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Linguistics

PRAGMATICS OF ENGLISH RHYTHM AND ITS PROSODIC CORRELATES IN ACADEMIC STYLE

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Key Words: functions of rhythm, academic discourse, pragmatic function, rational-logical, phonopragmatic categories, strategies, persuasive-factological, cooperative, focalization

Հիմնաբառեր: ռիթմի գործառնություններ, գիտական խոսույթ, գործաբանական գործառնություն, ռացիոնալ-տրամաբանական ռազմավարություն, հնչադորաբանական կատեգորիաներ, համոզիչ-փաստագրական, համադորակցային, կիզակետայնացում

Ключевые слова: функции ритма, академический дискурс, прагматическая функция, рационально-логическая стратегия, фонопрагматические категории, персуазивно-фактологический, кооперативный, фокализация

ԱՆԳԼԵՐԵՆԻ ՌԻԹՄԻ ԳՈՐԾԱՐԱՆԱԿԱՆ-ՎՈՈՊՐԱԳՄԱՏԻԿԱՆ ԴՐՍԱՆՈՐՈՒՄԸ ԳԻՏԱԿԱՆ ՈՃՈՒՄ

L. ՎԱՆՅԱՆ

Հորվածում խոսքի ռիթմը դիտարկվում է գործառնական-գործաբանական դիտանկյունից: Ներկայացվում է ռիթմի գործառնական ներուժի խորացված վերլուծություն, ինչպես նաև ռիթմի գործառնություններից առավել նվազ ռատունասիրվածի՝ իրոկուտիվ գործառնության առգաբանական արտահայտության ռատունասիրությունը: Այս ռատունասիրությունը կատարվում է հաղորդակցական ռազմավարությունների հենքի վրա, որոնք առանձնացվել են հիմնվելով գիտական ժանրում նրանց առգաբանական արտահայտության աստիճանից: Արդյունքները արտացոլեցին առգաբանական չափորոշիչների յուրօրինակ փոխադասարկությունը պայմանավորված տեքստի կոնկրետ հատվածում գերիշխող հաղորդակցական ռազմավարությունից:

ФУНКЦИОНАЛЬНО-ПРАГМАТИЧЕСКИЙ ПОТЕНЦИАЛ РИТМА АНГЛИЙСКОГО ЯЗЫКА В СТИЛЕВОМ РАКУРСЕ

Л. ВАНЯН

В статье рассматривается функционально-прагматический потенциал ритма английского языка в стилевом ракурсе. Актуальность исследования обусловлена недостаточной изученностью просодии коммуникативных тактик научной прозы, в частности фактологически-персуазивной, рационально-логической, митигативно-кооперативной и стилистической. Выделение коммуникативных стратегий и тактик проводилось на основе их ритмо-просодической выделенности и их выраженность в изучаемом стиле. Полученные результаты отразили соотношение фонопрагматических категорий при передаче стратегии, доминирующей в определенной фазе дискурса.

The paper extends the scope of earlier research on speech rhythm by a functional-pragmatic investigation. In particular the article addresses the problem of illocution of speech rhythm in scientific (academic) discourse. It suggests to reveal the rhythmic code, in which a set of prosodic categories are manipulated to express pragmatic meanings. The analyses is performed in terms of the communicative strategies outlined for the academic style. The results of the corpus-based study associate the set of prosodic features with a leading strategy in a discourse constituent.

Introduction

Speech rhythm has been extensively studied as regards its attributive features, while its functional-pragmatic characteristics have so far received limited attention. Despite the existing diversity in the terminology of rhythm functions, some abstraction easily reveals general approaches as regards their essential characteristics.

1. The function of rhythm pointed out by all rhythm researchers is the primary organizing (Antipova 1987), integrating (Potapov 1986), operational function (Krivnova 2007), integration or coordination function (Couper-Kuhlen 1993). By simultaneously unifying and dividing speech chain, rhythm provides continuity and integrity of text. It creates a certain dynamic stereotype aimed at

speech organization. The organizing function of rhythm is based on psychophysiological capability - nervous system, breathing cycle, articulation, memory, perception, automation and harmonization of articulatory effort, which together shape the universal character of speech rhythm. Language specific features base upon the universal features.

Integration of the rhythmic hierarchy evolves in two directions - horizontal (from the beginning of articulation to the end) and vertical - (from communicative intention to phonation) (Krivnova 2007). The integrating function structures the syntactic and semantic information into syllabic sequences and further into euphonic verbal-semantic quants. Rhythm interacts with syntactic and semantic levels to produce smooth speech. Thus, the organizing function of rhythm indirectly correlates with meaning, since the integration and segmentation is performed in accordance with the communicative intention. The indirect association with meaning distinguishes rhythm from intonation which has a direct semantic connection. Recent research has increasingly defined this linkage of rhythm with meaning as the semantic function of rhythm. In works on rhythm which refer to the semanticity of rhythm it is pointed that rhythm may reflect the order of real-world events.

