

Second Language Identity Formation through Russian Folklore Texts

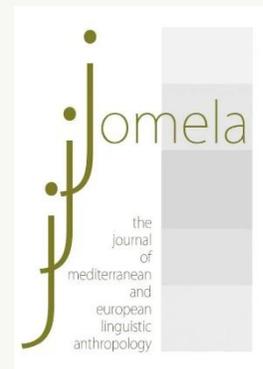
Inna I. Rubakova

Peoples Friendship University of Russia, Russia

Antonio Carluccio

Peoples Friendship University of Russia, Russia

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Abstract

In this article we analyze the possibility to use the short Russian folklore examples of *chastushka* in the formation of second language identity for the philology students studying Russian as a foreign language. As observed, studying folklore text in a foreign language environment contributes to enhance the level of ethnolinguistic competence, which is important for understanding a different (Russian) mentality. A good example of texts useful for such purpose may be found in the *chastushka* genre. Moreover, this is one of the few literature genres that is actively developing under the influence of contemporary relevant issues. Among its main characteristic, it includes a certain set of rules and norms of behavior, a collective assessment of what is happening and demonstrates the symbolic content of general cultural concepts.

This article considers the model of linguistic identity presented by Yu.N. Karaulov, consisting of three levels. The most interesting of which, for the purpose of our research, is the psycholinguistic (linguo-cognitive) whose fundamental units are perceptions, ideas and concepts. A model of secondary linguistic identity, firstly attributable to I. Khaleeva in the 1990s, is also given being important as a feature of teaching foreign languages. This paper also presents the components of the term “folk concept”, special attention of which is paid to figurative and evaluative components, since the conceptual component is a relatively stable aspect. A

comparative analysis of the symbolic content of the lexemes of linguistic and cultural interest is carried out. The semantic complexity of the folklore texts and their linguistic and methodological potential when working with foreign students are considered along with the possibility to apply the obtained results for a deeper understanding of literary images and symbols as additional learning material.

The results of this work might be used in practical courses of Russian as a foreign language, as well as in courses of ethnolinguistics and folklore. The approach of studying a foreign language through a typical literary genre, which is still evolving and adapting itself to happenings, is innovative and contributes to form both language proficiency and second language identity.

Keywords: *Folklore, Russia, Identity, Linguistics, Literary genre*

Introduction

The language system is formed by the way of thinking of the native speakers and at the same time it affects the way they think determining the consciousness of each speaker. When analyzing a person's speech and the language means she uses, we can draw certain conclusions about that speaker's personal characteristics, both as an individual and as an individual in a community of speakers. The idea of characterizing a person through his texts sets the foundation for the concept of linguistic identity. In the 1990s I.I. Khaleeva used the term "second language identity" in teaching a foreign language stating that "the formation of a second language identity is most closely connected with instilling in a student a special perceptive ability to comprehend a different mentality, different strategy and tactics of life, and, therefore, a different way of understanding information that affects any side of this life" (Khaleeva, 1995). Hence, as practitioners and researchers of language teaching methods, we ought to take into account the formation of a new language identity in students. Yu.N. Karaulov presents the system of language identity as a three-levelled:

Verbal-semantic, in which students master the structural and systemic connections of the language being studied in the parameters of the system-forming functions aimed at solving communicative problems.

The linguistic-cognitive level, the units of which are concepts, ideas, understandings, developing in each language identity into a more or less ordered picture of the world, reflecting a hierarchy of values.

The motivational level, the units of which are pragmatic-oriented and are manifested, according to Yu.N. Karaulov, "in the communicative and action-related needs of the individual" (Karaulov, 1987).

The first and third levels are regarded as pragmatic and occupy an important place in the concept of language identity, their units are significant from the point of view of utilitarianism. In the aspect of studying Russian as a foreign language (RFL), the most interesting level of work is the linguistic-cognitive one, with a system of values and meanings. At this level, an understanding of the picture of the world with its hierarchy of values is formed.

In this work, we will consider in more detail:

1. The idea of “concept”, understood as a culturally significant cognitive structure using the example of the fundamental folklore concepts of “space” and “time” in the texts of Russian chastushkas;
2. the possibility of applying the research results in the practice of teaching RFL when forming second linguistic identity.

