

Onyms in Russian-language rap discourse as a means of intertextuality



Alfiya Aznabaeva¹

Department of Foreign Languages, Federal State Budgetary Educational Establishment of Higher Education "Bashkir State Agrarian University", Ufa, Russian Federation
pjatashok@yandex.ru



Olga Novikova²

Department of Foreign Languages, Federal State Budgetary Educational Establishment of Higher Education "Bashkir State Agrarian University", Ufa, Russian Federation
novikova58@bk.ru



Yuliya Kalugina³

Department of Foreign Languages, Federal State Budgetary Educational Establishment of Higher Education "Bashkir State Agrarian University", Ufa, Russian Federation
kel-2004@yandex.ru

Abstract: The relevance of this study is due to the specifics of the subculture global context, supplemented by a semantic paradigm determined by the linguistic and cultural traditions and the social and cultural background of the Russian language community. The study aims to identify the perception of proper names in rap texts, their axiological understanding as cultural dominants that make up the individual cognitive base. Based on the conducted research, the proper name property to act as metaphorical intertextual signs of conceptualization and categorization of the real world, inherent for rap discourse, has been established.

Keywords: allusion. Associative experiment. Hip-hop. Intertextuality. Onym. Rap.

¹ Alfiya Aznabaeva is a leading researcher, PhD in Philology, now works as an Associate Professor at the Department of Foreign Languages in Federal State Budgetary Educational Establishment of Higher Education "Bashkir State Agrarian University" in the Russian Federation. Her research interests include intertextuality, onyms, rap discourse, cognitive linguistics.

² Olga Novikova is a leading researcher, PhD in Philology, now works as a Head of the Department of Foreign Languages in Federal State Budgetary Educational Establishment of Higher Education "Bashkir State Agrarian University" in the Russian Federation. Her research interests include intertextuality, onyms, rap discourse, cognitive linguistics.

³ Yuliya Kalugina is a leading researcher, PhD in Philology, now works as an Associate Professor at the Department of Foreign Languages in Federal State Budgetary Educational Establishment of Higher Education "Bashkir State Agrarian University" in the Russian Federation. Her research interests include intertextuality, onyms, rap discourse, cognitive linguistics.

Resumo: A relevância deste estudo se deve às especificidades do contexto global da subcultura, complementado por um paradigma semântico determinado pelas tradições linguísticas e culturais e pelo background social e cultural da comunidade de língua russa. O estudo visa identificar a percepção dos nomes próprios em textos de rap, sua compreensão axiológica como dominantes culturais que compõem a base cognitiva do indivíduo. Com base na pesquisa realizada, foi estabelecida a propriedade do nome próprio para atuar como signos intertextuais metafóricos de conceituação e categorização do mundo real, inerente ao discurso rap.

Palavras-chave: Alusão. Experimento associativo. hip-hop. Intertextualidade. Onym. Rap.

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Introduction

Paradoxically, but the word, language illustrate the all-encompassing, multifaceted reality of the digital world. It is probably no coincidence that one of the most popular Russian battle platforms for verbal duels between rappers is *SLOVO (WORD)*. The realities, ideas and goals expressed in words form a man as a person, affect his philosophy of life, modelling an individual worldview. The “free access” words are the most powerful – those that come from TV screens, computer monitors and are broadcast through films and music.

Today, the hip-hop music style is recognized as one of the active forces influencing the younger generation (AFANASJEVA *et al.*, 2020; CRAWFORD *et al.*, 2014; MUTEGLI *et al.*, 2018; TRAVIS, 2013). The expansion of hip-hop culture became the main form of youth expression in the 2010s. Hip-hop culture implicitly forms the youth’s worldview, which is in search of identity: on the one hand, it is escapism and adherence to subculture attributes, on the other hand – protest activity, risky lifestyle, and irony over the bling-bling aesthetics. Hip-hop culture, which originated as a form of protest against racism, segregation and apartheid among the US black population – reading to talking drums and djembe percussion, has evolved into a commercially productive transcontinental music mainstream (BRADLEY, 2017; CHRISTOPHER, 2019). Rap, the main element of hip-hop culture, clearly demonstrates the change of worldview values. The protest rap discourse paradigm did not completely remove discrimination but has grown into new concepts: “new money” bravado, street crime, sex freedom and self-praise (OREJUELA, 2014) with an appeal to the traditions of the world religions (SWANK, 2015). The genre diversification can be seen as its increasing socialization and the expansion of the text subject – as an opportunity to tell the world about various problems (CASHMAN, 2020). The global nature of rap culture, on the one hand, and its national characteristics, on the other, determine the

importance of considering the allusive impact of proper names on identity acquisition and intercultural communication.

Intertextuality is recognized as the essential basis of rap text (DIALLO, 2015). A term introduced into the conceptual linguistic corpus (as well as the term "*intertext*") by Kristeva in 1966 as a replacement for M. Bakhtin's "dialogism", is understood today in a broad sense, from direct citation to the statement that each text bears traces of other texts (ANDREA, 2005; KOLARIČ, 2019). Its origins are seen in the oral tradition, be it the poetry of Homer (ZABEL, 2021) or the oral epic tradition of Ancient Rus (MILNER-GULLAND, 2001). The main idea is the convergence of texts from the past, present and future: there are no separate texts, but there is a certain *intertext* in which the authors endlessly refer to each other. Intertextuality expands the semantic potential of the text, providing a dialogue between the author and the recipient at a certain time and in a certain situation under certain social and cultural conditions. Hip-hop is "obsessed" with memory and the craving for the past (CHRISTOPHER, 2014), which is manifested by multiple quotes, references, allusions, metaphors, calques and reminiscences.

