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## Poem as a Scenario for Linguistic Exercises

### SUMMARY

The article presents the theory of *paedeia* as a method of the axiology of poems having a distinctly playful character as well as an educational competence. The analysis have led to the conclusion that the majority of paideial speech therapy poems constitute the counting out model, because after a multiple of repetitious trials of a given phenomenon, a permanent retention can take place. We are under the impression that most of such texts constitute sylabotonics (trochaic, iambic, or amphibrach) with a constant pause, feminine paideial rhymes, which take on mnemotechnical properties. Frequent themes presented in such poems are the rules concerning the alphabet, grammar and orthography. They support to memorize abstract knowledge or serve, for example, to practice learning the alphabet, and so they are the easiest to repeat and remember – being “catch words” – and the figures of sound are mostly their essential poetic means. Part of the selected poems by Tuwim, Strzałkowska, Dębski, or Edyk-Psut, have not begun with a thought of practicing the systems of speech but were formed as a linguistic play (grammatical-lexical), in which they serve such exercise spontaneously and not necessarily intentionally. Some of them, however, have a meta-textual or speech therapeutic element because they introduce the notion of exercise, e.g. of the phonetic-phonological or grammatical systems, and ways of their realization.

**Key words:** speech therapy paideial poem, applied linguistics, linguistic competence, cultural competence

### INTRODUCTION

A number of poems, as ready-made functional scenarios, is included in the Polish primary school reading list. The logopaedic paideial poem is a link between two speech therapy procedures – developing three types of competences, the linguistic, communicative and cultural one, and improving speech (Grabias 2001, 31–40; Grabias 2012, 60). The poem is dedicated to the speech therapy methods,

especially the design and implementation of speech therapy. Viewed from the perspective of the research theory, this approach serves some specific practical aims, namely learning about the outside world and improving the self (Grucza 1998, 42–43; Michalik 2015, 24).

Secondly, the logopaedic paideial poem becomes an interdisciplinary ontological and epistemological research category. Its interdisciplinary perception allows it to assume the status of a common denominator for linguistics (specifically applied linguistics) and literary studies (specifically the theory of paideial poem.) This way the poem becomes a wide theoretical methodological research category, which is both metadisciplinary and metalogopaedic. Research theory requires to perceive such research subject in cognitive and transferential (aimed at knowledge transfer) categories (Grucza 1998, 42; Michalik 2015, 33). The presented research subject is preliminarily defined as follows:

The logopaedic paideia poem is a piece of lyrical work, in which the created world inspires the reader to mimic the phenomena and roles (*mimicry*), and whose magic power of the word (*alea*) makes it necessary to repeat (*ilinx*) and to compete (*agon*) in acting these roles out. This to say, its perception has a playful ludic character of spontaneous learning, and its applicative potential includes the diagnostic and prognostic procedures of speech therapy. In other words, at the formal and/or content levels, the poem may support the diagnosis of cognitive processes, such as speaking, dialogue building, and social linguistic ability, speech therapy design and implementation within the scope of developing linguistic competence, improving the realization of different levels of the communicative system and, alternatively, redevelopment of linguistic competence.

## 1. CULTURAL COMPETENCE IN SPEECH THERAPY

The definition of speech used in speech therapy, contemporarily understood as “a set of activities which are performed with the use of language while exploring the world and transferring its interpretation to other participants in social life” (Grabias 2012, p.15), implies the importance and applicatory strength of cultural (cognitive) competence. Its development enables the human being to explore and interpret the world, and as a consequence, to transfer these interpretations to others.

Speech therapy should be a result of understanding and applying three therapeutic procedures, where “procedures” are defined as “the whole of the therapeutic interventions: speech therapy diagnosis, design and implementation” (Grabias 2001, 39; Grabias 2012, 58). The first covers all the diagnostic procedures, the second and the third are related to prognostic activities (Grabias 2012, 59–60; Grabias 2001, 68).

