

## MARITIME VOCABULARY IN THE WORKS OF MURMANSK AUTHORS B.S. ROMANOV AND B.N. BLINOV

### VOCABULÁRIO MARÍTIMO NAS OBRAS DOS AUTORES DE MURMANSK B.S. ROMANOV E B.N. BLINOV

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#### Abstract

The article examines maritime vocabulary in the works of the first Murmansk maritime writers. The relevance of the study stems from the growing interest in their work within the framework of philological regional studies, which is a promising field in modern science. The objective of the analysis is to explore how maritime vocabulary functions in the collections of novellas and short stories by Boris Romanov and Boris Blinov. The novelty of the study lies in the material itself which is introduced into scientific use in this aspect for the first time, as well as in the application of specific methods to address the research tasks. These include artistic and aesthetic interpretation of linguistic facts, continuous sampling, the comparative method, and elements of component analysis. The statistical method, combined with quantitative analysis, allowed to propose a classification of maritime vocabulary into seven groups: terms related to types of vessels, elements of ship construction, ship equipment, maritime professions, actions and processes on board, weather phenomena, and navigation. As a result of continuous sampling, 934 units of maritime vocabulary were collected, and the most frequent among them were identified. The study determines the functions of maritime terms in achieving artistic tasks: nominative, stylistic, expressive, and symbolic. The introduction of maritime vocabulary into the narrative shapes the individual authorial style of each writer with due regard to shared principles in the use of maritime terminology. The diversity of the artistic functions of maritime vocabulary (creating an authentic atmosphere of seafaring life,

#### Resumo

*O artigo examina o vocabulário marítimo nas obras dos primeiros escritores marítimos de Murmansk. A relevância do estudo decorre do crescente interesse por suas obras no âmbito dos estudos filológicos regionais, um campo promissor na ciência moderna. O objetivo da análise é explorar como o vocabulário marítimo funciona nas coleções de novelas e contos de Boris Romanov e Boris Blinov. A novidade do estudo reside no próprio material, que é introduzido no uso científico neste aspecto pela primeira vez, bem como na aplicação de métodos específicos para abordar as tarefas de pesquisa. Estes incluem a interpretação artística e estética de fatos linguísticos, amostragem contínua, o método comparativo e elementos de análise de componentes. O método estatístico, combinado com a análise quantitativa, permitiu propor uma classificação do vocabulário marítimo em sete grupos: termos relacionados a tipos de embarcações, elementos de construção naval, equipamentos de navios, profissões marítimas, ações e processos a bordo, fenômenos meteorológicos e navegação. Como resultado da amostragem contínua, foram coletadas 934 unidades de vocabulário marítimo, e as mais frequentes entre elas foram identificadas. O estudo determina as funções dos termos marítimos na realização de tarefas artísticas: nominativa, estilística, expressiva e simbólica. A introdução do vocabulário marítimo na narrativa molda o estilo autoral individual de cada escritor, levando em conta os princípios comuns no uso da terminologia marítima. A diversidade das funções artísticas do vocabulário marítimo (criar uma atmosfera*



characterizing figures through professional speech, conveying the emotional states of the characters, and enhancing the imagery of the narrative) forms the sailors' worldview, i.e. a multifaceted image of the maritime Arctic North, defines the specifics of local life, and reflects the professional experience of the writers themselves.

**Keywords:** Maritime Vocabulary. Murmansk Literature. Philological Regional Studies. Maritime Writers. The Kola North.

*autêntica da vida marítima, caracterizar figuras por meio da linguagem profissional, transmitir os estados emocionais dos personagens e enriquecer o imaginário da narrativa) molda a visão de mundo dos marinheiros, ou seja, uma imagem multifacetada do Norte Ártico marítimo, define as especificidades da vida local e reflete a experiência profissional dos próprios escritores.*

**Palavras-chave:** Vocabulário Marítimo. Literatura de Murmansk. Estudos Filológicos Regionais. Escritores Marítimos. O Norte de Kola.

## 1 INTRODUCTION

Murmansk, the largest city in the world located north of the Arctic Circle, was conceived as a major naval port the end of 1914. The city's geographical position determined both its fate and the fate of those connected with it. It was impossible to write about Murmansk in any way other than as a maritime city. Long before a writers' organization appeared in Murman, the northern maritime region had already been described in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries by such masters of the written word as S.V. Maksimov (traditionally regarded as the pioneer of literature about the Kola North), the fiction writer V.I. Nemirovich-Danchenko, prose writers A.E. Konkevich and M.M. Prishvin, and the poet K.K. Sluchevsky. To varying degrees, their works touched upon sea voyages to Murmansk and, subsequently, their encounters with a region that was exotic to them.

