

Functioning of Syncretic Onomatopoeias that Transmit the Sound of Water in the Russian Language

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ABSTRACT

This article describes onomatopoeic syncretism in the Russian language. The study is important due to the anthropocentric approach which nowadays defines the role of the onomatopoeia in the worldview of the Eastern Slavs. Within this approach, the phenomenon of syncretism permits us to observe a more detailed usage of onomatopoeia in the Russian language. In this way, it provides the most complete picture of the present worldview and its perception by the Russian people. The phenomenon of syncretism represents the combination of the features of verbs and onomatopoeic words. These verbs designate the action of instantaneous aspect. Onomatopoeias are words that imitate sounds of nature and the world around the human being, sounds and screams produced by animals, etc. Onomatopoeic syncretic words have a predicate function and at the same time imitate sounds produced during this action. This article studies the main and contextual meanings that can be developed by onomatopoeic syncretic words. This type of word performs different functions in the text: nominative, linguistic, expressive, emotional, communicative, textual, socio-psychological. Due to their high expressive capacity, they are widely used in everyday colloquial speech and in infant literature. Future research may be conducted by comparing this type of onomatopoeia in other Slavic languages or languages from other linguistic family groups.

Keywords: Onomatopoeia, Syncretism, Russian Language, Functions, Verbs.

1. Introduction

The world that surrounds humans is very complex; it is composed of real things of different natures and essences. Since his origin, man has learned to perceive, to know, and to process these real things and transmit information about them in order to survive in this world. One of the channels of perception of world knowledge is hearing sounds emitted by things and human beings. The world is full of sounds and they can often accompany real things or be an integral part of them. Mankind tries to imitate these sounds to transmit information connected to a certain real thing and to express his attitude by performing different communicative acts. The words that imitate sounds of nature are known as onomatopoeia and are, perhaps, the oldest words which we have in the human language today. This can be explained by the fact that they imitate sounds and refer to different manifestations of nature that surround a living being since his birth. At the same time, the sounds of the human community have an organizational function and represent the basis of communication. Hence, onomatopoeias can perform regulatory functions among speakers by expressing their attitudes, desires, orders and mandates. As a phenomenon of language, onomatopoeias are connected closely to human knowledge of mankind's existence and of the world around him. Therefore, a man is conscious of what he perceives acoustically. He puts his experience into language units. This experience is correlated with the outside world with the help of acoustic perception. Such cognitive and perceptual processes are absolutely necessary for a human being to survive in an aggressive external environment (Харитоновна & Соколова, 2015: 338).

Consequently, onomatopoeic words reproduce the reflex exclamations of human beings, sounds and screams produced by animals, birds, sounds of natural phenomena, and sounds that objects produce (Розенталь & Теленкова, 1985: 81). Taking into consideration the nature and the essence of the onomatopoeia, it can be said that this phenomenon is phonetically motivated. It represents a natural and non-arbitrary relationship between word phonemes and an acoustic feature of the subject, object or real-world thing that forms the basis of the nomination (Воронин, 1990: 5). Onomatopoeia acts as a conventional reproduction of sounds of nature, reflex exclamations of people, and sounds produced by objects as a sound frame that recalls a sound in some way (Прохоров, 1981: 446). This research focuses on the phenomenon of syncretism that can occur with onomatopoeia. Syncretism is 1) a coincidence of functionally different grammatical categories and forms in a unique form; 2) a synthesis of differential structural and semantic characteristics of idiomatic units – structures that oppose each other in the language system and are related to different transition and intermediate language phenomena (Ярцева, 1990).