## 2. LANGUAGE SKILLS IN SPEECH THERAPY AND SELECTED THERAPEUTIC STRATEGIES

The strategies aimed at the improvement of different levels of the communicative system (here: speech) structured within the second procedure of speech therapy (Grabias 2012, 64; Grabias 2001, 66) should develop a better functioning of the basic skills enumerated below:

- (1) System skills (semantic, grammar, and performance skills (here: phonic, graphic and other). This categorization is almost the same as the one offered by F. Grucza, who distinguished formative skills, which include substance skills, thanks to which utterances can be realized in the form of acoustic, optical (here the graphic, mimic and gesture codes) and tactile signs; and grammar skills, including morphological and syntactic skills (Grucza 1983, 422–423).
- (2) Social skills, which enable us to use language in different communicative situations and context (conversational) skills (the ability to use language in interaction).
- (3) Pragmatic skills (informative, modal and strategic competence skills) enabling the achievement of a specific communicative goal.

In order to simplify the above index, cognitive realization skills can be divided into two subgroups: the system skills, of which the highest in hierarchy are the skills of building grammatically correct sentences, and the communicative skills, ensuring the ability of using the language in social situations (Grabias 2001, 38). The above taxonomy will become the basis of categorizing some speech therapy strategies, aimed at either the improvement of particular language subsystems (phonetic-phonological, morphological, syntactic and semantic), or the development of the social, context (conversational), and pragmatic competence. These groups of strategies are associated with particular logopaedic paideial poems discussed below.

## 3. THE POETIC PAIDEIAL RULE

The 20<sup>th</sup>-century poetry for children first introduced the celebration of children's play as such. M. Konopnicka's work includes clear innovative paideial scenarios in which the young reader is treated as the subject. It is then that the poetic shape of the world makes or even enslaves the child to mimic the phenomena and roles (*mimicry*), and whose magic power of the word (*alea*) makes it necessary to repeat (*ilinx*) and to compete (*agon*) in acting out these roles (Ostasz 2008). The subject of the poem is presenting speech acts as charming play, and the play's

value is superior to other aesthetic values. The literary picture of the world presented in the poem is supposed to interest and entertain the reader.

J. Huizinga asserts that play and *paideia* represent the central role of the enculturation process (Huizinga 1985). The term “paidia” is related to children’s culture, upbringing and maturing, originates from the Greek *pais* – the “child”. In contemporary research, the term has been defined by R. Caillois. The researcher understands the term as “the primeval virtue of improvisation and playfulness (...), the spontaneous realization of the play instinct” (Caillois 1997, 67). According to U. Eco, *paideia* is “a set of techniques which serve the youth to be enculturated into adult life” (Eco 2003, 239). The phenomenon of *paideia* is irrevocably linked with play, the basic element of the enculturation process. *Paideia* is a particular type of human relations and the needs of common activity and experiencing. It may be based on competition, as it possesses its own fixed norms, or *ad hoc* created norms, and includes the elements of improvisation and creativity. Play is different from everyday activities, as it aims at entertaining, causing pleasure and bringing satisfaction. Play is a part of socialization and recreation, it has the potential of physical and mental reinvigoration.

It comes as an easy task to observe *paideia* in literature for children. A number of authors, such as Konopnicka, and contemporary poets implement the phenomenon of the paideial rule in their poetry. The literary dimension of different types of *paideia*, i.e. *mimicry*, *alea*, *ilinx*, and *agon* requires a wider definition (Ostasz 2008, 35–38).

### ***Mimicry***

The mimetic character of the picture of the world is created by all the layers of a literary work. *Mimicry*, however, is the type which appears mainly at the semantic layer of the poem. The presentation of the protagonists and their activities entice the young reader to imitate them. The poetic world includes a number of attractive elements, the protagonists, the objects, the phenomena, which the child is willing to imitate. This relation to the text is achieved not only through the atavist mimicry mechanism in the child, but also as a result of the attractiveness of the paideial roles, projected in the text, and corresponding to the needs of the child.

At first, the child assumes the roles strictly connected with the real world, and as it develops, the roles become more and more abstract. Almost universally, the roles will be rooted in the archetypal images of mimetic character, which inspire the child to assume more and more roles, which belong to a “universal primer of life-truths” (Bettelheim 1985, 47–52) which are always valid: the king and the queen, the prince and the princess, the fairy and the wizard, etc.

*Mimicry* also manifests itself in the phonetic layer (onomatopoeia, sound instrumentation), lexical layer (style, dialect, jargon), and syntactic layer (syntactic

parallelisms, anaphora, epiphora) of the work, and serves the imitation of a particular literary form, such as a story, dialogue, lyrical monologue or narrative monologue. Talking about genres, *mimicry* manifests itself most clearly in mask lyric and role poetry, which may appear also in narrative and situational lyric. The genres in which imitation plays a considerable role include the fable, *exemplum*, upside-down poem and *paideial* scenario, whose very structure implies the roles to be played.

