

Motivated and Unmotivated Violations from the Norm in Children's Books in Organizing Extracurricular Reading

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Abstract

The paper presents the results of the research in the framework of the current trends in linguistics – text linguistics and stylistics. Now that the concept of the language norm is blurred to some extent due to the strong phenomena in language and speech dynamics, the language of texts for children should be treated with special attention and care, because love and interest to the language are formed through the reading of children's stories and poems. Observance of norms, clearness and transparency of texts for children does not mean absence of elements of language game in them. The language game is inherent in the speech of children themselves, as exactly in childhood the native speakers begin (sometimes intentionally and sometimes mistakenly) to experiment, create new words and forms. Therefore, primarily in children's works the language game is both a means of attracting attention and inviting a small reader to the mysterious and complex world of the great Word. In the course of oral and written speech, it is possible to notice cases of deviation from the norm. They appear in pronunciation, in the production of stressed syllables in the word, in the use of certain grammatical forms in discourse. These violations can have a different character. If, on the one hand, they can be quite unpretentious evidence of illiteracy and underdeveloped speech culture, on the other hand, they can be purposely planned, emphasizing and revealing a certain idea. In this scenario they are designed for understanding the meaning and constitute a special literary device. So there appears a specific game with an easy-to-understand implied sense.

Key words: language game, analysis, idiostyle, norm of language, grammar violation

Introduction

The relevance of our study is motivated by several factors: first, the ambiguity of interpretations of the norm of the language, and second, so-called “fluctuations”, “movements” are normal today, when saying and writing “as everyone likes” becomes a common phenomenon. In modern linguistics, the term of the language norm closely correlates with visualization of literate correct speech (as stipulated by the stable and unified rules of use), which is one of the most important indicators of the level of general human culture (Valeeva et al., 2016). The volumetric layer comprises grammatical norms that determine the rules for using morphological forms of different

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parts of speech and syntactic structures. Despite certain blurring of the boundary between normative and non-normative phenomena, the term of a norm of the Russian language still exists. However, we should remember about existence of options of the norm that may be used in the language as equal, or as belonging to a strictly standardized literary language or relating to colloquial, professional, slangy speech. It should also be noted that in good time the situation with normative and non-normative options may change. Subsequently, an option that was non-normative may become the only possible one. And with a deliberate deviation from the norm one can come across the term of a language game, which implies pluralism (multiple meanings). This term was introduced by the Austrian philosopher and logician Ludwig Wittgenstein. Linguist V.P. Rudnev, relying on the writings of Wittgenstein, noted: “The term “language game” is designed to emphasize that speaking any language is a part of one’s activity, or a form of life” (Rudnev, 2003). Every year this term becomes even more relevant: new works on the issues of deviation from linguistic norms appear. They comprise the monograph by Konovalova Yu.O. “Language Game in Modern Russian Colloquial Speech” (2008), article “Language Game” by Rudnev V.P. from his own book “The Encyclopedic Dictionary of XX Century Culture: Key Concepts and Texts” (2003), work by Sannikov V.Z. “The Russian Language in the Mirror of a Language Game” (2002).

Method

In the framework of our research, the term “norm” has to be clarified and disclosed. The well-known Russian methodologist Elena Ivanovna Litnevskaya gives the following definition of the language norm in her textbook: “A norm is the image of the result of a certain speech-thinking action that has developed in the linguistic, group or individual consciousness. Most of the norms of speech are subconscious: their psychological mechanism is analogy and acting as per the template. The native speaker of the language assimilates the texts and, as they accumulate, he/she isolates a standard, that is, a model, a sample (Litnevskaya & Bagryantseva, 2006). It is difficult to disagree with such a definition and revealing the main features of the definition.

For the moment, modern linguistics counts three types of the language norms: lexical (in other words, norms of usage), orthoepic (i.e. pronunciation norms) and grammatical norms.

The elements of the language game, examples with violation of grammatical norms from the works of Yuriy Koval, Anatoliy Aleksin, Victor Dragunskiy, Lewis Carroll and Alan Milne were used as the material of the study. In total, we have analyzed 300 examples, disqualified and analyzed according to various criteria. We have used methods of functional-grammatical analysis, continuous sampling, stylistic interpretation, and partly - quantitative method.

We have discovered grammatical violations of the language norm by method of continuous selection in the following works of children's authors: Anatoliy Aleksin "Mad Evdokia", Yuriy Koval "Captain Klukvin (Cranberry) and Other Stories", Viktor Dragunskiy "Deniska's Stories", Alan Milne "Winnie the Pooh and All All All" and Lewis Carroll "Alice in Wonderland".

