

Perception of Spiritual Verses in the Russian Linguistic Culture

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Abstract: The article covers the importance of perception and study spiritual verses in the Russian linguistic culture. Spiritual verse is being a part of Russian culture that defines itself as a certain paradox - the more it has been studied, the more questions and problems are created around it. For many centuries spiritual vocabulary as a phenomenon of a rich heritage which has been a powerful tool that influenced the people's public consciousness. Without any doubts all these features play an important role in the youth perception of Russian spiritual verse. The concept of the soul in spiritual verse personifies the ideas of a Russian Orthodox person. It is a natural reality that associates with both spirit and body. Spiritual verse has a number of unique properties including religious and national-heroic themes of works, their text-musical form of existence, emotionality, subjectivity, and educational orientation which make it a single genre and holistic phenomenon in the Russian linguistic culture.

Introduction

Spiritual verse is a unique and, in many ways, a complex phenomenon in the Russian linguistic culture. The preservation and in-depth study of this valuable heritage is one of the most important tasks in modern Slavic studies.

From folklore studies, spiritual texts could be studied as a specific collection of the musical culture of the people, which represents the most diverse genres. Spiritual verse is being a part of Russian culture that defines itself as a certain paradox - the more it has been studied, the more questions and problems are created around it. For the youth audience, the perception of Russian spiritual verse is particularly relevant since the vocabulary reflects not only the peculiarities of the vocabulary, but also the religion and culture of the people.

The linguistic factor that determines the relevance of the study is the dissemination in modern linguistics of a special approach to the study and description of various lexical features of religious texts.

The purpose of creating spiritual poems is moral, didactic. They reflected the religious feelings of performers and listeners. Spiritual poems, songs, songs of religious content, which embodied the "religious genius of the nation" [6]. Popular faith is not fully consistent with many of the foundations of

Orthodoxy. In the middle of the nineteenth century, the famous historian N.I. Kostomarov wrote that Orthodox piety wanted to turn the whole of Russia into a large monastery [4].

Holistic Phenomenon in Russian Linguistic Culture

Recently, the term “mentality” has become very trendy. It’s a set of ethnocultural, social skills and spiritual attitudes, stereotypes that make up a particular way of life of a certain nation. However, the ethnic characteristics that distinguish one culture from another began to speak not in the 20th century and not in the 21st century when an individual ethnos begins to recognize itself as a special, different from other ethnic groups by the people, when it begins to oppose itself to other ethnic formations, it will surely appear someone people who indicate by which parameters “we are not like everyone else” and explain “why are we not” [2].

For many centuries spiritual vocabulary as a phenomenon of a rich heritage that has been a powerful tool that influenced the people’s public consciousness. All these features, of course, play an important role in the youth perception of Russian spiritual verse. From the inside spiritual poems are contradictory, like all folklore: firstly, it is a reflection of popular superstition, primitive ideas, and secondly, access to basic moral values.

They, like Christian literature in general, contain moral guidelines and induce a person to a pious way of life: do not lie, do not steal, do not love, do not drink, do not curse, respect parents, observe fasting, help the poor and needy, etc. Aggregates these commandments can be given the status of divine prescription. God is the embodiment of good, and the task of spiritual poems is that it is obliged to cultivate the spiritual forces of a man in the commission of good deeds. Spiritual texts are an example of the moral values of the people, their sincerity in an effort to get closer to the Almighty.

Amateur spiritual poetry is a desire to continue to praise God after the church service an addition to church prayer.

The main recipients of spiritual poems are the Lord, the Virgin Mary, the guardian angel, the holy martyrs. In this case, the verses are built as a prayer that calls for the highest spiritual forces:

You are my mother, the queen of Heaven ...

My God, why are you suffering so much? My brightest angel of the Lord ...

To you diligently resort, Saint luminator Nicholas

Most often this prayer itself is very simple and uncomplicated.

Lord have mercy,

God forgive me

Help me god

Cross your message.

It happens that the verse appeals to the mass listener, and then he does not have a specific or specific addressee: do not grumble at the stern ...repent, people, repent Such poems call on listeners for calm, patience and true faith [3].

An important part of folk spiritual poems in the Russian linguistic culture constructs as a narrative of divine miracles and the lives of the righteous. This may be an arrangement of biblical scenes, parables. Such poems have a special beginning, which precedes the development of the plot:

Epic (In the faraway country of Palestine / The Jordan River flows; / On the banks of that river / the Prelate of Christ John);

Song (In a small hut / A small light burns; / There is an old woman / She lies at death);

Chastuchehny (Oh, you are, cell, my cell; / My quiet cell!).

