LINGUISTIC AND CULTURAL DESCRIPTION OF THE STRUCTURE AND SEMANTICS OF TONGUE TWISTERS

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Abstract. The purpose of this article is to consider the specific linguistic mechanisms, techniques and means of tongue twisters, which, when the text is updated, produce a game (usually comic, laughter) effect, indicating that the chosen strategy turned out to be successful and adequately perceived by the addressee (interlocutor).

The theoretical significance of the study lies in the analysis of the tongue twister genre in terms of its linguistic nature, clarification of the features of socially fixed stereotypes in usage of tongue twisters in everyday life, the nature of the structural and compositional organization and the content properties of this folklore genre.

The novelty of research is in that the author addresses the issue of constructing a cognitive model of a tongue twister. The main components of this model are the stereotypical (basic, invariant) situational scheme and its speech implementation (non-stereotypical linguistic code). The term "a game in a game" is proposed to determine the tongue twister phenomenon and it is explained as a holistic game linguistic complex (game text field) with multi-level game subsystems and elements.

The practical significance of the study is that the results of the analysis could be employed in updating the tongue twisters or creating new tongue twisters in order to meet realities of contemporary language and the needs of the contemporary language learners.

The following methods of the study were applied: study of theoretical literature; comparative analysis of material; morphological, lexical and phonetical analysis of tongue twisters.

The obtained results demonstrate that the existing morpho-derivative, phonetic and phonosemantic mechanisms and techniques of a linguistic game (LG) in a tongue twister have a constructive function of modeling the difficult-to-pronounce formal code of a tongue twister with specific linguistic means.

Keywords: folk genre, linguistic mechanisms, cultural description, the structure, semantics, linguistic game, model, tongue twisters

Basic provisions

The tongue twister is one of the most "reverted" genres of folklore due to its competitive game beginning and the utmost attention to the form of a word sign. These properties of a tongue twister are its genre-forming parameters and, at the same time, factors that determine its game linguistic beginning, its game function. Tongue twisters perform as units of cultural and linguistic education and mastery. As a result of learning and practicing them, a child improves articulation and

enriches the vocabulary range and becomes familiar with the phenomenon of homonymous nature of some words and their ability to convert into another part of speech just by playing. The tongue twisters are realized by phonosemantic and morpho-derivational mechanisms and analyzing these mechanisms enables us classify the types of tongue twisters. Based on this research, a cognitive model may be constructed for further study and development.

Introduction

The term "children's folklore" is usually understood as a complex whole, including independent children's creativity, works of traditional adult culture, assimilated by children, and adult creativity for children [1]. Such an interaction of two folklore traditions (adult and child) is natural and explainable for folklore: children's folk culture, including the culture of children's play, arose and developed in the bosom of adult culture.

Exploring the nature of the genre, folklorists argue that the tongue twister originated in ancient times, as evidenced by the content of some texts of tongue twisters [2]. It is also assumed that the tongue twister was originally intended for adults, since the texts recorded in the middle of the 19th century are not intended for children's perception in terms of content. The original functions of this genre remain not fully understood, although it can be assumed that the tongue twister solved pragmatic problems [3], had a training function, and served as a means of labor rhythmization. However, according to M.N. Melnikov, adults gradually lost interest in this genre, and the tongue twister, thanks to the competitive, playful beginning, entered the children's environment as one of the most popular genres of folklore [4].

The linguistic features of the tongue twister, noted in the existing definitions of the genre, include a fast pace (as a condition for pronouncing the text of the tongue twister), the difficulty of pronouncing the tongue twister due to the presence of consonant words in its structure and / or the accumulation of words of the same root. These features of the tongue twister allow us to consider it as a kind of word game. Wed the definition of a tongue twister proposed by K. Bekbenbetova, according to which a tongue twister is "a harmless and cheerful verbal game of older children", the essence of which is "quick repetition of difficult-to-pronounce rhymes and phrases, including cognate and consonant words "[5].

