ENJAMBMENT AND ITS REALISATION(S) IN SPEECH

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Abstract

With regard to the question how enjambment should be rendered in the recitation of poetry, three conflicting approaches may be identified: continuing into the next line without marking the line-ending at all; making a break in the intonation and rhythm at the line-ending; and finally, acknowledging the line-ending by merely introducing a short pause without any intonation changes. Each of these renditions has different consequences for the listener's perception of the text. This paper reviews the three approaches and their implications, concluding that the most important criterion for the preference of one approach over another is the type of verse (free vs. metrical) in a given text.

Introduction

The definitions of enjambment as given by literary theoreticians and linguists, of both English and Slovenian background, correspond or at least complement each other in describing it as lack of congruity between a verse line on the one hand and a grammatical unit (and thus the expected logical flow of thought) on the other. Differences of opinion arise, however, with regard to its influence on verse rhythm and intonation. The levels of language being interlinked, different realisations of the supra-segmentals in their turn also affect the implications of enjambment for the other levels, such as the logical flow of thought and the information structure of the poetic text, as well as a possible emphasis and expansion of meaning in the words foregrounded by this device. Differences in its interpretation and realisation thus establish different sets of relationships between the levels of language and have a bearing on the interpretation of its overall effect.

The aim of this paper is to provide a survey of select approaches to the realisation of line transitions in speech. These are divided into approaches rejecting any pause between enjambed lines and those in favour of it; the latter are again subdivided into those which advocate making the pause an intonation unit boundary as well, those which favour retaining the logical intonation, and those which leave the intonation

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issue unaddressed. Note is also taken of whether the approaches are formed with metrical or free verse in mind. The last sections consist of an interpretation of the differences in the function and poetic effect entailed by the different realisations. The paper concludes that the realisation depends on the type of verse: while a pause (although not necessarily an intonation unit boundary) at the end of an enjambed line is indispensable in free verse, a regular metrical scheme allows for greater versatility of interpretation.

1. Definitions of enjambment

Definitions of enjambment may be divided into those including the division of a word, phrase, or clause along phrasal boundaries; those limited to the division of a phrase or clause along phrasal boundaries; and, finally, those limited to the division of a word or phrase. The last-mentioned restriction is proposed by Bjelčevič, whose discussion is based on the Polish theory of free verse propounded by Dorota Urbańska. Enjambment at word level is not the concern of this paper, as it is often intended as a visual device only and thus irrelevant to the issue of spoken realisation; the theory set forth by Bjelčevič, however, still has a bearing on the topic because of its treatment of enjambment at phrase level, and will thus be presented in some detail.

According to this theory, a typology of free verse can be established according to the type of congruity between verse lines and syntactic units which predominates in a given text; the categories yielded by this analysis are the syntactic (further divided into the "sentential" – although "clausal" would be a more appropriate term – and syntagmatic type) and the antisyntactic free verse. The sentential type is characterised by the convergence of clause/sentence and line borders, the syntagmatic by the convergence of line borders and the borders of syntagms (i.e. phrases), which include clause/sentence borders as well, and the antisyntactic type by the occurrence of line borders within phrases or within words – i.e. where no syntactic borders are present (cf. e.g. "Svobodni verz II: Lastnosti sistema" 31). It is only the last type that is said to be founded on enjambment (cf. 31; 39; also "Slovenski svobodni verz prve tretjine 20. stoletja" 110), while the divisions along syntagms or phrases are perceived as running along syntactic boundaries, albeit weak ones. Indeed, the autonomy of syntagms is established to the extent that they are described as separate units not only of syntax and meaning but even of intonation ("SV II" 38). This represents an absolute exception in my selection of authors discussing enjambment since the others equate a typical unit of intonation with a clause; there are also deviations from this rule, however, and the corresponding implications for the concept of enjambment are discussed below. Bjelčevič, then, subsumes under antisyntactic verse – and under enjambment – the division of words ("SV II" 31; 39) and phrases, but excludes the division of a clause along phrasal boundaries, which is described in Leech as "[t]he most common and least startling form of enjambment" (125).