Proper names (PNs), or onyms, are an effective means of intertextuality due to their ability to accumulate social and cultural, and historical information (KARPENKO, 2016; NOVIKOVA *et al.*, 2019; VAN DONGEN *et al.*, 2020; ZABEEH, 2012). Names "make this changeable and impermanent world stable and sustainable, create the illusion of knowledge and its possession: if we know the name, then the phenomenon bearing this name seems familiar <...> knowledge of proper names is an integral part of language knowledge and therefore is included in a person's linguistic ability" (KARAULOV *et al.*, 2002:755).

Today, young people are more receptive to symbols. They associate themselves with certain social statuses and roles, making it possible to actively exploit rap in the economic sphere. Rap attracts marketers and targetologists acting as a special form of communication, being replete with allusive names, brand

names, etc. (CABALQUINTO, 2020; DELATTRE and COLOVIC, 2009; FERGUSON and BURKHALTER, 2015), who call “name dropping” into rap lyrics a strong marketing ploy (CRAIG *et al.*, 2017; JANKOV, 2016). Leaving aside the commercial component of this phenomenon of today’s culture, we note a small number of researches on allusive, or precedent, PNs in rap lyrics while realizing the need for such studies. The active proper intertextuality of Russian-language rap is shown in comparison with English-language rap (MUKHTAROVA and ALIMURADOV, 2020). Of interest is the polymodality of proper references in rap texts, cf. the mention of great artists names of the past, which indicates the continuity of the cultural tradition (DE PAOR-EVANS, 2018). Based on the material of different languages, the corpus of rap lyrics is being formed as a significant cultural and linguistic phenomenon. Its lexical component, including names of realia and people, as well as geographical names, etc., creates the collective identity of the authors and adherents of this musical direction (MAISTO *et al.*, 2018; PODHORNÁ-POLICKÁ, 2020).

The object of this article is the Russian-language rap discourse. Sustained in genre traditions, it certainly has its unique properties: possessing explicit linguistic features that “discredit” the genre (an abundance of obscene vocabulary, an active interspersing of Anglo-American slang borrowings (PROSHINA, 2020)), it is philosophical, literary and linguocentric, intertextual (EWELL, 2017; SERPINSKAYA, 2018). In a review article devoted to the scientific research of rap culture in Russia (ZAVALISHIN and KOSTYURINA, 2020), the authors deduce three basic directions of rap culture scientific understanding that have been institutionalized in Russia to date: linguistic, philological and sociological. Noting the fragmentary nature of the research conducted in the country, their limitation, for the most part, to student works, as a perspective, they determine the consideration of rap as a component of various discourse types (political, religious, social), the analysis of the subject discourse in the work of rappers. Among the characteristic features of rap discourse noted by these authors (obscene vocabulary, a large number of English-language terms, information congestion with a

special reading technique “running rhythm” (flow), we are more interested in onym use as intertextual markers of the cultural code, understandable to a particular social group (KOLESNIKOV, 2014).

The diversity of rap culture in terms of ideological attitudes and national and cultural specifics (EWELL, 2017) determines different goals for using onyms in the performed texts: commercial benefit (as shown earlier); “name dropping” – excessive use of celebrity names, brand names to impress the listener, show their erudition and / or awareness (Craig *et al.*, 2017; Jankov, 2016); impact on the audience, getting the desired response through associations.

The purpose of the study is to identify the perception of proper names in rap lyrics, which will allow us to reveal the actual onym content, to determine their features in the linguistic consciousness of the listener. Achieving the goal involves solving the following tasks: statusing the issue coverage; word-stimulus selection (the most frequent PNs from rap lyrics); a questionnaire construction for conducting a free associative experiment; conducting an experiment; data analysis and creating a PN associative field.

The research hypothesis. Although PNs chosen as the stimulus words, the most frequent in rap lyrics, are relevant for modern linguistic consciousness, the degree of their recognition will be different, and the associative field of each onym will be various.

Materials and methods

Methodological framework

The empirical basis of the study was the rap battle discourse (a verbal battle) between Russian rappers *Oxxxymiron* (Miron Fedorov) and *Slava KPSS* (Glory to the CPSU) (Vyacheslav Mashnov), published on YouTube on August 13, 2017, the lyrics of *Pyrokinesis* (Andrey Fedorovich), *Horus* (Denis Lupercal), *Noize MC* (Ivan Alekseev), published, annotated and interpreted on <https://genius.com/>.

The study was conducted within the framework of an actively developing linguistic area – cognitive onomastics, which elucidates the PN organization in the internal or mental lexicon of the individual (ISUPOVA, 2014; KARPENKO, 2016; RESZEGI, 2018). Getting into the mental lexicon, the name “searches” for its place among many word categories, both common names and proper names and their sub-categories: proper names (PNs), common names (CNs), anthroponyms, hydronyms, etc. In this case, the word undergoes categorization, being transformed into a concept. The need to identify the ways of PN associative identification is due to the fact that “they serve as mental lexicon organizers, linguistic world view coordinators, headings of collapsed memory structures, and development and explication means of these structures in verbal and cogitative activity” (KARPENKO, 2016; LARINA, 2015:126).

Research design and sample

For the gradual goal achievement, the following methods were used: the method of continuous sampling – to select empirical material (lyrics by Russian rappers on <https://genius.com/>), as well as stimulus words; the hypothetico-deductive method – to propose a hypothesis, its verification, analysis and generalization of the results obtained; the associative experiment – to identify the patterns of the linguistic consciousness of rap listeners; the quantitative analysis – to statistically process the experiment results; the method of linguoculturological analysis – to decipher deep cultural phenomena, behavioural stereotypes and value dominants of linguistic personalities.

On March 23, 2021, the authors of the study conducted a free onomastic associative experiment to identify the recognition degree of precedent PNs in the Russian-language rap discourse, analyze the most frequent onyms as intertextual markers, and identify ways of organizing PN in the mental lexicon of an individual.