Grammar norms, are divided into two equal categories: morphological and syntactic. Morphological norms are in charge of choosing the right word form from a number of variational forms of words of different parts of speech (nouns, adjectives and verbs).

Syntactic norms determine the correct use of syntactic structures: word combinations and sentences. This classification of norms includes the rules for matching adjectives and nouns with certain forms of nouns (reserved seat ticket, new shoe), rules of verbs control (pay for something, confidence in something), rules for the use of participial and adverbial phrases. It should be noted that syntactic norms also express systematization of the sentences construction in accordance with specific features peculiarities of the word order in the Russian language and rules of constructing complex sentences.

Stylistic norms of the Russian language, which determine specific features of using any units that have stylistic coloring of bookishness or conversationality in speech refer to a special group. Such a peculiar stylistic "charm" of individual linguistic elements should correspond to the stylistic coloring of the entire text, otherwise it leads to stylistic disagreement, stylistically unjustifiable comedy, and inaccurate perception of the text as a result.

Data Analysis

Here are a few examples of grammatical violations of the linguistic norm in these literary texts:

- 1) Yu. Koval "Captain Klukvin (Cranberry) and Other Stories": "The clumsy play on the guitar was accompanied by a wry-nosed singing" (language game), «I fed him seeds from my hands" (= from hands, using an incorrect preposition), "In thundered Tuzik on his ears"

(= hit, lexical vernacular), “The sergeant took out a notebook, something circled in it with a pencil” (= scribbled, neologism) (Koval, 2016).

- 2) A. Aleksin “Mad Evdokia”: “meeting, we told “hi” each other, without any names, because we did not know them” (= how do you do, conversational style, reduction), “Nadya was behind me with her weak heart” (lexical inaccuracy, separation of a part from the whole), “race of hobbies” (by analogy with “race of generations”, language game) (Alexin, 1976).
- 3) L. Carroll “Alice in Wonderland”: “in fact it’s a bad chapter, rather than not a chapter” (language game), “by conscience, there is nothing to be afraid of” (by analogy with “frankly speaking” - language game) (Carroll, 1995).

Findings

We have found language games in all groups of analyzed texts of various writers: in the works of V. Dragunskiy, Yu. Koval, A. Aleksin, L. Carroll and A. Milne. It is worth noting that they are of different types, but every author chooses some favorite ones, meeting his own idiostyle. For example, onomatopoeic language games prevail in the stories of Yu. Koval; rhymed ones - in the stories of A. Aleksin; practically all types of language games are available in the stories of V. Dragunskiy; A. Miln and L. Carroll use the language game to create occasional expressions by analogy with the stable ones and in the supragraphic - the font variation of the text.

The practical use of language games is a certain intentional author’s deviation from the linguistic norm, which has a characteristic function in the text- semantic, didactic, imaginative, etc.

Note that the language game does not serve as a means of violating from any established language norms, but, on the contrary, contributes to their consolidation. It is implemented according to already existing language models. The language game is initially embedded in the human mind, along with the language practice and skills.

Discussion

The next stage of our activity was to identify a new classification for analysis of the language games in literary texts with regard to their functional characteristics:

1. *A function of discrediting* a phenomenon being described, which uses the destructive power of laughter.
2. *Teaching function* that may be compared to playing a ball: “having attacked a certain word, I play it like a ball”.
3. *Linguistic function*, when the language game creates new words with a new semantic meaning.
4. *Entertaining function*, that goes down to the fact that the language game entertains both the author and his/her interlocutors (readers). This function is inherent in almost all types of the language games.
5. *Masking function*, when the language game allows you “hiding” the message, but at the same time expressing the shades of its meaning, which are prohibited for some reasons.

All the above language methods and functions, both individual and in combinations, may be found in situations of the language games in the stories of children’s authors V.Yu. Dragunskiy, A. Aleksin, Yu. Koval, and also in the works of such masters of the word as A. Milne and L. Carroll. Teaching and entertainment functions are expressed in the language game in the story by V. Dragunskiy “Enchanted Letter”. This work is based on a verbal game with one (single) word – “cones”, which three involuntary “participants” (Alenka, Mishka and Denis) cannot pronounce according to the phonetic norm. The method of onomatopoeia is used in the game, and its purpose is to create a comic situation that causes good laughter: “...Then Alenka took up a branch and said: “Look, and there are sonos on the Christmas tree”. The other two are mocking the girl and having fun on her: “Sonos! You are five years old, girl, and you say sonos!”. The girl is justified by the fact that she had a missing tooth, but in response she hears: “Look what we have! She has a tooth fell out! I have three of them, but two of them stagger. And I still say the right thing. Just listen: “Hones!”. The main character sums up: “No sonos. No hones, simple and short: fones. That’s it” (Dragunsky, 2015).

