Religonyms as a Linghuocultureme in the System of Language and Literary Text

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Received Date: March 7, 2021
Accepted Date: April 18, 2021
Online Date: May 5, 2021
Publisher: Kare Publishing
© 2021 Applied Linguistics Research Journal
E-ISSN: 2651-2629

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ABSTRACT
The article searches out the features of functioning religonyms as elements of the linghuocultural space. Religonyms are considered as linguoculturemes that make up a systemic formation, representing a notional fragment of national world image and generating new systems of onyms (anthroonyms, toponyms), reflecting the ethnocultural mentality and value orientations of ethnos and performing the functions of a kind of culturally marked chronotope. The linghuocultural status and cultural content of religonyms determine their discursive functions in the literary text. It is found that within the literary world-building, lexical units related to the religious sphere represent a thematically organized unity, the elements of which, when included in literary discourse, are able to represent not only the author’s philosophy, but also express ethnocultural textual intentions, culturally and individually determined author’s evaluations, and also perform the function of socio-cultural markers of literary and “beyond-text” reality, which makes for the novelty and prospects of further study of this layer of vocabulary in the context of linghuocultural approach.

Keywords: religonym, religious vocabulary, onym, language and culture, linguistic world image, literary world image, linguocultureme, discourse, fictional and historical text, poetic text, sociocultural marker.

Introduction

Oftentimes, inquiries on linguistics are aimed at studying a specific lexical layer, which is subjected to close scrutiny from the viewpoint of reflecting in it the specifics of a certain chronological period, or is analyzed through the prism of various concepts or in the context of the material of a particular area of linguistic reality. Of no exception is religious vocabulary, studied on the material of fiction and journalistic texts as well, and considered as a rather voluminous layer of vocabulary, therefore, requiring special analysis (Yakimov, 2013, 66-68). In general, the study of onomastic units continues to be one of the most important tasks of modern linguistics. In particular, religious vocabulary turns out to be an important element representing the particularities of ethnic culture in general and certain facets of the author’s view of the world, which finds expression in the general linguistic and textual space.

In this vein, religonym appears to be as a special integrative unit that realizes the language-culture relationship – linguocultureme. Linguocultureme as a complex inter-layer unit is a dialectical unity of linguistic and extralinguistic content. Thus, it receives, accumulates into itself the linguistic representation per se and the “extra-linguistic cultural environment” closely and inextricably linked with it, - a robust network of associations with moving boundaries. Scholars give pride of place in understanding linguoculturemes to deep meaning that is potentially present in the meaning of a word as an element of its content.
The This term seems to be of considerable importance for describing religionym as a sign that has absorbed in itself linguistic and cultural characteristics and reflects the history of an ethnos.

The definitions of religious vocabulary proper are already quite traditional. So, religious vocabulary, according to K. A. Timofeev, are the words "expressing religious concepts" that are in "systemic relationships with each other and, altogether, they form what can be termed a religious worldview" (Timofeev, 2001, 3).

Religious vocabulary has been exposed to scientific scrutiny many times, however, each new – linguocultural – approach to research with the involvement of new sources of factual material allows identifying new features characteristic of this layer of vocabulary.

The topicality of this paper is determined by the fact that a comparative analysis of religious vocabulary involved in the organization of various linguistic subsystems and literary individual author’s world buildings shows the general (traditional, ethnocultural) and special (personally marked) in the field of functioning of elements of this lexical cluster and its very semantics, and also reveals the specifics of ethnoculturally marked author’s methods of using religious vocabulary.

The theoretical background of this study is the works by linguists whose research objective is linguistic world image and linguistic personality (N. D. Arutyunova, Y. N. Karaev, S. G. Vorkachev, etc.), religious vocabulary as linguistically and culturally significant fragment of the national world view (works by G. N. Sklyarevskaya, M. E. Petukhova, K. A. Timofeev, P. A. Yakimov, etc.), as well as literary text as an area of existence of a stylistically marked word (M. M. Bakhtin, S. N. Bulgakov, V. V. Vinogradov, V. I. Karasik and others; numerous studies by Belgorod scholars deal with the description of religious vocabulary based on the material of regional poetic discourse: V. K. Kharchenko (2011), I. I. Chumak-Zhun and K. V. Krasnikova (2017), E. A. Shirina (2017), E. A. Korneiko (2013) and others).

Research methods are determined by the objectives. In the course of the investigation, the method of continuous sampling was used to identify the set of lexemes, the method of linguocultural interpretation of the word was employed in order to determine the specifics of functioning of religious vocabulary, to describe its meaning generating potential and to establish pragmatic foundations for its being included in linguistic and textual space.

The results of the study shall be applied in the course of linguocultural analysis of a religionym as an element of language and text, in carrying out research on allied issues, which is the practical relevance of the paper.