The experiment was conducted in compliance with the requirements for testing of this kind: the testees (at least 100

people) were asked to respond to the word-stimulus with the first word (reaction) that came to mind without any restriction either in form or in semantics; the time interval between the stimulus and the reaction is minimized; the stimulus material is presented in the form of questionnaires; this type of survey is objective, reliable and verifiable (KARPENKO and STOYANOVA, 2019; LYUBYMOVA, 2020; SHEPHERD and MARSHALL, 2018; VINOGRADOVA and STERNIN, 2016). The reaction under the conditions of such experiment is free, and this allows us to interpret it as a verbal actualization of a certain semantic component of the stimulus word, considered by the subject as the most vivid, significant and important for his linguistic consciousness (VINOGRADOVA and STERNIN, 2016:47).

The experiment involved 162 respondents (64.8% women and 35.2% men) – students of the Bashkir State Agrarian University (Ufa, Russian Federation). The age of respondents varies in the range of 17-18 years old – 6.8 %, 18-19 years old – 67.3 % and over 20 years old – 25.9 %. The survey results showed that 66% of respondents listen to rap, 32.7 % prefer other musical genres, and 1.2 % are not familiar with rap.

Research limitations

The following limitations were identified during the survey: the quantitative parameter – 162 people, the qualitative parameter – 1st-year students of bachelor's degree programs of the Bashkir State Agrarian University (Ufa, Russian Federation), research material limitation – Russian-language rap lyrics.

Ethical issues

All responses are anonymous and do not include the respondent's full name. The survey results are available only to the respondents and questionnaire creators – the authors of the article. This data are not shared with third parties. All data were legally received and transmitted to <https://docs.google.com/forms/u/0/>,

i.e., with the voluntary consent of their owners and in compliance with their legal rights (including compliance with the Federal law “On personal data” dated 27.06.2006 No. 152-FZ). Regarding the research material, there is no need to obtain written consent for the use of rap lyrics since they are freely available on the Internet.

Results and discussion

The results showed that 63.6 % of respondents are neutral about Russian rap and do not have a favourite Russian-language rap artist. 27.8 % consider Russian rap as a positive phenomenon and only 8.6 % do not like this genre. Among the preferred rappers, there are such names as Basta, T-fest, Guf, Pharaoh, Scriptonite, Noize MC, Husky, Morgenshtern, etc.

The statistics show that in rap lyrics, listeners are most attracted to bits (69.8 %), flow (46.3%), content (44.4%), language play (37%), as well as rhyme variety and complexity of (27.2%).

In Section 2 of the associative onomastic experiment, respondents were asked to study several rap lyrics selected by the continuous sampling method: “Miskuzi madam outro” (Pyrokinesis); MTTN (Horus); Total (Horus); rap battle lyrics of Oxxxymiron VS Slava KPSS (Glory to the CPSU) in order to recognize the PN (names of people, characters; geographical names; names of literary works and art, trademarks, etc.). All texts were written in lower case letters (Figure 1).

Figure 1 – A piece of rap on PN recognition



с её появленьем в клубе царит робкий
гул, использует, как робин гуд, лук
веселье и фен, весенний эффект, зачем
ей есенин и фет?
ей бы в клубах висеть, поджидая того,
кто красив будто феб,
богат будто крез, резв, как жеребец, но
она не ведется на пресс.

Source: own development

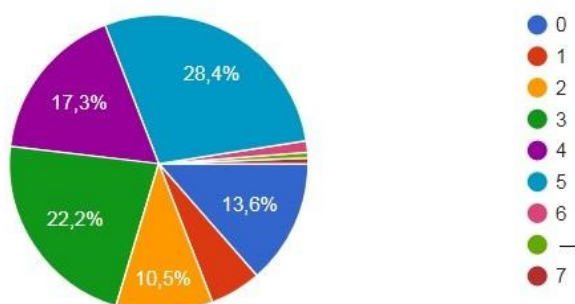
The analyzed text contains such PNs as Robin Hood (English ballads hero), Yesenin (the Russian poet), Fet (the Russian poet), Phoebus (Apollo's nickname), and Croesus (the king of Lydia) are found in the analyzed text. The PN recognition rate is: all five PNs – 28.4 % of respondents, four – 17.3 %, three – 22.2 %, two – 10.5 %, one – 5.6 %, zero – 13.6 %. At the same time, 1.2% of respondents found six PNs out of five, and 0.6 % – seven PNs.

The conglomeration of rap vocabulary naturally leads to the non-recognition of many words. However, with frequent perception, an unusual lexeme, becoming popular, fashionable, and bringing novelty and expressiveness, quickly passes the agnomy phase and becomes a meme (Moshtag, 2020), cf.: *Gucci Flip Flops* (1) – a viral meme on TikTok, synonymous with the Russian slang verb “uryl(a)” – “adequately respond, solve a humiliating situation”, referring, in turn, to “*Gucci Flip Flops*” – the eponymous track of the American hip-hop singer Bhad Bhabie (Danielle Bregoli), released in collaboration with Lil Yachty. 0.6 % did not specify the number of identified PNs (Figure 2).

Figure 2 – Statistics of PN recognition in “MTTN” by Horus

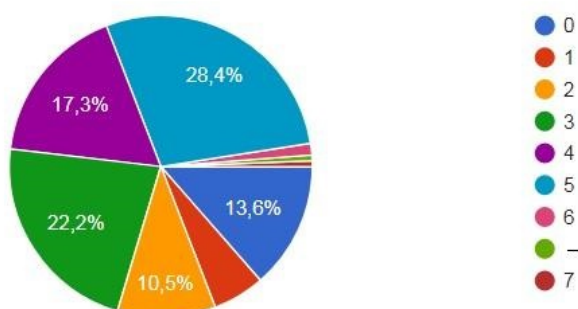
Horus «MTTN»

Figure 2



Horus «MTTN»

Figure 2



Source: own development

The maximum possible number of onyms in all the texts proposed for the analysis was 36 units. The respondents were asked to count the number of recognized PNs in each text. The percentage of recognition of all names is insignificant – 20.5 %, which corresponds to the characteristics of rap lyrics that are inherent in: obscene vocabulary, English loan words, edlibs (branded, occasional or mainstream interjectional phrases: *graaah*, *hha*, *pr*, *br-a*, *chickabum*), proper vocabulary.