The language of spiritual poetry is simple and uncomplicated. This is a kind of a book combination and a folk song language. The impact of Christian folk songs on performers and listeners reveals with the help of light energy [3].

Most of the words and steady turns in folk spiritual poems are used in their direct, original meaning, figurative and expressive means, which are based on a figurative meaning. Folk spiritual poems, at a certain point of view, are a model of “ugly poetry”, “poetry of thought”, where the main pressure rests not on the tracks, but on the lexical and grammatical meaning of the word.

Peculiarities of the Language of Spiritual Verse

The frequency of using many expressive impressions in spiritual verses is occupied by epithets.

It should be noted that the peculiarities of the language of folk spiritual poems are influenced by the Bible, oral folk art and fiction, therefore, the epithets that are present in them can be divided into some groups:

- permanent, characteristic of the genres of folklore (wet earth, dark cloud, red sun, combustible tears). Sometimes such epithets are included in the phrase completely borrowed from folklore:

Sinful soul soared

Above the forest standing,

Above the walking cloud,

Making the image more visible;

- religious, which are borrowed from Christian literature (righteous souls, holy Christmas, pure Virgin, heavenly father);
- high, bookish (mournful century, thorny path, earthly labors);
- general literary, which can be considered a sign of time, the result of the influence of modern life (precious grave, inconsolable sadness, a lacrimal cross, a cherished cross).

Rare metaphors (our life is the spring color of the flying; grief is the medicine of the soul; God will invisibly be with you, the fast doctor, the healer of the soul), personifications (the heavens tremble with fear; the keys cry; the earth breathes); comparisons (life like a chip made me spin; everything withered, like the green of a mowed grass) help the poet to convey pain and suffering, and penitential prayer, and thanks to the God. In some verses, with the help of a developed metaphor, a penetrating image of the living Russian soul is created:

My spiritual garden

How are you running

From unsuitable herbs

Overgrown trails.

Your soul is sleeping ...

The frequency of using the rhetorical questions which are addressing to higher forces determines the high degree of emotionality of the text of spiritual poems. Their goal is to influence the recipient and the contact with the imaginable interlocutor. Rhetorical questions express the spiritual condition of believers who overwhelm their feelings: Here is a narrow, narrow path, most gracious / Can I go through it? /

Guardian my indomitable; / Can you save me? Guide me, Mother, on the true path ... / And how will I stand, the great sinner / At God's terrible judgment? / Which will give the answer?

In some verses, rhetorical questions are addressed to the speaker himself, to his soul: where do you sleep, soul? / What is your garden? What to grieve about? / What to crash about? / What do we tear tears about? They express thoughts, doubts, and search for an answer to difficult life questions.

Despite the religious content of spiritual poems, part of the church vocabulary in them is not so significant. Basically it is the name of objects of worship (candle, cell, robe, cross, icon, iconostasis, Miro); religious items and rituals (penance, baptism, prayer, Sunday); unknown names of the real and spiritual world (Mount Athos, the island of Cyprus, Pakistan, Bethlehem, and others; a quiet marina, the heavenly palace of gold, the eternal shelter, the paradise monastery, the kingdom of heaven); categories that bear Christian perception and awareness of sin and virtue (sin, sorrow, suffering, mercy, grace).

The Concept of the Soul in Spiritual Verse

A huge role in spiritual verses plays the Christian ideas about the triune God in a number of synonymous naming, which express different hypostases: Christ, Jesus, Creator, Savior, Lord, Supreme, Lord, Father, Creator, Friend, and Teacher.

The concept of soul in spiritual verse personifies the ideas of a Russian Orthodox person. It is a natural reality that associates with both spirit and body.

In spiritual verses the commonly used set of words plays an important role, since it is precisely the well-known words that are more accessible to the readers and listeners. However, in the process of analysing the composition of the vocabulary of spiritual poems, it reveals that the vocabulary structure of spiritual poetry is different from the common meaning in dictionaries. Such words usually have additional lexical meaning; they establish new synonymous antonymic connections. So, in the passage:

*The woman told me: she cries because,
That Adam and Eve are captured by the enemy,
And that the image of God, given to their souls,
Dedicated to cursing the evil demons.
Crying that the children of their Creator do not love,
Creator foul with sins of the soul and the heart ...*

Words by the enemy and children have a special, biblical meaning [3].

