ASHUROVA D.U.
GALIEVA M.R.

TEXT
LINGUISTICS

ASHUROVA D.U.
GALIEVA M.R.

TEXT LINGUISTICS

*Coursebook
for Master students in specialty
5A120102 - Linguistics (English language)*

*Approved by the Ministry of higher and secondary specialized
education of the Republic of Uzbekistan for higher educational
institutions*

Text Linguistics [Матн]: Муаллифлар: Ашурова Д.У., Галиева М.Р. – Тошкент: TURON-IQBOL, 2016. – 324 б.

Ответственный редактор:
*доктор филологических наук, профессор*
Ш.С. Сафаров

Рецензенты
доктор филологических наук, профессор
И.А. Сиддикова
доктор филологических наук, профессор
М.И. Расулова
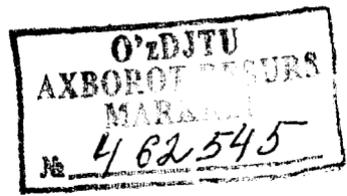
Annotation

The text-book "Text Linguistics" consists of ten chapters which contain a discussion of some fundamental problems of Text Linguistics. Each chapter ends with sets of questions and tasks, various activities based on interactive methods of teaching which will enable the students to test their knowledge and develop the students' theoretical background and practical skills in text/discourse analysis. Appended to the book are the multiple-choice tests for students' self-control and self-development, a glossary containing the description of some notions and terms in a compact and comprehensible manner, Power Point Presentations in a disk contributing to better understanding and perception of the theoretical material presented in the text-book.

Аннотация

Учебник «Лингвистика текста» состоит из десяти глав, посвященных рассмотрению широкого спектра вопросов, включающих фундаментальные проблемы лингвистики текста. Каждая глава учебника снабжена теоретическим материалом, практическими заданиями, контрольными заданиями и тестами. Представленные практические задания составлены с учетом современных интерактивных методов обучения. В приложении представлены глоссарий основных терминов по лингвистике текста, практический материал для лингвистического анализа, тесты, а также диск с презентациями, выполненными в Power Point и покрывающие все содержание учебника, представляя их в сжатой и наглядной форме.

Аннотация

"Матн лингвистикаси" дарслиги ўн бобдан иборат бўлиб, уларда матн лингвистикасининг фундаментал муаммолари тахлил этилган. Дарсликнинг хар бир боби назарий материал, магистрантларнинг олган назарий билимларини мустахкамлаши ва амалда қўллаш малака ва кўникмаларини шакллантиришга мўлжалланган ўқитишнинг замонавий интерактив методларига асосланган бир қатор амалий машқлар, назорат машқлари ва тестлари билан таъминланган.Дарсликнинг илова қисмида матн лингвистикасининг асосий тушунчаларини изохлаб берувчи глоссарий, лингвистик тахлил учун мўлжалланган матнлар тестлар берилган. Бундан ташкари, магистрантлар ва профессор-ўқитувчилар учун дарсликдаги назарий материални ихчам ва тушунарли холда ўзлаштиришга мўлжалланган Power Point дастурида тузилган презентациялар алохида дискда илова этилган.

CONTENTS

5

PREFACE

The text-book "Text Linguistics" is intended for students of Master's and Post-graduate courses, teachers specializing in English philology at universities, pedagogical institutes and institutes of foreign languages.

The book consists of 10 chapters which contain a discussion of some fundamental problems of Text Linguistics:
- the main notions and trends of Text Linguistics, its history, evolution, different approaches and views (ch. 2)
- the problems of text typology, text-types and criteria of their differentiation (ch. 1 -2);
- the notion of text categories, their distinctive features taxonomy and hierarchy;
- communicative, pragmatic, cognitive and linguocultural aspects of the text (ch. 6, 7, 8, 9);
- methods of analysis (ch. 10)

Special attention is attached to a fictional text and its categories. It is accounted for by the fact that a work of fiction is of particular interest for the students of philology inasmuch as it provides a good material for creative thinking. The book differs from the previous works in Text Linguistics in the treatment of some problems in the light of new trends in linguistics. The work is based on the results of recent researches in Cognitive Linguistics and Linguoculturology, and that will provide up-to-date and scholarly treatments of many topics relevant to text linguistics.

Chapter 10 introduces the student to the modern methods of analysis which might be of use in Text Linguistics. Each chapter ends with sets of questions and tasks, various activities based on interactive methods of teaching which will enable the students to test their knowledge and develop the students' theoretical background and practical skills in text/discourse analysis. Besides, there is an extended list of literature relevant to the subject in question.

Appended to the book are the multiple-choice tests for students' self-control and self-development, a glossary containing the description of some notions and terms in a compact and comprehensible manner, Power Point Presentations in a disk contributing to better understanding and perception of the theoretical material presented in the text-book.

In conclusion, we would like to thank editor-in-chief Prof. Sh. Safarov, reviewers Prof. I.A. Siddikova and Prof. M.I. Rasulova for valuable remarks and suggestions.

The authors

CHAPTER I. TEXT LINGUISTICS AS A SCIENTIFIC DISCIPLINE

1.1. TEXT LINGUISTICS – HISTORY, EVOLUTION AND APPROACHES

Text Linguistics is an independent branch of linguistics which studies text, its structure and semantics, the principles of text formation and perception, methods of text analysis, etc. The ideas of this science are traced back to the fundamental works by famous Russian and foreign linguists – A.A. Potebnya, Z.V. Scherba. V.V. Vinogradov, M.M. Bakhtin, R. Jacobson, Z. Harris. As a separate branch Text Linguistics came into existence in 60-70th, and it is connected with the researches of such well-known scholars as G.V. Kolshanskiy, I.R. Galperin, Z.Y. Turaeva and O.I. Moskalskaya.

The first work to mark the beginning of text linguistics was Harris's "Discourse Analysis" written in 1952. The ideas expressed in this work remain significant for the present day linguistics, and the statement by Z. Harris that "language is presented not in the form of separate words or sentences but in the form of a text" has become the main conception of text linguistics.

Throughout many decades of text linguistics development there appeared a great many works (monographs, dissertations, articles) devoted to various aspects of this science. Being unable to embrace all of them we shall briefly dwell on the works which seem to be most significant.

The well-known linguist, T. van Dijk made a valuable contribution to text linguistics. He states that text theory is an interdisciplinary science, which integrates separate independent scientific trends such as linguistics, history, theology, jurisprudence and others. The object of all these sciences is the text which is studied from different angles and with different aims. In Text Linguistics

9

T.van Dijk differentiates three aspects: syntax, semantics and pragmatics. T. van Dijk was the first to introduce the notion of semantic macrostructure, specifying the semantic content of the text, its global integrity. Further on the Amsterdam scholar uses the term "discourse", and studies its pragmatic and cognitive aspects. He argues that a text can be understood only within the framework of a certain situation, and introduces the notion of "situational models", which is considered a basis of cognitive discourse processing. Much attention is directed to discourse analysis, knowledge structures, the ways of their presentation in the text and conceptual organization (van Dijk, 1989).

Another work which left noticeable traces in text linguistics is the monograph by I.R. Galperin "Текст как объект лингвистического исследования" (1981). The book covers a wide range of questions such as the text definition, text categories, text units, text parameters, etc. The author states that the notion of the text being very complicated and multifold should be analysed from different angles including static and dynamic aspects, paradigmatic and syntagmatic axes, language and speech levels, semantic and structural planes of the text. According to I.R. Galperin grammatical methods of analysis can be applied to the text. As is known, grammar tends to trace certain regularities out of multiple, and seemingly chaotic language usage. Similarly, any text despite its unique and individual character is subordinated to some rules, principles, models and regularities. For this reason so much attention is attached to text categories constituting the essence of any text. I.R. Galperin considers a great number of text categories such as informativity, segmentation, cohesion, continuum, prospection, and retrospection, modality, integration and completeness. Each category has been subjected to a scrupulous analysis providing a sufficient grounding for convincing conclusions.

A distinctive feature of Galperin's conception lies in the argument that the notion of "text" is confined only to the written variety. A text is opposed to the oral speech inasmuch as the latter is

spontaneous, inconsistent and unorganized. With regard to a text, there are quite opposite features: it is not spontaneous, it is consistent and well-organized. This viewpoint has got both supporters and opponents. For example, Z.Y. Turaeva adheres to Galperin's conception stressing the fact that the text is multi-dimensional and reversible, whereas the oral speech is linear and irreversible. However, G.V. Kolshanskiy strongly objects to this opinion. He argues that the text can be presented both in the written and oral forms, the latter, being primary, possesses all text characteristics.

Z.Y. Turaeva in her textbook "Лингвистика текста" (1986) is concerned with a number of issues peculiar to a literary text. She explores the structure of literary texts differentiating its models: deep and superficial, vertical and horizontal. Much attention is paid to text categories, particularly to those that remain uncultivated, for example, the category of space and time. One major advantage of this book is that it has formulated the tasks of text linguistics:

● to study the text as a system of a high rank, characterized by cohesion and integrity;

● to build up text typology according to the communicative and linguistic characteristics;

● to explore text units constituting text;

● to examine text categories, their distinctive features, taxonomy and hierarchy;

● to analyze the peculiarities of language units functioning within the framework of the text;

● to specify interphrase links and relations, viz. structural, semantic and other means of cohesion between text components.

O.I. Moskalyskaya's text-book "Грамматика текста" (1981) focuses on the grammatical aspects of the text, its composition,

sentence arrangement, modality, text forming functions and others. Theoretically important here is an attempt to combine grammatical notions with the basic notions of text theory, such as the notion of "text", its semantic, communicative and structural integrity. Many grammatical categories – segmentation, tense, modality, definite-ness/indefiniteness, etc. have been presented and analysed in a new light as text categories. In the domain of syntax a new problem of text architectonics has been elucidated. Along with the problem of the semantic analysis of a sentence a more complicated problem of text semantics has been discussed.

Of great interest is the conception of text linguistics by T.M. Nikolaeva, who distinguishes between two trends: general theory dealing with the major universal principles of text construction and a more specific theory of a concrete text, the latter is close to text interpretation. General text theory is concentrated on text prag-matics, i.e. appropriateness, effectiveness of communication, and the use of language means ensuring them. The specific theory of text linguistics is oriented to the analysis of a concrete text of a concrete language. It should be stressed that general theoretical as-sumptions can be figured out only on the basis of a sufficient amo-unt of linguistic data and facts provided by concrete text analyses.

