

THE RHYTHMIC COMPOSITION OF ANATOLY KIM'S PROSE

Ритмическая композиция прозы Анатолия Кима

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ABSTRACT

This study examines two stages of the rhythmic organization in Anatoly Kim's works – prose rhythm and metrical prose which are related to each other in a hierarchical relationship according to the principle of gradation of rhythmic elements. As a rule, Kim's underlying motive of rhythmic organization is the desire to share the knowledge most important to him. The moment of direct sharing of this "personal meaning" is framed rhythmically. Also, one of the most important reasons why Kim refers to rhythmic prose, especially to metrically organized prose, is the attempt, to significantly transform the familiar meanings of words, and present them in an unfamiliar form to the context of the work, finding additional qualities of their rhythmic unity: for example, instead of talking about the existence of eternity, to make it possible to feel its presence almost physically.

Keywords: Anatoly Kim, rhythmic prose, metrical prose, colon.

РЕЗЮМЕ

В данном исследовании рассматриваются два уровня ритмической организации произведений Анатолия Кима — прозаический ритм и ритмическая проза, иерархически связанные между собой по принципу градуационного сгущения ритмических элементов. Как правило, побудительным мотивом ритмизации у А. Кима становится желание поделиться важнейшим для него знанием. Момент непосредственной передачи этого "личностного смысла" оформлен ритмически. Также одной из важнейших причин обращения А. Кима к ритмической прозе, особенно к прозе метрически организованной, является попытка, значительно трансформируя привычные значения слов, облакая их в непривычную для контекста всего произведения форму, проникнуть «за» их смысловые значения, выявить дополнительные качества

их ритмического единства; не рассказать о существовании вечности, а дать возможность ощутить ее присутствие почти физически.

Ключевые слова: Анатолий Ким, ритмическая проза, метрическая проза, колон.

INTRODUCTION

At the beginning of the twentieth century there were several schools studying rhythmic prose, which differed in the dependence on what text components were considered to be leading rhythmic units. They were the school of the foot theory of the rhythm of prose (A. Bely), the school of the theory of syntactic rhythm (S. L. Balukhaty, R. M. Zhirmunsky), and the school of statistical analysis of stressed rhythmic structures (K. Marbe – E. G. Kagarov). B. V. Tomashevsky, A. M. Peshkovsky suggested measuring rhythm by larger, relatively intonationally and semantically complete rhythmic units.

By the 1960s and 70s the theory of rhythmic prose becomes relevant again, and it is during this period that the most influential theoretical concepts are created in this field. Not having found any continuation or development in Russian science, A. Bely's poetic foot theory found its followers in English-speaking literary criticism (Abercombe 1965; Beatie 1979). The K. Marbe – E. G. Kagarov method is actively used and developed in the works of G. N. Ivanova-Lukianova and her students (Ivanova-Lukianova 1969; Zaburdyayeva 1985). There is some tendency to maintain a certain consistency in the approaches to the study of the rhythmic structure of prose in Russian Soviet and post-Soviet poetry.

The principle of statistical analysis has proved to be popular in works which are created at the boundary between the disciplines of exact sciences and humanities. The arising interest in interdisciplinarity made the study of rhythmic prose more complicated and demanded the use of analyzing and synthesizing programs. From the 1960s and 80s up to the beginning of the twenty-first century, the statistical approach has been most widely used in the study of poetry and in the related branch of prose rhythm (Chomsky, Miller 1985; Sem'yan 1997; Khazhieva 2009, etc.). The representatives of this approach may also include A. N. Kolmogorov, A. V. Prokhorov, V. V. Kondratov, V. S. Baevsky, and V. V. Rykov. It is possible to mention in this list M. A. Krasnoperova's textbook *"The Models of Linguistic Poetics. Rhythmics"*, which stands out as a conglomeration of literary and linguistic approaches to the study of rhythmic prose (Krasnoperova 1989).