2. Problem statement

In order to achieve the intended goals of our research, it was necessary to complete several tasks. The main one was the characterization of the folklore concept and its symbolic content in the texts of the Russian chastushkas for the use of this material in the formation of a second language identity in the lessons of RFL. During the research, we identified all the secondary tasks:

1. description of the model of a linguistic identity;
2. second linguistic identity;
3. identification of lexemes filled with symbolical content, their analysis and the perspective use of them when working with fiction;
4. analysis of the semantic complexity of the folklore texts, the effect on the morphemic structure of the word;
5. identification in folklore texts of lexemes with methodological potential in teaching RFL.

3. Research Questions

The main issue of our study is whether we can use the texts of Russian chastushkas in the formation of the second linguistic identity of students-philologists in the lessons of RFL and the effectiveness of the use of folklore texts during lessons as a starting point for a deeper understanding of the Russian mentality. Also important is the question of the symbolic content of lexemes in folklore texts and the difference between the figurative and evaluative components of the folklore concept from the general culture, which need to be carefully explained in foreign language lessons.

4. Purpose of the Study

The aim of this research is to consider the validity of using the Russian folklore texts of chastushka as a means to form second language identity. When learning a foreign language, a

second identity which differs from the first language identity is developed and formed in various ways. The analysis of the levels of linguistic identity and the second linguistic identity gives us a vision of what we need to pay special attention to. The second or linguistic-cognitive level of the linguistic identity incorporates units that form the picture of the world. Folklore, on its part, is one of the forms of representation of the national collective consciousness, it presents a picture of the world of a certain people, which is why the study of folklore as a tool for the formation of second language identity is a phenomenon worth of research and attention from both lecturers and researcher of language teaching methods.

5. Research Method

The research materials, namely the chastushka text, determined the choice of research methods. Our work combines psycholinguistic and linguistic-cognitive approaches.

In this work, the continuous sampling method was used towards collections of chastushkas, dictionaries, reference books, internet resources, contextual analysis to establish links between language units and the context of their use beside frame analysis. A long-standing on field experience in teaching RFL undoubtedly contributed to seek new method to form second language identity along with language proficiency.

6. Findings

As remarked previously, the second level of building a linguistic identity is what draws mostly our attention, because it contains cognitive units, concepts, and all the necessary elements from which the world picture is built. In the contemporary anthropocentric paradigm of philological research, folklore is of interest for study precisely because it is one of the forms how the collective consciousness, axiological attitudes, evaluative and emotional perceptions of the surrounding reality reflect themselves in literary texts. The goal of folklore discourse is to preserve knowledge within the same community, folklore discourse translates norms and standards of behavior, determines cognitive and valuable attitudes, fixes binary relations like normally/abnormally, good/bad, possible/not possible and others (Emer, 2011), those norms are different in every community and are sometimes difficult to understand for those who are outsiders. In this regard, folklore seems to be a good way to introduce the Russian culture to foreign students.

Researchers distinguish two sides of the folklore picture of the world: the cultural-historical aspect and the linguistic one, since the words in this folklore picture of the world acquire special characteristics that are different from those that they have in the language in general.

6.1 *Ethnolinguistic Understanding of the Term ‘Concept.’*

In ethnolinguistics the concept is understood as “a culturally marked verbalized meaning, presented in terms of expressing a number of its linguistic realizations” (Vorkachev, 2001). This term combines language, mentality and culture and has a more integrative shade when used in the folklore context. It is also worth noting that the folklore concept is different from the general language concept, though the apparent definition is the same, figurative and evaluative aspects are diverse.

6.2 *The Folklore text as a Material for Second Language Identity and Ethnolinguistic Competence of Students*

As the researchers note, the use of chastushka texts in the process of teaching RFL to form second language identity is a reasonable choice, because in a small form a concise sense is concluded. “One of the possibilities of increasing the ethnolinguistic competence of foreign students in the process of teaching the Russian language can be considered the use of folklore texts” (Chaika, 2002). The chastushka is a short text, often four-lined, and, therefore easy to remember. However, the ethnolinguistic, figurative components of a short folk rhyme provide a framework for the formation of ethnolinguistic competencies, which cannot be formed by the standard text for the beginners in language lessons.