The next book worthy of consideration is "Семантика текс-та и ее формализация" by A.I. Novikov (1983). The author deve-lops semantic theory of text, treating a number of problems that have traditionally been recognized as very problematic areas: the semantic content of the text, its semantic structure and main se-mantic units, the correlations between text units and language units on the one hand, and the whole text structure – on the other. In A.I. Novikov's conception "text" is viewed as a means of not only interpersonal communication but also as an important component of man-machine communication. Therefore, according to A.I. No-vikov, formal methods of analysis to disclose text semantics are required.

Another book worth mentioning is "Introduction to Text Linguistics" by R.A. de Beaugrande and W. Dressler. It brings up the problem of textuality which meets seven standards: cohesion, coherence, intentionality, acceptability, informativity, situationality, intertextuality. Besides, the authors devote some space to comparing the "paradigm" of text linguistics with other linguistic paradigms, viz., cognitive linguistics.

One of the latest textbooks devoted to the problems of text linguistics is "Лингвистика текста" by K.A. Philippov. It formulates the essential theoretical assumptions of text linguistics and its main trends, discusses different approaches and views. The author provides a large body of information on the history, evolution and main stages of text linguistics from the antique times up till now. The value of this work lies in the fact that it also reflects the current knowledge in text linguistics and elucidates new approaches to the text with respect to the latest achievements of linguistic theory. The author notes that there are many terms used to designate this area of investigation: text grammar, text theory, discourse analysis, linguistic text analysis, and text linguistics. Out of all these terms the latter seems to be most general and appropriate.

The problems of text linguistics are still in the focus of attention. A great deal of research has been done in this field, and yet there are still significant gaps in the knowledge of both text theory and text analysis. Besides, at the present stage of development text linguistics undergoes some changes under the influence of new anthropocentric trends in linguistics, and the tendency to study "human factor" in language. The most important publications of recent years deal with the problems of a) text and discourse (Карасик, 2004); b) the cognitive paradigm of the text (Кубрякова, 2001); c) text and culture (Вежбицкая, 1996; Молчанова, 2007); d) text and intertextuality (Чернявская, 2008).

One of the main features of text linguistics is its interdisciplinary character. Interdisciplinarity is the main feature of modern

linguistics. It means the correlation of two or more sciences on the basis of the common theoretical assumptions, notions and methods of analysis. All the modern trends of linguistics such as Cognitive Linguistics, Linguopragmatics, Ethnolinguistics, Intercultural Communication, Linguoculturology are characterized by interdisciplinarity. Along with these disciplines, Text Linguistics is one that requires an interdisciplinary approach. There differentiated two types of interdisciplinary links: internal and external. Internal links are quite evident because a text is a meeting ground of all aspects of language theory: semantics, grammar, syntax, stylistics, etc. Consequently, each of these aspects can be subjected to investigation in text linguistics. For example, there are close links between text linguistics and stylistics. Moreover, many problems under discussion in text linguistics had long been put forward in stylistics. Thus, the problems of text typology closely correlate with the theory of functional styles, because every text is built according to stylistic norms of a definite functional style. Literary texts (fiction), for example, are faced with all the properties of the belles-letters style such as emotiveness, expressiveness, imagery. In passing, it should be noted that stylistic problems of the text are of such importance that there appeared an independent trend – text stylistics. External links are conditioned by the fact that text as a complex unit is studied not only by Text Linguistics, but also linguopragmatics, cognitive linguistics, sociolinguistics, theory of literature, linguoculturology and so on. There are also definite links between text linguistics and psycholinguistics because the problems of impact and perception claim attention of the both sciences. External and internal links of Text Linguistics are shown in **Diagram 1.**

INTERDISCIPLINARY CHARACTER OF TEXT LINGUISTICS

INTERNAL INTERDISCIPLINARITY	EXTERNAL INTERDISCIPLINARITY
Phonetics	*Psycholinguistics*
Morphology	*Linguoculturology*
Stylistics	*Sociolinguistics*
Lexicology	*Literary criticism*
Syntax	*Linguopragmatics*
	Cognitive linguistics
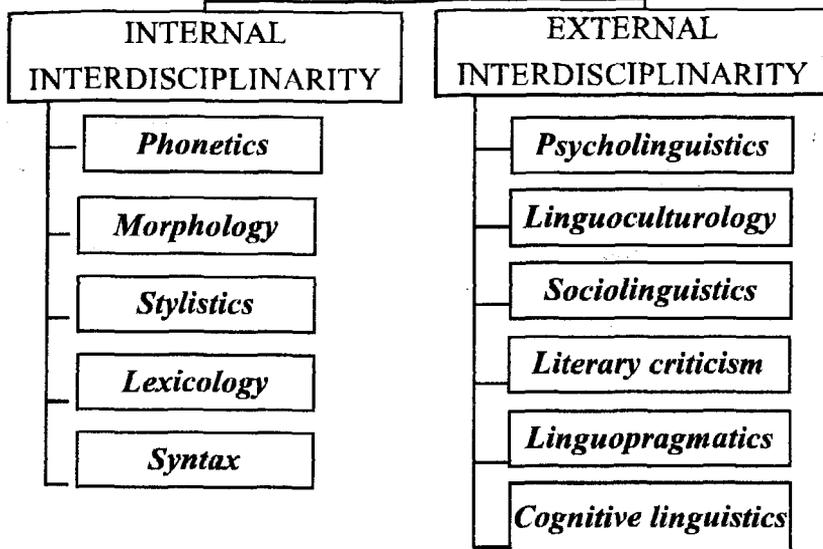
So, a brief survey of the linguistic literature has shown a great variety of views, attitudes and opinions, concerning the notions of text and text linguistics. This is evidenced by the fact that there are many different approaches to Text Linguistics, each of them laying emphasis on different aspects of this science. For example, T.M. Nickolaeva focuses her attention on the rules and regularities of text construction and its cohesion (Лингвистический энциклопедический словарь 1990:267). I.R. Galperin concentrates on text categories (1981). G.V. Kolshanskiy draws attention to the communicative aspect of this discipline, O.I. Moskalskaya deals with the grammatical aspects. Summing up all the views, we can point out the main characteristics peculiar to text linguistics and acknowledged by many scholars:

● text linguistics is an independent scientific branch of linguistics;

• text linguistics studies "language in action", i.e. in communication;

• the object of Text Linguistics is text and textual phenomena (parts, fragments, units, exceeding the limits of a sentence);

• text linguistics studies text types and their constituent categories;

• text linguistics is an interdisciplinary science related to other aspects of language theory (semantics, grammar, stylistics, phonetics, etc) on the one hand and other branches of linguistics (communicative linguistics, psycholinguistics, cognitive linguistics, linguoculturology) – on the other.

1.2. THE NOTION OF TEXT, ITS MAIN CHARACTERISTICS

The notion of "text" refers to one of the most complicated, ambiguous and polysemantic notions, and it is the object of study not only in text linguistics, but also in many other humanitarian sciences – theory of literature, textology, history, germenevtics, aesthetics, culturology and others. As M.M. Bakhtin stated, text is an initial point of any humanitarian science (Бахтин, 1986:474). So, the definition of text seems to be a very difficult problem because it depends on the area of investigation, the chosen approach and aims. Different approaches to text can be evidenced by its various definitions in the lexicographical sources:

• any written material (CCELD)

• a book or other piece of writing(COD)

• a written or spoken passage (CCELD)

• original words of an author or orator (OSDCE)

- written or printed words forming a literary work (PED)

- quotation, proverb, saying (PED)

- passage of Scripture, subject of sermon (COD)

- theme, topic (WNDS)

- the words to a musical composition (CERD)

- an utterance or article given in the written or printed form (LDCE)

As is seen from these definitions, there is a difference of opinions concerning the length of the text (words, utterance, passage, quotation, proverb, saying, article, book) and its form (written or oral). In the linguistic literature there are also quite different definitions of text. It will suffice to bring out some of them given in the most known researches:

- text is a sequence of verbal signs, its main characteristics are cohesion and coherence (Кубрякова, 2001);

- text is an organized multitude of sentences united by different types of lexical, logical and grammatical links, a complex structural and semantic unit conveying certain information (Тураева, 1986);

- text is an utterance both in written or oral form, characterized by semantic-structural completeness, the author's modality, a certain communicative aim and pragmatic intentions (Шевченко, 2003);

- text in its narrow sense (microtext) is a complex syntactical whole, in its wide sense it is a literary work (novel, story, essay, etc) (Москальская,1981);

17
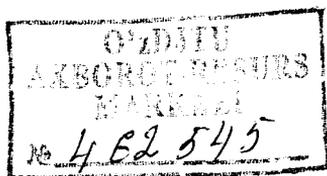
• text is a linear sequence of verbal signs, semantically and intentionally completed, a compositional unit expressed by either graphical (written) or oral means (Чернявская, 2009).

So, different scholars concentrate their attention on different sides and aspects of the text. According to some linguistic data there are more than 300 definitions of text (Белянин, 1999). It should be admitted that it is impossible to give a universal and generally accepted definition of text because of its complicated and multifold character. Though the notion of text in its practical sense, for instance, text as a story, article or advertisement is easily understood, however, from the scientific point of view it is difficult, if possible at all, to achieve the unanimity of opinions. It would be reasonable to assume that each scientific trend presents the notion of "text" in its own way proceeding from the aims of investigation.

The most acknowledged definition is that given by I.R. Galperin: «Текст – это произведение речетворческого процесса, обладающего завершенностью, объективированное в виде письменного документа, произведение, состоящее из названия (заголовка) и ряда особых единиц (сверхфразовых единств), объединенных разными типами лексической, грамматической, логической, стилистической связи, имеющее определенную целенаправленность и прагматическую установку» (Гальперин, 1981:18). This definition has been accepted by many linguists because it embraces the most significant features of the text. Yet, some assumptions of this definition concerning the title of the text and its written presentation are arguable. E.M. Kubryakova, for example, asserts that the presence of a title is not a decisive criterion due to the fact that there are a lot of untitled texts. Besides, the written form is not the only way of presenting a text. It exists along with the oral type of the text (Кубрякова, 2001:72). G.V. Kolshanskiy also claims that both the written and oral varieties of the text are equally acknowledged (1984).

