

HOW THE AUTHOR CONVEYS THE RHYTHM OF PROSE

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Grammatical form of text and punctuation marks will help define the rhythm of any written text.

However, many intonation variations are possible and they determine the exact rhythmic characteristics.

Thus the choice of a variant has to be made in keeping with the author's intention to change the rhythm of the text.

There is an opinion that the rhythm of work of prose can be studied on hearing a text, and that its written form doesn't give any information about its rhythmic and intonational structure.

However many investigators of rhythmic peculiarities of Russian belles-lettres texts didn't need to reproduce these texts orally. Therefore in the works of B.M. Tomashevsky¹, A.M. Peshkovsky², G.P. Firsov and others even the possibility of comparing the written and spoken forms of the same text isn't mentioned.

Thus an investigation of the written text of "Queen of Spades" gave B. Tomashevsky the opportunity to write on the rhythmic peculiarities of Pushkin's prose¹. A.M. Peshkovsky, while analysing the rhythmic structure of I.S. Turgenev's "Verses in

prose" gave a beautiful specimen of a subtle penetration into the rhythmic substance of the work.

Some linguists have asserted directly that the phonetic system of a piece of prose, which was created by the author, can be reproduced exactly while reading the text. For example, L.V. Scherba⁴ wrote on the only right way of pronouncing a text, which corresponded to its correct interpretation; N.I. Zhinkin⁵ considered that the reader must be able to find the very intonation which the author had in mind. Besides, it has been asserted experimentally that the author, while choosing the very variant, which corresponds to the written form of the statement, reproduces in his inner speech all the variants, including the final one, which became the written form. Thus we may speak about both the phonetic similarity of the oral and written variants of the same text.

The author's intention as regards the rhythmic and intonational structure of the text is realized through linguistic devices which include the syntactical system of the text; and through non-language devices, which include, in their turn, a graphic arrangement of the material and punctuation marks.

The Rhythm of emotive prose is considered as the regularity of alternating:
a) stressed and unstressed syllables,
b) borders of sense division and c) Rising

of combinations of rises and falls of tone gives us a chance to judge the level of its rhythmical harmony, which implements such things as smoothness, musicality of the text, and this in turn brings about a more suitable pronunciation of it. In belles-lettres the number of deviations is far less than in non-fiction. That's why its intonation is more versatile and flexible. In belles-lettres intonation we find tone-contrasting intonational types, which seldom can be found in business like texts, journalistic and scientific texts.

The cause of such deviations may be found in the peculiarities of syntactical links of different functional texts. Subordinate constructions prevail in the texts of different functional styles (such as business-official, publicistic and scientific styles) in contrast to belles-lettres and colloquial texts in which subordinate, co-ordinating and asyndetic constructions are used equally. The high degree of intonational rhythm in a text, first of all, depends on the frequency of co-ordinating and asyndetic links which require the falling tone (pitch). The frequent combinations of the falling and rising tone (pitch) create an undulating movement of the intonation accepted as one of the elements of good rhythmic organization of the text.

The dependence of rhythm on the syntactical structure of the text suggests that the author with the help of syntax determines the intonation of the text which is an inseparable part of prosaic rhythm.

It is also common knowledge that when we sound-track a written text the intonation may be different in variation. This is explained by the complex relation between syntax and intonation.

We tried to solve this matter by thinking thus: there are two types of intonation: the rising and the falling tones. The rising tone conveys the syntactical meaning of dependence and incompleteness, and the falling tone conveys the meaning of independence and completeness. If some syntactical structure has meanings that are combined in one intonational type then in this case it has no intonational variants (variations): if the syntactical structure conveys meanings that cannot be combined in one intonational type then it permits intonational variants, i.e. may be pronounced with both a falling and rising tone. A non-terminal syntagma of a simple sentence, a terminal syntagma of declarative and interrogative sentence, and some others may serve as an example of non-intonational variants. A coordinating link inside a simple or a complex clause in which the meanings of completeness and incompleteness are not combined in one intonational type would be an example of a syntactical structure permitting intonational variants. The choice of this or that variant while reading must follow the requirements of the general message of the text which calls the author very often determines the choice of the intonation type using graphic means, when for example A.S. Pushkin uses any punctuation marks of his choice, i.e. the semicolon instead of a comma in unextended homogeneous sentences he points out necessity of the falling tone in cases when the syntax permits intonational variants.

Thus the rhythm of a written prosaic text may be suggested by the author's consent and in order to determine the rhythmic characteristic of a text it may be enough to use only its written variants.

and Falling of the pitch. Diversions from a regular pattern in these alterations comprise the main rhythmic characteristics of the text: syllabic, having sense-group character and intonational. If the syllabic characteristic doesn't permit any differences⁷ in the written and spoken forms of the text, then the two other characteristics depend on the concrete interpretation of the text and cannot be derived from its written form.

The sense-group characteristic, which shows the regularity of the arrangement of sense-group limits depends on the quantity of contrasting sense-group differing in length (contrasting sense-groups are those, the length of which exceeds two phonetic words).

Thus this characteristic is based on the sense-group segmentation of the text which, as it is known, is variational. The reader divides the text into short sense-groups, another into long ones. It may seem that the rhythmical characteristic wholly depends upon the segmentation, cannot be more or less stable for a certain text. Still this is not quite so. Research testified that both written and spoken texts, from the rhythmical point of view, had a high degree of rhythmic composition of sense-group, which occurs irrespectively of any kind of reading. This means that the segmentation of the text into long or short sense-group leads to more or less similar results, when counting characteristics.

It is explained by the fact that the sense-group rhythmic is assessed not only by the absolute length of sense-group but also by a correlation of short and long sense-group, as the rhythmical side is violated by the neighbouring length-contradictory sense-group.

Thus the author's intentions as long as the rhythmical point of view is con-

cerned provides for a certain constancy of this characteristic along with any correct spoken representation of the text. But this rhythmical representation is possible only due to correct reading, during which the reader understands in a correct way the whole rhythm of the text. That's why it would be extremely unnatural to read (quite) a rhythmical text dividing it alternately into short and long sense-groups.

A rhythmical tendency, which means our desire to equalise the rhythm of speech helps to assess the rhythmical side of the text. In spoken words this can be seen in a more rapid or slower pronunciation of different words and sense-group, in oral and written speech - in the equalisation of spoken passages, which happens due to the addition or interchangability of the words due to various stress-marks you place on unstressed words. Hence this rhythmical tendency determines the syllabic rhythmical characteristic.

Unstable stressing of link-words, pronouns, short numerals and adverbs is explained by the fact that these dynamically unstable words serve as rhythmic organisers in speech. When they are found between two stressed syllables of the neighbouring words, they lose their personal stress, when found in a large interstressed interval, obtain it, thus showing the rhythmical harmony of speech.⁸

The third, intonational rhythmic characteristic depends upon the rhythmical tendency. An ideal rhythm in our understanding, a rhythm with interchangability on the upswing and descend in sense-groups. The correlation of identical intonational types is a deviation of the ideal rhythm. The author's rhythm is again a matter of determination by a syntactical order of the text. A certain character

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