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SOUND RECORDING AS ONE OF THE TECHNIQUES OF LANGUAGE PLAYING IN THE WORKS OF THE WRITER K.I. CHUKOVSKY

As is well known, an artistic text is a complex structure of elements that are diversely related and differ in their qualities. All these elements, which form informational and communicative qualities, «work» directly on the content plan. Identifying the linguistic-stylistic features of a work of art contributes to a deeper insight into the content of the work of art. The relevance of the research is connected with the increased interest of modern linguistics to the issues of speech organization of an artistic text. The purpose of this article is to identify the leading techniques of speech imagery in children's works K.I. Chukovsky, acting as style-forming and text-forming components, as well as a means of creating a language game.

Despite the natural limitations of the phonetic methods of lingual game, however, K.I. Chukovsky skillfully uses all the potentials of the phonetic structure of the Russian language, leading to a lingual game. In the process of linguistic stylistic analysis, various phonetic techniques of expressiveness were revealed: alliteration, assonation, epiphora, anaphora, onomatopoei. The use of this arsenal of pictorial and expressive means makes the language of the works of K.I. Chukovsky emotional, easily remembered, understandable for readers, gives him texts dynamics and expressiveness. The study is significant in that it solves questions of the modern theory of linguistics, questions of linguistic and stylistic analysis of the poetic text, identifies ways to create a language game in children's works. The results can be applied to further theoretical studies in the field of linguistic stylistics, as well as in the teaching of disciplines related to.

Key words: language game, children's literature, sound recording, alliteration, assonation, epiphore, anaphora, onomatopoeia.

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К.И. Чуковскийдің балаларға арналған шығармаларындағы тілдік ойындардың әдістерінің бірі ретінде дыбыстық жазылу

Өздеріңізге белгілі, көркем мәтін әртүрлі байланыстағы және өзіндік қасиеттерімен ерекшеленетін элементтердің күрделі құрылымы. Ақпараттық және коммуникативтік қасиеттерді қалыптастыратын осы элементтердің барлығы мазмұн жоспарына тікелей «жұмыс істейді». Өнер туындысының лингвистикалық-стистикалық ерекшеліктерін анықтау өнер туындысының мазмұнын тереңірек түсінуге мүмкіндік береді. Зерттеудің өзектілігі қазіргі заманғы лингвистиканың көркем мәтінді сөйлеуді ұйымдастыру мәселесіне қызығушылықпен байланысты. Осы мақаланың мақсаты – К.И. Чуковскийдің балалар шығармаларындағы сөйлеу суреттерінің алдыңғы қатарлы әдістерін, стильді қалыптастырушы және мәтінді құрайтын компоненттерді, сондай-ақ тілдік ойын құру құралдарын анықтау.

Тілдік фонетикалық әдістердің табиғи шектелгендігіне қарамастан, К.И. Чуковский орыс тілінің тілдік ойынға алып келетін фонетикалық құрылымының барлық мүмкіндіктерін шеберлікпен пайдаланады. Лингвостилистикалық талдау барысында келесі фонетикалық әдістер

анықталды: аллитерация, ассонация, эпифора, анафора, оноματοпея. Кескіндеме және мәнерлі құралдардың осы жиынын пайдалану К.И. Чуковский шығармаларының тілін эмоционалды, оңай есте сақталатын, оқырмандар үшін түсінікті ете отырып, өз мәтіндерін динамика мен мәнерге толтырады. Өткізілген зерттеудің маңыздылығы қазіргі заманғы лингвистика теориясының және өлең мәтінді лингвистикалық және стилистикалық талдау мәселелерінің сұрақтарын шешуінде, балалар шығармашылығындағы тілдік ойын құру тәсілдерін анықтауында. Нәтижелер тілдік стилистика саласындағы теориялық зерттеулерге, сондай-ақ зерттеуге байланысты пәндерді оқытуға қолданылуы мүмкін.

Түйін сөздер: тілдік ойын, балалар әдебиеті, дыбыстық жазылу, аллитерация, ассонация, эпифора, анафора, оноματοпея.

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Звукопись как прием языковой игры в детских произведениях К.И. Чуковского

Как известно, художественный текст представляет собой сложную структуру многообразно соотносящихся и различающихся по своим качествам элементов. Все эти элементы, формирующие информационно-коммуникативные качества, «работают» непосредственно на план содержания. Выявление лингвистических особенностей художественного произведения способствует более глубокому проникновению в содержание художественного произведения. Актуальность исследования связана с повышенным интересом современной лингвистики к вопросам речевой организации художественного текста. Цель данной статьи заключается в выявлении ведущих приемов речевой образности в детских произведениях К.И. Чуковского, выступающих в качестве стилистических и текстообразующих компонентов, а также в качестве средств создания языковой игры.

