

INTONATION AND WORLD CONCEPT IN A LITERARY TEXT

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ABSTRACT

The report presents one of many possible ways to interpret the phonetic structure of a text i.e. the way a "world concept" is expressed by phonetic means.

A world concept, or a comprehensive ideological model intrinsic to a given type of culture, is an invariant represented through different variants, i.e. scientific, artistic, religious or epic, etc. pictures of the world. These variants, in their turn, are actualized in certain types of texts that can be considered concrete realizations of a general world concept.

Certain varieties can be found within the artistic concept of the world such as, for instance, the poetic concept of the world. A concrete text is the reflexion of an author's vision of the world. Analysis of this produces an individual world model. It does not exist by itself, but is conditioned by the epoch's general world model so that the movement takes place here from the invariant to the variant and thence to the concrete realization.

The main constituents of a world concept are Man and his system of values within objective reality, and Space and Time as forms of the existence of matter.

As the author's internal individual world model is implemented in texts, language resources are being used inherent to

a language community and thus participating in their turn in producing a reflexion of the objective world. Study a text's world concept expressive means is mainly centered around lexico-semantic means, grammatical patterns and stylistic devices. The part played by intonation in communicating the literary text world concept has practically eluded investigation and up to now only the first steps have been made in this respect.

Intonation is latent in the text and intonational actualization of this, if adequate to the author's conception, corrects the decoding by the recipient.

Different possibilities of perceiving the text are now widely studied in contemporary linguistics and literary criticism. However, such analysis is incomplete without using the data of intonational analysis, both auditive and acoustic.

Text linguistics deals mainly with written texts. From its viewpoint any concrete text is seen as one text. But for an intonation specialist any reading of the text is a new text. Hence we would suggest that the written text be considered the basis for analysis, and each concrete reading (actualizing in sound form), of the text be considered as its intonational realization. It is in this case that the possibility of multiple perceptions of the basic text (plurilecture) stands out most clearly.

It is only natural that in different

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realizations common structural features inherent to the intonation of a given language will be seen. The common element in reading (or intoning) the text is also determined by referring the basic text to a certain style and genre. An eventual set of interpretations of the author's conception is not unlimited, although it is an open list of possibilities. Further constraints on the number of possible interpretations are also imposed by the fact that the recipient belongs to a certain epoch and perceives the text within the limits of a world concept intrinsic to a given epoch and type of culture. In this way the variance of text intoning by different speakers of a language is within the bounds of variance set by the concrete language and the epoch's world concept.

A student of the literary text intonation may have the following objectives:

- (1) studying structural characteristics of the intonation form of the text;
- (2) studying whatever is common among the different interpretations of the basic text;
- (3) studying the reflexion of the author's internal individual world model in a concrete realization.

The latter, on the one hand, provides the ground for seeking out the generic element, and on the other is interesting in itself as an individual interpretation. Every individual actualization of the text is both the reflexion of the general intonational parameters and, at the same time, of the author's conception. Perhaps with a greater number of such studies general regularities could be ascertained concerning the functioning of intonation in a literary text.

Intonation can not be studied in isolation from other means of text formation. To bring out clearly the world model of a text it is especially important to ascertain the relationship between lexico-se-

matic means and intonation. Studies of this type have been rare in linguistics.

Text is a system, i.e. a structurally and functionally integral entity where in internal relation among the elements is more deterministic and stable than their relation to the environment or elements of other systems. Its main principles as a system are that it is structured, hierarchical, integral, sustaining a mutual relationship between itself and the environment, functional, objective, admitting of multiple descriptions. Actualization of all language resources in a text is determined by its whole. These resources may be oriented towards the same direction or towards a number of directions providing opportunities for different interpretations of the text. The study of the world concept intrinsic to the text shows the relationship between the system and the environment whose constituents are the author and the recipient.

The study of lexical units in order to ascertain the underlying concept of the world is carried out by Yu.N.Kharaulov /1/ and Yu.K.Lekomtsev /2/. Such studies may provide the ground for bringing out the world concept in the text through intonation. Therefore we think it necessary to investigate ways and types in which intonation interacts with the lexico-semantic matter of the text. It is essential to distinguish here between the content and the sense (message) of the text. Its content is the reflexion of a certain fragment of the real (or imagined) world. The sense of the text includes its appraisal, both intellectual and emotional, of this fragment. This sense, which is potentially present in the basic text, finds its expression when the recipient comes in contact with it. In intonation studies the recipient is the speaker reading the text and the listener who hears it as it is being read. There is a complex over-

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lapping of the two types of perception, the comparison of which permits to appreciate the author's internal individual world model.

The studies we carried out or supervised deal with different aspects of the world concept viz. reflexion of mythical poetic semantics in a folklore text through intonational means; finding out latent semantics of lexical units in the text, prose in fiction being used as source material; bringing out the world concept underlying descriptive texts; ascertaining space-time organization of the text by means of intonation, revealing with more precision the way literary plots are expressed, etc.

The foundation for such studies is provided by semantic analysis of the text. Results of this should be further compared with the data obtained by the auditory and intonographic analyses.

Hence the relationship between lexical semantic units and intonation is brought out in the actualization of the world concept reflected in the text.

