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 rhythm 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.Tomashevsky, A.M.Feshkovsky, G.P.Firov 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 prose and A.M. Feshkovsky, while analysing the rhythmic structure of I.S.Turgenev's "Verises 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.Y.Scherba wrote on the only right way of pronouncing a text, which corresponded to its correct interpretation. N.I.Zhinkin 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-grammar devices, 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 an investigation of the written text of "Queen of Spades" gave B.Tomashevsky the opportunity to write on the rhythmic peculiarities of Pushkin's prose and A.M. Feshkovsky, while analysing the rhythmic structure of I.S.Turgenev's "Verises 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.Y.Scherba wrote on the only right way of pronouncing a text, which corresponded to its correct interpretation. N.I.Zhinkin 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-grammar devices, 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 an investigation of the written text of "Queen of Spades" gave B.Tomashevsky the opportunity to write on the rhythmic peculiarities of Pushkin's prose and A.M. Feshkovsky, while analysing the rhythmic structure of I.S.Turgenev's "Verises 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.Y.Scherba wrote on the only right way of pronouncing a text, which corresponded to its correct interpretation. N.I.Zhinkin 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-grammar devices, 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.
and falling of the pitch. Diversions from a regular pattern in these alternations comprise the main rhythmic characteristics of the text: syllabic, having sense-group character and intonational.

If the syllabic characteristic doesn’t permit any differences 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 rhythmic 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 rhythmic 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 characteristic.

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

Thus the author’s intentions as long as the rhythmic point of view is concerned provides for a certain constancy of this characteristic along with any correct spoken representation of the text. But this rhythmic 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 rhythmic text dividing it alternately into short and long sense-groups.

A rhythmic tendency, which means our desire to equalise the rhythm of speech helps to assess the rhythmic 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 rhythmic tendency determines the syllabic rhythmic characteristic.

Unstable stressing of link-words, pronouns, short numerals and adverbs is explained by the fact that these erodynamically 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 unstress interval, obtain it, thus showing the rhythmic harmony of speech.

The third, intonational rhythmic characteristic depends upon the rhythmic 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

Bibliography
2. A.N.Peshkovski. "Rhythm in I.S.Turgenev's "Verses in Prose".
3. G.P.Firsov
8. G.N.Ivanova-Lukjanova "About the Stress of the