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This study of the intonational patterns in selections of Ana María Matute and Juan Goytisolo was undertaken to see what the results would be. As the analysis progressed, it became more and more evident that these patterns were distinctive for each author and reflected two different temperaments, backgrounds and styles.

One work of each author has been examined (Doce historias de la Artámila from Matute and Duelo en el Paraíso from Goytisolo) by studying three of the Doce historias de la Artámila and the first, middle, and last ten pages of the Duelo en el Paraíso, thus giving a representative sample of the total text.

The procedure has been a quantitative linguistic approach in which the occurrences of intonational patterns have been counted and tabulated in terms of raw totals, then converted into percentages.

The results indicate a consistency between intonational patterns and the thought and emotions of the authors. In this case, Ana María Matute and Juan Goytisolo show contrasting tendencies. The former has shorter and lower-pitched sentences reflecting the loneliness felt in her prose, whereas the latter uses a different style consisting of

longer and more complex sentences without as many low tones as in Matute. This reflects in part the violence and hate in his prose.

A COMPARATIVE ANALYSIS OF INTONATIONAL PATTERNS
IN ANA MARIA MATUTE AND JUAN GOYTISOLO:
A STUDY OF TWO DIFFERENT
CONTEMPORARY STYLES

by

Donald Virgil McLeod

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CHAPTER I
INTRODUCTION

The purpose of this study is to analyze and compare, in the prose of two different authors, that feature of language known as intonation, or the rise and fall in pitch of the voice in speech. During this writer's study of the Spanish language, the importance of intonation in regard to the feeling it may convey in a given sentence became evident. The musical or intonational aspect of language became more and more interesting. Thus the decision was made to approach literature from a linguistic standpoint, or more specifically, from an intonational one.

Two authors, of contrasting styles, were chosen in order to place in better perspective the prose of each author. Ana María Matute and Juan Goytisolo, two of contemporary Spain's most widely-studied authors, both belong to that group of writers that so vividly remember the horrors of the Spanish Civil War, a major factor in the make-up of the philosophy of both. During the course of this study, it became evident that the intonational patterns in each author's writings were a stylistic reflection of their mental and emotional formation and characters.

The linguistic description of a language consists of

phonological as well as phonetic aspects. The phonetic analysis of vowels and consonants has long been studied and analyzed, while the description of pitch has come to the forefront only in recent years with the publication of an article entitled "The Phonic Group as a Melodic Unit,"¹ by Tomás Navarro Tomás, in 1939, and later with the publication of the Manual de entonación española,² also by Tomás Navarro Tomás, in 1944.

The importance of intonation cannot be emphasized enough, for it is ". . .the most active and important element among the factors which make up the complex nature of the accent of each language. . ."³ and "the control of a language is not entirely achieved until the intimacy of its intonation is known."⁴

¹Tomás Navarro Tomás, "El grupo fónico como unidad melódica," Revista de filología hispánica, I, 1939, pp. 3-19.

²Tomás Navarro Tomás, Manual de entonación española, Hispanic Institute in the United States, New York, 1944.

³My translation of: ". . . el elemento más activo e importante entre los factores que integran la compleja naturaleza del acento de cada lengua." From Tomás Navarro Tomás, Manual de entonación española, 3d. ed.; Mexico, 1966, p. 6. All other references to this work will, henceforth in this paper, refer to the third edition.

⁴My translation of: "No se penetra enteramente en el dominio de una lengua mientras no se conoce la intimidad de su entonación." From Ibid., p. 7.

The procedure used in this study was borrowed from the one used in preparing the Spanish Syntax List,⁵ by R. Hayward Keniston, published in 1937, in which the author presented a statistical study of grammatical usage in contemporary Spanish prose on the basis of frequency, as well as the procedure used in the preparation of the article entitled "The Phonic Group as a Melodic Unit," in which Navarro made a numerical count of melodic units and then converted them into percentages in order to determine the most frequent cases.

Once having limited the material (three selections from each author) for the present study, the next step was "...to gather the facts, then theorize about them...."⁶ The linguistic approach was used in which "...the occurrences of linguistic forms... [were] counted and tabulated in terms of raw totals... [then] reduced to expression in terms of percentages...."⁷

This approach was used in light of the fact that "...the primary physical properties of intonation are: its fundamental frequency, its intensity, the total energy of the

⁵R. Hayward Keniston, Spanish Syntax List, H. Holt & Co., New York, 1937.

⁶Dwight L. Bolinger, "Intonation and Analysis," Word, V, No. 3, 1949, p. 253.

⁷David W. Reed, "A Statistical Approach to Quantitative Linguistic Analysis," Word, V, No. 3, 1949, p. 236.

utterance and time."⁸

The tables are presented and commented on in Chapter VI ("Tables Comparing Various Types of Melodic Groups in Matute and Goytisoló), with Chapter VII constituting the "Listing of the Melodic Groups in Matute and Goytisoló with the Number of Occurrences and Percentages."

In studying the relationship of intonation between sentences, the ellipsis, the sentence fragment, and the colon have come to light as of special significance, and their usage has been detailed.

The following intonational descriptions will reflect the individual styles of Ana María Matute and Juan Goytisoló.

The selections chosen were the following:

Ana María Matute: Doce historias de la Artámila (1961)

1. El ausente (EA)
2. La conciencia (LC)
3. Los chicos (LCH)

Juan Goytisoló: Duelo en el Paraíso (1955)

1. first block of ten pages (p. 1-10)
2. second block of ten pages (p. 2-10)
3. third block of ten pages (p. 3-10)

⁸Vladimir Artemov, "Tone and Intonation," Proceedings of the Fourth International Congress of Phonetic Sciences, Helsinki, 1961, pp. 403,404.

The letters in parentheses after the selections of Matute are the abbreviations of the respective stories; the numbers in parentheses after Goytisolo's samples are numerical representations of the first, second, and third block of ten pages, respectively. The abbreviations will be used henceforth in this paper.

CHAPTER II
THE USE OF THE ELLIPSIS
IN MATUTE AND GOYTISOLO

The first phenomenon in Matute and Goytisolo which appears frequently enough to give substance to linguistic style and be considered characteristic of it, is the recurrent use of ellipsis.

This grammatical device is the omission of words which can be easily supplied and without which the meaning of the sentence is not altered. However, the sentence is grammatically incomplete.

The two authors examined by this writer use this device in different stylistic manners. Matute, for example, uses ellipsis in an intra-sentence position such as in "No seas así, muchacha... si te comprendemos todos, todos..." but not necessarily with the purpose of omitting words. It would follow that in this and in analogous situations the author is not using it strictly for its grammatical purpose, but for a function which "...belongs to the sphere of expressiveness and indicates the so-called subjective modality, i.e. emotionality."⁹ In the study of intonation we become aware

⁹Frantisek Danes, "Sentence Intonation from a Functional Point of View," Word, XVI, 1960, p. 48.

that the "...fundamental function of intonation is to transform words, as appellative units, into communicative units, i.e. into utterances."¹⁰

It is with intonation that an author conveys to the reader his or her true feelings, which accompany his thought, and it is in this respect that a definite relationship between music and emotion is seen. This relationship is evident in both authors, but in different intonational patterns. Matute's prose "...is marked by violence and death, pessimism and melancholy."¹¹ In music, lower tones are associated with sorrow, longing, depression and other similar emotions, and "the characteristic musical form...is...slightly descending...."¹²

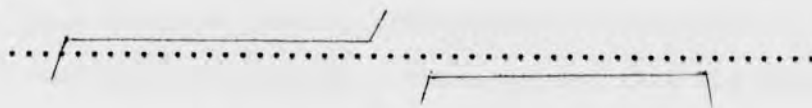
In order to present this with further clarity, we give a schematic diagram of a declarative bi-membered Spanish sentence (i.e. consisting of two melodic groups, the first constituting the tensive phase and the second the distensive

¹⁰Ibid., p. 43.

¹¹Janet Winecoff, "Style and Solitude in the Works of Ana María Matute," Hispania, XLIX, 1966, p. 61.

¹²I. Fonagy and Klara Magdics, "Emotional Patterns in Intonation and Music," Zeitschrift für Phonetik, Sprachwissenschaft und Kommunikationsforschung, XVI, 1963, p. 308.

phase):



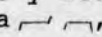
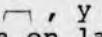
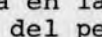
In the preceding diagram the dotted line represents the medium voice level.

Every bi-membered "...declarative sentence is generally made up of one tensive part and the other distensive. The first, the protasis, stimulates and attracts the attention; the second, the apodosis, completes the thought by responding to the interest aroused."¹³ One can also see that these two groups, "...subject and predicate, theme and development, circumstance and history, scene and drama, determination and action, subordinate element and subordinating element, or vice versa, are not a mere succession of thoughts nor their simple sum, but that both members are the bipartite articulation of an original unitary thought which is precisely recomposed and reconstructed in the rhythmic-melodic form high rise (/ — /), full fall (/ — \), for the high rise (/ — /) is, in its entirety, a waiting for the full fall (/ — \), and the latter

¹³My translation of: "...frase enunciativa consta regularmente de una parte tensiva y otra distensiva. La primera, prótasis, estimula y reclama la atención; la segunda, apódosis, completa el pensamiento respondiendo al interés suscitado." From Tomás Navarro Tomás, Manual de entonación española, p. 54.

is the adequate response to the tension set forth in the first. The rhythmic-melodic pattern corresponds to the unit of thought articulated in words. Thus, we see that the feeling of unity in the rhythmic-melodic pattern, necessary for expression and perception, is identified with that of the unit of meaning, of which it is an expression."¹⁴

From the preceding diagram we can see that the tensive phase begins below normal pitch level and in the initial inflection at times embraces "...an amplitude of seven or eight half-tones and in other cases it is reduced to two or three."¹⁵

¹⁴My translation of: "...sujeto y predicado, tema y desarrollo, circunstancia e historia, escenario y drama, determinación y acción, subordinada y subordinante, o viceversa, no son mera sucesión de pensamientos ni su simple suma, sino que ambos miembros son la articulación bipartida de un pensamiento original unitario que se recompone y reconstruye precisamente en la forma rítmico-melódica , pues la rama  es, toda ella, un esperar la rama , y ésta es la adecuada respuesta a la tensión planteada en la primera. La figura rítmico-melódica rehace la unidad del pensamiento articulado en palabras. Así, vemos que el sentimiento de unidad en la figura rítmico-melódica, necesario para la producción y percepción, se identifica con el de unidad de sentido, de la que es expresión." From Amado Alonso, "La musicalidad en la prosa de Valle-Inclán," Materia y forma en poesía, 3 ed., Madrid, Gredos, 1965, p. 290.

