STYLISTIC FEATURES OF INFANT POETRY TEXTS

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The article deals with the linguistic and stylistic features of the English-language infant poetry texts (for preschool-aged children). The place and role of prevalent stylistic figures are determined. The object of the research is the English-language infant poetic texts, and the subject is their linguistic and stylistic specifics. The purpose of the study is to characterize the linguistic and stylistic colouring of preschool-aged children's speech at the lexical level in the English-language infant poetic texts.

The stylistic division of the English-language infant texts vocabulary is quite diverse: common, specific, everyday, emotional and spatial vocabulary. The artistry of such texts differs in the extensive use of expressive, emotionally depicted elements of speech. Common vocabulary includes words related to everyday life, denoting vital concepts: plants, animals, natural phenomena, qualities, feelings, and so on. Household vocabulary includes tokens related to food, farming, city life, nature and fairy tales. Emotional vocabulary is manifested on the morpheme level by the affixal type, on the lexical by the infantile creative words, the use of words with expressive meaning, on the syntactic by the manifestation of emotions at the level of phrases, sentences or expressions. Common-speech vocabulary is used in terms of ease and everyday life. It has been found that the dominant figures are figures of addition, which account for 57%, and the rest are the figures of substitution (43%). Figures of addition in infantile poetic texts for preschoolers include epithets, amplification and antithesis, while figures of substitution include personification, comparison and metaphor. The figures of addition in English-language infant poetic texts give picturesqueness to objects and phenomena, strengthening their characteristics, emphasizing the beauty of the ordinary things. They increase the expressiveness, interest, daydreaming, extraordinary things in the mind of a preschool-aged child. The use of substitution figures, which are the most importantly harmonious stylistic means leads to musicality, harmony of sound. The tendency to vivid imagery excites to wrap thoughts in new, expressive speech shells, using words in an unusual sense. Thus, English-language infant poetic texts are saturated with charm, fabulousness, surrealism due to the use of these stylistic means.

ЛІНГВОСТИЛІСТИЧНІ ОСОБЛИВОСТІ
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У статті розглянуто лінгвостилістичні особливості англійськомовних інфантичних віршованих текстів (для дітей дошкільного віку). Визначено місце і роль превалентних стилістичних фігур. Об'єктом дослідження послугували англійськомовні інфантичні віршовані тексти, а предмет – їхня лінгвостилістична специфіка. Мета дослідження – схарактеризувати лінгвостилістичне забарвлення мовлення дітей дошкільного віку на лексичному рівні на матеріалі інфантичних англійськомовних віршованих текстів. Стилістичне членування лексики англійськомовних інфантичних текстів є досить різноманітним: загальновживана лексика, специфічно-побутова, емоційна та просторічна. Художність таких текстів різниться широким використанням екпресивних, емоційно забарвлених елементів мовлення. Загальновживана лексика охоплює слова, пов'язані з буденним життям, позначають життєво-необхідні поняття: рослини, тварини, природні явища, якості, почуття тощо. Специфічно-побутова лексика налічує лексеми, що пов'язані із їжею, фермерством, містом, природою та казками. Емоційна лексика проявляється на морфемному рівні – афіксальному, на лексичному – інфантичні креативізми, вживання слів з експресивним значенням, на синтаксичному – прояв емоцій на рівні словосполучення, речення чи висловлення. Просторічна лексика вживається за умови невимушеності та побутовості. З'ясовано, що домінантними є фігури додавання, які становлять 57%, та решту складають фігури заміщення (43%). До фігур додавання в інфантичних віршованих текстах для дошкільнят належать епітети, ампліфікація та антитеза, у той час як до фігур заміщення – персоніфікація, порівняння та метафора. Фігури едиції в англійськомовних інфантичних віршованих текстах надають живописності предметам та явищам, посилюючи їхні характеристики, підкреслюючи прекрасне у звичайному. Вони підвищують виразність, зацікавлення, омріяність, надзвичайність буденних речей у свідомості дитини дошкільного віку. Використання фігур субституції, а головне гармонійних стилістичних засобів призводить до музикальності, гармонії звучання. Тяжіння до яскравої образності збуджує огортувати думки у нові, виражені мовленнєві оболонки, вживаючи слова у незвичному значенні. Англійськомовні інфантичні віршовані тексти завдяки використанню цих стилістичних засобів насичені чарівністю, казковістю, надреальністю.

