

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: ethno-linguistics, 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 nacional rusa. Las unidades de nominación de lo masculino y femenino son las más frecuentes en la estructura del género de la cancioncilla, 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



fático 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; Kirilina, 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 *тятя* (*tyatya*), *тятенька* (*tyaten'ka*), *батьюшка* (*batyushka*), *бацька* (*bat'ka*), *родитель-батьюшко* (*roditel'-batyushko*), *папаша* (*papasha*), *папашенька* (*papashen'ka*), *отец* (*otec*) are used: *Я намоюсь, набелюсь, Папаше в ножки поклонюсь: Ты, папашенька, прости, На гуляньице пусти* (Chastooshki, 1996). For the nomination of a mother, words like *мама* (*tama*), *мамушка* (*matushka*), *мамаша* (*tamasha*), *мамка* (*tamka*), *мамашица* (*tamashitsa*), *мать* (*mat'*), *маменька* (*tamen'ka*), *мамонька* (*tamon'ka*), *мамочка* (*tamochka*), *злodeйка-мать* (*zlodejka-mat'*), *зубительница-*



мать (*gubitel'nitsa mat'*): *Маменька, мамашенька, Не ругай за Сашеньку* (Chastooshki, 1996). Among the nominations of other relatives, the most frequent lexemes are *сын* (*syn*), *сыннок* (*synok*), *сынушко* (*synushko*): *Посылала меня мать Во Большой Убрень гулять: "Поди, сынушко, гуляй, Себе невесту выбирай"* (Chastooshki, 1996); *дочка* (*dochka*), *доченька* (*dochenka*), *брат* (*brat*), *братик* (*bratik*), *братец* (*bratets*), *сестра* (*sestra*), *сестрёночка* (*sestrenochka*), *тёща* (*teshcha*), *тёщенька* (*teshchenka*), *свекровь* (*svekrov'*), *свекровушка* (*svekrovushka*), *свекровка* (*svekrovka*), *свёкр* (*svekr*), *свёкр-батюшко* (*svekor-batiushko*), *дедушко* (*dedushko*), *бабушка* (*babushka*), *тётушка* (*tetushka*), *золовка* (*zolovka*), *золовушка* (*zolovushka*), *деверь* (*dever'*), *зятюшко* (*ziatiushko*), *сноха* (*snokha*), *кума* (*kuma*), *невестка* (*nevestka*): *Не последнюю ли осень Молотила на гумне? Сказал братец: "Запросватаю, Не дам гулять тебе"* (Chastooshki, 1996).

To designate a divorced man in the folk language, a lexem *разжён* is used: *Дроля женится – разженится, Разженной будут звать. Все равно ему, разженюшке, Меня не миновать* (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* (*milii*), *дорогой* (*dorogoi*), *возлюбленный* (*vozlyublenny*), *друг* (*drug*), *любовь* (*lyubov'*) and others. For the nomination of woman such words as *моя красавица* (*moia krasavitsa*), *милая* (*milaiia*), *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, пойдём домой"*. – *"Пойдем, моя красавица. Мы туманчиком пройдем, Никто не догадается"* (Chastooshki, 1996); with extended sentences: *Дорогой мой, драгоценный, Дорогой забавушка, Давай расстанемся с тобой, – Надоела 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* (*zaleika*), *завлека* (*zavleika*), *дроля* (*drolia*), *маманя* (*matania*), *статеечка* (*stateechka*), *ягодина* (*yagodina*), they are used as nouns of common gender. Also, colloquialisms *ухажер* (*ukhazher*), *завлекатель* (*zavlekatel'*) in the meaning "the one who courts a woman, trying to please her", *ухажерочка* (*ukhazherochka*) "a 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 *отрада* (*otrada*) *зазноба* (*zaznoba*), *любушка* (*lyubushka*), *душка* (*dushka*), *душечка* (*dushechka*), *голубчик* (*golubchik*), *желанный* (*zhelannyi*), *родимый* (*rodimii*), *сердечный друг* (*serdechnii drug*) and others: *Меня дома укоряли За столом, заужином. Я заплакала, сказала: Верно, 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* (*milennyi*), *распремилый* (*raspremilii*), *милий-премилый* (*milii-premilii*), *милёнок* (*milennyok*), *милёночек* (*milennyochek*), *милка* (*milka*), *милаша* (*milasha*), *милашка* (*milashka*), *размилашка* (*razmilashka*), *милашечка* (*milashechka*), *помилаша* (*pomilasha*), *ягодка* (*yagodka*), *ягодинка* (*yagodinka*), *ягодиночка* (*yagodinochka*), *кровинка* (*krovinka*), *кровиночка* (*krovinochka*), etc. *Не носи, мой разжеланненькой, Широкого ремня, – Я твою родиму 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 seme "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: *старик – старуха. Говорят, что не работаю Работы полевой, –*