1. Any onym is structurally and socially motivated at its core and reflects the objective world and knowledge of the speakers. This fully applies to a religionym. "The imprint of a religious worldview is borne by all spheres of life of society: social structure, legal relations, everyday life, work and leisure, material and spiritual culture, intellectual creativity, art, etc." (Alpatov, 2007, 90).

Religious vocabulary in this vein is a cultural layer of national language that embraces the system of the people’s world perception and world outlook. As Russian history has shown, the activity of functioning of religionyems in language depends on the socio-cultural specifics of the state structure. So, in prerevolutionary Russia, the church determined the system of social relations, views, everyday life of people, which was reflected in the system of language. In particular, on the basis of religious vocabulary in Russian linguoculture, family anthroponyms and toponyms emerged quite regularly. For example, the village of Voskresenovka (Воскресеновка), Belgorod District, Belgorod Region, was named after the landowner Voskresenovskaya (Воскресеновская), which, in turn, raises the onym to the religiously marked name of the day of the week – Воскресенье (Sunday) / Voskreseniye, associated with the Resurrection of Jesus on the third day after the crucifixion. It is known that the lexeme Воскресенье in its religious and – further – utilitarian meaning – originated from the Old Slavonic ВЪСКРЪЩЕНИЕ, ВЪСКРЪЩЕНИЕ, having come into the Russian language precisely as a religionym through the Church Slavonic language.

Numerous naming units of Russian villages for the names of the erected churches, church holidays, and evangelical personalities allow us to argue that the representatives of the concept “Religion” have multiple reflections in toponyms. Sometimes the names of different villages duplicate each other (с. Рождественское / the village of Rozhdestvenskoye, c. Богородицкое / the village of Bogoroditskoye, c. Троицкое / the village of Troitskoye, г. Троицк / the city of Troitsk, c. Спасское / the village of Spasskoye and the like).

Thus, religionyms as linguoculturems not only exist in the language as a systemic formation but also generate new systems of onyms that reflect the ethnocultural mentality and value orientations of the ethnos, while performing a chronotopic function, cf. pre-revolutionary toponyms (names of villages, streets, squares), emerged on the basis of religionyems, and “regained” historical names of the beginning of the 21st century: ул. Преображенская / Preobrazhenskaya Street, Свято-Троицкий бульвар / Svjato-Troitsky Boulevard (The Holy Trinity) (based on the name of the temples), Соборная площадь (The Cathedral Square) and the like. These facts, in return, prove the status of religious names as significant linguistic culture and – at the same time – sociocultural markers.
By the same token, the names of church holidays and their attributes (Пасха/ Easter, Рождество / Christmas, Покров/ the Intercession of the Holy Virgin, Крещение / Epiphany, купель/ font, хоругви/ holy banners, etc.), church utensils and foods (лампада/ hanging vigil light, кадило/ censer, ризница/ sacristy, купель/ Easter bread, просфора/ prosphora), clergy (митрополит/ metropolitan, протоиерей/ archpriest, иеромонах/ celibate priest, etc.), religious actions and church rituals (крещение / christening, венчание/ matrimony, отпевание / funeral service, панихида/ requiem, исповедь/ confession, etc.) are in everyday speech again.

In some cases, religious onyms are directly transferred to new cultural ground. So, in the Samara region there is a settlement of Jerusalem (Мерпяцам), which is called Jerusalem (Ерусалим) by the locals. Such biblical names have acquired fixed cultural connotations in the people’s consciousness.

2. Being part of the people’s linguo-mental picture of the world, the religious vocabulary determines the features of an ethnocultural linguistic personality — both typified and particularized, which is represented by cultural texts, in particular – literary, individual author’s.

Of course, the specificity of the use of religious lexemes in the text depends on the author’s intention, genre specifics and literary form. To determine the features of the functioning of religious vocabulary in literary (including fictional and historical and poetic) discourse, the solution to the following problems is demanded: to identify the system of lexical units that reflect the religious worldview of the author of fictional and historical discourse, and to present a thematic classification of religious vocabulary; to define the pragmatic foundations of inclusion of religious vocabulary in a literary text and the meaning generating potential of religious vocabulary; to compare the features of conjugation of religious vocabulary with other layers of vocabulary in the space of the analyzed texts.

The source of actual material and, accordingly, the research “field” in this part of the work was the fictional and historical works by I. I. Lazhechnikov, M. A. Bulgakov’s novel The Master and Margarita (observe that in its “historical” part the novel by M. A. Bulgakov adjoins the genre of the fictional and historical novel) and contemporary regional poetry of the Belgorod region. It seems that the choice of this actual material makes it possible to build a kind of vector “from the past to the present” in the field of functional-semantic and linguocultural specificity of religious vocabulary in a literary text as a text of culture.

