

PHONO-STYLISTIC FEATURES OF SMALL PROSE BY E. CANETTI
CARACTERÍSTICAS FONOSTILÍSTICAS DA PEQUENA PROSA DE E. CANETTI
RASGOS FONO-ESTILÍSTICOS DE LA PEQUEÑA PROSA POR E. CANETTI

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ABSTRACT: Linguistics as the science of language, its social nature and functions, the laws of its functioning and historical development, includes many sections that consider various aspects of language - first of all, sounds (phonetics, phonology), words (morphology), sentences (syntax) and values (semantics). One of these sections is phono-stylistics, the task of which is to study the sound aspects of speech, the sound organization of the text, and sound effects in a work of art. The phonetic means of stylistics are the frequency of phonemes, sound repetitions, sound reproduction, and rhyme use. The study of a work of art from the point of view of phonetics plays a special role insofar as the analysis of the use of phonetic means (melody, rhythm, tempo, tone, accent, rate of speech, the use of certain sounds) in a text, sound support, stylistic meaning of the subtext helps to reveal the ideological intention of the author and to comprehend the aesthetic and emotional depth of a work. The purpose of this article is to consider the phono-stylistic, or rather rhythmic-intonational, features of Elias Canetti's short prose; for convenience, we will use the term “miniature”, “story” in this article, recognizing certain conventions within this genre modification.

KEYWORDS: Online course material. EFL students. Writing ability.

RESUMO: *A linguística como ciência da linguagem, sua natureza e funções sociais, as leis de seu funcionamento, seu desenvolvimento histórico, inclui muitas seções que consideram vários aspectos da linguagem - em primeiro lugar, sons (fonética, fonologia), palavras (morfologia), frases (sintaxe) e valores (semântica). Uma dessas seções é a fonostilística, cuja tarefa é estudar os aspectos sonoros da fala, a organização sonora do texto e os efeitos sonoros em uma obra de arte. Os meios fonéticos da estilística são a frequência dos fonemas, as repetições do som, a reprodução do som e o uso de rimas. O estudo de uma obra de arte do ponto de vista da fonética desempenha um papel especial na medida em que a análise do uso de meios fonéticos (melodia, ritmo, tempo, tom, sotaque, velocidade de fala, uso de certos sons) em um texto, suporte sonoro, significado estilístico do subtexto ajuda a revelar a intenção ideológica do autor e a compreender a profundidade estética e emocional de uma obra. O objetivo deste artigo é considerar os traços fonostilísticos, ou melhor, rítmico-entonacionais da prosa curta de Elias Canetti; por conveniência, usaremos o termo “miniatura”, “história” neste artigo, reconhecendo certas convenções dentro dessa modificação de gênero.*

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PALAVRAS-CHAVE: *Material de curso on-line. Alunos do ILE. Capacidade de escrita.*

RESUMEN: *La lingüística como ciencia del lenguaje, su naturaleza y funciones sociales, las leyes de su funcionamiento, el desarrollo histórico incluye muchas secciones que consideran varios aspectos del lenguaje: en primer lugar, los sonidos (fonética, fonología), las palabras (morfología), las oraciones (sintaxis) y valores (semántica). Una de estas secciones es la fonoestilística, cuya tarea consiste en estudiar los aspectos sonoros del habla, la organización sonora del texto y los efectos sonoros en una obra de arte. Los medios fonéticos de la estilística son la frecuencia de los fonemas, las repeticiones de sonidos, la reproducción de sonidos y el uso de rimas. El estudio de una obra de arte desde el punto de vista de la fonética juega un papel especial en la medida en que el análisis del uso de medios fonéticos (melodía, ritmo, tempo, tono, acento, velocidad del habla, el uso de ciertos sonidos) en un texto, soporte sonoro, significado estilístico del subtexto ayuda a revelar la intención ideológica del autor y a comprender la profundidad estética y emocional de una obra. El propósito de este artículo es considerar los rasgos fono-estilísticos, o más bien rítmico-entonacionales, de la breve prosa de Elias Canetti; por conveniencia, usaremos el término "miniatura", "historia" en este artículo, reconociendo ciertas convenciones dentro de esta modificación de género.*

PALABRAS CLAVE: *Material de curso en línea. Estudiantes de EFL. Capacidad de escritura.*

Introduction

The Nobel laureate Elias Canetti of 1981 has studied the psychology of the masses and the role of the individual in society throughout his life. In 1974, the book by E. Canetti "The Sleepy Ear. Fifty characters" ("Der Ohrenzeuge. 50 Charaktere") was published, which was received by critics ambiguously, however, like the rest of the writer's works. The book is a collection of mini-stories (miniatures), in which the author reveals fifty characters, which are a reflection of the diverse human nature, grotesque sketches of fifty human types. Each miniature is a synthesis of realism and fantasy. Each character described is metaphorical and at the same time is a reflection of reality. Canetti always admitted: "I am interested in living people and I am interested in figures, hermaphrodites repulse me" (CANETTI, 1990, p. 13) which is direct evidence that his characters are real people, a reflection of the society around us. In this collection of miniatures, as well as in plays and the only novel "Blinding", the writer presents the figures with specific impulses, focused on their own interests, with their own special characteristic feature.