Current relevance. The interest of scientists in the field of cross-disciplinary researches concerning ethnic and gender peculiarities of speech is highly increased nowadays. Linguopoetry is not an exception as it has its specificity in biovital lingual aspect of text constitution. Linguopoetic phenomena are reflected in the infant's picture of the world, which is closely linked to the deep intellectual mechanisms of a preschool-aged child, and it is represented in the formation of means of expression, models and rules of their organization and structure of the fiction discourse. Words of living language are characterized not only by lexical meaning and grammatical features, but also by stylistic reflections, ie the scope and frequency of use, emotional colouring or its absence [12, p. 127–129]. The language undergoes certain literary and artistic transformations in the poetic text. As a result, a system of a new language appears, which is like a superstructure over the natural one [1, p. 24]. The style of the poetic work is characterized by the diversity of its capabilities, which varies depending on the form of manifestation, time, genre, manner of narration, the author's personality [5, p. 75]. As a folklore product, infant poetic text (IPT) is an art in which the maximum use of stylistic means and poetic images is "laid down".

Scientific researches. The interest to study children's texts appeared many years ago. Great interest in folk art, including children's one, was in the early 20th century. Speech arrangements of the folk for children have been described in many modern scientific studies by H.I. Atroshenko, stylistics is analyzed by M.P. Brandes, H.A. Kopnina, A.V. Nemirovskaya, while the researches, which deal with infant poetic texts for preschoolers in terms of linguopoetic colour are fragmentary and do not clearly show the peculiarities of lexical arrangement of these texts.

Purpose. The object of the research is the English-language infant poetic texts, and the subject is their linguistic and stylistic specifics. The purpose of the study is to characterize the linguistic and stylistic colouring of preschool-aged children's speech at the lexical level in the English-language infant poetic texts.

Main body. The main condition for the emotional use of the word is the ability of the word to express feelings. Cases of using emotionally coloured vocabulary occur in all "clusters" of preschool-aged children's (PAC) knowledge, in all conceptual domains: MAN, NATURE, LIFE, ENTERTAINMENT and SOCIETY.

Such words acquire a certain stylistic labeling in the IPT and are used as preferred stylistic figures.

Stylistic figures, divided into figures of thought (figurae sententifrum schemata) and figures of words (figurae verbotum) [4, p. 576], cover four classes relevant to natural languages: figures of addition, figures of substitution, figures of elimination and figures of positioning [8]. Observations have shown that the first two types of stylistic figures are relevant for IPT. They are figures of addition (epithet, antithesis, amplification) and figures of substitution (hyperbole, meiosis, litotes, metaphor, personification, simile).

Figures of addition are associated with the methods of combining the values of units of one or different levels [2, p. 375], make up 57% of lexico-stylistic means in IPT. Epithets (49%), amplification (34%) and antithesis (17%) are especially productive.

Insignificant objects of everyday life become interesting and unusual for the addressee of IPT by using epithets that are an artistic characteristic of an object, phenomenon, process, situation that distinguishes, emphasizes, enhances the existence of a feature of the object that can repeat or update a certain meaning of words [7, p. 20]. The epithet seems to return the usual things to us with the other side, forces us to evaluate them in a new way, allows us to notice the beautiful in the simple: _Glittering points | That downward thrust, | Sparkling spears |That never rust_.