2. The integrating function of rhythm serves as a basis for the text-orienting illocutionary function (Krivnova 2007), called also rational-logical function (Nemchenko 1983, Mosienko 1986) or guiding function (Kohler 2008), which aims at more effective speech.

It directly draws the attention of the listener to informationally important portions of speech, as distinct from the indirectly acting organizing function. An example may serve the immediate impact of guiding function through the repetition of pragmeme - words evoking intense emotional-persuasive feedback. Pragmemes occur along with informemes - words carrying rhematic denotational meaning, against the background of neutral words - bearing little prominence due to their thematic status. Rhythm is not a fixed psychological prominence pattern for groups of languages, but is variable within each language (Kohler 2008 : 44).

3. The stylistic function is shaped by genre-specific prosodic arrangement of rhythmic units, their rhematic-thematic and strategic structure. It is further reinforced by euphony and suggestion.

4. The suggestion function is formed by regular occurrence of phonemes or keywords aiming at subconscious effect (Boltaeva 2003). It is achieved by joint repetition of pragmeme and informemes to shape contextual meanings pinned upon the denotational meaning.

Along with the suggestion function the concept of rhythmic euphony has been proposed (Krivnova 2007). While suggestion aims at subconscious impact on the listener, euphony is directed to the articulated speech. The euphony is defined as the accuracy of rhythmic units and their prosodic arrangement. In particular it is shaped by gradation of accents, adaptation of melodic contours and regularization of temporal-rhythmic structure of syntagm. Combined with the illocutionary and expressive functions, euphony produces easily perceivable and aesthetically agreeable academic speech (Volkova 1974; Antipova 1986). The euphonic function of rhythm enhances the effectiveness of understanding and thus forms the rhetoric maxim of *rhythmic arrangement* (Esser 2011). Euphonic entrainment of rhythmic beats attracts listener's attention and creates positive image of the speaker and form the rhetoric maxim of rhythmic arrangement in academic speech. However, the euphony of rhythmicity in the academic style in reading is less expressed as compared with rhetorical style (Knight, Cross 2012).

The least studied function of rhythm is the illocutionary function, which has necessitated its thorough consideration in the present study. The illocutionary function considers semantic component as a means of achieving the communicative aim and is oriented to the addresser, as opposed to its functional and communicative perspectives. Functional approach has an abstract view on the language, while communicative one centers on the intercourse.

Phonopragmatic categories

The illocutionary function is expressed via the following rhythmic categories: pragmatic accent or focalization (Gussenhoven 1984, Selkirk 1995, Heusinger 1999), accentual transformations

(Davidov 1997), tonal alignment, pragmatic pause (Muzya 2015), pragmatic variation of tempo (Koval 2005) and voice timbre (Nikolaeva 1983).

Pragmatic accent has great significance in expressing pragmatic meaning in languages with fixed syntax as compared with syntactic means of marking the focus, therefore in English pragmatic accent is of special importance (Heusinger 1999; Selkirk 1984). Pragmatic focus as distinct from sentence accent is context-dependent. It is conditioned by the persuasive impact and the communicative strategy, the illocutionary value of the lexeme and its logical-emotive load (Bolinger 1985; Gussenhoven 1984; Rochemont 1986). It is determined by topic-comment structure, discursive position, evaluative and contrastive meaning and symbolic meaning. It often obviates semantic and syntactic rules of stress assignment, attracts accent to any syntactic constituent or increases the incidence of accents. The cognitive analogue of pragmatic accent is focus or focalization (Kodzasov 2005). In the present study of English rhythm and its prosodic correlates in academic style the analysis included the basic oppositions of focalization relevant for the present study: focalization versus defocalization, narrow versus broad, contrastive versus contradiction varieties of focus. The study also concentrated on cases of accentual transformations.

Accentual transformations in English are determined by a free stress, its frequent incidence, gradations of stress, variability of accentual structure and socially-dependent operation. Transformations of secondary stress are ascribed to diachronically conditioned phonological and purely phonetic regularities (Davidov, Rubinova 1997). Intensification of lexemes and stylemes by accentual transformation conveys logical and emotive meanings. Stylistic use of focalization and accentual transformations shape the meaning and structure of the utterance, while their pragmatic usage - transfers illocution and perlocution (Aznaurova 1988). Accentual transformation bearing a pragmatic meaning emerge as a result of elimination of one of the word stresses, often of the secondary stress, strengthening of the secondary stress and weakening of the primary, shifting the primary stress to unstressed syllables, transforming the accentual structure of the word by adding stresses.

Focal accent and accentual transformations have pragmatic-stylistic effect, they optimize perception, volitional attention and memorization.

Pragmatic accent combines with speech rate, pauses and timbre in the process of actualization of pragmatic function. Manipulations of speech rate indicate speaker's confidence, his social status, optimizes perception of the message, accompanies topic-comment boundary, symbolically transmits speed of the utterance, performs text-orienting function by establishing contact with the audience through slowing down tempo at the beginning, keeping average rate in the middle and accelerating at the end.