Since folklore text is a message encoded and decrypted, we can find different levels of understanding inside it. If the first level assumes a direct reading of the text, then at the second level, symbols are decoded. For example, a ring, a scarf presented to a girl is a symbol of love and the promise of marriage. At the third level, semiotic oppositions are considered, among which we find the opposition “one's own-someone else's”, “life-death”. As S.E. Nikitina rightly points out, “the knowledge of this level is necessary to understand, for example, why a board can be put across the sea: the sea, like a river, a stream or water in general, serves as a border, a transition between worlds” (Nikitina, 1993).

Accordingly, when working with chastushka texts in the practice of teaching RFL, the lecturers should consider the specifics of the chastushka language design, the functioning of lexemes verbalizing the concepts inherent to the specific issue the chastushka is devoted to.

The semantic complexity of the folklore word, which is determined by the specifics of folklore texts and the sphere of their existence (which affects the morphemic structure of the word), is considered in the works of A.T. Khrolenko.

The features of the folklore word according to A.T. Khrolenko are:

1. the generalization of the meaning, which is due to the generalization of the images of folklore, when, for example, a bun, candy, lollipop can act not only as names of various delicacies, but also as a generic word for treat;
2. evaluation, or connotation; each folkloric word represents a particular folkloric situation. The word creates not only an image but gives an assessment as well. However, it should be borne in mind that the connotation due to the semantic environment and position in the text has a textual character;
3. symbolism;
4. Locked meaning (the semantics of a word initially contains features that should be implemented in the text) (Khrolenko, 1992).

Thus, in the folklore semantic unit (sememe) we can distinguish:

1. Hyperseme with a general thematic value;
2. Denotative seme (general linguistic meaning);
3. Connotative semes (increments of meaning, textual and extratextual).

It is worth to pay attention to the specificity of the evaluative content which manifests itself in the hyperbolization and idealization typical for the folklore picture of the world. Given that the author of the chastushka is a collective linguistic identity, it is worth noting the orientation of the assessment: a collective linguistic identity towards objects and real-life situations.

When working with the evaluative content of a folklore word, one can distinguish:

1. The level of the immediate meaning of the word (good/bad; beautiful/ugly; far/close);
2. The level of normative assessment (meets or does not meet the norm). At the same time, at the level of normative assessment, semantic differences are neutralized: a steep bank, bitter tears, a good fellow, a pure field, correspond to the norm, they are as they should be.

Hence, we can remark that the folklore word has not only semantic features, but specific morphemic characteristics as well. Scholars note the multiplicity of prefixes on verbs, the prevalence of complex adjectives that have a "color" component and a "quantitative" root.

Let us consider the effectiveness of the use of chastushka lyrics in the formation of second language identity. Chastushka is one type of musical and verbal art. Considering their structure, chastushkas are short (most often of four lines each) rhyming songs. Performing chastushka is a speaking act, a mean of social communication and an occasion of social gathering. Typically, these rhyming songs were performed by someone from a spontaneously organized group, when the answers followed the rhyme, they set up a kind of rhythmic dialogue, a sort of traditional rap freestyle battle. The topics of chastushkas were determined by the age group of the singer-writer: "within the young groups, the most frequent theme was "on the love front". In the older group, the range of topics was significantly expanded. The subject of the speech could be any event of local, district or national importance: a flight into space, the recalculation of pensions, the fashion for long or short skirts, the vouchering process, the appointment of a new local

government and any relevant issue (Olson & Adon'eva, 2016, p.158).