Несмотря на природную ограниченность фонетических приемов языковой игры, тем не менее, К.И. Чуковский умело использует все возможности фонетического строя русского языка, приводящие к языковой игре. В процессе лингвистического анализа были выявлены разнообразные фонетические приемы создания выразительности: аллитерация, ассонация, эпифора, анафора, оноματοпея. Использование этого арсенала изобразительно-выразительных средств делает язык произведений К.И. Чуковского эмоциональным, легко запоминающимся, понятным для читателей, придает его текстам динамику и выразительность. Проведенное исследование значимо тем, что в нем решаются вопросы современной теории языкознания, вопросы лингвистического анализа стихотворного текста, выявляются способы создания языковой игры в детских произведениях. Результаты могут быть применены для дальнейших теоретических исследований в области лингвистики, а также при преподавании дисциплин, связанных с изучением художественного текста и дискурса.

Ключевые слова: языковая игра, детская литература, звукопись, аллитерация, ассонация, эпифора, анафора, оноματοпея.

Introduction

Children's literature is a special literature, thanks to which a child can learn and learn everything new, the surrounding space and environment. It has its own unique properties and originality. This is how it differs from other forms of speech, and also creates a special linguistic «world» that is simple and understandable for children. Children's literature enters the original dialogue with its reader, adopting the features of its addressee. Such borrowing is reflected in the linguistic system, poetics, plot of the literary work. A special

place in children's literature is, of course, poetry. Poetic speech, the property of which lies in the quick memorization and oral quoting, is perfectly perceived by children, for whom written speech to a specific age is difficult to access. Poetic speech is one of the first means that provides an opportunity for a child to learn the experience of previous generations. In this sense, children's literature is the successor of folklore, which is also often clothed in poetic form. Famous and famous children's poets include such authors as KorneyChukovsky, Samuel Marshak, Boris Zakhoder, AgniaBarto and many others.

Methodology and research methods

As an object of special research, children's speech is considered in detail and from various aspects in the fundamental works of L.S. Vygotsky (Vygotskiy, 2004: 512), E.S. Kubryakova (Kubryakova, 1987: 6), N.V. Gagarina (<http://cheloveknauka.com/aspektualnaya-semantika-i-funktsionirovanie-vidov-russkogo-glagola-v-detskoy-rechi>), N.I. Lepskaya (Lepskaya, 1997: 152) and other scientists. There is great interest in the problems of studying children's speech innovations of such researchers as T.A. Gridina (Gridina, 1996: 87), M.B. Eliseeva (Tseytlin; Eliseeva, 1996: 151), T.N. Ushakova (Ushakova, 2004: 316), S.N. Tseytlin (Tseytlin, 2005: 408) and many others. Author groups led by created children's speech dictionaries. Children's literature refers to works that from the very beginning were intended for children's reading, as well as those that eventually became suitable for him. Like all fiction, works intended for children's audiences are aesthetically criticized. The author of children's books is primarily obliged to refrain from describing inhuman and cruel scenes. On the other hand, the tone of his narration should be sincere and truthful. The most important condition for the popularity of a literary work is such content that affects the mind and heart of its reader, excites him to tears, makes him worry and worry. It is necessary to speak with children in the pages of a work of art frankly, simply, and most importantly – sincerely. Then children will be able to comprehend and realize everything, as well as learn a lot. Probably, not everyone has the moral right to write for children. Children's writer must love children, also be very talented and optimistic about life. After all, they are dealing with a vulnerable and fragile childish soul.

The study of children's literature began recently. The first scientific and critical experience of historical essays of children's literature was undertaken in 1878 by P.V. Zasodimsky. However, the first fundamental work was published only in 1948 – this is «The History of Russian Children's Literature» by A.P. Babushkina (Babushkina, 1948: 480). There are different points of view on the concept of «children's literature.» The post-Soviet philology has established the understanding of children's literature as a special type of literature, which is aimed at shaping the personality of the child. The main task of children's literature is to cultivate a sense of beautiful, aesthetic taste, an understanding of the true in artistic literature. Modern children's literature forms an aesthetic taste, teaches composing and, of course, teaches how to do it without compul-

sion and with pleasure. The program for the development of children's literature should be embodied in the works, taking into account the age characteristics of children.