Pragmatic pause has greater functionality as compared with Russian and Armenian due to the limited use of punctuation marks (Krivnova 2007). Communicative or pragmatic pauses as distinct from syntactic or unintentional pauses perform the power of non-speaking (Kurzon 1995). It marks informative portions of the text through delaying them to provoke suspense and suggest implicit ideas, eliminate polysemy and guide the listener to grasp the entire message (Larchenko 1999; Krivnova 2005; 2007; Cheremisina 2013). Pragmatic pauses frequently have longer duration and accompany key words, concepts, evaluative statements, topic-comment boundary. If pragmatic pause coincides with the syntactic pause and forms a bifunctional pause, it has a longer duration.

The timbre of academic speech is characterized as assured and serious (Nikolaeva 1983) more expressed on important segments. Voice quality in academic speech may exhibit cross-linguistic variation. Russian academic discourse sounds more assertive and monotonous as opposed to its English analogue (Medvedyeva 2013).

The set of pragmaprosodic categories occur integrally and often correlate with increased intensity, symbolic use of speech rate, topic-comment structure and their melodic wrapping, kinetic tone/ f_0 change on the accented syllable, distribution of accents and pauses, sequencing rhythmic

structures and their intentional rhythmisation, salience of the first syllable, voice quality modification. The complex of the categories aims at breaking monotony, optimizing perception and enhancing pragmatic purpose.

To analyze the distribution of the rhythmic parameters that convey illocution in academic style four academic texts of about four hours' duration. The texts were reproduced by four native speakers of Standard British English, recorded and subjected to acoustic analysis perception analysis to identify pragmatically relevant portions of speech. The choices are averaged through ANOVA statistical analysis method to exclude individual variation. The selected portions were acoustically verified and analyzed by functional-pragmatic method (Kamenec 2010). The experimental study is oriented to application of phonopragmatics to speech synthesis.

Rhythmic Encoding of Pragmatic Strategies

It is assumed that the set of prosodic categories shapes the rhythmic code the modification of which conveys pragmatic meanings (Braga 2004). In academic style this rhythmic code optimizes the transmission of illocutive meaning. Rhythmic encapsulation in the style is dependent on the acting pragmatic strategies in interrelation with lexical, morphological and syntactic levels.

The study of strategy-based prosodic coding is essential, since prosodic structure of communicative strategies have received little attention as opposed to their lexical, syntactic and cognitive structure. Necessity for the study of the rhythmic code in the chosen style also arises from insufficient study of phonopragmatics of the academic style as compared with the style of fiction, informational and conversational styles.

Pragmatic-communicative strategy (Issers 2008) is defined as verbal actions aimed at a communicative aim that is realized through tactics and moves. Communication strategy pursues its goals "globally". It may be explicit and implicit, however, hardly ever occurring in the pure form. The structure and the subsequent perception of strategies in academic texts stem from underlying cognitive-pragmatic procedures.

Academic discourse strategy is preceded by prognosis, definition of long-term goals, revealing of motives and communication objectives, solution of communicative tasks, orientation to the communicants - their linguistic, social, psychological background, rhetoric and aesthetic expectations. Planning stage of the strategy arranges speech per importance, minuteness, relevance and availability of information, communicative aim and analysis of communicative situation in accordance with principles of rationality, objectiveness, clarity, precision and consistency of narration, formality, planning, as well as categories of intertextuality, authorization, addressing of the academic style. It is followed by verbalization via communicative strategies and their subsequent control.

The operating communicative strategies are determined by the style, its main strategy being persuasive-informative or persuasive-factological one. The strategy aims to objectively describe a concrete situation, expresses a worldview, orient the listener in grasping the message, manipulate their positive or negative attitude. The efficiency of the strategy depends on the devices applied - "structuring the strategy, choice of corresponding linguistic means, capability for argumentation" (Kalinin 2009: 12). In academic discourse the persuasive-factological strategy is realized via discrediting, subjugating and assertive tactics.

Secondary strategies in academic discourse include image-building, dialogical and rhetorical strategies. Dialogical or phatic strategy of academic discourse that marks the beginning, middle and the end of the discourse. Mitigation or hedging strategy in academic discourse is viewed in association with universal prosodic expression in accordance with the Cooperative Conversation extended to pragmatic framework. (Braga, 2004; Gussenhoven 2002). The cooperative strategies are viewed as conventional meaning expressed by prosodic biological codes (Grice 1985; Gordon, Lakoff 1985). This approach views prosodic correlates as *speech maxims* with a universal biological base. Thus, low pitch range is associated with authority, assertiveness and masculinity, while high pitch - submissiveness, vulnerability and femininity.

The study of academic style strategies has revealed their lexical, grammatical, syntactical and semantic manifestation. However there is scarce evidence on the prosodic marking of communicative strategies of either cooperative or conflicting nature. So the basic aim of the work was to disclose the main strategies that have prosodic expression.