Accordingly, there is a special group of syncretic words in the Russian language that possess the features of verbs of ultra-instantaneous aspect (глаголы ультрамгновенного вида) and onomatopoeia at the same time. First of all, we will define the verbs of ultra-instantaneous aspect. There is no single term to designate this linguistic phenomenon, so we find a number of terms: “глагольные частицы”; “ультрамгновенный вид русского глагола”; “междометные глагольные формы”; “глагольные междометия”; “усеченные формы”, etc. (Моисеева & Борисова, 2013: 195). This type of verb is used frequently in colloquial speech; they are words like: *бац*, *бряк*, *бултых*, *тук*, etc. These verbs correlate with the past tense forms of the verbs of “single action” which have the suffix *-ну-* (*брякнул*, *бултыхнул*). They are more expressive in comparison with complete forms and designate a sudden, instantaneous, rapid action. These verbs have some verbal characteristics: they express the perfect aspect, past tense, indicative mode, but they do not have categories and forms of person, gender and number. In the sentence they function as a predicate and can be combined with different circumstantial complements (Шанский & Тихонов, 1987: 254). *Так я, пока она на них смотрела, пригнулся и бац ей в затылок, бац!* (Ю.О.Домбровский. Хранитель древностей). Many of these verbs have an onomatopoeic origin while some of them do not. Here, exactly, there is evidence of syncretism because, on the one hand, they are verbs and, on the other, they are onomatopoeic due to the sound imitation that is produced during the action. They are perceived by the communicants as expressive variants of the “complete” verbs to which they correspond (*бултых* - *бултыхнуть*, for instance), and hence they can be used in the same conditions to emphasize the sudden and ultra-rapid action (Моисеева & Борисова, 2013: 198). These syncretic words are the object of our investigation.

In many dictionaries (Даль, 1956; Ефремова, 2006; Ожегов & Шведова, 2006; Ушаков, 1935-1940) the entry for this type of word fixes the first meaning as onomatopoeia or interjection of onomatopoeic origin. And only afterwards, it gives a second meaning of predicate that indicates the perfective action in the past. As we have already mentioned, these words can refer to verbs and verbalize the imitation of sound at the same time. The repetition of these words or some parts of them (phoneme) can transmit one sense more – “the duration of the action, the action that can last a while” (*бом-бом, динь-динь-динь, бам-м*): *И вдруг*

она резко прыг! прыг! бах-бах! Разрастаясь! Стреляя током! (С.Шаргунов. Обман).

From this perspective, here we have a pure case of syncretism because two meanings and functions converge in the same word: carrying out the action, and the sound imitation that accompanies this action. We could define it as some kind of metonymic transference due to the fact that the sounds produced in a natural (not forced) way during the action designate the whole action.

However, another terminological problem appears here because sometimes onomatopoeias are called interjections and many dictionaries determine them to belong to the category of interjection. It is very important for us to distinguish onomatopoeia from interjection. Interjection is a class of invariable words that are used for the indivisible expression of emotional and volitional reactions to the real things that surround us (Ярцева, 1990), while onomatopoeias are words that imitate the sounds of the real things that surrounds us. Thus we emphasize that these verbs of ultra-instantaneous aspect are a pure example of syncretism between a verb and onomatopoeia. And in any case they should not be regarded as interjections because the meaning of these types of words does not express emotions or volition.

The object of this article is to study the case of syncretism between the verb and onomatopoeia in the Russian language that transmits the sound of water. The functions that these words can have in a text are also investigated. Monolingual dictionaries of Russian languages (Даль, 1956; Ефремова, 2006; Ожегов & Шведова, 2006; Ушаков, 1935-1940), as well as etymological dictionaries (Крылов, 2005; Ситникова, 2005; Фасмер, 1986-1987; Шанский & Боброва, 2004) have helped us to gather material for research. In addition, we use the Russian national language corpus (<http://www.ruscorpora.ru/>) to look for examples to investigate the functioning of these words in texts.