¹⁵My translation of: "...una amplitud de siete u ocho semitonos y en otros casos se reducen a dos o tres." From Navarro Tomás, Manual de entonación española, p. 63.

This difference in the initial inflection is due to psychological factors which influence the meaning of the sentence in that "the same sentence spoken by several persons or repeated by the same individual usually produces intervals of greater or lesser extension according to the emotion which accompanies the words."¹⁶

The end of the tensive phase has an ascending quality of "...four or five half-tones above the body of the group."¹⁷

The distensive phase is the same in its initial inflection (a rise of from two to eight half-tones before reaching the normal pitch level of the body of the melodic group), with the variation between two and eight half-tones due to the fact that initial units of a sentence "...generally have greater intervals than ...interior ones...."¹⁸ The final fall of the pitch corresponds to "...approximately eight half-tones below the body of the group."¹⁹

In all sentences of this nature, there is a difference of from eight to eleven half-tones in a descending direction

¹⁶My translation of: "La misma frase dicha por varias personas o repetida por un mismo sujeto, suele desarrollar intervalos de mayor o menor extensión según el matiz emocional que acompaña a las palabras." From Ibid., p. 62-63.

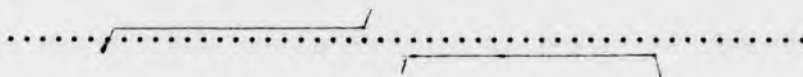
¹⁷My translation of: "...cuatro a cinco semitonos por encima del cuerpo del grupo." From Ibid., p. 70.

¹⁸My translation of: "...suelen darse medidas más extensas que ...las interiores..." From Ibid., p. 63.

¹⁹My translation of: "...ocho semitonos aproximadamente por debajo de la línea del cuerpo del grupo." From Ibid., p. 69.

between the pitch at the end of the tensive phase and the beginning of the distensive phase. There is an even greater interval when we realize that "the examination of the participation of the linguistic melody in the rhythm of prose has brought us to differentiate in each sentence of more than one member what we could well call two normal tunes, or, to leave the ordinary use of the expression 'normal tune,' a regulated displacement of the normal tune."²⁰

The following diagram demonstrates this:



The dotted line represents the normal pitch level, near which the distensive phase is located. The tensive phase is located higher than the normal pitch, thus creating a descending pattern from protasis to apodosis. Using the proverb "año de nieves, año de bienes," (year of snow, year of wealth), "according to the vivacity, the intention, the proverbial quality or the prospect of advantage, etc., the second time 'año' is on a lower intonational level of from one, two or three

²⁰My translation of: "El examen de la participación de la melodía lingüística en el ritmo de la prosa nos ha llevado a nosotros a diferenciar en cada frase de más de un miembro lo que bien podríamos llamar 'dos tonos normales,' o, para dejar a la expresión 'tono normal' su cómodo uso, un desplazamiento regulado del tono normal." From Alonso, p. 290.

tones (and more in very vivacious speech) lower than the first. All of the first phonic or melodic group, 'año de nieves,' is on a higher level than the second, 'año de bienes.' "21

With this in mind, the interval between the tensive and the distensive phases is even greater than before, reaching a difference of as much as nineteen half-tones.

This interval is decreased by the sustained pitch level present when followed by (...), in which case the voice remains at approximately the same level as the normal pitch employed in the body of the tensive phase. This alternation of tensions and distensions is modified in regard to respective rises and falls, thus affecting the musicality within a given utterance, for it is when these patterns of pitch are established that an utterance reflects thought and feeling.

The suspended inflection (/ —) also has panchronic characteristics similar to the tempo of music reflecting pessimism and sorrow, in which the "...tempo is strongly restrained."22

This pitch may also be called terminal level, and phonic groups "...under this intonation appear related to each other

²¹My translation of: "Según la vivacidad, la intención, la sentenciosidad o la perspectiva de provecho, etc., la segunda vez 'año' se entona uno, dos o tres tonos (y más, en dicción muy vivaz) más bajo que la primera. Todo el grupo fónico primero, 'año de nieves,' está dicho en un diapason más alto que el segundo, 'año de bienes.'" From Ibid., p. 291.

²²Fonagy, p. 308.

on an equal intonational plane and in such close degree that they could easily be placed within the same melodic group."²³

In the example already given, ("No seas así, muchacha... si te comprendemos todos, todos..."), it is evident how this ellipsis so effectively plays its fundamental role of providing or injecting emotion and feeling into these words.

With this emotion which one can sense and which is conveyed to the female protagonist, Luisa, by her neighbor, one feels the "...estrangement and alienation of the individual."²⁴ It is here that she actually begins to think of leaving her husband.

Without the ellipsis one might expect a comma, which would create a different falling inflection, at the expense of the intended emotion.

Goytisoló, however, does not employ ellipsis in an intra-sentence position, i.e. he does not separate protasis from apodosis for the sake of emphasis as does Matute.

There is also an inter-sentence application of ellipsis which is interesting. In order to give individuality to a given utterance, Matute at times takes what would ordinarily be a bi-membered sentence and separates the protasis from the

²³ My translation of: "...bajo esta entonación aparecen relacionados entre sí en plano de igualdad y en grado tan estrecho que fácilmente cabría fundirlos en el mismo grupo melódico." From Navarro Tomás, Manual de entonación española, p. 77.

²⁴ Winecoff, p. 62.

apodosis by means of elliptical dots and thus forms two distinct utterances (in form at least, rather than in terms of their semantic relationship), each constituting one clause. For example, "Esta bien... Pero sólo por esta noche." This could easily be joined into one sentence due to its close semantic as well as intonational relationship.

This again leads to a closer unity between utterances than one might at first think, in terms of form and the number of distinct sentences encountered in a given paragraph.

The linear diagram representing such a situation appears as:



The above diagram takes the place of the one below, which shows the normal intonational contours for two separate utterances, each consisting of one melodic group with a full cadence or full fall after each.



In Goytisolo's prose, ellipsis is used in an inter-sentence position on only one occasion in the entire first ten pages, and that is after "Un poco de paz..." In the second ten pages, it is used four times, and in the third ten pages, nine times, all of which are after clauses or sentences (with no separation of protasis from apodosis) instead of after a single word as is the case in Matute. It is also used at times as a substitute for "etc.," a form which "...many writers avoid, considering it not as elegant."²⁵ An example of this is the following sentence, "Todos los invitados arrojaban flores a su paso...." It is generally used on occasions, however, which remind one of Matute's use, for emotionality, as in "Son tan borrosos nuestros límites... La realidad es algo tan vago...." Here we feel the emotion intended, in order to better convey feeling to the reader, especially noting the close semantic relationship of these two sentences. Here one senses Goytisolo's thoughts concerning the "...futility of human lives, and troubled people in a Spain of order and authority where man has become brutalized and lost his capacity to rebel..."²⁶ and living in a "...world without fixed values..."²⁷

²⁵ My translation of: "...muchos escritores evitan, considerándola poco elegante." From Amado Alonso, y Pedro Henríquez Ureña, "Signos de puntuación y entonación," Gramática castellana, 16th ed; Buenos Aires, Losada, 1958, p. 214.

²⁶ Kessel Schwartz, "The Novels of Juan Goytisolo," Hispania, XLVII, May, 1964, pp. 304, 305.

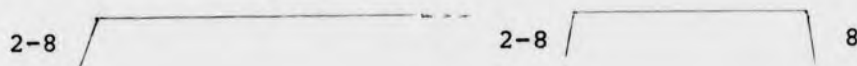
²⁷ Ibid., p. 307.

The effect of ellipsis in the two authors gives different results and import when considered in light of its frequency. This type of intonation appears quite frequently in Spanish and in Matute's and Goytisolo's samples, studied here, are used in the following proportions:

Table 1: Percentage of Ellipsis

EA	LC	LCH	p. 1-10	p. 2-10	p.3-10
5.8%	11.9%	9.7%	.6%	1.9%	4.6%

The above figures indicate how much more frequent it is in Matute as compared to Goytisolo. Though the length of melodic groups as well as that of sentences and its corresponding intonation seems to counteract the apparent disjunctive nature of her prose upon first reading it. The subsequent graphic representation of a bi-membered sentence sheds further light on this:



The long melodic groups, as well as the long sentences of Goytisolo, yield an almost automatic fluidity which contrasts with the prose of Matute. With this perspective in mind, it might not be as necessary for him to employ further

devices in order to obtain this quality, whereas Matute might use ellipsis in order to do so. However, we must remember that they are two distinct writers, each with his own style. The comparison which has been presented above does yield results which can be considered characteristic.

CHAPTER III
THE USE OF THE SENTENCE FRAGMENT
IN MATUTE AND GOYTISOLO

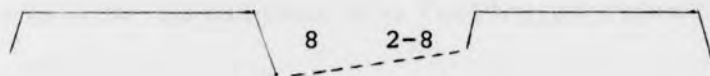
The sentence fragment constitutes a definite contrast between the styles of the two authors studied here. This grammatical device is a sentence which omits the subject or verb, and is more common in the spoken language than in the literary language.

