

in order to distinguish lexemes with in-depth content load, promoting the focus of the reader on the content of expression, influence on the emotional-sensory and mental sphere of reception of the text by the recipient are determined.

The prospect of further scientific research in the study of the structural and semantic characteristics of the repetition on the lexical-syntactical level of the language of Ukrainian newspaper texts is seen.

Keywords: repetition, keyword, contextual synonymy, expressiveness, the language of the modern Ukrainian press

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THE EXPRESSIVITY OF THE FIGURATIVE LANGUAGE IN ROMANIAN INCANTATIONS

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Abstract. Romanian incantations have been researched thoroughly, both from the perspective of a "magical vision of the Romanian peasant" (Gheorghe Pavelescu) and from the specific language perspective. Thus, it is important to start well and to stat well means to start from the definitions of incantations. What is an incantation? In the Romanian language, there are different terms for incantation and its actions: "descântec", "vrajă", "făcătură", "farmec", "boscon", "năvrăjje" etc. This richness regarding the word "incantation" in Romanian speaks about the great consideration the people have had for magical phenomena. Some distinctions must be made between the incantation and the undoing – defensive magic, and between incantation and the charms and spells, which represent the offensive magic.

Keywords: incantations, charms, spells, magical vision, defensive magic, offensive magic

Romanian incantations have been systematically researched, both from the perspective of a «magical vision of the Romanian peasant»²⁸ (Gheorghe Pavelescu) and from the specific language perspective²⁹. Thus, Gheorghe Pavelescu, referring to the specific terms of the incantation, was noticing that: «The Romanian terminology that refers to the magical folklore offers a great variety and richness. It is sufficient to remember that, only referring to the magical incantation and its action, there are several synonyms: *descânțetece*, *vrăji*, *farmece*, *făcățuri*, *boscoane*, *năvrăjji* etc. This richness denotes the great consideration that the magical phenomena enjoy among the Romanians, indicating certain influences that have occurred along the time. Nonetheless, there ought to be remarked that, both «descântecul» (incantation), of Latin origin, and «vraja» (spell), of Slavic origin and «farmecul» (charm), of Greek origin, express, in the popular language, one and the same thing, therefore representing a borrowing of terms, not of notions. Yet, the semantic evolutions and methodological necessities ask for some distinctions. Consequently, the incantations and the undo spells represent defensive magic, whereas the spells and the charms represent the

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²⁸ Gheorghe Pavelescu, *Cercetări asupra magieii la românii din Munții Apuseni*, Romanian Social Institute Publishing, of the Social Research Institute of Romania, Bucharest, 1945, p. 10

²⁹ Ovidiu Densusianu, *Aspecte ale vorbirii populare. Note de curs* within the Faculty of Philosophy and Letters from Bucharest, Romanian Philology subject matter, and *Limbădescântecelor*, in "Opere", Vol. I, *Lingvistica*, p. 214-345. Moreover, I.A. Candrea includes a consistent study on incantations in the work *Folclorul medical român comparat*, Polirom Publishing, Iași, 1999.

offensive one. But, considering the fact that the terms vary according to the regions of the country, hasted generalisations must not be made»³⁰. Gheorghe Pavelescu is reluctant to the distinctions that S. Fl. Marian was making, between incantations, spells, charms and undo spells³¹.

It is difficult to identify a definition of the incantation, nonetheless, Gheorghe Pavelescu tried to formulate one, in order to systematise his research on magic, as it used to appear in the mentality of the dwellers from Apuseni Mountains, in the first half of the 20th century: «The incantation is the oral formulation, which can sometimes be part of a spell»³². Gh. Pavelescu keeps the distinction between spell and incantation, although the popular mentality does not make it, «for the reason that the notion of spell translates extremely well that of «magical action» or «magic», in general. Moreover, the word incantation expresses the notion of «action through singing» (incantatio). Thus, by spell, there will be understood (...) any practical action, led by the principles of the magical thinking. By *descântec* (incantation), there will be understood the spell exercised through the oral formulation, or through incantations».³³