As a starting point on the basis of existing classifications of religious vocabulary (Petukhova, 2003, 13; Sklyarevskaya, 2007, 8; Timofeev, 2001, 3), let us present a set of lexemes as a thematically organized unity reflecting the religious worldview of I. I. Lazhechnikov, the author of fictional and historical prose:

1) names of the place of worship (собор/ cathedral, храм/ temple, церковь/ church);
2) names of other houses of worship (монастырь/ monastery, колокольня/ bell tower, обитель/ convent);
3) names of church utensils and artifacts (крест/ cross, копилка/ bell, мантрия/ mantle, лампада/ lamp, кадило/ censer, падан/ frankincense, икона/ icon, иконostас/ iconostasis, ризница/ sacristy, хоругва/ processional banner, божница/ icon location, просфора/ prosphora, риза/ riza, купель/ font);
4) names of clergy – dignities, ranks, estates (инок, монах, иеромонах, протоиерей, иерей, епископ, митрополит/ convmetal, monk, hieromonk, archpriest, priest, bishop, metropolitan);
5) names of church holidays (богослужение, Покров, Рождество/ the Annunciation, the Intercession of the Holy Virgin, Christmas);
6) designations of religious actions and church rites (венчание, панихида, крещение, исповедь, обедня/ matrimony, the last rites, christening, penance, liturgy);
7) names of the subjects of religious teachings (Бог, ангел, демон, сатана, дьявол, бес/ God, angel, demon, Satan, devil, evil spirit);
8) names of the other worlds (ад/ hell, paradise);
9) names of sacred books, prayers, hymns (библия/ Bible, Евангелие, псалом/ Gospel, psalm);
10) names of church speech genres (молитва, проповедь, житие, поучение / prayer, sermon, hagiology, lecture);
11) lexemes that form set church expressions (раб Божий/ servant of God; Православие, спаси и сохрани; крестный ход; служение / Lord, Save and Protect; procession of the cross; God’s will).

The following thematic groups of religious vocabulary are singled out in M. A. Bulgakov’s novel The Master and Margarita:

1. names of church utensils and artifacts (золотой венец, икона, кий, венчальная свеча, чаша/ crown of gold, icon, icon case, nuptial candle, sacarium);
2. names of clergy – dignities, ranks, estates (Прокуратор, первосвященик, священник, архиерей / Procurator, high priest, priest, bishop);
3. names of church holidays (Пасха / Pascha, however, in the novel it is the naming unit of the Jewish holiday of the Easter);
4. names of religious actions and church rites (перекреститься, молиться, стать на колени, распинуться крестом, крестное знамение, верить в Бога/to make a sign of the cross, pray, to kneel, to stretch out with the cross, the sign of the cross, to believe in God).
5. names of subjects of religious teachings (бог, демон, сатана, старообрядец / God, demon, Satan, Old Ritualist);
6. proper names, including anthroponyms, toponyms (Иешуа, Левий Матвея, Понтий Пилат, Иуда, Иуда, Еривания (Меруалям) / Yehoshua, Matthew, Levi, Pontius Pilate, Judas, Judea, Yershalaim (Jerusalem));
7. vestments of clerics (мантия, ряса / mantle, cassock);
8. names of church speech genres and forms of worship (проповедь / sermon);
9. lexemes that form set church expressions (ради всего святого / for the sake of all that is holy).

As you can see, to a large extent, the range of lexemes in the fictional and historical novels and the actual fiction coincide, however, specific nominees are noted (Иешуа, Прокуратор, Понтий Пилат / Yehoshua, the Procurator, Pontius Pilate, etc.), which is due to the plot of Bulgarov’s novel.

The lexemes presented in the fictional and historical discourse are also on record in the works by Belgorod authors, which indicates a stable (traditional) filling of this lexical cluster over a fairly long period.

Since a significant corpus of poems on a religious theme is revealed in modern regional poetry, this fact determines the use of religious vocabulary in poetic discourse. At the same time, the selection and functioning of lexemes in different genres of literary expression, their use in the text are different depending on the author’s intentions and make it possible to distinguish between the traditional use and individual methods of using lexemes to represent the religious world image.

At the same time, the religious picture of the world in its linguistic reflection is very stable and conservative. It is significant that Christian vocabulary has a strong position (titles of works), and this is observed in the texts of different genres and periods of writing. So, one of the chapters of the historical novel The Infidel ("Басурман") by I. I. Lazhechnikov is called Telnik (телник – “obs. Cross worn next to the skin” (DRL, 1985, 349)); the second chapter of the first part of the novel by M. A. Bulgarov is called Pontius Pilate.