The sentence fragment is used principally as a means of emphasis by giving individuality to the respective phases of the utterance, especially to the protasis. Normally, the protasis of a bi-membered sentence is on a higher pitch level than is the apodosis, but when separated from the apodosis its pitch level is lowered to approximately that of the apodosis, for "declarative sentences that are made up of only one melodic group are ordinarily of the distensive type."²⁸ One easily senses this emphasis through the intonation (full falls in the voice and lower pitch level of the protasis). Matute employs this device in the form of the single words such as "Marcos" and in several words such as "Un salvaje,

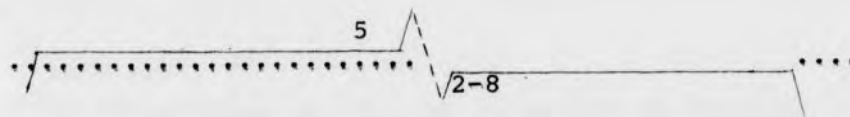
²⁸ My translation of: "Las frases enunciativas que constan de un solo grupo melódico son ordinariamente de tipo distensivo." From Navarro Tomás, Manual de entonación española, p. 59.

un bruto," and "En cambio ella, despierta." One also finds longer units such as "Despierta y de cara a aquella pared encalada, voluntariamente encerrada."

This device, in its rhetorical aspect, tends to give a disjunctive nature to Matute's prose and reflects her low emotional levels. Instead of a sequence of anticadence or full rise after the protasis and cadence or full fall after the apodosis, there is now a sequence of two adjacent cadences, doing away with the wide contrast in pitch between the two respective parts of the sentence, as the following diagram illustrates:



Thus the pitch level after the first cadence or full fall is more nearly on the same level as that of the initial inflection of the second portion of the above diagram. The following illustrates the interval between a bi-membered sentence:



One can see how this reflects each author's feelings.

The semantic aspects of the sentence fragment are seen to arise from the emotions determined by the autobiographical elements in both authors' writings, and are reflected in the intonational patterns of each. For example, Matute's themes were determined by several factors. The depression felt through her prose is probably due to the fact that she herself was sick as a child, and the "...childhood illnesses are perhaps unconsciously reflected in the not infrequent use of the sick child, and the still more frequent mention of children who die."²⁹ The Spanish Civil War, above all else in her life, provides the "...greatest input of autobiographical elements in Matute's work..."³⁰ It is with this in mind that one best understands her works (the loneliness, the feeling of injustice, and depression).

Goytisolo's Duelo en el Paraíso reflects his own feelings which were determined mainly by the Spanish Civil War, but rather than presenting the fantasy so frequent in Matute, reflects "...the intention of realism... and besides includes, without a doubt, autobiographical elements."³¹

²⁹Janet Winecoff Díaz, "The Autobiographical Element in the Works of Ana María Matute," Kentucky Romance Quarterly, XV, 1968, p. 140.

³⁰Ibid., p. 143.

³¹My translation of: "...la intención de realismo... y además encierra, sin duda, elementos autobiográficos." From José Francisco Cirre, "Novela e ideología en Juan Goytisolo," Insula, XXI, ccxxx, p. 1.

This depression is felt even more in Matute, in the intra-paragraph position in which she separates protasis from apodosis, each constituting a sentence in itself (the latter being a sentence fragment). For example, consider the following: "Todo fué cosa del orgullo. Por darle en la cabeza a Marcos."

The first sentence has an individuality due to lower intonation, while the second is given this same quality due to the fact that it is grammatically incomplete.

This is also employed in Goytisolo, but to a lesser extent, as in these sentences: "También yo los veo algunos días y, a veces, he conseguido tocarlos. Lo cual no tiene, por otra parte, nada de extraordinario." Here we have what would usually be a sentence with a bi-membered apodosis, the sentence fragment of "Lo cual no tiene..." constituting what would ordinarily be the second part of the apodosis beginning with "...a veces, he conseguido tocarlos." This separation lowers the intonation of "...he conseguido tocarlos" to a full cadence or a full fall (from a half-rise).

There is another aspect of this phenomenon, inter-paragraph intonation, which is interesting and appears in Matute, but not in Goytisolo. This is the separation of protasis and apodosis, not only into different sentences, but even into different paragraphs.

This example is found in LCH:

"Por lo general, nos escondíamos para tirarles piedras, o huíamos.

Porque nosotros temíamos a los chicos como al diablo."

The same principle of intonation applies here as it does in the case of inter-sentence intonation, i.e. the protasis is followed by a full fall or full cadence in the pitch. This low intonational level reflects the entire theme of the paragraph, which is fear, and is developed in the second paragraph beginning with "Porque nosotros temíamos...", followed by several rather lengthy sentence fragments.

The intonation is the same as between any paragraphs of a declarative nature, without the large melodic interval normally existing between protasis and apodosis.

A comparison of the frequencies in each text will present definite contrasts in each author, and will give more light on linguistic style in terms of inter-sentence intonation, as well as that found in inter-paragraph situations.

Table 2: Percentage of Sentence Fragments
(One-group utterances of a distensive nature)

EA	LC	LCH	p.1-10	p. 2-10	p. 3-10
17.5%	4.2%	4.0%	5.7%	2.5%	2.3%

In two of the texts, the figures in the preceding table are not really significant since they show a very small amount of actual occurrences: in p. 2-10, the 2.5% represents an actual figure of eight cases of sentence fragments; and in p. 3-10, the 2.3% represents only five instances. However, they serve the purpose of showing the great contrasts between the two authors, especially when contrasted with the 17.5% of EA. It is clear that this grammatical device, which is at times used so little in Goytisolo and the latter two writings of Matute, is an outstanding feature of EA. It occurs in relatively low percentages in LC, LCH, and p. 1-10, but does not necessarily characterize the text.

CHAPTER IV
THE USE OF THE COLON IN
MATUTE AND GOYTISOLO

Another grammatical device frequently encountered in the two authors is the colon, which is employed in its primary functional role "...to indicate that the first sentence will have in the second sentence a consequence... or rather an enumeration of elements which are included in it."³²

It is used by both writers in somewhat different ways. It appears in both intra-sentence as well as inter-paragraph situations with its corresponding phonological and semantic implications.

In an intra-sentence position, Matute uses the colon to indicate a quote, such as:

"--Al fin, se dijo: '¿Y qué sé yo que es eso del amor?'--"

Goytisolo uses it in the following type of example, in which the second sentence contains a consequence of the first sentence:

"Aquella mañana, en la escuela, había sido testigo de una escena extraordinaria: uno de los soldados andaluces se

³²My translation of: "...para indicar que la primera frase u oración tendrá en la segunda una consecuencia... o bien una enumeración de elementos que en ella se incluyen..." From Alonso and Henríquez Ureña, p. 213.

permitió insultar al teniente que intentaba requisar la camioneta."

The colon is used by Matute in a very interesting way, in that it appears after the word "Sí," which in turn is followed by the remainder of the sentence; for example, it is employed in this way: "Sí: no había por qué negarlo, allí en su intimidad." It serves to emphasize, by affirming, the rest of the sentence, for normally one expects it to be followed by a period, and thus a full fall in pitch level, but by virtue of its close semantic and phonological relationship to the subsequent melodic unit, it forms a constituent part of the total architecture of the utterance. Therefore it must be considered, from an intonational point of view, in terms of its total contextual framework.

In analyzing this type of utterance, one must consider both the preceding pause and its intonational effect as well as the intonational relationship between vowels and consonants.

Before phonation begins in the word "Sí," there is the complete silence and inactivity of the muscles involved in speech. The initial inflection normally rises, in sentences without a pause after the first word, "...at times ...seven or eight half-tones and in other cases is reduced to two or three."³³ It reaches the normal pitch level of the body of

³³My translation of: "...a veces...siete u ocho semitonos, y en otros casos se reducen a dos o tres." From Navarro Tomás, Manual de entonación española, p. 63.

the sentence "...at the first accented syllable."³⁴

In light of the fact that there is a pause after "Sí," two factors influence its intonation, keeping it somewhat lower than the normal pitch level of the body of the following portion of the sentence. First, a fact easy to perceive "...is the correspondence between pitch and accent in the pronunciation of isolated words. In every word, used in isolation, the weak vowels are pronounced on a lower pitch level than the strong vowel."³⁵ The vowel in consideration here is the weak vowel, "i." Second is the relative intonation between vowels and consonants, the latter being divided into voiced and voiceless consonants. The consonant here is a voiceless "s," and voiceless consonants "...cause a certain descent at the points of contact with the contiguous vowels."³⁶ This is due to the fact that the "...vocal chords on beginning to vibrate again produce, in order to overcome their inertia,

³⁴My translation of: "...en la primera sílaba acentuada..." Ibid., p. 66.

³⁵My translation of: "...la correspondencia entre el tono y el acento en la pronunciación de las palabras sueltas. En toda palabra, aisladamente considerada, las vocales débiles se pronuncian en tono más grave que la vocal fuerte." From Tomás Navarro Tomás, "Palabras sin acento," Revista de filología española, XII, 1925, p. 23.

³⁶My translation of: "...ocasionan cierto descenso en los puntos de contacto con las vocales contiguas." From Navarro Tomás, Manual de entonación española, p. 25.

a lower sound, that can affect even the accented vowels."³⁷

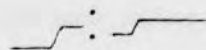
One must be careful to distinguish this from a voiced consonant, which does not affect the intonation in the same way, for the vocal chords are in continual use and falls in pitch level are only one or two half-tones below the level of the vowel.