Although the relative syntactic, semantic and intonational independence ascribed to syntagms or phrases in this theory is extreme, the concept of enjambment as limited to instances where a line boundary is placed within what would normally constitute

one intonation unit emerges in other authors as well. It may already be implicit in Gray's definition, which reads: "... the sentence continues into the next line without any pause being necessary to clarify the grammar, and therefore without any punctuation mark" (101); it certainly is emphasised in Leech: "We may describe enjambment as the placing of a line boundary where a deliberate pause, according to grammatical and phonological considerations, would be abnormal; that is, at a point where a break between intonation patterns is not ordinarily permitted" (125). Thus the concept of what qualifies as enjambment depends also on the phonological system of a given language.

2. Differences between English and Slovenian

In the case of English and Slovenian, there is consequently some discrepancy in the actual application of the term despite the generally corresponding definitions, which stems from the differences between the two phonological systems and is possibly reinforced by the punctuation conventions (which, of course, at least partly reflect the former). Since there are some clause structures in English where one part is normally realised as a separate intonation unit, a line boundary occurring in such a place would not count as enjambment. One such example is the place after an initial adverbial phrase (Leech 125), which is often separated from the rest of the clause in writing (i.e. by a comma) as well; in fact, Leech recommends identifying enjambment by the absence of punctuation. This intonational separation of the initial adverbial phrase is a rule in English – although a clause typically represents one unit of information and is thus realised as one unit of intonation, it is split into two or more intonation units when it is either very long (exceeding five stresses) or contains a certain deviation from the basic structure, such as a clause element other than the subject in the initial (theme) position (cf. Tench 34–37).

In Slovenian, on the other hand, a clause-initial adverbial phrase is not necessarily separated in speech from the rest of the clause, either rhythmically or intonationally, and it is always against the punctuation conventions to separate it with a comma in writing. While it might be given an intonation unit of its own for the sake of rhythm – according to Toporišič, rhythmically motivated segmentation[1] is used in Slovenian and often occurs precisely along the theme/rheme boundary (538) – this is presented as a general option in Toporišič and not as a rule for this particular structure, as it is in Tench. Moreover, awareness of such phonological options is likely to be suppressed by the more rigid Slovenian punctuation conventions. Prešeren's lines "po morji, po razjasnjenem azuri / kraljuje mir, potihne šum viharja –" are accordingly analysed as an enjambment (Stabej 80–81), while they would, at least according to Leech's definition, not qualify as such in English. Thus the application of the seemingly identical definitions may vary across languages.

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[1] In the context of phonology, the word "segmentation" ("segmentacija") is used in Toporišič for the division of discourse by pauses, and "segment" for a stretch of discourse between two pauses (534 et passim). As each segment is said to have its own intonation, "segmentation" as used in Toporišič in principle corresponds to "tonality", or the division of discourse into intonation units (used e.g. in Tench).

3. The spoken realisation of enjambed lines

The relative consensus (at least in principle) about the relation between verse lines and grammar is contrasted by the discrepancy of views on the pronunciation. The effect of enjambment is to run counter to the reader's syntactic and semantic expectations because, as pointed out by Stabej, a line is characterised precisely by a relative syntactic and semantic independence, even to the extent that line-initial words used to be capitalised (78, n. 4). As a self-contained item of information, most commonly a clause, a single line would thus be expected to represent a single intonation unit as well; indeed, intonation independence is mentioned by Stabej in the same note, and according to Halliday, the line in poetry is "the metric analogue of the tone group [intonation unit]. In origin, one line of verse corresponded to one tone group of natural speech" (10). Thus a problem might be expected to arise not only in the case of line boundary transitions but also in the case of another deviation, which often – though not necessarily – accompanies enjambment: a clause ending in the middle of a line. This, however, is not the case: the latter is universally interpreted as followed by a pause or even an intonation boundary, and it is only the transitions of line boundaries that give rise to conflicting interpretations.