Analysis of the poems by Belgorod authors shows that the following groups of religious lexemes are actively used as titles:

1) names of church holidays (Yew Sunday (Вербное воскресенье) by V. Kichigina; The Annunciation (благовещение) by T. Oleinikova; On Holy Epiphany (На святое Крещение), Passion Week (Страстная Седмица), Today it is Trinity, Floor is Covered with Grass (Нынче Троица, пол в траве) by V. Volobyuev; Epiphany Day (Крещение) by I. A. Chernukhin; The Week (Седмица) by V. K. Kharchenko, Shrove Sunday (Прощеное воскресенье) by L. Yasnova, Kazanskaya (Казанская), Holy Protection (Покров) by N. Drozdova);
2) names of the church speech genre and the variety of church texts (Prayer (Молитва) by T. Oleinikova, the Apocalypse (Апокалипсис), Culprit’s Appeal (Мольба грешника), Acathistus (Акафист) by I. A. Chernukhin, The Confessions (Исповедь) by V. K. Kharchenko Testament (Завет) by L. Yasnova, Come, the Divine Word (Гряди, божественный глагол) by N. Drozdova);
3) set church expressions (Servant of God (Раб Божий), Lord, Save and Protect (Господи, спаси и сохрани) by T. Oleinikova);
4) names of places for worship (In the Temple (В храме) by T. Oleinikova; Khokhinsky Monastery (Холкинский монастырь) by I. A. Chernukhin);
5) names of objects of worship, sacred services, religious ceremonies (Mother’s Cross (Крест материнский), Karamzina’s Cross (Крест Карамзиной), Vigelis (Вигели) by I. A. Chernukhin; Cold Font (Стуженные купели) by V. K. Kharchenko, On the Canon of Repentance (На каноне покаянном) by S. Minakov);
6) names of subjects of religious teachings (What would I ask God... (Чего бы просил я у Бога))
7) names of other worlds (Rejoice, Soul, in Earthly Paradise ... (Радуйся, душа, земному раю...) by V. Volobyuev);
8) names of church personalities (Monument to Master Macaria in Belgorod (Памятник владыке Макарии в Белгороде), Seraph’s Slippers (Тапочки Серафима) by S. Minakov).

The use of religious vocabulary in the title is determined by author’s intention, the genre of poetic prose texts and, accordingly, involves the names of Christian artifacts that express “the true mood, a spiritual content that is read in words” (Zhirumsky, 1977, 116). Biblical reminiscences and quotes, names of church holidays, set expressions, names of holy places, designation of objects of church utensils – all this determines the atmosphere and tonality of the entire text, and in a poetic text it often serves as a source of metaphorizations and symbolizations.

The epigraph, which contains the main idea, the idea of the work, can also be considered a strong position in the poetic text. The epigraph as “another person’s word” (Bakhtin, 1975), according to M. M. Bakhtin’s terminology, is organically included in the text, contributing to the understanding of the author’s intention, that is, decoding of the text, “The very optional presence of the epigraph makes it especially informative, if it exists” (Arnold, 1978, 27). So, in the novels by I. I. Lazhechnikov part of the epigraphs contains religious vocabulary. For example, the prologue of the novel The Infidel is preceded by an excerpt from the speech of the Moscow Metropolitan on the occasion of
the coronation of Dmitry Ioannovich, grandson of John III, "Божию милостию, радуйся и здравствуй, господин и сын наш князь великий, Дмитрий Иванович, всеславный Руся... на многих лет" (By God’s mercy, rejoice and hail our lord and son, the great prince, Dmitry Ivanovich, of all Russia... for many years!). The epigraph tells beforehand the life story of Anton Ehrenstein, a healer who arrived in Muscovy in the era of John III, as well as trials that the protagonist has to go through. The epigraph forms the reader’s presupposition in relation to the era and the main characters of the future narrative, helps to understand the author’s massage and decode the text.

The epigraph to M. A. Bulgakov’s novel *The Master and Margarita* is a fragment from the tragedy of J. W. Goethe’s *Faust*:

…Так кто ж ты, наконец?
— Я — часть той силы,
Что вечно хочет зла
И вечно совершает благ.
(So who are you, at long last?)
- I am part of the power
That always wants evil
And always does good

This epigraph also correlates with the system of philosophical and religious ideas about good and evil, about the relationship of a person with an unearthly power; in this case, with an anti-divine power.

L. Yasnaya’s poem *Roulette* ("Рулетка") is preceded by an epigraph that contains lines from the Old Testament, "Кричат мне с Сеира: — Сторож! сколько ночи? Сторож! Сколько ночи? Сторож отвечает: — Пробийется утро, но еще ночь" (They shout to me from Seir: - Watchman! What night time is it? Watchman! What night time is it? The watchman replies, “It comes to the morning, but it is still night”). The narration of L. Yasnaya’s poem *Roulette* is constructed on a game as a metaphorical image of fate, and the lines of the *Book of Isaiah* (prophetical writings of the Old Testament), reflecting the idea of expecting the coming of Christ, are used as an epigraph to the author’s poem deliberately: they expand the main idea of the text, prepare the reader to a full interpretation of the meaning of the poem, create a general emotional background of the poetic space: hope as one of the virtues thanks to which a person has an impregnable belief in attaining salvation, which will certainly be brought with coming a new morning.