From the mid-20<sup>th</sup> century, one can speak about the emergence of an independent literary process in Murman. This development was linked to the establishment of the "Literary association of the Northern fleet" in the city of Severomorsk, and later the Regional literary association in Murmansk, established on January 1, 1958, on the basis of the book department of the editorial office of the regional newspaper "Polyarnaya Pravda." The official founding date of the Murmansk regional writers' organization is considered to be November 30, 1978. Its members included two poets (Vladimir Smirnov and Viktor Timofeyev) and four prose writers (Boris Romanov, Vitaly Maslov, Leonid Krein, and Boris Blinov). Not all of them were northerners by birth: Boris Romanov was

born in the Novgorod Region, Vitaly Maslov came from the Pomor population of the Arkhangelsk Region, Leonid Krein was from Yevpatoria, and the poet Viktor Timofeyev arrived in Murmansk from the Kharkiv Region. Only Boris Blinov and Vladimir Smirnov were native northerners: Smirnov was born in the settlement of Teriberka in the Murmansk Region, while Blinov was born in the Oryol Region during his parents' vacation, though they themselves were northerners. He always considered himself a native of Murmansk. "Murmansk is my destiny! <...> Only Murmansk and not a step aside. I was born here and want to live here and do everything to make it better, brighter, cleaner," the writer admitted in one of his interviews [Literaturnaya dinastiya 2020: 9]. However, they all shared something in common that became a defining feature of the literature of that time: all the first members of the writers' organization were professionally connected with the sea, i.e. they were sailors in the naval, fishing, or icebreaker fleets. This fact determined the main orientation of their creative works and of Murmansk literature in the second half of the 20<sup>th</sup> century, where maritime writing came to occupy a leading position. In prose, it was represented by the novellas and short stories of B. Romanov, B. Blinov, L. Krein, I. Chesnokov, N. Blinov, and others. In poetry, almost all Murmansk poets wrote about the sea. The birth of Murmansk maritime literature is marked by Boris Romanov's poetry collection "Salty fire", published by the Murmansk Book Publishing House in 1965.

Without delving into the problem of defining maritime writing as a genre [Vereshchagina 2021], we may agree with the view of the scholar V.M. Tarasova: maritime literature is "a distinct field of literature with a strictly thematic specificity, and therefore its own object of depiction and its own object of inquiry. Maritime writing consists of works about the sea, sailors, and seafaring life. <...> It is that particular area of literature in which documentary precision acquires the power of artistic and aesthetic expression."<sup>1</sup> A maritime writer must be a professional in seafaring and possess personal experience, which forms the basis for a truthful depiction of "oceanic reality in all its complexity."<sup>2</sup> This serves as the foundation of its documentary character, achieved in part

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<sup>1</sup> Tarasova, V.M. Novorossiiskaya marinistika kak prodolzhenie istorii mirovoi literaturnoi marinistiki: konstanty natsionalnogo kharaktera [Novorossiysk maritime literature as a continuation of the history of world maritime literature: constants of the national character]: abstract of a thesis for a Candidate Degree in Philological Sciences. Krasnodar, 2011. 25 pp.

<sup>2</sup> Ibid.

through the use of a special artistic language, namely, the professional vocabulary and terminology of sailors, employed in an expressive and figurative function. In this way, “the relationship between the documentary and the artistic” is addressed, which is one of the key aspects in understanding the genre of maritime writing [Vereshchagina 2021: 18]. This approach helps create an “authorial perspective from within” (stemmed from the sailor-writer), and a distinctive “maritime” aesthetic [Vereshchagina 2021: 17].

## 2 THEORETICAL FRAMEWORK

Maritime vocabulary refers to words and expressions connected with sea-related themes. It includes terms from shipbuilding, navigation, and fishing, as well as descriptions of marine flora and fauna. The meaning of maritime vocabulary goes beyond the professional sphere since it also reflects the cultural, historical, and geographical features of regions associated with the sea. In this regard, maritime vocabulary has repeatedly become the subject of scientific analysis: its artistic and expressive specificity [Voitseva 2018], its stylistic functions within literary context [Yorova, Akhmedova 2018], the semantic field of professional vocabulary used by fishermen and sailors, as well as its lexicographic and etymological description [Pukita 2022], and the lexical-stylistic features of an author’s individual style [Shcheglova 2016], etc.

Maritime vocabulary plays a special role in the speech of people connected with the sea, both professionally and culturally. It is used not only by sailors, fishermen, and travelers, but also in literary works, where the sea serves as a source of inspiration and symbolizes various life situations.

The functioning of maritime vocabulary in the prose of Murmansk writers has not been sufficiently studied. A number of articles address naval vocabulary in the prose of V.V. Konetsky [Gorban 2005: 132-136], N.A. Cherkashin [Gorban 2006: 116-119], V.P. Semyonov [Gorban 2011: 189-193], and V.S. Pikul [Gorban 2009: 152-156], as well as in the poetry of V.L. Timofeyev [Koreneva 2025: 53-56]. In addition, naval vocabulary has been examined from etymological [Gorban 2007: 215-222] and word-formation perspectives [Gorban 2006: 116-119], and in publications of the naval press [Karitskaya 2006: 120-123].

The material for the analysis consists of the professional vocabulary used by sailor-writers of the Northern fleet. The sources include B.S. Romanov's collection of novellas "Captain's tales" (1979) and B.N. Blinov's collection of novellas and short stories "The wave of the noisy sea" (2022). The selection of these authors is based on shared facts of their biographies: they were nearly the same age, served in the civilian Northern fleet at the same time, and possessed a deep knowledge of sailors' lives (B. Romanov spent 20 years at sea, B. Blinov 40 years). In addition, both stood at the origins of the regional writers' organization and belonged to the first generation of Murmansk maritime writers.

