



CHRONOTOPIC VOCABULARY OF RUSSIAN CONSPIRACIES

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ABSTRACT

The article examines the chronotropic vocabulary of Russian conspiracies. The purpose of the study is to determine the composition of vocabulary that describes time and space, based on the features and functioning of these concepts in the conspiracy genre. The research uses such methods as analysis, comparison, classification, and continuous sampling method

Over the past decades, in philological science, interest in folklore has increased on the part of both literary scholars and linguists. Researchers often turn their attention to large forms of folklore: fairy tales, legends, epics, etc. At the same time, small folklore forms remain practically unstudied. One of these little-studied genres of folklore, especially from a linguistic point of view, remains conspiracy. Despite the fact that in recent years more and more scientific works have been devoted to it, many of its aspects remain a mystery. This problem is further aggravated by the fact that the conspiracy, like other folklore works, has great differences in different regions of the country, due to differences in geography, people's mentality, as well as dialect features. The purpose of our research was to consider the lexical ways of expressing chronotype in this genre, for which we turned to the healing spells of the collection "Russian spells of Karelia," which also have not been subjected to detailed study.

In Russian philology, conspiracies are traditionally called "special texts of a formulaic nature, to which magical powers are attributed that can cause the desired state." Nowadays, researchers studying the conspiracy identify several elements in it. They are listed by A.V. Yudin: this is a prayerful introduction, beginning, description of the action in the center of the magical world (epic part), spell (wish), setting (ending) and prayerful conclusion.

One of the most important components of a conspiracy, like other works of literature, is the chronotype, the unity of time and space. In philology, many works were devoted to this phenomenon, in which the chronotypes of genres and individual works were studied. The concepts of space and time are concepts of "universal forms of perception of reality." In addition to this universality, it is necessary to emphasize their coherence, interpenetration and inseparability. MM. Bakhtin, one of the first in philology to talk about the chronotype, wrote: "The signs of time are revealed in space, and space is comprehended and measured by time".

The chronotype can be considered not only within the text. S.A. Ekshtut identifies the time of five chronotropic systems with which the work is connected: "the individual time of the creator of the work - the time of the institution of which he is a member or of which he is rejected, - the time of the generation to which the author and his first readers belong, - the great time of History - time within the work itself." We consider it necessary to add the time of another system - the time of the reader of the work. Conspiracies, however, are a completely special genre, for which there are its own rules. Let us turn to the "individual time" (and place) of the creator, that is, the speaker: it coincides with the time of the "reader," or, in a conspiracy, the person being spoken to. At the same time, the chronotype "within the work" coincides with the present (we repeat, common to the "author" and the "reader"), since the conspiracy is accompanied by the actions of the ritual or state through which the person being charmed passes (in parallelistic conspiracies, the chronotype of the narrative may not coincide with the chronotype "author"). The commonality of these three chronotypes is combined with an absolute ignorance of the remaining ones: society, generation and the "big time of History", which do not matter in the specific situation that caused the need to use a conspiracy.

The chronotype, as the most important organizing element of any text, is manifested in morphology, grammar, vocabulary and syntax. Chronotropic vocabulary in the text of the conspiracy is not distributed evenly, but is concentrated in certain parts. According to R.A. Ageeva, toponyms "are used in the introductory formula or in the subsequent epic part." The introductory formula describes the actions performed by the speaker, or some place that has sacred meaning. The main part of the plot talks about solving a problem, which is also carried out in a certain place. Introductory formula ("I will stand, blessing myself, and lie down, crossing myself. I will go from gate to gate, from door to door, into an open field"; "I will go, without crossing myself, from door to door, from entryway to entryway, from gate to gate, into an open field, from an open field - into the blue sea. In the blue sea there is a golden stone, under the golden stone there is a copper pike"; "On the sea, on the ocean, on an island on Buyan there is a golden pillar. A maiden sit on the pillar") as if transporting speaker into a "special mythological space." Note that in the setting there are also indications of space and time, thus the eternity and vastness of the territory of the spread of the conspiracy are often noted: "Heaven and earth castle"; "Forever and ever"; and now, and ever, and unto ages of ages"; "from now until forever, age after age". Sometimes this is "explained" by smaller units of time or space: "neither during the day, nor at night, neither early in the morning, nor late in the evening, neither at the beginning of the month, nor in the middle of the month, nor at the end of the month"; "everywhere, everywhere: in steep mountains, and in dark forests, and from a heretical witch, and from a goblin, a water creature, a swamp woman, a brownie, a wild tree, and an unclean spirit"; "for dark forests, for wild islands, where birds don't fly, where animals don't run, kind people don't go on a spree, and crows don't carry bones".