Note that certain differences between a prosaic literary text and a poetic one are discernible. Most of the names of *Christian artifacts* church, monastery, parish, abbot, belfry, temple, cloister, icon-lamp, crosses, evening bell, white cross, meal, etc. are used in direct meanings in fictional and historical works, while in poetry they serve as representatives of an imagery, which is not always associated with the religious orientation of the work. However, religious lexemes in combination with the general context also create symbolic images and reveal semantic augmentations in the prose text. So, in the novel by I. I. Lazhechnikov *The Infidel* (Басурман) we read, “…Антон услышал имя Анастасии в устах нечистого могометанина — имя, которое он произносит с благоговейною любовью в храме Диуши своей…” (...Anton heard the name of Anastasia out of the mouth of an impure Mohammedan — the name that he pronounced with reverent love in the temple of his soul ...). In this context, the thought from the Epistle of the Apostle Paul that there is the Spirit of God in every person is played out, “Царствие Божие внутри вас есть” (The Kingdom of God is within you). One of the components of a person’s earthly life is the creation of the Temple of God within oneself, in the soul. The same idea is delivered in the words of Bulgakov’s Yehoshua, “…Рухнет храм старой веры и создается новый храм истины” (...the temple of the old faith will tumble down and a new temple of truth will be built). We observe a similar transformation of direct meaning, the implementation of new semantic augmentations of the lexeme храм (temple) in poetry, “въется средь цветов тропинка узкая // нас она до храма доведет” (A narrow path winds through the flowers, // it will take us to the temple). The lexeme храм (temple) in both fictional and historical and poetic discourse becomes a symbol of faith in God, its discovery.

Let us also note the use of the lexeme храм (temple) in a series of religious and civil vocabulary in the memoirs of the protagonist of I. I. Lazhechnikov’s novel *The Last Novice* (Последний Нович). Homeland for Vladimir, as a true believer, an Orthodox person, is associated, first of all, with God, “Я здесь на родине: во все время дня могу смотреть на места, где проведо свое детство; там я родился... а здесь золотоглавая Москва с её храмами и белокаменными палатами, с её святностью и благолепием” (I am here at home at any hour of the day I can look at the places where I spent my childhood; there I was born... and here is golden-headed Moscow with its temples and white-stone palaces, with its sanctuary and grandeur). In the fictional and historical text of I. I. Lazhechnikov, this religious vocabulary participates in the formation of lexical-semantic field, verbalizing the concept of HOMELAND. The concept of HOMELAND as one of the important value mental formations expresses the writer’s deep affection of the characters to their native land. Vladimir associates his homeland not only with the place where he was born, with childhood, but also with temples and churches — “золотоглавая Москва с её храмами... с ее святностью и благолепием”. Thus, we again observe the interaction of concepts – HOMELAND...
and RELIGION in this context. I. I. Lazhechnikov shows a kind of pacified, calm state of his homeland with the help of religious vocabulary: святые, благолепие.

Moscow appears in M. A. Bulgakov’s novel differently: Moscow is the central locality where actions proceed. Yershala im is the second scene. Yehoshua Ha-Notsri preaches in the ancient city, and Woland makes a guest appearance with his demonic retinue in Moscow in the 1930s. This is the Moscow of the ruined church. Recall that the government of the USSR decided to demolish the Cathedral of Christ the Savior in Moscow in the summer of 1931, it was blown up on December 5, 1931.

This emptiness of Moscow “without its temple” is in tune with the emptiness of the soul of the character (the Master). “—У меня нет больше нет никаких мечтаний и вдохновения тоже нет, — ответил мастер, — ничего меня вокруг не интересует, кроме нее, — он опять положил руку на голову Маргариты, — меня спомали, мне скучно, и я хочу в подвал” (“I have no more dreams and no inspiration either,” the master replied, “I do not take an interest in anything except her,” he put his hand on Margarita’s head again, — they have broken down me, I’m bored, and I want to go to the basement) (Bulgakov, 2006, 302); “— Нет, поздна. Ничего больше не хочу в жизни. Кроме того, чтобы видеть тебя. Но опять тебе советую — оставь меня. Ты пропадешь со мной.” (“No, it’s late. I don’t want anything else in life. Also, to see you. But again, I advise you — leave me alone. You will be lost with me).”

Thus, in fiction, including fictional and historical prose, the names of cult religious buildings (temples, churches, monasteries, etc.) serve as a special sign of God’s presence, true faith and represent the spatial continuum of religious person’s being.

... In poetry the names of Christian artifacts (for example, places of worship, church holidays, etc.) can be presented in one context and represent both temporal and spatial continuum, “Я уходила в Киевскую Русь, // Как в подростковую большую грусть, // // По косогору, // к храму // у моста, // // до пустоты Великого поста...”; “Она жива, жива Россия // — // Снега. // Крещенье. // Купола. // Стою один в просторном храме. // Небесный хор сошёл // с небес.”