Another problem that causes confusion is the text delimitation. It raises some questions: what are the boundaries of the text? – a sentence? a complex syntactical unit? a passage or a book? As many scholars claim there are two approaches to this problem: wide and narrow. O.I. Moskalyskaya, for example, distinguishes macrotext (a literary work) and microtext (a complex syntactical whole). But she regards these text types as quite different units, one (microtext) is a syntactical phenomenon, the other – a product of speech activity and social communication. So, different criteria of text definitions presuppose different approaches to text analysis. When analyzing a microtext the focus is brought into its syntactical and compositional structure, whereas a macrotext entails the problems of communicative, cognitive and socio-cultural character.

In text definitions disagreement also arises as to whether the text is a unit of speech or language. It is acknowledged that text is a main unit of communication. The communicative nature of the text, its functional orientation and processual character make it possible to regard text as a speech unit. Indeed, text is imbued with such speech characteristics as: active and dynamic character, individual, concrete and unique content, linear sequence of sentences and intentional tendency. At the same time according to the conception of such scholars as I.R. Galperin and G.V. Kolshanskiy the text should be regarded as a language unit as well. This view is grounded by the fact that the text is characterized by the properties ascribed to language units. First of all the text is considered to be a verbal sign, a bilateral unit, consisting of the plane of expression and that of content. In other words it is a unity of the two levels: the content level reflecting a "piece of reality" and the textual verbal level. From this position, the text can be presented as a model, and an abstract scheme, characterized by certain categorical properties, which constitute the notion of text.

So, one of the major tasks of text linguistics is to define a set of distinctive features that specify the notion of text as such. A sur-

vey of the linguistic literature has shown that there is a certain variability in taxonomy of distinctive features inherent in the text and presented as distinctive text properties. Summing up the results of many researches, we can figure out the main features of the text, which appeared to be supported by almost all the linguists. So, the main features of the text as a speech product are as follows:

• cohesion, i.e. different types of formal connections (lexical, grammatical, syntactical, stylistic, etc.) between the components of the text at its surface level;

• coherence, i.e. different types of semantic integrity (thematic, temporal, referential, compositional, etc);

• informativity, i.e. the ability to generate, store and convey different types of information;

• communicative aim and pragmatic intentions (intentionality);

• situationality (place, time, circumstances of communication);

• textual modality, i.e. the author's evaluative attitude to the events described.

Certainly, there are many other very important text qualities, characteristics, categories which will be discussed further (3.1). But those mentioned above are of the most general character pertained to any text type.

It should be once more stressed that the definition of the text depends on the aims of text analysis, the chosen approach and text type. Different definitions focus on different sides of the text – semantic, grammatical, stylistic, cognitive, communicative, etc. In this respect, any definition can be considered appropriate if it serves the relevant target. In our further research we shall be guided by the definitions which are more appropriate to the accepted goal. Thus, from the point of view of text grammar the first and fore-

most role is assigned to cohesion and its various types (lexical, syntactical, morphological, etc). Cohesion is an inherent feature which constitutes the text as a single whole.

We shall discuss the problems of informativity, communicative and pragmatic aspects of the text in other sections (see 4.3., 6.1.,7.1.). Here it is worth saying a few words about textual modality as one of the inherent properties of the text. Textual modality can be defined as the attitude of the speaker or writer to the information conveyed by a text (Якубов, 2006).

The category of modality is presented in two forms: objective modal meaning and subjective modal meaning, the latter embraces the whole range of evaluations, attitudes, opinions and emotions. The both types of modality in different proportions can be observed in the text. However, it is the type of the text that determines the prevalence of either objective, or subjective modality. Fictional texts, for example, aimed to express the author's evaluation and comprehension of reality, are characterized by subjective modality. Subjective modality reveals the author's personality, his outlook and artistic credo. This type of modality is especially conspicuous in the belles-letters texts. As for scientific texts and official documents characterized by objectivity, logic and argumentation, they are usually devoid of subjective modality.

The other types of texts: newspaper articles, essays, sketches, combine objective modality with some elements of subjective-evaluative modality. Modality, both objective and subjective, can be realized by various language means – grammatical, lexical, phraseological, stylistic, etc. Besides, as I. R. Galperin claims, textual subjective modality is realized in personages' characters, in a peculiar distribution of predicative and relative spans of the text, in epigrammic statements, in foregrounding parts of the text, etc (1981).

One of the means to express subjective modality is a descriptive context. For instance, portrait descriptions are often charged with modal meanings:

Mrs. Knatchbole was ugly, she had a goitred neck and a sharp nose with an orb shining at its end, constant as grief (A. Coppard, The Cherry Tree).

The story, the utterance is extracted from, tells us of an eight year old boy from a poor family who constantly annoyed his neighbor Mrs. Knathchbole by making mischief, dog hunting and killing rats. Therefore Mrs. Knathchbole used to complain to the boy's mother. A detailed description of an angry woman with *"a goitred neck"*, *"a sharp nose"*, *"a shining nose"* creates an unfavourable image of an ugly woman. This insignificant at first sight descriptive detail assumes a very important function: to express subjective-evaluative modality, the author's antipathy to this personage, his aversion for her words and actions, and at the same time his kind feelings for a naughty boy.

So, modality proves to be one of the most essential characteristics of the text, its inherent category. It should be noted that the most complete theoretical account of this category is found in many researches (Гальперин, 1981; Якубов, 2006). In our further practical analysis of the language material much attention will be attached to the role of this category in text interpretation.

SUMMARY

Text Linguistics is an independent branch of linguistics, which studies text and its units, text structure and semantics, the principles of text production and perception, methods of text analysis, etc. The ideas of this science are traced back to the fundamental works by famous Russian and foreign linguists – A.A. Potebnya, Z.V. Scherba. V.V. Vinogradov, M.M. Bakhtin, R. Jacobson, Z. Harris. As a separate branch Text Linguistics came into existence in 60-70th, and it is connected with the researches of such

well-known scholars as G.V. Kolshanskiy, I.R. Galperin, Z.Y. Turaeva and O.I. Moskalskaya.

The first work to mark the beginning of text linguistics was "Discourse Analysis" (1952) by Z. Harris, whose statement that "language is presented not in the form of separate words or sentences but in the form of a text" has become the main conception of Text Linguistics. Throughout many decades of Text Linguistics development a lot of researchers have appeared, among them the works written by well-known linguists, such as T. van Dijk, R.A. Beaugrande and W. Dressler, I.R. Galperin, Z.Y. Turaeva, A.I. Novikov, K.A. Philippov.

One of the major features of Text Linguistics is its interdisciplinary character. On the one hand, text is a meeting-ground of all aspects of language (semantics, grammar, syntax, stylistics), on the other hand, Text Linguistics is related to Literary Studies, Sociolinguistics, Pragmalinguistics, Cognitive Linguistics, etc.

There is no one generally acknowledged definition of the notion of "text", and that is accounted for by the following: a) text is a complex, multifold and manysided phenomenon; b) there are different approaches to text analysis from the structural, semantic stylistic, pragmatic, cognitive points of view; c) there are many controversial issues concerning the notion of "text" and Text Linguistics. The arguable points about the text definition are a) whether the text is a unit of language or speech; b) whether the text is presented in the oral or written form; c) if the text should have a title or not.

There are a lot of distinctive features of the text highlighted in the linguistic literature, the most essential among them are as follows: informativity, cohesion, coherence, communicative aim and pragmatic intention, modality, etc.

To conclude:
• text linguistics is an independent scientific branch of linguistics;
• text linguistics studies "language in action";
• the object of text linguistics is text or textual phenomena (parts, fragments, units, exceeding the limits of a sentence);

• text linguistics studies constituent categories of the text;

• text linguistics is an interdisciplinary science related to other aspects of language theory (semantics, grammar, stylistics, phonetics, etc) on the one hand and other branches of linguistics (communicative linguistics, cognitive linguistics, linguoculturology) – on the other.

ACTIVITIES

Activity A.
Brainstorm the notion of "Text"
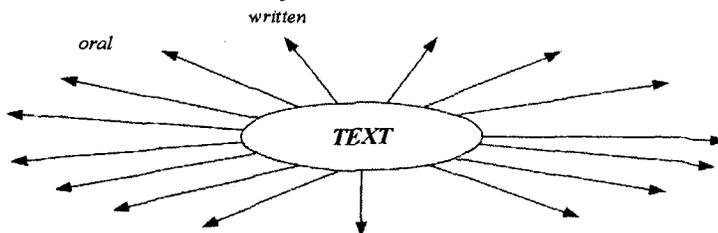
Activity B.
Form 5 groups. Discuss the following definitions given to the notion of "Text" and reveal their peculiarities. Each group shares its ideas with other groups

Group 1	text is a sequence of verbal signs, its main characteristics are cohesion and coherence (Кубрякова, 2001)
Group 2	text is an organized multitude of sentences united by different types of lexical, logical and grammatical links, a complex structural and semantic unit conveying certain information (Тураева, 1986)
Group 3	text is an utterance both in written or oral form, characterized by semantic and structural completeness, the author's modality, a certain communicative aim and pragmatic intentions (Шевченко, 2003)
Group 4	text is a linear sequence of verbal signs, semantically and intentionally completed, a compositional unit expressed by either graphical (written) or oral means (Чернявская, 2009)

Group 5	text in its narrow sense (microtext) is a complex syntactical whole, in its wide sense it is a literary work (novel, story, essay, etc) (Москальская,1981)

Activity C.
Discuss the wide and narrow approaches to the notion of text.
Give specific reasons for your choice
  ■ What is the difference between wide and narrow approaches to the notion of "text"?
  ■ What approach do you think is more appropriate? Explain your choice and give arguments.
  ■ What are the challenges of each approach?

Activity D. *Complete the sentences by filling in the blanks with the appropriate words listed below*

---

cohesion   oral   text categories   written   communicative
grammar   modality   interdisciplinary   textuality

---

1. " Introduction to Text linguistics" by R.A. Beaugrande and W. Dressler brings to the problem of _____ which meets seven standards: cohesion, coherence, intentionality, informativity, intertextuality.