Researchers indicate transgression as a form of representation of the events, when the author takes the position of an external observer in relation to the events depicted. Consequently, chastushkas allowed violating existing prohibitions in society: thematic taboos (the younger ones could express their opinions about elders), communicative taboos (criticism of the authorities, declaration of love to the young man towards a girl) and so on. As mentioned above, this genre often represents the anti-norm: "What is evaluated negatively from the position of a collective subject can be formally expressed in a chastushka as corresponding to the norm, that means, positive" (Emer, 2011, p.43). Due to the peculiarities of the representation of the surrounding world and the events taking place as anti-norms in an anti-world, chastushkas shape an alternative picture of the real world, criticizing shortcomings through depicting them as norms and giving them positive assessment. Yulia Emer defines the principle of representing reality, with its norms, in a chastushka "dialogue with the norm" (Emer, 2008, p.39).

The chastushka genre is often compared with the newspaper chronicle genre. It was the chastushka that made it possible to spread information by word of mouth, quickly responded to events in public and political life, gave an assessment of what was happening, and kept a certain set of rules of human behavior in society. These texts were reproduced for a long time virtually unchanged and were able to preserve a person's idea of the world around him from the earliest time. This aspect makes this genre an important component of the whole national picture of the world, being able to preserve the most ancient ideas of a person about real life situations.

The language of chastushka can be described as a living spoken language. Their topics describe the experiences, usually amorous, of the lyrical hero as well as relevant social and political events. The birth of political chastushkas occurs at critical turning points, when people desire to be aware of what is happening around, make a comprehensive evaluation of the changes and communicate their experiences to other community members. In this case, everything is reported directly and witty. Amusing or satirical chastushkas are very common, but when it comes to reporting everyday issues even hints of black humor are not alien to them. They perform informative and entertaining functions, each of which can be dominant. Their language is a complex combination of diverse elements: literary, jargon, foreign language, folklore, inter-dialectical and colloquial.

I.L. Mul' considers chastushka a literary genre suitable to language games, a genre where the performer makes some experiments crafting the language tools to make the chastushka fitting the topic he wants to speak about (Mul', 2000). The language game does not only shape the formal, but the semantic potential of language units as well. The main object of this research is the game text field, which, in the chastushka, is mainly the hilarious play around a situation that has a particular relevance for the author, providing the relevant set for him. The language game

in the Russian chastushka performs hedonistic, characterological, and rhyme-rhythmic functions. In this regard it is one of the forms a language may express its creative potential, such that some studies describe the mechanisms of the language game and examine the characteristics of the Russian folk culture of laughter on the material of this genre (Mul', 2012). A typical situation that becomes the object of an image is described comically, and the "playable linguistic dominant characteristic of a chastushka text is the possibility of its multidimensional and/or ambiguous (bidimensional) interpretation" (Mul', 2012, p.101).

Among the linguistic mechanisms of the game in the chastushka, we can notice the following:

- morpho-derivational, when the game is based on related words and ordinary formations;
- syntagmatic, associated with the violation of the expectations of the reader (or listener) regarding the possible completion of the syntactic unit;
- semantic: the collision of two meanings of a polysemantic word (actualization of ambiguity);
- occasional semantization within a specific context.

Folklore works of various genres continue to function in the modern communicative space, however, linguistic and extralinguistic factors determine their modification over time (Bogdanov, 2001; Putilov, 1994; Tubalova & Emer, 2015). Nevertheless, social and cultural self-identification of a person withing a community continues to remain one of the most important functions of folklore: "in the context of globalization, erosion of national-cultural boundaries, human need for self-identification is activated, and folklore sublimation acts as an adequate form of satisfying this need" (Tubalova & Emer, 2015, p.171). The most significant folklore genres for modern society are small song genres, which include, chastushka and anecdote. A feature of both, which distinguishes them from other folklore genres, is that they focus on the representation of current events, in other words, they keep their topic up to date. At the same time, the topicality of their texts is manifested in the way they focus on interpersonal and institutional relations. Modern anecdotes and chastushkas "are performed in situations of public oral entertaining interaction, in unofficial holiday communication and written internet communication, also functioning as a form of public emotional information exchange, on special sites" (Tubalova & Emer, 2015, p.173).