Adam and Eve were called the children of the Creator because, according to biblical tradition, they were created by God. Therefore, they, like all humanity, were considered by the pagan poets to be the offspring of God. In the sources of Christianity, only the believers began to be called children of God (Lord), who, through redemption it came out their fallen state and were born again in their souls. The verse preserved the pagan concept of the children of God.

The word enemy in folk spiritual verses is synonymous with the biblical Satan (devil), that is, it denotes the main enemy of God. It can be noted that in spiritual verses, instead of biblical expressions, taboo naming is used, the evil one and the tempter.

The analysis of the composition of vocabulary of folk spiritual poems once again confirms the idea that this genre of folk art is distinguished by originality and uniqueness, is an organic fusion of folklore, Christian and modern fiction.

The analysis of the syntax of folk spiritual poems is very difficult due to the almost complete absence of punctuation marks in the original sources.

According to the purpose of the statement most of the sentences from the national spiritual poems are narrative, and their main purpose is the announcement of a specific event:

*Before the holy icon
I'll light a lamp
And I stand, I pray with prayer,
You are welcome.*

There are also incentive suggestions that express various shades of impulses to action: an order (Awake, soul, the hour is close to you); advice (Before the icon, stand up with prayer and pray in the silence of the night); permission (you go, rest under the cover of me); request (Mom dear, sorry); a call (All of you siblings, come, pray for me); wish (Remember, remember, remember every time); prayer (Lord, have mercy, Lord, forgive, help me, God, to bring my cross).

Separate poems build in the form of a dialogue. This may be a dialogue:

*With a real interlocutor:
Tell me what's wrong with her? Is she alive now?
Now - I do not know, I left - breathed,
In the delirium whispered scary words*

The lost son learns from his childhood friend about the state of health of his mother with his death at the wrong time. In the Bible, premature death is referred to as unintentional, since to die in a Christian way meant to cleanse the soul from sin, to die a death that was appointed by God. It is unnatural and undesirable for a Russian to die without repenting of sins, without expressing his last will:

*Death, I beg you,
Although you used to let me go a little.
I'm young for years, not ready yet,
I lay down a lot of serious sins
No, it's too late to beg me,
Not in gold, not in silver, you cannot buy yourself off ... [3].*

Based on the guardians and performers of spiritual poems F. I. Buslaev called passers-by, pilgrims who went or had already visited the Holy Land with the aim of worshiping Christian churches [1].

Drawing the attention of scientists to the importance of communicating with the guardians of spiritual poems, D. S. Likhachev remarked: "It is not easy to communicate with the elderly. It is clear. But you need to communicate, and you need to make this communication easy and simple ... Old men are not only grumbling, but kind, not only talkative, but also excellent storytellers, not only deaf, but have a good ear for old songs Experience the old oh how it can be useful. And experience, and wisdom, and humor, and stories about the past, and moralizing »[5].

In modern times spiritual poems form a very significant part of the common culture of the people, due to the historical development of Russia. The history of Russian folklore without spiritual poems is just as incomplete as the history of Russian culture without the history of the Orthodox Church.

The existence of spiritual poems indicates that for a certain part of modern society, a national-cultural ideal is needed, which gives both religious and secular interpretation. The study of national spiritual poems as a part of the cultural heritage due to the growing role of religion and the church in society deserve attention.

As we can see the language of Russian spiritual verse is quite simple, but such concepts as: mentality; good and evil; - the Most High; - spirit and soul; Guardian Angel and others may cause discussions in the youth audience depending on the nationality, mentality, religion and culture of the students themselves, since each nation has its own interpretation of spiritual concepts and visions.

The purpose of studying Russian spiritual verse with the youth audience is to reveal the full picture, first of all, the spiritual vocabulary of the people, in order to understand the linguocultural features.

Conclusions

We come to the fact that the genre of spiritual verse is a complex, multicomponent, but at the same time, holistic phenomenon in Russian linguistic culture, which consists of folk songs and church singing works. Spiritual verse has a number of unique properties that include religious and national-heroic themes of works, their text-musical form of existence, emotionality, subjectivity, educational orientation and allowing it to act as a single genre and holistic phenomenon in culture.

These properties give spiritual verse the opportunity to perform the important educational functions, which nowadays are valuable for the youth. By informing and persuading listeners by emotional-psychological, lyrical-subjective and other means, the necessary conditions are creating for the inner spiritual self-development of a person, and his moral principle.

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