2. Semantics of Onomatopoeic Syncretic Words that Transmit the Sound of Water

In the Russian language we have found five syncretic words that transmit the sound of water. The first is *бултых*, used as an onomatopoeia to transmit the short and loud sound when an object falls into the water. As a predicate, it is used to convey the meaning to fall or to drop into water, to throw something in the water, to stir and to remove liquid: *Муж бабы Нюси или сдрейфил или так вином нагрузился, что подняться не смог, а мой бултых в воду - и поплыл, да еще кричит...* (В.Михальский. Прощеное воскресенье). Its usage is colloquial and it has an onomatopoeic origin. The derivative verb *бултыхать* appeared due to the influence of the verb *булькать* from the verb *болтыхать*, through the suffixal derivation of the verb *болтать* (Ситникова, 2005). However, we find another meaning that the onomatopoeia developed with the function of the predicate: *Она прямо бултых в ноги. "Батюшка, говорит, племянничек-то ваш, что у меня на фатере стоит ..."* (Г.И.Успенский. Гость); *Отсидеть уроки, сделать побыстрее домашние задания - и бултых на тахту с хорошей книжкой.* (В.Крапивин. Трое с площади Карронад). Here, the meaning of the falling action is transmitted, but the direction of the falling action is changed. Thus, some object or subject falls onto a soft place (in this example, a sofa) instead of finishing its action in the water. As a result, the semantics of this word continue to develop

and expand. It can be encountered in different situations indicating the place where the action is directed, while the seme of “sound and noise” continues to accompany the action.

Another onomatopoeic word is *буль*. This word transmits the sound of liquid flowing from a container with a very narrow neck, or the sound when a hollow object falls into the water. As the predicate, it transmits the aforementioned action with a corresponding noise accompaniment: *А уж сам-то пойдет - враз утонит! Буль - и нету!* (М.М.Рощин. Спешите делать добро). This word is often iterated in everyday communicative usage: *Я себе коньяку рюмку – буль-буль-буль, кнись книжку “Гинекологическая эндокринология” – хватя, пульт – тык!* (Т.Соломатина. Акушер-ХА! Байки). Additionally, we find its own variant *бульк*, which is used in colloquial speech with the same meaning: *Задираю я этот люк - такой снизу духан, хоть закусывай. Камушек туда бросил - бульк!* Чувствую, емкость приличная, подземное озеро. (В.Мясников. Водка).

However, if we analyze other contextual uses, we can see that this word develops new meanings that are always related to the seme of noise, while sometimes losing the seme of liquid. This fact shows a subtle change from its primary meaning. Consequently, in certain contexts it has developed metonymic meanings that can designate drinking alcoholic beverages. The transference from a part of the process of drinking alcoholic beverages to the result of this process takes place here. So we can observe how the initial transmission of the sound of liquid being poured from the bottle becomes the whole process of drinking the alcohol: *Выдует бутылочку и ждет ... Не приходят ... Буль, еще одну ... Ждет митек чудес.* (Ю. И. Андреева. Многоточие сборки); *На глазах удивленной публики он отбил горлышко у одной бутылки – буль, буль, буль; у другой – буль, буль, буль; третью вынул из кармана – буль, буль, буль, до четвертой не дошло, свалился и остался там лежать.* (И.М.Дьяконов. Книга воспоминаний. Часть вторая. Глава пятая (1944-1945).

Another contextual metonymic meaning has developed from the previous metonymic meaning of drinking alcoholic beverages. In this case, the word conveys the meaning of swallowing liquid. The metonymic transference is evident because this sound accompanies the swallowing action and, accordingly, denominates all the action: *В следующее воскресенье П.П. Боткин опять явился в Успенский собор, помолясь усердно перед иконой Божьей Матери и приложившись, снял лампаду и начал пить -..... “Буль, буль, буль ...”* (Н.Варенцов. Слышанное. Виденное. Передуманное. Пережитое. (1930-1935). Here we find a contextual meaning based on a metaphor that can be associated with physiological human actions. Its usage may be euphemistic for this context. In this case, the transference could be associated with the action of falling water and the sounds that accompany it: *Потом - “тужься!” Бульк - и живот свободный. Потом одрябшее брюхо в горсть, вцепившись в глаза поверх маски.* (Т.Соломатина. Акушер-ХА! Байки).

