Rhythm of Artistic Prose as an Element of Stylistic Originality of the Work (Based on the Original and Translations of the Novel by R. M. Rilke "Notes of Malte Laurids Brigge")

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Abstract
The article studies the problems of rhythm of fiction and considers its functioning as one of the elements that determine the stylistic specificity of a fiction. Using the semantic-stylistic method allows the author to systematize and classify the main rhythmic elements that form the semantic-rhythmic canvas of the original. In the process of comparative analysis of the rhythmic parameters of the original and their appearance in English translations in the novel "Notes of Malte Laurids Brigge" by Rilke, conclusions are drawn about the most characteristic features of the translator's work when transmitting the rhythm in the language of translation. As the main translation method, compensatory is used to equalize the rhythm. He argues for the phenomenon of redundancy in translations, which is the result of the translator's work on recreating the author's method of rhythmization, and also identifies ways to reproduce the motif (story-composition) rhythm of the original.

Keywords: rhythm; prose; translation; composition, macro-level.

Introduction
The questions of prose rhythm and its appearance in translation have long been studied by theorists in the field of literary translation, and also attract the close attention of translation practitioners. So, for example, back in 1919 Chukovsky in his article "prose Translations" first of all paid attention to phonetic and rhythmic aspects, saying that it is impossible to translate rhythmic prose "without reproducing the diverse pulsation of rhythms, in which the main charm ... of the authors" (Chukovsky, 1919).

In turn, reasoning out the designated topic, the Russian translator Fedorov wrote: "there Is also a special rhythm of prose that the translator has to deal with. The rhythm of prose is a phenomenon different from the rhythm of verse. It is created not so much by the correct alternation of sound units (for example, stressed and non-stressed syllables, whole groups of syllables, male and female endings), but by the ordered arrangement of larger semantic and syntactic elements of speech, their following in a certain order – repetitions of words, parallelisms, contrasts, symmetry, the nature of the connection of words and sentences. In addition, the rhythm of prose is also determined by emotional delivery, distribution of emotional force, pathetic color associated with a particular piece of speech" (Fedorov, 1930).

In the research of modern translation specialists, this problem is updated in the article of Pekkanen, where the author notes that rhythm-oriented translation options tend to influence the creation of a certain environment, shape the reader's views, and have a certain emotional impact. Rhythm, therefore, should be studied in a complex format, considering all the subtleties of translation...
decisions that subsequently affect the indicators of "smoothness, readability, as well as rhythmic and dramatic effects" characteristic of fiction (Pekkanen, 2014).

The American translator Dillman, commenting on her translation of the novel by Yu. Herrera "Kingdom Cons", also says that sound and rhythm, tone and rhythm are the elements of the author's prose that are as integral as the story itself, so it is vital to "translate" them. The translator notes that musicality occupies a central place in the style of novels, so the main task of the translator is to recreate rhythmic prose "filled with chords that are very difficult to reproduce" (Dillman, 2017).

Let us recall that the visual setting dominates in a fiction, subordinating the "stylistic system", and the writer not only expresses a personal attitude to the illustration, but also seeks to convey his view to another (reader) (Girshman, 1982). In this connection, rhythm cannot be understood only as a system of similar phenomena that change over time, since such an understanding can only consider changes in quantitative order. While the study of rhythm as one of the main organizing elements that determine the stylistic originality of the work and subordinate to the general goal of imaginative representation of life in it will be missed.

In view of all the above, it is planned to identify and analyze the features and role of rhythm-generating tools in Rilke's novel "Notes of Malte Laurids Brigge" and their style-forming function in the original and translations of the novel into English. As a result of the research, it will be possible to talk about the extent to which the structural parameters of the translation language and the skill of the translator affect the reconstruction of the structural and rhythmic features of the original.

**Methods**

As you know, rhythm can be detected at all levels of a fiction: intonation, composition, lexical and syntactic, as well as plot and image. The very phenomenon of rhythm in fiction prose Boychuk proposes to define as "a periodic manifestation of phonetic, lexical, grammatical means of speech expression within a particular rhythmic unit at the appropriate levels of implementation of these means. And to define a phenomenon of rhythm as a periodic sequence of segments, parts of the text and an ordered change of elements of the story-image system of fiction at the structural and compositional level of the implementation of rhythm" (Boychuk, 2015).

Rilke's epochal prose "Die Aufzeichnungen des Malte Laurids Brigge" is distinguished by a special rhythmic-syntactic emotionally-motivated construction, since the order, change and development of episodes in the novel are performed "in a certain rhythm peculiar to a musical work" (Admoni, 1975). The fragmentary construction of the text of the work, which breaks the historical continuity and introduces a special author's rhythm that exists outside of time, but in space, also determines the spatial and temporal features, creating an individual textual rhythm at the macro level. The simultaneity of all the events described in the "Notes of Malte Laurids Brigge" does not allow us to avoid fragmentation, but the non-temporality of the narrative, or, more precisely, the temporal singularity, raises it to the rank of a formula for building an existential novel.

