties, on the contrary, it is sketchy, meets the standards of traditional behavior in the corresponding era.

The perception of people age is reflected in the choice of nominations with the sense “age”, which form, as a rule, oppositional pairs – matchings with different roots with the meaning of male and female persons: парень – девица, мальчик – девочка; мужик – баба, бабушка – дедушка; cognate words are less common: стариk - старуха. Говорят, что не работало Работы полевой, –
Y. молоденька девчонка, И со ской и с бороной (Chastooshki, 1996); Строго подходят сбрязти – Самовары отмыли. Я, мальчонка, дома был, Самовар захоронил (Chastooshki, 1996).

Describing men and women, ditties include nominations for external physical and character traits: Подружка милая моя – Первая советница. А теперь я узнала: Ты большая сплетница (Chastooshki, 1996). The most frequent traits are negative ones: a propensity for gossiping, cunning, betrayal. These examples reflect nomination tendencies: contrast or mismatch between appearance and inner world in a text; nomination on the negative basis of one person in the text of the ditty; nomination based on a positive feature in the ditty text.

Mostly in ditties, the subject of a sarcastic, ironic image is social life. A number of ditties record significant tragic events in the life of the country against everyday life. Thus, in the texts on the First World War, the Civil and the Great Patriotic wars lexemes-nominates through the prisms of gender relations convey a longing for the beloved, fear, concern about his life, grief over the husband, groom or son loss: Презовьятая Богородица, Миленочка спаси! На войне пали летати, – пяли ветром отоспи! (Chastooshki, 1996); Ягодячка воет, Тельня ноченька не спит. У меня о сероглазеньком Сереженько болит (Chastooshki, 1996). In the ditties of this period masculine nouns are used as names for the participants of hostilities, workers on the home front: партизан, пулеметчик; тракторист – and feminitives derived from them: партизанка, пулеметчица, трактористка: Мильный мой фашистов бьет, И мне тоже хочется. Дайте, дайте пулемет, – Буду пулеметчица (Chastooshki, 1996). Important historical events that brought to life certain social relationships, determine its own specific set of nominations, including gender ones: буржуи (burzhui), буржуйка (burzhuiyka), красноармеец (kraasoartmeec), красноармейчка (kraasoartmeeshka), коммунист (komunist), комиссар (komissar), агитатор (agitator), девчонка-комсомолка (devchonka-komsomolka), бригадир (brigadier), председатель (predsedatel) and others: Эх злобчко Ананасное! Не хоча за мой, буржуи, Я вся красная! (Chastooshki, 1996).

It should be noted that this series of nominations includes lexemes that were used in different eras with different frequencies, sometimes have changed semantically (such as ударница ударнista, etc.). There are lexemes with a touch of obsolescence, markers of past eras (буржуи burzhuj, коммунарочка kommumarochka, etc.) that strengthening the historical focus of the nominations.

The nominations of men and women by their profession, occupation, military status are widely represented in ditties - монах (monakh), монашки (monashenka), поп (pop), попадья (popadia), настух (pustukh), повар (povar), тракторист (traktorist), писарь (pisar'), учитель (uchitel'), санитарка (sanitarka), медицинская сестрица (meditsinskaya sestrisa), солдат (soldat), матрос (matros), рядовой офицер (riadovoi ofitser), генерал (general): Волостной у нас хороший, Только писарь шельмоват: Записал дружка в солдаты – Он ничем не виноват (Chastooshki, 1996).

Nominations of this semantic group, as a rule, refer to common lexis, they are characterized by a low level of subjectivity since they relate to factual text-forming means. Ditty, as a figurative reflection of relations between people, also touches on the problem of social inequality. Most often, the objects of nominations are people who stand out from the bulk according to their property: богат (богатая) – беден (бедная). The vast majority of ditties of this topic are addressed to men, this is due to the centuries-old idea of the wealth owner – a man, social norms («пара» / «не пара»). Examples are indicative: Не форси, богач проклятый, Я тобой не дорожу. Ты иди, садись с богатой, Я те слова не скажу (Chastooshki, 1996).