The presence of the colon immediately after the word "Sí" presents another juncture or pause in which the voice maintains a suspended pitch level before the cessation of phonation. The inflection of this next intonational unit, "...no había por qué negarlo....," begins from two to eight half-tones below the normal pitch level of the body of the sentence, and reaches this level on the syllable -bí- of "había." In this respect, "Sí" is phonologically related to the following syllables of "no ha-," both being within the same field of initial inflection.

A diagram such as the following would render it in this

³⁷My translation of: "...las cuerdas vocales al empezar a vibrar de nuevo producen para vencer su inercia un sonido más grave, que puede afectar aún a las vocales acentuadas." From Samuel Gili-Gaya, "Influencia del acento y las consonantes en las curvas de entonación," Revista de filología española, XI, April-June 1964, p. 177.

manner:



sí : noha- bí- a

It should be noted that the first letter of the second unit is the voiced consonant "n," which indicates that the following vowel "o" is not held down to a relatively lower pitch level than it might normally be were there a voiceless consonant preceding it.

Sentences of this nature (i.e. with a colon) appear less frequently in Matute than do in Goytisolo. This fact influences the fluidity of the text, but is not as noticeable in Goytisolo, even though the percentages of both author's samples are fairly close, due to his longer sentences.

The colon appears in inter-paragraph situations, especially in Matute, as in the following examples:

Llegó una calma extraña a la tierra, y ella pensó,
mientras cerraba y ajustaba los postigos:

--No me gusta esta calma.

The intonation in this type of situation is the same as that of the intra-sentence intonation where a colon is

present, again reducing the melodic interval between paragraphs. It is this narrowing of the melodic interval which produces a monotonous pitch level of the voice, reflecting depression and sadness.

The following table indicates the frequency in each author's prose studied here.

Table 3: Percentage of Colons

EA	LC	LCH	p. 1-10	p. 2-10	p. 3-10
13.9%	11.1%	2.6%	16.3%	13.9%	15.0%

CHAPTER V
LENGTH OF MELODIC UNITS
IN MATUTE AND GOYTISOLO

The analysis which was made for this study has indicated the preference of each author for a given length of sentences, for, "determining the length of the melodic units of a text or a speech is indispensable to make the analysis of the corresponding intonation."³⁸ As in verse, the "length of the melodic unit is measured...by the number of syllables."³⁹

In making the table, which appears on page 33, representative portions of each text were examined in order to obtain the length, by means of the syllabic count, of typical melodic units. Although the exact amount of total syllables in each sample is not the same, (556 in Matute and 549 in Goytisoló), due to the length of paragraphs of a given selection, the samples are considered valid and consistent with the rest of the text.

³⁸My translation of: "Es indispensable la determinación de las unidades melódicas de un texto o de un discurso para hacer el análisis de la entonación correspondiente." From Tomás Navarro Tomás, "El grupo fónico como unidad melódica," Revista de filología hispánica, I, 1939, p. 6.

³⁹My translation of: "La extensión de la unidad melódica se cuenta... por el número de sílabas." From Ibid., p. 6.

The shorter melodic units are found in Matute, the most frequent ones being between three and eight syllables. Among this group the predominant ones are those of six and seven syllables. In the table on page 33, the melodic units of three to eight syllables yield an average of 68.9% in the first story (EA); the second story (LC) has an average of 66.5%, and the third story (LCH) has an average of 50.5%. The figures refer to the total percentage that units of from three to eight syllables constitute of the text. This decreasing trend in percentages is due to the different styles in the various stories of Doce historias de la Artámila. For example, there is less dialogue in Los chicos than in El ausente, the first selection.

The samples from the text by Goytisolo show a preference for longer melodic units. For example, in the first portion (p. 1-10) the units of from nine to twelve syllables constitute the largest single group, making up 46.7% of the total amount of syllables; p. 2-10 expands somewhat with units of seven through thirteen syllables making up 72.4% of the text; and p. 3-10 is made up of units mainly from eight through twelve syllables with an average of 63.1% of the total amount. The average, over the three samples of text of Goytisolo, is units consisting of eight through twelve syllables.

The table presents the comparison of the length of melodic units in Matute and Goytisoló, as well as presenting the length of melodic units within each author's text.

The first column, "No. of syllables," presents in a horizontal manner the numbers "1," "2," "3," etc, which refer to the number of syllables in a melodic unit. Immediately under the letters "EA," "LC," etc., appear the numbers "599," "556," etc., which represent the total number of syllables in the particular sample. Under these numbers, in turn, appear the columns giving the number of melodic units containing the respective amount of syllables. The horizontal lines in a column surround the units of greatest occurrence.

Table 4
Length of Melodic Units

No. of syllables	EA 599	LC 556	LCH 546	p. 1-10 556	p. 2-10 545	p. 3-10 548
1.....	3	3	-	-	1	1
2.....	11	4	2	1	3	5
3.....	10	10	8	4	7	6
4.....	10	9	10	6	3	6
5.....	15	12	7	2	4	4
6.....	20	15	5	6	2	4
7.....	12	14	13	5	8	3
8.....	8	7	7	4	6	9
9.....	5	1	5	7	6	12
10.....	4	3	4	6	7	5
11.....	1	4	5	7	5	4
12.....	3	2	4	5	5	6
13.....	-	3	2	2	4	1
14.....	1	1	1	4	3	-
15.....	1	1	-	1	-	1
16.....	-	-	-	3	1	-
17.....	-	-	-	-	-	1
18.....	-	-	1	-	-	-
19.....	-	-	-	-	-	2
20.....	-	-	1	-	1	-

This analysis makes evident the phonological bases of each author's prose. Matute's is consistent with the conversations or speech of the characters she presents, for "ordinary conversation makes great use of short units."⁴⁰ Goytisolo, on the other hand, has a somewhat literary style seen in his use of units longer than the octosyllabic.

⁴⁰My translation of: "La conversación ordinaria se sirve sobre todo de unidades breves." From Ibid., p. 11.

CHAPTER VI
TABLES COMPARING VARIOUS TYPES
OF MELODIC GROUPS IN
MATUTE AND GOYTISOLO

Following are tables and comments on the intonational patterns of the given selections, thus providing further insight into the contrasting styles of two of contemporary Spain's most widely-studied authors.

The tables are divided into two sections, the declarative and the interrogative intonation respectively, and are presented in a hierarchical arrangement in accordance with the number of melodic groups in the sentence (i.e. the first table represents sentences with one melodic unit, the second represents those with two melodic units, the third and fourth represent those with three and four melodic units, respectively). Finally, sentences containing more than four units are presented under the heading "Other Groups."

In the selection dealing with interrogative intonation, two tables representing IA (interrogative anticadence) and IC (interrogative cadence) are presented.

a. Declarative Intonation
Sentences of One Melodic Unit

Table 5: Percentage of C-Units

(The "C-Unit" is used for the cadence unit, the single melodic group ending in a full fall.)

EA	LC	LCH	p. 1-10	p. 2-10	p. 3-10
16.666%	15.584%	6.195%	6.432%	9.952%	7.743%

The table above is to be read as follows: in EA 16.666% of all sentences in the selection have only one melodic unit, terminating with a full cadence (the actual figures being 222 total sentences in the selection, 37 of which are single-membered units, i.e. formed of one melodic unit) that end with cadence, while in LC this type of intonational unit constitutes 15.584% of the total (absolute figures being 235 sentences with 35 single-membered units ending with full cadence). Thus far one can see a decreasing amount of utterances of this type due to the somewhat different style the author uses from one selection to the next. For example, the first selection presents the usual Matutean theme of loneliness, more so than does the second one. The third selection (LCH), in theme as well as in style, reminds one of Goytisolo's Duelo en el Paraíso due to the discord and hatred extant among the children so vividly presented by each author, and reflects this

similarity by the close percentages, especially in the first and second block of ten pages. The 6.195% of LCH is almost equal to the average of these two portions of Goytisolo's samples, which yield an average of 7.087%. The absolute figures of LCH are 113 total sentences and only 7 single-membered units ending with a full cadence.

Though Matute's samples come from a selection of short stories, Goytisolo's are taken from one text through which the theme, of course, is the same, and gives to his samples a more even flow of percentages, which reflect the natural unity. However, in contrasting the average of each three sets of samples, one can see a definite decrease from the 12.815% of Matutean prose examined here to the 8.042% of that of Goytisolo. The first block of ten pages has an average of 6.432% C units (actual figures being: 172 utterances with ten C units), very similar to the 7.743% of the third block of ten pages, (absolute figures are: 173 sentences with 13 cadence units). The highest figure is that of the second block of ten pages with an average of 9.952% (actual figures: 201 sentences with 21 cadence units).

A study of the intonational patterns and the amount of such patterns in a sentence is understood only when the length of a melodic group is determined by means of a syllabic count. Up to this point in the study there is no radical difference in the length of each author's C-Units,

but, as will be seen later, Matute's sentences in general are shorter in terms of length of each melodic unit as well as the amount of melodic units in a sentence. Goytisolo's utterances show an average of 6.5 syllables per melodic unit, while Matute's sentences have an average of 5.3 syllables per unit. (See Table on Length of Melodic Groups on page 33.)

In considering the frequency of C-Units, one must consider them in their contextual framework. One must keep in mind the theme of a given selection, for example EA, with its relatively high percentage of utterances of this type, which are much lower in pitch, especially in the final inflection, and which reflect emotions such as depression, sadness, and loneliness. Utterances of this type manifest themselves through relaxation of the muscles involved in speech production.