2. Text Linguistics is an _____ science related to other aspects of language theory (semantics, grammar, syntax, stylistics), on the one hand, and other branches of linguistics (Communicative Linguistics, Literary Studies, Linguoculturology, Cognitive Linguistics, etc.), on the other.

3. Text is a sequence of verbal signs, its main characteristics are _____ and coherence.

4. In Text Linguistics disagreement arises as to whether the text is a unit of speech or _____

5. Text _____ is the evaluative attitude to the events described.

6. G.V. Kolshanskiy claims that both the written and _____ varieties of the text are equally acknowledged.

7. A distinctive feature of I.R. Galperin's conception lies in the argument that the notion of "text" is confined only to the _____ variety.

8. There are different approaches to Text Linguistics each of them laying emphasis on different aspects of this science. O.I. Moskalskaya deals with the _____ aspects, G.V. Kolshanskiy draws attention to _____ aspect of this discipline, I.R. Galperin concentrates on _____.

Activity E. *Complete the table below by matching the author his conception and the title of the book.*

Z.Harris	I.R. Galperin	T. van Djik
Discourse analaysis	_____	_____
Language is presented not in the form of separate words or sentences but in the form of a text		

грамматика текста

лингвистика текста

text is viewed as a means of not only interpersonal communication, but also as an important component of man-machine communication

ASSESSMENT

➤ **Write an analytical essay answering the following questions**

a) What are the major researches in text linguistics?

b) What are the main characteristics of text linguistics as a scientific discipline?

c) Why is it impossible to give an exhaustive, universal definition of text? What does the definition of text depend on?

d) What recent publications in text linguistics do you know? What problems are being discussed now?

e) What is textual modality? What types of modality are distinguished?

f) Comment on the role of modality in text interpretation and give examples of its realization (for both types of modality)

➤ **Copy out all the text definition and choose the most appropriate one. Give specific reasons for your choice.**

> Define the links between Text Linguistics and other linguistic disciplines. Give specific reasons and provide examples of their relationship.

QUIZ FOR SELF-ASSESSMENT

1. There distinguished three aspects in Text Linguistics: syntax, semantics and pragmatics
a) Z. Harris
b) T.A. van Dijk
c) I.R. Galperin
d) W. Dressler

2. Interdisciplinarity is
a) the process of integration of methods and analytical frameworks of two or more disciplines into one taking insights from a variety of relevant disciplines
b) a theoretical framework concerned with the problem of "the human" in language, his mental and cognitive activity, the linguistic world picture
c) the process of integration of methods and analytical frameworks of two or more disciplines into one taking insights from a variety of relevant disciplines
d) a mental process by which a conclusion is inferred from multiple observations
e) a process of learning and acquiring knowledge, categorization and processing the information encoded in language

3. The notion of semantic macrostructure was first introduced by
a) R.A. Beaugrande
b) Z. Harris
c) T.A. van Dijk
d) W. Dressler

4. According to .... text can exist only in the written form
a) E.S. Kubryakova

b) I. R. Galperin
c) G.V. Kolshanskiy
d) O. I. Moskalskaya

5. The problem of textuality which meets seven standards: cohesion, coherence, intentionality, acceptability, informativity, situationality, intertextuality is discussed in the work by
a) R.A. Beaugrande, W. Dressler
b) I.R. Galperin
c) Z. Harris
d) T.A. van Dijk

6. Textual modality is defined as
a) modal verbs used in the text
b) the author's evaluative attitude to the information conveyed by the text
c) cohesion, coherence
d) imagery, evaluation

7. Subjective modality is especially conspicuous in
a) scientific texts
b) newspaper texts
c) the belles-letters texts
d) official texts

8. The category of modality can be both
a) oral and written
b) verbal and non-verbal
c) linguistic and extralinguistic
d) subjective and objective

CHAPTER II. THE MAIN TRENDS OF TEXT LINGUISTICS

2.1. TEXT GENERAL THEORY

Within the framework of text linguistics there distinguished different trends and aspects. But the linguists differently treat this issue. P. Hartman outlines two directions: general theory and concrete text analysis. According to I.R. Galperin there is general theory and text grammar. O.I. Moskalskaya differentiates text semantics and text grammar. Z.Y. Turaeva suggests six directions: 1) general theory; 2) text typology; 3) text units and their functions; 4) text categories; 5) text integrity; 6) cohesion of the text.

The survey of the linguistic literature and our own observations enable us to outline the following main directions:

- general text theory;

- text grammar;

- text semantics;

- text stylistics and interpretation;

- text typology.

General theory of the text covers a wide range of theoretical questions including:

- outline of text linguistics as a branch of general linguistics, its history, evolution, approaches, directions, its object and subject, the main tasks;

- definition of "text", its main features, categories and boundaries, principles of text construction and text perception;

- links between text linguistics and other sciences.

Before turning to these problems it will be expedient to specify the object and the subject of text linguistics. The object of text linguistics is a text as a complex communicative unit, as a sequence of verbal signs, as "language-in- action". The subject of text linguistics depends on the aim of investigation. It might be the semantic, structural, grammatical, stylistic, communicative, pragmatic, cognitive and other aspects of the text.

Previously we have discussed some tasks of text linguistics, its historical background, views of the scholars who contributed to the development of this science. Much attention has been paid to the problem of text definition and the main text characteristics. In this connection there arises another crucial problem – the problem of text delimitation. What is text delimitation? It means establishing the borderlines of the text, its length. Needless to say that it is impossible to study a text if we don't know its boundaries. It should be noted that in a practical sense text boundaries are easy to establish by a visual observation of the material segmentation in the written form of the text (syntactical unit, paragraph, chapter) or an auditory observation (time, interval, pause) in the oral variety of the text (Колшанский, 1984).

From the theoretical viewpoint, however, the problems of text delimitation are rather debatable for the reason that not all the parameters for setting the boundaries of the text have been revealed. Many scholars maintain the idea that text delimitation is based on the thematic principle according to which micro- and macrotexts as monothematic and multithematic units are distinguished (Гальперин, 1981; Колшанский, 1984; Москальская, 1981). Thus, Moskalskaya considers that microtext is presented by a complex syntactical unit, and macrotext – by a work of literature. Complex syntactical units or supra-phrasal units are defined as a sequence of two or more sentences presenting a structural and semantic unity backed up by a rhythmic and melodic unity. In other words, it is a span of the text in which coherence, interdependence of the elements, and one definite idea are observed (Gal-

perin, 1977:196). In some cases complex syntactical units can coincide with the whole text if the latter is of a small format (certificate, advertisement, cable). It is interesting to note that a complex syntactical unit can be embodied in a sentence due to its semantic extension and integrity. Most proverbs, sayings, epigrams, expressed by a sentence are regarded as complex syntactical units or texts of a small format:

> *The proof of the pudding is in the eating.*
> *It's no use crying over spilt milk.*
> *...In the days of old men made manners;*
> *Manners now make men (Byron).*

Failure is the foundation of success and success is the lurking place of failure (S.Maugham).

These statements are expressed by one sentence. Nevertheless we consider them to be micro-texts due to their semantic properties. First, though they are brief, they suggest extended meanings accumulating life experience. Second, they can be regarded as patterns of thought offering a wide range of possible applications. Third, they possess a great degree of independence, and therefore, if taken out of the context will retain the wholeness of the idea they express (Galperin, 1977:184).

We have considered examples when a complex syntactical unit is presented as a micro-text. However, in most cases a complex syntactical unit stands out as a constituent part of the text, its minimal unit. It designates the lower borderline of the text. As for the upper one it remains to some extent obscure because a macro-text can be presented by a story, a verse, an instruction, a monograph or a novel consisting of several volumes.

Text, as has been stated, can be studied from different angles. At present the communicative-pragmatic and communicative-cognitive approaches are gaining ground. This is not accidental. It has been long acknowledged that text is the main communicative unit. The definition of the text in this line stresses the idea of its intentionality, the role of an addresser and addressee and sociocul-

tural context. It is claimed that text embraces both language and non-language parameters, linguistic and extra-linguistic factors, and it should be examined in a complex system of relations: reality – text – addresser – addressee. The true nature of the text can be revealed only if the correlations of linguistic and extralinguistic factors of sociocultural, psychological, historical character are taken into consideration (Чернявская, 2009).

In the cognition oriented paradigm text analysis is aimed at studying and processing knowledge structures and world information. According to G.V. Kolshanskiy "text is a structurally organized unit assuming cognitive, informative, psychological and social functions of communication" (1984:89). The cognitive approach is based on the assumption that human knowledge is mainly presented by textual forms, it is stored by texts and generated by texts. In this respect text is acknowledged as language materialization of mental structures, processes, concepts.

One of the main features of text linguistics as has already been mentioned is its interdisciplinary character, which is accountted for by a complex, multifold nature of texts. Text as a complex unit is studied not only by text linguistics, but also by other sciences: communicative linguistics, linguopragmatics, cognitive linguistics, sociolinguistics, theory of literature and so on. However, it should be kept in mind that all the above-mentioned disciplines, being closely connected with text linguistics, study text from different angles according to their own aims, tendencies, approaches. At the same time under the influence of adjacent sciences the domain of text linguistics, enriched by new ideas, assumptions and approaches, has considerably expanded.

2.2. TEXT GRAMMAR

Text grammar presupposes the study of models and rules of text production. The accent is made on text as an aggregate of sentences united to form complex syntactical units. Text grammar covers a wide range of questions: structural and semantic integrity of the text, its segmentation, lexical and grammatical cohesion, thematic and rhematic aspects of the text, compositional structure, sentence arrangement in the text, text forming functions of linguistic units, text delimitation and others. All these problems have been sufficiently discussed in the text book by O. I. Moskalskaya (1981).

Here we shall dwell on those which seem most pivotal. It should be stressed that many grammatical notions such as predication, modality, actualization, local and temporal reference in the light of text theory have acquired a new meaning. For example, the notion of reference. Applied to a sentence, it has only a potential character, and it can be actualized only within a text. Therefore reference to reality is an indispensible property of any text. Only in the text do sentences, complementing one another, form an utterance related to real facts and events (Москальская, 1981).

Differently is treated the category of modality viewed from the position of the whole text. Some linguists distinguish phrase (sentence) and textual modality (Гальперин, 1981). At the level of a sentence modality is usually realized with the help of lexical and grammatical means, whereas textual modality, besides these means, is realized, as it has already been mentioned, in a peculiar distribution of predicative and relative spans of the text, in personages' characters, in foregrounding some parts of the text, etc.

