

Ornithonyms in the Lyrics of M.I. Tsvetaeva

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Abstract

Ornithonyms - bird nominations - play a leading role in the creation of images by Russian poets. The aim of the research is to study the features of ornithonyms in the lyrics of M. Tsvetaeva. The material of ornithonyms was collected in 925 poetic works created in the period 1906-1941. The analysis of the functions of ornithonyms was based on the classification, which includes such functions as: identification; "Illusions"; specifications; accentuation and grouping; perspectivization; aestheticization; mythologization. The use of descriptive and lingvostatic research methods made it possible to reveal that the analyzed material contains generic as well as species ornithonyms. The generic ornithonym bird was mentioned by M. Tsvetaeva 63 times (20.0% of all ornithonyms). The study identified 252 references to bird nominations as species ornithonyms, including 22 of their specific zoological species. 252 references consisted of word forms and derivatives of such ornithonyms as: sparrow, raven, dove, turtledove, goose, lark, crane, turkey, cuckoo, sandpiper, chicken, swallow, swan, eagle, rooster, parrot, owl, falcon, nightingale, owl and a hawk. The most commonly used lexemes are pigeon, bird, swan, raven, nightingale, crane, swallow and chicken. Because of ornithonyms, along with other language resources, the poet's poems are characterized by their imagery, formed with the help of metaphor, comparison, allegory, metonymy and personification. The study of the functioning of ornithonyms in the poetry of M. Tsvetaeva made it possible to reveal that the nominations of birds perform the functions of identification, "illusion", characteristics, accentuation and grouping, perspectivization, aestheticization and mythologization.

Keywords: language of poetry, M.Tsvetaeva, ornithonym, appellative, functions of proper names.

1. Introduction

Ornithonyms as lexical units are nominations of birds and are part of zoolexics (Borozdina & Nikulina, 2018). As a result of a process of turning proper names into common nouns (Syzranova, 2013), they play a leading role in the creation of images in imaginative literature and in the Russian-language picture of the world. So, the *cuckoo* is inextricably linked in the images of birch groves, round dances and colored sundresses. In addition, the role of ornithonyms has increased markedly as a result of transonymization, when they became secondary appellatives, including antropomorphic ones. It is undeniable that the used word *parrot* very categorically characterizes the low intelligence of the addressee. It is not surprising that in poetry, where the brevity of the form must be combined with the scale of the content, ornithonyms are used quite often (Nikulina, 2020). At the same time, poets traditionally use ornithonyms in their metaphors and allegories. A.S. Pushkin, M. Yu. Lermontov, A.A. Fet, A. Akhmatova - all authors used the associativity of ornithonyms to create a plot subtext. The consequence of which was that ornithonyms, constituting the subject of ornithonymy, constantly expanded it, focusing the attention of researchers on the poetic discourse of different periods. Each poet, including with the help of ornithonyms, forms his own creative heritage. Marina Tsvetaeva was no exception. Birds, as a generic ornithonym, and nominations of specific bird species, as specific ornithonyms, help the images created in the stanzas of M. Tsvetaeva not to exist, but to come to life. However, there are no studies of ornithonyms in the lyrics of M. Tsvetaeva in the published literature. This led to the relevance of studying of ornithonyms in the lyrics of M. Tsvetaeva. The purpose of the article is to study the peculiarities of the functioning of ornithonyms in the lyrics of M. Tsvetaeva. The material of ornithonyms was collected in 925 poetic works created in the period 1906-1941. In the poet's poems, 315 ornithonyms were discovered.

2. Methods

For the study of ornithonyms, we used general scientific and special research methods (Lamping, 2001; Eichenbaum, 1969; Connell, 1913; Culler, 2017; Erofeeva et al., 2020; Gok et al., 2019; Bin et al., 2021). General scientific methods include the applied method of content analysis of poetic works by M. Tsvetaeva. The material of ornithonyms was collected in 925 poetic works created in the period 1906-1941, in all 315 ornithonyms were analyzed.

Among the special methods, we used the method of component analysis - to form a sample of ornithonyms from poetic texts; the method of contextual analysis - in order to assess the function of ornithonyms in tropic constructions; linguistic-statistical method - for studying the quantitative characteristics of ornithonyms; a descriptive method - to draw material from examples from a poetic text; psycholinguistic method - to assess the associative relationships of ornithonyms.