The controversy about the pronunciation of the line ending is summarised in both of Faganel's articles, "Verzni prestop v sonetu" and "Verzni prestop v drami *Voranc* Daneta Zajca". One extreme is to avoid making a pause altogether, the other to introduce not only a pause but also a rising tune signalling non-finality, and the compromise suggested by Faganel ("Sonet" 69; "*Voranc*" 99) is to insert a pause but retain the uninterrupted, logical intonation structure. The last possibility, however, appears to be somewhat problematic with regard to the theory propounded by other Slovenian authors, although it is well attested by the sources treating the English language. These acknowledge that a pause may occur within the phonological foot (which begins with a stressed syllable and runs through the subsequent unstressed syllables up to the next stress or pause, cf. e.g. Leech 106 for English and – identically – Toporišič 545 for Slovenian) or the intonation unit without breaking up the latter. The phonological type of analysis is then applied to poetry as well, breaking up metrical lines according to phonological feet with their logical stresses; it explains the seeming irregularities with the presence of pauses natural to spoken English, which may even represent stressed syllables or one to two entire feet (for the "silent stress" see Cummings and Simmons 46–47; Halliday 9; Leech 107–108).[2]

By contrast, neither Toporišič nor Podbevšek in her reading of Dragotin Kette's poem "Na trgu" seem to acknowledge this possibility for Slovenian. Podbevšek actu-

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[2] Cf. the prosodic analysis of Robert Frost's poem "Acquainted with the Night" by Cummings and Simmons (48), where line-medial pauses or silent stresses often occur in the middle of intonation units. Cummings and Simmons start their analysis with the traditional, metrical approach, but soon switch to the alternative, phonologically based one. The fact that many pauses occur independently of intonation unit boundaries is brought to attention also by Wichmann and Knowles, and their list of instances where the insertion of pauses into tunes is motivated by the text itself specifically includes the reading of poetry: "Skilled readers of verse may use a temporal discontinuity [i.e. a pause] within a continuing melodic unit to accommodate conflicting demands of speech rhythm and verse metre" (223–224).

ally discounts it in three places, the first being the observation that intonation and pauses never occur independently of each other (21). The second describes a pause as always flanked by intonation units or following a final intonation unit, thus equating it with an intonation boundary (23). The third passage deals specifically with enjambment and recommends trying to convey the line organisation when reading, despite the lack of a syntactic break; this view is explained by the fundamental role of enjambment, which is always to highlight, phonetically and semantically, the part following the pause and the rising tune (25). Podbevšek thus evidently belongs to the school of thought criticised by Faganel for advocating not only a pause but also a rise in intonation.

Toporišič, on the other hand, likewise stresses that "segments", i.e. stretches of discourse between two pauses, always have intonation of their own (547), which suggests that a pause would automatically initiate a new intonation unit. However, his theory does provide for one exception, which is comparable to enjambment in involving pauses certainly not employed in order to change the structure of the message, although it is more drastic. This is the separate pronunciation of words as in dictation or stuttering. Such semantically incomplete "segments" are noted to be exceptional in consisting of the pre-tonic segment only and lacking the tonic segment (550; 551), which is normally the indispensable part of any intonation unit (547). The diagrams in Toporišič (550) show a realisation similar to that proposed in Faganel: a clause (i.e. a logical/grammatical unit) is represented as a stretch of discourse divided by pauses but covered by a single, fairly even, falling intonation contour, with no changes in pitch occurring at the breaks. The realisation of such sequences as presented in Toporišič thus has parallels with Faganel's suggestions for enjambment; the discrepancy between the two statements (i.e. that pauses can be inserted without affecting the intonation structure on the one hand, and that stretches of discourse between pauses always have their own intonation on the other) is partly bridged by the fact that – in certain cases – Toporišič allows even a tonic-less unit to qualify as an "intonation" unit. Yet the fact remains that the items of discourse associated with this realisation in Toporišič are limited to two rather extreme categories. A possible conclusion is that, while the possibility of pauses without a change of the intonation structure is amply testified by English-speaking linguists for their language, it exists in Slovenian as well, but is either not so common or less widely acknowledged in theory.

3.1. No pause is made between enjambed lines

The view that there should be no pause is expressed most emphatically by Leech, who actually ridicules the notion of placing pauses at the ends of enjambed lines (124), but it is also to be found in Jurak and Stabej. Leech and Stabej both focus on metrical poetry. The discussion in Leech is restricted to English blank verse (i.e. the unrhymed iambic pentameter); even though the chapter concludes with a reference to free verse, remarking that "[i]t would be instructive ... to investigate enjambment ... in the work of a poet like T. S. Eliot" (128), the entire argumentation on the subject has