The linguistic level of miniatures allows you to reveal the originality of Canetti's individual style. Analysis of the linguistic features of the writer's works reveals a wide range of artistic means used by E. Canetti during his text creation. And as E.M. Shastin notes, the verbal fabric of Canetti's works is characterized by stylistic heterogeneity, which is expressed in different speech manner of the heroes in his works, the laconicism and dialogicity of aphorisms,

and in the general tonality of autobiographical works. Elias Canetti's works are characterized by various kinds of deviations from the linguistic norm and a kind of innovation in the field of speech activity (SHASTINA, 2004).

Methods

When writing this article, the author was guided by the following research methods, which combine the experience of both domestic and foreign literary criticism: the biographical method (the study of biographical sources allows us to trace the writer's creative path, reveal the reasons that prompted him to turn to a particular problem, to the use of certain means when writing works); cultural-historical method as a way of perception, analysis and evaluation of works of art in a cultural-historical context; a receptive method that allows you to trace the reaction of the reader's perceiving consciousness and feelings to the work and to the artistic world of the author; the structural-semiotic method, aimed at identifying the elements of the poetic language (morphological, grammatical, lexical, plot-compositional level) in the structure of the work and establishing hierarchical connections between them, reveals the function of these elements in a literary text.

Results and discussion

The author of the article analyzes the peculiarities of the Elias Canetti's style, the linguistic originality of his works on the example of the book "Unsleping Ear. Fifty characters" (Der Ohrenzeuge. 50 Charaktere). The genre originality of these miniatures is small volume, information richness, artistic completeness, apparent simplicity. Besides, they are small in content, they contain a deep philosophical subtext, and unusual titles sometimes baffle the reader: "Namenlecker" (Der Namenlecker), "Self gift giver" (Die Selbstschenkerin), "Tear Warmer" (Der Tränenwärmer), "Glory probe" (Der Ruhmprüfer), "The Archeocrat" (Die Archeokratin) (SHASTINA, 2004, p. 171-174). The writer aims to show that the center of a mini-story is not an event, but quality, a character trait. Revealing fifty characters, the writer simultaneously introduces the term "acoustic mask", which defines the linguistic portrait of the acting figures. The speech of each figure may differ from the speech of other figures in vocabulary, rhythm, intonation.

There is a number of studies devoted to the book "The nonsleeping ear. 50 characters" both in foreign and domestic literary criticism, while the authors mostly consider the genre

originality of miniatures (ALLEMANN, 1985; HARTUNG, 1975; LAEMMLE, 1975; REINISCH, 1975). The genre specificity of the book is revealed in his research by E.M. Shastina. The researcher substantiates the book's belonging to such a variety of small prose form as literary miniature (SHASTINA, 2016). As for the study of the works by E. Canetti from the point of view of phono-stylistics, this aspect was not paid attention.

Artistic uniqueness of the book "Unsleeping Ear. 50 characters"

Elias Canetti is an original writer, he has his own extraordinary style of writing, a number of themes that can be designated as "the fix idea, obsession", insofar as they not only pass through the entire work of the author as a whole, but also occupied a special place in the series of life's quests and the author's philosophical studies. Studying the psychology of the masses and the role of an individual in society, the peculiarities of human types, Canetti creates a book of miniatures "Unsleeping Ear. 50 characters." Grotesque sketches of fifty types of human characters are a very accurate and vivid reflection of our modern world. At the same time, the writer very accurately notes that the image of his speech, the peculiarities of his language, the manner of his communication can tell about the individuality of each person.

Most of his life Canetti spent in public places - cafes, restaurants, where he had the opportunity to listen to people, their conversations, or involve them in conversation. His goal was to "remove the mask" from the interlocutor, to reveal the secret meaning of his words. Being a good psychologist, he could inspire confidence in himself that sometimes even a stranger could tell him everything that he could not tell anyone.

Canetti's miniatures, due to their small volume, are easy to read, and their rich, bright language is not difficult for perception.

Phono-stylistic features of the stories "Word probe" and "Maestroso"

The fact that E. Canetti paid great attention to the author's reading of his texts is particularly noteworthy. Today there are preserved records with the author's readings of miniatures and plays by Elias Canetti himself. According to Hansel (2005, p. 4), there is no other poet in the German-speaking space who could read a play with thirty different figures with such precision and liveliness. In each entry, it is felt that the author chooses the words deliberately and purposefully.

Two works "Der Ruhmprüfer" ("Slavoschup") and "Der Maestroso" ("Maestroso") were taken to highlight and compare the rhythmic and intonation features, during the analysis of which the author of the article relied on the audio texts read by Canetti himself.

