

Free Verse Discourse as an Object of Typologization in Linguistic & Rhetorical Paradigm

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Abstract. Free Verse Discourse is treated as a component of literary belletristic communication in modern Russian multi-ethnic sociocultural educational space. The paper offers its external and internal typology from the perspective of linguistic & rhetorical (L&R) paradigm.

Keywords: linguistic & rhetorical (L&R) paradigm; free verse discourse; discursive processes; multi-ethnic sociocultural educational space; external and internal typology.

Introduction

The object of our research and typology is free verse (French *vers libre* – "free verse") as a text of a special poetic form presented in modern anthologies and collections of free verse festivals of Russian authors. The aim is to identify the features of free verse as a special type of the idea-into-speech transformation cycle in terms of linguistic & rhetorical (L&R) paradigm [1, 2].

Hypothesis: free verse is a special type of the idea-into-speech transformation cycle implemented in the borderline area of poetry and prose. From the perspective of the integrative L&R approach the essential characteristics of free verse discourse, as part of current literary belletristic communication will be defined. The paper reconstructs the specificity of the aggregate linguistic literary personality of a free verse poet, drawing on the analysis of the textual material of modern anthologies and collections of free verse festivals.

The novelty of the study as a whole is the analysis of free verse from the standpoint of linguistic theory as part of the integrative linguistic & rhetorical approach which is performed for the first time. The paper introduces new empirical material; identifies features of free verse discourse on a new conceptual level of the L&R paradigm relative to three L&R groups of parameters. The paper performs a linguistic & rhetorical modeling of free verse discourse and aggregate genre-stratified linguistic literary personality of a free verse poet.

Sources and methods

The material for the study covers texts of anthologies and collections of contemporary Russian free verse festivals of the 1990-2000s [3–5 and others]. They were analyzed according to the method of primary linguistic & rhetorical reconstruction. The materials from entries of reference books and dictionaries, literary critical articles, research papers on literary interpretation of free verse were used for secondary L&R reconstruction. Other methods, applied in the vein of L&R paradigm, encompass systematic analysis, concept categorization, modeling, descriptive, stylistic, contextual, conceptual, distributional, hermeneutic interpretational, etc.

Discussion

The place of free verse in the general typology of artistic discourse should have been set first as part of the study. According to form, the Russian scholar Yu. Rozhdestvenskiy subdivides the

system of belletristic genres into poetic, free verse and non-poetic with free verse occupying the center of this genre system and serving as a reference point for defining both verse and prose. According to the scholar, musicality is the leading factor in verse and free verse. In free verse and prose semantic qualities determine the musical ones while imagination is necessary for poetic and non-poetic speech [6] being optional in free verse. Consequently, at the global level, beginning with formal organization and proceeding to the semantic essence (in accordance with the dialectical logic law of "form is substantive, content is formal") it is legitimate to distinguish three kinds of artistic speech as "mega-genres" on the first level of literary artistic discourse. Free verse discourse plays the central role in this triad (see Table 1).

Table 1: Suprasegmental characteristics of belletristic text forms and discourse in terms of typology of an idea-into-speech transformation cycle of literary personality.

Name of genre variety in external form of idea-into-speech	Suprasegmental discourse-text characteristics			
	Meter	Rhythm	Rhyme	Verse division into segments
POETIC IDEA-INTO-SPEECH TRANSFORMATION CYCLE OF LITERARY PERSONALITY				
<i>Canonical type of poetic idea-into-speech transformation cycle</i>				
Genres of poetic discourse strict metrical verse	+	+	+	+
Transitional form (mixed type)				
Blank verse	+	+	-	+
Free verse	-	+	+	+
Central genre form in triad "poetry – free verse – prose" (Yu. Rozhdestvenskiy)				
<i>Libric type of poetic idea-into-speech transformation cycle</i>				
Free verse (vers libre – "free verse")	-	-	-	+
MARGINAL IDEA-INTO-SPEECH TRANSFORMATION CYCLE OF LITERARY PERSONALITY				
Rhymed prose	-	-	+	-
Rhythmic prose	-	+	-	-
Prose in poem	-	-	-	-
PROSAIC IDEA-INTO-SPEECH TRANSFORMATION CYCLE OF LITERARY PERSONALITY				
Genres of prosaic discourse	-	-	-	-

On the basis of the rhetorical division of belletristic genres, in terms of form, we define **poetic discourse** as a process and product of creative idea-into-speech activity of a linguistic literary personality treated as literary belletristic discourse producer. At the level of external suprasegmental discursive textual characteristics this discourse has the following features of organization: meter, rhythm, rhyme, verse division into segments (canonical type of versification, strict metrical verse). The transitional forms (mixed-type) are blank verse and free verse.

Accordingly, **prosaic discourse** is defined by the absence of these features: as a process and product of creative idea-into-speech activity of linguistic literary personality treated as a literary belletristic discourse producer. According to the external form of idea-to-speech cycle transformation this discourse has the following features of organization at the level of suprasegmental characteristics of discourse-text: absence of meter, rhythm, rhyme, division into segments. The marginal idea-into-speech cycle of literary personality is represented by such mixed forms as rhymed prose, rhythmic prose, prosaic poem.