Other contextual meanings which are not registered in the dictionary are based on a process of metaphorization. First of all, we find the conceptual metaphor, according to which “a human speech is a stream of water, and the sound / noise of water are human words”: *Блуждать по театрам и произносить что-то типа «буль-буль-буль» на театральные темы.* (Л.Вертинская. Синяя птица любви). Here, its meaning is to talk about something unimportant. So it is possible to make the next association. This onomatopoeia transmits the fall of a hollow object into the water. Consequently, the hollow object is associated with hollow words, words of little importance which convey null, empty information.

Another meaning related to human speech is when it conveys an obstacle that does not allow us to speak. Here, we also find the same conceptual metaphor because things that fall into the water can block its flow. That happens in this case: some idea or circumstance that occurs in the process of the perception of the reality in which the communicant is situated obstructs the flow of his speech: *Она произносила легкие слова, смех, я захлебнулся, почуяв чужое, словно увидел в первый приезд на перезимовавшую дачу раскиданные, испоганенные чужими лапами вещи, вывороченные из шкафов ящики, - что-то мешало ей говорить и бульк-бульк - попереk голоса* (А.Терехов. Каменный мост). Further contextual meanings form from the similarity of sounds. In such a way, the sound of a musical instrument can be transmitted: *... возразила та, тряхнув своими кудрями и усаживаясь на пододвинутое ей хозяином кресло. "Буль, буль!" - заиграла она в самом деле на арфе.* (А.Ф.Писемский. Масоны). This example is related to the sound of a harp.

Next, the onomatopoeia *кан* transmits the sound of a drop of liquid that falls on something solid. As a predicate, it designates the drop falling accompanied by a certain sound and corresponding action. The iterative form is often used: *Не то рядом стоит бочка с огурцами, не то капусту квасят. За перегородкой рукомойник: кан, кан, кан...* (Ю.О.Домбровский. Факультет ненужных вещей, часть 1). Among contextual meanings that are not registered in the dictionaries, we find a metaphorical one that designates the action of living a life that is passing very fast: *"Кан, кан, кан", - ты слышишь, Милош, как проходит жизнь, пустая и непонятная.* (И.Грошек. Легкий завтрак в тени некрополя). This metaphorical meaning may be connected with the conceptual metaphor that "a human being is a container (vessel) filled with water". The liquid can come out, pour, or drip from the container. Metaphorically, the liquid can be words, emotions, or life itself, and may be deduced from the context of the sentence.

The onomatopoeia *плюх* imitates the sound of the noise produced by an object that has fallen flat and caused splashes. As a predicate, it designates a rapid action with the following connotations: 1. To fall; 2. To immediately make a noise after falling into the liquid; 3. To throw something with an abrupt, sudden and careless movement; 4. To fall with a noise (usually into something liquid); 5. To sit or to lie down quickly and awkwardly: *Вот и опять клюв разинул, а рыбка - плюх в воду!* (Б.С.Житков. Кружечка под ёлочкой); *Сиделец просто застрял на продавленной тахте - тяжелый стол-ампир слишком тесно прижимал, не давая точки опоры: только приподнимешься и - плюх обратно на задницу.* (А.Измайлов. Трюкач). The etymological dictionary reveals that the derivative verb *плюхнуть* from the onomatopoeia *плюх* comes from *плюскъ*, which in turn originates from the onomatopoeia *плю* (Шанский & Боброва, 2004).

The last onomatopoeic word is *хлюп*, which denotes the characteristic noise of water splashing, making a squelching and slushing sound. As a predicate, it designates a rapid action related to the splashing process or walking on a liquid or muddy surface, producing the splash. It is typical in colloquial usage. *"Хлюп, хлюп, хлюп" — раздалось шлепанье конских копыт по грязи, и в сопровождении четырех лиц показался император на своем неизменном Помпоне, огромной английской лошади.* (А.Е.Зарин. Живой мертвец). We have found a contextual meaning that conveys the rapid action of a fall: *Луна в цвету, мёдом пахнет. И — хлюп! Ласточкино гнездо упало ему на голову* (В.Бахревский. Медвежьи сказки). The fact that the onomatopoeia *хлюп* belongs to the same group of onomatopoeias related

to water noises leads us to suppose that, in certain contexts, it may receive the contextual meaning of “to fall / to drop”. It is influenced by analogy with the other onomatopoeias that form the sound of water group, and the same of “to fall” always accompanies their meaning while performing the predicate function.