One can observe a certain continuity in the works of M. M. Girshman and his students, who work roughly in the same direction as B. V. Tomashevsky. It was M. M. Girshman who developed the methodology most applicable to the literary analysis of prose rhythm (Girshman 1975). A very important emphasis is placed on the substantial content of the rhythmic movement. Bobrov (1965) has developed an original theory based on B. V. Tomashevsky's work, but which is not very successful at the present time.

Linguists who focus on intonational rhythm work in the same direction as L. V. Shcherba and A. M. Peshkovsky. They are N. V. Cheremisina (Cheremisina 1985) and a group of linguists who study the prosodic aspects of rhythm in prose (L. V. Zlatoustova, V. V. Potapov, I. D. Egorova, G. I. Bubnova, T. G. Medvedeva, D. I. Andreeva, E. A. Buraya, L. L. Grafova, L. A. Kelareva, N. A. Leontieva, T. N. Shishkina, L. I. Pavlova, etc.). The interest to research widely prosodic characteristics and their role in text

rhythmization has emerged in western science since 1950 – 60 (Pike 1947, Abercombi 1965, Gimson 1966, O'Connor 1967, Crystal 1969, etc.).

It is therefore natural to focus more and more on the relationship between rhythm and syntax because it is primarily syntax that determines the functioning of rhythm in prose as a system. The problems of the relationship between rhythm and syntax are of central concern to nearly all scholars of rhythmic prose, e.g. N. V. Cheremisina, A. V. Fedorov, E. N. Nikonov, etc.

A great deal has been done by physiologists, psychologists and acousticians to determine the rhythm of prose. One particularly successful among the physiologists is L. S. Vygotsky, who established the connection between breathing and the rhythm of a particular work. The study of physiological aspects of rhythm was also part of A. M. Peshkovsky's field of interest. A. M. Antipova and her students work in the same vein (Antipova 1984).

Interdisciplinarity as a leading modern trend in humanities has also influenced the literary aspect of the study of prose rhythm. There have appeared movements which consider speech rhythm as a general linguistic system that is formed by all linguistic means (Antipova 1990; Sokolova, Zakharkiv 2021; Zolyan 2021).

The modern view of the problem of the rhythm of prose has demanded a complex study of it. Such a method was developed by R. D. Lebedeva (Lebedeva 1969), M. M. Girshman (Girshman 1975), G. N. Ivanova-Lukianova (Ivanova-Lukianova 1963), N. V. Cheremisina (Cheremisina 1990), and their students. In the case of the system-wide approach, the idea of a hierarchical rhythmic organization proved to be fruitful. There emerged the necessity of identifying micro-rhythm (speech rhythm) and macro-rhythm (story-image rhythm). This approach was reflected in the works of B. S. Meilach (Meilach 1974), A. O. Chicherin (Chicherin 1973), M. M. Girshman and K. P. Stepanov (Girshman, Stepanov 1972).

It is natural that the change in the object of analysis (the components of the prose rhythm) also caused a change in the method of the analysis and in the basic principle of the approach to study the phenomenon. Therefore the structural approach that prevailed in the studies of the 1970s – 80s is replaced by a semiotic approach at the turn of the twentieth and twenty-first centuries (Lotman 1988; Shapir 1991; Gasparov 1999; Chervenka 2011; Pilshchikov 2014, etc.).

In the modern view of the problem, rhythm is now seen as a hierarchy of rhythmic stages and its definition is based on periodicity in the hierarchy. This raises the question as to what forms this periodicity in specific literary texts, what speech segments are or could be the rhythm-forming factors.

This article considers two stages of rhythmic organization in Anatoly Kim's works: prose rhythm and metrical prose, which are hierarchically related to each other according to the principle of gradational density of rhythmic elements.

The work of Anatoly Kim has long received international recognition; there are many studies about his works [Peterson 1989; Rich 1990; Kolchevska 1992; Rollberg 1992; Dalton-brown 1995; Popova 2011; Khairutdinova 2012; Rollberg 2013; Safronova 2018; Safronova 2020; Choi et al.]. However, there are practically no works on the organization of A. Kim's rhythmic prose. Without laying claim to the completeness of the conclusions for the time being, we will try to start studying his prose in terms of

the functionality of rhythm and partly fill in this scientific gap.