A characteristic feature of epithets in IPT is a fairy-tale or even daydreaming aspect. The world is presented as a magical eccentricity, where everything has a positive attitude, where goodness reigns over evil. Everything is full of love. Epithets such as _crystal, clear, golden, happy, soft, sparkling_ etc. are used here: _Pretty Kitty Creighton had a cotton batten cat. | The cotton batten cat was bitten by a rat; Happy little kernels of corn are we, | Wrapped up in our jackets of white; | We hop and we pop, | We're so full of glee, | Hopping 'til we pop just right!_

Epithets endow the objects, subjects and phenomena described in the IPT with some individual and unique feature, give them picturesqueness, unfold a secret meaning, and endow them with an elevated emotional mood. Taking into account the fact that PAC learns something new every day, the epithet helps to emboss in their imagination the specific properties of what is described in the most accurate way. Thus, PAC distinguish vegetables by colour, taste, shape: _black, white, green, yellow, rosy, round, sweet_ etc: _Yellow butter, purple jelly, red jam, black bread. | Spread it thick, say it quick_!; _A golden apple does appear. | No doors are there to this stronghold | Yet thieves break in and steal the gold_. For this reason, the epithet is used in IPT more often than all other stylistic devices: it occurs in 60% of action songs, in riddles – 46%, in tongue twisters – 38%, and in counting out rhymes – 12%.

Along with this, the increase of expressiveness in IPT is carried out by means of amplification – accumulation of monotonous statements, which is realized by combination of synonyms, antithesis or can take the

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form of gradation [2, p. 20]. The language of PAC is full of adjective amplification, namely to indicate colours: *I am purple, yellow, red, and green | The King cannot reach me and neither can the Queen*. The amplification list occurs within the domains such as HUMAN, NATURE, LIFE, so there are such areas-domains as FAMILY, ANIMALS, PLANTS, FOOD: *How many zebras | Can you see? | Mummy, daddy, baby –| One, two, three!*; *The calf, the goose, the bee, |The world is ruled by these three* . Amplification can occur not only at the lexical but also at the phraseological level: *Yellow butter, purple jelly, red jam, black bread. | Spread it thick, say it quick*!

There are also certain genre features of IPT in the use of amplification. Numeral amplification is specific for counting out rhymes, and the list of numbers is in the range of one to ten: *One, two, three, four, | Mary at the cottage door, | Five, six, seven, eight | Eating cherries off a plate*. A distinctive feature of the English-language IPT is amplification, where the names of members of the monarchical family come into force, which is associated with the political views and life of the British: *Kings and lords and Christians raised them | Since they stand for higher powers | Yet few of them would stand, I'm certain, | if women ruled this world of ours*. Amplification is present in 44% of action songs, 32% of counting out rhymes, 25% of riddles and 11% of tongue twisters. This spread is associated with the child's wild imagination and emotionality, which requires a comprehensive characterization of the described object.

Stylistic arrangement of IPT often occurs in a comparative-oppositional way, when PAC contrasts the concept of their properties and qualities, which results in the antithesis – the use of sharply opposite concepts to enhance the expressiveness (25% of riddles, 14% of action songs, 7% of tongue twisters and counting out rhymes).

Antithesis is used to present non-logical behaviour: *I can run, but never walk, | Often a murmur, never talk, | I have a bed but never sleep, | I have a mouth but never eat. | What am I?* Antithesis happens while description of size (*The longer she stands, | The shorter she grows*), weather (*Three for wind and four for earth | Five for fire, six for rain*), area (*Bounce it here, bounce it there, | Bounce it outside anywhere!...| This one rule you must abide: | Please don't bounce your ball inside!*); colours (*The land was white, | The seed was black...*) etc. Antithesis is widely used to present emotionally important events and feelings (*One for sadness, two for mirth; | Three for marriage, four for birth; | Five for laughing, six for crying...*; *What does man love more than life | Fear more than death or mortal strife*), religion *...Eight for heaven, nine for hell, | And ten for the devil's own sell'*; social-economic position (*All poor people have it, | And all rich people need it*.

The stylistic addition is aimed at depicting the dream and fairy-tale with a breath of charm and caresses. Instead, antithesis and amplification enhance the routine of life. Phenomena such as size, natural conditions, spatial landmarks, colours, etc. are influenced by the antithesis. Amplification is actualized in the IPT to characterize colour, food, family, animals, plants, and so on. All stylistic techniques of addition are aimed at more emotional saturation of the realities of human existence in the imagination of the child.