Thus, the incantation refers to the magical ritual carried out by the enchanter. It is highly important to underline this aspect, because there are numerous incantation collection books in which there were written only the words, *incantatio*, without details about the ceremony, the ritual scenario, the props for the incantation, the magical stage management for the gestures, the mimic etc., both of the enchanter, and of the beneficiary. Gheorghe Pavelescu one more underlined on this occasion: «Through incantation, there should not be understood only the oral formulation made of a certain number of lyrics, but the entire magical complex in which they are recited: gestures, mimic, the use of certain substances etc., constituting, together with the oral formula, a magical ritual that a certain specialised person carries out, with a practical purpose, usually for healing a disease»³⁴. Gh. Pavelescu identifies three important elements for the studying of the magical act, which are: the magical agent, or the *enchanter*, the *incanting* as a magical ritual, and the actual *incantation*, as verbal formula.

Further on, there is to be approached the incantation, as an oral formulation, the magical directing that accompanies the incantation being discussed in future studies³⁵.

On addressing the syntax, the morphology, the vocabulary of the incantations, there are few researchers that analysed these aspects of the oral formulations of the incantation. Among them, there is I. A. Candrea, who used to write about the «language of incantations»: «Due to the fact that most enchants are very old, the language includes precious archaisms on their phonetics, morphology, and syntax»³⁶. For example, he was underlining that: «the incantations of all the peoples include words that make no sense, or are totally made of meaningless words, either on purpose, with the intention to impress the listener and make them believe in their magical virtue, and allowing them to fantasise about the supernatural origin, or they were altered along the centuries, remaining to us totally voided of significance»³⁷. «Against *rabies*, there is made an incantation in salt or water, saying: «De-a priipriifti, de-a manomanolea, de-a codicodaşnic»³⁸ or «Meleticăpeleticăpogcanopagocoraganacargacararata»³⁹.

³⁰Gheorghe Pavelescu, *op. cit.*, p. 49.

³¹Simion Florea Marian, *Vrăji, farmeceşidesfaceri*, Bucharest, 1896, p. 5 *apud* Gheorghe Pavelescu, *op. cit.*, p. 49.

³²Artur Gorovei, *Descânteceleromânilor*, Bucharest, 1931, p. 84-85 *apud* Gheorghe Pavelescu, *op. cit.*, p. 50.

³³Gheorghe Pavelescu, *op. cit.*, p. 49.

³⁴*Ibidem*, p. 81.

³⁵Gabriela Boangiu, *Imaginarul simbolic al descântecelor româneşti*, Chapter V. *Recuzitadescântecelor – simbolurişiregiemagică* (manuscript under publishing).

³⁶I. A. Candrea, *op.cit.*, p. 337.

³⁷*Ibidem*, p. 338.

³⁸Artur Gorovei, *Descânteceleromânilor*, Ed. Regina M.O.Imprimeria Naţională, Bucharest, 1931, p. 173.

³⁹«Gazeta Săteanului», IX, p. 193 *apud* Artur Gorovei, *op. cit.*, p. 173.

Another way used for accentuating the meaning of some words that the enchanter utters, which enhance the language expressivity, is the use of repetitive formulas as «matrice (matrix)matricată», «friguri (cold)frigurate» or «rug (pire)rugit»⁴⁰, and other examples can be added.

The expressivity of the language specific for the incantations results from the use of some words derived with prefixes and «some of them, as we can notice, have an explanation, a reason when deriving. Yet, there are others that are used as phantasies, with the role of epithets and display some kind of mimesis of derivation, starting from the fact that many of the forms were introduced in the incantations according to a certain typicalness»⁴¹. Few examples could be: (they are all derived to mean the opposite) «a înjunghia (to stab) - a desjunghia», «a înçuțita (to stab with a knife)-a descuțita», «a împietra (to turn into stone)-a despietra», «a învenina (to envenom)-a desvenina», respectively, «a dezotrăvi» (to make sb. not being poisoned anymore), «a desvesteji» (to make sb. not being withered anymore), «a muți (to make sb. mute)-a desmuți», «a deschiorî» (to make sb. not being blind anymore), «a desorbi» (to make sb. not being blind anymore), «a descârninasul» (to make sb. not being snub-nosed anymore), «a deschilodi» (to make sb. not being cripple anymore) or «a destulburacreierii» (to make sb. think clear), «a desblegiurechile» (to make sb.'s ears not floppy anymore)etc., «are forms expressive through themselves, which follow the same deriving procedure»⁴².