Results of the experiment

The main strategies according to auditory analysis operating in academic style are:

1. **factological strategy,**
2. **persuasive, assertive, rational-logical,**
3. **polemizing, (discrediting strategy, the strategy of irony),**
4. **argumentative, debating, mitigation (cooperative or hedging) strategy,**
5. **expressive (stylistic) strategy.**

The strategies exist in two varieties: objective-narrative and subjective-narrative resulting in different distribution of illocutive means and their prosodic expression. Prosodic expression is more salient in case of the subjective-narrative, since it presents the author's perspective, tactics of summing up, exemplification, problem setting, debate, argumentation (Nadeina 2003; Kodzasov 2005). While prosodically less prominent objective-narration strategy is expressed through the tactics of presenting given information, main approach, tactics of citations and quotes.

Auditory-acoustic analysis of these strategies gave the following results:

1. The objective variety of factological strategy is characterized by high isochrony, limited accentual transformations, syntactical pauses of average duration, stable tempo, gradually descending and level scales, regular recurrence of falling tones, frequent high falls, full or partial intonational parallelism (20%). Examples of accentual transformations may serve *characteristics* [kæɾəktə'ristik] instead of [kæɾəktə'rɪstɪk], *hermeneutics* [hɜ:m'nju:tɪks] instead of [hɜ:m'nju:tɪks], *conceptualization* [kən'septjuəlaɪzəʃən] instead of [kən'septjuəlaɪ zəʃən], *diachronic* [ˈdaɪəkrɒnɪk] instead of [ˈdaɪə'krɒnɪk], *combination* ['kɒmbɪneɪʃən] instead of [ˈkɒmbɪ'neɪʃən], *associated* [ə,səʊʃi'eɪtɪd] instead of [ə'səʊʃi'eɪtɪd], *perpetuate* ['pɜ:pətʃueɪt] instead of [pə'petʃueɪt], *useful* ['ju:s'fʊl] instead of ['ju:sfʊl]. Adding an accent to unstressed syllables or strengthening of secondary accent to primary is used for persuasive impact.

In subjective strategy the tactics of argumentation may be manifested by a stronger isochrony, identical contrasting members and similar prosodic arrangement:

What 'Scarr and Mc'Cartney are 'saying is ,this:

1. *'people with `different ,genotypes are 'likely to e'voke `different re,sponses from `others | and to se'lect ↑different en`viron,mental ,niches for them,selves.*

2. *„Yet the re`sponses they e,voke and the `niches they se,lect →depend | to `no ,smaller ex,tent on the par'ticular indi'vidual ,settings and `circum,stances they en`counter.*

(Contribution and Criticism of the Behavioral Genetics Approach, David A. Shaffer)

(factological, debating)

'Such a 'combi→nation is res'ponsible for the 'formal →verbal ,nature of

↑archi'tectural ,thinking. (factological)

The subjective-analytical variety of factological strategy is further marked by less regular duration of rhythmic units, bifunctional pauses, higher incidence of accentual transformations, some tempo variation, complex tones, broken and heterogeneous scales, a wider pitch range.

Subjective-analytical strategy, characterized by isochronous syntagms, descending, level scales, occasionally ascending and sliding scales to strengthen persuasive impact, is observed in:

We sug¹gest, that, | at an, indi¹vidual `level, | the syste¹matic `use of a par¹ticular `metaphor, re¹flects an
↑idiosyn¹cratic, cognitive `habit | a `personal, way of, making 'sense → of and `talking about the `world, |
in 'other, words, 'a, particular, mind `style.

`Second, | we sug¹gest that the `concept of `mind, style is յhighly յrelevant to the յcognitive յtheory of
`metaphor, | since it can `capture | the `culminative, effect of con¹sistent and 'idiosyn¹cratic 'uses of
→metaphor¹ through, out a `text.

(Contribution and Criticism of the Behavioral Genetics Approach, David A. Shaffer)

(persuasive, polemizing)

Objective-analytical strategy is realized through high falling tone of wide range against the accelerated, non-focused background, which forms contrastive relations and performs suggestion function:

In Lin¹guistic `Criticism, | 'Fowler ex¹plicitly pre¹sents | the, notion of "'mind, style" | as equi¹valent to
'those of "'world, view" | ~ and of "'point of, view | on the 'ideo `logical, plane"... (A Cognitive Stylistic
Approach to Mind Style by Elena Semino)

(factological, persuasive)

In subjective-analytical discourse the grounding and interpretation- authorization tactics are marked by gradually descending tones, broken scales, accelerated tempo, bifunctional pauses:

'Disciplinary dis¹courses are 'shaped by the ↑credi¹bility of their `content | among their `membership |
but, in the `creating of such 'credi¹bility, | the 'media in its many forms | will always be ex¹pected to, play
a `major, role.