This physiological phenomenon of relaxation resulting from such emotions not only affects the final fall but the body of the utterance as well because of the distensive nature of sentences with one melodic group. The greater incidence of C-Units in Matute's samples directly reflects the emotion in her prose. This lowering of the pitch level de-emphasizes what would be the protasis of a bi-membered sentence; for example, "Mariana abrió la boca. Pero no pudo decir nada." The close semantic relationship between these two simple sentences, the second of which begins with a

coordinating conjunction, makes it possible to combine them into one utterance. This, however, would necessitate a relative amount of tension in the protasis not only for the anticadence with which it ends but also for the body of the melodic group. Matute separates them, with low pitch levels, reflecting low emotional levels. Goytisoló, on the other hand, prefers, in many cases, to join utterances into bi-membered sentences.

The theme of violence in Duelo en el Paraíso is in contrast to the depression felt in Matute, especially in EA. During this type of emotion felt in Goytisoló's prose, tensions run high, reflected in the higher pitch levels of the tensive phases of his sentences.

Sentences of Two Melodic Units

Table 6: Percentage of A x C-Units

(The A x C Unit is used for the bi-membered sentences, consisting of protasis and apodosis, ending with an intonational sequence of anticadence and cadence respectively.)

EA	LC	LCH	p. 1-10	p. 2-10	p. 3-10
21.171%	20.779%	16.814%	14.619%	18.957%	13.259%

It is clear that here again the percentage of short sentences is smaller in Goytisoló than in Matute, the same as in Table 1. It is interesting to note how evenly the figures run in the first three stories, and how the same holds true for the three Goytisoló selections, with the exception of p. 2-10, which is somewhat higher than the other two samples.

The average of these figures is 19.588% for the first three (representing Matute's samples) and 15.611% for the second three which represent Goytisoló's. Even though there is a greater difference between these averages and those for Table 1 (16.148% and 8.042% respectively), Goytisoló's preference for the longer and more complex structures becomes evident in later tables.

In sentences with two intonational oppositions, separating the two melodic units of protasis and apodosis, each author displays a certain symmetry. However, the syntactical

structure as well as the length of the melodic units are frequently different. Goytisolo's utterances of this type are, syntactically, compound ones joined by a coordinating conjunction. For example, this type of sentence is encountered in his prose: "Estaba encogido a sus pies y temblaba como una hoja." Matute, on the other hand, uses utterances such as this: "El mismo día de la boda sintió el arrepentimiento." Also she uses this shorter type: "Al fin, cenó sola." Here one sees the two examples of her prose, with separation between subject and the rest of the sentence, and also adverbial phrases at the beginning separated from the body of the sentence.

The syllabic length of the melodic unit does begin to show a slight difference here. Of the sentences with the division of units between subject and predicate, Matute's samples have an average of 3.3--5.1 (protasis and apodosis, subject and verb respectively) and Goytisolo's show an average of 4.3--9.5. The compound sentences follow this same trend; the former has an average of 5.8--5.4 and the latter, an average of 11.0--9.9. It is interesting to note that the 9.5 of Goytisolo's first figures are similar to the second ones, indicating his preference for melodic units with more than seven and eight syllables, the most prevalent and basic in Spanish prose. This comparison of the two authors indicates a difference in the rhythmic nature of the intonation in their prose.

In EA, the 21.171% is from a total amount of 222 sentences with 47 A x C units. LC shows the average of 20.779% (actual figures: 235 utterances with 45 A x C units), and LCH has 16.814% A x C units (absolute figures: 113 total sentences with 21 units of this type.) Goytisoló's first sample (p. 1-10) has an average of 14.619% (actual figures being: 172 utterances with 25 units of this intonational pattern); pages 2-10 have 18.957% (actual figures: 201 sentences with 39 units of A x C); and pages 3-10 have an average of 13.259% (the figures being: 173 total sentences with 24 of this pattern).

Sentences of Three Melodic Units

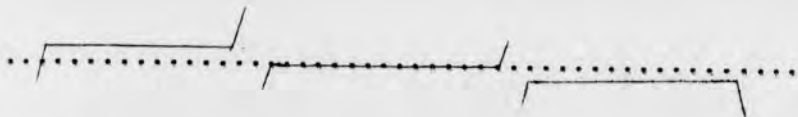
Table 7: Percentage of A x a - C Units

(This pattern is used for a sentence with three melodic units, one in the protasis and two in the apodosis, with an intonational sequence of anticadence, semianticadence, and cadence.)

EA	LC	LCH	p. 1-10	p. 2-10	p. 3-10
9.954%	7.792%	15.044%	13.450%	11.374%	7.182%

The same characteristic of lower percentages in Goytisolo is still visible in utterances of three melodic units, when considered as averages. The first figures representing selections from Doce historias de la Artámila yield an average of 10.930%, while those from Duelo en el Paraíso are quite close, with 10,668%. This is the closest the two means have been, with only a span of .264% between them, while in Table 1 there is a difference of 8.106%, and in Table 2, there is a difference of 3.977%.

In utterances of this nature, the protasis and the apodosis will be unequal in length, the former consisting of one melodic unit while the latter consists of two. The intonation of the apodosis is analogous to that of a bi-membered sentence with only one melodic unit in each phase. This presents a gradual diminishing of tension as is seen by the following diagram:



This division of one unit in the protasis and two in the apodosis gives a 1-2 pattern and is "the common and ordinary form of declarative sentences consisting of three units...."⁴¹ For example, in Matute the following sentence is found: "Amadeo salió al trabajo, como todos los días." Here the protasis is composed of the subject "Amadeo" and the two following melodic units, "...differentiated from each other by second degree contrast...."⁴² (i.e. semi- or half rise or fall as opposed to full rise or fall), constitute the apodosis. In Goytisolo one finds this type also: "Sobre el improvisado lecho de hojas secas, Abel parecía un muñeco frío y delicado." The prepositional phrase at the beginning forms the protasis, while the apodosis is made up of "Abel" and "parecía un muñeco frío y delicado."

This type of intonational pattern forms the majority of sentences with three units as is evident upon comparing their percentages to those of all other tri-membered utterances combined. The following figures represent the comparison, the

⁴¹My translation of: "La formula ordinaria y corriente de las oraciones aseverativas de tres unidades..." From Navarro Tomás, Manual de entonación española, p. 78.

⁴²My translation of: "...diferenciados entre sí por contraste de segundo grado..." From Ibid., p. 265.

first corresponding to A x c - C, and the second to all others:

EA	- 9.954%	- 14.3%	p. 1-10	- 13.450%	- 11.0%
LC	- 7.792%	- 15.7%	p. 2-10	- 11.374%	- 10.0%
LCH	- 15.044%	- 11.4%	p. 3-10	- 7.182%	- 15.0%

Upon considering other three-unit patterns, there is a difference in Matute and Goytisolo as far as the 1-2 and the 2-1 division between protasis and apodosis is concerned.

The 1-2 pattern continues, with the dominant form in Matute being relatively more frequent than in Goytisolo, as these figures indicate:

Sentences of Three Melodic Units (Cont.)

Table 8: Percentage of A x c - C Units

(This pattern refers to sentences with one unit in the protasis and two in the apodosis, with an intonational sequence of anticadence, semicadence, and cadence.)

EA	LC	LCH	p. 1-10	p. 2-10	p. 3-10
7.207%	3.030%	4.424%	1.754%	2.843%	1.657%

The first three figures average 4.887%, while the last three average 1.891%. This is a substantial difference and calls to mind the at times disjunctive nature of the prose in Doce historias de la Artámila, such as this:

Amadeo era un forastero, un desgraciado obrero de
las minas,

Luisa la miró, colérica.

Ese hombre no te merece, mujer.

Su corazón latía, confuso.

Pero Constantino era un simple aparcerero, como ella.

Examples such as the first one bear a resemblance to the sentence fragments so frequent in Matute, and it is interesting to note how she continues this trend in A x c - C.

In Goytisoló the same type of utterance can be found but not to the degree that it resembles or reminds one of a sentence fragment, which is also found in his examples in a minimal amount. For example:

Abel sintió deseos de correr tras de ellos, de
tomarlos también de la mano.

Todo en aquel lugar evidenciaba una categoría, una
clase a la que nunca podría tener acceso.

Sentences of Three Melodic Units (Cont.)

Table 9: Percentages of s - A x C Units

(This pattern refers to sentences with three melodic units, with two units in the protasis and one in the apodosis, with an intonational sequence of suspended inflection, anticadence, and cadence.)

EA	LC	LCH	p. 1-10	p. 2-10	p. 3-10
2.702%	3.896%	3.539%	5.847%	1.421%	2.209%

The first three average 3.379%, while the last average 3.159%.

The 2-1 pattern (two melodic units in the protasis and one in the apodosis), which is present here, is higher in the samples of Goytisolo than in those of Matute, but to a small degree, as the table indicates.

Sentences of Three Melodic Units (Cont.)

Table 10: Percentage of c - A x C Units

(This pattern also refers to sentences with 3 melodic units, 2 in the protasis and 1 in the apodosis, with an intonational sequence of semicadence, anticadence, and cadence.)

EA	LC	LCH	p. 1-10	p. 2-10	p. 3-10
1.801%	.865%	2.654%	3.508%	2.843%	6.077%

Here the average of the first three is 1.773% as compared to the larger figures of 4.942% in Goytisolo.

This pattern of 2-1 reflects Goytisolo's more literary and less conversational style than that of Matute of 1-2.

Sentences of Four Melodic Units

Table 11: Percentage of A - c x a - C Units

(This pattern is used for sentences with four melodic units, 2 in the protasis and 2 in the apodosis, with an intonational sequence of anticadence, semicadence, semianticadence, and cadence.)

EA	LC	LCH	p. 1-10	p. 2-10	p. 3-10
.900%	5.627%	11.504%	11.695%	8.056%	11.049%

This table clearly shows the trend in Goytisolo for longer utterances. The average of the first three figures is 6.010% and that of the last three is 10.266%. This is the most frequent type of utterance with four melodic units, in which a symmetry can be seen between the protasis and the apodosis, both of which consist of two units.