Thus, sonos, hones, fones are the components of a phonetic language game. At the same time, the correct form of the word fones is known to both participants in the game and readers (listeners). But due to missing milk teeth, the children are not able to pronounce it. Good humor and a certain

pedagogical task (to ridicule arrogance and confidence) are seen clearly in this story - and this goal is achieved with the help of a phonetic language game.

We may cite a lot of examples of onomatopoeia in the texts, especially they are used in stories about animals and birds (combined with the reception of personification): the animals and birds “speak” and “understand”, and express it with the help of sounds characteristic for every of them, which are “translated” by the writer into human language.

To this end, onomatopoeia is used in the language game in the short story by Yu. Koval “Belozubka”: “Pi-pi-pi”, Belozubka shouted (Koval, 2016).

In story by V. Dragunskiy “White Horse”, the function of the language game is masking, since it is designed to hide the true meaning of the message. The duty officer at the border post cannot provide any personal information, according to the regulations. Therefore, he reports about the situation on the border, where “everything is quiet”, only a white horse that has strayed from the herd emerges from somewhere in the stream, rather than a white horse that has appeared on the border. In the subtext of this message – the concern is not only about the situation, but also about the life of the animal, however, one cannot speak of it straight. The language game hides this meaning and at the same time allows you making a message of what is happening with the horse. The duty officer sees how the horse crosses the border, finds itself on a foreign territory, watches a dramatic picture of it being attacked by the wolves and behavior of the border guards who saved the animal. According to the military regulations, one cannot invade a foreign territory, however, the duty officer and his boss have no right to speak about the true meaning of what is happening; in this case, the language game masks, on the one hand, the true meaning of the utterance, on the other hand it helps to express its true meaning: to save the horse. In terms of its composition it is a story in the story: a story of the animal’s rescue and humanity of the border guards is hidden inside the message of the duty officer.

The language game in the story by A. Aleksin “Mad Evdokia” is similar in the type and form, repeated throughout the story and based primarily on the rhyming of words. The game expresses the irony of the main character towards others - to the teacher, classmates, what allows her putting her own personality in the center of attention, demonstrating her abilities and eccentricity. As a result of the language game, the characteristics of the characters - Olenka herself and the people she is mocking at - are achieved. The game performs a kind of entertaining function, since Olya is mocking others smartly. But its main function is masking. With the help of the game, the girl hides

her feelings of hostility and superiority: “We have never been carried on a loaded dump truck ... I’ve come my path from a driver to a manager ... Who am I talking about, ask me? And I will answer: about Lucy... Borya has grown on the mountain... Well, and merci, dear Lucy.” (Alexin, 1976).

In the work of the famous fantasy writer L. Carroll “Alice in Wonderland”, the reader most often encounters a function of discrediting. One may find many examples-confirmations of the entertainment function in the fabric of the work. All this is used to disclose the original humor and mastery of Lewis Carroll are revealed. One of the researchers of his work, Martin Gardner, in his study “Carroll’s Mathematical Recreations, Games, Puzzles, and Word Plays” writes: “Mischmasch is a game based on the word game... Carroll took the name of the game Mischmasch by analogy with the name of one of the small magazines. According to Carroll’s idea of a mishmash - this is a word game for two players or a game of words” (Gardner, 1996).

One cannot disagree with Mr. Gardner’s statement, since the language game is an integral part of Carroll’s “Alice in Wonderland”. Consider an example that is more understandable to the native speaker of the Russian language, since a direct translation into English, flushes the boundaries of the semantic content of the expression: “mad as a March hare”. In this comparison, there is a reception of a language game (“March hare” by analogy with “March cat”, the explanation for this expression is the following: in Russia it is considered that cats behave especially anxiously, emotionally and insanely in spring).