The names of church holidays contribute to the creation of a time continuum, “В село на самое рождество Христово нахлынули сборщики; // В день Покрова Богородицы, сквозь решетку его клети, из перехода тюремного, сухощавая рука женщины бросила ему ключ; // Мы все живём на этом белом свете // На жизнь и // смерть у нас одна правда. // Но как нам выжить в этой крутизне // От Троицыных дней до Покрова?”. (“Collectors invaded the village on the very Christmas Day”; “On the day of the Intercession of the Mother of God, through the bars of his cage, from the prison passage, the woman’s lean hand threw him the key”; “We all live on God’s earth. // We have the same rights to life and death. // But how can we survive in this whirlwind // From Trinity days to the Intercession?”). Note that this use of the names of Christian artifacts not only performs the descriptive function proper but also contributes to the expansion of cultural space. The frequent use of the names of Orthodox holidays in fictional, historical and lyrical texts indicates that the reckoning of an Orthodox family’s life time is according to the cycle of religious holidays.

In the fictional and historical text the lexeme лампада (icon-lamp), representing the religious concept LIGHT, also acquires a symbolic meaning, “Я ни ходил на богомолье по святым местам, я ни стоял местных свеч, не телл я лампады неугасимой! … » — Спыхал ты Божье слово: вера без дела мертва” (“I did go on a pilgrimage to holy places? Did I light local candles, did I heat an inextinguishable icon-lamp?! … » Did you hear God’s word: faith without work is dead!). In the character’s speech, the inextinguishable icon-lamp represents the constancy of the boyar’s faith in God. A similar meaning is inherent in the lexeme лампада (icon-lamp) in modern poetry, for example, in the poem by T. Oleinikova, “Только б лампадка горела непленино, Только б огонь не потух!..” (If only the icon-lamp would burn undying, if only the fire would not die out! ...). The names of religious artifacts are used with the lexemes неугасимый, гореть непленино, which have a common meaning “to send out light, to shine” and contextually symbolize the continuity, constancy of faith in God and constancy of the very God. This Light opposes darkness as the absence of God, as evidenced by the lines of Bulgakov’s novel, “— Разрешите мне представиться вам, — закричал Коровьев. Вас удивляет, что нет света? Экономия, как вы, конечно, подумали? Ни— ни— ны! … » Просто мессир не любит электрического света, и мы дадим его в самый последний момент” (“Let me introduce myself to you,” Koroviev said in a squeaky voice. Does it surprise you that lights are off? Savings, as you certainly thought? No way! … » It’s just that Messire doesn’t like electric light, and we will switch it on in the very last moment”).

Thus, the names of Christian artifacts храм, лампада (temple, icon-lamp) that denote specific objects often perform a symbolic function in the text, which means they play a meaning-forming role.

The peal of church bells (колокольный звон) is an important element in a number of religious phenomena. Bell-ringing is part of the worldview of the Russian Orthodox person and national identity in general. The main milestones of human life are accompanied by the bell-ringing – christening, wedding ceremony and the last rites, that is, it is present in joy and sorrow and is an important component of church services. In addition, the bell ringing
organizes and compartmentalizes the everyday life of a person, which is reflected in the Russian proverb Первый звон — пропади мой сон, второй звон — земной поклон, третий звон — из дому вон (Literally, the first peal — my sleep is interrupted, the second peal — my bowing to the ground, the third peal — out of the house).

In I. I. Lazhechnikov's fictional and historical discourse the bell-ringing complements the description of a church holiday (actually a descriptive fiction), “Пришёл день благовестения. По городу разостался звон колоколов” (The day of the Annunciation has come in. The bells pealed all over the town). The Annunciation is associated with joy in the consciousness of an Orthodox person, for the Archangel Gabriel brought the good news to the Virgin Mary that day — the birth of Jesus Christ in the immediate future. The inclusion of the artifact in the text space is often determined by the author's intentions. A special contextual use of the lexeme can represent the assessment of a particular event, “Печально звучали колокола: они почти каждый дом извещали о разъезге с одним из дорог и жильцам его” (express the author's perception, “...the bells pealed, revealing the painfulness of the whole nation”) (The bells sounded sadly: they declared to almost every house about separation of one of its dear residents); “…the bell-ringing, which seemed to me the solemn, spiritual singing of a whole people”). The previous micro-context is illustrative of the fact that the bell-ringing symbolizes the unity of the people. The use of the artifact, for example, is the basis of the contextual antithesis звон колокола — людское молчание/the bell peal — human silence, allows us to present a figural description of a historical event (Bironovschina), “Только что умолкли языки в колоколах, возвестившие конец обедни, все богомольцы, поодиночке, много по двое, идут домой, молча, поникнув головою. Разговаривать на улицах не смеют” (The tongues in the bells that had ended the mass became silent. all the pilgrims, one by one, many in twos, are going home in silence, with hanging heads. They don't dare to talk on the streets). Thus, the author of the fictional and historical novel includes these religious naming units not only as elements for a detailed description of religious holidays but also for a figural expression of his own evaluation and standpoint.