The specificity of children's literature is connected, first of all, by the age of the reader. The smaller the age of the reader, the stronger the peculiar features are manifested in the work, by which one can unmistakably guess that it is addressed to the child. Together with the growing reader, they «grow up» and his books, his entire system of preferences gradually changes. Children's literature refers to works that were originally intended for children's reading, as well as those that eventually became suitable for him. Like all fiction, children's works are aesthetically criticized. The author of children's books must refrain from describing inhuman and cruel scenes. On the other hand, the tone of his narration must be truthful and sincere. The most important condition for the popularity of a literary work is such content that affects the mind and heart of the reader, excites him to tears, makes him worry and worry. It is necessary to speak with children in the pages of the artwork simply, frankly, and most importantly – sincerely. Then children will be able to realize and comprehend everything, as well as learn a lot. To write for children, not everyone has a moral right. Children's writer is simply obliged to love children and be very talented, optimistic about life. After all, he is dealing with a fragile and vulnerable child's soul (Arzamastseva; Nikolaeva, 2005: 576).

Methodists believe that works for children should be expressive. Increased expressiveness, as a rule, leads to the victory of expression over the standard, monotony, «dullness». The language game helps to overcome the monotony, standardization. Gaming techniques contribute to the implementation of special expressive possibilities inherent in the language, performing a number of communicative functions, the most important of which is to attract the addressee's attention (Colganik, 2000: 31). In this study, we used the methods of component analysis of the semantic structure of language units, as well as linguistic analysis. The main goal of our study is to identify the leading techniques of speech imagery in children's works of K.I. Chukovsky, acting as style-forming and text-forming components, as well as a means of creating a language game.

Results and discussion

In the monograph V.Z. Sannikov «Russian language in the mirror of a language playing» presents a nomenclature of language playing techniques.

Among the various techniques he calls phonetic play of words. V.Z. Sannikov writes: «lower language levels» (phonetic level) are systems that are strictly normalized, determined by rigid rules, the violation of which is usually unacceptable – even in a joke, however, there are some possibilities for the language game here too (Sannikov, 2002: 552)

Despite the natural limitations of the phonetic methods of language play, however, K.I. Chukovsky skillfully uses all the possibilities of the phonetic structure of the Russian language, leading to a language game. First of all, he turns to sound writing.

Zvukopis – an important sign of style, the language of children’s works of K.I. Chukovsky. Let us consider the sound writing in the works of K.I. Chukovsky in the aspect of language game.

At present, poets, writers, and journalists used and used sound recordings. Zvukopis based on the opposition of the «neutral» in the sound of the text fragments are clearly audible repetitions. For example, we find in K.I. Chukovsky:

Бараны, бараны
Стучат в барабаны!
Сычи-трубачи
Трубят!
Грачи с каланчи
Кричат! («Тараканище»)

Rolling «p», «b» create the effect of crashing, knocking, noise.

In the term «sound-writing» we see two parts: «sound» and «write,» that is, write (represent) with sounds. Based on the above explanation, we can try to give a more general definition of this term.

Zvukopis – is an artistic device, which consists in creating images by selecting words that mimic the sounds of the real world (for example, the sound of the drum, the rustling of dry foliage, the buzz of an insect, the splash of water, etc.). Sound writing is created by a variety of techniques. One of these techniques is alliteration.

Alliteration is the repetition of the same or similar consonants. Alliteration is the most ancient stylistic device, it consists in enhancing the expressiveness of a verse by repeating consonant sounds. This technique is found in folk poetry and in the literature of all nations of the world. They are rich in poems of Homer, Hesiod, Horace, Virgil and many later poets in Europe – Dante, Petrarch, Ronsard, Shakespeare. The sense of proportion and artistic tact of the poet determine the choice, character and relevance of alliteration in the verse; there are no rules for its use and cannot be (Rozenal; Telenkova, 1985: 399).

In the works of K.I. Chukovsky alliteration occupies a prominent place. Sound alliteration scattered, for example, in the fairy tale «Moidodyr» (Мойдодыр):

И сейчас же щетки щетки
Затрещали, как трещотки,
И давай меня тереть,
Приговаривать:
«Моем, моем трубочиста
Чисто, чисто, чисто, чисто!
Будет, будет трубочист
Чист, чист, чист, чист!» («Мойдодыр»)

The repetition of the consonant sounds «u», «m», «b», «h» give a special appeal and expressiveness to children’s verse. They convey the sounds of rubbing brushes.

Another of the most common tricks K.I. Chukovsky is a reception assonance.

Assonance – repeated repetition of homogeneous vowel sounds in a poetic speech. Sometimes assonance is called an inaccurate rhyme in which vowel sounds coincide, and the consonants do not match, (immense – I will come to my senses; thirst is a pity). Assonance also enhances the expressiveness of speech (Rozenal; Telenkova, 1985: 399).