In Goytisolo one finds this type of example:

La Prensa acababa de dar la noticia de la deprecación y en la casa reinaba un silencio que era casi zumbido.

Matute uses this type frequently:

Por el ventanuco entraban los gritos de los vencedores, el rumor del río entre las piedras.

Again, as in utterances of the A x C type opposition, the preference for compound sentences is present in the former while in the latter the use of the elliptical phrases,

resembling enumeration, is present.

The symmetry found so frequently in Goytisolo reflects his "...highly poetic..."⁴³ style.

Other Units

Sentences of More Than Four Melodic Units

It is not necessary to give tables representing sentences with more than four melodic units because the majority of all other utterances are used in only one or two instances, the longer ones appearing in Goytisolo.

One can now begin to see in greater perspective the contrasts in linguistic style of the two authors. For example, in EA, utterances of six melodic groups appear in relatively few cases (4) and there is only one sentence with nine oppositions. In LC, there is one with six, two with seven, eight, and nine respectively, and one with eleven, the longest yet in terms of melodic groups rather than amount of syllables. In LCH, there are two utterances containing six groups, and there are twelve which contain seven groups.

In Goytisolo, p. 1-10, utterances of six units appear six times; those of seven are used seven times; eight-group sentences are used on four occasions; and nine-group sentences are used

⁴³My translation of: "...altamente poético..." From Cirre, p. 12.

on two occasions. We also see one sentence containing fourteen groups, and one with twenty-five.

This trend also continues in pages 2-10, in which sentences with six melodic groups are used twenty-six times, which is not seen at all in Matutean prose (at least that examined here) in which the corresponding number would have to be utterances of only three melodic units.

In pages 2-10, we also see utterances of seven groups used on eleven occasions; those of eight appear five times; those of nine, once, as do also sentences containing ten, fourteen, and eighteen melodic groups.

Pages 3-10 also reflect this same tendency, in which there are sixteen occasions in which utterances of six groups are used; those with seven groups appear five times; those of eight, five times; one utterance of nine groups appears; and two with ten groups.

The comparison of these tables shows two things. First, we find a greater percentage of short sentences in Matute, especially of the C and A x C opposition type. By comparing the percentages of the respective tables (which appear on pages 36 and 40), "...the degree of consistence* of each author with himself, and his difference from...others..."⁴⁴ is quite evident. It should be noted, however, that the percentage

⁴⁴G. Udny Yule, "On Sentence-Length as a Statistical Characteristic," Biometrika, XXX, 1938, 369.

*sic.

of C-Units in LCH is somewhat lower than the percentages in the first two stories due to the different style the author uses for the third story as opposed to the first two. Second, as the sentences become longer and more complex, (not necessarily in terms of syllabic content but in terms of intonation groups), this trend does not appear, for Goytisolo's sentences show a higher occurrence. This is evident by comparing the respective tables of sentences with three and more melodic units.

b. Interrogative Intonation
 Comprehensive Use of Interrogative Melodic Units
 Used in Matute and Goytisolo

Table 12: Total Interrogative Units

EA	LC	LCH	p. 1-10	p. 2-10	p. 3-10
9.805%	5.620%	.884%	-	2.839%	5.520%

In Matute the same decreasing trend of percentages is evident due to the different styles she employs in the various stories, the last of which (Los chicos) resembles Duelo en el Paraíso in theme as well as in style. Both treat of the hatred among children. The sentence length is similar.

The averages of both sets of samples, however, show no appreciable difference; that of Matute's prose is 5.367% while Goytisolo's prose is 4.179%. Matute is somewhat more dynamic in regard to interrogative intonation, for even though the total amount of this type of intonation is fairly close to that of Goytisolo, the former uses more types and patterns in her interrogative intonation. For example, even though the basic patterns are either a full fall (IC) or a full rise (IA), Matute uses twenty different structures (the number of melodic units varies as well as the relative position of the interrogative unit to declarative portions of the sentence), whereas Goytisolo uses twelve.

The following are examples of the interrogative intonation found in the two authors.

In Matute one finds these types of sentences:

¿Y qué?

¿No es verdad?

¿Cuándo vuelve el señor posadero?

Tuvo un ligero sobresalto: "¿Le odiaré acaso?"

¿No tienes aún bastante? --dijo en voz muy baja, sonriendo.

Y ella: ¿tuvo ternura para él?

¿Nunca verle allí: al lado, pensativo, las manos grandes enzarzadas una en otra, junto al fuego; el pelo negro sobre la frente, cansado, triste?

In the preceding examples one can see the varying length of the interrogative melodic units (by comparing the first example to the third and the seventh), as well as the position of the interrogative unit in relation to the declarative portion of the sentence (by comparing the fourth and the fifth examples, in which the interrogative unit follows and precedes, respectively, the declarative unit).

¿David?

¿Qué haremos luego?

Pero, ¿no se los comerían también las aves?

--¿Y luego? --había dicho uno de los niños, a quien

el miedo de su propia pregunta formaba un nudo en la garganta.

In these examples one sees the short melodic units of interrogative intonation, as opposed to the relatively longer ones employed at times by Matute.

It is thus evident that Matute is somewhat more dynamic than Goytisolo, in regard to interrogative intonation, as reflected by the last of her examples on the preceding page.

Sentences with One Melodic Unit

Table 13: Percentage of IA Units

(The "IA-Unit" is used for the interrogative anticadence unit, the single melodic group ending in a full interrogative rise.)

EA	LC	LCH	p. 1-10	p. 2-10	p. 3-10
4.054%	1.298%	-	-	.947%	-

In EA this type of intonation is approximately half of the entire amount of interrogative intonation, whereas LC begins to reflect proportions similar to those of Goytisolo; however, it will be noted later that this is used in only one sample of the latter author. With the exception of EA, both authors show a similarity in regard to the amount they use in IA intonation.

Goytisolo shows one similarity to Matute's prose in that his interrogative sentences are shorter in terms of melodic

units as well as the amount of syllables in the sentences. This contrast is also seen within Goytisolo's prose in which the interrogative sentences are shorter than the declarative ones.

Even though this type of intonation is comparable to the protasis of a declarative statement, with its greater tension and consequent higher pitch level than that of the apodosis, or response, it must be understood that this tension is not the same as in a declarative sentence in regard to the degree it is maintained throughout the utterance. The declarative intonation maintains a relative horizontal direction throughout the body of the melodic unit, whereas "...the interrogative intonation is characterized by the descending form of the line which the pitch follows in that same part of the melodic unit."⁴⁵

In examining the intonational contours throughout a melodic unit of interrogative intonation, it is true that "in the interrogative melodic unit, as in the declarative, three distinct parts are ordinarily distinguished in Spanish."⁴⁶

⁴⁵My translation of: "...la entonación interrogativa se caracteriza por la forma inclinada de la línea que el tono describe en esa misma parte de la unidad melódica." From Navarro Tomás, Manual de entonación española, p. 179.

⁴⁶My translation of: "En la unidad melódica interrogativa, del mismo modo que en la enunciativa, se distinguen ordinariamente en castellano tres partes distintas." From Ibid., p. 135.

The following diagram will illustrate this:



With syllables up to the first accented one, the initial inflection "...departs, from the beginning...from a higher note than that which corresponds to those same syllables in the declarative group"⁴⁷ and "on the first accented syllable the voice rises approximately two half-tones above the average pitch level of the normal declarative statement."⁴⁸ However, in the absolute question (IA), "on the first accented syllable the voice rises three or four half-tones above the average height that corresponds to that same syllable in declarative intonation."⁴⁹

The body of the melodic unit now begins its descent of

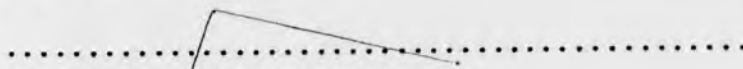
⁴⁷My translation of: "...parte desde el principio... de una nota más alta que la que corresponde a esas mismas sílabas en el grupo enunciativo." From Ibid., p. 136.

⁴⁸My translation of: "En la primera sílaba acentuada la voz se eleva unos dos semitonos sobre la altura media de la enunciación normal." From Loc. cit.

⁴⁹My translation of: "En la primera sílaba acentuada la voz se eleva tres o cuatro semitonos sobre la altura media que a esa misma sílaba corresponde en el tono enunciativo." From Op. cit., p. 141.

"...ordinarily seven or eight half-tones,"⁵⁰ and continues through the last strong syllable. It is here that the final rise of pitch begins, and "...represents approximately five or six half-tones."⁵¹

The declarative type of interrogative intonation, or "IC-Unit," is comparable to the declarative intonation in regard to its final descent. The initial rise in pitch as well as the oblique line characterizing the body of the melodic unit are similar to that found in the absolute question. The final descent "...does not go as low as the pitch of the declarative statement, but ordinarily remains suspended between semicadence and cadence."⁵² The following diagram illustrates this:



It is not necessary to present a table showing the percentages of IC in each author's samples, for this type of intonation is used in only several circumstances in two of Matute's stories and the last ten pages of Goytisolo's sample.

⁵⁰My translation of: "...de ordinario siete u ocho semitonos." From Loc. cit.

⁵¹My translation of: "...representa aproximadamente cinco o seis semitonos...." From Loc. cit.

⁵²My translation of: "...no baja hasta el tono grave de la aseveración sino que queda ordinariamente como suspendido entre la semicadencia y la cadencia." From Op. cit., p. 151.

It must be stated that this applies to sentences of only one melodic unit.

The remainder of the interrogative intonation in the two author's writings consists of the two types of intonation, i.e. IA and IC, but in sentences of more than one melodic unit.

