

Formation And Variability Of Modern Orphoepic Norms Of The Literary Language

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Abstract – The article examines the main reasons for the violation of the orthoepic norms of the modern Russian literary language in oral speech; matters of the normative variance of a word in the Russian language, which are considered in the proper linguistic aspect, the interaction of spelling and spelling norms.

Keywords – Orthoepy, Variability, Literary Norm, Double Pronunciation, Variation.

In the modern world, we often face problems with the pronunciation of certain words and not only words, but also parts of a word. Along with the formation of the modern Russian language, the formation of orthoepic norms of the modern Russian language and the variability of these norms are also observed.

At first glance, it may seem that the norm of the literary language allows only one way of expression. The Russian literary norm is flexible, stylistically diverse, and exists in many variations. The mobility of the linguistic norm often leads to the fact that for the same linguistic phenomenon there is not one way of expression, but several. The evolution of language inevitably presupposes the stage of coexistence of two or even more modes of expression. The existence and functioning of the doublet elements of the language system at the phonetic, lexical and grammatical levels is called variance. Variants of norms are also reflected in the dictionaries of the modern literary language.

The existence of variant forms raises questions such as: how is it right - творог или творог, индустрия или индустрия, маркетинг или маркетинг, сосредоточиваться или сосредотачиваться, договор или договор. Since stress changes rapidly, it is easy to trace the paths of stylistic differentiation of linguistic means on words reflecting fluctuations in stress.

There are variants that differ in pronunciation: дож[д 'и — до[ж'ж']и, дое/~ж'ж']ать - дое[жж]ать \ variants of words at the place of stress are called accent variants: творог — творог, звонит — звонит \ grammatical fluctuations create grammatical variants.

There is an opinion that the presence of such options is an imperfection of the language, but this judgment is deeply mistaken. Traditional Russian culture of oral speech allows variations, the pronunciation of words varies depending on the nature and purpose of the utterance.

In addition to the fact that the options seem to support the acceptance of speech skills, they also have a special functional load - they act as an important stylistic tool (в отпуске - в отпуску). In those cases, when the variants do not give anything semantic or

stylistically, they usually speak of doublets. The literary language seeks to get rid of simple doublets that do not carry a useful functional load. For example, in the 18th century, the foreign language word coffee was found in more than ten forms: кофий, кафе, кохвий, кофъ, кава, etc. Over time, these redundant options are eliminated from speech use.

However, the fluctuation of the forms of this word is different today in the modern Russian language. Along with its literary use in the masculine gender (черный кофе), in spoken language speech, its use in the neuter gender is often found. Some researchers believe that this very agreement (горячее кофе) will become the grammatical norm in the future. Thus, the number of redundant options decreases, and in this one cannot fail to see the processes of improving the language.

The emergence of many orthoepic variants is associated with the development of the literary language. The pronunciation is gradually changing. So at the beginning of the 20th century, they said а[н']гел, це[р']ковь, ве[р'х], пе[р']вый. And at the present time, such pronunciation can often be found in the speech of older people. Unfortunately, the solid pronunciation of the consonant [с] in the particle -ся (съ) is very quickly leaving the literary language (смеял[с]а, встелили[с]). At the beginning of the 20th century, this was the norm of the literary language, as well as solid sounds [г, к, х] in adjectives in -кий, -гий, -хий and in verbs in -кивать, -гивать, -хивать. The words высокий, строгий, ветхий, вскакивать, подпрыгивать, стряхивать were pronounced as if it had been written строгой, ветхой, вскаковать, подпрыговать. Subsequently, the norm began to admit both options - старый и новый: и смеял[с]а и смеял[с']я, и стро[г]ий и стро[г']ий. As a result of changes in literary pronunciation, variants appear, some of which characterize the speech of the older generation, others - of the younger.

The orthoepy of the modern Russian literary language is a historically developed system that, along with new features, largely retains the old, traditional features reflecting the historical path passed by the literary language. The historical basis of Russian literary pronunciation is the most important features of the spoken language of the city of Moscow, which developed back in the first half of the 17th century. By the indicated time, the Moscow pronunciation had lost its narrow dialectal features, combined the peculiarities of pronunciation of both the northern and southern dialects of the Russian language. Acquiring a generalized character, the Moscow pronunciation was an expression of the national one.

Moscow pronunciation norms were transferred to other economic and cultural centers as a model and there they were assimilated on the basis of local dialectal characteristics. This is how the pronunciation peculiarities, unusual for the Moscow orthoepic norm, developed. The most pronounced were the peculiarities of pronunciation in St. Petersburg, the cultural center and capital of Russia in the 18th-19th centuries. At the same time, there was no complete unity in the Moscow pronunciation: there were pronunciation options that had different stylistic colors.

So, we are talking about the older (old Moscow) and St. Petersburg norms. Petersburg, which has become a cultural center, reflected the desire of native speakers, oriented towards writing, to bring spelling and orthoepy closer together.

Literary pronunciation is often referred to as stage pronunciation. This name indicates the importance of realistic theater in the development of pronunciation. When describing pronunciation norms, it is quite legitimate to refer to the pronunciation of the scene.

In the formation of literary pronunciation, an exceptional role belongs to radio broadcasting, television and sound films, which serve as a powerful means of spreading literary pronunciation and maintaining its unity.

The pronunciation system of the modern literary language in its basic and defining features does not differ from the pronunciation system of the pre-October era. The differences between the first and the second are of a particular nature. The changes and fluctuations that have arisen in modern literary pronunciation concern mainly the pronunciation of individual words and their groups, as well as individual grammatical forms. So, for example, the pronunciation of a soft sound [с] в аффиксе -сь — -ся (мою[с'], мыл[с'ъ]) при старой норме (мою[с'] — мыл[с'ъ]) does not make any changes to the system of consonant phonemes of the modern Russian language. Strengthening the new pronunciation variant of the affix -сь — -ся (бою[с']) as a modern orthoepic norm brings pronunciation closer to writing, which was not the case with the old pronunciation variant (бою[с]), and therefore it is quite expedient.

The selection in the literary language of styles in the field of vocabulary and grammar is also manifested in the field of pronunciation. There are two types of pronunciation style: spoken language style and public (book) speech style. Conversational style is common speech that dominates everyday communication, stylistically weakly colored, neutral. The absence in this style of setting for perfect pronunciation leads to the appearance of pronunciation variants, for example: [прос'ут] и [прос'ът], [высок'ий] и [высок'ий]. The book style finds expression in various forms of public speech: in radio broadcasting and sound films, in reports

and lectures, etc. This style requires impeccable language design, strict preservation of historically formed norms, and the elimination of pronunciation variants.

In cases where the differences in pronunciation are due solely to the field of phonetics, two styles are distinguished: full and colloquial (incomplete). The full style is characterized by clear pronunciation of sounds, which is achieved by a slow speech rate. The conversational (incomplete) style is characterized by a faster tempo and, naturally, less careful articulation of sounds.

Thus, the number of redundant options decreases, and in this one cannot fail to see the processes of improving the language. And in turn, the change in norms is preceded by the appearance of their variants, which actually exist in the language at a certain stage of its development.

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