At present, chastushka and anecdote are genres of political discourse since they often evaluate the current political situation and reflect modern political realities. For our work, all the mentioned characteristics are relevant, since all of them contribute to provide the cultural information reflected in the language of the Russian ditties. Being a specifically Russian folklore genre, chastushka texts remain an understudied subject by the international academic community. In our further works, we will evaluate thematic, geographical, chronological and functional features of chastushka text. Its features are conventionality, functioning mainly in the youth environment, the poetic form, the subjectivity of assessments, thematic breadth and

relevance. The researchers also draw attention to the expressive-emotional monotony of the chastushka and the special role of the language game in the construction of its text.

As we can see, the texts of chastushkas present many life situations, their assessment by society through the text of the speaker (who performs them). Working with small folklore texts in foreign language lessons is playful in nature and helps students to discover their potential to enter the reality of a different linguistic picture of the world. The linguistic picture of the world of each nation is like a mosaic, assembled from realities, representations of the people about the world around them, and iconic historical events. The formation of a second language identity is impossible without getting acquainted with the linguistic picture of the world of the people of the country where the studied language is spoken. They provide also the background to introduce cultural peculiarities to non-Russian speakers, which is important to assess differences and similarities. The linguistic picture of the world is most fully and colorfully revealed in folklore texts and makes grammar more student friendly. Let us now look at methods and techniques of working with folklore material in lessons of Russian as a foreign language (RFL).

Topic	Part of the language picture of the world	How to work with it	Example
Love	Popularity of certain professions of prospective (desirable) husbands/wives	Replacement of lexemes. Based on current realities, the students independently select lexemes that verbalise the desired occupation	«Garmonist igrayet, Glazkami morgayet. Nu i ya yemu morgnu. Ne zametno nikomu.» /The harmonica player is playing, Blinking his eyes. So, I'll blink his eyes. No one will notice. / «Polyubila ya pilota, Dumala, letayet. Prikhozhu na aerodrom, A on podmetayet.» / I fell in love with a pilot, I thought he was flying. I come to the airfield, And he's sweeping up. /
Love	Naming favorite people by association with surrounding objects, animals	Comparison of lexemes and their semantic range in the native language and the target language	«Na stole stoit stakan, A v stakane liliya. Menya milyy zapisal na svoyu familiyu.» / There is a glass on the table And in the glass is a lily. The dear wrote me down in his last name. /

			<p>«Zvezdochka nebesnaya, Devchonochka prelestnaya. Prel'stila molodtsa Bol'she materi-ottsa.» / Heavenly star The girl is adorable. Seduced the fellow More mother-father./</p>
Infidelity	A man's / woman's reaction to a partner's infidelity	Substitution based on the realities of our time; comparison "was/now"	<p>«Ya lyubila sokola, Yemu nosochki shtopala. A on, proklyatyy krokodil, S Mashkoy vse lyubov' krutil.» /I loved the falcon, I darned his socks. And he, the damned crocodile, Spun all the love with Masha. /</p> <p>«Garmonistu za igru pol-litra zelenogo, a lyubimoy za izmenu yadu otravlenno.» / To the harmonist for playing half a liter of green, and to the beloved for cheating poisoned poison. /</p> <p>«Mne moy milyy izmenil, A ya yemu skazala: V belykh tapochkakh v grobu ya tebya vidala.» /My sweetheart cheated on me, And I told him: I saw you in white slippers in your coffin. /</p>
Separation	People separation symbols	Linguistic guesswork with motion verbs and prepositions in the target language	<p>«Menya milyy razlyubil, Na koze uyekhal v Krym. A ya makhu ne dala, Na korove dognala.» /Dear fell out of love with me, I went to the Crimea on a goat. And I didn't give a swing, I caught up with the cow./</p> <p>«Skoro-skoro ya uvedu, Siniy les ostanetsya. A zaletka v seroy kepochke Komu dostanetsya?» / Soon, soon I'll be gone, The blue forest will remain. And the little girl in the gray cap. Who's going to get it?/</p> <p>«Milyy v armiyu poyekhal, V sel'sovete zayavil:</p>

