

INTONATSIIA POVESTVOVATEL'NOGO PREDLOZHENIIA V RUSSKOM IAZYKE, vol. 1, part 1 (in two parts): PREDPOLAGAEMOE CHLENENIE PREDLOZHENII. By *Jaroslav Pavlík*. Odense University Slavic Studies, vol. 1. Odense, Denmark: Odense University Press, 1977. Part 1/1: 398 pp. Part 1/2: vi, 391 pp. (pp. 399–789). D.kr. 180, paper.

As every linguist knows, it is much easier to talk about intonation patterns than it is to write about them, because it is difficult to indicate the subtleties of the pitch patterns involved when one is limited to expressing them in terms of printed symbols and diagrams. Furthermore, intonation patterns appear to be influenced by other linguistic factors—semantic content, syntactic patterning, and rhythmic properties, to name just a few—causing variations within what should be one particular intonation pattern to become almost intractable. Hence, intonation has never been a very popular topic for formal linguistic study, although a certain amount of work for Russian of a “cut and try” nature has recently achieved pedagogical popularity in the Soviet Union. This situation is unfortunate, since not only do languages differ from each other in sentence intonation patterns, but even the dialects of one language show interesting divergences in intonation. Therefore, it is gratifying, at least at first glance, to see that someone has undertaken a serious and well-designed study of Russian intonation as represented by Pavlík's work.

This publication is the first of a three-part study of the intonation patterns of the emotionally neutral declarative sentence in Russian. The investigation was begun by the late Professor Karel Ohnesorg at the University of Brno in 1967 and was carried on by Pavlík after his emigration from Czechoslovakia to Denmark in 1969. The method of investigation is elaborate and impeccable in design. The sentences studied are all from technical literature and thus, although deadly dull in semantic content, they are excellent examples of emotional neutrality. The corpus of data consists of forty-four sentences studied as isolated structures and sixteen others studied in context. Each of these sixty sentences is subjected to a detailed linguistic structural analysis to include word order, syntagmatic structure, punctuation (important in itself as an analogue to intonation), semantic content, functional perspective (a particular emphasis of Czech linguistics), and, finally, rhythmic properties. The specification of each of the aspects of the sentences takes up all but fifty-six pages of the close to eight hundred pages of this publication. The remainder of the study, still unpublished, will contain a comparison of the above-mentioned properties with the intonation patterns of the sentences as read by three readers, along with general conclusions.

It is tantalizing to have just this early part of the investigation without the chief part of the study, the intonation patterns. If these patterns are analyzed with the same degree of detail as are the linguistic structures presented in this first part of the study, one can expect soon to have a much-needed and thoroughly objective study of the intonation patterns of the most common type of Russian sentence.

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THE RUSSIAN LANGUAGE SINCE THE REVOLUTION. By *Bernard Comrie* and *Gerald Stone*. Oxford: Clarendon Press, 1978. xii, 258 pp. \$24.95.

The Russian Language Since the Revolution is a sociolinguistic compendium of the Soviet Russian language. The book illustrates language change in progress and the divergence between prescriptive norms and actual usage. Best documented are the chapters on more traditional linguistic topics.