The empirical material for Section 3 was PNs, the most frequently mentioned in the Russian-language rap discourse,

selected by the method of continuous sampling from **www.genius.com**: *Friedrich Nietzsche, Pushkin, Homer, Brodsky, Baphomet, Putin, Yesenin, Machiavelli, Louis Vuitton, Gucci, Nike, Victoria's Secret*. The respondents were asked to give their first association while spending no more than 10 seconds on each name.

The quantitative data processing was carried out using Google Forms online tool. This service involves automatic response processing in real time, and the presentation of survey results in the form of charts and automatically created Google tables. All answers were considered relevant.

Associations in descending order based on frequency (KARAULOV *et al.*, 2002) were distributed as follows (word-stimulus – number of responses):

Friedrich Nietzsche (166): philosopher (62), philosophy (9), writer (11), thinker (4), quotes (3), German (4), nihilism (3), German thinker (2), composer (2), classics (2), struggle (2), Buddha (2), rock (2), wisdom (2), scientist (2), science, research, reference to the scientific or significant (in songs) (1), Antichrist (1), philologist (1), classical philologist (1), someone related to ballet (1), Fritz (1), intelligent person (1), educator (1), calm (1), composition (1), Germany (1), painter (1), person (1), musician (1), music (1), Friedrich (1), not a poet (1), writing (1), baron (1), actor (1), birds (1), Nice (1), physicist (1), durka (fool / nut house) (1), tsar (1), house (1), rap (1), buddy (1). No associations (25).

Pushkin (165): poet (72), writer (34), poems (4), poetry (3), great poet (2), one of the best poets and writers of Russia (2), classics (2), autumn (2), duel (2), pen (2), rhymes (2), Russian poet, died in a duel with Dantes (1), idol (1), Alexander Sergeevich (1), Captain's Daughter (1), curly-haired lovelace (1), curly-headed poeticule (1), Russian writer (1), the oak tree near curved seashore (from Russian – lukomorye) (1), goldfish (1), poem (1), *Antiaris toxicaria* (from Russian – Anchar) (1), Russian poet (1), literary (1), Tsar Saltan (1), literature (1), lukomorye (curved seashore) (1), president (1), art (1), Alexander (1), playwright (1), our everything (1), babushkin

(grandmother's) (1), person (1), the best (1), homeland (1), letter (1), oak (1). No associations (11).

Homer (162): poet (31), Simpson / the Simpsons (18), writer (10), the Odyssey (5), philosopher (5), character (4), the Iliad (4), character in fiction (3), philosopher, as well as the main character of "The Simpsons" animated sitcom (2), classics (2), the Iliad and the Odyssey (2), musician (2), lard-ass (2), life (2), ancient Greek writer, the author of "The Iliad" and "The Odyssey" (2), ancient Greek poet (2), cartoon (2), thinker (2), Gothic, complexity of understanding (1), cartoon character (1), Greek philosopher (1), hero from a play (1), ancient Greece (1), ancient poetry (1), works (1), antiquity (1), performance (1), philosophy (1), Egyptian (1), antiquity (1), old age (1), mythologist (1), good boy! (1), Odysseus (1), guitar (1), road (1), music (1), Greece (1), stupid (1), scientist (1), the past (1), fate (1), logic (1), lyricist (1), the Greeks (1), Homer (1), hero (1), poem (1), rapper (1), died (1), 1884 (1), mayor (1), forehead (1), ode (1), person (1). No associations (25).

Brodsky (165): poet (47), writer (25), poems (9), Joseph (4), writer or poet (2), person (2), classics (2), battle (2), himself (2), river (2), American poet (1), Russian poet (1), Soviet writer (1), stunning poems (1), poetry (1), prose (1), drama (1), line (1), Mikhail (1), name (1), cool dude (1), good (1), cool (1), stern man (1), character (1), composer (1), singer (1), mathematician (1), soldier (1), lost life (1), Don't leave the room (4), No to leave the room (1), room (1), nature album (1), bridge (1), pilgrims (1), summer rain (1), camel (1), sea (1), sweets (1), lion (1), beard (1), bread (1), beauty (1), idol (1), foreigner (1), Buterbrodsky (combination of Buterbrod (Sandwich) and Brodsky) (1), Oxxxymiron (1). No associations (27).

Baphomet (163): demon (39), deity (4), philosopher (4), man (3), thinker (2), horned devil (daemon) (2), goat (2), classics (2), media (2), science (2), rock (2), horns (1) idol (1), creature (1), hell (1), evil (1), Knights of the Temple (1), occultism (1), myth (1), Mohammed (1), guards (1); "Peter the first as Peter, Baphomet guards us" (1), rap (1), English rapper (1), brainbox (1), composer (1), musician (1), buff distributor (for intelligence, for example) (1), object (1), instrument

(1), “dressed in a caftan” (1), profession (1), character (1), weapon (1), waffle (1), loaf (1), greg (1), bridge (1), cafe (1), cake (1), table (1), “face-to-face” (1), meth (1). No associations (67).