Я, молоденька девчонка, И с сохой и с бороной (Chastooshki, 1996); *Строго подати собирали – Самовары отымали. 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: *Пресвятая Богородица, Миленочка спаси! На войне пули летают, – пули ветром относит!* (Chastooshki, 1996); *Ягодиночка воюет, Темны ноченьки не спит. У меня о сероглазеньком Сердечико 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 femininitives derived from them: *партизаночка, пулеметчица, трактористка: Милый 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: *буржуй (burzhui), буржуйка (burzhujka), красноармеец (krasnoarmeec), красноармеечка (krasnoarmeechka), коммунист (kommunist), комиссар (komissar), агитатор (agitator), девчонка-комсомолка (devchonka-komsomolka), бригадир (brigadir), председатель (predsedatel')* and others: *Эх яблочко Ананасное! Не ходи за мной, буржуй, 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 udarnitsa, etc.). There are lexemes with a touch of obsolescence, markers of past eras (*буржуй burzhui, коммунарочка kommunarochka, 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), монашенка (monashenka), поп (pop), попадя (poradia), пастух (pastukh), повар (povar), тракторист (traktorist), писарь (pisar'), учитель (uchitel'), санитарка (sanitarka), медицинская сестрица (meditsinskaia sestritsa), 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 (tsvetohek), малиночка (malinochka), сокол (sokol), яблочек садовый (yablochek sadovu), помидоринка моя (pomidorinka moia), цветик огуречный (tsvetik ogurechny), сладка вишенка (sladka vishenka), полева земляничинка (poleva zemlianichinka), лебедь белая (lebed bela), моя изюминка (moia iziuminka)* and other.

Metonymic names of men may be found in ditties: *серая фуражечка (seraia furazhechka), кудрявая голова (kudriava golova), карие глазки (kari glazki), серые глазки (sery glazki), глазки серые-пресерые (glazki serye-preserye), синие глазёночки (sinie glazenchki)*, etc. According to L.A. Astafieva ditty “has no equal in inventing new words, in changing old, familiar words, in



bringing to them an unexpected emotional character" (Astafieva, 1987).

Gender and nominations based on comparison, express the relations of man and the world outside in the most abstract sense, therefore comparisons are motivated by signs which characterize not only people ("приятный – сладкий", "грустить – вянуть", etc.), but also natural objects (animals and plants), life: *Не приду я на гулянку, Моя карамелина, Хоть приду, не посижу – Батюшкой не велено* (Chastooshki, 1996).

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 свою любовь Соловью летучему* (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 anthropocentric 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