Let's look at how space is structured in a plot. The main opposition is the contrast between "one's own" and "alien" world, as in all genres of folklore. Important horizontally located "territories" are the place of transition from one world to another and the "center of the world," the most sacred space. In the center of the larger space there is a smaller one, in the center of the smallest one there is an object symbolizing the center of the world: "I will go, crossing myself, from the hut by the doors, from the yard by the gate into the open field, along the road to the edge of the blue sea. In the blue sea there is God's Holy Island; on the Holy Island of God

- the Holy Church of God; in that Holy Church of God is the throne of the Lord; on that throne of the Lord is the holy martyr of Christ Antipas"; "I'll get up and be blessed, I'll go into the blue field. There is an oak tree in a blue field. Under the oak tree there is an oak table. There is a golden rooster on the oak table." The number of such spaces in different works may vary, and an area that is "transitional" in one text may be sacred in another. Often such spaces and "centers of the world" receive names associated with mythology, for example, Buyan Island, Alatyr stone, etc. R.A. Ageeva notes: "The mention of these mythical names should further consolidate the power of the word <...>, since in the text, under the Latyr stone, golden keys (from the conspiracy) are usually placed, which are swallowed by a pike and, thus, no one can overcome the power of the conspiracy, just as he cannot get the keys from the bottom of the Ocean." It is the "center of the world" that is the main place of the conspiracy, where the meeting of the conspirator with the mythical character takes place; usually a key, lock or other fastener is hidden in the same place.

Less often you can find a vertical model of space, the axis of which is the "center of the world." Typically, this model is observed in Christian conspiracies, where the opposition "one's own" - "there" is made up of earth and sky: "I will go out into an open field, in an open field there is a leafy tree from earth to sky. From this leaf descends the true light itself, Christ." Both horizontal and vertical models of space are described from the point of view of a person, whose figure in the conspiracy plays the most important role.

It is also necessary to note two directions of development of events in the conspiracy: "inside [blood - flesh - tendon - bone - marrow (bone)... and outside (house - canopy - yard - field - forest - mountains - seas ... indicating the threshold, doors, gates, roads, etc.)," which is cited by V.N. Toporov. Let us illustrate this with the following lines: "from a wild head, from clear eyes, from sugary lips, from arms and legs, and from powerful shoulders, and from white breasts, from a zealous heart, from a brown liver, from lungs and from a drake, from forty lived, with forty trains, with forty heel veins"; "I will go, crossing myself, from door to door, from entryway to entryway, from gate to gate. <...>I look into an open field, in an open field there is a blue sea". The conspiracy space we described can be reflected in the text at several levels: morphemic, lexical and syntactic. We will look at the lexical level in more detail. Vocabulary describing space in a conspiracy can be classified in various ways: by belonging to any part of speech or a certain part of space. E.A. Kolesova proposes a division into three groups: describing "one's own" space, "border" space and "sacred" space.

If we turn to the classification of spatial vocabulary based on parts of speech, we will see that the location of the plot can be reflected in a variety of ways. The group of nouns makes up most of the spatial vocabulary:

- 1) common nouns, naming conspiracy topoi and loci: "I will go out of the door of the door, out of the gate of the gate, I will go out into the open field. There is a golden stone in an open field, a golden bird sits on a golden stone"; "I will go, crossing myself, from hut to hut, from door to door, from gate to gate, I will go out into an open field. In an open field there is an ocean-sea";
- 2) common nouns, denoting cardinal directions and directions: "I will stand facing east, with my ridge to the west"; "It will face east, and the ridge will face west. The true Christ shines in the east";
- 3) common nouns with an abstract meaning: distance, width, height, depth;

4) proper names are represented by the names of real-life objects ("the Volga River runs by the blue sea"; "The Lord sing from the font to the New Jerusalem"), as well as mythical objects ("on the island on Buyan there is a latyr-stone").