One of the major problems of Text Grammar is structural and semantic integrity of the text, therefore so much attention is attached to the notions of cohesion and coherence. It is acknowledged that cohesion, regarded as various (syntactical, lexical, sty-

listic, grammatical, etc) types of correlation between text compo-
nents, is a basic category constituting text as such. However, there
are several directions in the study of text cohesion. G.V. Kolshans-
kiy distinguishes syntactical, semantic and communicative cohe-
sion (1984). T. van Dijk differentiates micro- and macro-cohesion.
Micro-cohesion is a surface correlation between the sentences of
the text; macro-cohesion is related to a deep text structure (1972).
A.I. Novikov differs internal and external means of cohesion.
Internal cohesion is based on the thematic unity of a text, external
– deals with grammatical and lexical means (Новиков, 1983:26-
27). O.I. Moskalskaya describes semantic, communicative and
structural means of cohesion (Москальская,1984:17). From all
this it follows that cohesion is understood in two senses: as a
surface cohesion confined to formal structural means explicated at
the verbal layer of the text, and a deep semantic cohesion dealing
with the semantic integrity of the text. In order to differentiate
these two types some linguists introduce two different terms:
"cohesion" pertaining to a formal verbal level, and "coherence"
related to a semantic integrity of the text. The correlation of
"cohesion – coherence" implies the opposition of the surface and
deep structures of the text. It should be noted that text grammar
focuses mainly on the formal connections of the sentences within
the framework of the text. In other words it deals with text cohe-
sion. Cohesion is manifested at different levels of the text: words,
sentences, fragments. Hence, there are various types of cohesion:
lexical, morphological, syntactical, stylistic, compositional, etc.
According to the character of sentence connections and intervals
between them there distinguished contact and distant types of
cohesion. Besides, there are anaphoric and cataphoric types of
cohesion defined in accordance with a forward or backward direc-
tion of connections.

I.R. Galperin singles out four types of grammatical cohesion:
chain, parallel, radial and attached. The following examples can
illustrate these types:

1. A smile would come into Mr. Pickwick's face: the smile extended into a laugh: the laugh into a roar, and the roar became general (Dickens).

2. The coach was waiting, the horses were fresh, the roads were good and driver was willing...(Dickens).

3. Those three words (Dombey and Son) conveyed the one idea of Mr. Dombey's life. The earth was made for Dombey and Son to trade in, and the sun and moon to give them light. Rivers and seas were formed to float their ships, rainbows gave them promise of fair weather, winds blew for or against their enterprises; stars and planets circled in their orbits to preserve inviolate a system of which they were the centre (Dickens).

4. The isolation he keeps me in. No newspaper. No radio. No TV (Fowles).

It is necessary to stress that various means of cohesion usually function in different combinations with each other. In the above examples we observe the use of syntactical, lexical, stylistic and graphic means of cohesion.

The most complete account of the problem of text cohesion is found in the text-book by O.I. Moskalskaya "Грамматика текста" (1984). The author tries to apply grammatical notions and methods to text theory, at the same time pointing out that these notions should be reconsidered in a new light, from the position of text linguistics. As many scholars state, there is a great many means of cohesion referring to all the language levels. The study of the linguistic literature and our own observations make it possible to list the following means of cohesion:

• all types of conjunctions (therefore, however, that's why, because, on the ground that);

• participial constructions;

• the choice of articles;

- the use of tenses;

- forms of enumeration (firstly, secondly, on the one hand...on the other hand);

- deixis (pronouns, adverbs of time and place: soon, tomorrow, here, there, etc);

- parallel constructions;

- graphic means: a); b); c); 1); 2); 3);

- recurrence, i.e. repetition of words, word combinations, phrases, etc.

It should be noted that means of cohesion in the text assume not only grammatical functions, but also those of text formation. In other words, grammatical means of cohesion functioning within the text are transformed into textual means. It is worth mentioning here that text cohesion is not limited to grammatical means. As mentioned above, along with grammatical there are semantic, stylistic, communicative, compositional means of cohesion, which will be discussed in the subsequent sections of the manual. Here it is necessary to stress that text cohesion is achieved by a multitude of language means which, being mutually complementary, provide a real text integrity.

2.3. TEXT SEMANTICS

Text semantics covers a wide range of problems:

- the notion of semantic integrity;

- the semantic structure of the text;

- the main units of the semantic structure of the text;

- the correlation of the surface layer of the text and its content, interaction of "surface" and "deep" structures;

- the correlation of the linguistic and extralinguistic factors of the text;

- content analysis of the text.

Before we proceed any further, it is necessary to clarify the notion of "text semantics" and that of language units. The latter is the meaning embodied in the material form of a verbal sign. Lexical meaning, for instance, is inherent in the word and it is fixed in the dictionary. Text semantics is a mental formation intrinsic to the text as a whole. Text semantics studies the inner content structure of the text which, being a genuine speech production, does not belong to the language system. It comes into existence only in the process of text production and text perception. It should be emphasized that the content of the text though based on the meanings of the language units, nevertheless, is not just a sum of these meanings. It assumes qualitative changes and transformations generated by interaction of numerous linguistic and extralinguistic factors. So, the linguistic mechanisms of text semantics and those of language units are quite different.

According to the definition given by A. I. Novikov, the inner text content is a mental formation produced by human intellect, and has no element-wise correlation with its formal structure, but corresponds to it as a whole (1983:5). Text integrity is certainly based on cohesion and arises from it. The cohesion leading to integrity is defined by I.R. Galperin as a process of integration. Integration is the unification of all the parts of the text into one integral unit. Integration can be achieved by means of cohesion, and also by associative and presuppositional relations (1981:512). This definition indicates the difference between the terms: cohesion, integration and integrity. Cohesion is a means of connections (grammatical, semantic, lexical, etc). Integration is a process of

combining all parts of the text, its "deep structure" which transforms the combination of sentences into a single whole.

Text integrity, as many scholars state, is achieved by the thematic unity of the text: it is regarded as a condensed and generalized content of the text, its semantic kernel. According to G.V. Kolshanskiy, integrity of the text is formed first of all by its denotative kernel and thematic structure (1984:100). The thematic unity is ensured by the referential identity of the language units functioning in the text. It means that any text belongs to a definite denotational sphere, that provides basis for the semantic integrity and completeness of the text.

The semantic structure of the text is presented by a chain of complexly interwoven and mutually complementary themes subdivided into subthemes and microthemes reflecting events, actions, facts of reality. According to A.I. Novikov, text content is a dynamic model of some fragments of reality (1983:73). Consequently, the main task of text semantics is to reveal correlations between verbal signs and mental content, between the verbal layer of the text and its mental representation. In this respect content analysis should include: searching for the "key" elements of the text, defining subthemes and microthemes and their hierarchical interrelations. A detailed analysis of the thematic chains in different functional styles is given by T. V. Matveeva who singles out primary and secondary thematic chains. The primary chains are those which directly name the subject of speech. The secondary chains, also called additional, are presented by substitutes, transforms, synonyms, pronouns, dexis, etc (1990).

The semantic integrity sustained by its thematic unity is the main property of the text, its compulsory, inherent category without which text doesn't exist as such. According to Turaeva Z.Y. text integrity is achieved a) by hierarchy of relationships of all language units (phonetic, morphological, syntactical, lexical); b) by interaction of surface and deep layers of the text; c) by addi-

tional senses, which language units acquire in the text. Let's analyse some examples which illustrate various ways to achieve text integrity. It is acknowledged that many phonetic means can be used in the text as a means of cohesion, thus ensuring text integrity. Particularly significant is the role of phonetic means in the oral text. Here all prosodic elements such as intonation, pitch, tempo, tembre, pause, melody serve to achieve semantic integration, and combine separate parts into a single unit. In the written type of the text phonetic means also fulfill the text forming functions, and at the same time secure the semantic integrity of the text. The role of phonetic means is most conspicuous in poetry. In this respect it will suffice to mention the phenomenon of sound symbolism. As is known, sound symbolism is based on the assumption that some sounds due to their acoustic properties make awake certain ideas, perceptions, images, feelings. It follows then that a particular phonetic arrangement of the text can lead to the semantic integration of its parts.

Thus in E.Poe poem "The raven" sounds are arranged in such a way that they along with lexical means convey the emotionnal atmosphere of sorrow, mysticism, gloom and distress. It is not by chance that such sounds as [d] correlating with the initial [d] in the word "**d**eath" and back vowels [o:] [a:] prevail here

......- *here I opene**d** wi**d**e*

*the **doo**r: -*

*_Dar_kness there and nothing **mo**re.*

*_D_eep into that **d**arkness peering, long I stoo**d** there won**d**ering.*

*_D_oubting, **d**reaming **d**reams no m**o**rtal ever **d**are**d** to **d**ream be**fo**re*

(E.Poe)

Semantic integrity can also be achieved by word-building means. Here is an example:

Of the various kinds of anti-word, such as *antibiotic, antinovel, antimatter* and so on, the kind that is to be understood here that represented by *antisociety*. An *antisociety* is a society that is set up within another society as a conscious alternative to it. It is a mode of resistance, resistance which may take the form either of passive symbiosis or of active hostility and even destruction.

An antilanguage is not only parallel to an antisociety, it is in fact generated by it ... an antilanguage stands to antisociety in which the same relations as does a language to a society (M.A.K. Hallidey. Language and Social Semiotic. L., 1978. p.164)

The integrity of this text is sustained by means of derivation used in the chain of words united by the prefix **"anti -"**: *anti-word, antibiotic, antinovel, antimatter, antisociety, antiknowledge.* In the process of analogical word-formation here all the parts of the text enter into close interaction and interdependence. The meaning of the occasional word *"antilanguage"*, which is a key word here, becomes clear only in this context.

So, the semantic integrity and thematic unity of the text are obtained by various means of cohesion. A special emphasis is laid on the linguistic units recurrence, including repetition of sounds, morphemes, words, word combinations, synonymous repetition, periphrasis, the words correlated by hypo-hyponimic relations and so on. The following example can serve as an illustration:

Is there a college in the whole country where there is a chair of good citizenship? There is a kind of bad citizenship which is taught in the schools, but no real good citizenship taught (Twain "Education and Citizenship")

Here many types of cohesion are used: word repetition, parallel structures, synonyms (college - school), antonyms (good - bad).