In folk poetry speech, words with metaphorical meaning are the most frequent, especially gender metaphors, which are understood as “metaphorical names of men and women, which are a means of linguistic representation of "typically masculine" and "typically feminine "qualities based on assimilation of phenomena of different conceptual series" (Rezanova, 2011). By metaphorization the number of representations lover / lover significantly increases (mainly used lexemes phytonymes, phytomorphic metaphor): розочка (rozochka), цветочек (tsetvetchek), машиночка (malinochka), сокол (sokol), злобчек садовый (yablochek sadovy), полицарик моя (polimirnica moja), цветок огреченный (tsetvok ogurechny), слаадкая вишнечка (sladka vishenka), певчца земляничинка (poleva zemlianichinka), лебедь бела (lebed bela), моя землячка (moia iziuminka) and other.

Metonymic names of men may be found in ditties: серая фуражка (seraia furazhechka), кудрявая голова (kudriava golova), кари глазки (kari glazki), серые глазки (sery glazki), глазки серье-пресерье (glazki serye-preserey), синие глазёнючка (sinie glazenochki), etc. According to L.A. Astafieva ditty “has no old, familiar words, in changing old, familiar words, in
attitude towards humility, obedience, fidelity, nominations in Russian ditties. A mentally marked the people over the centuries are reflected in gender personal life circumstances. Changes in the life of of expression of individual feelings with regard to intention.

nominations in accordance with the author's of language tools representing the object of the of texts, which include nominations, the selection

of different criteria: age, appearance, ethnic or situations are represented in ditties by explicit and implicit ways (by functional and stylistic markers, lexemes of certain semantic groups specific for the Russian language picture of the world, subjective evaluation morphemes). It is these means in the ditty that are used to express interpersonal relationships, and give soulfulness and gentle lyricism to the works of this genre of verbal folk art.

Zoomorphic metaphors that have ethnic and cultural marking are often used for designation of men and women: Я летала по лесу, По лесу дремучему, Отдала свой любовь Головью летучemu (Chastooshki, 1996).

So, the nominations of men and women in the ditties, as in many other works of Russian verbal folk arts, are created not only through lexemes, but also with the help of the artistic and visual foundation of the language, namely by various tropes.

Conclusion

The interconnection and mutual influence between man and language, culture and language, history and language, the ethnocultural component of the language are the initial aspects of studying the features of works created in a particular historical era in a particular society. They are significant for anthropolinguistics, a science that considers the problem of human identity to be one of the central in this area of linguistics. The anthropolocentric approach defines national cultural landmarks, taking into account the native speaker's mentality, it appears as the methodological basis for studying the ditty as a text.

Inferences

Understanding gender identity is reflected in ditties through the nomination of men and women based on different criteria: age, appearance, ethnic or social origin, occupation and profession, traits of character and behavior, health condition, family relationships, etc. It affects the subject and content of texts, which include nominations, the selection of language tools representing the object of the nomination in accordance with the author's intention.

Ditty is psychologically saturated. Each line is full of expression of individual feelings with regard to personal life circumstances. Changes in the life of the people over the centuries are reflected in gender nominations in Russian ditties. A mentally marked attitude towards humility, obedience, fidelity, respect in the family, and society is demonstrated. The use of various lexemes names of lover by a Russian woman in ditties characterizes not only the opposite sex - the man, but the woman herself, her inner world, shows the depth of her feelings, sometimes subtle irony. Traditional ditties were created under the influence of the "village" norms of behavior of men and women in different communicative situations. Russian treatment of men and women in different typical, repetitive situations are represented in ditties by explicit and implicit ways (by functional and stylistic markers, lexemes of certain semantic groups specific for the Russian language picture of the world, subjective evaluation morphemes). It is these means in the ditty that are used to express interpersonal relationships, and give soulfulness and gentle lyricism to the works of this genre of verbal folk art.

References


Sudakov, G.V. (2016). Nazvaniya lyubimogo cheloveka v vologodskih chastushkakh [Names of beloved person in Vologda ditties]. Cherepovets State University Bulletin, 6(75), 111-120.