Putin (167): president (85), thief (15), Russia (6), President of the Russian Federation (3), politics (3), power (3), President of the world (2), tsar (2), the guarantor of a stable life in Russia for an indefinite period of time (2), leader (2), head of Russia (1), Head (1), good boy! (1), all right (1), leader (1), law (1), my lord (1), uncertainty (1), politician (1), fighter (1), willpower (1), Vladimir (1), Happy New Year, dear citizens! (1), lie, liar (2), lack of power, dishonest politics (1), it is time to change, wasted years (1), bald goblin (1), immortal (1), everlasting (1), eternity (1), eternal (1), Rasputin (1), not Rasputin (1), deception (1), fear (1), Lear and fighter (1), Slava KPSS (Glory to the CPSU) (1), antagonist (1), corruption (1), effrontery (1), ahaha lol (1), rofl (1), save (1), forest (1). No associations (9).

Yesenin (163): poet (59), writer (30), swearing (3), Russian poet (2), good poet (1), Russian writer (1), poet-writer (1), lyricist (1), Sergey (1), poems (8), poetry (2), romantic (2), suicide (2), hanged himself (2), top (2), rhyme (1), “Zametalsya pozhar goluboy (The blue Fire began to rush)” (4); “Ya Vas lyubil (I loved you)” (1), “... zhdi, poka idut dozhdı (... wait till it rains)” (1), poems about the motherland (1), village (1), mountains (1), birch (1), birch sapling (1), “belaya bereza pod moim oknom (white birch under my window)” (1), love, rope and soap (1), felo-de-se (1), suicide (1), in a loop (1), life (1), romantic and drinker (1), drinker (1), hard drinker (1), alcohol (1), hair the colour of autumn (1), fair (1), sadness (1), sad quotes (1), sings sad (1), melancholy (1), love (1), dream (1), romance (1), beauty, tenderness, honesty, criticism (1), lightness (1), talent (1), good (1), smart (1), youth (1). No associations (9).

Machiavelli (164): politician (11), philosopher (10), Italy (9), writer (7), painter (4), political person (4), politics (3), historian (3), Frenchman (3), classics (2), sovereign (2), architect (2), singer (2), actor (2), Italian philosopher (2), Machiavellianism (2), philosophy (1), Italian (1), “Sovereign” (1), thinker (1), designer (1), football player (1), character (1), person (1), celebrity (1), figure (1), President

(1), The end justifies the means (1), incomprehensible person (1), Middle Ages (1), antiquity (1), travelling (1), vermicelli (1), type of cheese (1), title (1), brand (1), cabriatelli (combination of cabriolet and Machiavelli) (1), creative (1), paints (1), many things (1), cartoon (1), Niccolo (1), name (1), shop (1), pillar (1), fate (1), mind (1), river (1), case (1). No associations (63).

Louis Vuitton (162): brand (65), clothing and footwear brand (13), clothing (10), bag (8), fashion (3), luxury clothing brand (2), French fashion house (2), expensive (2), rock (2), brand creator (1), underwear (1), French fashion (1), France (1) fashion items (1), fashion show (1), expensive brand (1), lots of money (1), wealth (1), rock band (1), style icon, restraint, pomp (1), style (1), beauty (1), not something to strive for (1), rags (1), clumsy woman (1), star (1), online store (1), English film (1), yellow (1), Pharaoh (1), singer (1), fendi (1), loaf (1), note (1), Top (1). No associations (29).

Gucci (162): brand (61), clothing brand (15), clothing (11), prada (4), expensive (4), style (3), Face (3), fashion items (2), rags (2), expensive brand (2), belt (2), luxury (2), gold (2), extreme wealth (2), geese (2), geese flip flap (2), rock (2), luxury clothing brand (1), luxe (1), hype brand (1), clothing and footwear brand (1), shoes (1), brand store (1), expensive clothes (1), expensive stuff (1), something high (1), beauty (1), fashion designer (1), fashion house (1), Italian fashion house (1), Italian fashion (1), t-shirt (1), bag (1), slippers (1), expensive clothes do not make you cooler in the eyes of adequate people (1), vain bragging of insecure losers with money (1), tasteless (1), show-off (1), pathos (1), obsession (1), challenge, leading agency (1), Flip flops (1), rock band (1), oddity (1), Yurenn (1), Gumi (1), Geng (1), Chili (1), puddle (1), beetle (1), snake (1). No associations (7).

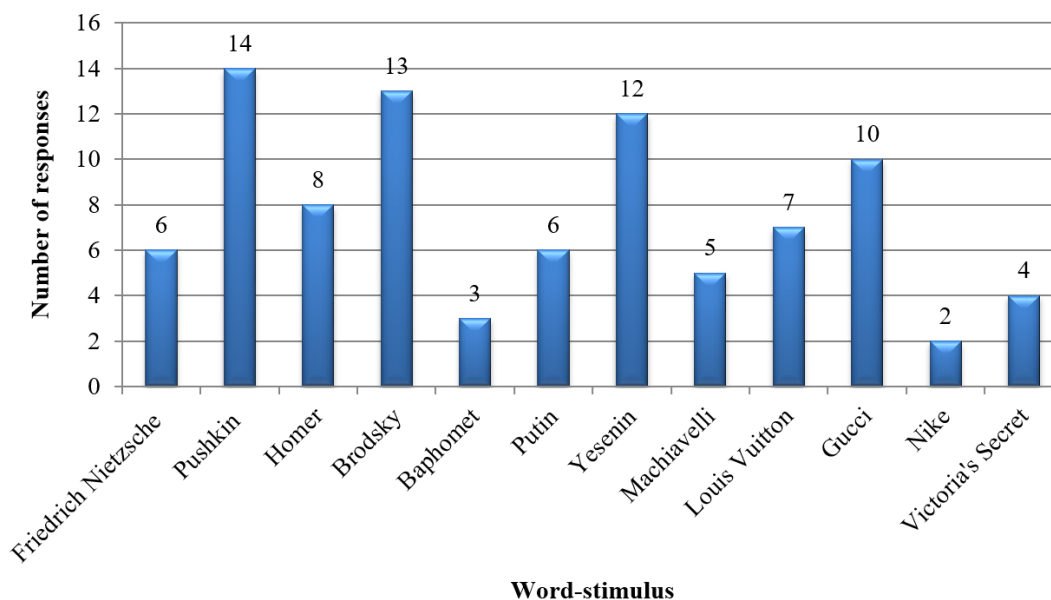
Nike (163): brand (54), training shoes (35), sport (11), clothing and footwear brand (8), shoes (6), sportswear (5), clothing (4), sports brand (3), sportswear brand (3), Adidas (3), sportswear (2), rock (2), popular brand, almost everyone has (1), brand store (1), shoes (1), sportswear store (1), fashion (1), new tracksuit (1), American company (1), association (1), charity (1), a good quality

