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**Rhythmic organization of radio news message and comic effects**

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The question is raised about the presence of prosodic signs of humorous content in radio news message. It is shown that the search for rhythmic markers of humor is carried out in messages containing no lexical-semantic signs of a comic effect. Rhythmic structures that correlate with the emotional-semantic content of humorous assessment are being found.

Keywords: the comic in media, radio news message, rhythmic organization, markers of humor.

While turning to the ways of expressing comic in the media speech the search for new research tools becomes essential. It is likely that a significant growth in the share of oral speech (moreover, in its spontaneous form) in mass media increases the methodological significance of studying prosodic means, the latter primarily forming the communicative content of media speech.

The rhythmic organization of the statement / text is the result of interaction of all its prosodic characteristics. Earlier, we studied the rhythmic organization of prose text [4] and revealed the rhythmic types of syntagmas, phrases, and periods that are formed while the works of fiction are being read and spontaneously retold by the author; we have shown that the rhythmic structure of a prose text correlates with its content. Basing on other works [3] and studies carried out in a seminar with students, we saw the specificity of the news rhythm existing in radio message. This allows us to speak of the standard for reading news on the air and a certain standard prosodic rhythm organizing this reading.

The use of comic effects in a “serious” news media text helps the author to fulfill his intentions, which can be placed on the “derision scale” from a light joke with an entertaining purpose to sarcasm, demonstrating the condemnation of the object under derision. It is important that singling out comic assessment when listening to news message can be based not on the lexical-semantic content of the text, but on the voice parameters of the newscaster and prosodic characteristics of the text.

Is it possible to detect in media text such rhythmic structures that are correlating with the emotional-semantic content of a humorous assessment in cases when the assessment is not revealed by lexical-semantic analysis? Note that the assuredness in the fact that humor must necessarily bear paralinguistic marks (laughter, high pitch) is usually ascribed to folk theories of humor.

Nevertheless, in a number of studies carried out using non-experimental methods some interesting facts have been discovered. Thus, A. Wennerstrom paid attention to the evaluativity expressed both lexically and prosodically, and on the material of the English language showed that individuals pronouncing jokes can use two intonations - contrast and ascertaining - to create a humorous effect [2]. As far as we know, the question of existing connection between humor and prosodic characteristics of Russian speech has not been raised yet; a review of works by foreign authors devoted to the search for prosodic markers of humor is presented by E. Gironzetti [1].

Our analysis reveals a correlation between humor in radio news and certain rhythmic structures. The analysis requires preparatory work: the selection of material through listening by a group of students proposed to listen to the audio recording of a news release and single out the news message in which they would hear a humorous intonation in the newscaster’s speech. At the same time, the listeners are not being explained what is meant by humorous intonation; the news message (precedent) is then selected by the majority of votes; on the basis of the previously obtained data on the radio news rhythm, the selected text is recorded with neutral ascertaining intonation (standard). Next step is to reveal the rhythmic organization of the standard and precedent: syntagmas’ boundaries, stressed syllables and logical and emphatic accents within the syntagma; types of intonational constructions implemented in each syntagma. Syntagmatic series of phrases are formed, a set of key phrases of the period is statistically and semantically revealed; the content interpretation of models of intonational constructions is specified by the actual division of the phrase. The final stage is to conduct the sentence-by-sentence comparative analysis of standard and precedent.

Currently, we have identified three rhythmic markers of humor: artificial rheumatization, grouping syntagmas within the phrase, symmetry of intonational constructions with contrast [5]. We suppose that in the absence of paralinguistic signs (laughter, “smile in the voice”) and paratextual elements (explaining self-referring remarks), the rhythmic organization becomes a marker of humor in the message.

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