Correlating these features of the tongue twister with its functions, most researchers focus on pronunciation difficulties associated with the "ultimate compaction" of difficult-to-pronounce elements of the sound range, which in the tongue twister serves the purpose of "working out" articulation skills. So, for example, M.N. Melnikov believes that "the ultimate density of consonants that are difficult to pronounce and far from always achieving euphony" excludes the dominant of the aesthetic function and "cannot be explained nothing else but the desire to develop the articulation of the speech apparatus", i.e. it is the pedagogical, training function of the genre that is recognized by the researcher as the leading one

Zh. Ospanova mentions that the tongue twister as a small genre of oral folk art, along with riddles, counting rhymes, shifting tales, underwear, traditionally functions in the field of children's amusing folklore [6].

The tongue twister is a special genre of folklore and, consequently, a special kind of artistic creativity, albeit minimal in volume, but thirty a complete and artistically modeled text, and both the means of the language organization of the text of the tongue twister (in particular, the mechanisms and techniques of the LG) and the forms of the rhythmic organization of the tongue twister, "a variety of real, unreal and absurd plots" "work" for this [7]. From the point of view of the semantic (dictum) device, a tongue twister, as a rule, is a mono- or polypropositive statement that names a real or quasi-real situation. Compare, for example, tongue twisters like: The weaver weaves fabric on a scarf (on a dress) to Tanya, where the event proposition of a real (possible in reality) action is presented, and the quail quail swaddled, swaddled, barely swaddled, where the event proposition of the repeated and realized quasi-real is reflected (impossible in reality, but presented as plausible) action.

Nevertheless, the content side of the tongue twister has a secondary character in terms of its perception, and the bright, non-stereotypical, difficult-to-pronounce form remains a priority, dominant feature of the perception of the tongue twister precisely because of the implemented setting of the tongue twister using the phonosemantic and morpho-derivational mechanisms of the latter. Wed also the point of view of N.L. Uvarova, who, analyzing the logical-semantic types of the language game based on the use of the sign expression plan, comes to the following conclusion: "Attention is drawn to the form of speech by reducing the" transparency "of the sign used for expression. Penetration to signified through the body of the sign becomes more difficult, and attention is partially transferred to the body of the sign itself, to the extent that the body of the sign becomes the only really significant entity" [8].

Materials and methods

The following methods of the study were applied: study of theoretical literature; comparative analysis of material; morphological, lexical and phonetical analysis of tongue twisters.

Before turning to the study of the game linguistic nature of the tongue twister genre and the description of the mechanisms implemented in it and methods of language expression, it should be noted that, exposing the linguistic mechanisms of LG to a dissected description for the clarity of analysis, we take into account the complex nature of the existing mechanisms with the possible dominant role of one of them. In addition, we believe that the functions of the LG in the studied game space and the specific mechanisms and techniques of the latter should correlate with the functions of the tongue twister as a folklore genre.

Results

Since the tongue twister is focused on the creation and playing of an entertaining, difficult-to-pronounce form of a linguistic sign (words, phrases, sentences), then, apparently, the leading mechanisms and techniques of LG in the tongue twister genre will quite naturally be those that use the morpho-derivative, phonetic and phonosemantic potential of the language sign.

The morpho-derivative mechanisms of LG manifest themselves not only as the processes of constructing (generating) a word-formation motivated derivative word, but also as processes (methods) of playing around with the morphemic structure of ready-made lexical units (when establishing their associative connection with single-structural, single-root, directly and indirectly motivating names) [9].

To the phonetic mechanisms of LG in a tongue twister, we refer to the methods of modeling the hard-to-pronounce formal code of the latter. The phonosemantic mechanisms of LG are based on formal associative rapprochements associated with expressive-emotional-evaluative and sound-like connotations [10].

In the aspect of LG, we have studied about 300 tongue twisters, 11 of which belong to the so-called political tongue twisters and are not recorded in traditional folklore collections.

As already noted, the operational mechanisms and techniques of LG are aimed at modeling an associative context that deautomatizes the perception of a linguistic sign (words, phrases, sentences). "The operational mechanisms of LG, - writes T.A. Gridina, - are "reflected" mechanisms of the functioning of the language system, realizing the trend of deviation from the formal and semantic rules of operating with a word in speech use" [11]. T.A. Gridina refers to the operational linguistic mechanisms that make it possible to use the associative potential of a word: 1) the mechanisms of word generation (nominative technique - principles, methods, means of nomination as onomasiological models fixed in the minds of native speakers); the most important mechanism of this kind is the establishment of motivational connections of various kinds between linguistic signs; 2) the mechanisms of the use of the word, which involve the implementation of a certain aspect of the formal-content structure of the word in a communicative act; 3) mechanisms of formal semantic variation exploiting the property of asymmetry of a verbal sign (the author includes various types of changes in the volume of lexical meaning, changes in the morpho-derivational structure of words, etc.) [11].