Another very often met prefix, among the derived words specific to the incantations, is the prefix «răs-» (aprox. 'again'), for example «săpiară (to disappear), sărăspiară (referring to disease)», «the intention of accentuated expressivity»⁴³ being obvious in this case

The specific language of the incantations registers formulas that are meant to accentuate certain moods that the enchanter needs to induce while the incantation is uttered, for this reason, the oral formulas, in other words «the incantations had to force, in some places, the expressivity, and, for that, to find diverse means in which a word could show the intention of the enchanter better. This is certainly the impression of the enchanter, that, through this type of mysticism, proper to the thaumaturgicprocedure, the spirits against which the incantations are uttered, can be influenced. Consequently, if there was voiced *săpiarăsărăspiară*, the increasing of the expressivity was desired»⁴⁴.

A mechanism, meant to enhance expressivity of the speech in incantations, is the use of the diminutives, and they «start from feelings that are manifested in different ways: from pity, from the need to comfort, to caress (...), the diminutives are triggered by the need of better expressivity in speech. There is searched a word or another, which would be suggestive enough to convey the intonation of the speaker».⁴⁵

The research of the language expressivity represented a special theme for Ovid Densusianu, who underlined that «The expressivity of a word is at some point reduced, and, then, there are searched means to express a specific meaning and a specific notion. Thus, the diminutives and the epithets are resorted to. As a consequence, many times, a word that used to have the meaning of a diminutive, if losing its expressive value over time, is replaced by a derived one, used with another meaning, which, through novelty, is thought to be useful for conveying the true notion»⁴⁶. For expressing the concern to get out the evil from the deepest corners of the body, the enchanter uses diminutives: «Săiasărăul din toatăîncheieturica, din toatămădulărica» (To take the evil out of the *little joints*, all the *little*

⁴⁰ Ovid Densusianu, *Aspecte ale vorbiriipopulare*, Course of the Faculty of Philosophy and Letters from Bucharest, 1928-1929, Bucharest, p.34-35.

⁴¹ *Ibidem*, p. 35.

⁴² *Ibidem*, p. 37-38.

⁴³ *Ibidem*, p. 38.

⁴⁴ *Ibidem*, 38-39.

⁴⁵ *Ibidem*, p. 50.

⁴⁶ *Ibidem*.

limbs)⁴⁷. Or «Din mii șisute de *vânuțe*,/ Din douăzeci de *degetuțe*,/ Din tăteciolănelele,/ Din tăte *degețelele*,/ Din tăte-ncheieturelele» (From thousands and hundreds of *little veins*,/ From the twenty *little fingers*,/ From all the *little bones*,/ From all the *little toes*)⁴⁸.

The enchanters follow the epic thread in details, in order to extract the evil from every small detail, to send it back from where it came, and to reduce its power, to annihilation: «Get out you evil spirit,/ dark spirit/ Possessed by the evil./ And if you don't get out/And if you don't perish,/I shall thrash you with the mallet,/ I shall cut you with an axe/I shall stab you with a knife,/ I shall poke you with the pitchfork,/ I shall thrust you with the fork,/ I shall cut you with the scissors,/ I shall throw you out the window,/ I shall drag you through the village,/ Up to the house of the guilty one./ You will mount over his house,/ From the house on his table,/ From his table/ Into the salt pot,/ Into his bowl with food,/ From the bowl into his spoon/ Along with the food/ And with the drink./ To live with you/ To stay forever with you./ Because the person here doesn't have/ The conditions/ To keep you,/ To caress you./ To satisfy your appetite./ Then, go,/ Then move away!/ And if you won't do it,/ I shall cut you with the scissors/ I shall throw you on the road,/ I shall hurl you in the dust/ I shall push you in the sea/ And there you'll find your end/ Scattered as the foam,/ as the dew before the sun,/ There are white cows in the sea,/ Milky-white cows./ They shall raise you on their horns,/ They shall step all over you,/ They shall break you in small pieces/ This person here to remain clean/ Filled with light/ As God created him/ As the priest baptised him»⁴⁹.