Let us examine the use of maritime vocabulary in selected prose works by these pioneering Murmansk authors.

Boris Stepanovich Romanov (1936-1998) lived in Murmansk from 1960 to 1985. He was "a writer from among seafarers, whose memory is rich with the sea. For more than 15 years he worked as a navigator and commanded ships. He 'navigated' and 'captained,' as a sailor would say."<sup>3</sup> His book "Captain's tales" (1979) (first published in 1973 and originally including four stories) contains six stories and, in the view of the Murmansk poet V. Timofeyev, already forms a cycle or a reflection on the question "What are the sea and the people within it?"<sup>4</sup> The writer himself gives the answer: "The sea is given to man for work", emphasizing that the essence of seafaring lies not in excitement, adventure, or exoticism, but in labor. The book presents a gallery of captains' portraits. B. Romanov is interested in the psychology of sailors, as it reveals itself in the everyday life of the crew. The conflicts in the stories arise from clashes between people with different attitudes toward work. B. Romanov does not belong to those maritime writers who become absorbed in highly dynamic situations that are valuable in themselves. His narrative unfolds calmly and deliberately. He closely examines the human soul and psychology. He "knows much, has seen much, has heard much, and has reflected on much." He has a particularly deep understanding of "the lives of people connected with the sea: whether in fishing, the navy, icebreaking or non-ice fleets; he

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<sup>3</sup> Timofeyev, V.L. More dano cheloveku dlya dela: K vykhodu knigi B. Romanova «Kapitanskii povesti» [The sea is given to man for work: On the publication of B. Romanov's "Captain's tales"] // Polyarnaya pravda. 1979. May 19.

<sup>4</sup> Ibid.

knows the lives of maritime families, maritime cities, and the merchant fleet.”<sup>5</sup> For this reason, his prose is never dull. On the contrary, his stories of maritime life are always rich in authentic detail and specificity, which is also reflected in his language, especially in his skillful and varied use of maritime vocabulary. It is no coincidence that his works contain the greatest number of such terms. In B. Romanov’s writing, the theme of the sea sounds in a social register: social ties remain central for the writer, which reflects his orientation toward the traditions of socio-psychological maritime prose [Ryabinina 1997: 56].

Maritime vocabulary in “Captain’s tales” is used 627 times and is represented by lexical units across seven thematic groups:

1. Names of various types of vessels and ships – 30 occurrences (warships – 1, icebreaker – 3, dry cargo vessel – 1, motor ship – 1, tanker – 23, trawler – 1).
2. Names of parts of a vessel and its components – 287 occurrences (sternpost – 1, forecastle – 5, boat deck – 6, side – 15, shrouds – 2, gaff – 1, mainmast/mast – 3, porthole – 1, galley – 1, bitts – 3, keel – 1, coamings – 1, stern – 7, deck – 122, wheelhouse – 89, yard – 2, gangway – 1, stem – 1, lifeboat – 18, frames – 1, helm / rudder – 6).
3. Names of ship equipment – 27 occurrences (rudder stock – 1, braces – 1, rope – 4, gaff – 1, hawsehole – 2, compass – 5, guardrail – 4, mouse knot – 1, rigging – 3, topnants – 1, cleats – 1, painter line – 1, mooring line/mooring rope – 1, anchor chains – 1).
4. Names of ranks and positions in the fleet – 135 occurrences (boatswain – 47, midshipman – 1, captain – 28, cook – 4, pilot – 1, sailor – 22, mechanic – 3, radio operator – 6, chief mate – 12, petty officer – 2, navigator – 9).
5. Names of actions, processes, and work operations – 34 occurrences (ballasting – 2, towing – 2, bunkering – 2, careening – 1, navigation – 3, pumping out water – 2, loading/unloading – 5, setting sails – 3, course plotting – 3, refloating from grounding – 1, cargo rescue – 2, launching a lifeboat – 1, steering – 4, mooring – 3).

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<sup>5</sup> Timofeyev, V.L. More? Zhizn! [Sea? Life!] // Komsomolets Zapolyarya. 1973. January 30.

6. Names of weather and geographical conditions of navigation and their consequences – 57 occurrences (Gulf Stream – 8, drift – 2, bay – 2, list/heel – 4, ice fields – 3, ice – 2, snowstorm – 1, shoal – 3, cape – 3, icing – 4, hull breach – 2, strait – 3, reefs – 2, ice compression – 2, waterspout – 2, hummocks – 3, fog – 4, storm – 7).
7. Navigational and measurement vocabulary describing ship movement and position – 57 occurrences (azimuth – 3, depth – 5, longitude – 4, map/chart – 3, wake – 2, coordinates – 4, course – 4, log – 2, sounding line – 1, pilot chart/sailing directions – 3, stability – 3, bearing – 5, overstag turn – 1, compass point – 3, dead reckoning – 2, sextant – 2, fairway – 6, chronometer – 1, latitude – 3).