Discussion

Our observations on the above tongue-twister texts show that the actualization of derivational relations between the components of the SP is characteristic of the folklore tradition of the genre under study and makes it possible, by establishing a motivational connection between common-root ordinary words, to create appropriate typical contexts that reflect stereotypical everyday situations. So, tongue twisters that contain diminutive derivatives with the meaning "baby of an animal or bird", usually nominate a stereotypical situation, which is based on the proposition of the relationship of a parent (male, female) to his cub. Diminutive derivatives with a diminutive meaning (purchase), tautologically repeated and containing the connotation of evaluation in the lexical meaning, create not only an unpronounceable form of the text, but also emphasize its thematic dominant (for example, the situation of buying something, typical for the folklore tradition, is played up - either at a fair or a situation of movement (walking, first steps) of the child that is presented).

In tongue twisters containing adjectival derivatives as components of LG, in particular, kinship relations that are relevant to the folklore tradition are explicated.

Everyday situations of economic activity are represented by patter texts that establish motivational relationships between the tool and the action performed with the help of this tool (scythe> mow), and vice versa (revenge ►broom), the action and the performer of this action, a person by profession (furnace—► baker); tongue twisters of this type not only reflect situations traditional for folk life, but also name the realities of peasant life, significant household items, household utensils (scythe, broom, rake, etc.).

Such meaningful "plainness" of tongue-twistering texts is connected, as already noted, with the dominant role of the formal plan of this folklore genre.

In terms of content, the texts of tongue twisters that actualize the motivational relationship between the lexical units of one LG reflect situations that are traditional for works of oral folk art (these can be events related to everyday peasant labor, with activities that are not always productive, bringing the desired results; tongue twisters in a playful way, they talk about the realities of folk life, about various kinds of relationships between participants in a particular typical situation, etc.).

The following semantic relations are observed within the converted pair: the verb turns into a noun, and the noun turns into a verb, which is shown in the examples below:

1. *If you notice this notice, you will notice that this notice is not worth noticing.*
2. *Never trouble trouble till trouble troubles you.*
3. *Tommy Tucker tried to tie Tammy's Turtles tie.*

The game effect in these examples is achieved due to words belonging to different parts of speech: *a notice* (note, announcement, sign) – *to notice* (pay attention), *a trouble* (problem) – *to trouble* (to bother), *a tie* (clothing) – *to tie* (to bind).

Let us consider tongue twisters with lexical homonyms, i.e. containing words with the same spelling and sound, but having no common semes:

1. *How can a clam cream in a clean cream can? (How can an oyster squeeze into a clean creamer?)*

2. *Can you can a can as a scanner can can a can? (Can you preserve canned food like a cannery worker can preserve canned food?)*

As can be seen from the examples given, these two tongue twisters are built on the game of absolute homonyms in one phrase: the verb *can* and the noun *can* (tin can, can, cream can).

The game effect in the second tongue twister is enhanced by the convertible pair a can (tin can) – to can (preserve).

Tongue twisters with homoforms, i.e. with words that coincide only in some grammatical form, in connection with which they are also called morphological homonyms:

A thought came to my mind, but the thought that came to my mind was not the thought I was thinking about. If the thought I was thinking was the thought I was thinking, I wouldn't be thinking so much.

Obviously, the words *thought / a thought* coincide in spelling and sound, but differ in grammatical form (*thought* is the second form of the verb think, *a thought* is a noun), which is obvious from the context.

In general, tongue twisters of this type show a tendency towards maximum saturation of the text form with difficult-to-pronounce lexical complexes, the core of which are the components of the LG.

The consideration of the tongue twister genre undertaken in this research from the point of view of its game linguistic nature allows us to draw the following conclusions:

A tongue twister as a playful folklore genre that has hedonistic (playful, entertaining) and training functions is a constructed linguistic object, the form of which is non-standard in terms of stereotypical normative requirements. The language model of a tongue-twister text is focused on the deliberate violation of the laws of economy of speech efforts and the laws of euphony in order to create articulatory (pronunciation) obstacles for a player playing with a tongue-twister text.