(1), rich (1), top (1), gentle run (1), comfort (1), Abibas (1), Tyson (1), Nice (1), rags (1), stuff (1). No associations (8).

Victoria's Secret(162):brand(44),underwear(15),underclothing (14), perfume / perfumery (12), clothing brand (6), clothing (6), model (4), underwear brand (3), lingerie (3), cosmetics (3), beauty (3), undies / panties (2), women's underwear store (2), shop (2), rock (2), women's clothing (1), expensive underwear (1), secret (1), pyjamas (1), lingerie company (1), spotlight shine (1), fashion (1), world (1), sophistication, delicacy, true female beauty (1), wealth (1), elegance (1), cool (1), lingerie store (1), American company (1), makeup (1), celebrity (1), woman (1), super model (1), expensive and useless (1), stuff (1), bullying (1), do not wear (1), merp... (1), stink (1), building (1), do not know what they produce (1). No associations (15).

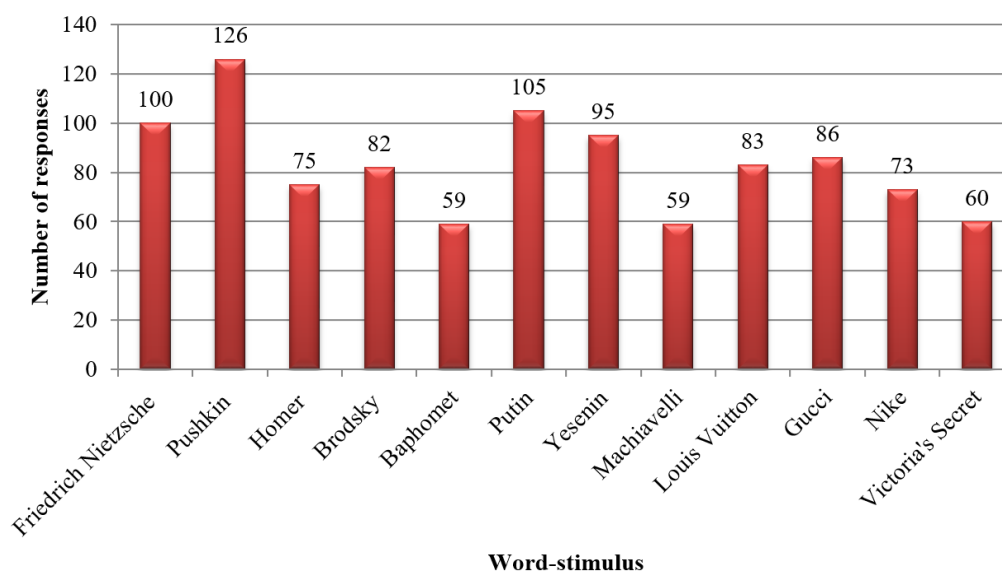
The types of associations obtained for each PN are shown in Figures 3-7. Linguistic responses are divided into: syntagmatic – the word-stimulus and the word-association form a perfect phrase, belong to different parts of speech; paradigmatic – reflect the logical thinking operations (similarity, difference, derivation), words belong to the same lexico-grammatical category; phonetic – based on the homophony. Extralinguistic responses (thematic and allusive) indicate the connection of words by the object, source, situation, etc.) (OVCHINNIKOVA 2002; PEPPARD, 2007).