1. RHYTHMIC COMPOSITION IN THE STORY BY ANATOLY KIM “LIGHTNING IN THE CITY”

In the context of the studied cycle of Kim's stories “The Taste of Thorns at Dawn”, this story appears to be the richest in low colons (lc = 32.2%, the norm for the cycle is lc = 29%; in the preceding story “The Flight” lc = 27.2%, and in the story “Tsunami” lc = 27.6%).

At the center of the plot is the stirring description of thunder and lightning, which occupies almost the entire volume of the short text, whereas, for example, the description of the tsunami in the story of the same name from the same cycle takes up only one-fifth of its volume.

A young Hindu poet, overtaken by the rain in the street, witnesses the unusual transformation of an old man who is observing a thunderstorm. The old man is captured by the force of a storm, the passions of nature are reflected in his face and he becomes a part of the thunderstorm. At this moment of identification with nature the two men, the Hindu and the old Russian man, both speaking different languages, «мгновенно, как недавний удар молнии, минуя все преграды времен, пространства и чужеродности, пришло ... неожиданное человеческое взаимопонимание». «Мир наш / дивен и прекрасен, / а мы все / его зрители, – / сказал старик, многозначительно и весело глядя на индуса» (“momentarily, like a recent stroke of lightning, bypassing all the barriers of time, space and foreignness, came to ... an unexpected human understanding”. “Our world / is magnificent and beautiful, / and we are all / its beholders,” said the old man, looking at the Hindu with significance and amusement”) (Kim 1985: 123).

The last verbal form is honed on the level of rhythm as well: 2 / 6 / 3 / 5 – the syntactic parallelism is followed by syntagmatic parallelism, the equal volumes of the syntagmas.

The distribution of the colons by volume

All the expressively emphasized portrait features in the story are marked by an increase in the number of low colons. The first portrait of the old man marks the unusual feature: «Подошел и приютился рядом с индусом уже основательно промокший человек, огромного роста тучный старик с растрепанной бородой. Одет старик был более чем небрежно, с дервишеским безразличием к тому, что подумают о нем люди, привыкшие оценивать достоинства человека прежде всего по тому, как он одет» (“A huge stout old man with a scruffy beard, who got thoroughly wet in the rain, approached and sheltered himself next to the Hindu. The old man was dressed more than just sloppily, showing a dervish indifference to what people, who are used to judging a person's value primarily according to how he is dressed, would think of him”) (Kim 1985: 122).

Later on it turns out that the appearance and the inner world of the old man, at

least in the eyes of the average man, are at cross purposes ($lc^1 = 37.7\%$, the norm for the story as a whole being 32.3%).

In the second description of the old man, who is transformed by a thunderstorm, the number of $lc = 35.5\%$, the contrasting colons = 41.2% , while the norm for the story is 26.6% . There is the same rhythmic pattern in the portrait of the Hindu startled by lightning ($lc = 37.5\%$, $cc^2 = 37.5\%$).

A high percentage of contrasting colons was observed in the description of a downpour ($cc = 31.4\%$ with the norm being $cc = 26.6\%$). At the very sight of people running in the rain, the Hindu poet thinks of the contradictory nature of existence: «В день примирения с вечностью, / ты будешь нем и неподвижен, / человек» // «Но невзирая на такое предопределение /, люди были суетны и шумны / под летним неожиданным ливнем / и бодрое веселье / выражали их прыжки / через образовавшиеся вмиг лужи» (“On the day of reconciliation with eternity, / you shall be numb and motionless, / man” // “But in spite of this predestination / the people were bustling and noisy / in the sudden summer downpour / and the cheerful laughter / was expressed by their leaps / across the quickly formed puddles”) (Kim 1985: 121).

The measured sound of water brings the Hindu to philosophical reflection (hc^3 in the landscape of rain = 25.7% , the norm being 14.1%). Compared to the thunderstorm landscape, the rain landscape is less expressive ($hc = 14.3\%$, the norm being 32.3%).