B. Romanov uses maritime vocabulary to create authenticity and strengthen the credibility of his narrative. The writer has an excellent understanding of the events and phenomena he describes, and he skillfully combines specialized terminology with sailors' living speech, which is rich in jargon.

Maritime vocabulary appears on the first pages of his book: *“the boatswain turned restlessly in his deep bunk”* [Romanov 1979: 6], *“the tanker Balkhash was heading southwest”* [Romanov 1979: 6], *“the movement of the vessel created a light breeze along the deck”* [Romanov 1979: 7], *“the ship sailed under autopilot control”* [Romanov 1979: 8], *“watch sailor Kostya”* [Romanov 1979: 8], *“all in place, Chief Mate”* [Romanov 1979: 10]. Sometimes maritime terms appear in close proximity within the text, for example “lifeboat” and “boat deck”: *“the lifeboat stood still by the boat deck”* [Romanov 1979: 263], or *“and the lifeboats on the stern boat deck”* [Romanov 1979: 18]<sup>6</sup>; *“the storekeeper carries provisions to the galley”* [Romanov 1979: 18]; *“holding onto the handrails of the lifeline with one hand”* [Romanov 1979: 58]<sup>7</sup>. Such dense usage creates a specific atmosphere of professional maritime labor and everyday life at sea.

A detailed analysis of the frequency of maritime terminology in B. Romanov's collection allows to identify key lexical units that are most typical of the maritime theme. These include “captain”, “boatswain”, “deck”, “tanker,” “helm”, “wheelhouse”, “storm” and “lifeboat.” They occur in the text more than 15 times, which indicates their high

<sup>6</sup> The boat deck is the upper deck on passenger ships where lifeboats and their launching and hoisting equipment are located [<https://kartaslov.ru/значение-слова/ботдек>].

<sup>7</sup> The lifeline is a tightly tensioned rope with secured ends [<https://kartaslov.ru/значение-слова/леер>].

significance for the depiction of the maritime environment and sailors' professional activities. The terms "radio operator", "Gulf Stream" and "boat deck" are also used quite often (5-15 occurrences). This highlights their importance for understanding the narrative context.

B.N. Blinov's book "The wave of the noisy sea" (2022) includes seven maritime novellas and short stories, written and published in various editions starting from the 1970s, as well as a literary essay about the maritime writer Viktor Viktorovich Konetsky. The boundlessness of the sea space, the image of the Kola North, and a maritime character are the dominant features of Blinov's literary context. He is described as an "absolute Murmansk native by birth, family, profession, and worldview" [Literaturnaya dinastiya 2020: 8]. The Murmansk poet V. Timofeyev noted a distinctive feature of Blinov's literary talent, i.e. his "diversity" and the stylistic heterogeneity of his stories. "All of them are very different from one another: in the tempo of narration and events, in the depth of engagement with life material, and in the significance of the slice of life chosen for the story."<sup>8</sup> The characters in B. Blinov's works are also highly diverse: from Venya Egorov, a port drifter, to an old, lonely captain of a medium fishing trawler (SRT), who even on land continues his maritime life: "For many years the ship had been his home; now his home had become his ship" [Blinov 2022: 568]. B. Blinov's stories are characterized by a focus on situations of "intensified moral, psychological, and social conflict" [Naumlyuk 2022: 579], in which the characters always connected with the sea reveal themselves as fully and openly as possible. At the same time, the writer is characterized by a "combination of industrial themes with pure maritime writing", along with "psychological depth in the creation of characters and the resolution of moral conflicts" [Ryabinina 1997: 49]. One cannot but agree with the literary scholar T. Ryabinina that the Murmansk maritime writers were influenced by the founders of the genre, K. Sluchevsky and H. Melville. The latter, who "was able to interpret metaphysical problems of good and evil, the meaning of life, and the unpredictability of fate through maritime material" [Ryabinina 1997: 52], is closer to B. Blinov, in whose work the theme of the sea acquires an "existential dimension" [Ryabinina 1997: 56]. B. Blinov's poetics

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<sup>8</sup> Timofeyev, V.L. Obeshchanie: Literaturnyi debyut moryaka iz «Sevrybkhododa» B. Blinova [Promise: The literary debut of a sailor from the "Sevrybkhodod" by B. Blinov] // Komsomolets Zapolyarya. 1972. July 18.

is also close to that of F. Dostoevsky: he is “interested in the individual in borderline situations, he focuses on problems of freedom and choice, and tends toward a model of the world as an unfinished, open universe” [Ryabinina 1997: 63].