proceeded from the perspective of metrical verse. Metrical verse (the sonnet) is also the subject of Stabej's study. While prosody is only mentioned in passing, a conception is nevertheless traceable: though the emphasis is on the continuation of the intonation (e.g. 80; 81), Stabej's term "govorno-intonančna enota" ("unit of speech and intonation") appears to subsume rhythm and thus posit its continuation as well. This view is implied also in the notion that enjambment can quicken the pace (81), such an effect only being possible if the speaker continues into the next line without a pause. Jurak, on the other hand, speaks of poetry in general when stating that there is no rhetorical pause at the end of the line (220). The possibility of omitting the pause appears to be adopted by Kmecl as well in his definition of the colon, which is described in the glossary (65) as a unit of rhythm in poetry – but especially in prose – delimited by pauses, and further said to correspond to the verse line in poetry, except in cases with enjambment. The obvious conclusion would be that there is no pause in such cases and that the colon continues into the next line. This, however, is rebutted in his discussion of free verse (66) and of pauses and enjambment (78; 80).

3.2. A pause is made between enjambed lines

The views that a pause should be present, on the other hand, may be divided into those assuming a change (typically a rise) in intonation as well (Bjelčevič; Podbevšek; Cummings and Simmons), those in favour of a pause but explicitly against any intonation changes (Faganel), and those referring to a pause but leaving the issue of intonation unaddressed (Kmecl; Gray).

3.2.1. The line ending corresponds to an intonation unit boundary

Intonational independence of verse lines is taken for granted by Bjelčevič, according to whom the distinctive feature of poetry is its double articulation into clauses and verse lines, the latter described as "(intonationally) independent units" ("Svobodni verz I" 258). The coexistence of two intonation structures, one of which includes tunes and intonation boundaries at line endings, is therefore also assumed throughout the discussion of free verse (cf. the remarks on the sentential type in "SV II" 36), although free verse is understood as primarily intended for silent reading (29). The most detailed views on intonation are to be found in the discussion of syntagmatic free verse, which lists its possible line-final tunes (37) and even distinguishes two intonation types of this verse based on its thematic structure (38–39). Indeed, the presence of line-final intonation boundaries, which typically signal the boundaries of meaningful units as well, is even said to create a relative independence, or "syntagmatisation", of individual words or clusters of otherwise unrelated words preceding or following a line ending (38). An example is provided by the following passage from Srečko Kosovel's poem "Sonce se smeje":

Trdi asketi
v jopičih modrih,
z mislijo, trdno
v bodočnost uprto,
in z resignacijo
v črnih očeh. ... (qtd. ibid.)

As implied by the punctuation, the word "trdno" should be understood as an adverb. However, Bjelčevič notes that the enjambment between the third and fourth lines opens another possible interpretation: "trdno" may come to be associated more closely with the preceding word and thus interpreted as forming a syntagm with it ("misel trdna").

While Bjelčevič focuses on free verse, the poems analysed by Podbevšek, Cummings and Simmons belong to metrical verse. According to Cummings and Simmons, "[t]raditionally, the ends of lines suggest a pause", which is "enhanced if it coincides with major grammatical boundaries" (47) – i.e., the pause occurs at line endings irrespective of grammar, though it is more emphatic if in harmony with it. Moreover, their analysis of Robert Frost's "Acquainted with the Night" (48) displays a tune at the end of every line, which makes the latter a separate intonation unit; the enjambed lines are marked with a rise, presumably the "moderate rise" said to indicate "something unfinished" in the subsequent discussion of the basic English tunes (49). As mentioned earlier, a rising tune is taken for granted by Podbevšek as well (Podbevšek 25). Cummings and Simmons also mention an alternative rendering, which would assign a falling tune to the enjambed lines. The possibility of not using a tune, on the other hand, is not considered at all.

A strict adherence to this approach is countered by Halliday's observation that intonation may cut across the poetic form (10). With regard to English, the approach as propounded by Cummings and Simmons admits a contrastive comparison with that adopted by Leech. The metre under discussion is the same, i.e. the iambic pentameter, and the linguistic descriptions parallel or complement each other to a certain extent in emphasising the importance of final silent stresses for the pentameter. According to Cummings and Simmons, the poem by Frost mostly contains six stresses per line, and this is achieved through the use of silent stress not only in the middle of the lines (in the place of caesuras), but also at the end of almost every line – or, from a different point of view, at the beginning of the lines that follow. The latter interpretation can be exemplified by the analysis of line 2: "(X) [a silent stress] I have | walked | out in | rain – | (X) and | back in | rain" (48). It is said to reflect the real phonological structure of the lines in terms of their phonological feet: although the lines often appear to begin with several unaccented syllables, the – seemingly lacking – stressed syllable which always initiates the phonological foot is actually present in the form of the final silent stress from the previous line (47).