The Hindu's guess of a mysterious connection between the old man and the thunderstorm, which is expressed in a phrase that gets into the golden ratio of the story, is almost not highlighted rhythmically ($hc = 34.5\%$ while the norm is 32.3% and $cc = 25\%$ whereas the norm for the story is 26.6%).

The penultimate paragraph of the story, the moment when the Hindu and the old man understand each other, is noticeably emphasized rhythmically, and this was facilitated by the storm ($hc = 45.2\%$ with a norm of 32.3% and $cc = 18.6\%$ with a norm for the story being 26.6%). Such a distribution of colons (repetition of low volume colons, low percentage of volume contrasting colons) makes the penultimate paragraph feel more balanced.

In the final period of the story, the number of contrasting colons goes back to the conventional norm for the story ($cc = 26.7\%$) and the content of low colons decreases slightly ($hc = 40\%$). After a moment of mutual understanding, the emphasis once again shifts to the “difference” between the characters: Они пошли в разные стороны по бульвару, сверкавшему чистыми зеркалами луж, которые надо было обходить кругом. Они оглядывались друг на друга, и поэт издал махал тонкой смуглой рукой, а старик изящно кивал ему в ответ» (“They walked in different directions along the boulevard, that was sparkling with clean mirrors of puddles, and which one had to bypass in a circle. They looked back at each other, and the poet waved his thin swarthy hand from afar, and the old man nodded gracefully in response”) (Kim 1985: 124).

Distribution of the beginnings and endings in the colons

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1. lc – low syllabic volume colons.
 2. cc – colons that are in contrast in volume
 3. hc – high syllabic volume colons.

The story as a whole has a higher proportion of masculine endings (me = 41.7 %, the norm for the cycle is 37.9 % and the norm for the book is 37.3 %), and the number of masculine endings slightly exceeds the number of feminine endings, which is also unusual for Kim's work and, according to linguists, for prose speech in general. Masculine endings often form an intermittently tense structure of speech (Gasparov 1974: 196).

The exceeding of the norm for masculine endings is noticeable in the portrait features of an old man (me = 46.8 – 71.4%, the norm being 41.7%). A high percentage of dactylic and hyperdactylic endings (de = 33, 3%, the norm for the story being 25.4%, and he = 13%, the norm being 5.3%) can be seen in the portrait of an old man at the moment of his merging with the nature.

This is the only case of dactylic and hyperdactylic beginnings exceeding the norm in the story. The narrative of the old man is thus accompanied by an epic tone, created by dactylic and hyperdactylic beginnings, and by an “intonation of affirmation”, created by the high rate of masculine endings. In the context of A. Kim's entire work, the image of the old man in “Lightning in the City” is associated with the image of the Teacher, who is highly respected in Eastern religion and philosophy (Kim 1987: 83).

The opening of the story begins in the fourth paragraph, when an old man appears next to the Hindu. The number of masculine beginnings in this paragraph is higher than the norm (mb = 33.3% while the norm for the story is mb = 21.4%). The number of masculine endings (me = 30.8%) is also high in the portrait of the Hindu when he was frightened by thunder and lightning. It is well known that choreic rhythm is more expressive, and tense than iambic rhythm, for instance.

The number of feminine endings noticeably increases in the relatively balanced, revealing, meaningful text fragments: for example, in the description of the landscape of rain, which develops into philosophical sentences (fe = 50.8% with the norm for the story being fe = 38.3%); in the penultimate paragraph of the story, which describes the characters' mutual understanding (fe = 54.5%); in the last paragraph, on which the previous one “falls in the glow” (fe = 47.5%); the neighbouring 8th and 9th paragraphs where the relation between the old man and the thunderstorm is established (in the 8th paragraph fe = 43.3% while the norm is 38.3%) and in the portrait of the Hindu being under the impression of the thunderstorm (in the 9th paragraph fe = 53.9%).

It is thus possible to detect the following rhythmic patterns:

At the level of the syllable volume distribution of the colons:

Low colons form emotionally emphasized moments in the narrative: landscapes, event-driven culminations, emotionally emphasized portraits, descriptions of joy (accompanied by low contrasting colons), spoken language, philosophical conclusions arising from direct observation from nature, as well as rhetorical questions (accompanied, as a rule, by high contrasting colons).

