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**LINGUISTIC CREATIVITY AS A MASTERSHIP
OF THE AUTHOR'S POETIC SPEECH**

**ЛІНГВОКРЕАТИВНІСТЬ ЯК МАЙСТЕРНІСТЬ
АВТОРСЬКОГО ПОЕТИЧНОГО МОВЛЕННЯ**

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Creativity is considered as the general ability to creative work. Creativity (from lat. creatio – creation) is an ability of an identity to produce unusual ideas, to find out original solutions, to deviate from traditional patterns of thinking. Creativity is interpreted as “the ability to discover new ways to solve problems and new ways of expression” [5, p. 74–75]. This study deals with the phenomenon of linguistic creativity of the children’s poet. The material of the research comprises the children’s poetry by Sheldon Silverstein.

The creativity of the children’s poet is regarded as the creation of poetic texts devoted to children. It is directly connected with the abounding imagination, the great sense of humour, rhyming abilities, a nonstandard type of thinking, a kind of memory easily reproducing impressions in particular “memory of childhood” [4, p. 46]. The result of the creative activity of the children’s author becomes verses. They vary in originality and have some impact on the formation of the little reader / listener’s personality.

The potential of linguistic creativity of the children’s poet is evidenced by a deviation from stereotypical speech behaviour. This deviation is considered as a language play in the poetic speech. A language play is represented as a violation of generally accepted canons and rules of the language, through which the maximum effect of the influence on the

reader's emotional sphere is achieved. The implementation of the language play in the text space of the children's poetry gives originality, expressiveness, and individuality of the poetic speech to the text. The language play is accomplished with the help of the text-making capabilities of the linguistic units on the phonetic, morphemic, lexical, syntactic and stylistic levels.

Scholars determine a play with the language applying different terms such as "language game" (Wittgenstein L.), "language play" (Crystal D.) "speech play" (Sherzer, *Webster*), "linguistic game" (Kirchenblatt-Gimblett), "play with language" (Jakobson, 1960). The process of the language game is referred as someone's conscious inclusion into the processes of applying the language and performing the asymmetry of the linguistic sign. [9, p. 25]. In general, the language play is considered as the creative process of generation, formation, expression and transformation of people's thoughts to each other.

The language play signifies the writer's masterful implementation of the language, some kind of skillful "manipulation with language's forms and functions" [3, p. 328]. From this position, we regard the language play dividing into a speech play and an intertextual play. The speech play means a set of plays with linguistic and stylistic features of the poetic texts; moreover, there is a kind of a graphic play with the text. Whereas the intertextual play includes the intertextual connections. [1, p. 189]. An analysis of Sheldon Silverstein's verses demonstrates all the types of the language play.

At the phonological level, the forms of a speech play include sound imitation, sound symbolism, alliteration, assonance, etc. Sheldon Silverstein's poetry covers the representation of alliteration, assonance and onomatopoeia. There are some examples at the phonetic level of Sheldon Silverstein's poetic speech:

- alliteration (1) "*Ickle Me, Pickle Me, Tickle Me Too*" ("Ickle Me, Pickle Me, Tickle Me Too") [8, p. 16–17];
- assonance (2) "*Sing a mumble-grumble song./ Whistle through your comb. / Do a loony-goony dance*" ("Put Something In") [6, p. 22];
- onomatopoeia (3) "*Swoosh, whoosh – too-whit, too-woo / Bats dwell here and hoot owls too.*" ("Enter This Deserted House") [8, p. 56].

Among the phonetic features of the children's poetry by Sheldon Silverstein is spoonerism. It is "a type of speech error in which two segments are switched; an accidental transposition of the initial sounds or letters of two or more words" [2, p. 1116]. "Runny Babbit" is a book of Sheldon

Silverstein's poetry that is a representative example of the author's speech play. It includes a great number of spoonerisms replacing the initial sounds in the words, for example:

(4) "*When Runny Babbit's cirthday bame/ They all played a gillion mames* → *When Bunny Rabbit's birthday came/ They all played a million games*" ("Runny's Garty Pames" → "Runny's Party Games") [7].

The formation of new words (occasionalism, neologism, rendering) is one of the type of the speech play in Sheldon Silverstein's poetry:

(5) "*There's a polar bear / In our Frigidaire -/ He likes it 'cause it's cold in there.*" ("Bear In There") [6, p. 47];

(6) "*Sing a mumble-grumble song,/ .../ Do a loony-goony dance*" ("Put Something In"). [6, p. 22].

The types of various repetitions are the most expressive and the most frequent stylistic figure in the author's poetry:

(7) "*Lazy/ lazy/ lazy/ lazy/ lazy/ lazy/ Jane./ She/ wants/ a/ drink/ of/ water/ so/ she/ waits/ and/ waits/ and/ waits/ and/ waits/ and/ waits/ for/ it/ to/ rain.*" ("Lazy Jane") [8, p. 64].

Moreover, the verse "Lazy Jane" implements the graphic play with the text as this poem is written of one-word lines referred to unusual architectonics. Another example of the graphic play with the text is a font variation of the text applying words, phrases or sentences written with capital letters. This kind of the graphic play often occurs in Sheldon Silverstein's verses, for example:

(8) "*And he said, THAT IS NOT WHAT I MEANT -/ I'M FUNNY JUST BY ACCIDENT.*" ("Cloony the Clown") [6, p. 74].

The intertextuality is represented in Sheldon Silverstein's poetry. In "Runny's Jig Bump", there is the intertextual relations with nursery rhyme "Jack Be Nimble", for example:

(9) "*Runny be quimble/ Runny be nick,*" ("Runny's Jig Bump") [7].

To conclude, the most typical examples of the speech game in Sheldon Silverstein's poetry are the sound vocalization (alliteration, onomatopoeia), a variety of repetitions, the implementation of spoonerisms, the graphic play with the text and the intertextual play. The consideration of the language play in the children's poetry as author's masterful applying of language refers to the linguistic creativity of the children's poet. Thus, the linguistic creativity of the children's poet is regarded as a mastership to create the children's poetry.

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