

LEXICAL MEANS OF ARTISTIC EXPRESSION IN THE MARI FOLK OMENS

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Abstract

The Mari people have created and tested by thousand-year practice a numerous and steady complex of folk omens. They are weather forecasts, household observations and superstitious predictions, which contain timescales for conducting all sorts of fatigue duties. They reflected the experience and knowledge acquired by the people in the process of practical perception and subordination of nature. Folk texts of such genre appear as omens-forecasts, omens-interpretations or omens-rules.

The lexical means of expressions contribute to preserve and consolidate of pantheistic, social-behavioral, philosophical, instructive-everyday, ethno-pedagogical and other meanings in them. Antonyms, phraseological expressions and various tropes (metaphors, comparisons, metonymies, epithets) most often use in the texts of the Mari omens. We consider in this article the special features of their using, their role in the imaginative recreation of objective reality and in the artistic expression of the people's worldview.

The internal semantic links between the parts of the omens often have oppositional character, therefore the antonymous relations are very clearly marked in the language of the people's omens, artistic expression of the national worldview. In such cases, as a rule, we are dealing with complex syntactic constructions: in one text, in fact, there are two signs, which are connected with each other on the principle of opposition.

Phraseological established collocations give the omens a high degree of imagery, vivid bright picturesqueness.

In the Mari omens from among the trope's ways of expressiveness different types of metaphors, including reification, are the most demanded. In some texts there are metaphorical monologues, that form elements of the mise-en-scene. In such cases metaphorical expressions give omens a humorous tone. Metonymy is mainly represented by synecdoche. The figurativeness of language of national omens is also achieved by use of different types of comparisons – direct, developed, etc. Epithets (figurative definitions) strengthen some one feature of a subject, which is the most significant in the omen, as it forms its meaning (forecasting, warning, hortative).

Keywords: Folkloristics, Mari folklore, folk omens, lexical means of expression, antonyms, phraseological expressions, and trope.

1. INTRODUCTION

Each nation has a rich heritage of its ancestors. It is oral poetic creativity in the form of its various genres: fairy tales, songs, legends and tales, riddles and omens, proverbs and sayings. Based on observations, memorizing of various correspondences of the surrounding reality, proven for over than hundred years, the omens keep the status of national predictions about the future to the present day. The omen in national understanding is stable characteristic feature by which it is possible to foresee what will happen in the future. They are divided into positive, indicating some pleasant events, and negative, foretelling sorrow, troubles. The omens and beliefs appeared due to the fact, that our ancestors observed the phenomena of the surrounding reality, noted the regularities and deduced conclusions, which are based on the collective life experience. It is widely accepted that typologically national omens and beliefs are connected with other forms and types of traditional predictions (for example, dreams, boding, etc.). Thematically, they represent the main spheres of interests of the traditional community: weather, economy, family relations, etc.

Folklore texts of this small genre of folklore appear as «omens-forecasts» (Pavlova, 1984) or «signs- vaticinations» (Tonkova, 2007), «signs-interpretations» (Khristoforova, 1998), «signs-rules» (Pavlova, 1984). The lexical means of expressiveness as much as possible redound to the preservation and strengthening of pantheistic, socio-behavioral, philosophical, instructive and household, ethno-pedagogical and other meanings in them. In the texts of the Mari signs, together with common words, the words of limited most often use (dialectisms, professionalisms, historicisms and archaisms), as well as antonyms, phraseological expressions and various types of tropes (metaphors, comparisons, metonymy, epithets) are occurred.