The analysis of the functions of ornithonyms was based on the classification (Lamping, 2001), which includes such functions as: identification; "Illusions"; specifications; accentuation and grouping; perspectivization; aestheticization; mythologization. The use of descriptive and lingvostatic research methods made it possible to establish that the analyzed material contains generic as well as species ornithonyms.

3. Results and Discussion

The common ornithonym bird was mentioned by M. Tsvetaeva 63 times. The study

identified 252 references to bird nominations as species ornithonyms, including 22 of their specific zoological species. 252 references consisted of word forms and derivatives of such ornithonyms as: sparrow, raven, dove, turtledove, goose, lark, crane, turkey, cuckoo, sandpiper, chicken, swallow, swan, eagle, rooster, parrot, owl, falcon, nightingale, owl and a hawk. More often than others, M. Tsvetaeva uses the ornithonym bird in her poems, which, as already mentioned, is generic. 63 mentions of birds accounted for 20.0% of all ornithonyms. For example: Zdes' lish' lani brodyat, skachut belki... / Pen'ye ptits... Zhuzhzhaniye pchely (Here only fallow deer roam, squirrels are jumping ... / Singing of birds ... Buzzing of a bee) ("Fairy Schwarzwald") (Tsvetaeva, 2000; Li & Han, 2021; Lim & Groschek, 2021).

More often of the species ornithonyms, the poet uses the ornithonym pigeon with its word forms and derivatives (73 mentions, or 23.17% of all found ornithonyms). The dove symbolizes the peaceful nature of out-of-town life and is part of the description of the big picture (for example, "Sarah in the Monastery of Versailles" (Tsvetaeva, 2000)). Therefore, this ornithonym performs the function of "illusion", which is based on the formation of the illusion of reality through the creation of verbal "decorations" in the course of the narrative.

The swan with its words and derivatives is mentioned 42 times in the poet's lyrics (13.33% of all ornithonyms). The beautiful allegory created by M. Tsvetaeva in "The Prince and the Swans" (Tsvetaeva, 2000), where the Prints sredi lyudey kormit / Printsev sredi ptits (Prince feeds people, is among the birds), another variation on the eternal theme "Caesar is Caesar's". Here, the swans perform the function of accentuation and grouping, with the help of which you perform the functions of significant characters, as well as their grouping. 32 times (10.16% of all ornithonyms) M. Tsvetaeva uses the ornithonym raven ("Snow White") (Tsvetaeva, 2000). The raven in the above stanzas allegorically personifies death and sadness, due to which the ornithonym is a function of the aestheticization function that enhances the perception of beauty. Often M. Tsvetaeva uses in her poems the species ornithonym nightingale with co-forms and derivatives of the word (24 references or 7.62% of all ornithonyms). For example, in "Nightingale's throat - in return for everything!" (Tsvetaeva, 2000). The nightingales here denote a physical gift or talent, therefore, they are a metaphor and a function of the characterization function of the character - the lyrical heroine, which consists in endowing her with certain nightingale-like features. Two times less often than the nightingale, the species nomination crane is used in the poetic works of M. Tsvetaeva (12 references, or 3.81% of all ornithonyms). For example, in "Everything is steeper, everything is steeper ..." (Tsvetaeva, 2000). The crane wedge of migratory birds, in conjunction with parting, symbolizes autumn rather than spring. Therefore, the ornithonym here participates in a constructed poetic metonymy based on the chronological relationship of bird migrations with certain seasons. Such a metonymy with the participation of an ornithonym is an identification function, there is a narrowing of the time frame of the narrative, as well as a narrowing of associations in a negatively connotative, depressive frame. Slightly less frequently than the previous ornithonym in the poet's works is the word swallow (10 mentions, or 3.17% of all found ornithonyms). For example, in "Soon, from swallows - into a witch ..." (Tsvetaeva, 2000). The swallow here symbolizes the innocence of girlhood; therefore, it is a metaphor and participates in conjunction with the sorceress in the implementation of the function of perspectivization, which consists in the development of the red thread of the narrative, in particular, the evolution of innocent behavior of a young girl into flirtatious manipulation when growing up. It is no coincidence that the ornithonym chicken is used by M. Tsvetaeva with the same as the lexeme swallow. For example, in "Comic Poem") (Tsvetaeva, 2000). The chicken here symbolizes earthiness; therefore, it is a

metaphor.