Let’s give another, brighter example: “You need to know who ANTIPODES are and what PARALLELS and MERIDIANS are, you need to know WHEN THAT HAPPENED and what is a TISSUE of the STORY you need to know what is not used to produce MUSTARD and how to play CROCKET correctly; who the JURY are and how they differ from the outrunners; and what is the gender of TIME, and whether the worms smoke HOOKAH, and whether Frogs, Crucian Carps and Judges wear WIGS, and whether it is possible to eat one MARMELADE and... and so on and so forth!” (Carroll, 1995). Here we observe a method of emphasizing a text with font, what is characteristic for the world literature (starting from the 19th century), what is used to emphasize the entertainment function of the verbal game.

It is worth noting that there are various translations of “Alice in Wonderland”. In our opinion, translations of Boris Zakhoder and Nina Demurova are the most successful translations into Russian. These authors do not seek to Russify the names of the characters and “deprive” the text

of the word game. What is absolutely not true for the translation of Leonid Yakhnin, who adds his quirks and jokes, for example, in the translation version, or radically changes the names of the characters: Humpty Dumpty has been replaced by Zheltok-Beltok.

Conclusion

In the modern world, the study of the language, culture and literature of another people requires a multifunctional approach to learning. In order not to lose the artistic value of the text, it is important to be able to recognize the linguocultural codes of another country and learn other languages. The polyglot professor Salimova D.A. is solidary with our opinion: “In any case, we can confidently assert that in the bilingual and multilingual community of the twenty-first century, and specifically in connection with the intensifying momentum of the opening of borders and mobilization of culture and ethnicity, it is possible for an already advanced student to achieve fluent bilingualism even with domination of the native language (in English) in a relatively short time: 100-120 hours of one-on-one elements”(Salimova & Johnson, 2014).

Let's turn to another and as much popular author - Alan Milne. In his famous story about Winnie the Pooh, you can also observe predominance of entertainment function. Font separation of the words in the text and language game help detecting the dominating function:

“- Dad, what about a fairy tale? asked Christopher Robin.

- What about a fairy tale? - asked Dad.

- Could you tell a fairy tale to Winnie-the-Pooh? He really wants!

- I could, said Dad. - And what kind does he want and about whom?

- Interesting, and about him, of course. He after all we have such a bear cub!

- I see, said Dad.

- So, please, daddy, tell me!

- I'll try, Dad said.

And he tried”(Milne, 2016).

It is worth noting that in the work of Alan Milne, there are many other ways of expressing linguistic evaluation (lexical repetitions, inaccuracies and occasionalisms). The article “The Language of Winnie the Pooh”, posted on the website of the Oxford English Dictionary, states that Alan Milne made out some of the names of the characters for the language warm-up of the readers, and these

names soon changed from their own to the nominal ones: “Although he is not one of the main characters, Eeyore’s gloominess is notorious in the stories. A typical exchange between Eeyore and Pooh when Pooh says “good morning” to Eeyore, and Eeyore responds, “good morning, Pooh Bear... If it *is* a good morning... Which I doubt.”(Oxforddictionaries, 2012). According to the Oxford Dictionary, references and allusions to the temperament of Ushastik (which is also Eeyore - in the Russian translation) have become so popular that his name has been used to describe people, who tend to be pessimistic.

Based on the results, we can summarize our study. The language game is used by children’s authors in their works of art very actively in a variety of functions - first of all, as a certain author’s sign, marker, element of idiostyle of the author. Thus, humorous stories by V. Dragunskiy are full of comic dialogues based on the language game, and this is a distinctive feature of his author’s style. Other writers use the language game in the text as an artistic device, when needed, for example, for sound imitation Yu. Koval would, or for characterization of the main character- A. Aleksin would, L. Carroll and A. Milne would apply the language game in order to bring the reader to the teaching function through its entertaining function. In general, the authors use this method to emphasize a particular fact, to mark it, so that the reader could remember it better. As an alternative, we can suggest an opinion that writers who use different elements of the language game become children to a certain extent: when talking about children, the authors subconsciously return to their childhood and begin to think and speak “in children’s language”. Not in vain, children always used to invent their own language (for example, the addition of KA element to every syllable), so that adults do not understand them, that is, language creativity, ability to linguistics is one of the characteristics of the child’s speaking portrait.

In teaching and educational work, the teacher in our difficult times of key challenges, “The 21st century has brought globalization of people's lives and education”(Koudrjajtseva et. al., 2015), should not forget the simple truths, children’s games, habits, and only with the help of this knowledge, one may awake the small reader’s love for the language and word.

Acknowledgements

We are grateful to Nizambieva Ildaniya Ildusovna - Master student of Elabuga Institute of KFU for methodical help.

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