41

In conclusion it should be stressed that text is a unity of form and content, external and internal factors, surface and deep structures. However, the internal form of the text, i.e. its content structure assumes a dominant role since the choice of words, sentence structures and their arrangement, segmentation and wholeness of the text are predetermined by its semantics, which in its turn depends on the author's communicative aim.

2.4. TEXT STYLISTICS

There are close links observed between text linguistics and stylistics. Many notions of text linguistics, be it repeated, had long been discussed in stylistics, and it is quite valid since stylistics is based on the study of texts, mainly literary texts. Therefore it is expedient to single out a stylistic trend in text linguistics, which embraces a great variety of problems:

● text types related to the problem of functional styles;

● compositional structure of the text;

● stylistic text categories;

● stylistic means of cohesion and coherence;

● stylistic peculiarities of an individual style;

● the role of language units in transmitting conceptual information and representation of the conceptual world picture

Let us briefly elucidate some of the problems. Functional stylistics as is well-known, is concerned with the description of various types of texts. In text linguistics the problem of text types is also in the focus of interest, and it is studied in text typology and text stylistics. One of the main tasks of text stylistics is to study language means functioning in typified standard situations. Therefore much attention is attached to the text types characterized by

definite stylistic functions and traits. Besides, the stylistic theory of text linguistics is faced with the problem of compositional speech forms, to wit: narration, description, reasoning, dialogue (monologue, polylogue). All these forms will be extensively discussed further. Here it is worth mentioning that according to a text type either this or that compositional form prevails. Thus the dramatic text is presented in the form of a dialogue. The scientific text is based on reasoning. As for the publicistic text, it is mainly narration. A peculiar feature of the fictional text is the combination of all the above mentioned forms, each fulfilling its own communicative-aesthetic function.

Text stylistics also deals with the problem of the compositional structure of the text. Composition is a complex organization of the text, the elements of which are arranged according to a definite system and in a special succession. It implies not only certain correlations of stylistic layers within the text, but also definite schemes of text development (Одинцов, 1980:263). On the one hand composition is closely connected with the semantic structure of the text, on the other – with the type of the text. In fact it serves as one of criteria in the definition of a text type. Thus, the compositional structure of a fable is: <u>exposition – dialogue – action – moral.</u> The compositional scheme of the story is: <u>title – exposition – initial collision – development of action – culmination – denouement – end.</u> As for a sonnet, its composition consists of 2 parts including 14 lines. The first part contains exposition and the main theme. The second part presents denouement. A concluding line of the sonnet is considered to be most significant from the point of view of both stylistic and conceptual information. The compositional structure of an application is quite different. It includes: <u>heading,</u> which contains the name of an applicant, his address, and the date; a brief essence of the application; <u>the text</u> itself which contains a request and its grounds; <u>concluding phrases and signature.</u> See diagram 2

Text type genre	Structure
story	Title – exposition – initial collision - development of action – culmination – denouement - end
fable	Exposition – dialogue – action – moral
sonnet	2 parts, 14 lines 1 st part – exposition – the main theme 2 nd part – denouement A concluding line
application	Heading (name, address, date) – brief essence – text (a request and its grounds) – concluding phrases - signature
essay	Introduction – the main body - conclusion
business letter	Letterhead (address, date, salutation) – letter text (context paragraph, content paragraph, action paragraph) – closing – signature

So, the above described compositional schemes supply sufficient evidence to the fact that the compositional structure depends on a text type, and this assumption once more confirms the idea of close links between stylistics and text linguistics.

The core role in text stylistics is certainly attached to stylistic categories. This problem requires a special attention and will be discussed in other sections (see ch. 5). Here it is necessary to stress that many traditional stylistic categories and notions applied to text linguistics should be reviewed and reconsidered. For instance, such categories as imagery, implicitness, emotiveness, evaluation are regarded not as properties ascribed to separate language units, but mostly as text phenomena.

Another issue relevant to text stylistics is stylistic cohesion of the text. Among all others, the means of stylistic cohesion play a considerable, sometimes predominant role. There is a great variety of stylistic means of cohesion: parallel constructions, all types

of repetition, sustained stylistic devices, symbols and so on. It is interesting to note that stylistic means of cohesion are characterized by simultaneous realization of two functions: stylistic and text-forming. We have already discussed the role of recurrence in this respect. Recent researches have shown that recurrence, tradetionally studied as a stylistic means, is considered a basic factor in the structural and semantic organization of the text, and what is more, it is regarded as a fundamental principle of text integrity (Москальская, 2010). The significance of recurrence is confirmed by the facts that a) it is found practically in all languages; b) it is realized at all the language levels from a phoneme up to the whole text; c) it designates a thematic development of the text; d) it fulfills various stylistic and pragmatic functions. The following rhyme may serve as an illustration:

> *For want of a nail, the shoe was lost,*
> *For want of the shoe, the horse was lost,*
> *For want of the horse, the rider was lost*
> *For want of the rider, the battle was lost*
> *For want of the battle, the kingdom was lost*
> *And all from the want of a horseshoe nail.*

This example is interesting in many respects. First of all it demonstrates all types of repetition – anaphora, epiphora, chain repetition, framing, and anadiplosis. Then it promotes the thematic development of the text. And finally, it is a mechanism of shaping text as such.

Developing the topic of stylistic cohesion we cannot help mentioning the role of stylistic devices, especially metaphor and symbol. As is known, symbol is a trope functioning in the literary texts as a polyconceptual structure, and assuming various stylistic functions (Джусупов, 2006). At the same time, it is necessary to underline its text-forming function because symbolic meanings appear in the text on the basis of frequently repeated key notions. Here are some examples:

Rain – a symbol of unhappiness, loneliness and sufferings in the works by E. Hemingway;

45

Sandcastle – *a symbol of illusive love and unreal dreams (A. Murdock);*

Oak tree – *a symbol of powerful England (J. Galsworthy);*

White monkey – *a symbol of spiritual bankruptcy (J. Galsworthy)*

Special significance in text stylistics is attached to the problems of individual style. Individual style (idiostyle) is regarded as a complex structural unity of the means and forms of verbal expressions peculiar to certain authors, and reflecting their world vision and subjective evaluation of the described phenomena. In this field of research good results have been achieved both in practical and theoretical aspects. Suffice it to mention the works by V.V. Vinogradov, G.O. Vinokur, I.R. Galperin, I.V. Arnold, V.A. Kukharenko and others. These works give rise to theoretical discussions of the following problems:

• individual specificity of fictional texts;

• the author's image and viewpoint;

• types of the narrator;

• a polyphonic structure of the literary text;

• correlation of individual style with general language norms;

• individual peculiarities of the language usage in the text.

The key notion of the theory of individual style is the notion of the author's image, which was introduced by V.V. Vinogradov. The author's image is a focus of the whole text, its content and compositional structure. As V.A.Kukharenko stated, the author's image is an organizing centre of the whole literary work, it combines its separate parts into a united whole characterized by a single world outlook (1988:179).

At the present stage of text stylistics a new impetus has been given to the problem of "individual paradigm", and a new term "cognitive style" has emerged. This term is defined as a style of conveying and presenting information, its peculiar arrangement in the text/discourse connected with a specific choice of cognitive operations or their preferable usage in the process of text production and interpretation (KCKT, 1996:80). Cognitive style is regarded as a style of the author's individual representation associated with his personality, the peculiarities of an individual creative process of thinking and subjective modality.

Much attention in text stylistics is attached to the language units functioning in the text. Emphasis is made on the usage of stylistically marked units, particularly stylistic devices. Traditionally stylistic devices have been studied from the point of view of their structural and semantic organization and stylistic functions. In text stylistics these units are regarded as text components playing an important role in transmitting conceptual information of the text and representing the conceptual world picture. The conceptual value of a stylistic unit will be discussed later. Here it is necessary to stress that stylistic means regarded as means of text conceptualization serve to reveal the author's conceptual world picture.

So, we have discussed the main trends in text linguistics: general theory, text grammar, text semantics and text stylistics. As for text typology, it will be discussed further in ch. III. However, the present stage of text linguistics is not confined to these areas. Along with the development of new scientific paradigms, there appeared new trends and approaches in text linguistics, which deal with the communicative-pragmatic, cognitive, linguocultural aspects of the text.

SUMMARY

Within the framework of text linguistics there distinguished several trends and aspects, the main of them are:
➢ general text theory;

- text grammar;
- text semantics;
- text stylistics and interpretation;
- text typology.

General theory covers a wide range of theoretical questions among them: a) outline of text linguistics: evolution, approaches, directions, the subject-matter and the main tasks; b) the main notions, text definitions, text boundaries and categories, principles of text production and perception; c) links between Text Linguistics and other disciplines.

Text Grammar presupposes the study of models and principles of text construction, all means of text cohesion. The following types of cohesion are distinguished: a) all types of conjuncttions (therefore, however, that's why, because, on the ground that); b) participial constructions; c) the choice of articles; d) the use of tenses; e) forms of enumeration (firstly, secondly, on the one hand…on the other hand); f) deixis (pronouns, adverbs of time and place: soon, tomorrow, here, there, etc); g) parallel constructions; h) graphic means: a); b); c); 1); 2); 3); i) recurrence, i.e. repetition of words, word combinations, phrases, etc.

Text Semantics covers the following problems: a) the notion of semantic integrity; b) the semantic structure of the text; c) the main units of the semantic structure of the text; d) the correlation of the surface layer of the text and its content, interaction of the "surface" and "deep" structures; e) the correlation of the linguistic and extralinguistic factors of the text; f) content analysis of the text.

Text Stylistics deals with the followings: a) stylistic categories (imagery, emotiveness, evaluation, implicitness); b) specific features of fictional texts; c) individual style as a specific modus of language reality; d) the author's image and world picture; e) peculiarities of language usage, including stylistic devices and expressive means in the literary text.