The figures of substitution are divided into figures of quantity and figures of quality [2, p. 366-367]. The language of PAC is characterized primarily by the prevalence of quality figures – 57%. Personification (54%), comparison (29%) and metaphor (17%) dominate among the figures of quality in IPT.

Metaphors are used to enhance emotionality. Metaphors are figurative constructions, the cognitive basis of which is the assimilation of objects belonging to different areas of ontology [6, p. 57]. Metaphor is "an important means of presenting and understanding reality" [15, p. 20] by using the word figuratively to emphasize the similarity of certain features.

The purpose of the metaphor is to enhance the figurative attractiveness of the IPT: *Pretend that we're little frogs,... | Pretend that we're little fish,...| Pretend that we're little birds,... | Pretend that we're little babes...* The dominant source domain of metaphors in IPT is a concept KINGDOM: *Who is the King of Hearts? | Sam. | Who is the Queen of Hearts? | Pam. | One, two, The Knave of Hearts will be you!*; *Carrot, cabbage, and potato, | Spinach, radish and tomato, | All live in freedom, | In the vegetable kingdom*. Boys and girls are called *king* and *queen*, emphasizing their importance for adults, pointing out that children are the main ones, that all attention and love are addressed to them. Thus, two distant classes of objects converge in a poetic metaphor.

Metaphor forces to pay attention to a certain similarity (often new, unexpected) between two or more objects [13, p. 45]. This banal but correct observation allows us to make some generalizations about the role and place of metaphor in IPT, namely: perceiving it, the child seeks to distinguish similar among several objects of a certain set, to find commonalities and differences, to emphasize their similarity. All this stimulates not only the development of aesthetic taste, but also intellectual abilities. Metaphor, even in IPT, performs the function of "creating a multilevel meaning that requires effort on the part of the recipient" [9, p. 36]. The most characteristic metaphor is for the countings, because the child imagines / identifies him-herself with a certain character who will take part in the further game and perform the appropriate actions.

In addition to metaphorical reflections, IPT is also characterized by personification, which is a stylistic figure that gives an idea of a concept or phenomenon by depicting it as a living person endowed with the properties of this concept. Personification is the presentation of natural phenomena, human qualities, concepts in the image of man [16, p. 1226].

The "influence" of personification includes not only objects, information about which is accumulated in the domain NATURE (*Autumn leaves when they're tired, | Settle down in a heap*; *Granny's goose | Wears the shoes…*), which are inherent in the infantile imagination of human's actions, moods, states, feelings, but also things of everyday use – tools, information about which is reflected in the domain LIFE (*Ten umbrellas like the rain. | Ten umbrellas jump and run…*; *A cuckoo clock | Says "tick-tock"…*). Typical actions for these objects are that the PAC are able to perform themselves: *to go, to sing, to smile, to cry, to jump, to run, to wear, to put on* тощо: *The mischievous raven | Flew laughing away | Bumpety, bumpety, bump!*

Personification is perhaps the most important method of children's speech, because everything that surrounds PAC is full of human skills and abilities. It is common for counting out rhymes (35%), tongue twists and action songs (21%) and riddles (9%). Animals, plants and things are most often personified in IPT. Personification occurs against the background of performing those activities that children are able to do on their own, and they are those actions that they "transfer" to the environment.

Comparison is used to highlight the external similarity of the compared objects, to make them "easily imaginable for the recipient" [10, p. 219]. IPT uses figurative comparisons that combine features of objects that are not directly related to each other to prevent a "fresh" description. The meaning of figurative comparison does not follow from the word itself, but from its reflection in another subject. Simile is a comparison of two objects on the basis of similarity [14, p. 22-23], "a path that consists in explaining one subject through another, similar to it by means of a comparative connection" [3, p. 561].

Simile is used for poeticization of speech in 14% of action songs, in 13% of tongue twisters, in 11% of riddles and 2% of counting out rhymes. This technique is often used in action songs, because they indicate the actions that a child should perform, and such actions are often characteristic of animals, plants and other objects, which leads to the use of comparison.