In the story "Der Ruhmprüfer" the thing is about a certain glory probe, who from his very birth knows and is sure that there is no one in the world better than him. The structure of the text "Der Ruhmprüfer" is distinguished by the presence of a large number of interrogative and exclamatory sentences, characterized, as a rule, by tone increase on the syllable that the narrator wanted to highlight, and thereby, giving a general characteristic of this figure. Glory probe - he investigates, studies, he is fair, impartial. The text is distinguished by the presence of short sentences that give dynamics to the narrative, which is confirmed by the intonation with which the author reads the text. For example, in the sentence "Täglich (1) / durchfliegt er die Zeitung nach neuen Namen, (2) / was hat er da zu suchen, (3) / schreit er empört, (4) / der war doch gestern noch nicht da! (5) //" the third syntagma is read by the author with a stronger voice raising, showing the emotional state of the character being described, expressing his indignation towards happening, it affects intonation and punctuation marks. The comma is an indicator of the incompleteness of thought and is characterized by intonation increase, and the link between syntagmas is ensured by the fact that the continuation of the phrase begins from the same sound level. The expressiveness of speech is conveyed by the presence of exclamation marks in the sentence structure: "[...] Pfui Teufel Wachs! und dann will Metall sein!", "[...] stellt er ihn in eine Ecke des Zimmers ab, sagt kusch! und droht ihm mit der Peitsche!", which has the greatest emotional certainty and, accordingly, is accompanied by tone increase at the end of the sentence (CANETTI, 1995, p. 22).

Interrogative sentences predominate in the second paragraph, performing mainly a text-forming function. Besides, interrogative constructions indicate the attitude of a given character to his business: he is interested in everything, any little things. The grammatical structure of the text also affects the intonation pattern of the work: the presence of sentences with several subordinate clauses of the same type gives a more intense rhythm to the text. The rhythmic and intonation features of the story "Der Ruhmprüfer" perform a pictorial function, show the character's state of mind, and give its general characteristics.

In miniatures, among other things, the writer touches upon the themes common to his work as a whole: power, mass and others. Characters embody various aspects of power: some of them strive for power, others are defeated by this power. So the mini-story "Der Maestro" demonstrates his power over the crowd, he lifts the cane and everything falls silent. He is the embodiment of unlimited power. This story differs from the previous one, first of all, by the peculiarities of the text syntactic structure.

The text contains significantly more declarative sentences, which are characterized by intonation decrease on the last syllable. The purpose of narrative sentences is to convey general

information, to make a message. Der Maestroso, wenn er sich überhaupt fortbewegt, schreitet auf Säulen. Er erhebt den Stock und alles verstummt, er erfüllt die Luft mit abgemessenen Zeichen. In den Pausen seiner Erhabenheit nährt sich der Maestroso von Kaviar" (CANETTI; 1995, p. 89) Frequently, intonation reduction is observed in enumerations. Der Maestroso, reist gravitatisch um die Welt, alle Steine werden ihm aus dem Weg geräumt, Steine, Gebirge und Meere. The gradation available in this sentence represents the intensification of the meaning. In this case such an increase is accompanied by intonation increase, and the monosyndeton used (monosynthesis) slows down speech with a forced pause and gives a restrained rhythm. In this miniature, in contrast to the story "Der Ruhmprüfer", the author uses a polyunion, due to which a slowdown in the tempo of speech is achieved, and thus, emotionality increase takes place. The calm intonation of the story "Der Maestroso", the melody tending to decrease, the general tone characterized by assertiveness - all this paints a picture of calm grandeur, the image of a ruler towering over the crowd.

The story uses repetitions that increase the degree of emotional expressiveness, repetitions stand out intonationally as key supports for a certain segment of the text and emphasize the significance and greatness of the character: "Die Anbeter schweigen, die Anbeter meditieren, die Anbeter rätseln seinen Zeichen nach". Der Maestroso, wenn er sich überhaupt fortbewegt, schreitet auf Säulen. Der Maestroso, reist gravitatisch um die Welt, alle Steine werden ihm aus dem Weg geräumt, Steine, Gebirge und Meere. Der Maestroso läßt in jedem Tempel eine Frau zurück, die seiner harrt wie in alten Zeiten. Der Maestroso weiß, dass er alt werden wird, er kennt die Zahl seiner Jahre ". In addition to the architectonic function anaphoric repetition, enhanced by the author's intonation, is a vivid means of expressing the grotesque element in the text, exposing the true essence of the figure (CANETTI, 1995, p. 86).

Summary

Comparing the rhythm and intonation features of Elias Canetti's stories "Der Ruhmprüfer" and "Der Maestroso", we can conclude that their main difference is in the internal structure. The story "Der Ruhmprüfer" has a more intense rhythm that can be easily traced at the language level. The rhythmic organization of speech and intonation act as the means of achieving maximum expressiveness, and typified emotional tension of speech. The story "Der Maestroso", on the other hand, is written in a calm, restrained tone, which is characterized by a low intonation.

The analysis of the phono-stylistic features of E. Canetti's miniatures made it possible to conclude that the combination of text and subtext, the conscious selection of certain vocabulary and a special sound composition of the text are important for the author's style.

Conclusions

In E. Canetti's miniatures, each means of rhythmic intonation turns out to be meaning-forming, that is, it conveys a certain meaning, idea, and accordingly affects the reader. Intonation is born by itself in the process of the text creation, representing the result of the intense work of feelings, thoughts, imagination, will, and the author's intention.

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