**LSP IN USE: PRAGMATIC ASPECTS OF LINGUAL RHYTHM**

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**Abstract.** The article is devoted to a most specific type of Languages for specific purposes – the language of literature. The organizing law of the unity of all elements of art form creates style. It turns text into complete identity reproducing the unity of life in the art world created by the author. One of the carriers of style is rhythm. Rhythm turns a simple sequence of speech elements into a significant sequence – a unity of meaning-making process. The objective of the article is to master the working approaches to the intricacies of lingual rhythm as related to the informational content of utterance and to demonstrate the living connection between the rhythmic patterns of utter­ances and their semantic-functional patterns. Rhythm defined as a highly integrated substance is interpreted in terms of the organic part of the general in­formation rendered by topical chunks of speech. In imaginative speech, it constitutes an important functional sphere powerfully affecting the reader’s perceptions, both rational and emotional. The hypothesis proposed is that at the basis of all speech production lies rhythm as alternation of repeated elements of various categorical statuses.

**Keywords:** Languages for specific purposes, art, artistic literature, prose works, segmental rhythms, supra-segmental rhythms, jazz chants.

**Introduction**

**Literature review and methodology**

 Along with other language and sign systems implementations, linguists study the language of literature. According to the famous literary critic Y. M. Lotman, language of fiction is a certain model of the world, and in this sense, its structure bears information; the language constructed in this way models not only a certain structure of the world, but also the point of view of the observer [8:27]. Numerous research papers of literary critics claim that literature is served by a special language, which does not coincide with a natural language; it is built up over a natural language as a secondary system. The language of literature "has its own system of signs and rules of their connection which serves for the transmission of special, otherwise non-transferable messages." [3:30]. In the art text, the borders of signs are quite different, they are other than in natural languages, and the very concept of sign is different. The signs in literature are not conventional as in language, but they have an iconic, artistic character, they are built on the principle of conditional relation between form and meaning.

 Thus, the language of literature is consistent with the general definition of LSP (language for specific purposes) and can be identified as a conventionalized semiotic system based on a natural language and characterized by a cognitive function [9].

 The language of literature has a cognitive function as well as an aesthetic one; its purpose is to suggest a possible interpretation of the phenomena of life by forcing the reader to see the viewpoint of the writer. This semiotic system must select a system of language means, which will secure an aesthetic-cognitive effect.The organizing law of the unity of all elements of an art form (literature) is style. It turns text into complete identity reproducing the unity of life in the artistic world created by the author.

**Discussion**

 Any lan­guage system, being a product of the conscious activity of man is charac­terized by the same parameters as any other structural object of living or lifeless nature. The basic principles of constructing structural objects are harmony, symmetry and rhythm.

 The word “rhythm” is of Greek origin and means the repetition of the same situation, phrase or word at relatively equal intervals of time.

 Since rhythmic elements of speech are units of language, lingual rhythm should be interpreted in terms of the language levels theory [2]. In accord with this theory, all language units are interrelated and interdependent and form a structured hierarchy.

**Results**

 Rhythm can be observed on each level of the hierarchically struc­tured language strata, so the units of each level can be converted into rhythmic units when properly structured.

 The lowest level of lingual segments is phonemic: it is formed by phonemes as material elements of the higher-level segments. Phonemes are combined into syllables, rhythmic segmental groups of phonemes. Phonemes and syllables are the material units that constitute the basis of lingual rhythm. In speech, they follow one another and form *phonemic or tonic rhythm*. To the tonic type of periodicity belong the repetition of the same phoneme or a group of phonemes and a regular change of vowels and consonants.

 The tonic type of rhythm provides the basis for a number of stylistic devices. They are employed in speech in order to achieve some special effect as a means of intensification of the utterance semantics.

 Phonemic stylistic devices (onomatopoeia, alliteration, assonance) are aimed at producing aural images, which cause emotional effects stipulated in advance [6]. Oral images are formed by segmental and su­pra segmental units of language. Segmental units consist of material components of various statuses (syllables, morphemes, lexemes, etc.). Su­pra-­seg­men­tal units do not exist by themselves, but are realized together with segmental units and express different modificational meanings, which are reflected on the strings of segmental units. They are formed by time, force, pitch components of the sound matter of a language, and are su­per­im­po­sed on the segmental units. To the supra-segmental units belong intonation contours, accents, pauses and patterns of word or­der.

 The supra-segmental units form their own *prosodic rhythm*. However, the prosodic rhythm is a highly integrated substance, built up by a number of su­pra-rhythms in accord with the nature of their components [1].

 The alternation of stressed and unstressed syllables, when they follow one another in a repeated pattern at regular intervals of time, con­stitutes a syllable-accentuating rhythm or *the dynamic supra-rhythm*.

 The alternation of high and low voice-pitches when they follow one another in repeated patterns at regular intervals of time, form various models of intonation – rising tunes or falling tunes – and constitutes *the me­lodic* or *musical supra-rhythm*. It is employed to accentuate the most important information of the utterance from the speaker’s standpoint.

 Short and long pauses between the periods of phonation (speaking) at regular intervals of time make up another type of the prosodic rhythm – *the pausational supra-rhythm.*

**Findings**

Lingual rhythm and the described rhythmic patterns are of great pragmatic value in teaching English. American professor Carolyn Graham [4] put forth a theory that the rhythm of the English language is cognate to the rhythm of jazz and jazz rhythms will help students to cope with the intricacies of English.