High colons are more typical for philosophical reflections that are devoid of emotional charge, for the summaries, conclusions, the subject of the reflective narrator, philosophical culminations, and the final stages of the story.

A high percentage of contrasting colons is typical to all sorts of opposites. In

contrast, a low percentage of contrasting colons signifies positive authorial evaluation, balanced action moments, resolved philosophical culminations, and philosophical reflections with positive results.

At the level of distribution of beginnings and endings:

Masculine endings form mostly the setting, emotionally charged landscapes, and eventful culminations (accompanied by *fe* and *de*).

A high percentage of masculine endings are found in a number of negative judgments, in the majority of the rhetorical questions, in the scene of death and the end, and in the description of everyday life, which is contrasted with existence.

The culminations are full of dactylic and hyperdactylic beginnings (often accompanied by feminine and dactylic endings), as well as the expression of the leading idea of the story in its various "openings". – In landscapes, portraits, and descriptions of joy. When combined with masculine endings, the dactylic and hyperdactylic beginnings lose epic their effect, objectivity, or their disconnection in space.

Feminine endings actually signify the final moments of the narrative, resolved culminations, well balanced parts of the text: beautiful landscapes, well balanced portraits, the moments of expression of truth.

One of the concepts of rhythm function in the artistic process is that the super-organization of literary texts is used to regulate the emotional effect (L.I. Timofeev, A.L. Zhovtis). The results of this analysis support this conclusion. The most constructive were the rhythmic measures of low colons, contrasting colons, masculine and dactylic beginnings, as well as masculine endings in colons. Deviations from the norm of regular colons, female beginnings and endings are comparatively uncommon. These measures are not as significant as means of expression, since they represent the standard norm and cover the main body of the text. They tend to be emotionally neutral and have a greater measure of flexibility.

2. METRICAL PROSE IN ANATOLY KIM'S "THE LOTUS"

There are several kinds of rhythmisation in Kim's story "The Lotus" – from the prose rhythm, which, according to M. M. Girshman, is inherent to any literary text: to a less free rhythmic organisation – the rhythmic prose according to V. M. Zhirmunskij's concept; and finally to the rhythmic prose regulated metrically. The latter type of rhythmic organization of prose, which is in sharp contrast to its prose setting, appears to be the most interesting object of research.

The presence of metrically regulated rhythmic prose in the text of a story is always associated with an increase in the rhythmization of its immediate context. One example of the rhythmization in a context: «Снег! (1) 0 снег! (1) Падает (2), тает (2), возносится (2) хлопьями облаков и вновь летит (2) на землю стаями бабочек (3, 1). Прохладный круговорот снега (1). Чист белый саван (5) на мертвых телах прошлогодних трав. Прекрасен путник (5), чьими ногами нарушена божья целина

зимнего кладбища. Это он, мой сын! Пришел мой сын навеститься ко мне, океан гремит (6), шуршит (6) льдами и кружевом ледяного сала – шуги (3, 4). Следы легли через сугробы голубым ожерельем (4). Прихотливо изрезаны (7), узорчаты края (7) каждой ямки следа – как красив путь, по которому сын пришел из жизни к моей смертной вечности (8), к подземному гробу (8), к могиле моей (8)» (“Snow! (1) O snow! (1) Falls (2), melts (2), is swept up (2) by flakes of clouds and falls (2) to the ground again in flocks of butterflies (3, 1). A cool swirl of snow (1). A pure white blanket (5) lies on the cold bodies of the last year's grass. Beautiful is the traveler (5) whose feet have disturbed the divine untouched soil of the winter graveyard. It is him, my son! My son has come to visit me, the ocean is thundering (6), swishing (6) with ice and a lace of icy fat – sludge ice (3, 4). Tracks lay through the drifts like a blue necklace (4). Whimsically carved (7), are patterned edges (7) of each footprint hole – how beautiful is the path my son took from life to my mortal eternity (8), to my underground coffin (8), to my grave (8)”) (Kim 1983: 487 – 488).