### *Alea*

*Alea* consists in suggesting, persuading or enslaving the reader with the image of an activity presented in the text. The central role is played by the magic (Engelking 1993, 373–377; Surowiec 1984) power of sound neologisms, onomatopoeias, babbling, assonances, consonances, as well as by the words and performative formulas, whose pronouncing or writing performs the activity, which most frequently is the activity mentioned in the text. At the same time, *alea* is a realisation of a specific activity, most frequently the activity mentioned in the text: medial (from medium) (Rosianu 1976), that is magical or spell-like, nicknaming or persuasive, as well as magic of narrative mechanisms, such as the emotionality of joy and fear, therapeutic, didactic or synesthetic impression.

*Alea* also manifests itself in the magical properties of the created world (Ługowska 1992, 37–46) – the image of the protagonists, objects and events, the time and space, the roles, their performers and archetypal images, unusual features of heroes such as bravery, magic, antagonistic quality, goodness, wonderfulness of places: the garden, the paradise; the unusual characteristics of events (changes, the upside-down world), objects (the magic wand, firebird, stick-horse, time machine, wheel – steering wheel, doll – daughter. The genre expression of *alea* – interest and the magical, enslaving power – is particularly well visible in lullabies, counting poems, magical stories, humorous stories, horror stories, etc.

### *Ilinx*

*Ilinx* is a repetition, that is a multiple, never-ending use of selected realisations of *mimicry* at levels of the literary work mentioned above. Most clearly it is observed at the linguistic (sound) level: repeated onomatopoeias, echolalia, assonances and consonances, neologism, phraseologies and mnemotechnical formulas. The works in which *ilinx* dominates include: parallelisms of motifs (events, characters and objects) and euphoric motifs. The genres characteristic for this type of *paideia* include: narrative and descriptive poetry, song, mimicry, upside-down story, hypothetical (“what would happen if”) story, hip-hip story and J. Brzechwa’s new story. The archetypal repetition of some phenomena and roles, inspired by archetypal images includes the *topoi* of princess, knight, fairy, magus, witch, and others.

### *Agon*

Another type of *paideia* – *agon*, i.e. competing or rivalry – consists in creating a world of contrasts. For this reason some contrastive sound combinations are to be found at the linguistic (sonic) level. They include: consonances and assonances, combinations of antonyms as well as anaphoric parallelism. As for the forms of presentation, the dominant form is argumentative dialogue: stichomythia, presentation and monologue. The motifs of competition are of critical importance in these poems.

The archetypal expression of rivalry consists not only in the creation of the hero and anti-hero: the knighthood and anti-knighthood, the mother and the step mother, the fairy and the witch, protagonist and antagonist, but also in creating the types of space: heaven and hell, the top and the bottom, the sacred and the profane. Expression of rivalry is most visible in descriptive, situational and narrative poetry for children. The genres include upside-down poem, rhymes and fairy tales.

## 4. POETIC SCENARIOS FOR LANGUAGE ACTIVITIES

An excellent example of such a scenario, which has been used by generations of Poles for spontaneous improvement of the speech apparatus, is J. Tuwim's *Lokomotywa*:

Stoi na stacji lokomotywa,  
 Ciężka, ogromna i pot z niej splywa –  
 Tłusta oliwa.  
 Stoi i sapie, dyszy i dmucha,  
 Żar z rozgrzanego jej brzucha bucha:  
 Buch – jak gorąco!  
 Uch – jak gorąco!  
 Puff – jak gorąco!  
 Uff – jak gorąco!  
 Już ledwo sapie, już ledwo zipie,  
 A jeszcze palacz węgiel w nią sypie.  
 Wagony do niej podoczepiali,  
 Wielkie i ciężkie, z żelaza, stali,  
 I pełno ludzi w każdym wagonie,  
 A w jednym krowy, a w drugim konie,  
 A w trzecim siedzą same grubasy,  
 Siedzą i jedzą tłuste kiełbasy.  
 A czwarty wagon pełen bananów,  
 A w piątym stoi sześć fortepianów,  
 W szóstym armata, O! jaka wielka!  
 Pod każdym kołem żelazna belka!  
 W siódmym dębowe stoły i szafy,  
 W ósmym słoń, niedźwiedź i dwie żyrafy,

W dziewiątym – same tuczone śwynie,  
W dziesiątym – kufry, paki i skrzynie,  
A tych wagonów jest ze czterdzieści,  
Sam nie wiem, co się w nich jeszcze mieści.  
Lecz choćby przyszło tysiąc atletów,  
I każdy zjadłby tysiąc kotletów,  
I każdy nie wiem jak się wytężał,  
To nie udźwigną – taki to ciężar!  
Nagle – gwizd!  
Nagle – świst!  
Para – buch!  
Koła – w ruch!