			<p>Ne raspisyvayte devushku, S kotoroy ya khodil.» /My darling went to the army, In the village council he said: Don't sign the girl With whom I went./</p>
Dream	Names of the most popular cities for moving and living	Linguistic and social game, rationale for choice; historical information	<p>«Ekh, v Moskve my zazhivem! Zdes' polno narodu, Tol'ko skoro ot nego Ne budet kislородu.» /Eh, we'll make a living in Moscow! It's full of people, But soon there won't be We won't have any oxygen. /</p> <p>«Skoro-skoro my poyedem V goroda bol'shiye. Tam zarplaty, tam tramvai, Tam dorogi shire.» /Soon, soon we will go The cities are big. There are salaries, there are trams, The roads are wider there. /</p>
Dream	Attributes of a "beautiful and successful life"	Added value; comparison of living standards, economic situation, cultural linguistics	<p>«Lavka, lavochka pokata, Ne sadis' so mnoy bogatyy. Khot' i bednyy, da miloy syad' na lavochku so mnoy.» / Bench, a rolling bench, Don't sit with me rich. Though poor, so sweet sit on the bench with me./</p> <p>«Zhdu ot Dedushki Moroza Zhenikha bogatogo. On podarit bez voprosov Shubu mne lokhmatuyu.» / I expect a rich groom from Santa Claus. He will give without question My fur coat is shaggy./</p>
Communication	Respect for elders, standards of behaviour in society	A dialogue-game aimed at acquaintance with the speech etiquette of the country of the target language	<p>«A mne mama: ya te dam! A mne papa: ya te dam! A bratishka iz dverey: Gulyay, sestrenka, veseley.» /And my mum: I'll give it to you! And my dad: I'll give it to you! And my little brother at the door: Walk on, little sister, walk on./</p>
Death	Traditions and rituals, iconic	Analysis of lexemes on the topic,	<p>«A my pit' budem, Gulyat' budem.</p>

	colors, expressions of condolence	comparison of lexemes of different linguistic pictures of the world in a situation of burial, farewell	A smert' pridet, pomirat' budem.» / And we will drink We will walk. And death will come, we will die./
Holidays	National traditions celebrating calendar national religious holidays	A riddle game on the naming of holidays, an introduction to beliefs and folk rituals, an introduction to Christian culture	«Vot i Paskha na nosu, Kulichy svyatit' nesu. Razodelas' kak na svad'bu, Schas rummyana nanesu.» /Easter is upon us, I'm making cakes ♪ I'm all dressed up for the wedding, I'll put on my blush. / «Dorogiy, ne skupites', Dobrotuyu podelites'. Dobrota, ona ot veka Ukrashayet cheloveka.» / Darlings, don't be stingy Don't be stingy with kindness Kindness, it's from the ages It's the beauty of a man. / «Bez Snegurki Ded Moroz Ne idet v poselok. Kto zh yego domoy dostavit Oposlya vsekh yelok?» /Without Snow Maiden Santa Claus, Doesn't come to the village Who'll bring him home After all the Christmas trees?/
Feast	Attributes of a feast, phraseological units, songs, dances	Substitution of lexemes on the topic, linguocultural work with phraseology, historical reference	«Ekh, topni noga, topni malen'kaya. Ya plyasat' poydu, khot' i malen'kaya.» /Eh, stomp your foot, stomp your little foot. I'm going to dance, even though I'm small./ «Khvatit, khvatit. Poplyasali. Khvatit i potopali, A teper' my vas poprosim, chtob vy nam pokhlopali.» /That's enough, that's enough. We've danced. That's enough, and now we'll ask you to clap for us./
Humour	National laughter culture; the	Linguistic guesswork, work on comparing	«Strannaya u nas derevnya – Stoit zadom napered, Da i parni vse plokhkiye –

	funny and the unfunny	categories of humour in different situations in linguistic representations of the world	Nikto zamuzh ne берет.» /It's strange the village we have here It's backwards, And all the boys are bad No one's getting married./ «Ya tsvetochki polivala Na balkone leyechkoy. Pochemu-to mokrym stal Dyadya na skameyechke.» / I watered the flowers On the balcony with a watering can. For some reason I became wet Uncle on the bench./
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Table 1

We have considered examples of work with folklore texts of chastushkas. However, in addition to direct pointers-lexemes to a particular area of the linguistic picture of the world, we find in these texts the verbalisation of entire concepts, which are consistent in volume. Let us look at the lexemes verbalizing the folk concepts of “space” and “time”, which are of the greatest interest when working with a foreign audience during RFL classes. Why do we suggest considering these very concepts? The concepts of “space” and “time” are core concepts of the folklore representation of the world because everything that surrounds us and ourselves is space, and everything that changes us is time.