In the fairy tale «Moidodyr» (Мойдодыр) K.I. Chukovsky begins the narration with the use of the reception technique to attract the attention of the little listener. He uses the intonation of the «complainant» boy:

Одеяло убежало,
Улетела простыня,
И подушка, как лягушка,
Ускакала от меня.

The use of further reception of assonation serves as a kind of enticing young reader and the development of the plot of the tale:

Боже, боже,
Что случилось?
Отчего же
Всё кругом
Завертелось,
Закружилось
И помчалось колесом? («Мойдодыр»)

Sound recording techniques also include anaphora and epiphora. This is the name of the subdivision of sound recording, which distinguishes it by location in verse.

Epiphora is a repetition of the end of a verse. Anaphora, or unity, is a stylistic device consisting in the repetition of homogeneous sounds, words, syntactic or rhythmic constructions at the beginning of adjacent verses or stanzas (Rozenal; Telenkova, 1985: 399).

The sound anaphora is a feature of the alliterative verse, in which there should be an equal number of logically strong shock words in certain places, but it is sometimes found in metric verses built on the basis of the meter, i.e. on the periodic repetition of a certain elemental group of rhythmic lobes. Foreexample:

*В Африке акулы,
В Африке гориллы,
В Африке большие
Злые крокодилы
Будут вас кусать,
Бить и обижать, –
Не ходите, дети,
ВАфрикугулять. («Бармалей»)*

A kind of anaphor is lexical anaphora – the repetition of identical words, for example:

*Но вот из-за Нила
Горилла идёт,
Горилла идёт,
Крокодила ведёт! («Бармалей»)*

Or another example from the fairy tale «Aibolit» (Айболит). The author repeats the word «Лимпопо» four times:

*Вот и вылечил он их,
Лимпопо!
Вот и вылечил больных,
Лимпопо!
И пошли они смеяться,
Лимпопо!
И плясать и баловаться,
Лимпопо! («Айболит»)*

Occurs in the works of K.I. Chukovsky and epiphora. Epiphora is the repetition of words or expressions at the end of adjacent passages (sentences), for example:

*Рыдает, плачет Бармалей:
«О, я буду добрей,
Полюблю я детей!»*

*Не губите меня!
Пощадите меня!» («Бармалей»)*

Another technique that is used in the works of Chukovsky, at least others, is the onomatopoeia, or onomatopoeia. By the way, the word «onomatopoeia» comes from the Latin «onomatopoeia» and translates as «word creation». These are words that mimic the eigenvalue, i.e. they arose on the basis of phonetic assimilation to non-verbal sound complexes. Such words are, for example, the words «snoring», «crunching», and the derivative words «snoring», «crunching», etc. Most often, the onomatopoeic vocabulary of the Russian language includes: first, verbs with the meaning «source of sound», for example: croak, bark, meow, pop, whimper, gasp. Secondly, nouns derived from them, for example: croaking, meowing, woofing, chattering. Foreexample:

*Ах, какое поднялось рычанье,
Верещанье, и блеянье, и мычанье:
– Шутка ли, ведь сам Гиппопотам
Жаловать сюда изволит к нам!*

For the works of K.I. Chukovsky is characterized by action, speed, dynamics, rapid deployment of the narrative plot. For example, in Fedorinogore (Федориногоре), irons, boots, and pies form a cyclic sequence. All kitchen utensils rushes somersault forward, into the woods, away from Fedory-muddy. To transfer the fast movement of K.I. Chukovsky uses four-stop trochee:

*Утюги за сапогами,
Сапоги за пирогами,
Пироги за утюгами,
Кочерга за кушаком
Всё верИТСЯ, И кружится,
И несётся кувырком. («Федориногоре»)*

At the end of the six-lines, the technique of asonation is used. Such variations of the poetic rhythm, depicting each object in its musical dynamics, can not be achieved by any external tricks of technology. As the author himself said, «In those hours when you are experiencing that nervous surge, which I tried to describe in the essay on Muha-Cokotukha (Муха-Цокотуха), this diverse sound writing breaking the tedious monotony of poetic speech is not difficult: on the contrary, there was no would be much more difficult »(Chukovskiy, 2001: 447).

Conclusion

Thus, with all the conservatism of the phonetic level of the language system, with limited phonetic techniques of the language game, in children's works, K.I. Chukovsky finds a way to bring words together phonetically, to beat them. He skillfully uses such methods of expressive-

ness creation as alliteration, assembly, epiphora, anaphora, onomatopoeia. The use of this arsenal of pictorial and expressive means makes the language of works for children K.I. Chukovsky's expressive, understandable, easy-to-understand, easy-to-remember child, gives his lyrics a dynamic, helps sound techniques to support the dynamics of the plot.

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