 The original impulse toward this didactic approach was an assumption that just as the selection of a particular tempo and beat in jazz may convey powerful and varied emotions, rhythm, stress and intonation patterns of the spoken language are essential elements for the expression of feelings and the intent of the speaker. Linking these two dy­namic forms has produced an exciting approach to language learning – jazz chants. Although the primary purpose of jazz chanting is the improvement of speaking and listening comprehension skills, it also works well in rein­forcing specific grammar and vocabulary patterns. When practicing a jazz chant, one should establish a strong clear rhythm by counting or clapping.

 Jazz chants are the rhythmic expressions of English as it occurs in situational contexts. The students of jazz chanting learn to express feelings through stress and intonation, while building a vocabulary appropriate to the familiar rituals of daily life. The chants are based on a combination of repetition and learned response.

 The chants are written in a two-part dialogue form. The dialogues include three basic forms of conversational exchange:

Questions and responses/asking back: *Do you know Mary? – Mary who?*

Command and response: *Off you go! – Never!*

Response to a provocative statement: *You never listen to me! – What did you say?*

 It is extremely important that the students should have a clear understanding of the meaning of the words they are saying and the appropriate situations in which they might occur. The following steps of presenting a jazz chant are intended to suggest one of the possible ways of using the material:

**Step 1**. The teacher explains the situational context of the chant. For example, in the following chant we are learning the different ways of conveying displeasure, dissatisfaction and even anger, when mother is reproaching her son for being disobedient. The teacher should clearly explain any vocabulary items or expressions, which might present difficulties:

 *You never listen to me! – What did you say?*

 *You never talk to me! – What?*

 *You never listen to me,*

 *You never talk to me,*

 *You just sit around and watch TV!*

**Step 2.** The teacher gives the first line (then line after line) of the chant at normal speed and intonation. The students repeat it in unison.

**Step** 3. The teacher establishes a clear strong beat by counting, clapping, or snapping his/her fingers. They continue to demonstrate the beat and repeat Step 1.

**Step** 4. The class is divided into two parts. The first group repeats the first line after the teacher; the second group repeats the second line. It is accompanied by the clear steady beat.

**Step** 5. The chant is now conducted as a two-part dialogue between the teacher and the class. The class is no longer divided into sections but is responding to the teacher as one choral voice, without the teacher’s model.

 In order to teach students how to ask general question we can make use of another chant – a natural conversation based on a very simple vocabu­lary denoting the members of a family: father, brother, sister, aunt, uncle, etc.

**`***Do you know* **`***Mary? —Mary* **`***who?*

*Mary Mc***`***Donald. — Yes, of**`course, I* **`***do.*

**`***Do you know her* **`***younger sister* **`***Annie?*

*Yes, of* **`***course, I `do. I know her***`** *younger sister* **`***Annie
 and her* **`***elder sister* **`***Sue.*

**`***Do you know her* **`***aunts and* **`***uncles?*

*Yes, of* **`***course, I* **`***do. I know her***`***aunts and* **`***uncles
 and her* **`***nieces and her* **`***nephews,***`***too*

**`***Do you know her husband* **`***Bobby?*

 *Yes, of* **`***course, I* **`***do. I know her husband* **`***Bobby
 and his* **`***father and his* **`***brother,***`***too.*

 Special questions and still another set of everyday words can be trained in a very natural situation of food shopping.

*Grandma is gonna to the grocery store. – One, two, three, four.*

*Who is gonna? – Grandma is gonna.*

*Where is she gonna? – To the grocery store.*

*When is she gonna? – At a quarter after four.*

*What’s she gonna buy at the grocery store? What’s she gonna buy at the grocery store? – A bottle of milk, a loaf of bread, a big packed cookie and a little can of beer!*

 Diverse situational contexts with a certain vocabulary to describe daily life, clear and steady rhythm are the instruments for the teacher and the students to create their own chants in order to express their feelings and intents. Moreover, it brings new opportunities and challenges. It creates new capabilities, richer experience for both teachers and students. These challenges require changing attitudes the students have towards their study and training.Efforts to do it can also be undertaken as part of the activities at every day classes when teachers prove that learning can be a joyous and pleasant experience and a lesson – an enjoyable session.

**Conclusion**

English for literature is a specific type of LSP. Like other variants of professional intercourse, English for artistic literature has its own system of interrelated language and stylistic means. It is targeted on particular vocabulary and phrasing, grammar rules and stylistic patterns, prosodic contours and patterns of discourse. The special purposes of the artistic literature are to convey the emotions, thoughts and feelings of a person. One of the factors in the expressiveness of literary text is rhythm.

*Lingual rhythm* is an integrated system, which comprises subsys­tems of structurally organized elements of various categorical statuses, identified as segmental and supra-segmental rhythms [5].

*The tonic segmental rhythm* of phonemes and the su­pra-segmental rhythms – dynamic, melodic and pausational – are expressed explicitly when their units are components of the sound matter.

The rhythm, stress and intonation patterns of spoken language are essential elements for the expression of feelings and intent of the speaker.

*Rhythmic patterns of jazz chant*s based on a combination of repetition and learned response are of great pragmatic value in teaching English to students.

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