(factological, assertive)

The summation tactics of the subjective strategy is characterized with weaker contrast between stressed and unstressed syllables, accelerations of tempo on the rheme. The contrasting syntagm is characterized with slowing of tempo initially (*No such change*) and finally (*against Miranda*), accentual transformations, shift of stress leftward (~perpetuate):

'No such, change is, evident in, Cleggs `narrative |, where the 'ending ↑anticipate the `cyclical
'reen, actment of the →crime | he has ~perpetuated a 'gainst Mi¹rand¹a. (A Cognitive Stylistic Approach to
Mind Style by Elena Semino)

(argumentative)

The tactics of proposing one's own viewpoint is marked by complex tones (v culture and ^ creator are marked by the concepts - by high falling tones aimed at persuasive impact:

`First, | whereas 'cognitive `theories have `highlighted the re¹lationship | between con¹ventional
`metaphors | and the 'world view of a `particular `culture, | ~ we ex¹plore the way in which con¹sistent
and 'noncon¹ventional meta¹phorical `patterns | within a par¹ticular, text re¹flect the con¹ceptual 'system
of its cre¹ator.

(persuasive)

Contrast may be drawn between high intensity, overall wide pitch and falls on the first member (*Bromden's narrative*) and merely a wider pitch range on the second (*Clegg's, expressions, butterflies*):

The analysis in this section has similar aims. There are, however, some important differences: *Bromdens' narrative* is characterized by frequent and creative uses of conventional conceptual metaphors, drawing particularly from the source domain of machines.

Cleggs metaphorical expressions, do with butterflies, in contrast are not related to any conventional conceptual metaphors in English, but realize an idiosyncratic conceptual metaphor. In addition, Bromdens use of machine metaphors throughout the narrative changes in a way that reflects his psychological and mental development. No such change is evident in Cleggs narrative, where the ending anticipates the cyclical reenactment of the crime he has perpetuated against Miranda.

(Contribution and Criticism of the Behavioral Genetics Approach, David A. Shaffer
(debating))

2. Persuasive (assertive) strategy is predominantly marked by accurate and distinct enunciation, frequent accentual transformations, focalization (greater contrast of the accented and unaccented syllables) (40%), contrastive focalization, occasional cases of defocalization (3%), pragmatic and bifunctional pauses, intraphrasal juncture, variations in tempo - accelerated versus slowed down tempo on terms and concepts, in particular acceleration on contrastive theme and slowing down on contrastive rheme, temporal marking of topic and comment, compensatory relations between accelerations of tempo and pause duration, tonal change, melodic parallelism (20%), high falls, frequent use of pretonic falls and slides (35%), broken, heterogeneous, ascending scales, high prehead, a wider range on key terms and expressions, as well as on the second member of contrast. Persuasive (assertive) strategy mainly characterizes subjective-analytical strategy, which combines with prosodically less salient objective-analytical strategy.

The exemplification tactics of persuasive (assertive) strategy is frequently marked by broken scales, slowed down tempo of key terms and concepts:

Leech and Short describe mind style as the way in which the fictional world "is apprehended, or conceptualized", and relate it to what they call "conceptual variation". They suggest a cline from "natural and uncontrived" mind styles, "to those that clearly impose an unorthodox conception of the fictional world", and analyze in detail the way in which Benjys language in Faulkners *The Sound and the Fury* reflects his mental problems and cognitive limitations. Similarly, Black applies the notion of mind style to the peculiar conceptualization of reality as associated with Lok in the *Inheritors*, while Bocking de fines mind styles as follows. (argumentative)

In introducing their analyses of Bromdens mind style, Seimino and Swindelhurst point out that their study builds on the cognitive approach to metaphor in a number of ways. (factological)

(Contribution and Criticism of the Behavioral Genetics Approach, David A. Shaffer)

Intraphrasal juncture is traced before *infinite regression” of connections*:

*Ex'pecting a ↑total 'defi_nition | can 'never suc→ceed and can 'only 'lead to the
↑problem 'of an 'infinite re'gression 'of con_nections. (For Gordon: some comments on
architecture and its context by Royston Landau) (persuasive)*

Increased pitch on the second member of focalization, slides, high prehead are observed in:

*,Useful in con`sidering the 'archi'tectural pro_duction | from within its 'cultural `context
| 'will be the `concept of the syn~chronic di`mension | which will 'cover the ↑scope
and , range | of the 'issues under `scrutiny | at a par`ticular _moment, | →and | the
'dia`chronic di_mension | ex~posing the ~changes over →time | in `that ,scope
and `range. (For Gordon: some comments on architecture and its context by Royston
Landau) (persuasive)*

An example of bifunctional prosodic pause in rational-logical strategy is observed before *its own traditions* rhematic section against decentralized background of objective narration:

*'From wi'thin the ↑wider 'cultural _context, | to 'come 'closer to the ↑archi'tectural
pro`duct | we 'need to ac`knowledge | that 'such a ,context | will con'tain a ↑range of
'specialist ac'tivities or `disciplines, | `each of ,which will have its ,own con`cerns,
| tasks, | re'sponsi`bilities, | `outputs, | →and | if the 'discipline e'xisted over a ↑period
of _time | - its ,own tra`ditions. (For Gordon: some comments on architecture and its
context by Royston Landau) (persuasive)*