Diagram 3

TEXT LINGUISTICS	General text theory	outline of text linguistics: evolution, approaches, directions, the subject-matter and the main tasks; b) the main notions, text definitions, text boundaries and categories, principles of text production and perception; c) links between Text Linguistics and other disciplines.
	Text grammar	covers a wide range of questions: structural and semantic integrity of the text, its segmentation, lexical and grammatical cohesion, thematic and rhematic aspects of the text, compositional structure, sentence arrangement in the text, text forming functions of linguistic units, text delimitation and others.
	Text semantics	studies the notion of semantic integrity; the semantic structure of the text; the main units of the semantic structure of the text; the correlation of the surface layer of the text and its content, interaction of "surface" and "deep" structures; the correlation of the linguistic and extralinguistic factors of the text; content analysis of the text.
	Text stylistics and interpretation	studies text types related to the problem of functional styles; compositional structure of the text; stylistic text categories; stylistic means of cohesion and coherence; stylistic peculiarities of an individual style; the role of language units in transmitting conceptual information and representation of the conceptual world picture
	Text typology	studies different types of texts, criteria for their differentiation, linguistic and extralinguistic peculiarities of text types, their taxonomy and classification.

49

ACTIVITIES

Activity A.

Form 4 groups and discuss the trends of Text Linguistics. Reveal the specific peculiarities and problems of each trend and share your ideas with other groups

Group 1	Text Grammar
Group 2	Text General theory
Group 3	Text Semantics
Group 4	Text Stylistics

Activity B.

Complete the sentences by filling in the blanks with the appropriate words

> **Macrotexts   communicative   distant   internal
> exposition   surface   anaphoric   content   deep text
> delimitation   cohesion   image a small format**

1. _____ means establishing the borderlines of the text, its length
2. Many scholars maintain the idea that text delimitation is based on the thematic principle according to which micro - and _____ are distinguished
3. In some cases complex syntactical units can coincide with the whole text if the latter is of _____
4. Text is the main _____ unit
5. One of the major problems of Text Grammar is structural integrity of the text, therefore much attention is attached to the notions _____.
6. The correlation of "cohesion – coherence" implies the opposition of the _____ and deep structures of the text.
7. According to the character of sentence connections there distinguished contact and _____ types of cohesion, _____ and cataphoric types of cohesion.
8. Text is a unit of form and _____, external and _____ factors, surface and _____ structures.
9. The compositional structure of the story is title _____, initial collision, development of the plot, culmination, denouement, end.

10. The key notion of the theory of individual style is the notion of the author's _____ which was introduced by V.V. Vinogradov.

Activity C.
Match the following notions 1-12 with their definitions A-L

1	integrity	a	is concerned with the description of various types of texts
2	cohesion	b	is a dynamic model of some fragments of reality
3	text delimitation	c	is presented by a complex syntactical unit/phenomenon
4	coherence	d	a text category dealing text division into some parts, chapters, paragraphs, complex syntactic units
5	modality	e	is a complex organization of the text, the elements of which are arranged according to a definite system and in a special succession
6	segmentation	f	is the main property of the text, its compulsory, inherent category without which text doesn't exist as such
7	microtext	g	the boundaries of the text
8	macrotext	h	is regarded as a complex structural unity of the means and forms of verbal expression peculiar to certain authors, and reflecting their world vision, and subjective evaluation of the described phenomena
9	text content	i	different types of formal connections (lexical, grammatical, syntactical, stylistic, etc.) between the components of the text
10	functional stylistics	j	different types of semantic integrity (thematic, temporal, referential, compositional, etc)

11	compositional structure of the text	k	the author's evaluative attitude to the events described
12	individual style (idiostyle)	l	a work of literature and a product of speech activity and social communication

Activity D.

Analyze the following fragment of the texts revealing the linguistic means expressing the author's modality

The old man had deep wrinkles in the back of his neck. The brown spots of not dangerous tropical cancer covered his cheeks almost to the neck His hands had cuts from the lines that he used, when catching heavy fish.

Everything about him was old except his eyes and they were the same colour as the sea and were merry and did not look defeated (Hemingway, The Old Man and the Sea).

Two honest young men lived in Braddle, worked together at the spinning mills at Braddle, and courted the same girl in the town of Braddle, a girl named Patience who was poor and pretty. One of them, Nathan Regent, who wore cloth uppers to his best boots, was steady, silent, and dignified, but Tony Vassall, the other, was such a happy-go-lucky, fellow that he soon carried the good will of Patience in his heart, in his handsome face, in his pocket at the end of his nickel watch chain, or wherever the sign of requited love is carried by the happy lover. The virtue of steadiness, you see, can be measured only by the years, and thus Tony had put such a hurry into the tender bosom of Patience; silence may very well be golden, but it is a currency not easy to negotiate in the kingdom of courtship; dignity is so much less than simple faith that it is unable to move, even one mountain, it charms the hearts only of bank managers and bishops (Coppard, Tribute)

Activity E.

Reveal the linguistic means of cohesion and coherence in the following extracts

He was soon asleep and he dreamed of Africa when he was a boy and the long golden beaches and the white beaches, so white, that they hurt the eyes and the high caps and the great brown mountains.

He no longer dreamed of storms, nor of great things that happened, nor of great fights, norof his wife. He only dreamed of the far away countries vow of the lions on the beach(Hemingway, The Old Man and the Sea).

They looked alike, though the resemblance did not lie in their features. It was in the shape of their bodies, their movements, their style, and their adornments(Parker, The Standard of Living)

She used to snatch away her letters from home before she'd read them, and throw them in the range because they made her dreamy...(Mansfield, Life of Ma Parker)

One Sunday, however, he suggested that they should take their luncheon with them and go in chairs to a Buddhist monastery (Maugham, Painted Veil)

Target domains are therefore believed to have relationships between entities, attributes and processes which mirror those found in the source domain (Deignan, Conceptual metaphor theory)

On the one hand composition is closely connected with the semantic structure of the text, on the other – with the type of the text (Ashurova, 2013)

To and fro, in front of the flower beds and the band rotunda, the couples and groups paraded, stopped to talk, to greet, to buy a handful of flowers from the old beggar who had his tray fixed to the railings. Little children ran among them, swooping and laughing; little boys with big white silk bows under their chins, little girls, little French dolls, dressed up in velvet and lace (Mansfield, Miss Brill)

ASSESSMENT

➢ **Write a summary formulating your own scientific view on the following problems:**
1. Language means of achieving text integrity
2. The problem of text delimitation
3. Problems of individual style and its analysis
4. Types of cohesion and coherence and the problem of their correlation

➢ **Define the compositional structure of the following text types**
a) story
b) novel
c) fable
d) poem
e) advertisement
f) business letter
g) complaint letter
h) reference
i) review
j) report

➢ **Find your own examples and provide examples of analysis of realization of objective and subjective modality**

➢ **Find your own examples and provide examples of analysis of different types of cohesion and coherence**

QUIZ FOR SELF-ASSESSMENT

1. Micro-cohesion is
a) related to the deep text structure
b) a linear correlation between the parts of the text
c) a surface correlation between the sentences of the text
d) an integral part of the text

2. Chain, parallel, radial and attached are
a) stylistic types of cohesion
b) grammatical types of cohesion
c) semantic types of cohesion
d) structural types of cohesion

3. The following types of modality are distinguished
a) objective and subjective

b) anaphoric and cataphoric
c) surface and deep
d) micro and macro

4. Text integrity can be
a) objective and subjective
b) micro and macro
c) surface and deep
d) structural and semantic

5. The semantic structure of the text
a) is presented by structurally correlated phrases, sentences, paragraphs, chapters which are interconnected
b) concerned with text types
c) concerned with text delimitation, cohesion, segmentation, modality
d) is presented by a chain of complexly interwoven and mutually complementary themes subdivided into subthemes and microthemes reflecting events, actions, facts of reality

6. Text delimitation means
a) text cohesion
b) text category
c) the boundaries of the text
d) text type

7. The term "cohesion" denotes
a) different types of formal connections between the components of the text
b) coherence
c) the deep structure of the text
d) the textual verbal level

8. The term "coherence" means:
a) cohesion
b) semantic integrity

c) the verbal level of the text
d) informativity

9. Macro-cohesion is
a) a surface correlation between the sentences of the text
b) a linear correlation between parts of the text
c) an integral part of the text
d) related to deep text structure

10. Parallel constructions, recurrence, all types of repetition, sustained stylisticdevices, symbols are the means of
a) grammatical types of cohesion
b) stylistic types of cohesion
c) semantic types of cohesion
d) structural types of cohesion

CHAPTER III. TEXT TYPOLOGY

3.1. FUNCTIONAL-STYLISTIC APPROACH TO TEXT

Text typology is a branch of text linguistics which studies different types of texts, criteria for their differentiation, linguistic and extralinguistic peculiarities of text types, their taxonomy and classification. The aim of a scientific text classification is to present a great multitude of texts in a definite number of their types grouped on the basis of common traits. This is not an easy task. Much of confusion is caused by a great variety of texts, on the one hand, and the lack of consistent criteria for defining text types – on the other. So, there are incoherencies in defining text-types and their classification. Up to now these questions remain unresolved due to the fact that a unanimously supported approach has not been reached so far. Despite a diversity of opinions the following characteristics of a text type are supported by many linguists:

● it is a culture specific and historically stipulated productive model of text production and perception;

● it defines semantic functional and structural peculiarities of concrete texts despite their different thematic contents;

● it is characterized by a system of invariant features compulsory for all texts of a definite type;

● it is liable to one common communicative aim.

So, the type of the text can be defined as a culture specific productive model, which, being different in its content structure, is specified by a system of invariant semantic, structural and functional characteristics. It should be stressed that text classification depends on the chosen approach to text analysis. The most acknowledged is a stylistic-functional approach which, being based on the principles of communicative functional stratification, may provide solid grounds for text typology. This view finds support among many scientists (V.V. Vinogradov, M.M. Bakhtin, M.N. Kojina). Their conception rests on the assumption that there are di-

rect correlations between a text-type and the functional style it belongs to. A functional style, in its turn, is defined "as a patterned variety of literary text characterized by a greater or lesser typification of its constituents, supra phrasal units, in which the choice and arrangement of interdependent and interwoven language media are calculated to secure the purport of the communication" (Galperin, 1977:249).