Najpierw  
powoli  
jak żółw  
ociężale.  
Ruszyła  
maszyna  
po szynach  
ospale.

Szarpnęła wagony i ciągnie z mozołem,  
I kręci się, kręci się koło za kołem,  
I biegu przyspiesza, i gna coraz prędzej,  
I dudni, i stuka, łomoce i pędzi.  
A dokąd? A dokąd? A dokąd? Na wprost!  
Po torze, po torze, po torze, przez most,  
Przez góry, przez tunel, przez pola, przez las,  
I spieszy się, spieszy, by zdążyć na czas,  
Do taktu turkoce i puka, i stuka to:  
Tak to to, tak to to, tak to to, tak to to,  
Gładko tak, lekko tak toczy się w dał,  
Jak gdyby to była piłeczka, nie stal,  
Nie ciężka maszyna zziąjana, zdyszana,  
Lecz fraszka, igraszka, zabawka blaszana.  
A skądże to, jakże to, czemu tak gna?  
A co to to, co to to, kto to tak pcha?  
Że pędzi, że wali, że bucha, buch-buch?  
To para gorąca wprawiła to w ruch,  
To para, co z kotła rurami do tłoków,  
A tłoki kołami ruszają z dwóch boków,  
I gnają, i pchają, i pociąg się toczy,  
Bo para te tłoki wciąż tłoczy i tłoczy,  
I koła turkocą, i puka, i stuka to:  
Tak to to, tak to to, tak to to, tak to to!

(Tuwim 1938, 3)

This dactyl-trochaic accentual syllabic poem of indirect descriptive narrative character based on letter instrumentation inspires to mimic play in which there is onomatopoeic presentation of the locomotive – its work rhythm (*mimicry*): “Stoi na stacji lokomotywa / Ciężka, ogromna i pot z niej spływa – Tłusta oliwa. / Stoi i sapie, dyszy i dmucha” [it gasps and chuffs and puffs and blows]. The inspired play persuades and enslaves the reader to play on (*alea*): “Żar z rozgrzanego jej brzucha bucha: / Buch – jak gorąco! Uch – jak gorąco! [...] Już ledwo sapie, już ledwo zipie”, etc. It directs the leader to a repetitive mimicry of the rhythm and the sounds of the train (*agon*): “Nagle – gwizd! / Nagle – świst! / Para – buch! / Koła – w ruch! / Najpierw ospale / jak żółw ociężale [...] Gładko, tak lekko toczy się w dal, / Jak gdyby to była piłeczka nie stal [...] I koła turkocą, i puka, i stuka to: / Tak to to, tak to to, tak to to!”.

Experiencing the onomatopoeic image of the train is focused on repetition as it enslaves the leader to play on through this very repetition (*ilinx*), and becomes a spontaneous exercise in articulation. Repeating the poem after the speech therapist and reciting the poem is an excellent excuse (pretext) for strictly articulatory exercises, but also the exercises of the rate of speaking. These kinds of interventions are crucial in the therapy of dysarthria, stuttering, cluttering, cortex originated speech disorders, speech disorders in mental illnesses, e.g. child schizophrenia or depression. The poem is good for practicing the increased rate of speech, and it can be successfully used for practicing verbal memory.

The poem can be used during: diagnosis of cognitive skills (narrative skills), diagnosis of knowledge transfer and the realization of intentions (speaking), programming therapy (selecting the strategies for building language competence, improving communicative competence), and, finally, in its implementation in the above mentioned spheres.

The theme of the metalinguistic poem *Kłopoty z ą* by Ł. Dębski is the nasal vowel sound mentioned in the title.

Dość znana literka A mniej znane rodzeństwo ma.  
Niesforną literką tą jest ą  
Z tym ą wciąż kłopoty są, bo dziwną naturą swą  
ą sprawia trudności w wymowie, aż trzeba się drapać po głowie.

