COMPLEX SYNTACTIC WHOLE: PROSE STANZA

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Abstract: The article describes a prose stanza as a group of sentences that are closely interconnected in meaning and syntactically, expressing a more complete development of thought compared to a separate sentence; one of the basic units of speech. In the linguistic literature, other terms are also used to refer to this unit, more often than others - "complex syntactic whole", as well as "super-phrasal unity", "paragraph", "component". However, the term "complex syntactic whole" emphasizes the syntactic nature of this unit, leaving aside its semantic unity. In addition, the term "complex whole" is used by some scholars to designate a complex sentence.

Key words: complex syntactic whole, super-phrasal unity, paragraph, component, component, prose stanza.

In connected speech, along with a sentence, one can single out a unit of a more complex composition - a complex syntactic whole, or a prose stanza. As a rule, the exact expression of a thought requires a group of interrelated sentences. Therefore, a separate sentence appears in coherent speech as an integral part of a complex syntactic whole, or a prose stanza.

A prose stanza is a combination of several sentences that are closely related in meaning and syntactically, representing a more complete development of thought compared to a separate sentence.

From the semantic side, the prosaic stanza is characterized by the unity of thought, utterance, theme, close logical cohesion of sentences.

Syntactically, it is characterized by:

• specific syntactic means of communication between sentences (chain, parallel, connecting;

• unity of subjective-modal coloring: each prose stanza is not just a mechanical combination of sentences, but internally a single complex syntactic whole, in which individual sentences are connected by a certain attitude of the author (speaker) to the statement;

• rhythmic-intonational unity: pauses between sentences included in a stanza are shorter than pauses between stanzas, the rhythm of the whole whole depends on the syntactic structure of the stanza, a combination of certain syntactic constructions.

The syntactic characteristic (syntactic articulation) of a stanza represents the plan of its structure. Being the largest of the syntactic units, the stanza is also characterized by compositional-thematic division, which creates, as it were, the outline of the stanza. In its most general, "ideal" form, a stanza consists of a beginning (beginning of a thought) that formulates a theme, a middle part (development of a thought, a theme) and an ending that sums up the development of a micro-theme not only in semantic terms, but also syntactically. The syntactic and compositional-thematic plans of the stanza are closely interconnected (but do not coincide). So, the beginning usually consists of one sentence, but it can include two or even three sentences. The same applies to the middle part and to the ending. A complete characterization of a stanza consists of an analysis of its syntactic and compositional-thematic plans.

A particularly important role in the structure of the stanza is played by the beginning - the first sentence of the stanza, expressing the beginning of a thought. The first sentence of the stanza begins the message, contains "new". One of the common ways to design beginnings in narrative speech is the preposition of the predicate: *Служил на Кавказе офицером один барин* (L.T.). Full common sentences are also used, starting with the circumstance of time or place *Однажды человек десять наших офицеров обедали у Сильвио* (P.). Such beginnings usually open a calm, detailed narrative.

The syntactic structure of the beginnings is diverse. But it should be noted the stable nature of their structure for texts of various types. Introducing a new

thought, the beginning largely determines its development, as well as the whole style of the subsequent presentation. A common feature of the beginnings is their semantic and grammatical completeness, independence in comparison with subsequent sentences.

Special syntactic means are also used to design the ending of the stanza. In this function, the union is used and in the concluding meaning: *Германн долго не мог опомниться. Он вышел в другую комнату. Денщик его спал на полу; Германн насилу его добудился. Денщик был пьян по обыкновению: от него нельзя было добиться никакого толку. Дверь в сени была заперта, Германн возвратился в свою комнату, засветил свечку и записал свое видение (П.).*

The last sentence consists of three homogeneous predicates with a union and before the last one. The union and, closing a number of homogeneous members, means the exhaustion of the enumeration. At the end of the prosaic stanza, the function of the union becomes more complicated under similar conditions: it marks the completeness of not only the enumeration, but the entire stanza.

Unions a, yes, but, as well as interrogative and exclamatory sentences, introductory words, direct speech, etc. can also complete the stanza. In any case, the syntactic appearance of the ending changes compared to the previous text (a different word order, sentence structure, the nature of the syntactic connection of the ending with the previous sentence, the modal narrative plan, etc.). The special syntactic design of beginnings and endings makes it possible to single out stanzas in the text, and, in addition, organizes speech syntactically and stylistically. When selecting stanzas, it is very important to take into account the semantic criteria, first of all, the exhaustion, completeness of the development of the micro-theme of the stanza.

The prose stanza is the main "building material" of coherent speech. In the structure of the prose stanza, in the connections between its elements, the originality of the style of the writer or publicist is largely manifested. The prose stanza plays an important role in shaping the style of the work, it participates in the semantic (and intonation) articulation of speech, in creating the rhythm of prose. In

a work of art, it is the stanza, and not the sentence, that is the smallest artistic whole.

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