Free verse discourse as libric type of poetic idea-into-speech transformation cycle serves as a centering genre form in the triad "poetry – free verse – prose". Among these characteristics it has

only division into verse segments (poetic discourse sign) in combination with the phrasal dominant as the replacement of metric-dominants (prose discourse sign).

The analytical review of a number of works [7–12 Gricman, 2006; Zhirmunskij 1975; Zhovtis 1966; Kvjatkovskij 1963; Orlickij 1998; Jakobson 1987 and etc] identified the most important features characterizing free verse. It is necessary to note the legitimacy of treating free verse as a genre which hasn't been raised as contentious in literature. On the one hand, the genre concept is widely used with respect to free verse [13–15 Burago, 2009; Stepanov, 2010; Kuprijanov 2006], etc. On the other hand, free verse is defined as a form of verse with a phrase being the main metric unit, but not a line consisting of a fixed number of syllables [16 Belavin 2006]; and as a way of poetry writing, it is fundamentally different from the canonical, "special method of understanding reality" [17 Dzhangirov 1991]. We define free verse as a stylistically separate genre component of literary belletristic communication, a product of creative verbal cognitive process of its producer, i.e. the linguistic literary personality of a free verse poet.

Consequently, free verse results from the interpenetration of two expression forms as two discursive strategies of a producer: poetic (basis, substrate) and prosaic. In the linguistic consciousness of a literary personality the elements of free verse as superstrat are integrated into the originally poetic way of attitude and belletristic reflection of reality. The librical method of creative thinking and reality understanding as an opposite to the canonical one comes into its rights at the stage of initial pathos-logos-ethos impulses forming idea-into-speech schemes, models, condensations of various "initial elements" of a future work on the level of inventional and elocutionary coordination and dispositional frame of free verse discourse-text.

We applied the L&R techniques of secondary elements reconstruction to the results of the analytical review of the literature on free verse, using the terminology of L&R paradigm as a tool for new inferences and generalizations. In the integrated L&R competence of a producer the linguistic, textual and communicative subcompetences are supplemented with a suprasegmental one. It rests on the following operations: rhythm-making (specification within lexical operations on the basis of the corresponding finite word formants – flexion, suffix, postfix); metric-rhythmic, intonational melodic; pause-making; accentual phrasal (operation of logical accent).

As a result, **external typology of free verse discourse** as a specific discursive formation is drawn in accordance with the following classification criteria:

I. According to the place among the major superspheres of sociocultural and educational space: sociocultural (political, media, PR discourse, etc.), literary and art, gnoceologically oriented (scientific, religious, esoteric types of discourse), literary belletristic.

II. As part of literary belletristic communication:

1. From the perspective of external form of discourse as an idea-into-speech transformation: complex mixed discourse with features of both poetic and prosaic forms expressing appropriate strategies of verbalizing discourse producer.

2. From the standpoint of the internal form of discourse as an idea-into-speech complex: poetic discourse;

2.1. Subtype within poetic discourse: libric type, process and product of poetic idea-into-speech transformation cycle of a libric type contrasting with canonical type (strict metrical verse) as a method of verse making and belletristic comprehension and "appropriation" of things.

3. From the point of view of formal dominant as genre distinctive feature, sufficient for the status of an independent type of discourse: the leading principle of phrase dominant compensating for canceling metric fixation (an equal number of syllables) as a way dispositional organization of such components seen as partial inventive elocutionary coordination.

The internal classification of free verse discourse (based on native tradition) is also proposed here according to several criteria:

1. According to meter presence / absence:

1) dimetrical free verse, or "pure" free verse (e.g. the drummer and phrasal intonation verse);

2) metric free verse or free verse with "metric patches" (Yu. Orlickij), i.e. a free verse with individual lines attributed to the existing traditional poetic size (e.g. *dolnik*, *trekhdolnik*);

3) transition metric form.

2. According to presence / absence of rhyme:

1) rhymed lines without distinct rhythm expression;

- 2) unrhymed lines with a pronounced, but constantly-changing rhythm;
- 3) prose divided into lines of poetry.
3. According to genre criteria:
 - 1) free verse with "inductive presentation" (epic beginning);
 - 2) free verse with "destructive form of presentation": "logical" and "figurative".

As a result of theoretical analysis of the research problem and summarizing specific empirical material the categorical definition of free verse discourse is formulated. **Free verse** is defined as a particular type of literary belletristic communication, the core of the basic "poetry – free verse – prose" triad of genre forms, a method of creative thinking and reality "appropriation", opposing the traditional metrical verse proper (libric – canonical ways of versification), an idea-into-speech transformation cycle of a special type formed by the interpenetration of two discursive strategies: the poetic as the basic, or substrate, and prosaic with its elements as superstrate, injected into the poetic perception mode and individual author's worldview in the linguistic consciousness of discourse producer. The synthesis of discursive strategies data arises at the stage of initial formation of pathos-logos-ethos impulses, forming idea-into-speech schemes, models, condensations of various "initial elements" of the future work on the level of inventive elocutionary coordination and dispositional frame of free verse discourse-text.

Conclusion

The free verse is defined as a form of belletristic speech. Within the integrated L&R competence of discourse producer the linguistic, textual and communicative subcompetences are supplemented with the *suprasegmental* one. It is found that the internal classification of free verse discourse is based on three main criteria: presence / absence of meter, rhyme, genre specificity.

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