

THE COMIC IN THE STORIES OF NIKOLAY NOSOV

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ABSTRACT

The article is devoted to the study of the comic in the stories of Nikolay Nosov. The paper provides a systematic analysis, considers the realization of the comic potential of the techniques used by the writer on specific examples: irony, paradox, impersonation, tautology and words formed in accordance with children's etymology.

Keywords: *Nikolay Nosov, humorous stories, lexical means, irony, paradox, personification, tautology, children's etymology, children's thinking, comedian.*

АННОТАЦИЯ

Статья посвящена изучению комического в рассказах Николая Носова. В статье проводится системный анализ, рассматривается реализация комического потенциала используемых писателем приемов на конкретных примерах: ирония, парадокс, пародия, тавтология и слова, образованные в соответствии с детской этимологией.

Ключевые слова: *Николай Носов, юмористические рассказы, лексические средства, ирония, парадокс, олицетворение, тавтология, детская этимология, детское мышление, юморист.*

INTRODUCTION

Nikolay Nikolaevich Nosov (1908-1976) is one of the largest humorous writers, the author of more than 40 short stories, novellas and fairy tales for young readers. His works are very popular in different countries, "his books are published in editions that perhaps no other children's writer in the world knows," and are an integral part of childhood for different generations.

Moreover, Nosov has long been a classic of children's literature. According to Krasikova, "Time and people make a writer a classic." It is the reader's interest, the demand for Nosov's work for several generations, and the active republication of his works that elevates him into the framework of a classic of children's literature. Many researchers call the humorous component the main feature of Nosov's works. Thus, Sivokon considers him a "children's humorist", O. N. Klimycheva "the most cheerful writer in the world", notes the humorous orientation of the majority of Nosovsky stories by I. N. E. E. Zubareva sees Nosov not only as a "satirist", but also as a "teacher-publicist", while claiming that Nosov's work "remains a significant

phenomenon in the children's and youth literature of our country." Other researchers highly appreciate Nosov's work, call him "the author of their favorite books of their childhood", and even "the leading word artist of the XX century". The artistic originality of Nosov's works does not cease to attract the attention of researchers. The life and work of the writer became the basis of the works of S. B. Rassadin, S. I. Sivokon, E. S. Neduva, S. E. Mirimsky, I. N. Arzamastseva, O. With Oktyabrskaya, O. A. Moskvicheva, V. N. Petrenko, etc

Already in 1961, Rassadin noted that Nosovsky humor is rooted in the portrayal of children's characters. In his critical and biographical essay about Nosov, Rassadin highly appreciated the writer's ability to penetrate into the child's soul and create amazing relationships between the writer and young readers, nevertheless, in addition to the gaiety and attractiveness of Nosov's works, he also emphasized pedagogy, since the stories: "prepare the child to be a builder and seeker, teach him to be active and interested in life, to love and adorn her."

DISCUSSION AND RESULTS

In the XXI century, before new generations, Nosov's work, full of vitalistic aspirations, "will always be relevant." Draws attention to the topic of personality education in the works of Nosov E. L. Marandin, interpreting this problem not only in literary analysis, but also at the linguistic level revealing the originality of the "author's manner of nominating characters". based on previous research, O. S. Oktyabrskaya noted that Nosov is one of those who "lays the foundations of a children's humorous story."

Nosov had a special understanding of the essence of the comic. He insisted that in works for children the humorous element should dominate over the satirical, and strongly protested against the use of elements of satire in his own works. The basis of the comic writer drew primarily in the humorous component. He even claimed that "... humor often means everything comic, that is, funny." The children's writer is extremely wary of satire and even sees it as a derivative of humor: "Satire is often considered something separate from the comic, existing independently of it, therefore, when satire makes you laugh, there is an assumption that it is not satire that makes you laugh, but humor that gets into it in one way or another". Thus, the comic for Nosov is almost completely reduced to a humorous basis, since, from his point of view, humor is better absorbed by the child's consciousness than satire, which is more accessible to adults. Such a peculiarity of the use of the comic has been noted by many researchers of the writer's work, for example, S. I. Sivokon, E. S. Neduva, O. S.

Oktyabrskaya, etc. However, the specific means and techniques of the comic implemented in Nosov's short stories have been poorly studied. Therefore, a detailed analysis of the linguistic means of the comic in the stories of Nikolai Nosov is necessary.

Among all the linguistic means of the comic used in Nosov's humorous stories, lexical ones are the most characteristic. The purpose of this article is to identify the lexical means of the comic in N. Nosov's humorous stories and an in-depth study of their "work" in Nosov's texts.