In the Mari folkloristics there were researches devoted to the analysis of different groups of the national omens. Classification of the Hill Mari meteorological folk omens was offered by I.V. Trubyanova, T.N. Belyaeva, E.L. Yandakova, M. V. Ryabinina, I.G. Fedotova-Gradobaeva (Trubyanova, Belyaeva, Yandakova, Ryabinina, Fedotova-Gradobaeva, 2017, p. 21). Origin and role of the Hill Mari folk signs with negative prediction were investigated by I.V. Trubyanova, A.L. Kolyago, G.L. Sokolova, A.A. Fokina, A.V. Rychkov (Trubyanova, Kolyago, Sokolova, Fokina, Rychkov, 2017, p. 811-815). This article discloses the peculiar properties of the use of lexical means of expression in the Mari folk omens. It is revealed their role in the imaginative re-creation of surrounding reality and it is covered their poetic possibilities of artistic expression of national world perception and world outlook. Empirical material is taken from the A.E. Kitikov's «Mari folk omens» book (Kitikov, 1977) and from field materials, which are collected by students of the Mari state university during educational practice.

2 OPINIONS AND DISCUSSION

Being as a form of presentation and practically significant information transfer and having the pragmatic content, the language of the people's omens is distinguished by variety of lexical peculiarities. First of all, it is notable for clearly, accessible to the perception of a ordinary person language, where widespread, well-known words take a prevailing position.

In the group of common used vocabulary the verbs denoting labor activity are prevail: ўдаш (to sow), поген налаш (to collect), пашам ышташ (to work), шындаш (to plant), шўкшудым сомылаш (to grub up weeds), etc. In general, there are almost always common words in the omens with agricultural contents and verbal basis, for example: «Шем пудий лоч шоктөн **пудештеш** – туто шем шыданлан» 'If the black mite bursts with noise – there will be high quality buckwheat grain'; «Куку нур воктөн **мура** – мўй **лиеш**» 'If the cuckoo sings in the field – there will be honey'; «Лум эркын **шула** гын, кинде **шочеш**» 'If snow melts slowly, then the grain will grow'; «Кож укшлаште лум **кечалтеш** гын, кинде **шочеш**» 'If snow is sagging down from pine tree branches, so there will be grain yield'; «Телым чот **пургьжта** – уржа чот **шочеш**» 'If there is strongly snowstorm in winter, then the rye will grow well'.

Also there are many names of nouns, adjectives and adverbs, nominating and characterizing as well as things of daily use, household, as objects, phenomena of the surrounding reality: кўмыж-совла (dishes), пий (dog), пырыс (cat), имне (horse), лум (snow), кече (sun), шўдыр (stars), мланде (earth), кайык (birds), кинде (bread), etc. The adjectives which are found in omens indicate signs and properties of man, animal, objects and phenomena: кужу (long), тошто (old), у (new), йўштö (cold), леве (warm), яра (empty), etc. The adverbs: чот (strongly), эре (constantly), вашке (early, soon), etc. are used in the Mari national omens as adverbial modifier of manner, its measure, degree and the purpose.

The important place in omens is taken by the common adverbial word-combinations, which are contained postpositions «годым» 'during, while, when', «деч ончыч» 'before' and others, which are designating time, for example: «**Кочмо годым** йылмет пурлат гын, чыным ойлен отыл» 'If you bit tongue while eating so

you have told a lie'; «**Лудмыда годым** книга камвозеш – туткарлан але черлан» 'If the book falls while you read, it will be difficult to you or you are taken ill'; «**Кочмо годым** кинде падыраш камвозеш гын, уна толеш» 'If the piece of bread falls, when you are eating, so the guest will come'; «Кужу **корно деч ончыч** вуйым мушман огыл – энгек лийын кертеш» 'Don't wash your head before the long road it can be a misfortune'.

But together with the common vocabulary, in the omens there are also words, the functioning of which is limited territorially (dialectism), socially (special symbols, professional vocabulary) or by the degree of use (obsolete words): historicisms or archaisms. Here is an example of the omen with dialectism: «**Орашына** чот пурлеш гын, игече йўкшемда...» 'If the flies bite hard, it gets colder'.