The bell in the poetic text often symbolizes the “voice of God”, “Посредине города // золоченный крест // Звон над белогорием // Благовест” (In the middle of the city // gilded cross // Ringing over Belogory // The Chime). Due to the fact that the poet's personality is manifested in poetry to a greater extent, Belgorod authors turn on the phrase колокольный звон (the bell-ringing) to express the emotional state of the narrator, “Тихой радостью доволен, // Сладкой ней Он упоен, // Возрождённых колоколен // Слыши ветряк перезвон” (Quiet joy I am satisfied with, // Dreamy contentment I feel // Revived bell towers // I hear a prophetic chime of). At the same time, the inclusion in poems of names that represent the religious world image (крест, купол, Благовест, etc.) indicates that the Orthodox faith is a significant element in the worldview of modern Belgorod authors.

Within the framework of literary world building as a whole, not only the verbalizations of the elements of religious worldview, but also other concepts ideologically associated with the conceptual field RELIGION are religiously marked. So, pride of place is given to the concept LOVE.

In particular, in a historical novel, this concept can be represented by religious lexemes that refer to the reader to a biblical source, “Волынской сведен в ее душу самым проникновением... которого должна любить всеми помышлениями, всюю душою своей.” The quote “любить всеми помышлениями, всюю душою своей” (to love with all one's thoughts, with all one's heart) is a transformation of one of the commandments of Jesus Christ, “Иисус сказал ему: возлюби Господа Бога в твоем всем сердцем и всюю душою твоей, и всем разумением твоим, и всюю крепостью твоей” (Gospel of Matthew) (Jesus said to him: love the Lord your God with all your heart and with all your soul, and with all your mind, and with all your strength). It can be assumed that I. I. Lazhechnikov justifies the sinfulness of the love of Volynsky and Mariorita, since in his interpretation their feeling is sent from above – by providence itself (“самоприведением”).

The idea of love as the highest manifestation of feelings in a person is at the heart of M. Bulgakov’s The Master and Margarita, “…Она без конца перечитывала написанное, а перечитав, шила вот эту самую кофточку. <...> Она снабдила труд, она подняла его и вот тут-то и стала называть мастером. Она непрерывно дождалась обещанных уже последних слов о пятым прокураторе Иудее, нарастив и громко повторяя отдельные фразы, которые ей нравились, и говорила, что в этом романе — ее жизнь” (She re-read what she had written every other minute, and after having reread, she sewed that very hat. <...> She promised glory, she urged him on and it was then that she began to call him the master. She impatiently waited for the promised last words about the fifth procurator of Jude, chanting and loudly repeating certain phrases that she liked, and said that the novel was her life) The last statement is allusively associated in the reader’s mind with the religious trinity вульф, истина, жизнь (way, truth, life), compare, “Иисус сказал ему: Я есть путь и истина и жизнь: никто не приходит к Отцу, как только через Мена” (Jesus said to him, “I am the way and truth and life; no one comes to the Father except through Me”) (Gospel of John Ch. 14: 6).

The poets recurring to the elements of the religious world image is also manifest in love poems, which is due to the comparison of the earthly and the divine, the comparison of a loved one with God, the strength of human
feelings and love for God, «Где ты, любовь, что стеною была // Пазухой Божьей?.. // Золото было. Осталась зола // С болью и ложью.» (Where are you, love, that was my strength, // God’s bosom? // Used to have gold. Ash remains // With pain and lies). Semantic enrichment is observed in the description of human feeling since representation is carried through religious vocabulary, comparing earthly realities and religious actions, “Ну вот и всё. Спокойной отныне, // Отпела по тебе моя душа // Молитвы все на свете отходные, // Мне не леко, но говорю: – Прощай!..” “Чтоб вдых бо: на свете есть любовь, Одна любовь! Все остальное – спорно.” (So that is it. Calm from now on, // My soul has sung for you // All prayers in the world are waste // It is not easy for me, but I say, “Farewell!.. “ So let God see: there is love in the world, this alone is love! Everything else is borderline). The inclusion of religious vocabulary in love lyrics carries the reader to the idea of the sacredness of feeling, shows the author’s view of the world, reflects the relationship between the earthly and the divine in the author’s world building. In addition, the text space is extended by individual-author associations, semantic terms and becomes more emotive.

The conjugation of religious names and naming units of everyday life in literary discourse also turns out to be important in plot and ideology.