The basis of the rhythmical organization of this period is formed by: syntactic parallelisms – 4, 5; double, triple verbs – predicates and short forms of adjectives – predicatives 2, 6, 7; undertones – “это он, мой сын! Пришел мой сын ... сын пришел...” (“This is him, my son! My son has come ... my son has come...”); repetition of ordered syntactic groups – 3, 8; Repetition of the key word – 1, 5.

The repetition of a keyword, undertones, comparisons, metaphors also connects periods in rhythmical parts: “Что мне счастливые птицы всего мира и волны всех океанов; что мне яркие ливни весеннего светопода, в ключья рвущие саван зимнего снега.

Сын мой пришел навестить меня – от мира живых протянул ко мне ровный след, бросил на чистые сугробы голубое ожерелье следов своих! Он принес мне апельсиновый Лотос Солнца и положил на снежный холмик, на ослепительно белый сугроб положил золотой плод словно разъятое сердце свое” (“What are happy birds of the world and waves of all oceans to me; what are bright showers of spring lightfall to me, which tear to shreds the shroud of winter snow.

My son has come to visit me – from the world of alive he has laid an even trail to me, he has cast a blue necklace of his footprints on the pure snowdrifts! He brought me an orange Lotus of the Sun and put it on a snow hill, on a dazzling white snowdrift he put the golden fruit as if his heart was split”) (Kim 1983: 488).

The parallelism can also be observed in the change of addressees in the periods (Kim 1983, 487-489): mother-son-mother-mother-son-mother/ mother (1) – son (2). The last two periods, immediately preceding the metrically regulated rhythmical prose, also turn out to be metrically ordered and supplementally harmonized by sound repetitions. Furthermore, they are also connected to the preceding period by sound repetitions, keyword repetition, syntactic parallelisms and anaphora:

“Снег, снег! Мягкая, как пух вода. Пушистая ипостась воды. Я стала снегом, белой, как снег, пушистой и невесомой.

1. Я снегом стала, а потом ручьем, который весело скакал по камешкам и раздувал свой шлейф, с крутой скалы отважно прыгивая вниз, на каменную тропку к океану.

2. Ты стала облаком, подводной тишью океана, струей луны на перекатах речки и звездными крупинками в бездне ночи"

("Snow, snow! Soft as fluff water. The fluffy hypostasis of water. I have become snow, white as snow, fluffy and weightless.

I have become snow, and then a stream, which merrily skipped over the rocks and fanned its plume, from a steep cliff bravely jumping down, on a rocky path to the ocean.

You have become a cloud, an underwater stillness of the ocean, a stream of the moon on the rifts of the river and star gems in the abyss of the night") (Kim 1983: 489).

Such tendencies (the surrounding of metrically ordered prose by more loosely structured prose, the appearance of extra orderliness in the places where the two types of rhythmization come into contact) can be traced in all cases where the metrically regulated prose appears in the story. What structure is used in metrically organized prose? Again we will cover a few examples to illustrate this:

Example #1. "И в это зимнее мгновение все завершено Великим колористом – цвета приведены к созвучной гамме, контрасты тона выверены точным чувством меры, и даже радость белых куропаток, которых не удалось поймать лисе, сопряжена в гармонии единой с голодной злобой и печалью зверя" ("And in this winter moment everything is accomplished by a great colorist – the colors are brought to a harmonious colour scheme, the contrasts of tone are tried out with an exact sense of measure, and even the joy of the white partridges, which the fox failed to catch, is combined in harmony with the starving anger and grief of the beast" (Kim 1983: 490)).

И в это зимнее мгновение – 5Я
 (все) завершено Великим колористом – 6 X
 цвета приведены к созвучной гамме – 5Я
 контрасты тона выверены – 4Я
 (точным чувством меры), – 3X
 и даже радость белых куропаток, – 5Я
 (которых) не удалось поймать лисе, – 3Я + 3X
 сопряжена в гармонии единой – 5Я
 с голодной злобой и печалью зверя – 5Я.