Special (professional) designations from different spheres of human activity are brightly presented in the consisting of omens. The peculiarity of their functioning in the text of the national omen is that «the majority of such names have gone out of the limits of their terminological field long ago and are accessible to all native speakers, i.e. they have a despecialized character» (Pavlova, 1984). For example, the professional activity of the beekeeper, which is widespread in the Mari national environment since ancient times, is reflected in omens. Accordingly, we find in them the vocabulary, which is typical for this kind of activity: «Карашыште игылык йыгыре-йыгыре улыт гын, мўкш ава рвезе, тыште-тушто веле гын – шонго але туйо» 'If on the beeswax foundation the propagation blocks set side by side, so the queen-bee is young, if they are scattered and there are few of them she is old or sick'; «Лекше мўкш игым шындаш кўртньо йўкым лукман» 'To make the bee swarm to sit down, it is necessary to strike the iron subject'; «Телым омарташте мўкш йўк памаш вўд гай шырге йогымо семын шокта гын, мўкш-влак таза улыт, кукшо вынык йўк гай шокта гын – шужен але кылмен улыт» 'If in winter the noise in the hive brood chamber is as a murmur of the well spring, the bees are healthy, but if it reminds the rustling of a dry bath broom, they are hungry and sick'.

The processes of historical development of society also are reflected in vocabulary of omens. From this point of view, we are interested in the lexical units, which are included in the passive vocabulary, namely, these are obsolete words that come out of active use and perform a stylistic function in modern language. Here are some examples: «**Пасу капка** мўгыра гын – йўрлан» 'If the field gate scream, it will be rain'; «**Шолапыште** первый ий кужу – шўлым ондак ўдыман» 'The first icicles are long under the grooves it is necessary to sow oats early'; «Кенежым **идым** чарашке вўдым кышкет – йўр толеш» 'If in the summer you pour out water on the barn floor, it will be rain'.

The internal semantic links between the parts of the omens are often have an oppositional character, so in the language of national omens the antonymous relations are very clearly marked. In such cases, as a rule, we are dealing with complex syntactic constructions: in one text, in fact, there are two omens, which are connected with each other by the principle of opposition.

We will give examples of such omens with antonyms: the omen-interpretation of «Пурла висок шуркедылеш гын, тыйым моктат, шолагай шуркедылеш – йыгылтыт» 'If the right temple is pricked, then you are praised, if the left tingles is pricked, they mock you'; the omen-forecast «Кугече эрдене эн первый уна пўрѐн толеш гын, пиалан ий лиеш, ўдырамаш толеш гын, нелым вучыман» 'If the man comes first in Easter, then it will be a happy year, if the woman comes, then it will be difficult to you'; the omen-prognosis «Шошым первый гана кок шырчыкым ужат гын, йўратымашым вашлият, иктым гын – шкетак лият» 'If in the spring you see two starlings for the first time, you will meet love, if you see one starlings, then you will be alone'; «Пурла кид кормыж лўгышта гын, окса толеш, шолагай лўгышта гын, окса кая» 'If the right palm is itched, then money will come, if it itches left palm, then the money will lay out'; «Шыжым кайыккомбо-шамыч кычкырлен каят гын, шыже кужу лиеш, шып каят гын, шыже кўчык лиеш» 'If the swans fly in the autumn with a cry, then the autumn will be long, if they fly silently, the autumn will be short'. Words with the opposite meaning (right and left temple, praise and prick, man and woman, happy and difficult, love and loneliness, right and left palm, come and lay out (money), with a cry and silently, long and short) develop stable semantic links, forming pairs and microsystems of lexical units.

The phraseological give omens the combinations greatest degree of figurativeness, bright picturesqueness: «Вараш **менгым шогалта** гын – йўрлан» 'If the hawk has stiffened as a column in the sky, it will be rain'; «Самбар **шўвырым шокта** – поранан кечылан» 'if the samovar has played on the bagpipe it will be blizzard'; «Лепене шошо лавыраште **пучымышым шолта** – мўкш игылан айват лиеш» 'If the butterfly cooks porridge in spring mud, it will be good for honey-bee colony'.