The lexeme falcon with its forms and derivatives is an infrequent ornithonym used in the lyrics of M. Tsvetaeva (8 references, or 2.54% of all found ornithonyms). For example, in the book "Evening" (Tsvetaeva, 2000). The falcon in the above stanzas is a metaphor, symbolizing the aggressiveness of the character being characterized; performs the function of characterization. In the lyrics of M. Tsvetaeva, there is also an ornithonym eagle with its own word forms and derivatives (7 mentions, or 2.22%). The eagle here symbolizes youth, but also the courage of a young man, is a metaphor, performs the function of characterization. The ornithonym goose is found in the poetic works of M. Tsvetaeva 5 times, which is a modest share of 1.59% of the total number of ornithonyms. For example, in "Today I am a guest of heaven ..." (Tsvetaeva, 2000). Geese here represent the nighttime, when the whole flock is asleep, with only one guard bird. Therefore, the ornithonym here participates in the creation of metonymy on the basis of a chronological relationship. Such a metonymy with the participation of an ornithonym performs the function of identification. With the same frequency (5 references, or 1.59%) M. Tsvetaeva uses the ornithonym turtledove with word forms and derivatives, as in: "You write with your finger in the sand..." (Tsvetaeva, 2000). Metaphorically, the mention of a turtledove - a small fearful pigeon - indicates the submissiveness and submission of the character; performs the function of its characterization. The ornithonym rooster appears rather rare in the analyzed lyrics. It occurs 4 times (1.27% of the total number of ornithonyms). For example, as in: "You will not be zero ..." (Tsvetaeva, 2000). The rooster participates in a paradoxical - "by contradiction" - comparison of the protagonist and performs the function of characterizing the character.

With a frequency of 4 mentions, or 1.27%, M. Tsvetaeva uses the ornithonym owl with its word forms and derivatives. For example, in: "Moon to the Sleepwalker" (Tsvetaeva, 2000). The owl here symbolizes the large-sized, keen eyesight characteristic of these nocturnal feathered predators, but is used by the poet in a figurative sense, as the ability to see inside oneself, into one's unconscious, which is revealed to people in night dreams or sleepless half-asleep. The ornithonym in the above stanzas performs the function of mythologization, which, in a broad sense, is based on any real events or phenomena, in particular, it appeals to the theory of psychoanalysis, which was actively developing in the era of the poet's life. The species ornithonyms lark occurs 3 times or 0.95% of the total number of ornithonyms). With the same frequency (3 references or 0.95%), the ornithonym owl is found in the poet's poems. For example, as in: "If I call it cute, you won't get bored ..." (Tsvetaeva, 2000). 3 times (0.95% of all ornithonyms) M. Tsvetaeva uses the ornithonym hawk with word forms and derivatives. For example, in "I know, I will die at dawn! At which of the two ..." (Tsvetaeva, 2000). A sparrow with word forms and derivatives is mentioned 2 times in the analyzed lyrics (0.63% of all ornithonyms): "I wish I could get rid of you as soon as possible..." (Tsvetaeva, 2000). Less often than others, M. Tsvetaeva uses ornithonyms turkey and sandpiper in her poems: "Polterskaya" [23]. Ornithonyms parrot and cuckoo are also rare (1 mention or 0.32%): "Are the leaves falling from the tree..." (Tsvetaeva, 2000).

4. Summary

The analysis showed that ornithonyms play a significant role in the lyrics of M. Tsvetaeva.

The most commonly used lexemes are pigeon, bird, swan, raven, nightingale, crane, swallow and chicken. Thanks to ornithonyms (among with other language resources), the

poet's poems are characterized by their imagery, formed through the help of metaphor, comparison, allegory, metonymy and personification.

The study of the functioning of ornithonyms in the poetry of M. Tsvetaeva made it possible to reveal that the nominations of birds perform the functions of identification, "illusion", characteristics, accentuation and grouping, perspectivization, aestheticization and mythologization.

5. Conclusions

Ornithonyms, being part of the Russian "cultural code" and the corresponding linguistic picture of the world, take an important place in Russian lyric poetry of the 19th-20th centuries.

In each case, ornithonyms are a means of allegory for the poet. Using traditional linguocultural associations (including those based on ornithonyms), poets include allegorical meanings in their works. This is how descriptive, love, philosophical and political metaphors were born in the poetry of such poets as A.S. Pushkin, M.Yu. Lermontov, A.A. Fet and F.I. Tyutchev.

The functional and semantic features of ornithonyms in the lyrics of M. Tsvetaeva talk about the poet's tradition and innovation in this domain.

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