Numerous comparisons can be met in the texts uttered by the enchanters, for example: the evil will melt away like «the foam of the sea», along with metaphors: «The same the plough/ Turns over the earth/ And pulls out everything,/ All the stones/ And the roots,/ That have appeared there/ And have grown there./ And the charms/ And the spells,/ the Screams/ And the pains (...) And the troubles/ Are not for created/ And increased,/ But they are taken/ And thrown on this person»

The language of the incantations is a very flexible, imaginative one, creating images that are meant to depict precisely the discomfort of the person benefits by its attributes, along with the solutions for healing, proposed by the enchanter.

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⁴⁷*Ibidem*, p. 57.

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⁴⁹Simion Florea Marian, *Descântecele populare române...*, p. 111.

ЕКСПРЕСИВНІСТЬ ВИРАЖАЛЬНИХ ЗАСОБІВ МОВИ В РУМУНСЬКИХ ІНКАТАЦІЯХ

Г. Боанджу

Анотація. Румунські заклинання були об'єктами детальних досліджень, як у контексті «магічного кругозору румунських селян» (Георг Павелеску), так і з боку лінгвістики. Тому, важливо почати з основ, тобто з визначення поняття заклинання. Що ж таке заклинання? У румунській мові існують різні терміни на позначення заклинань та їх дії: “descântec”, “vrajă”, “făcătură”, “farmec”, “boscon”, “năvrăjje” та ін. Така різнобічність трактування слова заклинання у румунській мові говорить про глибоку повагу народу до магічних явищ. Варто розрізняти поняття заклинання та прокляття, які стосуються захисної магії, та між заклинаннями, оберегами та заговляннями, які представляють атакуючу магію.

Ключові слова: заклинання, обереги, заговляння, магічний кругозір, захисна магія, атакуюча магія

ЕКСПРЕССИВНОСТЬ ВЫРАЗИТЕЛЬНЫХ СРЕДСТВ ЯЗЫКА В РУМЫНСКИХ ИНКАТАЦИЯХ

Г. Боанджу

Аннотация. Румынские заклинания были объектом тщательных исследований, как в контексте «магического мировоззрения румынских крестьян» (Георг Павелеску), так и со стороны лингвистики. Поэтому важно начать с основ, точнее с определения понятия заклинание. Что такое заклинание? В румынском языке существуют разные термины обозначающие заклинания и их действие: “descântec”, “vrajă”, “făcătură”, “farmec”, “boscon”, “năvrăjje” и другие. Такое разнообразие значений слова заклинание в румынском языке говорит об уважении народа к магическим явлениям. Стоит разделять понятия заклинание и проклятье, которые представляют защитную магию, а также между заклинанием, оберегом, и заговором, которые относятся к атакующей магии.

Ключевые слова: заклинания, обереги, заговоры, магическое мировоззрение, защитная магия, атакующая магия

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ГЕНДЕРНИЙ АСПЕКТ У ЛИНГВОКУЛЬТУРОЛОГІЇ

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Анотація. У статті досліджено та проаналізовано специфіку застосування гендерного аспекту в лінгвокультурологічному дискурсі, проаналізовані поняття «гендер», «стать», їхній взаємозв'язок та вплив на формування мовної картини світу. Проведено аналіз основних джерел, що відображають останні результати у дослідженні відмінностей мовлення за критерієм гендерної приналежності на різних рівнях. У роботі розглянуто поняття «чоловік» і «жінка» як культурні концепти, а