Probably for this reason, maritime vocabulary in “The wave of the noisy sea” is represented by 307 lexical units, which is almost twice fewer than in B. Romanov’s works. As a result of continuous sampling, lexical units were grouped into the following thematic categories:

1. Names of various types of vessels and ships – 11 occurrences (barge – 1, karbas – 3, trawler – 7).
2. Names of ship parts and components – 53 occurrences (side – 4, mainmast/mast – 4, galley – 16, keel – 1, deck – 7, wheelhouse – 5, hold – 9, gangway – 2, helm/rudder – 2, anchor – 3).
3. Names of ship equipment – 46 occurrences (windlass – 3, coil of rope – 4, hawsehole – 5, compass – 2, guardrail – 4, rigging – 1, trawl – 22, mooring line/mooring rope – 5).
4. Names of ranks and positions in the fleet – 55 occurrences (storekeeper – 1, boatswain – 11, captain – 15, cook – 2, sailor – 10, mechanic – 5, chief mate – 5, ship’s doctor – 2, navigator – 3, cabin boy – 1).
5. Names of actions, processes, and work operations – 40 occurrences (ballasting – 3, anchoring – 4, towing – 2, navigation – 4, loading/unloading – 6, course plotting – 4, lifeboat launching – 2, rigging work – 3, deck cleaning – 4, mooring – 8).
6. Names of weather and geographical conditions of navigation and their consequences – 62 occurrences (iceberg – 1, wave – 17, drift – 2, bay – 3, swell – 2, list/heel – 2, ice fields – 4, snowstorm – 2, cape – 3, icing – 3, fast ice – 1, hull breach – 2, strait – 3, ice compression – 2, hummocks – 3, fog – 5, storm – 7).
7. Navigational and measurement vocabulary describing ship movement and position – 40 occurrences (depth – 5, longitude – 3, map/chart – 4, coordinates – 3, course – 6, log – 2, sailing directions – 6, compass point – 4, dead reckoning – 2, fairway – 2, latitude – 3).

B. Blinov uses maritime vocabulary primarily for descriptive purposes, creating an atmosphere of seafaring life and labor. The author does not overload the text with technical terms. As an experienced electro-mechanic on ships, he skillfully introduces

specialized words into the narrative, thereby creating a sense of authenticity. For example: “*Piksha was leaving. Its mooring line, thrown over a bollard (cast-iron posts used for mooring), was crossed with the end of Elabuga*” [Blinov 2022: 9]; “*The longline was lifted, the ropes and floats were collected. They pulled it into the container*” [Blinov 2022: 506]; “*one could hear the longline being hauled in, the drum rumbling, and the backbone line singing*” (a fishing gear structure, a cord of fishing tackle such as a longline, to which hooks are attached) [Blinov 2022: 497]. These details immerse the reader in the world of the northern fishing fleet.

As a result of a detailed analysis of the lexical composition of the work, the frequency of key terms was identified. The high-frequency group (more than 15 occurrences) includes: galley, wave, trawl, and storm. The medium-frequency group (5-15 occurrences) includes: fog, steep shore, boatswain, pilot chart/sailing directions, and ship’s roll. The moderate-frequency group (2-5 occurrences) includes: sea routes, Sevrybkhodflot (Northern fish cold fleet), rowan tree, and mast.

The analysis of maritime vocabulary used in the works reveals a specific feature of the authors’ individual styles. B. Romanov actively introduces highly specialized terminology into the text, which creates an effect of deep immersion in the professional environment of sailors and focuses attention on work processes. B. Blinov, drawing on his professional experience in Sevrybkhodflot, often uses terms in a figurative or transferred sense, which becomes important for the psychological characterization of the characters.

Thus, despite the similarity in the number and composition of thematic groups in the works of the two writers (seven thematic groups based on identical nominations), their content differs. Maritime vocabulary is most abundant in B. Romanov’s texts: 627 occurrences of lexical units compared to 307 in B. Blinov’s works. The higher density of professional vocabulary in B. Romanov’s prose can be partly explained by his strong focus on production processes, through which he reveals the characters’ personalities.

For both writers, the most frequent groups are those naming ship parts (287 in B. Romanov and 53 in B. Blinov), ranks and positions (135 and 55, respectively), weather and geographical conditions (57 and 62, respectively), navigational and measurement instruments and devices (57 in B. Romanov and 40 in B. Blinov), which is also quite natural. In their narratives, the ship symbolizes a home and a system; ranks and positions

represent the “inhabitants” of this home (the crew members); and weather and geographical conditions are of particular importance for sailors who exist in a spatial environment fundamentally different from that of ordinary people, i.e. a two-dimensional world of sea and sky (water and air), where there is no solid ground. Naturally, it is crucial in such an environment not to lose one’s position or deviate from the course toward the destination, which is ensured by navigational and measurement instruments. The frequency of specific terms depends on the professional activity and position of the maritime writers.

In addition to the fact that “highly specialized terms create a distinctive scientific and industrial-technical flair” [Voitseva 2018: 495], they are also used in maritime fiction as an expressive device for solving artistic tasks and for shaping the individual authorial style of a literary text.

The integration of maritime vocabulary into the artistic narration belongs to a long-standing tradition, which “contributed to the development of diverse techniques and methods of its use by prose writers and poets” as a figurative means. Currently, a number of studies are devoted to maritime vocabulary [Voitseva 2018; Yorova, Akhmedova 2018; Pukita 2022; Shcheglova 2016], analyzing both the individual authorial way of introducing maritime terminology into literary context and the identification of general principles governing the use of this lexical layer for artistic purposes.