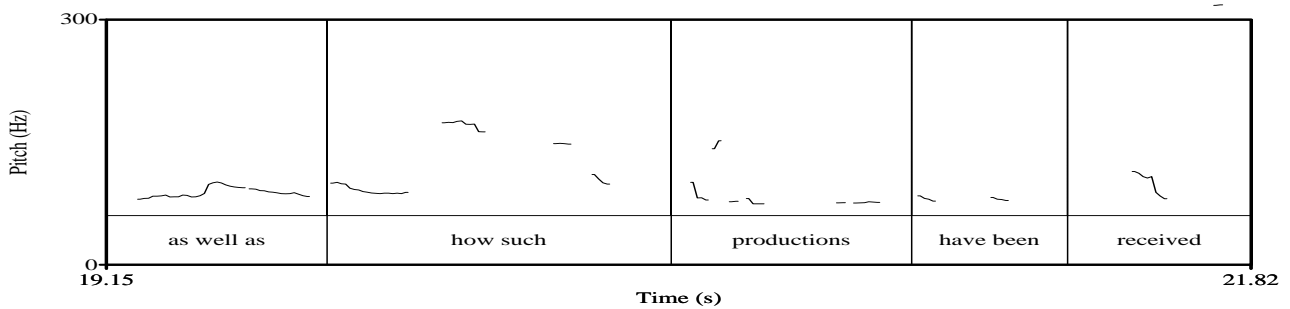
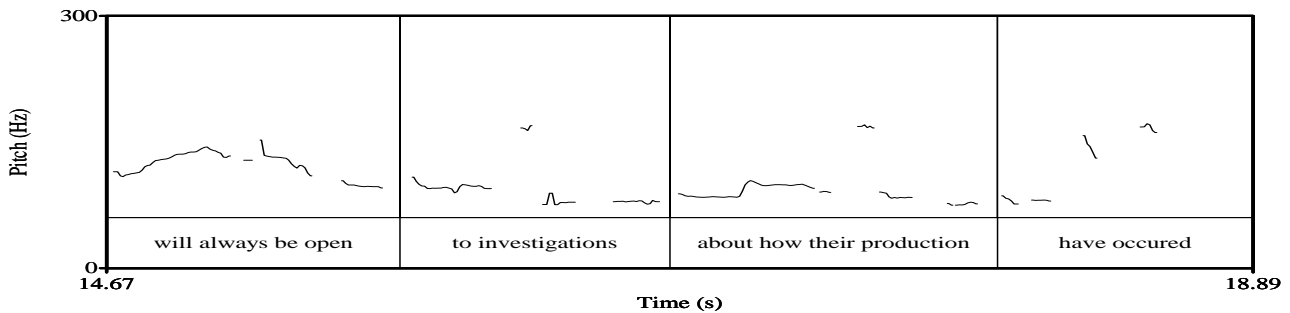
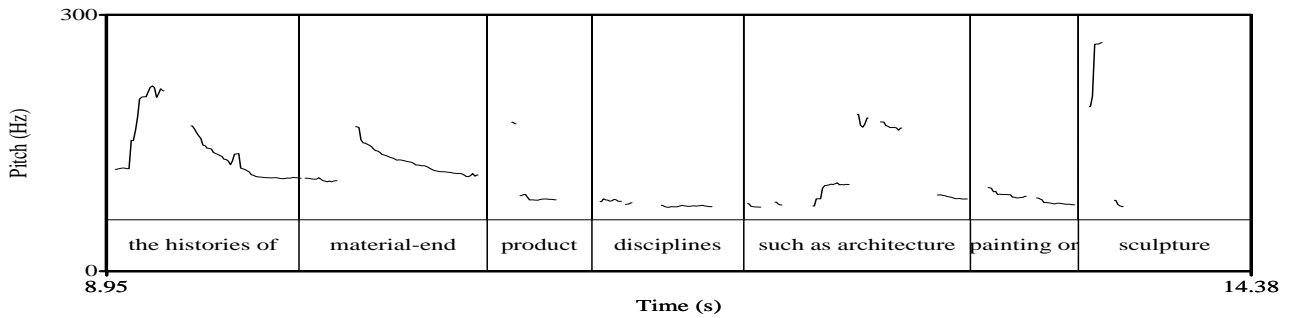
Rational-logical strategy in objective nar

ration is marked by high pitch and slides on concepts, increased intensity and changable tempo:

*`Reception ,theories, | which have been a 'part of the phe↑nome`nology of `perception,
| of 'herme`neutics and of 'semi`otics, | have been a 'key con`cern in 'western
phi`losophy. (For Gordon: some comments on architecture and its context by Royston
Landau) (factological)*

Contrastive melodic parallelism and focalization is achieved by syntactic parallelism, isochrony of syntagms, high falling tone and slow tempo. The range of pitch on focalized elements ranges from 3 to 8 semitones, and are usually preceded by a pragmatic pause and accompanied by solemn voice timbre:

*The 'histories of ma↑terial-end `product →disciplines such as →architecture, |
→painting or _sculpture | will 'always be 'open to in'vesti'gations about ↑how such
pro,duction have oc`curred, | as 'well as 'how such pro'ductions have been re`ceived.
(For Gordon: some comments on architecture and its context by Royston Landau)
(factological)*