This explanation is supported and complemented by Leech. He concurs in observing that silent stresses can occur within a line of poetry in the place of caesuras and thus stand for a logical stress which appears to be missing, e.g. for the fifth stress in a pentameter like "Éyeless in | Gáza | ∧ [a silent stress] at the | míll with | sláves"

(108); moreover, he states as a general rule that a pentameter typically contains a final silent stress, which brings the number of stresses up to six, as in "The | plóughman | hómeward | plóds his | wéary | wáy, | ∧ / And | léaves the | wórld to | dárkness | ∧ and to | mé | ∧" (116). The latter remark is furnished with an explanation: "silent stresses normally intrude themselves at the end of lines with an odd number of accents, but not at the end of those with an even number" (115) because the basic unit of metre is the double "measure" or phonological foot.[3] Thus Cummings and Simmons proceed from assumptions similar to those of Leech; the difference of their views on the pause, however, results in the former two upholding the line-final silent stresses or pauses in Frost's poem as responsible for one of the major effects in the poem (48–49), whereas Leech suggests that enjambment is most often discussed in connection with the pentameter precisely because a pause is expected but does not occur, with the result that examples in this metre provide good illustrations of the tension or counterpoint typically created by this device (123–124).

3.2.2. The line-final pause is not accompanied by intonation changes

If the authors discussed above take an intonation break for granted, Faganel is the only one to draw a distinction between making a pause and introducing a new intonation unit. According to him, enjambment entails a pause (though a shorter one than those represented by final punctuation marks),[4] but the intonation contour experiences no quick rise or fall, which has the function of linking the language material on both sides of the line boundary ("*Voranc*" 99). This pronunciation is applied both to metrical verse (e.g. the sonnet) and free verse (e.g. the poetry by Dane Zajc).

3.2.3. The issue of intonation is not addressed

Finally, the insertion of a pause is acknowledged by Gray, who, however, does not tackle intonation: "... the sentence continues into the next line without any pause being necessary to clarify the grammar ... A skilful poet, however, will use the line-ending to reinforce meaning: consider the way Wordsworth makes use of a pause at the line-endings ..." (101). The passage used to illustrate the artistic use of the pause is an example of the iambic pentameter, as in Leech or Cummings and Simmons; however, as Gray's work is a dictionary of terms and thus more limited in scope, no phonological explanations are provided. Similarly, Kmecl (contradicting his definition of

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[3] This analysis, taking as the basis the phonological foot with a stressed initial syllable and considering the unit to consist of an even number of feet, also receives support from the discussion in Novak (280–284), which establishes the line consisting of eight trochees not only as the basis of Slovenian folk poetry, but also as the primordial rhythm in general. The latter is testified by its recurrence in children's rhymes all over the world, irrespective of the phonological properties of the languages in which they appear.

[4] The – otherwise nearly identical – definition in "Sonet" refers to non-final punctuation (69); since "Sonet", although appearing in 1997 like "*Voranc*", originates from 1995, this paper adopts the more recent formulation.

the colon) appears to consider a pause necessary both in free and metrical verse, but he too limits the discussion to rhythm. Lines in poetry are said to correspond to colons in prose (64), and the definition of the latter in terms of rhythm corresponds to Toporišič's "segments" (stretches of discourse delimited by pauses); however, Kmecl's view of their intonation status is nowhere made explicit.