Jak tylko spróbujesz... Bęc! Kolejna porażka. Więc...  
Mam wierszyk dla tych, co chcą być mistrzem wymowy z ą.

Raz pająk się przeląkł i czmychnął w głąb łąki.  
ujrzawszy nad łąką brzęczące dwa bąki.  
A czekał na muszkę z hortensją czerwoną,  
bo pragnął tę małą uczynić swą żoną.



Jął jęczeć pajęczek nad dolą pajęczą,  
 że męczą go, dręczą i buczą, i bręcczą.  
 „I co się te bąki nad łąką panoszą?!  
 Wszak muszkę mi moją wystraszą i spłoszą”.

Wtem „Mam!” – rzekł i skoczył jak rączy zajęczek,  
 że rączki miał zręczne, to wspiał się na pnącze  
 i z miną wesołą zamachał na bączki  
 złoconą monetą, i dał im na pączki.

Tak bączki przez pączki nie wężą po łączce.  
 A muszka ma brzdące i bręczy w obrączce.

(Dębski 2013, 5)

The poem takes the shape of a syllabotonic, rhyming lecture addressed to the child about a family of letters – graphemes. A grapheme is the smallest unit of writing, usually corresponding to a phoneme. In Polish, one phoneme may have several corresponding graphemes, for example, [rz] and [ż], [u] and [ó]. Within alphabets, grapheme is either a letter or a punctuation mark. Two graphemes corresponding to one phoneme are called digraphs (e.g. [sz], [cz], [ch]), and three graphemes for one phoneme are trigraphs. Several variants of the same grapheme are called allographs (e.g. [ż] or [z]) (<http://pl.wikipedia.org/Wiki/grafem>). A personified protagonist is the letter (grapheme) [A] (*mimicry*): “Dość znana literka A mniej znane rodzeństwo ma / Niesforną literka tą jest A / Z tym A wciąż kłopoty są, bo dziwną naturę swą / A sprawia trudności w wymowie, aż trzeba się drapać po głowie”.

After this introduction, there is an appeal to the young reader, who is learning to pronounce sounds. “Jak tylko spróbujesz... Bęc! Kolejna porażka. Więc.../ Mam wierszyk dla tych, co chcą być mistrzem wymowy z A”.

The metalogopaedic character of the text has been unambiguously verbalised and is the essence of the magic of playing with sounds (nasals) – a rhyming selection of words which make the reader practice the sound in the further part of the poem (*alea*). The poem itself is a story of a rivalry between a spider and a little fly, his fiancée (*agon*): “Raz pająk się przeląkł i czmychnął w głąb łąki, / ujrawszy nad łąką bręczące dwa bąki. / A czekał na muszkę z hortensja czerwoną, / bo pragnął tę małą uczynić swa żoną. / Jął jęczeć pajęczek nad dolą pajęczą, / że męczą go, dręczą i buczą, i bręcczą / »I co się te bąki nad łąką panoszą?! / Wszak muszkę mi moja wystrasza i spłoszą«/ Wtem »Mam!« – rzekł i skoczył jak rączy zajęczek, / że rączki miał zręczne, to wspiał się na pnącze / i z miną wesołą zamachał na bączki / złoconą monetą, i dał im na pączki”.

The rivalry ends with a personalizing bribery, and the end of the poem has a truly spousal dimension: “Tak bączki przez pączki nie wężą po łączce/ A musz-

ka ma brzdące i brzęczy w obrączce”[ the little fly has kids and buzzes, wearing her wedding ring]. Language play, consisting in multiple use of words, including the practiced [a] sound in various articulatory and word formation configurations, dominates the poem. It appears 66 times, which makes the poem into a paideial example of repetitory focus (Pp), producing, at the same time, a specific dictionary of semantic field.

The use of the poem in speech therapy prognostic procedures, its design and implementation, requires good knowledge of phonetics and considerable care in decision-making. Until recently, it had been claimed that the [a] grapheme, the “protagonist” of the poem, is a single nasal vowel [ɔ] (Karaś, Madejowa 1977). This type of articulation, called synchronic, takes place when the articulatory movements (of the lips, the tongue and soft palate) occur simultaneously. Recent dialectological research, however, shows that this type of articulation does not exist, except for the dialects of south western Little Poland, part of Lublin region, Łuków land, the area of Siedlce and a part of Silesia (Karaś 2015).