- Arutyunova, N.D. (1998). *Yazyk i mir cheloveka* [The language and the world of human]. Moscow, 896 p.
- Astafieva, L.A. (1987). *Classical library of the contemporary. Russian ditty*. compilation, preparation of texts. Moscow: Sovremennik, 493 p.
- Chastooshki, T. (1996). [Ditties V.1]. *Compiler, introductory article*, preparation of texts and commentary by Selivanova F. M. Moscow: Soviet Russia, 656 p.
- Emer, Yu.A. (2008). Chastushka kak narodnaya refleksiya cennostnoj sistemy [Ditty as a folk reflection of the value system]. *Tomsk State University Journal*, 313, 39–42.
- Gelyaeva, A.I. (2002). *Chelovek kak ob"ekt nominacii v yazykovoj kartine mira: dis. ... dok. filolog. nauk* [Man as an object of nomination in the language picture of the world: Doc. dis (Philology)]. Nalchik, 307 p.
- Glukhikh, N.V. (2001). *Tekstoobrazuyushchie yazykovye sredstva ocenochnyh rechevyh zhanrov v russkih narodnyh skazkah* [Text-forming linguistic means of evaluative speech genres in Russian folk tales]. First Lazarev Readings: Abstracts of a regional scientific and practical conference. Chelyabinsk: Publishing House of ChSPU, 197-198.
- Golovanova, E.I., Golovanov, I.A., & Kazachuk, I.G. (2016). Yazykovaya kartina mira vs. fol'klornaya kartina mira: tochki soprikosnoveniya [Language picture of the world vs. folklore picture of the world: points of convergence]. *Scientific dialogue*, 8(56), 34-45.



- Gritsenko, E.S. (2005). *Yazyk kak sredstvo konstruirovaniya gendera dis. ... dok. filolog. nauk* [Language as a means of constructing gender: Doc. dis (Philology)]. Nizhny Novgorod, 405 p.
- Kirilina, A.V. (2004). *Gendernye issledovaniya v lingvistike i teorii kommunikacii* [Gender studies in linguistics and communication theory]. Moscow: "Russian Political Encyclopedia" (ROSSPEN), 252 p.
- Koval, V.I. (2007). *Yazyk i tekst v aspekte gendernoj lingvistiki* [Language and text in the aspect of gender linguistics]. Gomel: F. Skorina GSU, 217 p.
- Kulagina, A.V. (2000). *Poeticheskij mir chastushki* [Poetic world of a ditty]. Moscow: Nauka, 303 p.
- Manuylova, O.A. (2005). *Ekspressivno-semanticeskaya struktura russkoj narodnoj chastushki kak zhanra hudozhestvennoj rechi i leksicheskie sredstva ee formirovaniya dis. ... cand. filolog. nauk* [Expressive semantic structure of the Russian folk ditty as a genre of art speech and lexical means of its formation: Cand. dis. (Philology)]. Armavir, 235 p.
- Mironova, A.A., & Chuanting, J. (2018). Otrazhenie genderno znachimoj informacii v russkih i kitajskih paremijah s komponentom «zhivotnoe» [Reflection of gender-relevant information in Russian and Chinese proverbs with the "animal" component]. *Chelyabinsk Humanitarian*, 1(42), 41–45.
- Omelchenko, S.R. (2010). *Antropologija jazyka: Sb. statei* [The anthropology of language: Col. of articles]. no. 1. Moscow, 224 p.
- Omelchenko, S.R. (2012). V poiskah antropologii jazyka [In search of the anthropology of language]. *Scientific dialogue*, 12: *Philology*, 76–84.
- Rezanova, Z.I. (2011). Gendernaya metafora: tipologiya, leksikograficheskaya interpretaciya, kontekstnaya reprezentaciya [Gender metaphor: typology, lexicographical interpretation, contextual representation]. *Tomsk State University Journal. Series: Philology*, 2(14), 47–57.
- Strekalova, U.S. (2011). *Semantika gendera v russkoj yazykovoj kartine mira: na materiale pogovorok: avtoref. dis. ... kand. filol. nauk* [Semantics of Gender in the Russian Language Picture of the World: Based on Proverbs: extended abstract of dissertation ... cand. (Philology)]. Kaliningrad, 23 p.
- Sudakov, G.V. (2016). Nazvaniya lyubimogo cheloveka v vologodskih chastushkah [Names of beloved person in Vologda ditties]. *Cherepovets State University Bulletin*, 6(75), 111-120.
- Zyryanov, I.V. (1974). *Poetika russkoj chastushki* [Poetics of the Russian ditty]. Perm, 173 p.