The group of adjectives and adverbs includes words formed from the nouns listed above ("because of the high mountains"; "above standing forests"; "sea pike"; "distant open field"), as well as those that indicate a place location of the object ("and the flying and creeping snake").

The group of verbs, in turn, can also be divided into subgroups:

1) existential verbs ("In an open field there is a throne"; "In an open field there lies a stone");
2) verbs of movement, movement ("three maidens are walking in an open field"; "I will go out into a distant open field, the Holy Prophet Elijah is coming towards me"). In verbs formed with - by the power of adding a prefix, the attitude towards space is expressed more clearly (compare "an arrow has come <...> come out, arrow": "go into nine holes, and get out of the tenth hole"). Of the auxiliary parts of speech, prepositions (to, y, for, under, above, etc.) have spatial meaning. In addition to these ways of expressing space, it can be displayed in the text using demonstrative and relative pronouns, as well as previously unmentioned relative adverbs or expressions that contain them. We are talking about such a concept as deixis. Deixis is the function of "certain linguistic expressions by which they indicate the geometric location of an event in its relation to the location of the speaker". Let us give examples: "And when it came, go there, and do not touch the servant of God (name) forever"; "Chirei, Varshei, there is no place for you here, the place is in the aspen". Pointing to any object occurs in a mandatory relationship with the speaker, the person being charmed, the subject of the conspiracy, as well as the space in relation to which it is formed. As we see, the direct and inextricable connection of a conspiracy with a specific situation is clearly illustrated by this phenomenon.

Time, like space, existed inseparably from the surrounding world and ongoing events. Man began to notice the passage of time, observing the successive changes of day and night, phases of the moon, and seasons. Because of the repetition of these phenomena, time was perceived as cyclical rather than linear. "Time in the archaic model of the world is closely connected with the events that fill it, it is cyclical, since it is focused on the constant repetition in the present of the initial situation of first creation". E.A. Kolesova notes: "For ancient people, time is real, material, filled with specific events and divided into two qualitatively different parts: the time of everyday existence and the time of eternity".

This division of time into "earthly" and "eternal", as well as the concept of its cyclicity, corresponds to religious time. In Christian perception, there is also earthly, worldly time and heavenly, eternal time. The time of human life in Christianity is understood as cyclized. This is reflected in the perception

the same life path of people, which is clearly illustrated by the fixations in conspiracies. The listing of the most important events creates a picture of the whole life: "from birth to baptism, from baptism to the crown, from the crown to the very end"; "from birth to Bayna, from Bayna to Vincha, from Vincha to the end of his life"; "from birth to prayer, from prayer to the cross, from the cross to the crown, from the crown to the future end."

Earthly time in a plot is usually "linear, irreversible, ultimate" . Linear time has its own distinctive features; it does not have a cycle, but the most important points are present: the beginning of the creation of the world, the end of the world and the main reference point, which is usually the person himself. Each of these points "can be objective (refer to real time) or

conditional (refer to conceptual time) in nature. A conditional, relational starting point can indirectly reach the line of objective time or can be purely relational, when only the comparison of phenomena on a time scale is important". The specific incident that necessitated the reading of the conspiracy is usually described in terms of linear time, since this event, which occurred suddenly, is not part of any cycle, has not happened before and should not happen subsequently.

Considering the time of the conspiracy and taking into account the syncretism of this genre, we come to the conclusion that the conspiracy combines two perceptions of time. Time can be perceived differently in different conspiracies or even in different parts of the same text. Note that the specific incident that necessitated the reading of the conspiracy is usually described in terms of linear time, since this event, which occurred suddenly, is not part of any cycle, has not happened before and should not happen subsequently. In parallelistic conspiracies, in the main part, the earthly situation is often compared with a mythological situation, linear time with eternal time, the speaker solves a specific problem with the involvement of a mythological situation: "two brothers lived near this stone - Cain and Abel: they stabbed with knives, there was no blood; Likewise, we, the servants of God Agna and Jacob, do not bleed".