Structural and rhythmic-syntactic features of "Notes of Malte Laurids Brigge" can be characterized as a set of multidirectional vectors, which, in turn, determines the multidimensional nature of the novel by Rilke. So, Gulyga notes that the author in his narration uses the first person singular, and a little less plural, because there is a predominance of the speech form of internal monologue in the novel. Sometimes the writer uses the pronoun man, which covers the narrator himself, and sometimes freely refers to the second person, using an epistolary referencing style; in large fragments, the use of the third person is most often found. As the review of the syntactic structure of the original shows, the dynamism of prose is achieved through the use of unsupported verbal sentences, sentences with homogeneous predicates, separations within the sentence. The semantic structure of the novel is also unusual, since it combines the real with the unreal, and there are
smooth transitions to unreality, which the author implements through the use of indicative modality and conjunctive (Gulyga, 1975).

In our opinion, for a comprehensive and in-depth analysis of the features and role of rhythm-generating means in R. M. Rilke's novel, it is rational to simultaneously turn to several methods of research of the stated problems. So, for example, the use of semantic and stylistic method, which consists in searching for the features of various expressive units-words, phrases, accents, etc. in all the variety of rhythmic elements for which they are the main ones, will allow us to systematize and classify the main rhythmic elements that ensure the formation of the semantic and rhythmic canvas of the original. The comparative-stylistic method will also be very important for this research. It allows us to assess the correspondences and differences in the language design of the same content of the original and its perception by the translator when transmitting it in the language of translation. In order to recreate a complete rhythmic picture of the work at the structural and compositional level, it is necessary to turn to the method of motivic analysis. This method is guided by indicators of periodicity, repeatability, semantic content and aesthetic component of the work. In some cases, motivic analysis approaches contextual analysis by its technology, since it covers not only the lexical and semantic component, but in general the entire plot-compositional structure of a fiction.

**Results**

As part of our research, we present the results of analyzing the rhythmic features of one of the initial fragments of the "Notes of Malte Laurids Brigge" and the concluding parable of the Prodigal son. These two fragments are very significant in terms of using certain rhythmic structures to actualize certain central motifs. So, for example, the fifth fragment of the novel, beginning with the words "Ich lerne sehen" (Rilke, 2004), is a syntagmatic distant repetition of leitmotifs that runs as a refrain through several fragments of the novel and is one of the conceptual elements of the artistic picture of the work. The thematic rollcall between the motives of the ability and inability to see is reflected in the contrast of the blind merchant and the sighted Malte: Habe ich schon gesagt, daß er blind war? Nein? Also, er war blind. Er war blind und schrie (Rilke, 2004). This life scene shows the motives of existentialism in the author's work. It should be emphasized that updating of the central motifs of the novel (in this case, the purpose of the hero learning to see) by using the author reduplicated construction, which increases the impact on the emotional sphere of the reader's perception.

Turning to the description of the rhythmic features of the parable, we note that the biblical motifs permeate not only the novel itself, but also the entire context of the work of the great German prose writer. The rhythmic features of the Parable of the Prodigal son in the novel are characterized by the use of conjunctionless complex constructions, which are often accompanied By R. M. Rilke's syntactic parallelism of parts (Sherstneva, 2015). Synonymous and antonymic pairs: bleiben, nachlügen, sich teilen, aufgeben, fortgehen on the lexical level form one of the leitmotifs of the original. Anaphoric repetition is echoed by syntactic parallelism in the original, which gives a special expression to the text:

Wird er bleiben und das ungefähre Leben nachlügen, das sie ihm zuschreiben, und ihnen allen mit dem ganzen Gesicht ähnlich werden? Wird er sich teilen zwischen der zarten Wahrhaftigkeit seines Willens und dem plumpen Betrug, der sie ihm selber verdirbt? Wird er es aufgeben, das zu werden, was denen aus seiner Familie, die nur noch ein schwaches Herz haben, schaden könnte?

Nein, er wird fortgehen. … Fortgehen für immer (Rilke, 2004).

The features of syntactic drawing and lexical content of the text described by us have a rhythmic role and create an individual style of the author.
Let us now turn to the results of a comparative analysis of the reconstruction of the original rhythm in one of the analyzed fragments of the novel and its translations into different structural languages (analytical English and synthetic Russian). Below are fragments of this extract from the corresponding translations of the novel by Rilke.