3. Functions of Onomatopoeic Syncretic Words

Having defined the semantics of these syncretic words, we can proceed to the analysis of their functions in the text. Additionally, we will also be able to define the objectives of their usage by different authors in literary texts. Onomatopoeias, like all words, are subordinate to the laws of language and can perform different functions in the language. One of the main functions, nominative, consists in designating real things. In the case of onomatopoeia, this relates to real things that make a sound. We have already studied this function while investigating the main, secondary and contextual semantics of syncretic words.

Another function, linguistic economy, is characteristic of these syncretic words: functioning as the verb, they do not change their form in gender, nor in number, nor in person. They are invariable. Using these words, the language tries to simplify its units. As a consequence, a complex and complicated descriptive expression is replaced by a syncretic onomatopoeia, thus intensifying the analyticism of the Russian language.

The expressive function is also very important and stimulates the high usage of these kinds of words. Thus, the authors of literary texts utilize onomatopoeia to achieve different expressive effects. Firstly, the sound dimension of the text and its acoustic image are obtained. In this usage, onomatopoeias are closer to the real thing they designate. And in such a way they help the reader listen to the text, be closer to the situation described, and awaken their imagination: *Все это очень похоже на брошенный в реку камень - бултых, и нету... Чуть-чуть побежали круги, и снова “эта вода в реке последняя из той, что утечет, и первая из той, что прибудет”* (В.Михальский. Храм Согласия). In this example, the author tries to bring the reader closer to the situation. It is not a direct situation, but an imaginary one that is projected metaphorically onto the life of man. It is compared with a real situation that can occur in the world of nature and is consequently transferred to the human world. Besides, the description of the consequences of throwing a stone into the river is reinforced with the help of the syncretic onomatopoeia. Thus, a reader receives a complete view of the primitive situation, originating in the world of nature and leading to the current situation related to the human world.

The expressive function is performed in the process of metaphorization of the context when the world of nature transfers into the world of humans. In this way, the liquid is personified, it acquires human traits and begins to speak. In this case the onomatopoeias become words, sentences of these liquids: *Буль-буль-буль!. — запела вода и поглотила ныряльщика.* (Е.Чеповецкий. Непоседа, Мякиш и Нетак); *Буль! — сказал поплавок и снова тонул.* (Е.Чеповецкий. Непоседа, Мякиш и Нетак); ... с *“буль, буль, буль” смешивалось уже ворчание котла в мычание: “Мы, мы, мы...”* (К.С.Петров-Водкин. Моя повесть. Часть 2. Пространство Эвклида). The expressiveness is achieved with the displacement of the world of nature into the human world. It is possible to feel a kind of magic and the focus of expressiveness is projected onto syncretic onomatopoeia.

Another means of expressiveness is repetition. Both the onomatopoeia and the same syntactic structure serve to clarify the type of action. First of all, it denotes the duration of the action: *Бультых, бультых — плюхаются они один за другим в стеклянный аквариум.* (Н.Крюкова. Рожденные в море). The reiteration of the onomatopoeia in combination with the metonymic meaning helps to achieve the comic effect: *На глазах удивленной публики он отбил горлышко у одной бутылки — буль, буль, буль; у другой — буль, буль, буль; третью вынул из кармана — буль, буль, буль, до четвертой не дошло, свалился и остался там лежать.* (И. М. Дьяконов. Книга воспоминаний. Часть вторая). The repetition of the same structure draws the reader's attention to the action that happens in the text. In such a way it is reinforced and emphasized: *Бьется, выпрастывается из пальцев, тварь, бульк — и за борт, бульк — и за борт!* (В.Астафьев. Последний поклон). The number of repetitions serves as additional information about the age or walking speed of the agent of the action: *Помолчали. Одни ботинки хлюп-хлюп, другие хлюп-хлюп-хлюп. А в результате идут рядом, и никто никого не обгоняет. Интересно.* (М.Анчаров. Самшитовый лес). Thus, the two repetitions indicate that the person is an adult or is not in a hurry, while the triple repetition may indicate that this action refers to a child or to a person in a hurry.