In epic conspiracies, the subject finds himself from "his" world and linear time into sacred space, where time is cyclic, eternal: "A beautiful maiden sits on this stone, holds a damask needle in her hands, threads a silk thread, sews up bloody wounds". Whenever he comes to the field, a beautiful maiden sits on a stone and will provide the necessary help. Depending on the specific conspiracy, this can happen every morning, Sunday or, for example, Christmas, but the principle of cyclicity remains.

Here we see an inextricable connection between time and space, chronologicity: time turns out to be differently organized in "our" and "alien" worlds. Despite this inseparability of the two phenomena semantically, in language they are usually expressed by different means.

Time, like space, is reflected at several levels of language: morphemic, grammatical, lexical and syntactic. We will again focus our attention on the lexical level. Time is expressed using prepositions with a temporal meaning (to, before, for, through) and subordinating conjunctions with a temporal meaning (while, while, when, barely). Let us consider in more detail the box of nouns, which in this case can be divided into the following subgroups:

1) common nouns, denoting periods of cyclical time, including seasons ("Neither in the day, nor in the night, no matter the hour, not in the slightest minute"; "in the morning and in the evening");

2) common nouns, indicating a certain period of time, but not naming it ("morning dawn and evening, wiped with white light; the red sun bakes in the forehead, the bright moon in the back of the head, frequent small stars scatter along the braids");

3) proper names, with the help of which the action is correlated "with a specific historical time <...> which is probably due to the desire to give the story life-like persuasiveness" ("that these are the sisters of King Herod"). Proper names with a mythical meaning or having a religious meaning seem to "transport" us to a mythological situation or to a certain era where time is cyclical ("Forefather Panfutius sits under that oak tree, with three tenth brothers").

Time is also reflected using adjectives and adverbs formed from the above nouns ("night cry and give him a night's sleep"; "evening dawn, midnight dawn, morning dawn"), and nouns with

abstract meaning, as well as adverbs of time (“in fast rivers along quiet backwaters”; “the Volga River: wide and long”; “You’ll draw it, just at once”).

Verbs to indicate specific tenses have not only grammatical but also lexical meaning:

- 1) impersonal verbs denoting the state of nature (it is getting light, getting dark, freezing);
- 2) verbs of movement or action that indicate the speed of execution (“I will crawl like a reptile through the snake onto the water”; “those Samoyed wolves are running distant”; “their blood did not run”; “You, ore, stay, never drop again”);
- 3) existential verbs indicate the duration (in some cases - eternity, immutability) of the state (“On that stone lies a dead man”; “on the island on Buyan there is a flammable stone”).

Pronouns belonging to different categories in meaning and grammatical characteristics can also express time (several, once). In addition, pronouns indicate the correlation of the text with a specific situation, being in this case an element of the taxi’s category. Taxis is “a linguistic category that characterizes temporary relationships between actions <...>, such as: simultaneity/non-simultaneity, interruption, the relationship between the main and accompanying actions, etc.” Let us give an example of the functioning of such pronouns: “save me and my children when we go for berries or somewhere”; “until the second coming, then it will help when the mother is covered with damp earth”.

Despite the various options for organizing space and time, the main figure remains the character. The artistic chronotype exists because it serves as a place for the development of events. At the same time, both time and space have an impact on the characters: M. Lotman noted that “the behavior of the characters is largely connected with the space in which they are located and, moving from one space to another, a person is deformed according to its laws”. So, we see once again that in primitive consciousness events were closely connected with space and time. To reflect the chronotype in the texts of spells, almost all parts of speech are used, and time and space are depicted in different ways. Most of the vocabulary in both cases is represented by nouns and verbs. Despite these differences, these categories continuously influence each other: with changes in the characteristics of space, the characteristics of time also change; in “one’s own” and “alien” worlds, time exists in accordance with different laws. In addition, both of these concepts in conspiracy texts are closely related to reality, as well as to the figures of the person being charmed and the one who is charming, which is due to the specifics of the genre. For the same reason, the “external” chronotype of a conspiracy differs significantly from other genres: it corresponds to the internal one and does not depend on historical time, since it makes sense only in a specific situation. Our research shows that it is necessary to continue a more detailed examination of conspiracies from this point of view, as well as turn to other types of conspiracies, texts distributed in other territories.

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