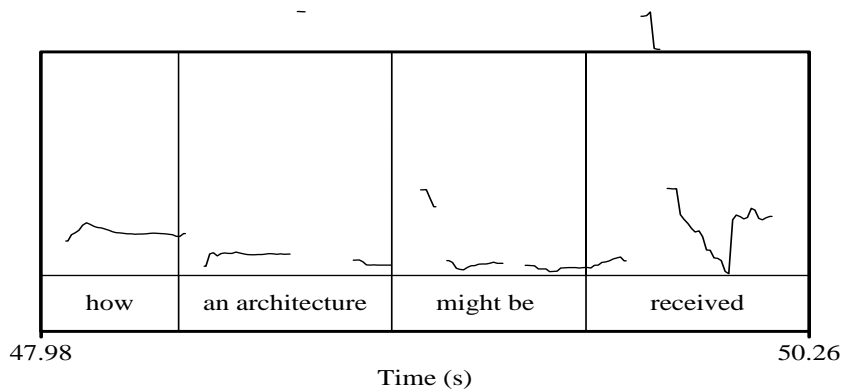
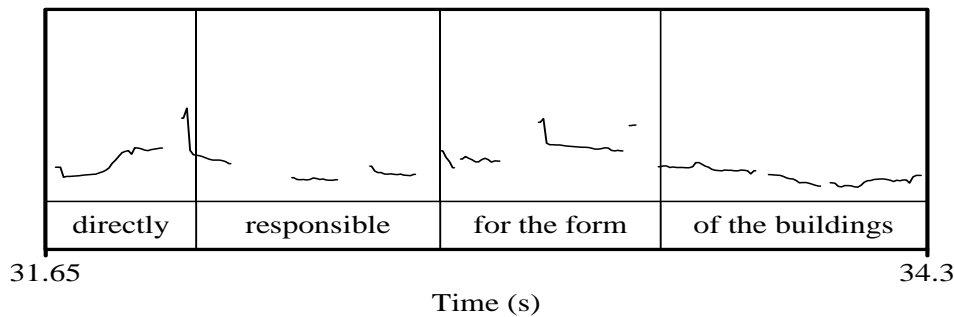
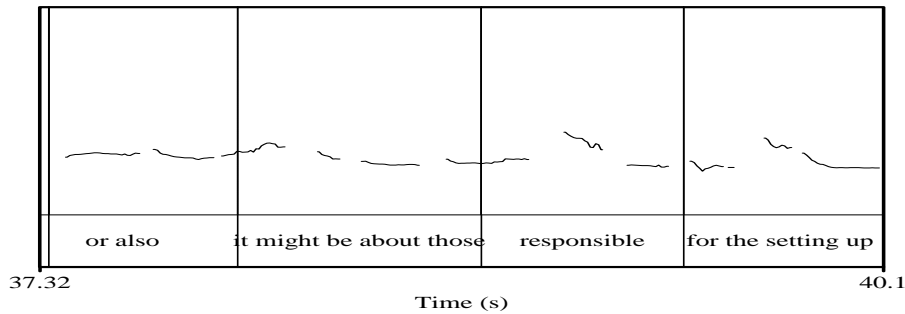
The first focalized constituent is expressed by distinct articulation, intonation parallelism, high intensity, the second focalized component - by accelerated pronunciation of these correlates. Both focalized sections coincide with comment:

The 'notion of “ideo↑logical 'point of `view” | is 'most ,apt to 'capture `those ,aspects of ,world ,views | that are ,social, | ,cultural, | ,religious | “or po,litical in `origin, | which an indi'vidual is ↑likely to `share with ,others be,loning to ,similar ,social, ,cultural, ,religious or political `groups (For Gordon: some comments on architecture and its context by Royston Landau)

(assertive)

The authorization tactics of the rational-logical strategy is expressed by intonation parallelism, temporal contrast, temporal contrast of falling tones of wide range as opposed to neutral prosody of objective narrative. The intonational parallel occurs by a complete parallelism of broken descending scale (*di'rectly re'sponsible for the ↑form of a ,building and 'how an 'architecture 'might be re`ceived*), and partial parallelism of broken and sliding scale (*di'rectly re'sponsible for the ↑form of a ,building and or 'also it ↑might be about those re'sponsible for the `setting up of a `project*). Contrasted rheme is pronounced slowly, while neutral rheme - quickly:

In *architecture*, | a *pro*'duction ac,count | 'might be a,bout | those *di*'rectly *re*'sponsible for the ↑*form* of a
building 'such as | de→signers, | →engineers and *builders* | or 'also it ↑*might be about those*
re'sponsible for the *setting up* of a *project* such as the →patrons, | →financiers or *legislators*. But a
re'ception ac,count, how,ever, | would be about 'how an 'architecture 'might be *re*'ceived, | per'ceived or
 in*ter*preted | either un*versally* | ~ or by a com*munity*, | a 'group or per'haps by an indi*vidual*.
 (For Gordon: some comments on architecture and its context by Royston Landau)
 (factological, expressive in the last sentence)