Among the tropes, which are used as the artistic ways of expressiveness in the Mari omens, various types of metaphors are most demanded: «Пембе сай кечылан **вўдым йоктара**» 'If the cheerful breaks into a

merry song, it will be good weather' [literally - pours water]; «Пўгильмо **умшам кара** – оярым вуча» 'If strobilus dry up [literally, they opened their mouths], it will be clear weather'; «Шульё **онгыржым рўзалта** гын, тудлан пўкшермат чашкер гыч **ваиешта**» 'If the oats ring with with bells [literally - oats shake with handbells] hazels will answer from the thicket' [that is, oats and nuts ripe at the same time]; «Самбар **шўшка** – йўштө толеш» 'If the samovar whistles it will be cold weather'.

In some texts there are metaphorical monologues that form the elements of the mise-en-scene: «Пембе йўр толшашлан "Ой, шылыжем, ой, шылыжем!" манын эңыра» 'If the chaffinch whispers quietly "Oh, my waist, my waist!" it will be rain'; «Пормо, тинга йўр толмо деч ончыч ойгыраш шинчыт: Шылшаш ала-мо, порсын шовырна нора вет» 'Gadflies, horse botflies before rain sit down and grieve: «Let's hide, maybe, because our silk dresses will get wet!»'. Such metaphorical expressions add a humorous connotation to the omens, and this equates to mark out its characteristic features in the phenomenon, to make them noticeable.

A special type of a metaphor, that is also typical for the Mari omens, is the reification: «Кўдырчө йўкым **колын**, понгат **шинчажым почеш**» 'Even mushrooms will open eyes, when they hear the thunder blast'; «Шонанпыл туран **шогалеш** – оярлан» 'If the rainbow rises sharply, it will be clear weather'; «Шыжым коракат **мокта**» 'Crow boasts in the autumn'; «Конгалан йўштын **пел йолжо тугеш**» 'On the Baptism of Christ [literally – on the Day of the stove] frost breaks one leg'.

There is metonymy in the omens: «Лум чодыра вуеш кержалтын-сакалтын шога гын, кенечым **кинде** шочеш» 'If there is snow on the tops of trees in winter, there will be bread in summer'; «Пушенге **вуй** гужла гын, йўрлан» 'If the tops of trees are buzzing, it will be rain'.

The figurativeness of the language of national omens is also achieved by using comparisons of different types - direct, unfolded, etc. «Нөллө лышташ кок кумыраш окса гай лиеш – паренге шындаш йбра» 'If an alder leaf is like a two-cheap coin, it will be time to plant potatoes'; «Ужувур пырыс магырымыла кечкыжеш – йўрлан» 'If the oriole makes sounds like a cat's cry, it will be rain'. In these examples the comparisons are direct. The represented phenomenon, action, subject is compared with another, which is similar to it. Comparison is given in a direct affirmative form. There are often cases of use unfolded comparisons: «Шөр шон гай тўтыра кўшкө лўнген кўза – йўр лиеш» 'If the fog like milk froth rises up, it will be rain'.

The Mari omen also doesn't be without epithets. Here are examples of such omens: «Умыр мардеж кечывалым йўр ончылан пуалеш» 'Medium wind during the daytime will be on the day before rain'; «Ночкылан лоптыра тылзе шочеш» 'The shaggy new moon will be to wet weather'. Epithets (figurative definitions) reinforce some one feature of the subject, which forms the meaning of the omen and therefore it is the most significant in it semantically. This is a special, specific purpose of the epithet in the national omens.

3. CONCLUSIONS

So, the dominant role in the Mari folk omens is occupied by common words these make the text understandable, accessible for the perception of the ordinary person. But together with the common lexis, the vocabulary of limited use (dialectisms, professionalisms, historicisms and archaisms) and figurative lexical means (antonyms, phraseological combinations and various tropes, especially metaphors) are also used in omens. They help to express extremely accurately the idea, to present the meaning of the texts figuratively, more flexibly and expressively.

The characteristics of the words, which are used in the Mari national omens and a part of them are submitted in this work, lexical peculiarities of the omen's language aren't exhausted in this paper. The originality of lexical structure of the omen is determined by a set of linguistic and extralinguistic factors – time and the place of the omen's appearance, the character of the reflected information, thematic orientation of contents, etc, that should be the subject of another special study.

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