The complexity and multidimensional nature of nasals is pointed out, by, among others, M. Waclawek, who claims that there are only few languages in which these sound actually exist (within the Slavic languages territory, these are Polish and Kashubian only). Secondly, in modern pronunciation the [ɛ] and [ɔ] vowels are pronounced asynchronously, with two sounds. The first sound is [ɛ]/[ɔ] and the second is a consonant – different depending on the following consonant sound. Before fricatives, they are pronounced as nasal form of a non-sound-forming [ɹ], and before plosives and affricates as [m], [n], [ń] and [ŋ] consonants, depending on place of articulation of the proceeding consonant (Waclawek 2007, 57–58). Acting from a position of a moderate linguistic conservatism, and having in mind the didactic and cultural aspect of language practice, it should be advocated to implement the following rules while teaching the poem *Kłopoty z A* by Dębski, and similar texts:

1. It is incorrect to pronounce [ɔ] with the omission of its nasality at the word ending as [o]. In this case the only correct pronunciation is full nasal articulation;
2. Full nasal articulation refers also to [ɔ] before fricatives;
3. [ɔ] should be pronounced asynchronously, as [om] before the [p], [p’], and [b], [b’] sounds;
4. [ɔ] should be pronounced as [on] before the [t], [d], [c], [ʒ], [č], [ž] sounds;
5. If [ɔ] appears before labials or affricates, the second element is the [ń] sound;
6. [ɔ] before [l] and [ɹ] should be pronounced as [o];
7. [ɔ] before [k], [k’], [g], [g’] should be pronounced as [on]. (Waclawek 2007, 58)

*Kłopoty z A* by Dębski can be used by speech therapists when diagnosing knowledge transfer and speaking skills, designing therapy (here: selecting the strategies aimed at building language competence within the spoken and writ-

ten codes, improving levels of the communicative system, especially the system skills), as well as when introducing the therapy in the above mentioned spheres.

The title of the poem *Wacuś Stokrotka czyli Przypadki Przodka* by Strzałkowska signals the metalinguistic and metalogopedic character of the play included in the poem. The topic of the poem is the declination of the word *przodek* [ancestor]:

Pewien młodzieniec, Wacuś Stokrotka,  
 Spędzał wakacje u swego przodka.  
 A był to przodek niezwykle rzadki,  
 odmieniał się bowiem przez przypadki.  
 Rankiem, gdy lekki dokuczał chłodek,  
 otulał Wacka kołdrą – kto? – przodek.  
 Potem szedł przodek nakarmić kota,  
 Wacek nie widział więc – kogo? – przodka.  
 Nie tracąc czasu, śniadanko robił,  
 by móc je zanieść – komu? – przodkowi.

Gdy wreszcie przodka Stokrotka spotkał,  
 W czółko całował cmok! – kogo? – przodka.  
 Wiódł Wacuś z przodkiem życie dość słodkie,  
 lecz coś się nagle stało – z kim? – z przodkiem.  
 Został po przodku kawior na spodku  
 I słuch zaginął – o kim? – o przodku.  
 Staął więc smutny Wacuś przy płotku,  
 Wołając tęsknię: – O! Przodku! Przodku!  
 Niestety – przodek, choć fakt to rzadki,  
 Znikł, gdy odmieniał się przez przypadki.

(Strzałkowska 2004, 10)

This rhythmic syllabotonic story, with feminine rhymes, representing descriptive lyrical poetry suggests the possibility to identify with Wacuś (*mimicry*), because each child has an ancestor, whom one visits during holidays. This way the story refers to every young reader, especially because the poet used a generic *pewien młodzieniec* [a young mate] in the opening of the text. The familiarity of the text is supported with the verbs describing warm familiar emotions: *otulał* [cuddle], *robił śniadanko* [make breakfast], *w czółko całował* [kiss on forehead].