CHAPTER VII
LISTING OF THE MELODIC GROUPS IN MATUTE AND
GOYTISOLO WITH NUMBER OF OCCURRENCES
AND PERCENTAGES

The primary data upon which this thesis is based is the number of occurrences of melodic groups in a given selection, obtained by means of that statistical approach used by R. Hayward Keniston and Tomás Navarro Tomás. (See pages 3 and 4 of this paper.)

The data presented here represents those occurrences which appear in three short stories of Matute's Doce historias de la Artámila (El ausente, La conciencia, and Los chicos) and in the first, middle, and last blocks of ten pages of Goytisolo's novel, Duelo en el Paraíso.

The symbols used in the tables are the abbreviations used by Tomás Navarro Tomás⁵³ in describing the declarative inflections of the Spanish language. Those symbols, along with the names of the respective inflections, are as follows:

- 1) C - cadence, or full fall of the pitch level of the voice.

⁵³Op. cit., p. 71.

- 2) A - anticadence, or full rise in the pitch level.
- 3) c - semicadence, or a half fall in pitch of "... three or four half-tones...."⁵⁴
- 4) a - semianticadence, a half rise of "...two or three half-tones...."⁵⁵
- 5) s - suspended pitch level, "...on the same level as the body of the group."⁵⁶

In regard to the above inflections, one must be aware, however, that a semicadence as well as a semianticadence in the protasis of a sentence are on higher pitch levels than a semicadence or semianticadence in the apodosis due to the fact that the tensive phase (protasis) is on a higher pitch level than the distensive phase (apodosis). (See page 11 of this paper.)

Two additional symbols, which refer to interrogative intonation,⁵⁷ are used:

- 1) IA - "...absolute interrogative..."⁵⁸ similar to the anticadence of declarative sentences, with

⁵⁴My translation of: "...tres o cuatro semitonos...."
From Op. cit., p. 70.

⁵⁵My translation of: "...dos o tres semitonos...."
From Loc. cit.

⁵⁶My translation of: "...en el mismo nivel que el cuerpo del grupo." From Loc. cit.

⁵⁷Op. cit., p. 140.

⁵⁸My translation of: "...interrogación absoluta...."
From Loc. cit.

a "...rising final inflection."⁵⁹

- 2) IC - the declarative type of interrogative intonation, with a descending final inflection.

In analyzing the following tables, one will also encounter two symbols ("x" and " - ") which represent divisions within a sentence rather than inflections as such.

The "x" indicates the separation of protasis and apodosis (the tensive and distensive phases respectively), as in the following example:

Por primera vez pensó en aquello.

The division here occurs between "Por primera vez," (the protasis), and "pensó en aquello," (the apodosis). In the following list, this type of sentence would appear as "A x C."

The symbol " - " is used to indicate subdivisions within the protasis or apodosis, in sentences with three or more melodic groups. For example:

En la ladera del bosque de alcornos,
el disparo de un arma de fuego no podía
augurar nada bueno.

This sentence has only one member in the protasis ("En la ladera del bosque de alcornos,") while the apodosis consists of two melodic groups ("el disparo de un arma de fuego"

⁵⁹My translation of: "...inflexión final ascendente."
From Op. cit., p. 139.

and "no podía augurar nada bueno."). This type of sentence would appear as "A x a - C," with "A" representing the protasis, and "a - C" representing the apodosis.

From the above explanations regarding the following lists of intonational patterns, it will be possible to understand the inflections one encounters in the prose of Ana María Matute and Juan Goytisolo.

Matute

Doce Historias De La Artámila

Table 14

Intonational Patterns of El ausente

Intonational pattern	No. of Occurrences	Percentages
s	1	.450
C	37	16.666
A x C	47	21.171
c - C	13	5.855
s - C	4	1.801
A - s	1	.450
A x a - C	22	9.954
s - A x C	6	2.702
c - A x C	4	1.801
A x c - C	16	7.207
A x s - C	5	2.252
A x c - s	1	.450
s - c - s	1	.450
c - s - C	1	.450
c - c - C	2	.900
a - a x C	1	.450
s - A x c - C	1	.450
A - c x a - C	2	.900
A x c - c - C	1	.450
A x s - a - C	4	1.801

s - A x a - s	1	.450
A - s x c - C	3	1.351
c - A x a - C	1	.450
c - s - c - s	1	.450
c - c - c - s	1	.450
c - c - c - C	2	.900
A x c - c - c - C	2	.900
s - c - A x a - C	1	.450
c - c - A x a - C	1	.450
s - A x c - a - C	1	.450
A x c - a - a - C	1	.450
s - c - c - c - C	1	.450
A - s x c - c - C	2	.900
c - c - c - a - C	1	.450
A x c - a - a - a - C	1	.450
s - A x s - c - c - C	1	.450
A - s x a - c - a - C	1	.450
c - c - c - s - a - C	1	.450
A x s - a - c - c - C	1	.450
A - a - s x c - c - c - a - c - C	1	.450
A x IC	1	.450
s - IA	2	.900
IA	9	4.054

IC	1	.450
c x IA	3	1.351
a - IA	1	.450
s - IC	2	.900
IC - C	1	.450
c - s - IC	1	.450
s - c - IA	1	.450
A x IC - c - C	1	.450
A - s - a - IA	1	.450
s - c - c - c - c - c - c - c - IA	<u>1</u>	<u>.450</u>

Total: 220

Total:

99.566

Matute

Table 15

Intonational Patterns of La conciencia

Intonational pattern	No. of Occurrences	Percentages
C	36	15.584
s	6	2.597
A x C	48	20.779
c - C	16	6.926
A - s	5	2.164
s - C	2	.865
c - s	4	1.731
s - s	3	1.298
A x a - C	18	7.792
s - A x C	9	3.896
c - A x C	2	.865
A x s - C	1	.432
A x c - C	7	3.030
c x a - C	5	2.164
c x a - s	2	.865
a x c - C	2	.865
c - c - C	4	1.731
A - a - s	1	.432
s - c - C	1	.432
c - s - C	1	.432

A - c - s - s	1	.432
A - c x a - C	13	5.627
c - A x a - C	3	1.298
A x s - a - C	4	1.731
c - a - c - C	1	.432
s - A x a - C	3	1.298
c - c - A x C	1	.432
A - s - a - s	1	.432
A - a x c - C	2	.865
s - A x c - C	1	.432
A - s x c - s - C	1	.432
s - A x c - a - C	1	.432
A x c - s - c - C	1	.432
A x c - a - a - C	1	.432
a - s - a - a - C	1	.432
c - c - A x a - C	1	.432
A x a - s - a - C	1	.432
A x c - s - c - s - C	1	.432
A x c - s - c - c - a - C	1	.432
A x c - a - s - s - a - C	1	.432
c - c - A x a - s - c - c - s	1	.432
c - c - c - s - s - c - A x C	1	.432

A x c - c - a - c - a - c - a - C	1	.432
A - a - s - a - a x c - a - c - C	1	.432
A - a x c - s - s - s - c - c - a -		
c - C	1	.432
IA	3	1.298
IC	3	1.298
Is	1	.432
Is - IC	1	.432
s - IA	1	.432
c - s - IA	1	.432
A x s - IC	1	.432
c - IC - C	1	.432
c - s - c - c - a - IC	1	.432
	<hr/>	<hr/>
	Total: 231	Total:
		99.120

Matute

Table 16

Intonational Patterns of Los chicos

Intonational patterns	No. of Occurrences	Percentages
C	7	6.195
A x C	19	16.814
c - C	7	6.195
a - C	2	1.769
A x a - C	17	15.044
c - A x C	3	2.654
A x c - C	5	4.424
s - A x C	4	3.539
A x s - C	1	.884
s - c - s - s	1	.884
c - c - a - c	2	1.769
c - c - A x C	1	.884
s - c - a - C	1	.884
A - c x a - C	13	11.504
c - c - s - C	1	.884
c - A x a - C	1	.884
A x s - a - C	1	.884
A - a x c - C	5	4.424
A - s x c - C	1	.884
s - c - A x C	1	.884
A x c - c - C	1	.884

c - s - A x C	1	.884
a - c - a - C	1	.884
A - s x c - a - C	1	.884
A x a - s - a - C	1	.884
s - A x s - a - C	1	.884
A x c - a - c - C	2	1.769
A x c - s - a - a - C	1	.884
s - A x c - c - a - C	1	.884
A x c - a - c - a - a - C	1	.884
A - s - a x c - s - a - C	1	.884
A x c - a - c - s - a - C	1	.884
A x a - c - a - c - a - C	1	.884
A x c - a - s - c - a - C	1	.884
A x s - c - a - c - a - C	1	.884
s - c - c - A x a - a - a - C	1	.884
c - s - a - s - c - c - a - C	1	.884
s - A x s - c - a - C	1	.884
IA x c - C	1	.884

 Total: 113

 Total:

99.948

Goytisoló
Duelo en el Paraíso

Table 17

Intonational Patterns of First Block of Ten Pages

Intonational pattern	No. of Occurrences	Percentages
C	11	6.432
s	1	.584
c	2	1.169
A x C	25	14.619
a - C	2	1.169
c - C	7	4.093
A x a - C	23	13.450
c - A x C	6	3.508
s - A x C	10	5.847
s - s - c	1	.584
s - c - C	1	.584
A x c - C	3	1.754
a - s - A x C	1	.584
A x s - a - C	4	2.339
c - A x a - C	9	5.263
A - c x a - C	20	11.695
c - c - a - C	2	1.169
A - a x c - C	2	1.169
s - c - A x C	1	.584
A x s - c - C	1	.584