First of all, irony - as one of the main forms of the comic is quite common in Nosov's stories. Defining irony as "one of the shades of comedic laughter, one of the forms of special emotional criticism, in which a sharp mockery is hidden behind a positive assessment," Yu. B. Borev notes that "irony pretends to praise those properties that it essentially denies, therefore it has a double meaning: direct, literal and secretive, reverse." Irony is characterized by the opposition of the spoken word and its implying meaning. Often a disadvantage is expressed through dignity, denial through affirmation, and this is its comicality. For example, in the story "Mishkin's porridge", two little heroes are faced with the task of feeding themselves at the dacha in the absence of adults. It develops and becomes a series of small failures full of humor. The development of funny plots in the story repeats the "logic of cumulation", any action of the characters only aggravates the situation, "bringing it ultimately to complete absurdity, and leads to a "catastrophe". Mishka is a "would-be inventor, inventor", he has a lot of ideas, but he is often unable to implement them due to inexperience. Judging by the results of his persistent activity, he is more of a destroyer than a researcher. He likes to command and does not allow the thought of possible mistakes: "Why cook it there!", "I'll cook such a mess that you'll lick your fingers!", "One fuss!", "Nonsense! I'll get it now",

"It's fast-once and done." The author ironically contrasts the complexity of the task set for children and the ease with which the Bear is ready to perform it, as well as the hero's confidence in the simplicity of these manipulations. The character of the Bear is comical in itself. And the description of his speech not only plays an important role in creating the image of the hero, but also sharply contrasts with the hectic actions of the character and the complete failure of his cooking activities. All this together creates a stable comic atmosphere.

The friend's attitude towards the Bear changes as events unfold. At first he believes the Bear, his ability to cook deliciously, then he is ironic, protests and even fears that the Bear will set a fire. When he saw that the minnows were stuck to the

frying pan, he said: "- Smart guy! - I say. - Who roasts fish without oil!". Here the word "smart guy" is used in the opposite sense and instead of a high assessment of the mind hints at the extreme inexperience and stupidity of the Bear. The contradiction between the meaning of the word and the expressive meaning in the context of this situation creates a comic effect. But laughter is not judgmental, it is benevolent, because inexperience is not a disadvantage of the child, but an important feature of the formation of his character.

Another example can be found in the story "Grandfather's Brother-in-law". At the gate, Shurik saw his brother returning from fishing and maliciously taunted him: "Hee-hee! The fisherman came. Where is your fish?". The hero's words are ironic in the context of the previously stated situation. Shurik did not give his brother the opportunity to calmly fish, constantly interrupting the silence with loud sounds - his own stomping, loud slapping of galoshes on the water and shouting "spells". That is why the question of the catch sounds like a mockery. The word "angler" suggests that a person who is so called knows how to fish and is able to return from fishing with a catch. The use of this word in relation to a specific situation is very mocking - the boy turns into a would-be angler and returns home without fish. Shurik understands this perfectly well, but he makes fun of his brother, enhancing the effect of the "spell". Thus, the hero actively uses the irony hidden under the mask of assumed seriousness and deliberate efficiency, both in emphasizing his brother's inability to fish ("angler"), and in the rhetorical question about the catch. All this highlights the brothers' relationship in a special way, in which the younger is jealous of the elder's success and tries in every possible way to show his importance.

A similar situation occurs in the story "Patch". Bobka tore his green trousers, which he often bragged about, and called them "soldier's". He wears leaky pants, referring to his mother's unwillingness to sew up his clothes. The words of the guys sound ironic, which emphasizes the peculiarity of the situation: "Do they sew up mothers' trousers for soldiers?". The contradiction between the proud boasting of "soldier's trousers" and Bobka's helplessness in the face of small difficulties creates a vivid comic effect. The comic also consists in the vivid contrast of the image of a courageous soldier and an independent child.

Thus, the irony in Nosov's stories as a means of comic is based on the opposition of the direct meaning of words, for example, "clever man", "fisherman", "soldier", hidden. The author ironically rethinks the iconic names of phenomena and character traits of the characters, showing the attitude of the characters to a particular character or situation. Through irony, the author expresses his own position, notes the

individual shortcomings of his heroes, indicates the attitude of the heroes to the events taking place.