The rhythm, on the other hand, is given extensive treatment. The importance of observing line boundaries is stressed and verse lines are defined as units of rhythm, corresponding to colons in prose and independent both semantically and rhythmically (Kmecl 64). Their graphic separation is described as a kind of instruction for the rhythmically and semantically correct reading. Observing that the role of such notation emerges particularly well in the reading of free verse, Kmecl quotes a stanza from "Veliki črni bik" by Dane Zajc on p. 66 and rewrites the passage as prose, noting that such graphic presentation would admit a number of rhythmical renditions. By dividing the text into lines, however, the poet inserts a series of pauses, thus delimiting the units of rhythm and creating the rhythm of the poem; indeed, pauses are required by the very act of glancing from the end of one line to the beginning of the other (66). Thus a pause between enjambed lines in free verse is described by Kmecl not only as a possibility but as a necessity, a key factor in forming the structure of a poem.

On the other hand, the existence of a final pause is posited by Kmecl for metrical verse as well. Two types of pauses are identified – the logical, grammatical ones at clause boundaries etc., as well as metrical ones at the end of every verse line; they may coincide, but not necessarily (Kmecl 78; cf. the nearly identical position expressed in Cummings and Simmons 47). If one clause ends in the middle of a line and the next consequently overflows into the following line (i.e. in the case of enjambment), the rhythm becomes irregular – this, however, is not attributed to any loss of final pauses but to the addition of new, line-medial ones (80). The illustration provided (from Alojz Gradnik) is an example of metrical poetry, consisting of iambic hendecasyllables. Thus pauses are considered by Kmecl to be necessary both in free and metrical verse, although their functions vary according to the verse type (cf. also Faganel, "*Voranc*" 100; both discussions of the functions are presented in the relevant section below).

4. The implications of the different spoken realisations for the function and poetic effect of enjambment

A feature shared by the above approaches to enjambment is that each author usually adopts one perspective, regardless of the verse type to which the device is applied, although further elaborations of its role are possible within the framework of the selected approach (cf. the above-mentioned discussions in Kmecl and Faganel). Incorporating the views expressed by the authors discussed, the following section will present the implications of each type of pronunciation for the intonation, the information structure and the grammatical/logical flow of thought, the verse rhythm, and the poetic effects of a poem. The last include the expansion of word meanings, the creation of tension, the enactment of meaning, etc.

4.1. No pause is made between enjambed lines

If no pause is made between enjambed lines, their intonation structure remains intact, preserving the structuring of information[5] as well as the grammatical and logical flow of thought (cf. Faganel, "Sonet" 68). The words arranged next to the line boundary receive no particular highlighting, at least from a speaker's or listener's point of view, which is the concern of this paper.[6]

On the other hand, the lack of pause has consequences for the rhythm and the metre (if present): the rhythm is brought closer to prose and natural speech, foiling the expectation of metre in metrical poetry. The speed of delivery may increase as well at the transition into the following line (cf. the analysis of the rhythmical effect in Stabej 81, or the reference to a "headlong swoop" into the next line in Leech 124). These effects, though similarly described, are evaluated differently in different sources, depending on the author's attitude to the pause omission, and on the selection of verse type discussed. According to Leech, who treats English blank verse (a verse type with a recognisable metrical structure; moreover, one typically associated with drama, where the logical and natural flow of speech is of great importance), the function of enjambment lies precisely in generating a conflict between the ideal or expected metrical pattern, which would entail a final pause, or silent stress, and the actual realisation, which follows the logical flow of thought. This is analogous to the effect of syncopation or counterpoint (123). In the case of blank verse enjambment, the poetic device of defeated expectancy results in a tension (123), a "forward impetus", which is even more striking in long verse paragraphs, such as those found in John Milton's poetry (127). The tension is only resolved when the sentence boundary finally concurs with a line boundary, such places thus forming the only "points of release" (126).

This effect of the pauseless pronunciation of enjambment is of course strictly limited to identifiable metrical schemes, against which variations may be played with some confidence. Even so, a succession of variations sometimes results in disorientation, as noted by Leech (124–125). In his view, however, it is essential that the metrical scheme be felt if one is to experience "the counterpoint in which lies so much of the power of this kind of verse" and "the relaxation of a resolved conflict when the poem at length is brought to a 'point of release' " (127).

4.2. A pause is made between enjambed lines

The view quoted above is not shared by the authors who argue for a line-final pause and consider the implications of enjambment for free verse as well. According

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[5] The stretch of discourse is presented as one unit of information by the unbroken intonation contour.