A x s - a - a - C	1	.584
A - a x s - c - C	1	.584
A x c - a - a - C	3	1.754
s - A x c - a - C	2	1.169
A - a x s - a - C	1	.584
A x c - c - a - C	2	1.169
A x s - c - a - C	3	1.754
A - a x c - a - C	2	1.169
s - a - c - a - C	1	.584
s - A x s - a - C	1	.584
A x s - a - c - a - C	1	.584
c - A x s - a - a - C	1	.584
A x c - a - c - a - C	1	.584
A - a x c - s - a - C	1	.584
c - A x c - s - a - C	1	.584
A x s - c - a - a - C	1	.584
s - A x a - s - c - a - C	1	.584
A - a x c - c - a - c - C	1	.584
c - A x a - s - s - a - C	1	.584
A - a x c - a - s - a - C	1	.584
A x c - a - s - a - a - C	1	.584
c - A x s - a - c - a - C	1	.584
A x c - c - a - c - a - C	1	.584

s - A x a - s - a - c - a - C	1	.584
c - A x a - s - a - a - a - C	1	.584
s - c - A x a - c - s - a - C	1	.584
A - a x s - c - a - s - a - C	1	.584
c - A x a - c - c - c - c - a - C	1	.584
s - A x c - c - a - s - c - a - C	1	.584
A x a - c - c - c - c - a - a -		
c - a - C	1	.584
A - a x c - s - a - a - c - s -		
a - c - a - c - a - C	1	.584
c - c - a - s - a - s - c - s -		
a - a - s - c - c - c - s -		
c - c - c - s - a - c - s -		
c - c - C	<u>1</u>	<u>.584</u>

Total: 171

Total:

99.872

Goytisoló

Table 18

Intonational Patterns of Second Block of Ten Pages

Intonational pattern	No. of Occurrences	Percentages
C	21	9.952
s	2	.947
A x C	40	18.957
s - C	1	.473
c - C	8	3.791
A - s	2	.947
A x a - C	24	11.374
s - A x C	3	1.421
c - A x C	6	2.843
A x s - C	1	.473
c - c - C	4	1.895
A x c - C	6	2.843
a - c - C	1	.473
s - A x s	1	.473
A - c x a - C	17	8.056
A x s - a - C	7	3.317
a - c - a - C	2	.947
A x c - c - C	1	.473
A x a - a - C	2	.947
c - s - a - C	1	.473

A x s - c - C	1	.473
c - c - A x C	1	.473
A - a x c - C	1	.473
a - s - a - C	1	.473
s - A x a - C	2	.947
c - A x a - C	1	.473
c - A x c - c - C	1	.473
A x a - s - a - C	2	.947
A x c - c - a - C	2	.947
c - c - c - A x C	1	.473
A x a - s - c - C	1	.473
s - A x c - a - C	1	.473
c - s x a - a - C	1	.473
s - A x c - c - C	1	.473
a - a - A x c - C	1	.473
A x a - c - a - C	3	1.421
A x c - a - a - C	1	.473
c - A x s - a - C	1	.473
A x c - a - c - a - C	2	.947
A - a x c - a - a - C	2	.947
c - s - A x a - a - C	1	.473
A - a x c - c - a - C	1	.473

A x s - a - c - c - C	1	.473
A x a - c - a - c - C	1	.473
s - c - A x c - a - C	1	.473
A x c - c - c - a - C	1	.473
c - c - a - s - a - C	2	.947
c - s - c - c - A x a - C	1	.473
A x c - c - c - c - a - C	1	.473
A - a x s - a - c - a - C	1	.473
s - A x a - c - s - a - C	1	.473
A - a x c - c - c - a - C	2	.947
A x c - s - a - c - a - C	2	.947
A x a - c - c - a - c - C	1	.473
s - c - A x a - a - c - C	1	.473
c - a - c - a - c - a - C	1	.473
c - c - a - c - a - c - a - C	1	.473
A x c - a - c - a - a - c - C	1	.473
A x a - s - a - a - s - a - C	1	.473
A x s - a - c - a - a - a - C	1	.473
A - a x c - a - s - a - a - C	1	.473
A x c - a - s - c - c - c - a - C	1	.473
s - A x c - c - a - c - c - c - a - C	1	.473

A x c - a - c - a - c - c - s - a -		
c - a - c - c - C	1	.473
A - a x c - a - c - c - c - a - s -		
a - c - c - s - a - c - a - c -		
C	1	.473
IA	2	.947
IA x C	1	.473
s - IA	1	.473
A x c - c - IA	1	.473
A - a - IC	<u>1</u>	<u>.473</u>
Total:	211	Total: 99.389

Goytisoló

Table 19

Intonational Patterns of Third Block of Ten Pages

Intonational pattern	No. of Occurrences	Percentages
C	14	7.734
s	1	.552
A x C	24	13.259
c - C	8	4.419
A - s	2	1.104
a - s	1	.552
A x a - C	13	7.182
s - A x C	4	2.209
c - A x C	11	6.077
A - a - s	2	1.104
c - c - C	6	3.314
A x c - C	3	1.657
c - a - C	1	.552
A x c - s	1	.552
A - c x a - C	20	11.049
s - A x a - C	1	.552
s - c - A x C	1	.552
A x a - a - C	3	1.657
c - A x a - C	3	1.657
c - c - c - C	1	.552
A x s - a - C	2	1.104

c - c - a - C	1	.552
A x c - c - C	1	.552
c - A x c - C	1	.552
s - A x c - C	2	1.104
c - c - A x a - C	1	.552
A x s - a - a - C	1	.552
s - A x c - a - C	1	.552
A - a x c - a - C	1	.552
c - A x a - a - C	1	.552
s - a - c - a - C	1	.552
A x c - a - a - C	1	.552
c - c - c - a - C	1	.552
A x c - c - a - C	1	.552
A x c - s - a - C	1	.552
c - a - A x a - C	1	.552
c - c - c - c - s	1	.552
A x a - s - a - C	1	.552
A x a - c - s - a - C	1	.552
A x c - s - a - a - C	2	1.104
A x c - a - s - a - C	1	.552
A x s - a - s - a - C	1	.552
A x c - c - a - a - C	1	.552

A x c - c - c - s - C	1	.552
A x a - s - a - a - C	1	.552
A x c - s - a - c - C	1	.552
A x c - a - c - a - C	2	1.104
A x a - c - c - a - C	1	.552
s - c - c - A x a - C	1	.552
s - A x c - a - a - C	1	.552
A x c - c - c - a - C	1	.552
A x c - s - a - c - c - C	1	.552
A x c - a - c - c - a - C	1	.552
A x c - a - a - s - a - C	1	.552
s - c - A x c - c - a - C	1	.552
A x a - c - a - c - a - C	2	1.104
A x s - a - c - a - s - C	1	.552
c - A x a - a - a - a - C	1	.552
A x c - a - c - c - a - c - C	1	.552
c - c - A x a - c - a - a - C	1	.552
A x c - a - c - a - c - a - C	1	.552
s - A x a - c - a - s - a - C	1	.552
A x c - c - a - c - c - a - C	1	.552
A x a - c - s - a - c - a - a -		
C	1	.552

A x s - a - c - s - a - c - a -		
a - C	1	.552
s - A x a - c - a - c - a - c -		
a - C	1	.552
IC	2	1.104
IA x C	2	1.104
s - IC	1	.552
c - IA	1	.552
c - c - IA	1	.552
c - A x IC	1	.552
IA x c - a - C	1	.552
A x c - s - IA	1	.552
	<u>1</u>	<u>.552</u>
	Total: 181	Total:
		99.010

CHAPTER VII
SUMMARY AND CONCLUSIONS

In analyzing the styles of Ana María Matute and Juan Goytisolo, this writer, by combining the methods borrowed from R. Hayward Keniston and Tomás Navarro Tomás, has made a statistical study of those phenomena which constitute aspects of intonation in the prose of each author.

The study of intonation reveals that "...each writer... creates the melodic groups, essentially plants the pauses and inflections in the text as he writes..."⁵³ for "...melodic inflections in speech serve jointly to declare thought, as well as to express changes in mood...."⁵⁴

It became evident, upon examining the prose of Matute and Goytisolo, that features which most reflect their styles are the ellipsis, the sentence fragment, the colon, as well as the intonational patterns.

The ellipsis, sentence fragment, and colon lower the pitch level in an utterance, and are used in greater proportion in Matute than in Goytisolo, as are also lower

⁵³George E. McSpadden, "Phonetics, Intonation, Metrics and Stylistics," Yearbook of Comparative Criticism, PATTERNS OF LITERARY STYLE, Pennsylvania State University Press, III, 1971, p. 120.

⁵⁴My translation of: "...inflexiones melódicas de la palabra sirven juntamente a la declaración del pensamiento, a la expresión de los movimientos del ánimo...." From Navarro Tomás, Manual de entonación española, p. 8.

intonational patterns, all of which reflect the emotion and thought of the author.

The length of the melodic unit as well as that of the sentence has also been considered, for "...it is the temporal rhythm as much as any other element of speech, that apparently gives to language much of its characteristic 'accent'; to prose, its lilt; and to poetry, its musical character."⁵⁵

From the results of this study, one may conclude that the prose of Ana María Matute and Juan Goytisolo is consistent with conclusions made by scholars in Hispanic literature in regard to the style and thought of the two authors studied here.

The sadness and loneliness in Matute contrast to the violence throughout Goytisolo; however, one must also keep in mind the individual preference of each author for a particular style. Matute prefers the speech of the people she so dearly loves, for she was exposed to the masses as a child when she was taken from the city to spend the summer in rural Spain. Goytisolo spent most of his formative years in the city and has grown to develop a style which does not reflect the speech of the masses, but rather a more literary style with longer sentences made up of longer, as well as more, melodic

⁵⁵George E. McSpadden, "New Light on Speech Rhythms from Jorge Guillén's Reading of his Poem 'Gran Silencio,'" Hispanic Review, v. XXX, No. 3, July, 1962, p. 229.

groups.

Thus one can now see how intonation plays such an important role in the study of style.

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