The tongue twister demonstrates the harmonious interaction of many linguistic mechanisms and techniques with the dominant role of any of them, and the result of such interaction is the creation of "game in game", when the tongue twister itself is a holistic game linguistic complex (game text field) that includes multi-level game subsystems and elements (for example, tongue twisters, in which the linguistic techniques of the language, modeling the difficult-to-pronounce formal tongue twister code, interact, giving rise to a game linguistic structure).

Attracting the attention of the player (speaker) to an entertaining (unusual, non-stereotypical) and difficult-to-pronounce form of speech, which is a tongue-twister text, is carried out, in fact, in two ways: by the action of the morpho-derivative mechanisms of the LG and the activation of the mechanisms of the LG, using the phonetic and phonosemantic potential of the language sign. The actualization of word-formation and phonetic mechanisms for modeling a hard-to-pronounce sound sequence is, therefore, a constant feature of the LG in the tongue twister genre.

Various methods of morpho-derivational play in tongue-twister texts are aimed at bringing together complexes of usual and/or non-usual derivatives in a laconic space, at creating non-stereotypical derivatives, while updating various aspects (aspects) of the word-formation mechanism of the language system. The construction of non-usual derivatives based on a certain language sample (prototype) according to the laws existing in the language system indicates the presence of a link that connects the normal world (stereotypical, linguistically traditional) with the abnormal world (creative, beyond normativity, language standard).

The phonetic techniques of the LG, aimed at constructing an unpronounceable formal tongue twister code, reveal a tendency to saturate the laconic text with lexical units that are minimally phonetically different. The tongue twister includes words whose content parameters depend on the semantic features of one phoneme (the so-called metagram plays [12].

Conclusion

A tongue twister as a simulated linguistic object is elegant, concise, entertaining and at the same time heavy, rough in form, which is consistent with its genre essence. In a tongue twister, as in a folk laughter element, the "creative" and "destructive" principles combine, conditioning each other: destroying standard (habitual) speech forms, deliberately transgressing the stereotypes operating in the language system (the desire to save speech efforts, observe the laws of euphony and pronunciation, avoiding unjustified tautological repetitions, etc.), the tongue twister is a new, non-standard, playful, emphatically abnormal, funny and necessarily difficult to pronounce construction. Thus, the existing morpho-derivative, phonetic and phonosemantic mechanisms and techniques of LG in a tongue twister have a constructive function, the essence of which is to model the difficult-to-pronounce formal code of a tongue twister with specific linguistic means. The constructive (modeling) function of the LG does not contradict the hedonistic and training functions of the LE that we identified earlier in the tongue twister [13].

By examining the linguistic structure and functioning of a tongue twister in the aspect of the ratio of stereotypical and creative beginnings that is essential for LG, it seems possible to construct a cognitive model of a tongue twister. The main components of this model, from our point of view, are the stereotypical (basic, invariant) situational scheme and its speech implementation (non-stereotypical linguistic code) that create the initial opposition to the modeling of the tongue twister text when deploying the LG strategy [14]. A stereotypical scheme is that component of a tongue-twister text that reflects its usual (non-fiction) denotative-meaningful implicature; it is a situational-propositive basis of the text, capable of explication by various linguistic means. The non-stereotypical linguistic code is the tongue twister itself in terms of its formal organization; the patter nominating a stereotyped invariant situation turns out to be constructed in a way that is difficult to pronounce, "overloaded" in a phonetic sense [15]. Awareness of the commonness, stereotype of the situation underlying the tongue twister text, and non-stereotype, artificiality of the linguistic code of representation of this situation (contradictory to the normative methods of explication of the same situational model developed in the process of speech activity and fixed in the usus) produce a game effect of perceiving the tongue twister.

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ЖАҢЫЛТПАШТЫҢ ҚҰРЫЛЫМЫ МЕН СЕМАНТИКАСЫНЫҢ ТІЛДІК-МӘДЕНИ СИПАТТАМАСЫ

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Аңдатпа. Берілген мақаланың мақсаты - тілдің нақты лингвистикалық механизмдерін, әдістері мен құралдарын қарастыру, олар жаңылтпаш мәтінін жаңартқан кезде ойын (әдетте күлкілі) әсер етеді, бұл таңдалған стратегияның сәтті болғанын және адресат (әңгімелесуші) жеткілікті түрде қабылдағанын көрсетеді.