Another expressive means of syncretic words consists in their extension at the end. This conveys the duration of the action: *Веревка ушла с характерным шелестом-свистом. Плюх-х-х! Значит, дошла до озера* (К.Серафимов. Экспедиция во мрак). We also find some fusions between two different onomatopoeias that can similarly intensify the duration of the action: *Он быстро выудил из бухты конец веревки, затянул узел, размахнулся. Вж-ж-ж-плюх! Дошла* (К.Серафимов. Экспедиция во мрак). By referring to the combination of numerals and onomatopoeia we can draw out the duration and purpose of an action: *Я просунул между прутьями булыжник и отпустил его в свободный полет. Раз... два... три... плюх. Метров сорок — и вода* (А.Лазарчук. Все, способные держать оружие...).

These words are also used to express attitude towards the content of the text, the modality: *И все что-то капало, капало: кап, кап* (С.Василенко. Шамара). Here we can notice the indifference, little interest and unimportance attributed to the situation described. But rhetorical means, anaphora, and repetition of the onomatopoeia start to reinforce the protagonist's worries in the same text: *Молчит. Только вода на кухне: кап, кап. — Только скажи: живой хоть?* (С.Василенко. Шамара). In the next example, a low opinion of the protagonist is perceived. This effect is achieved by using depreciatory words (*артисточка, примадонна, etc.*) in combination with paronyms (*плюш - плюх*). *Временно сопровождающая. ВС — зеркальные литеры СВ, спального вагона. Те же румяные розочки, рюшечки, плюш. Плюх!.. Местная артисточка. От нового приступа отвращения спасает только черный плат до бровей, румянца не скрывающий. Простудилась примадонна, чахотка скоротечная* (С. Васильева. Триптих с тремя неизвестными).

Syncretic onomatopoeias are very effective expressive means to create a linguistic game, and may be followed by onomatopoeias from other semantic groups: *Сестра налила полную кружку, подняла повыше, вода: буль-буль-буль, чмок-с — ушла.* (А.Терехов. Кобели и особи женского пола). Here, the onomatopoeias *буль* and *чмок* stand together in the sentence. Designating sips and drinks, their combination transmits a more intense acoustic effect, dynamism and expressiveness. Thus a comic effect is achieved by using word games

based on these onomatopoeias. On the other hand, the authors may create occasionalisms that are very expressive because the reader's attention is attracted to something new. Hence, he will be attentive to what follows next in order to interpret and understand correctly a new word. At the same time, a new word attracts attention because it is a kind of deviation from triviality and makes the reader wake up from the monotony: *Там под поветями закут и сарая ныли голуби, буль-булькала капель и густым сине-розовым паром курилась большая кругловерхая куча навоза.* (К.Воробьев. Друг мой Момич). Occasional onomatopoeias emphasize very important details; they transmit the perception of reality in the author's world.

The emotional function conveys feelings, amazement, surprise, regret, indignation, etc. Syncretic onomatopoeias are very important for the usage of this function because they transmit both the noise of the action and the emotion: *Оробел вконец, зная, дурак... Я эта к ему, а он бултых на колени!* (К.Воробьев. Это мы, Господи!). Here, the surprise and fear effect are achieved with the help of onomatopoeia, because the ultra-rapid action of falling to one knees is associated with these emotions.