In particular, in I. L. Lazhechnikov’s texts, this coupling is an indicator that the routine everyday life of an Orthodox person is inseparably linked with religion, with faith in God. “У киска, укрытом искомощными цветами и вербою, припленицы были три горящие восковые свечки у ярко засияли икону с посребренным венчиком, увенчанным разноцветными лентами, кольцами и крестиками, усердными приношением болящих. Назад время и колоть дыми изгладь-ли и потемнили изображение матери божией, но вера живописала чудными красами целый мир благословенную” (Three burning wax candles were adhered to the sidewalk, decorated with withered flowers and willow, and brightly illuminated the icon with a silvered rim, hung with multi-colored ribbons, rings and crosses, zealous offerings of the sick. On it, time and soot of smoke have smoothed and darkened the image of the Mother of God, but faith painted the whole world of grace with wonderful colors). In general, the fictional and historical texts by I. L. Lazhechnikov reveal the characteristic use of religious vocabulary in the everyday context, that is, the juxtaposition of religious vocabulary with lexemes of the real world.

It is noteworthy that in Bulgakov’s text, religiously marked phrases combined with everyday vocabulary sound in the words of the Master writing a novel about Yehoshua, «– Ну, ну, дальше, умоляю вас. Но только, ради всего святого, не пропускайте ничего» (-Well, well, continue, I beg of you! But just, for the love of all that is holy, don’t miss anything).

In regional poetic texts, a combination of colloquial and religious vocabulary can be noted as a manifestation of the so-called everyday religiousness which reflects the importance of Christian artifacts in ordinary consciousness of the author, “Мой деревенский чугунный уголок // Лицо для ночлега, хлебушка да соль // А новый день встречаем меж дорог // Однин, как Бог, на середине поля” (My rustic calm place // Only for an overnight stay, bread and salt // And I greet a new day between the roads, // Alone, like God, in the middle of the field).

A peculiar opposition of everyday reality and religious artifacts delivers to the delivery of an emotionally expressive assessment of a depicted attitude of the author to social realities and events, “Мы у корзины стоим продовольственной. // Даже – и в праздники – пост… // Вот мы идем со своим довольствием // Верной тропой на посольство” (We are standing at the basket of food // Even – on holidays – fasting … // So we are following with our provisions // The right path to the churchyard).

The combination and opposition of everyday and religious vocabulary reveals the diversity of the author’s intentions and allows the authors to add new emotional meanings to the texts.

Thus, the linguocultural analysis of the functioning of religious vocabulary in linguistic space and in literary discourse (in fictional and historical and modern poetry) allows for the following conclusions.

1. Religionsms as linguoculturalms constitute a systemic linguistic education that represents a significant fragment of the national view of the world and generates new systems of onyms (anthroponyms, toponyms), reflecting the ethnocultural mentality and value orientations of the ethnus, performing the functions of a kind of culturally marked chronotope.

2. Sprung up from the past to the present, religious vocabulary is a cultural layer of national language, which contains the system of the people’s world perception and world outlook. At the same time, as Russian history has shown, the activity of the functioning of religionsms in the language depends on the socio-cultural specifics of the state structure and the value-ideological system of national culture, which is reflected in the language as a whole and in the literary and linguistic world image.

3. Within the literary world building, lexical units related to the religious sphere represent a thematically organized unity, the elements of which, when included in literary discourse, are able to represent not only the author’s view of the world but also express ethnocultural textual intentions, culturally and individually determined author’s assessments, as well as perform chronotopic function (to mark time and space not only of the very text but also of extra-textual reality, as evidenced by the come-back of religious vocabulary to the post-Soviet linguistic and literary space of the late 20th – early 21st centuries).
2. When comparing fictional and historical and modern poetic discourses, significant coincidences are revealed in the field of filling thematic groups of religious vocabulary and linguoculturally marked textual realizations of religions. Universal techniques of using religious naming units in the texts of various sociocultural eras and genres can be considered their inclusion in meaningful structural elements (title, epigraph) which perform similar functions – they contribute to the representation of the author's intention and decoding of the text as a text of culture. The points of cultural conjugation are spoken for by the functioning in the national language and fiction (in historical prose and modern poetry) of the names of such religious artifacts as temple, icon lamp, etc., which play a meaning-forming role in the text and become symbols of the finding and preservation of faith.

3. Within the framework of the literary world building, not only the verbalizations of the elements of religious worldview, but also other concepts of national culture ideologically associated with the conceptual field of RELIGION (MOTHERLAND, LOVE, etc.) are religiously marked.

4. The use of the naming units for religious artifacts along with other groups of vocabulary in a literary text not only reflects the author's religious view of the world but enriches the text with new meanings and becomes an expression of the author's intentions and peculiarities of the national mentality.

This study outlines some prospects for further studying religious vocabulary in the linguocultural aspect, which is inextricably intertwined with the analysis of the national conceptual sphere in general and the individual author's views of the world, in particular, with the problems of typified and individual linguistic personality in their literary realization, with the solution of particular issues of linguocultural analysis of words and text, with a comparative diachronic and synchronic description of religious names and their lexicographic systematization.

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