**Table 1. Fragments of this extract from the corresponding translations of the novel by Rilke**

| U. Needham, 2009 | E. Suritz, 2005 |
|------------------|------------------|
| a) Will he stay and lie through his teeth about the general sort of life they'd assigned to him? Will he stay and come to resemble them in every part of his face? Can he divide himself between the tender truthfulness of his will and the crude deceit that spoils it for him? Will he abandon becoming something that might harm those of his family who have nothing left but a weak heart? | a) what should I do – to stay, lie about the approximate life that was imposed on him, fully look like them? Torn between the fragile truth of your desires and the crude deception that poisons it? Try not to hurt relatives who have a weak heart? |
| b) No, he'll go away… He'll go away for good. | b)Escape…. Gone - forever. |

As the research shows, in the English version of the translation of the Parable of the Prodigal son, the translator does not recreate the conjunctionless of the original constructions with homogeneous predicates. Also U. Needham omits the subjects repeated in the original, but introduces missing pronouns as compensation, trying to preserve the author's syntactic symmetry of related sentences and, accordingly, the original rhythm of the work. The translation of U. Needham is also characterized by adding predicates and modal verbs to indefinite-personal sentences.

In translation into Russian, the translator faithfully recreates the unconnected sentences of the original, preserving the original rhythm, but enhancing the syntactic symmetry of the predicative parts by adding pronominal subjects. This choice can be explained by the lack of means of expressing vaguely personal sentences using vaguely personal pronouns in the translation language. To strengthen the leitmotif, the English translation uses the rhythmic-lexical repetition of the verb "to stay", used as the equivalent of the verb "bleiben". This technique is most likely used by an English translator to balance repetition in the antonymic verb pair "to stay/to go away". In general, the expressive text of the original is recreated by increasing anaphoric repetitions. In the English translation, this rhythmic feature is not fully recreated. Despite this, we can say that the motivic component of the Parable is recreated adequately in both English and Russian translations.

**Discussion**

Our analysis of the structural-rhythmic and motivational organization of fragments of Rilke novel, as well as their translations into English and Russian, suggests that these components of the fiction are determined by the author's pragmatic attitude. This attitude reflects the author's world view and all the characteristics of the text are subject to it. Thus, following Bogatova, we can say that "rhythm appears in the text not only as a means of verbal and phonetic texture of the work, but also as a component of the style and individuality of the writer's creative method" (Bogatova, 2003).

The specificity of rhythm-forming syntactic techniques in the novel by Rilke lays down the requirements for the translator's work when recreating the rhythm of the original. The author's idea is inseparable from the structural and rhythmic organization of the text, in which repetitions of different levels embody the stylistic system of the writer as a whole. The author manages to combine various types of repetitive structures, achieving motivic-logical coherence of the test, characterized by high rhythmicity. Translators with different degrees of accuracy recreate.
re duplicated and rhythm generating structure of the original, more or less successfully applying the techniques of compensation depending on the grammatical-syntactic rules and machine language translation. Recreation of Rilke's rhythmically tense prose is sometimes characterized by the conversion of redundant that you can justify the desire of the translator to preserve the original way of rhythm building and the allocation of important motivic foundations of the narrative components of the semantic outline of the novel as a whole and analyzed fragments in particular.

As noted by Chukovsky, if translators read their works aloud, they would be able to avoid mistakes in both rhythm and style, focusing on the translation instinct (Chukovsky, 1919). However, despite the grammatical deviations and lexical additions that exist in the translations of the novel, the rhythmic parameters of the original were carefully recreated by the translators. Of course, sometimes the translator could not avoid breaking the rhythm and syntactic pattern of prose due to the lack of the required structural and grammatical elements for an adequate linguistic reconstruction of the original in translation. Therefore, one of the distinctive features of the work of translators on this work was the appeal to the compensatory strategy of leveling the rhythm of the original by available language means.

**Conclusion**

In this article, it was revealed that the emotionally and rhythmically loaded prose of R. M. Rilke, which is very indicative in terms of rhythmically-conditioned and lexical-syntactic structure. And also the uniqueness of themes and motives determines the stylistic specificity of the novel "Notes of Malte Laurids brigge". We have identified the main features of the translator's work in recreating the rhythmic pattern of the original, such as the compensatory strategy of leveling the rhythm, justified cases of translation redundancy. These are the result of the translator's work to preserve the author's method of rhythmization, and also identified ways to reproduce the motif (story-composition) rhythm of the original.

Further research of the stated problems requires an in-depth study of the entire rhythmic movement in the texture of the whole work and its implementation in translations. At the same time, in accordance with the results already obtained, it can be assumed that the thematic and general style dominant will determine the rhythmic and syntactic qualities of the work throughout the text space. The fragmentarity of the original and the accompanying timeless connection of the motives of the work, which mediates its stylistic and artistic integrity, can also be a subject for studying the rhythmic concept of the original and its translations at the macro level.

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