Nosov's stories are thoroughly imbued with humor, which, in particular, is manifested in the use of impersonation. The personification in these scenes turns out to be comic, because the human features of the individual are attributed not to animals, but to an inanimate object. If adults are well aware of things, know how to use different tools, subordinates them to their will, then the child is sometimes unable to deal with them. Having put too much cereal in the pan, the Bear does not understand why the porridge "gets out" of the pan all the time. He pushed the porridge back in, tasted, checked the bottom of the pan, scooped out the excess grits and added water. All his labors turn out to be useless, the porridge still "climbs". With the assistance of excitement, irritation and impatience, the child shouts: "Oh, damn you! - says Mishka. - Where are you climbing?"; a needle is also personified when sewing trousers: "- Why are you pricking? Oh, you're disgusting!"; a hat suddenly coming to life and moving frighteningly at the guys: "Hey, you hat!" etc.

In these three events there is a conflict between children and things. This type of situation is comical in itself, since "awkwardness, helplessness or lack of elementary abilities necessary to perform an action" cause laughter. The comicality of this type of phenomenon, in essence, consists in a deviation from the generally accepted norm of the relationship between a person and things, and this awkwardness is often used in the circus, in a humorous movie in order to cause laughter.

The imperfection of the child's knowledge of the lexical and syntactic subtleties of the Russian language and his desire to be understood by others are important reasons for syntactic and semantic pleonasm, and this automatically leads to the fact that the writer demonstrates in detail the whole difficult process of the hero's mental activity. Sivokon in the book "Your Merry Friends" calls this phenomenon "mental twists", explains: "when the thought of a child who does not know how to control his speech, and besides excited, turns in one place, like a top." This phenomenon is most vividly demonstrated by the example of the story "Telephone": "... when you need to talk, then you don't know what to talk about, and when you don't need to talk, you talk and talk." Following him, Moskvicheva develops this idea in the article "What children laugh at", and adds one example from the story "Christmas Tree": "Well, we threw away this shoe, because if we hadn't thrown away the first one, then we wouldn't have thrown away the second one, and once the first one was thrown away, then the second one was thrown away. So they both threw it away." According to Sivokon and Moskvicheva, such tautology in the speech of children is more related to

their limited language level and poor vocabulary. Children still do not know how to express their thoughts briefly and clearly, and their vocabulary is small, so the same verbs are repeated in the speech of the characters ("talk", "throw away").

Nosov's stories are characterized by such means of the comic, which are associated with children's logic and way of thinking, for example, words formed in accordance with children's etymology. This kind of verbal creativity in the child's speech is discussed in detail in the book "From two to five" by Korney Chukovsky. Comprehending incomprehensible "adult" words, the child tries to copy them, but in part not just emotionally colors this or that word, but "adjusts" it to the meaning that is more understandable for the child. Or intuitively compares the still unknown with what is already known and mastered. This vocabulary turns out to be more expressive than neutral, and more "meaningful". In such neologisms, additional characteristics of an object or phenomenon are more noticeable. It is noteworthy that an adult reader immediately notes "alien" elements in the context of children's speech. It can be a misused word, an incorrect word form, children's "nonsense", etc. All this is comical for a reader familiar with the language norm. The child does not perceive all these deviations from the norm as a mistake. And only in the process of gradual development of the norm, the child departs from incorrect and distorted forms.

In the story "The Car" Mishka and Kolya, studying the Moskvich car, tried to reproduce the complex names of its individual parts - "hood", "body", "bumper". However, in the children's interpretation, they turned into a "hood", "belly" and "buffer". The hero once heard the word "hood", and in the process of exchanging information in his mind, a substitution occurs imperceptibly. Thus, the object seen - the "hood" of the car - was associated with the child with the word "hood" previously heard, but in the process of reflection he confused it with the word "hood" familiar to him. The words "hood" and "hood" are almost homonymous, similar in pronunciation, but their functions are somewhat similar: to cover the front or head part of something ("hood" is a folding tire for a car engine, and a hood is a children's and women's headdress). As a result, lexical substitution occurs. The process of replacing the word "body" with a similar "belly" becomes similar.

It should be noted that unlike adults who think in words, a child thinks in images, and "for children, the inanimate is alive." Therefore, it is quite acceptable that a car has a "belly" for a bear, like a person. As for the words "bumper" and "buffer", Mishka also caught their similarity in pronunciation.

Through the description of errors of this kind in children's speech, Nosov shows the original type of thinking and logic of the child, which differs from adults.

Laughter is caused by violations of the language norm of children and their confusion in the lexical meanings of words.

Thus, Nosov in his humorous stories actively uses such lexical means of the comic as irony, paradox, personification, tautology and words formed in accordance with children's etymology. These artistic means characterize the relationship between the characters in a special way, reveal the peculiarities of children's thinking and psychology, and typify the characters' images.

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