The text introduces a grammar rule in a ludic way: the inflection of the noun “ancestor”, in all the cases of the singular (*ilinx*), although the cases themselves are not given explicitly. The magic of this language play (*alea*) is the creation of a world which catches the reader’s attention and points to the grammar rule in a spontaneous way: the inflectional ending of the word *przodek* depends on the case: starting from the nominative until the vocative:

“Otulał Wacka kołdrą – kto? – przodek, (...) Wacek nie widział więc – kogo? – przodka, (...) by móc je zanieść – komu? – przodkowi, (...) W czółko całował

cmok! – kogo? – przodka, (...) lecz coś się nagle stało – z kim? – z przodkiem, (...) I słuch zaginął – o kom? – o przodku, (...) Wołając tęsknię – O! Przodku! Przodku!”. The story of Wacusi and his ancestor ends with a riddle (*agon*):

“Niestety – przodek, choć fakt to rzadki, / Zniknął, gdy odmienił się przez przypadki”.

At the same time, the literary scenario inspires the child to repeat the play in an attempt to check if the cases have been acquired by the child (*mimicry*). The poem can easily be qualified as speech therapy procedure of developing or rebuilding (morphological and syntactic) language competence (the former referring to children with speech disorders resulting in disintegration of the language system). Apart from that, in the case of older children with underdeveloped grammatical competence, the poem can be used for diagnosing the speaking skills. Additionally, the content of the poem intertwined with grammatical rules acts as an incentive to develop the narrative competence. With careful use of the examples, the therapist can make the child aware of the essential role of grammatical (morphological) correctness in creating stories. There are many more speech therapy contexts in which Strzałkowska’s poem can be used (Ostasz, Michalik 2016).

*Ilinx* characteristics can also be found in the collection of poems *Wierszyki na pogodę i niepogodę* by a debutant poet A. Edyk-Psut. Undoubtedly, the cognitive aim of the poems is to enlarge the semantic fields relating to the richness of nature, which is one of the child’s first spaces of interest. An interesting example of an educational play is the poem *Śnieg*:

Leciał z nieba proszek biały,  
Pokrył płótek i dach cały.  
Pokrył płótek, pola, łączkę,  
Wpadł wprost do moich rączek.

Kot próbował go po troszku,  
Myśląc, że to mleko w proszku.  
Pies zamierzał do niedzieli  
Puszkciem budę swą wyścielić.

Mała myszka wyszła z norki,  
Chciała nim napęlić worki.  
Puszek zniknął, wielka szkoda.  
Pozostała tylko woda.

(Edyk-Psut 2015, 59)

The third person narrator reports a child’s observations of the first snowy day, in an enumerating story (*mimicry*): “Leciał z nieba puszek biały, / Pokrył płótek i dach cały / Pokrył lasek, pola, łączkę, / Wpadł wprost do moich rączek”.

The next part of the poem also includes enumeration, this time referring to the reaction of the natural world to the wonderful phenomenon (*ilinx*): “Kot próbował go po troszku, / Myśląc, że to mleko w proszku. / Pies zamierzał do niedzieli / Puszkiem budę swa wyścielić. / Mała myszka wyszła z norki, / Chciała nim napełnić worki”. Enumerating the different influences that snow has on the surrounding natural world can be continued endlessly, which means that the poem belongs to the repetitive *paideia* type. It is the repetitive *paideia* which is the magic of the story (*alea*). The frame of the end of the poem closes the story, in a way resembling the young reader’s thinking: “Puszek zniknął, / wielka szkoda / Pozostała tylko woda”. The text makes him aware that snow has its opponent – the warmth (*agon*), but snowing and snow play activities is a cyclic phenomenon, so the poem becomes a real lesson of natural science, physics and chemistry, making the reader aware of natural processes of circulation, change, mutual dependencies in nature (e.g. state of matter).

### CONCLUDING REMARKS

Most of the *paideial* poems represent the enumerating-repetitive model, as a description of a phenomenon, based on multiple enumeration, is followed by a repetition aimed at remembering. It is apparent that most of the texts are syllabotonic (trochaic, iambic or amphibrach) with constant caesura, feminine even rhyme and assume mnemotechnical properties. The mnemotechnical poem has a long, dating back to antiquity, tradition in oral texts. A frequent theme presented in these poems are the grammar, spelling or alphabet rules, for example, of Greek or Latin. Their function was to support remembering abstract knowledge and served, among others, the abecedary practice. For this reason, they are the easiest and fastest to remember, they are catchy, and the primary poetic means is sound instrumentation. Some of them have not been created with the practice of the speech systems in mind, but with the purpose of language (grammar lexical) play, which spontaneously allows such practice. Some of them, however, are of metatextual and metalogopaedic character, as they introduce the notion of phonetic-phonological and grammar practice and the ways of implementing it in speech therapy.

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