[6] If graphic representation is taken into account as well, as in Stabej, the dividing and foregrounding role of enjambment may still be understood to be preserved by the written mode alone. The visual impact is mentioned in Stabej on several occasions. In a preliminary survey of the effects most commonly attributed to enjambment, the potential effect of foregrounding a word or phrase is ascribed partly to the specific graphic representation (79); furthermore, in the analysis of one example it is suggested that, while the main verb is linked to its complement by the unbroken intonation contour, it is graphically separated from it by the line boundary, so that the enjambment reflects the ideas of both separation and connection (81).

to Faganel, the rhythmical effect is lost without a pause, resulting in a prosaic quality of the passage thus delivered ("Sonet" 68); the same is noted by Kmecl, who, equating the graphic division of a text into lines with its spoken division into units of rhythm, presents the consequences of writing down a free verse stanza as prose. Both authors further emphasise the indispensability of pauses for free verse. According to Kmecl, final pauses in metrical poetry highlight the adjacent words by appearing in metrically correct but logically unexpected places, and additional logical breaks scatter the monotony of the metrical verse (on this issue cf. also Faganel, "Sonet" 68; Stabej 78), bringing it closer to natural speech (80); in the case of free verse, on the other hand, final pauses provide the very structure of the poem (64; 66). A similar conclusion is drawn by Faganel for drama. In classical verse forms, the actor tries to find viable ways of realisation in the face of the standard metre, but free verse requires a different approach: it is the playwright who dictates the absolute and obligatory rhythm, and this has to be discovered. It is precisely the length of lines that dictates the rhythmical segmentation (*"Voranc"* 100). Indeed, a proof of the inherent importance of enjambment for poetry is that it did not disappear with the introduction of free verse but rather acquired yet additional functions (*"Voranc"* 98; "Sonet" 68). The first extreme of interpretation (the absolute omission of the pause) thus appears to be applicable to metrical verse only.

4.2.1. The line ending corresponds to an intonation unit boundary

The consequences of the other extreme (the alignment of intonation units with line units) can likewise be grouped according to the type of verse. This approach is presupposed and its implications outlined by Podbevšek for poetry in general, by Bjelčevič for free verse, and by Cummings and Simmons for metrical poetry. The effect of a pause and a rising tune on the words around line boundaries is described by Podbevšek as that of highlighting the words (25), which is similar to Kmecl's interpretation of line-final pauses. The treatment of intonation in Bjelčevič, on the other hand, is largely subordinated to the focus on the syntactic structure of a poem and the relation of syntactic to verse units; while the latter is examined as a type-forming device, intonation is taken for granted as a concomitant feature, and consequently the discussion of enjambment (e.g. in "SV II" 40–41) largely ignores the prosodic aspects. One effect of a double intonation structure in enjambed lines is said to be the syntagmatisation of words or word clusters adjacent to line boundaries, which results in semantic ambiguity (38). The interpretation in Bjelčevič is thus more radical than the one in Podbevšek. The ambiguity described, however, is noted also, for example, by Faganel in his assessment of this pronunciation of poetry in general, but it is given different interpretations by the two authors. If Bjelčevič sees it as a means of poetic expression, Faganel warns against introducing a tune precisely on the grounds that it may disturb the flow of thought and weaken the listener's perception ("Sonet" 69), thus interpreting such ambiguity as contrary to the poet's intention.

From the phonological point of view, splitting up the original intonation unit of course entails breaking up the original information unit as well and redistributing the

focus, as the last lexical item in the line is elevated to the position of a new nucleus. The final criterion of this effect must be the intention of the poet, if it can be ascertained: the ambiguity may be intentional, but if that is not the case, the new nucleus may be overemphasised in comparison with its real significance, and the poetic effect impaired.