Let us cite by way of example the intonation used with adjective of colour of a French fairy-tale. In French, a very important part is played by these adjectives in the nomination process. Colour designation is a vivid means of describing the world concept. The colour spectrum is represented in the tale by achromatic (blanc, gris, noir) and heraldic colours (or, argent) as well as by phrases with the word 'couleur'. A prominent place is held in it by the epithets d'or, doré, blanc, rouge, bleu, noir. Colour is involved in suggesting images of its characters (protagonists, their helpers, givers and harm-doers), various magic objects, elements of space. Fairy-tale possesses a glossary of colour symbolism with origins in the remote past. This symbolism is related to manifestations of mythological thinking. Thus, for instance, colour designation of

the 'gold' group is connected with the reflexion of the sun cult.

Intonation actualizes potential semes contained in the structure of colour designation. So, for example, the semes 'superb, beau' are brought out in the lexeme 'doré'. The acoustic correlates of semé actualization are the temporal characteristics, ASP_{max} (amplitude of sound pressure), the fundamental frequency direction. 'White' (blanc, blanche) marks the outstanding, which finds its expression on the intonational level as well. The acoustic correlates of accentual prominence given to this meaning are the temporal characteristics F_0 direction. The colour terms 'bleu' and 'noir' potentially have negative meaning. The acoustic correlates of potential semé actualization is F_0 level and voice quality.

Intonation is an important indicator of the space and time organization of the text. Textual lexical elements directly designate action, time and place. In the novel 'La neige en deuil' by Henry Troyat there is a passage where action takes place in the protagonist's hut in the mountains at night:

"La bise sifflait derrière le vantail. Des poutres craquaient. La nuit de neige s'appuyait contre la fenêtre aux carreaux constellés de givre. Un peu plus tard, la porte de l'écurie étant restée ouverte, les brebis pénétrèrent l'une après l'autre, dans la maison. Elles marchaient à petits pas, humant les meubles, léchant le salpêtre des murs, s'appelant et se rassurant d'une voix tremblante. La lumière les guidait. Et l'odeur du maître. Elles s'assemblèrent autour du lit. Un grouillement laineux emplit la chambre. L'hindoue semblait flotter sur un nuage de toisons pâles et touffues. Isafe caressait le dos des bêtes et disait:

- Ne faites pas de bruit ... Vous voyez, elle dort."

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The space of artistic creation within this passage hinges around the opposition between the external hostile world (world of evil) and the internal space of home (world of good). The semantic complex reflecting the former is grouped around the word 'nuit' and characterized by the lexemes 'bise, neige, givre, siffler, craquer'. The semantic complex reflecting the latter is built around the word 'lumière' and represented by the lexemes 'maitre, nuage, grouillement, toisons, laineux, pâle, touffu, se rassurer, flotter'.

The simple action of looking up a dictionary definition does nothing to reveal what the semantics of these words has in common. At the intonational level they all stand out. The centre of emphasis in the passage are the lexemes 'la nuit de neige' and 'lumière'. Thus intonation marks the conceptual, and not the factual information in the text, i.e. the author's vision of the world. This is even more vividly so in descriptive texts. So in John Galsworthy's 'The Forsyte Saga' series ('The Man of Property') there is a passage describing approaching spring in its influence upon Man and Nature:

"The driver turned once or twice, with the intention of venturing a remark, but thought better of it. They were a lively couple! The spring had got into his blood, too; he felt the need for letting steam escape, and clucked his tongue, flourishing his whip, wheeling his horses, and even they, poor things, had smelled the spring, and for a brief half hour spurned the pavement with happy hoofs.

The whole town was alive; the boughs curled upward with their decking of young leaves, awaited some gift the breeze could bring. New-lighted lamps were gaining mastery, and the faces of the crowd showed pale under that glare, while on high the great white clouds slid swiftly, softly, over the purple sky.

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Men in evening dress had thrown back overcoats, stepping jauntily up the steps of Clubs; working folk loitered, and women - those women who at that time of night are solitary, solitary and moving eastward in a stream - swung slowly along with expectation in their gait, dreaming of good wine and a good supper, or, for an unwonted minute, kisses given for love.

Those countless figures, going their ways under the lamps and the moving sky, had one and all received some restless blessing from the stir of spring. And one and all, like those clubmen with their opened coats, had shed something of caste, and creed, and custom, and by the cock of their hats, the pace of their walk, their laughter, or their silence, revealed their common kinship under the passionate heavens."

Thematic grouping were individualized in the text which are hierarchically organized into three levels of the semantic structure of the fragment:

- Level 1 - Town, Time, People;
Animals, Sky, Earth
- Level 2 - Spring, Love, Blessing;
- Level 3 - Common Kinship.

The integration of the text, or creation of a comprehensive world concept (kinship of all living things on earth in love and renewal) takes place at the third hierarchical level. Intonationally the lexemes 'spring, blessing, love' etc. are outlined most vividly. They could be seen as keywords.

The correlates to this emphasis are the high falling tone, the incomplete high falling tone, short pauses, the broken descending scale, emphatic stress.

Hence preliminary studies make it possible to conclude that intonation is functionally charged in reflecting the world concept in a literary text.

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