Representation of the gender category in Russian speech practice: psycholinguistic aspect

Guzel Minnezufarovna Nurullina

Kazan Federal University, Tatarstan str., 2, Kazan, 420021, Russia

Abstract. This article is devoted to how the gender category of nouns is represented in Russian speech practice. This paper reveals the cognitive potential, semantics, and metaphorical differences of the gender category. Figurative and associative specificity of grammatical categories of gender is considered. It analyzes the process of personification of inanimate nouns. The study is illustrated with examples from the poems of Russian poets. The article reveals the denotative and significative meanings of the word using a psycholinguistic stance as well as, the literal and figurative meanings of the word by the representation of the gender category.

Introduction

The lexical and grammatical category of gender has an important place in the grammatical system of the Russian language. It is a means of the expression of objectivity, glaringly and emotionally relates to the reality of the outside world, caused by the properties of real objects. In the native speaker submissions the origin of the gender category is associated with human thinking, his world view, and psychological features, which allows us to consider the gender category not only as morphological , but also as "logical, intellective" [1]. According to M.A. Krongauz , "from a cultural point of view the juxtaposition of the female and male sexes is characterized by having a large number of cultural associations, patterns of behavior and the perceptions associated with both sexes" [2: 232].

In the Russian language, the primary means of expressing the gender category, of course, is semantic, which involves complex cognitive connections of the sex and gender. British scientists Corbett and Fraser noted that "the gender systems always have a semantic stem" [3: 294]. And this semantic information is cultural: it reflects a way of conceptualizing reality. Considerable interest from this point of view of the gender category is represented, the existence of which "suggests a more emotional relationship with nature, the world, and the personification of this world" [4: 159].

Materials

The cognitive potential of the gender category reflects the stereotypical notions about national division of the world into two basic categories of male and female. In this case we are talking about animate nouns, which differ according to sex. Thus, "sex is the "major criterion"(Dahl's term) for the assignment of gender in languages with more than one gender for animates" [5]. G. Corbett determines that in natural systems the classification of nouns based on tripartite opposition *masculine - feminine - neuter* occurs with the reliance on natural extralinguistic contrast: *human / non-human, male human / female human* [6].

It seems curious that the tripartite classification of Corbett relies on the *male human / female human.* At first glance, it seems, that we should not focus on the three-term opposition, but the two-term opposition of the masculine and feminine gender. However, if you delve into the ancient period, it is possible to find an interpretation that the neuter was known as "neither one nor the other" in relation to the male and female genders, meaning it was associated with male and female humans. The Ancient Greek grammarian Ammonius argued that the meaning of the neuter is easy to understand, because it leads either to the fact "that it precedes both (male and female) gender categories (e.g., *pervoye* - the first), or to the fact "that it comes from both of them (*ditya* - a child), or to the fact "that it goes from the stronger to the weaker (*semya* - a seed)" [7: 76].

The relation of the inanimate neuter noun (without nominative meaning) to the male or female gender can be traced in Russian poetic speech. For example, the noun *sun* (in Russian *solnce*), by formal features relating to neuter, represents male or female humans. In N.A. Nekrasov's poem we read: "the clouds are playing with ruddy grandfather sun", "the red sun laughs, like a girl from out of the sheaves." Another noun - *sea* (in Russian *more* also neuter) is presented in the poems of Russian poets in the masculine gender. For example, "the sea is quiet as a kitten" (N.Rubtsov), "sea is a conductor" (N.Zabolotskiy).

The representation of the gender category of inanimate nouns in the speech situation, which do not have a nominative meaning, allows us to get the significative and denotative meaning of the word on the level of the artistic speech. L.S. Vygotskiy asserts about the non-simultaneous formation of these word components: one grows from visual-effective generalizations under the influence of the social practices of communication; the other – on the basis of development of the concepts and becoming of a "signifying structure" [8: 182-184, 313]. Thus, the gender category represents both the direct and figurative meaning of the word. If we interpret this statement in psycholinguistic terms, it can be assumed that different meanings are possible due to two different forms of the gender category – "imaginative and verbal" (Paivio's hypothesis) [9].

The imagery creates a metaphorical skeleton of the gender category, on which the entire figurative system is based. D. Davidson notes that "metaphors often help us to observe the properties of things and objects, which we did not notice before; they reveal to us the startling analogies and similarities" [10]. The metaphor in the linguistic unit shows features of imagery, semantic differences, and evaluative and expressive richness. A metaphor enlivens and personifies the word. Man with his rich spiritual world, his culture, and mentality has "the desire to personify all of the surrounding objects and phenomena, their partial identification with himself" [11]. When we perceive a metaphor, a number of subjective associations arise. They are related to the particularity of a perceptive person, with his mental abilities; a trait of intellectual life.

M.V. Laskova notes that the "pervasive personification is one of proof, firstly, gender is semantic (motivation), and secondly, the connections of the grammatical gender with the cultural traditions of native speakers" [12: 7]. Figurative personification is based on the stylistic use of nouns, and can serve different expressive purposes. When we personify objects, they get feature of the sex.