There is often a transfer of values to the sphere of nature in the IPT, which allows outlining the object not only in shape but also to give it a colour, odour characteristics, structure, physical properties, etc .: *The middle brother's tall and slim | And keeps a steady pace | The youngest runs just like the wind, |*

A-speeding through the race. The dominant domain of IPT is the concept of LIFE, where objects are compared with things of everyday use: : *I spit like bacon, am made with an egg, | I have plenty of backbone but lack good legs,| I peel like an onion but still remain whole,| I'm long like a flagpole, yet fit in a hole | What am I?*

Artistic / poetic comparison performs a characteristic function in IPT, which is a consequence of denotative and connotative meanings, although they actualize mainly connotative meaning, because the connotation has a two-dimensional character. As the simile is aimed at conveying new figurative information about an object, connotative colouring is important for the perception of a phenomenon / object as it really is. For example, PAC imagines a snake with an onion based on similarity – changes in snakeskin and vegetable peel (*I peel like an onion*), and the size of the animal is slightly exaggerated and compared to a flagpole (*I'm long like a flagpole*).

Figures of the number are 43% in IPT, among which the predominant place belongs to hyperbole (63%), meiosis (20%) and litotes (17%).

Hyperbole is a method of intentional exaggeration of the properties of an object or phenomenon, a universal type of worldview, exaggeration of any feature of the object in order to characterize it more figuratively [2, p. 368]. The use of this technique in IPT is explained by PAC's assessment of things according to age. As a result, objects seem huge and immeasurable to them, and excessive emotionality generates an increased reaction, which creates the effect of fairy tales and charm: *What does man love more than life | Fear more than death or mortal strife…* emotional perception of liking and ugliness reaches the limits of life and death in this riddle. Similar hyperbolic descriptions of feelings are also expressed through comparisons and auxiliary conjunctions *more than*: *… I will love you, more than I have to….*

Repetition also "works" to exaggerate: *The fish I caught was THAT big! | THAT big! THAT big!* Hyperbole can be formed in IPT by using the traditional superlative particle *very* (*There is a bird of great renown, | Useful in city and in town; | None work like unto him can do; | He's yellow, black, red, and green, | A very pretty bird I mean; | Yet he's both fierce and fell: | I count him wise that can this tell* or amplifying word-prefix *super-* (*He opened his mouth | And out it flew | A giant super loud | «ACHOO!»*). Hyperbola can be formed in IPT also at the morpheme level – with the help of adjectives in the highest degree of comparison, adding a suffix *-est*: *This wee finger is the baby, | Dearest, sweetest, best of all.*

Hyperbole is used most actively in riddles (21%), which can be explained by the accentuation of certain features characteristic of the encoded word, which should be noted. Due to its proximity to real everyday

life, hyperbole is less common in tongue twisters (13%) than in other IPTs.

The opposite method of hyperbole is meiosis – to express the intentional reduction of the properties of an object or phenomenon [2, p. 368]. Features of surrounding objects, the qualitative characteristic of subjects decrease a little and become less important. Cases of meiosis in IPT are isolated comparing to hyperbole. Thus, it occurs in counting out rhymes (4%), riddles (5%), tongue twisters (7%) and action songs (7%).

The implementation of meiosis is carried out in IPT adding a negative suffix to the adjective *–less*: *...I'm a dull senseless blockhead, 'tis true, when I'm young...* The reduction of the facts of reality is also presented by the adverb *never*: Midsday's *child seeks things of the soul. | On Gamesday born – will never win, | Bakeday birth fates a child too thin -| But a Fastday tot will surely thrive, | Double chins ere he comes to wive.*

Conclusion. Stylistic figures of addition (epithet, amplification, antithesis) and substitution (hyperbole, meiosis, metaphor, personification, simile) create a magic, unreal, fabulous atmosphere where the source domain is things of life, flora and fauna. These stylistic figures emphasize the thought and the sharpness of the children's perception of the world around them in the IPT.

The studying can be deepened by the investigation of stylistic arrangement of prose texts, texts for teenagers, lyric texts etc.

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