Figure 3 – Syntagmatic responses



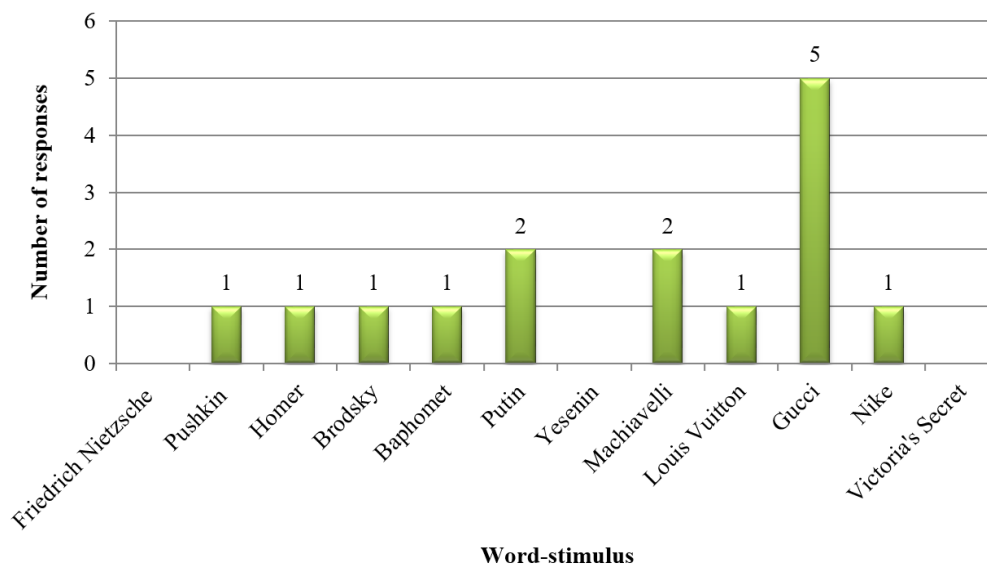
Source: own development

Figure 4 – Paradigmatic responses



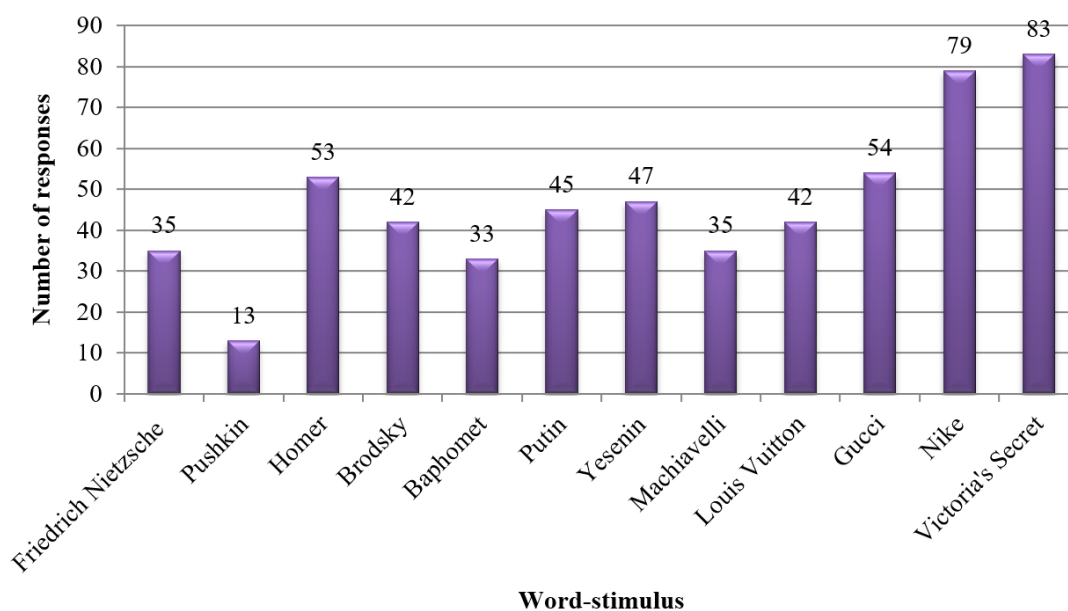
Source: own development

Figure 5 – Phonetic responses



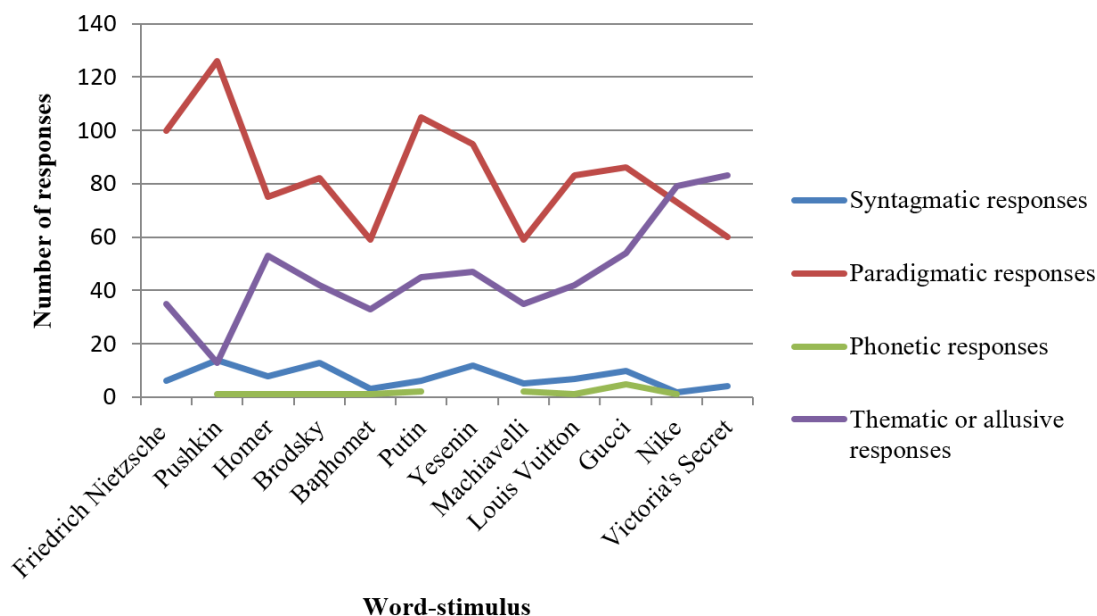
Source: own development

Figure 6 – Thematic or allusive responses



Source: own development

Figure 7 – Respondents’ responses to the word-stimulus



Source: own development

The predominance of paradigmatic and thematic responses is due to the subjective experience of the respondents. It shows the cognitive space structure of their mental lexicon, associated with a particular onym. The written form of the experiment, which focused not on communication but definitions, could influence a smaller number of syntagmatic responses (OVCHINNIKOVA, 2002).