Rational-logical strategy is also marked by strong decentralized accent in the first focalized element, elimination of contrast between stressed versus unstressed elements, their slowed down enunciation at the beginning and acceleration towards the end, accentual transformations (uncontrived ['ʌnkən'traɪvd]). Suggestive function of rhythm is realized by triple syntactic parallelism:

'They suggest a →cline *from* | "natural and *uncontrived*" *mind* ,styles, | "to *those*
 'that ↑*clearly im*'pose ↑*an unortho*'dox con'ception of the *fictional* ,world", | and

*'analyze in `detail the →way in which 'Benjys 'language in 'Faulkners The ↑Sound and the `Fury | re'flects his ↑mental ,problems and 'cognitive limi` tations.
(A Cognitive Stylistic Approach to Mind) (assertive)*

5. Expressive function

Expressive function of rhythm is achieved through repetitions of identical phonemes, words, accents and prosodic structure, for instance repetition of [k] in the first and [n] in the second examples:

Since it can `capture | the `culminative ,effect of con'sistent and 'idiosyn↑cratic 'uses of →metaphor 'through,out a `text. (A Cognitive Stylistic Approach to Mind Style by Elena Semino)

From our dis`cussions | →thus far, | one might 'get the im,pression that he `redity and en,vironment are inde`pendent ,sources of `influence, | 'much as they were →portrayed | '3'5 years a,go | when de,velop`mentals were em,broiled in the ,great ,nature ,nurture de`bate. (assertive)

Conclusions

Pragmatic potential of rhythm is expressed through supersyntactic prosody, which entails wider variation of prosodic categories - tempo, pauses, focalization and accentual transformations. Their distribution is conditioned by implicit and explicit intention, as well as by the operation of communicative strategies in academic style, in particular factological-persuasive, logical-rational, debating-argumentative, cooperative-mitigatory, polemizing and expressive.

Factological strategy is expressed by decentralized stress, isochronous syntagms, intonational parallelism, homogeneous tempo, syntactic pauses, neutral intonation - gradually descending or level scales and falling tones.

Rational-logical strategy points to the increased significance of the speech segment through accentual transformations, lengthened high falls, special rises, intonation parallelism and overall expressed focal prosody, contrast between stressed and unstressed syllables, temporal contrast of rheme and theme and bifunctional pauses.

Rational strategy is primarily expressed via focus as opposed to the following strategies heavily relying on temporal variation and intonation. Persuasive strategy aimed at exerting perlocutive effect is characterized with arrhythmicity, more unhomogeneous and variable tempo, higher intensity, more distinct pronunciation or/ and scanting of concepts, pragmatic pauses, ascending scale, more frequently occurring slides, falling and complex tones, wider pitch range on concepts, more salient and more rhythmic focus, slower pronunciation of sentence-final focused rheme and quickening on keywords. The assertiveness in academic text is made manifest through increased isochrony and euphony, quickening, temporal contrast, pragmatic lengthening and pragmatic pauses, high falls and slides, ascending scale, regular recurrence of high falls on basic rhythmic levels.

In English academic discourse debating-argumentative strategy is more expressed in the author's interpretation, discrediting, argumentation, problem-setting tactics of the subjective strategy as opposed to exemplification and citation tactics of the objective-analytical strategy. It is marked with ascending scale, broken scale, sliding scale, wider pitch, intonational parallelism, complex - falling-rising and rising-falling tones, accentual transformations. The cooperative and mitigation tactics within debating-argumentative strategy is made manifest through fall-rise, initial slides or high pre-head, slow tempo and slowed down falls, ascending scale. Argumentative tactics is characterized by

tempo contrast, regular syntagms, slow tempo, falling tones, contrast of pitch range also of intensity and pitch with higher values on the second component, contrast, increased intensity.

Polemizing strategy is marked with arhythmicity, accentual transformations and adding accents on unstressed syllables, strong accents and distinct enunciation of semantic often successive accents, compound tones, complex tones, intonation contrast and intonation parallelism, highly slowed down speech segments contrasted with average and quickened speech, stressing auxiliaries, long pragmatic and bifunctional pauses, shift to nasalized voice quality.

Expressive strategy is expressed through phonological and lexical repetitions and salient prosody - euphony and suggestion. Euphonic tactics of the persuasive strategy is realized through the repetition of similar scales and key words with similar prosody based on syntactic parallelism. Speech segments made manifest by rational-logical strategy if regularly and suggestively reproduced may impart emotional meaning and connotations. Suggestion is also expressed by neutral sense-groups and sequencing of contrasting foci.

In imparting prosodic meaning there may be compensation between prosodic categories, for instance, between neutral scales and expressed tempo accompanied with wide pitch range.

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Տեղեկություններ հեղինակի մասին.

Լուսինե Վանյան – ԱրԴՀ Անգլերեն լեզվի և գրականության ամբիոնի ավագ դասախոս

Հոդվածը տպագրության է նրաշխարհում խմբագրական կոլեգիայի անդամ, մ.գ.դ., պրոֆեսոր
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