Studying the stylistic functions of maritime vocabulary in K.G. Paustovsky’s novella “The time of great expectations”, researcher Voitseva sees the reason for the “emergence of expressive and figurative effects in the literary text” in the “interaction of elements from different functional styles” [Voitseva 2018: 493]. According to her, “maritime terms and vocabulary of limited use (professionalisms) perform nominative, emotionally evaluative, and also pragmatic functions in the analyzed literary work, and they express the author’s attitude toward the described situations” [Voitseva 2018: 492]. “These linguistic units acquire stylistic and emotionally evaluative meaning in the artistic continuum and function as expressive stylistic means within metaphors, comparisons, epithets, and paraphrases” [Voitseva 2018: 497].

Systematizing maritime terms by parts of speech (nouns, adjectives, verbs, adverbs, interjections) and thematic groups (names of vessels, positions, actions, equipment, etc.), S.N. Yorova and S.R. Akhmedova examine the phenomena of

polysemy, homonymy, synonymy, and antonymy in maritime terminology, emphasizing their role in ensuring the flexibility and precision of the language. They pay special attention to the following functions of maritime vocabulary in literary texts: nominative (creating professional coloring and authenticity of descriptions); stylistic (the use of maritime vocabulary in metaphors, comparisons, and personifications to enhance imagery); expressive (professionalisms and jargon add vividness and emotionality to speech and characterize the social environment); and symbolic (maritime terms often serve as a basis for philosophical, psychological, or social generalizations).

A.P. Pukita's article analyzes the "semantic space of the professional vocabulary of fishermen and sailors", along with its "lexicographic and etymological description" [Pukita 2022: 41]. The author proposes a classification of maritime vocabulary in Yevgeny Bogdanov's novel "Pomorye" based on the following parameters: "1) the distinction between official terms and colloquial professionalisms; 2) the comparison of Pomor professionalisms and Pomor dialectisms; 3) the comparison of native Russian and borrowed professional vocabulary; 4) the classification of professionalisms in relation to the literary language" [Pukita 2022: 42].

Researcher E.A. Shcheglova examines maritime vocabulary "from the perspective of its composition and stylistic features of functioning", considering its origin (foreign non-terminological vocabulary, exoticisms, foreign insertions, barbarisms, Church Slavonicisms); spheres of use (dialectisms, specialized vocabulary and phraseology, scientific and professional terminology and nomenclature, as well as proper professional vocabulary); and the stylistic marking of lexical and phraseological units (poeticisms; colloquial and vernacular elements) [Shcheglova 2016: 108-110].

The functioning of maritime vocabulary and phraseology in literary texts of the 19<sup>th</sup>-20<sup>th</sup> centuries is also addressed in the thesis by N.M. Orlova<sup>9</sup>, as well as in the study by I. Bondarenko [Bondarenko 2003: 98-105].

Let us consider the use of maritime terminology as an expressive device in the literary works of Murmansk maritime writers. The artistic style of B. Romanov and B.

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<sup>9</sup> Orlova, E.A. Funktsionirovanie morskoi leksiki v tekste khudozhestvennoi literatury (XIX-XX vv.) [The functioning of maritime vocabulary in literary texts (19<sup>th</sup>-20<sup>th</sup> centuries)]: abstract of a thesis for a Candidate Degree in Philological Sciences: 10.02.01., Moscow, 1984, P. 16.

Blinov is characterized by a number of shared principles in the use of maritime vocabulary.

To depict the maritime professional environment and create the speech characteristics of fictional sailor, maritime terminology is used in its direct meaning, performing a nominative function. However, this use is not identical to its function in specialized or scientific discourse. It also appears as part of various literary devices, for example, in the juxtaposition of a technical term with its common-language synonym: trap – staircase, threshold – coaming, lavatory – head, window – porthole, floor – deck.

Maritime vocabulary in the works of Murmansk writers is often used within similes based on the comparison of an object to a ship's space or on the similarity between a person's behavior (or appearance) and that of a maritime professional or object. For example: "*Venya walked along the piers as if along a familiar native street*" [Blinov 2022: 15]; "*Her smile was dazzler than the whitest steamship*" [Blinov 2022: 20]; "*the water gleamed just as white, swaying like molten tin*" [Blinov 2022: 69]; "*the life of the port, in its diversity, could rival the vastness of the ocean*" [Blinov 2022: 73]; "*and I don't want to hear about you ever again. I'll cut you up like a shrimp*" [Blinov 2022: 301]; "*The wheel in the center of the iron door stuck out like an overgrown navel*" [Blinov 2022: 302]; "*For the last time before departure, the windows of the room were sealed over by early Murmansk snow, and the chief mate felt as if he were on the bridge of a ship making its way through a snowstorm in a narrow bay*" [Romanov 1979: 11]; "*The tanker swayed heavily, like a drunk man on stilts*" [Romanov 1979: 75].