Зерттеудің теориялық маңыздылығы тілдік сипаты тұрғысынан жаңылтпаш жанрын талдауда, күнделікті өмірде жаңылтпашты қолданудың әлеуметтік бекітілген стереотиптерінің ерекшеліктерін, құрылымдық-композициялық ұйымның сипатын және осы фольклорлық жанрдың мазмұндық қасиеттерін анықтауда жатыр.

Зерттеудің жаңалығы ретінде автор жаңылпаштың когнитивті моделін құру мәселесін қарастырады. Бұл модельдің негізгі компоненттері стереотиптік (негізгі, инвариантты) ситуациялық схема және оның сөйлеуді жүзеге асыруы (стереотиптік емес лингвистикалық код) болып табылады. Жаңылпаштың құбылысын анықтау үшін "ойындағы ойын" термині ұсынылады, ол көп деңгейлі ойын ішкі жүйелері мен элементтері бар лингвистикалық кешені (ойын мәтіндік өрісі) ретінде түсіндіріледі.

Зерттеудің практикалық маңыздылығы: талдау нәтижелерін қазіргі тілдің шындығына және қазіргі тіл үйренушілердің қажеттіліктеріне сәйкес келетін жаңылпашты жаңарту немесе жаңа жаңылпаштарды шығару кезінде пайдалануға болады.

Зерттеудің келесі әдістері қолданылды: теориялық әдебиеттерді зерттеу; материалды салыстырмалы талдау; жаңылпаштың морфологиялық, лексикалық және фонетикалық талдау.

Алынған нәтижелер тіл бұралуындағы қолданыстағы морфологиялық туындылар, фонетикалық және фоносемантикалық механизмдер мен лингвистикалық ойын әдістері конструктивті функцияны орындайтынын көрсетеді - нақты тілдік құралдармен тіл бұралуының айтылуы қиын нысандық кодын модельдеу.

Тірек сөздер: фольклорлық жанр, лингвистикалық механизмдер, мәдениетті сипаттама, құрылым, семантика, тілдік ойын, модель, тілдік бұрылыстар

ЛИНГВОКУЛЬТУРОЛОГИЧЕСКОЕ ОПИСАНИЕ СТРОЕНИЯ И СЕМАНТИКИ СКОРОГОВОРОК

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Аннотация. Целью данной статьи является рассмотрение специфических лингвистических механизмов, приемов и средств скороговорок, которые при обновлении текста скороговорки производят игровой (обычно шуточный, смеховой) эффект, свидетельствующий о том, что выбранная стратегия оказалась успешной и адекватно воспринята адресатом (собеседник).

Теоретическая значимость исследования заключается в анализе жанра скороговорок с точки зрения его языковой природы, выяснении особенностей социально закрепленных стереотипов использования скороговорок в повседневной жизни, характера структурно-композиционной организации и содержательных свойств этого фольклорного жанра.

Новизна исследования заключается в том, что автор рассматривает вопрос построения когнитивной модели скороговорки. Основными компонентами этой модели, по мнению автора, являются стереотипная (базовая, инвариантная) ситуационная схема и ее речевая реализация (нестереотипный лингвистический код). Для определения феномена скороговорки предложен термин "игра в игре", который объясняется как целостный игровой лингвистический комплекс (игровое текстовое поле) с многоуровневыми игровыми подсистемами и элементами.

Практическая значимость исследования заключается в том, что результаты анализа могут быть использованы при обновлении скороговорок или создании новых скороговорок,

чтобы соответствовать реалиям современного языка и потребностям современных изучающих язык.

Были применены следующие методы исследования: изучение теоретической литературы; сравнительный анализ материала; морфологический, лексический и фонетический анализ скороговорок.

Полученные результаты демонстрируют, что существующие морфопроизводные, фонетические и фоносемантические механизмы и приемы лингвистической игры (ЛИ) в скороговорке выполняют конструктивную функцию моделирования труднопроизносимого формального кода скороговорки специфическими языковыми средствами.