The resulting responses make up the associative fields of the stimulus words. Various classifications made it possible to identify the ways of PN organization in the mental lexicon of the individual. The ways of association indicate the degree of allusion transparency – a phenomenon of a conceptual order – the relationship between various concept systems that activate intertextual connections with the culture (Russian poetry) that preceded the text creation (lyrics) – cf.:

Brodsky (word-stimulus) – *poet* (response) – transparent association. *Brodsky* (word-stimulus) – *mathematician* (response) – opaque association: Russian poet – poems – Ne vykhodi iz

komnaty! ("Do not leave the room!" J. Brodsky) – ... *Do not leave the room! "Na ulitse, chay, ne Frantsiya... – Chay ne Frantsiya, Piter vnutri – zakrytyy gnoynik"* ("It is not probably France outside... – Probably it is not France, St. Pete is inside – closed abscess") ("Piter, chay, ne Frantsiya" (St. Pete is not probably France"), Pirokinesis) – rap – Brodsky – *allusive mathematical metaphors* in J. Brodsky's perceptual worldview are really present:

Kvadrat, vozmozhno, delayetsya sharom...; Na brata prikhoditsya kusok pierkvadrata...; Razluka yest' summa nashikh trokh uglov... (A ball perhaps makes the square...; A brother has a piece of PiRSquared...; Separation is the sum of our three angles...).

Pushkin (word-stimulus) – *goldfish* (response) – transparent association: intertextual marker – *an allusion to the precedent text "The Tale of the Fisherman and the Fish"*.

Yesenin – *autumn-coloured hair* (opaque association): intertextual marker – *allusive metaphor autumn-coloured hair* – poetry – "*Zametalsya pozhar goluboy (The blue Fire began to rush)*" – *Yesenin* – rap – *Husky* – *New Yesenin* (both manifest the image of a happy-go-lucky sort of fellow from the province, adjusted for time).

Machiavelli – *The end justifies the means* (transparent association), an intertextual marker *an allusive winged expression The end justifies the means*, traditionally attributed to N. Machiavelli – a linguocultural unit of collective cognitive space.

In addition to the above, we have identified a pair of associative binomials that make up the *idioethnic "associative profile"*: word-stimulus – word-response (an image of consciousness characteristic of Russian-speaking culture): *Pushkin is our everything; Yesenin – belaya bereza pod moim oknom (white birch under my window)*.

The analysis of individual and collective associative fields obtained by the results of a free associative experiment based on rap discourse onomasticon made it possible to obtain a reliable picture of the formation, development or absence of a concept in the individual belonging to a particular language personality and

the collective, inherent in social cognitive space: free (single) and predictable (frequency) associations for word-stimuli.

Conclusion

Intertextuality is an inherent rap characteristic as a linguocultural phenomenon. Expanding the semantic potential of the text, it provides a truly uninterrupted dialogue between the author and the consumer of the rap product through allusions, quotations, references, and reminiscences. An effective means of intertextuality are PNs as metaphorically capacious signs of reality, denoting events and properties associated with certain personalities. The accumulative ability of PNs, their participation in the processes of conceptualization and categorization of the outworld arouse interest in the study of onym vocabulary in rap discourse. A free associative experiment was conducted to identify the PN perception in Russian-language rap lyrics that differ in their proper content. The free associative experiment made it possible to identify the ways of associating the onym and its position in the individual's mental, or internal, lexicon.

The first set of questions allowed us to create a social portrait of the experiment participant (age, gender, individual attitude to hip-hop culture). This is a university student (100% of the respondents), a girl (64.8%) of 18-19 years old (67.3%) who listens to rap (66%) and is neutral to Russian rap (63.6%). She does not have specific preferences among Russian rappers (63.6%). In rap, she is attracted primarily by the plan of expression: beat (69.8%) and flow (46.3%) and only then the content (topic) (44.4%). In the second part of the experiment – recognition of proper names in 5 rap excerpts – the information obtained makes it possible to conclude that the linguistic correlations between the proper name and the common name are unclear in everyday consciousness. Using precedent names in their discourse, rappers often resort to metaphors and comparisons – stylistic techniques that gradually deonymize the proper vocabulary.

The precedence / allusiveness degree turns out to be a relative category, determined by the national cognitive base of people belonging to a particular linguocultural community, but heterogeneous per definitionem. The precedent names stand for a set of conceptual features that are well-known in the discourse of the Russian-language linguocultural community, which means that they have a suprapersonal character, but, of course, there is a system of discrete mental units that are cognitively and emotionally significant for a particular language personality. In addition, the complete decoding of an allusively used name presupposes intertextual competence (20.5% of the respondents recognized all 36 proper names given in lowercase texts). The cultural resources of the respondents (students) include background knowledge (the main discourse formed within the school curriculum and marginal – the subculture discourse in the available social contexts). All names are combined into peculiar structures in the mental lexicon of an individual – verbal and non-verbal, active (used in the process of thinking or communication) and passive (in the memory storage) onym concepts.

Based on the results of data processing in the third part of the experiment, we obtained information about the individual and collective associative fields, the frequency distribution of words-responses to each word-stimulus (a total of 12 onyms). Stylistic, semantic, and graphic words-responses reflect concepts that are diverse in their way of expression and vocabulary representation: from mental images (specific visual images: *Baphomet-horns*; schemes (less detailed images: *Homer – Ancient Greece*; scenarios (*Yesenin – love, rope, and soap*) and kaleidoscopic concepts (*Homer – Ancient Greece, smart, the Simpsons, stupid*) to graphically designed sound complexes as a means of representing the emotive component of the concept (*ROFL, ahaha lol*).

Different types of language responses showed a predominance of paradigmatic connections between the word-stimulus and the word-response, which is associated with the individual experience of the respondents. Non-linguistic, or thematic, connections turned out to be the most opaque.

A free associative experiment is an extremely complex but always heuristic way of describing and explaining the interaction of an individual's intralinguistic (linguistic) and extralinguistic (background) knowledge. With the help of "stimulus-response" psycholinguistic tool, it is possible to identify, interpret and systematize individual associations that arise as responses to a specific word. In the explicit or implicit context of the "word-association" dyad, a variety of value-based cultural dominants is presented, reflecting the individual's worldview, world perception, and attitude. The study of the correlations of onomastic and common vocabulary in the cognitive base of a linguistic personality in a synchronous context appears a promising direction of linguistics, awaiting theoretical reflection.

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