Maritime vocabulary within metaphors enlivens the visual image underlying comparison: "*The cyclone, which had been approaching land for many days, finally reached it and, as usual, poured out all its anger on neighboring countries, leaving us only moderate remnants... From then on, the cold settled on the shore*" [Blinov 2022: 110]; "*and the wind, like a skillful plasterer, lashed the face with new portions of icy mortar, sealing the mouth, eyes, and ears*" [Blinov 2022: 111]; "*a disgusting vicious crone*" (a portrait-description of the wolffish presented as a fairy-tale creature) [Blinov 2022: 517]; "*The iron of the Olonets hummed dully and submissively in response*" [Romanov 1979: 171].

Maritime vocabulary is also used within metonymy: "*The port lives... it grows richer, becomes fuller, builds new piers, buys new cranes and super-trawlers... In*

*everything it is the main participant and advisor*” [Blinov 2022: 42]; *“Jaws moved energetically, throats snorted, filled with hot food needed to work and to catch more fish”* [Blinov 2022: 496]; *“I entered the saloon... Powerful biceps, muscular necks stretched the soft knit of foreign T-shirts... I had never seen the saloon so bright and colorful”* (referring to the sailors in the saloon) [Blinov 2022: 264].

Maritime vocabulary is frequently used in the creation of personification: *“Piksha” sent a farewell greeting from the bay*” [Blinov 2022: 15]; *“The turbine roared in a deep voice and then slowly fell silent”* [Romanov 1979: 65]; *“Already in open water, “Piksha” turned toward the sea, and the small tug detached itself. Stout, broad, black as a beetle, it trudged off about its business”* [Blinov 2022: 11]; *“The barge drifted across the smooth water, unable to steer itself <...> it obediently complied”* [Blinov 2022: 76].

An important aesthetic role in conveying artistic imagery is also played by epithets that define objects and phenomena from the sphere of seafaring in order to emphasize their distinctive features and properties: *“scarred decks”* [Blinov 2022: 82]; *“shaggy waves of the bay”* [Romanov 1979: 197]; *“a dull, endlessly warm ocean in which the eye could not catch even a glimmer of sunlight”* [Romanov 1979: 294]; *“the Bay of Biscay splashed playful waves”* [Romanov 1979: 298]; *“outside, our vessel looked as usual, a calm, hardworking steamer”* [Blinov 2022: 405].

Of particular interest is the use of maritime vocabulary within phraseological units: *“So what is this, Andryusha, are you taking the bait?”* (i.e. you’ve fallen for a joke) [Romanov 1979: 223]; *“Merkulov gradually came into the meridian”* (i.e. regained composure, calmed down) [Romanov 1979: 223]; *“He was ashamed from ‘crab’ to the soles of his boots”* (i.e. from head to toe) [Romanov 1979: 232]. Maritime vocabulary is also used in etiquette formulas: *“six feet to you”* (a wish for good fortune) [Blinov 2022: 9]; *“Well, may fish be with you!”* [Romanov 1979: 224].

The writers also use paraphrase (periphrasis): *“the port captain”* (referring to Venya) [Blinov 2022: 16]; *“some little one”* (a small vessel) *left the pier, sounded a farewell horn, and slowly headed out to sea*” [Blinov 2022: 155]; *“leaders, the boatswain’s team... favorites of fate, the captain’s darlings, and the hold’s beacons”* (referring to the crew) [Blinov 2022: 164]; *“ploughmen of the sea”* (sailors) [Blinov 2022: 200]; *“on an iron shell”* (a vessel) [Blinov 2022: 498]; *“an oncoming tanker, a box of some forty thousand tons”* [Romanov 1979: 282].

To characterize the spoken language of sailors in short stories and novellas, B. Romanov and B. Blinov often used colloquial forms formed with evaluative suffixes. Such formations enhance expressiveness and emphasize the speaker's attitude toward the subject of discussion: *reysik* (small voyage), *shtormik* (small storm), *korablik* (little ship), *kubrichek* (small berth), *konchik* (small end/rope), *pokhodik* (short trip), *buksirchik* (little tug), *shturvalchik* (little helm), *parusok* (small sail), *berezhok* (little shore), *michmanyuga* (derogatory "big/rough midshipman"), etc. *"Already in open water, "Piksha" turned toward the sea, and the little tug detached itself"* [Blinov 2022: 11]; *"Kostya Zhmurov stood at the helm, holding onto the nickel-plated handles of the little wheel"* [Romanov 1979: 83]; *"You can see a tiny dot is moving across the sea, a little steamer with a smoky trail"* [Blinov 2022: 199]; *"he is still the same old hardworking sea laborer"* (about an SRT captain) [Blinov 2022: 557].

For the same purpose (to construct the speech-related, psychological, and worldview characteristics of the characters) pejorative and, less frequently, meliorative vocabulary is used.

Pejorative vocabulary: *"Shut up, you shop-hovel soul"* [Blinov 2022: 160]; *"Don't you compare us with your "sprat fleet"* [Blinov 2022: 201]; *at the very word "minesweeper" he winced as if something foul had smelled in the cabin, and said, recalling his construction background: "Well, come on! A minesweeper is just a foundation stage. And we, after all, live on the upper floors, and our dwelling, you know, is not among the worst"* (pejorative vocabulary in a specific context) [Blinov 2022: 263]; *"A shop?"*, Kolya was indignant. *"Is she calling a Soviet ship's store a shop-hovel?"* (pejorative vocabulary in context) [Blinov 2022: 402]; *"Your jokes are rather boatswain-like"* [Blinov 2022: 402].