The socio-psychological function consists of masking something bad or camouflaging something shameful. Its usage is euphemistic: — *Ты чем там, чадушко, хлюпаешь? — обернулся на внеплановый бульк Иван. — Зачем какать?* (С.Каледин. Записки гробокопателя). In this example the onomatopoeia refers to one of the physiological human needs. *Мальчик просто выпрыгнул из нее без всяких там мук и страданий. Просто бульк — и готовое дитя.* (Г.Щербакова. У ног лежачих женщин). In this example we can observe that the use of direct nomination to describe the process of birth is avoided. This part of life is related to something mysterious and sacred. That is why the details related to this process are often omitted or masked in the Eastern Slavic culture.

The textual function is linked to the different textual parameters. Textual dynamism is reached with the help of this type of syncretic word. They are short words that transmit the noise and at the same they are equivalent to verbs of perfective aspect in the past which contribute to dynamic textual creation: *Кап-кап-кап — стекает с клинка кровь, шу-шу-шу — несётся со всех сторон, ха-ха-ха — разбирает меня гогот.* (А.Козаев. Двое... Один...). The textual function is manifested by making the text coherent and cohesive. For this purpose, different kinds of repetitions of the same onomatopoeias in the text, as well as various onomatopoeias that necessarily belong to the same semantic group, are used within a sentence, paragraph, etc: *Вахмурка вскочил, но опять поскользнулся и грохнулся на голубой лед. Плюх! Трах!!! Это лед под ним раскололся на мелкие кусочки.* (В.Постников. Приключения Вахмурки и Мухмурки); *Плюх-плях, плюх-плях, плюх-плях.* «Тяф-тяф». — сказала никому не знакомая собака. — Брысь! — цыкнул на собачонку никому не знакомый человек с бородой, с огромным кривым ножом и двумя пистолетами за поясом. — Я слышу ветер! Неужели волны гудят? Неужели море?! — Ну да, — заметил другой, — водичка, плюх-плях. (Ю.Дружков (Постников). Приключения Карандаша и Самоделкина).

Performing a communicative function, syncretic onomatopoeias represent the peculiarities of colloquial speech, which is very emotional and important for young people. This is one of the factors that explain their abundant usage in literature for children, young people, and adolescents. In this case the text is directed to particular audiences: young readers who have

their own manner of perceiving the world, interests and needs, different for every age: *Они все время оглядывались по сторонам, шныряли в черные глухие переулки, пока не очутились на набережной, где слышно было, как совсем рядом шумит река и плюхаются волны о каменный берег. Плюх-плюх, плюх-плюх, плюх-плюх. «Тяф-тяф», — сказала никому не знакомая собака* (Юрий Дружков. Приключения Карандаша и Самоделкина). Here we also observe occasionalisms based on onomatopoeia – a typical phenomenon of children’s speech. The speech of children is full of imitations of sounds; that is why the authors of youth literature fill it with onomatopoeia to draw the young reader closer to children’s reality. *И он включил мотор. Мы услышали сначала ровное: тррррррррррр... А потом ни с того ни с сего: чав-чав-чав-чав... И сейчас же: хлюп-хлюп-хлюп... И вдруг: сюп-сюп-сюп... Пиш-пиш! Пиш...* (В. Драгунский. Денискины рассказы/ Запах неба и махорочки).

4. Conclusions

To conclude, syncretic onomatopoeic words convey the sound of the action and can act as a predicate, referring to an instant action. Besides their meaning as recorded in the dictionary, other contextual ones can develop based on metonymic or metaphorical transference. In a text, syncretic words can perform different functions: nominative, linguistic, expressive, emotional, communicative, textual, and socio-psychological. Syncretic onomatopoeias are words with a high potential for expressiveness. They are used to convey the acoustic image of the text and its dynamism, to euphemize, to bring the reader closer to the situation, to entertain, to have a comic effect, to express emotions and attitude towards the situation. They are widely used in everyday colloquial speech and in children’s literature. Future research might include the study of syncretic onomatopoeic words not only in Russian, but in Ukrainian and Belarusian, in order to contrast the Eastern Slavic languages and thus determine divergence and convergence among languages belonging to the same linguistic family.

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