In metrical verse, on the other hand, a prominent factor is the issue of expectancy. Since a verse line is expected to function as a relatively independent intonation unit, not only the expectations of metre but also of intonation boundaries are fulfilled. Yet the defeated expectancy praised by Leech at the level of rhythm can still be exploited at the intonation level: not through the omission of tunes as such, since these occur as expected, but through repetitions of or variations on the type of tune. This use of tunes to create poetic effects is demonstrated by Cummings and Simmons. By aligning successive line endings with sentence endings, which results in a succession of line-final falling tunes, Frost is said to achieve a repetitive effect; on the other hand, when the information is left incomplete at the end of a line and a rise occurs as the most natural option, "[t]he effect is of a delayed ending. The tune is expected, does not come, and then comes at last in the next line" (Cummings and Simmons 49–50) or even later. The effect is said to be strengthened by the regular recurrence of final pauses (silent stresses), since the regularity of rhythm helps to foreground the variation in tune. It could be argued, however, that the same effect can be achieved by introducing the pause alone (as suggested by Faganel) without the rising tune, since it is the pattern of the falling tunes, not the nature of their replacements, that is perceived as important. But Cummings and Simmons mention an alternative rendering as well, which indeed depends for effect on the presence of a tune on each line ending: it would be possible to assign a falling tune to the enjambed lines, thus aligning them with the prevailing intonation of the poem and enacting its sense of monotonous repetition even more vividly (50).

4.2.2. The line-final pause is not accompanied by intonation changes

The third option, the introduction of a pause without intonation change, may defeat the listener's expectations of an intonation boundary in the case of metrical poetry. These arise because the line is understood to be relatively independent, and the fixity of its length in metrical verse enables the listener to form a preconception where the line – and consequently the intonation unit – will end. The expected rhythm, on the other hand, and the role of the verse as a colon (cf. "Sonet" 69) are preserved; the unchanged intonation also preserves the original information structure and focus, and therefore the logical flow of thought. At the same time, the pause contributes to a logical organisation of the text. Faganel distinguishes two types of enjambment according to its function at the logical level (in addition to its function at the poetic level, which is treated below). The first type serves to divide complex phrases or to separate clause elements without highlighting semantically the words adjacent to the line boundaries ("Voranc" 102), while the other separates words in order to place a logical stress

on the first word in the following line (103). The same divisions and stresses would be employed in analogous non-literary examples ("Sonet" 69).

On the other hand, enjambment may serve artistic purposes: for example, it may emphasise the words clustered around line boundaries or enact the content through its form. As mentioned earlier, Kmecl notes that unexpected final pauses highlight the adjacent words (80), while Faganel recognises two types of enjambment with artistic functions par excellence: the "poetic" type, which divides a trope or separates words in order to highlight them for stylistic purposes, and the "affective" type, which uses the pause dramatically to create suspense ("Sonet" 69; "Voranc" 105). Of course the artistic type is said to depend also on factors other than the pause for a successful realisation, but the pause is a prerequisite.

The "affective" type is close to the other major effect of enjambment, i.e. to its ability to reinforce or enact the meaning. Interestingly, the phenomenon is described by two authors who hold contrary views on the rhythm of enjambed lines, namely by Gray, who assumes a final pause (101), and Stabej, who repeatedly stresses the continuation of the unit of speech and intonation. This, however, can be explained by the fact that Stabej takes into account the graphic as well as the spoken realisation of enjambment, thus never discarding its divisive effect. The latter is discussed by Gray, who comments on Wordsworth's exploitation of the pause to "emphasise and ENACT his meaning (which concerns pauses, silence, suspense and surprise)":

> And, when there came a pause
> Of silence such as baffled his best skill:
> Then sometimes, in that silence, while he hung
> Listening, a gentle shock of mild surprise
> Has carried far into his heart the voice
> Of mountain-torrents ... (qtd. on 101–102)

Conclusion

On the basis of the above remarks, it may be concluded that no approach can be wholly discarded in terms of potential artistic effect. Even though a given realisation may not be appropriate as a general rule, there are still cases when it yields poetically interesting results; to cite an example, the insertion of line-final intonation boundaries, although open to criticism in several respects, may be used to advantage, as demonstrated by Cummings and Simmons in their discussion of Frost's poem "Acquainted with the Night". Generally speaking, the best solution thus rests with the speaker and the choice of text. The significance of the latter, however, is not limited to its aesthetic qualities but, more importantly, resides in the verse form, which I regard as normative in dictating the range of available enjambment realisations. If the form is free verse, a pause after each line (with or without intonation changes) is indispensable for the text to be recognisable as poetry. In the case of metre, on the other hand, the underlying form is fixed and readily apprehended by the listener, so that the choice to omit the pause may be justified as well. Another suggestive factor apart from the verse form is

the intention of the author, if it can be perceived; in most cases, however, it is open to interpretation, so that the only tangible criterion is represented by the type of verse.

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