Meliorative vocabulary: *"In his slow, swaying gait, in the proud, slightly haughty carriage of his large head, in the strong gaze from beneath shaggy eyebrows, there was so much of the captain that the port folk walking toward him respectfully made way"* [Blinov 2022: 561]; *"He returned to Leningrad as a weathered, salt-seasoned Jack Tar"* [Blinov 2022: 182].

Maritime vocabulary is actively used in landscape sketches as part of epithets, personifications, metaphors, and similes: *"boundless, unearthly blue (of the sea)"* [Blinov 2022: 11]; *"greenish depth of the night"* [Romanov 1979: 2]; *"the air rolled in*

*like waves*” [Romanov 1979: 11]; *“the sea, lazily breathing, became an extension of the arms”* [Romanov 1979: 11]; *“the deck greeted them with blinding air”* [Romanov 1979: 44]; *“the all-encompassing element of the World Ocean itself”* [Romanov 1979: 40]. *“The vessel joyfully plunged into the hollows, lifting a wave at its bow, throwing it onto itself, and with a strained groan casting it further... a new wave was already breathing in the distance... waves danced across the entire surface of the sea...”* [Blinov 2022: 516]. *“The hills stretched along the edge of the bay and closed the shores at its exit. In the distance they were shrouded in haze, turned blue, and, having drawn close to the heavy swollen sky, cut the horizon with smooth, ocean-swell-like waves”* [Blinov 2022: 194].

It is also worth mentioning the symbolic role played by maritime vocabulary.

In B. Blinov’s book, one of the chapters is devoted to galley life, which symbolizes maritime brotherhood and order. The author writes: *“...we are all strong through our unity, and if this bond is broken somewhere, our entire well-coordinated galley life will fall apart”* [Blinov 2022: 390]. For him, galley life represents a symbol of unity, inseparably connected with the *“galley order”* [Blinov 2022: 405]. (Galley is the ship’s kitchen, a space on board for food preparation<sup>10</sup>). The term also appears in combination with other words. It occurs 16 times in the text.

Of particular interest is the use of the term *“ship’s roll”*. According to an explanatory dictionary of maritime practice, a ship’s roll is a document containing a list of crew members [Filippov 1887: 320]. In the story, the chief cook interprets it in his own way, linking it to the ship’s hierarchy, the duties of each person on board [Blinov 2022: 581], and consequently to the psychological characteristics of the crew members.

The harbor landscape acquires a symbolic meaning in Venya’s reflections on his life: *“His steamships stand at the pier. Wherever they may go—to Africa or to Antarctica—their voyages begin here, when they end for those who sail on them. The work is the same, only water is on one side, not on both. This is how he perceives them: one side merged with the land, and beyond the other there is an immeasurable distance”* [Blinov 2022: 11].

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<sup>10</sup> <https://www.korabel.ru/dictionary/detail/627.html>

### 3 CONCLUSION

The analysis of maritime vocabulary in the works of B. Romanov and V. Blinov allows to classify it into seven thematic groups (terms related to types of vessels, elements of ship construction, ship equipment, maritime professions, actions and processes on board, weather phenomena, and navigation). It also helps identify the functions of maritime terminology in achieving artistic goals. All authors use basic maritime terms to create a credible atmosphere of sailors' work and everyday life. The terms are organically woven into the narrative, allowing readers to immerse themselves in the depicted environment, to feel the grandeur and harshness of the sea, and to perceive the resilience and courage of the characters, which makes the works memorable and distinctive. At the same time, B. Romanov uses maritime vocabulary more actively than B. Blinov. The writers focus on the northern seafaring, the fishing industry, Pomor traditions, and their perception of the sea as a living being. This introduces the reader to the distinctive maritime culture of the Kola region. The use of pejorative and meliorative, as well as colloquial vocabulary, allows the authors to convey the mood of the characters, their emotions, and their attitude toward the sea, and it also serves as a means of speech characterization. Descriptions of seascapes, storms, calms, and other natural phenomena recreate the special atmosphere of the Arctic maritime region, its harsh beauty, and grandeur. The frequency of certain terms depends on the authors' professional duties, their naval experience, and their individual style. The most numerous are terms describing shipboard life and navigation, as well as weather and geographical conditions, which reflects the importance of these aspects in sailors' lives. The regional specificity of maritime vocabulary is revealed through its close connection with Pomor culture and the characteristics of northern navigation. The authors organically combine professional terms with local dialects, creating a unique linguistic flair.

The diversity of the artistic functions of maritime vocabulary (creating an authentic atmosphere of seafaring life, characterizing figures through professional speech, conveying the emotional states of the characters, forming a symbolic subtext, and enhancing the imagery of the narrative) forms a comprehensive worldview of the sailor. It produces a multifaceted image of the maritime North, conveys the specifics of local everyday life, and reflects the authors' professional experience.

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