We can see it within different contexts: in folklore, in artistic speech, in poetry, in fixed expressions, and phraseologisms. Thus, "language learning as a means of culture's presentation is provided primarily through word-fund this language" [13: 172].

For example, in F.I. Tjutchev's poem "Winter is not angry without reason…", written in 1836, the seasons *Winter* and *Spring* are presented in human form. The words "*Winter*" and "Spring" are inanimate nouns, that do not have a denotative meaning of the gender on the level of the language system, but they represent this meaning on the level of artistic speech [14]. Creating an artistic image, the author relies on the potential of the word. Poetic word actualizes psychological, and emotional associations. Thus, in the poem *Winter* is associated with "*the wicked witch*," which "*bustles about the spring, grumbling*"; *Spring* is associated with "*a beautiful child*", who is "*in the face laughing, making noise*." The nature of Tyutchev is animated, humanized, personified, that is associatively reinterpret. The gender category namely represents the creation of a certain artistic image with which any idea of the author and character is disclosed more fully and clearly.

Summary

Thus, the gender category is allocated in linguistics as a logical and cogitative category, which is capable of representation in artistic speech, the acquisition of additional connotative meanings, and to personification. Representation of the gender category serves different expressive purposes, allows us to learn the cultural and national identity of linguistic resources. The gender category's relationship with human thinking, his world view, and psychological characteristics allows us to interpret the denotative and significative meaning of the word.

Conclusions

Thus, the following conclusions can be drawn:

The correlation of the gender category with the psychological characteristics of man, and his spiritual world allows us to consider the gender category not only as morphological, but also as "logical, intellective", semantics is the basic means of the cognitive connections of the gender and sex. Many Russian and foreign scientists note, that the representation of the gender category is a reflection of conceptualizing reality's method.

Represented in different speech situations, and in different contexts, the gender category may acquire a denotative and significative meaning of the word. Thus, using the gender category transmits both the direct and figurative meaning of the word; thereby a metaphorical frame of the word is created. In this case, it can be stated that the gender category is metaphorical. In the works of Russian poets and writers inanimate objects are often associatively reinterpreted; they are animated and personified. Namely in the metaphorization of the gender category, a number of subjective connotative meanings are connected with the uniqueness of the receiving person, with her mental abilities, and with the character of an intellectual life.

Corresponding Author:
Dr.Nurullina Guzel Minnezufarovna
Kazan Federal University
Tatarstan str., 2, Kazan, 420021, Russia

References
1. Nurullina G.M., 2013. About metaphorization of gender category in Russian language. Philology and Culture, 2013, #1 (31), pp: 96-99.
2. Krongauz M.A., 2005. Semantics: Textbook for stud. of ling. faculties of higher education. Moscow: Academy, 2005, 352 p.
3. Corbett G.G., Fraser N.M., 2000. Gender Assignment: A Typology and a Model // Systems of Nominal Classification / Ed. by G. Senft. Cambridge, 2000, pp: 293–325.
4. Ter-Minasova S.G., 2000. Language and Intercultural Communication: Handbook for students and applicants on spec. "Linguistics and Intercultural Communication". Moscow: Word / Slovo, 2000, 262 p.
5. Tore Nesset, 2003. Rule Counting vs. Rule Ordering: Universal Principles of Rule Interaction in Gender Assignment // Morphology and Linguistic Typology. On-line Proceedings of the Fourth Mediterranean Morphology Meeting (MMM4). Catania, 21-23 September 2003, pp: 71-84.
6. Corbett, G.G., 1991. Gender. Cambridge University Press.
7. Ancient theories of language and style, 1936. Under total. ed. O.M. Freudenberg. M.,L: OGIZ-Sotsekgiz, 1936, 343 p.
8. Vygotsky, L.S., 1982. Thinking and speech // Coll. works. 6 parts. Part 2. M.: Pedagogika, 1982, pp: 5-361.
9. Paivio A., 1971. Imagery and verbal processes. N.Y.: Holt, Rinehart and Winston, 1971, 596 p.
10. Donald Davidson, 1978. What Metaphors Mean. In: "Critical Inquiry", 1978, # 5, pp: 31-47.
11. Foundalis, H.E., 2002. Evolution of Gender in Indo-European Languages. Proceedings of the 24th Annual Conference of the Cognitive Science Society. Fairfax, Virginia. [Online]. Available: www3.isrl.uiuc.edu/~jungwang4/langev/alt/foundalis02evolutionOF/Foundalis-2002.pdf
12. Laskova, M.V., 2001. Grammatical category of gender in terms of gender linguistics. Rostov n / on Don: Rostov.st. econ. university, 2001, 192 p.
13. Yusupova, Z.F., 2012. Realization of linguistic and cultural principles in the teaching materials in Russian for the Turkic-speaking audience. Philology and Culture, 2012, # 2 (28), pp: 170-173.
14. Khairutdinova G.A., 2013. Morphological means of creating an artistic image in the context of language units aesthetics // Uchenye Zapiski Kazanskogo Universiteta. Seriya Gumanitarnye Nauki, 2013, vol. 155, no. 5, pp: 279-286.

6/7/2014