(Dividing the period roughly into poetic lines, we get:
 And in this winter moment – iambic pentameter
 (Everything) is accomplished by a Great colorist – trochee hexameter
 the colors are brought to a harmonious colour scheme – iambic pentameter
 the contrasts of tone are tried out – iambic tetrameter
 (with an exact sense of measure),- trochee trimeter
 and even the joy of the white partridges, – iambic pentameter
 (which) the fox failed to catch, – iambic trimeter + trochee trimeter
 is combined in harmony – iambic pentameter
 with the starving anger and grief of the beast – iambic pentameter)

Despite some arbitrariness and potential variability of the breakdown of the period into poetic lines, this division of the text is done without much violence to it.

Example # 2. "Вот тихое кладбище на плавном склоне сопки: кресты и плиты памятников покрыты белопенным, пышным снегом, могильные холмы похожи на

тучных сивучей, которые вползли сюда из моря. Безмолвие, печаль, спокойный рокот волн" ("Here is a quiet cemetery on the smooth slope of a hill: crosses and slabs of monuments are covered with white-foamed, powdery snow, grave hills look like fat Steller sea lions that crawled here from the sea. Silence, grief, calm rumbles of the waves") (Kim 1983, p. 490).

Вот тихое кладбище – 3Я
 на плавном склоне сопки – 3Я
 кресты и плиты памятников – 4Я
 покрыты белопенным, пышным снегом – 5Я
 могильные холмы похожи – 4Я
 на тучных сивучей, которые – 5 Я
 вползли сюда из моря. – 3Я
 Безмолвие, печаль, – 3Я
 спокойный рокот волн. – 3Я.

(Here is a quiet cemetery – iambic trimeter
 on the smooth slope of a hill – iambic trimeter
 crosses and slabs of monuments – iambic tetrameter
 are covered with white-foamed, powdery snow – iambic pentameter
 grave hills look like – iambic tetrameter
 fat steller sea lions, that– iambic pentameter
 crawled here from the sea. – iambic trimeter
 Silence, grief, – iambic trimeter
 calm rumbles of the waves. – iambic trimeter).

Thus, the metrically regulated prose in Kim's story "The Lotus" consists of iambs with minor irregularities – choreic inclusions and is quite freely divided into poetic lines – which determines its additional relative regularity, by far greater similarity to the verse.

In order to clarify the semantic functions of rhythmic prose in the story, it is necessary to determine its idea and its range of problems. Kim's entire story is an attempt of the characters, the artist Lokhov, and together with him the author, to liberate themselves from the fear and burden of death, which get in the way of life and creativity. Liberation from the burden of death, according to Kim, gives, above all, the realization of his unity with nature, the awareness of himself being part of the eternal chain of rebirths in nature, and, consequently, the identification of human existence with eternity. The realization of this truth has the power to liberate man from the pain of inevitable loss. It is the moment of discovery of this truth that becomes the culmination of the story and marks the transition to rhythmic prose. The transition to rhythmic prose is the strongest emphasis in the text, indicating that something important is being expressed, something intuitive, and something emotional engages Lokhov with the truth. Then, until the end of the story, Lokhov will gradually realize what he "understood" intuitively, but this time in prose. The moment of subconscious acquisition of truth turns out to be in rhythmic harmony, because it is poetry that recognizes reality intuitively.

The whole rhythmic prose (of its two kinds) in the story marks a kind of retreat, a transfer of the narrative from the external – the description of actions to the internal – to the work of Lokhov's consciousness and subconsciousness. Syntactically ordered

rhythmic prose prepares the appearance of a stronger rhythmic accent – metrically organized prose. There is a gradual harmonization of the text along with an increase in its emotional charge. The metrically organized prose becomes the core of the culmination, its peak. But at the same time, due to its large textual length (5 pages), its verse energy gradually weakens and a totally unique qualitative textual unity is formed, where the temporal and spatial shifts take place.

In the rhythmic part of the text, which is metrically regulated and amenable to division into comparable segments (lines), verse time comes into play. “Subjective” time here is not only objectified, but also acquires internal fullness and independency, so that the detached “moment” is out of time and, in essence, is equated with eternity” (Kim 1983: 274).