Studying the subconcepts of “our own” and “somebody else's” space, we can visually show foreign students studying Russian what was and is included in the understanding of the “nearer/near” space and is perceived as protection, calm, stability, life, and what enters the “foreign” space and is perceived as danger, separation, death. By studying verbalization of evaluative and figurative content in the concept of time, we can keep trace of the changes taking place in our society, the mores and habits of the people, the changes reflected in the vocabulary by changing symbolism.

The most understandable and simplest in structure are symbolic concepts in which symbolic meaning pushes lexical into a secondary plan:

Lexeme	What it represents	Evaluation	Example
House	Center of someone's own world/ family	Positive/calm/protect ion	«Govorila ya milomu: Ne s bogatogo ya domu» /I said to my dear: I'm not from a wealthy house./

Stove	Place for the dearest people/wet nurse	Positive/comfort/warmth/protection	«Oy, pechi, pechi, pechi, Vsem na radost' kalachi!» /Oh, stoves, stoves, stoves, To all the joy of kalachi (bread)./
Circle	Dance place/chatting	Positive/relax/merri ment/ conversation	«Dayte, devki, dayte krug! Dayte krug poshire!» /Give, girls, give a circle! Give a wider circle!/ /
Water	Border place	Negative/death/separation/end of love	«Vstanu v vodu po koleni, Ty, lyubov', toni do dna.» /I'll kneel down in the water, You, love, sink to the bottom./
Factory	New place	Negative/ death/captivity/non-freedom	«Rasproklyatyy nash zavod Pereportil ves' narod.» /Our factory may be cursed Spoiled all the people./
Sunday	Leisure time/ religion	Positive/ dance/ holy time (before USSR)	«Naprolet vse voskresen'ya V nashem klube provozhu» /All the time on Sunday, I spend in our club./
married	End of the free time	Negative/captivity/non-love	«Podruzhka, poy, poka poyetsya, vydesh' zamuzh ne pevat'.» /Girlfriend, sing while you can, when get married you won't. /
Evening/home party (Vechornytsi)	Leisure time	Positive/ love/dating/dancing	«Skol'ko devok na vechorke, Ni odnoy po serdtsu net.» /How many girls in the evening, None in my heart./

Table 2: Examples of lexemes to be used in RFL lessons.

7. Conclusion

Thus, the use of chastushka texts in RFL lessons contributes to the formation of a second language identity, which is currently considered both the goal of training and the criterion for evaluating its effectiveness. Using the texts of chastushkas in the lessons of Russian as a foreign language we can, in a playful way, acquaint students with the linguistic picture of the world of the Russian people, which later will make it possible to form a second language identity. The presentation of the worldview of the Russian people through folklore texts is justified: these are small-sized texts that contain a huge material of ethnolinguistic interest. Chastushka as a newspaper chronicle quickly assesses the situation, it is one of the few genres that continues to develop, compose, give a popular assessment of what is happening around without any

ensorship.

Studying the symbolic content of lexemes verbalizing the basic core concepts of “space” and “time”, syntactic and morphological analysis of chastushka texts increases the level of ethnolinguistic competence of students. A comparison of the connotations of the aforementioned lexemes in different historical periods makes it possible to trace the dynamics of the figurative, evaluative, and, in some cases, conceptual components of folklore view and apply the acquired knowledge for a deeper understanding of the ethnolinguistic situation by philologists in the process of teaching RFL. It is also worth noting that working with live language material (in our case, with chastushka) is always perceived by the student audience with interest. Considering the fact that language units related to the storage of knowledge (toponymes, equivalent vocabulary, historicisms) belong to the cognitive level of a linguistic identity, working on literature from a certain period can be supported by the analysis of chastushka motives.

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