

Pragmaphonostylistic study of rhythmical sequences in works of verbal art

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It is now widely assumed and recognized that the contemporary society has entered a new stage when 'the book culture' is gradually ousted by what is generally described as 'the screen culture'. Everywhere in the world (including Russia and Great Britain) the situation here is changing dramatically. Reading books as such is gradually substituted by viewing television or film adaptations.

That does not mean, however, that reading as a kind of cultural-social activity should be shifted towards the periphery of scholarly interests. It has always been and still is of primary significance for some areas of scientific knowledge – such as philology, history, philosophy, and other kinds of humanities. That is why research in this sphere is becoming increasingly and urgently important.

Among the different varieties of reading the philological reading is of special interest for us. The task of philological reading (fairly difficult by definition) is now getting infinitely more complicated in the present-day social-cultural context, when reading into the text in order to get an insight into the author's artistic intention, being able to appreciate each of its constituent elements may turn into a real problem because of an apparent lack of previous reading practice. Special research in the field is meant to give the learner a kind of 'clue' to reading and understanding works of verbal art, and to explain what should be relied upon while studying a literary text philologically.

Of special importance for purposes of philological reading is a trend in phonetic research originated by Prof. O.S. Akhmanova and called philological phonetics, which «studies and transcribes the immediate 'refractions', compares and classifies them, and gradually begins to understand what really happens when the texts are 'considered' (mainly as 'long lines of written symbols') by great multitudes of persons of widely varying degrees of philological sophistication» [Akhmanova: 12].

Although much has been written about the aims and purposes of philological phonetics, the subject being so particularly complicated and multifarious, there always remains some ground left uncovered. Thus, among the various elements of the artistic text that have already been discussed from the point of view of linguostylistics and linguopoetics and subjected to analysis in terms of philological phonetics, there is one that has not yet received all the attention it deserves. By this we mean what has been described as rhythmical sequences – sequences of complex rhythm units functioning syntactically as homogeneous parts and following each other in immediate succession, which, together with their specific 'inner' arrangement in terms of syllabic groups – or simple rhythm units – invariably create a particular aesthetic-artistic effect.

In studying rhythmical sequences as part of the artistic text the pragmalinguistic approach comes in as a very important asset. Pragmalinguistic research in different aspects of language results in specially elaborated linguistic materials (texts) belonging to the modeling functional style, which "are meant to 'highlight' the fundamental properties of a given linguistic phenomenon and to show them in action" [Maguidova: 13].

The modelling functional style has so far been worked out in detail in its phonetic and grammatical sections. As far as its stylistic section is concerned, research in this sphere is still under way. Its aim is to highlight the basic features of a literary text which are indispensable to understanding.

The pragmastylistic approach to philological reading presupposes taking into account the main peculiarities of 'sound' (on both segmental and suprasegmental levels), which are encoded in the written text as part of the author's artistic intention and, as such, have to be extracted and highlighted in specially elaborated materials. Every element of the artistic text has to be studied from the point of view of its 'sound expression' as part of the general 'vocal

picture' reflected in the reader's inner speech. That is why recently the term *pragmaphonostylistics* has been preferred to just 'pragmastylistics' – since it serves better to show its phonetic orientation.

As far as the method is concerned, the confrontational method and the *pragmastylistic* experiment have shown to be highly effective for the study of rhythmical sequences. They have been able to highlight the importance of the 'aural' impression sequences of this kind are meant to produce upon the listener or reader (via the reader's 'inner speech').

The *pragmastylistic* experiment can be conducted at different levels of the text. In our research we have developed an approach to the study of rhythmical sequences. This approach presupposes that the sequence should be considered at several levels: the general artistic context; the level of paragraphing and phrasing; the level of complex rhythm groups; the level of simple rhythm units; and the segmental level. A detailed study of a rhythmical sequence at each of this levels is aimed to show the way this sequence functions in the text to produce an aesthetic-artistic effect.

It should be specially noted here that the *pragmalinguistic* study of rhythmical sequences as part of artistic text is only just beginning. Very much remains to be done in order to go more deeply into the rhythmical-prosodic nature of these sequences and to have a clearer idea of their *linguopoetic* functioning in works of verbal art.

Литература

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