The prose setting, as mentioned above, enhances the poetic qualities of the rhythmic prose, but, on the other hand, it also transforms them slightly. Amid the relatively disordered prose narrative, the rhythmic part feels not only more ordered, but also less varied and monotonous. “The monotony of this part seems to express a stopped, as if always existing time, an eternity. It communicates the tranquility and wise peace that reigns over the cemetery, the liberation from chaotic feelings of pain and fear. Moreover, the culminating moment, which is framed rhythmically, becomes also the moment of clash of counter-senses”, according to the terminology of L. S. Vygotsky (Vygotsky 1986). Two contradictory feelings collide: on the one hand, the transition to “verse” arouses an increased emotional response in the reader; on the other hand, the narration seems to slow down and become soothing, calming. The colliding counter-senses are meant to bring the reader to catharsis. “The whole point is that by evaluating a text as a poetic one, we aim to fill it with the hallmark and quality of poetic speech, that is, the speech that is emotionally saturated” (Zhovtis 1985: 67).

Lastly, the most obvious reason for the appearance of rhythmic prose in the story is the desire for the greatest generalization. The rhythmic prose in “The Lotus” comes into play when it is necessary to abstract from the everyday and the singular. If we put the motivations aside, and instead pay attention to the intension of Kim's appeal to rhythmic prose, then it is necessary to remember one more of its verse qualities: “... Any speech division which is unusual in comparison with the syntactic norms established in a language shifts the center of attention from the informant to the informative, from the narration to the narrator, or, more precisely, from the objective-situational meaning of the utterance to its subjective meaning, to the way the subject thinks and experiences the situation. It is here that one can discover the simplest meaningful premise on which the rhythmic segmentation of speech relies and which it develops and transforms in verse” (Hirschman 1982: 272).

Thus, the appearance of rhythmic prose in the text also means shifting the centre of attention from the narration to the narrator, and not even so much to Lokhov, who joins the uttermost to knowledge intuitively, or his mother, as to the image of all humanity, all living and non-living, to “WE,” serving as the all-knowing narrator, the author. Undoubtedly, this is a place where the position of the author, who indirectly communicates his own discovery to the reader, is exposed with the greatest clarity, which is characteristic of the Korean diaspora's prose position in general (Safronova, Bekmuratova 2020). It is no coincidence that Kim is so eager to objectify this truth.

According to psychologist A. N. Leontiev, the reason that motivates the creator to create a work of art is the desire to comprehend this or that meaning personally (knowledge about the world, objects, phenomenon) and help the reader, viewer, listener to do so. It is clear that it is with the moment of direct sharing of this “personal meaning” that the highest tension in the text must be associated with.

“In aesthetic activity there is an eternal struggle with the material, to overcome it, to remove its indifference... The most difficult case is the struggle with material in fiction. Language is a world of meanings; a work of language must carry these meanings within it. But the most difficult thing in the art of the word is to pass behind the meaning in the material of meaning. In poetry it is easier, the form seems to help there; in fiction prose it is more difficult, and there are huge problems of aesthetics which I am not quite able to touch upon – the problems of the style of the work of art and many others” (Leontiev 1981: 184).

BRIEF CONCLUSIONS

Thus, the driving motive of A. Kim's rhythmization was the desire to share the important knowledge to him. The moment of direct sharing of this “personal meaning” is framed rhythmically. Also one of the most important reasons why Kim refers to rhythmical prose, especially to the metrically organized prose, is the attempt, significantly transforming the familiar meanings of words, presenting them in an unfamiliar form to the context of the work, to pass behind their meanings, to find additional qualities of their rhythmical unity e.g., not to talk about the existence of eternity but to make it possible to feel its presence almost physically.

As a result, we can conclude that: 1) the indicators of the elements of micro-rhythm in the prose of A. Kim reflects, first of all, the degree of emotional richness of elements of macro-rhythm; 2) the elements of micro-rhythm have a certain substantial independence, originally included in the rhythmic structure of speech; 3) the rhythmic composition in A. Kim's prose work on the micro-level is subordinated to both the realization of the author's task, and the general laws of rhythm functioning.

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