

Phonetic features of the vernacular of the Russian language (Based on the novel by Saltykov-Shchedrin "The History of a City")

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Annotation: The article discusses the issues of the organic inclusion of new technologies in the educational process, the developed and substantiated technologies for the use of innovative forms of education in the study of the phonetic features of the vernacular of the Russian language.

Key words: Steele Shchedrin, semantics, ambiguity, work, poetics, effective phrases

One of the main features of Shchedrin's poetics and style is the Aesopian language or the Aesopian manner, that is, a combination of semantic, syntactic and a number of other techniques that give a work or its individual elements ambiguity, when behind the direct meaning of what has been said there is a second plane of understanding, which reveals true thoughts and the intentions of the author.

Saltykov-Shchedrin's works are an organic combination of the phenomena of ideas, language and style. In this latter respect, the poetics and stylistics of Shchedrin's works are extremely rich in sharp ideologically effective phraseological and lexical material.

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Saltykov-Shchedrin cared about the clarity and intelligibility of his works and, in addition to allegories (Aesopian language and assimilation), uses folk wit - colloquial speech or vernacular.

M.E. Saltykov - Shchedrin - and he alone - knew how, for example, to use the most inveterate clichés of the Russian clerical speech, the clerical and business language of the tsarist bureaucracy in order to completely shame it. He also used other social "dialects": the landlord or "чумазовский" lexicon, the language of the aristocratic drawing room, or the language of militant reactionary journalism - noble-conservative ("катковской"), or bourgeois-unprincipled ("суворинской") to use to ridicule the ideological "святынь", to destroy the ideological "алтарей" and "твердынь" of the enemy.

The closeness of Saltykov-Shchedrin's satire to works of folklore can be traced in the use of the folk language - vernacular and colloquial speech, as well as phraseological constructions, including proverbs and sayings, traditional fairy-tale techniques. All this does not obscure the meaning of his unsurpassed satirical works, but creates a comic effect.

The role of phonetic features of vernacular is sometimes underestimated. By default, it is assumed that the phonetic systems of vernacular and the literary language as a whole are the same. As the only exception, only accentuation differences are called (*свекл'а, д'оговор* etc.). Indeed, the phoneme systems are the same in both forms of the language. However, the situation is different if we turn to the intonation and acoustic features of vernacular. It is no coincidence that precisely these features of the considered form of language are usually imitated by artists depicting a typical "simple" person.

The characteristic phonetic features of vernacular include the following:

1. Increased speech volume compared to the literary language.
2. Communication at a distance (call).

3. A peculiar intonation, perceived by the native speaker of the literary language as "rough", "aggressive".
4. Pharyngealization ("hoarse" voice) and nasalization.
5. Abstraction of phonetic phrases with logical stress at the end of the phrase.
6. The use of special sound-visual techniques (giggle in a high pitch, sound-visual words - bang, boom, bam etc.).
7. Expressive gemination of the initial consonant word, for example: [чч'о] 'что', [кказ'ол] 'козёл'
8. Decreased tone of voice (for women).
9. Frequent use of whistle for communication purposes (especially to attract attention, call the interlocutor).

The origin of these phonetic features has not yet been clarified. Undoubtedly, some of them (for example, whistling) goes back to the speech behavior of carriers of criminal jargons. Pharyngealization and nasalization can be explained as imitating the prestigious "camp" pronunciation. However, in general, the phonetic description of vernacular is the task of the future.

In the field of phonetics, the specificity of common speech is not in the set of phonemes - basically it is the same as in the literary language, but in their speech implementation and especially in their compatibility with each other.

In particular, the following phenomena are noteworthy:

- elimination of the so-called gaping by inserting between two adjacent vowels [j] or [в]: [п'у'јан'ина] пианино, [какава] какао, [рад'ива] радио etc;
- vowel contraction (this phenomenon is also characteristic of the colloquial variety of the literary language, but in common parlance-1 it is presented much more widely and consistently): [п'р'ибр'ила] приобрела, [н'укаво] ни у кого, [закном] за окном, [арадром] аэродром and etc;
- assimilation of vowels of neighboring syllables: [карас'ин] керосин, [п'ир'им'ида] пирамида, [в'ил'идол] валидол - simplification of consonant groups by inserting a vowel: [жыз'ин'] жизнь, [руб'ел'] рубль, [съмарод'ина] смородина
- simplification of the syllabic structure of words, especially in foreign languages: [в'ит'инар] ветеринар, [мътафон] магнитофон, [м'ин'истратър] администратор
- cutting off a part of consonant combinations at the end of a word: [инфарк] инфаркт, [сп'иктак] спектакль, [нъпачтам'е] на почтамте
- dissimilation of consonants according to the place and method of formation: [къл'идор] коридор, [с'ькл'итар'] секретарь, [транваи] трамвай, [кънб'икорм] комбикорм
- assimilation of consonants by place and method of formation, mainly in the endings of verb forms of the 2nd person in the singular, accompanied by intersyllabic assimilation of vowels: [баис'и] боишься, [воз'ис'и] возишься, [кот'ис'и] катишься
- preservation of some types of assimilative softening of consonants, which are non-normative for the modern literary language: ко[н'ф']ета, ко[н'в']ерт, о[т'в']етить, ла[п'к']и, ка[р'т']ина

Thus, in the field of phonetics, the specificity of vernacular lies in the speech realization of phonemes and especially in their compatibility with each other.

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