According to this conception there are texts belonging to different spheres: literature, mass media, science, religion and so on. A functional style in general outline can be regarded as a socially acknowledged and functionally conditioned form of language style variations. Functional styles are appropriate to the norms of language codification. Limited by the most general, socially significant spheres, functional styles are not numerous. I.R. Galperin, for instance, distinguishes five styles: the belles-lettres, publicistic, newspaper, scientific styles, the style of official documents. I.V. Naer thinks that this classification might be extended by adding technical, professional and religious styles (Haep, 2002). The problem of functional styles turns out to be very debatable. Some scholars single out the conversational functional style. Others do not support this opinion on the ground that this type of a functional style does not fulfill any specific function which, as is known, serves as the main parameter of any functional style.

Disagreements on this point are accounted by the fact that the boundaries of functional styles are not very distinct, they are somehow obliterated. It means that functional styles can cross and penetrate into one another. This leads to the style merging and creation of the so called "hybrid" texts. Hybridization of styles is widely observed in the texts belonging to the sphere of mass media. For example, in the newspaper article many traits of the belles-lettres style can be found.

The _sleepwalking_ president who _slept_ through the early days of the _agony_in New Orleans is going through the _never ending, thrilling, indefensible and reckless_ agony in Iraq (International Herald Tribune -2005, December 12, p.7)

This utterance taken from the newspaper article is characterized by the convergence of stylistic devices: metaphors (*slept, agony*), epithets and gradations (*never ending, thrilling, indefensible and reckless*), repetition. These stylistic devices serve as means of expressing the author's subjective modality creating imagery and producing emotional impact. These qualities are peculiar to the belles-lettres text. So, the analyzed utterance combines the features of a newspaper article and those of emotive prose. Consequently, it leads to the creation of a "hybrid" text.

In classifying texts according to the stylistic-functional criterion it should be kept in mind that functional styles are not homogeneous, they fall into several variants, substyles and genres which constitute either the main body or the periphery of a functional style. For example, the scientific style is subdivided into academic, informative, critical, popular, educational substyles (Чернявская, 2009). As for newspaper style, it consists of news, editorial, essay, advertisement. In the belles-letters style along with substyles (emotive prose, poetry, drama) various genres are distinguished: tale, story, fable, ballad, novel, etc. The style of official documents is differentiated according to the spheres of activity – juridical, diplomatic, medical, banking texts, etc. So, there is a good reason to believe that text typology can be built on the principles of hierarchic correlations: functional style – substyle – genre – text type – text subtype.

In this system of relations a functional style is an invariant form compared to other levels of style variability, for instance, genre. The notion of genre originally employed in the theory of literature appears to be essential for text typology. This notion was elaborated by M.M. Bakhtin who regarded it as "a typical model of speech forms", and defined three factors providing basis for speech genres: 1) the semantic integrity and completeness; 2) a speaker's intention; 3) typical compositional forms (Бахтин, 1979: 241-258). There are different classifications of speech genres. Interesting enough is division of all genres into primary (simple) and secondary (complex). The analysis of the linguistic literature and

our own observations make it possible to present genre classification in conformity with the following parameters:
- according to the functional style: business genres, publicistic genres, scientific genres, belles-lettres genres;
- according to the context variable criterion: description, narration, reasoning;
- according to the sphere of communication: socio-political, military, academic, religious, juridical, etc;
- according to the pragmatic intention: talks, discussions, toasts, compliments, etc.

Every functional style is characterized by its own assemblage of genres. The belles-lettres, for instance, embraces the epic genres such as novel, story, poem; the lyric genres – ode, elegy, verse, song; the drama genres – tragedy, comedy. The scientific style includes the following genres: monography, scientific article, scientific essay, review, annotation, lecture, report, information.

It is necessary to stress that the language choice within the frames of functional styles as well as genres is rather conventional. And this can be explained by unsteady boundaries between genres, their interlacing and interpenetrating character that leads to the variability of the language means forming a definite genre. However, despite the fact that genre boundaries are not distinct, and genres have numerous, sometimes mixed forms, it is possible in every concrete text to outline its dominant features manifested in sets of language means.

3.2. THE MAIN CRITERIA FOR TEXT TYPOLOGY. TEXT TYPES

Proceeding from the evident relationships between functional styles, genres and text types, we have every reason to claim that any text type should be defined in accordance with its genre characteristics, and stylistic-functional criteria should be made the basis for text typology. This assumption by no means denies other approaches and principles of text typology. G.I. Bogin, for instan-

ce, builds text typology on the principles of dichotomy distingui-shing individual and collective, natural and artificial, written and oral types of texts (Богин, 1997:12 - 22).

Of particular interest is the approach accepted in foreign linguistics. It is based on the theory of speech acts, and each text type is defined in accordance with the addresser's intention. Thus the following text types are distinguished: order, request, require-ment, promise, joke, interview, annotation, review, recipe, etc. From the stylistic point of view text types are based on the notion of "register". Register denotes varieties of texts reflecting different communicative situations such as shopping, advertising, church services, medicine, football and so on. This conception, however, raises some objections. I.V. Naer argues that the "register" classifi-cation is not valid inasmuch as: a) it is not based on one common criterion; b) there is confusion of stylistic and thematic factors (Haep, 2001:29).

So, our survey presents evidence to the fact that there are dif-ferent views on text typology and the criteria for text classification. The diversity of opinions can be accounted for by the complexity of text itself. It follows then that there are different criteria accor-ding to which texts can be classified. Consequently, each text may refer to different typological groups, the main of them are as follows:

1. According to the character and degree of expansion we distinguish between 1) macro-text (the whole speech produc-tion) and 2) micro-text (syntactical units, paroemia, fables and so on). For example in the system of the scientific style texts are differentiated according to their length: monography, on the one hand, thesis – on the other. In fictional narratives the most exten-ded form is a novel which can consist of volumes, parts, chapters. To the texts of small forms we refer quotations, aphorisms, pro-verbs and sayings, parables and so on. The following examples can serve as an illustration:

Some books are to be tasted,
Others – to be swallowed,

And some few - to be chewed and digested (F.Bacon).

People nowadays know the price of everything but value of nothing.

Give every man thine ear, but few thy voice.

The devil is not so black as he is painted.

The semantic field of such texts is not large. However, they possess all the main properties of a text – cohesion, formal and semantic integrity, thematic completeness.

2. According to the speech form texts are divided into oral and written types which differ in many aspects. We have already touched upon this problem in connection with the problem of text definition. Here it should be stressed that this is the most disputable question. I.R. Galperin argues that texts originate, exist and develop only in the written variety. He states that text is not spontaneous, and therefore, all the qualities of the oral speech are opposed to the text (Гальперин, 1981:19).

E.S. Kubryakova objects to this viewpoint, claiming that texts can be presented both in the written and oral varieties, the latter include: reports, information, speeches. We adhere to this opinion. However, it should be acknowledged that there are fundamental differences between the oral and written types of texts. The written type is preliminarily thought over, and aimed at visual perception. It has got clear-cut signs of segmentation, graphic means which separate parts, paragraphs, fragments. The oral type is intended at auditory perception, it is spontaneous and linear, it depends on interlocutors who can interrupt the conversation, make remarks, ask again, retort and so on. The differences between the oral and the written texts are observed at each language level.

3. According to the functional style reference texts are differentiated as:

● newspaper texts (brief news items, press reports articles, the editorial, etc);

● official documents (business letters, records of proceedings, applications, etc);

- publicistic texts (chronicle, sketches, essay);
- fictional texts (story, novel, play, etc);
- scientific texts (review, article, monograph, thesis).

It is worth mentioning here that differentiation between fictional and non –fictional texts is of special relevance inasmuch as text analysis at the philological faculties is mainly done on the material of literary texts.

4. According to the sphere of communication such text types are distinguished: socio-political, military, academic, juridical, religious, etc.

5. Another criterion, which is called context-variable, differentiates such text forms as: description, narration, reasoning, monologue, dialogue, polylogue, and in the literary texts – the author's meditations, represented speech. Strictly speaking, these forms are considered to be text units. At the same time they serve as a basis for a text type. The scientific text, for example, is based on reasoning. The dramatic genre is represented by monologues, dialogues and polylogues. As for the fictional texts, they are characterized by the use of all these forms in different proportions. I.R.Galperin regards these forms as a context-variable segmentation of the text. He subdivided them into: 1) the author's speech; 2) the character's speech; 3) represented speech. The author's speech includes: a) narration; b) description; c) the author's meditations. Description in its turn consists of portrait, nature, setting depictions. The character's speech consists of monologues, dialogues, and polylogues. Represented speech is a combination of the author's speech and that of the character's.

All these text units fulfill various communicative and aesthetic functions, and assume an important role in the literary text structure. Therefore it will be expedient to discuss them in detail. Narration is considered to be an inherent part of the literary text, it narrates some events in their development, conveys the plot of the text, and represents its factual information. Narration is usually connected with a certain locality and time. There are different types of narration: a) a direct author's narration (the author himself

relates the events) b) an indirect narration (the addresser relates the story he was told by somebody: "X told me that") and c) a pseudo-author's narration (the addresser identifies himself as a personage) (Haep, 2001: 35 - 36).

*My father **had** a small estate in Nottinghamshire; I **was**the third of five sons. He **sent** me to Emanuel College in Cambridge* (D.Defoe, "Robinson Crusoe).

Here the narration is given in the first name as if the main character (Robinson Crusoe) is the author of the novel. Usually narration refers to the events which took place in the past. Consequently, past tenses of verbs prevail in the narrative prose. However, there are cases, when narration employs present tenses:

She stands, now, and walks a little space to the mirrow, watching first the shoes as she walks and then, half turning, her legs reflection. It is a hot day of July in hot New −York. She looks next at the heel (Spark. "The hot house by the East River").

Description is used for characterization of various objects of animate and inanimate nature, various artefacts, human beings and their appearances. Descriptive contexts in the literary text are characterized by the abundance of expressive means and stylistic devices:

*Oh, especially in Italian Cecilia heard the **poisonous charm** of the voice, **so caressive, so soft and flexible,** yet so utterly **egoistic** (Lawrence, "The lovely lady, p. 247").*

In most cases description occurs in artistic portraits and nature depictions assuming very important functions of emotional impact and characterization of inner psychological state of personages. Suffice it to mention the description of a stormy night in W. Shakespeare's tragedy "King Lear" depicting the violent torments of the overthrown king betrayed by his own daughters. The following text fragment displays his feelings: indignation, despair, damnation:

Lear: Blow, winds, and crack your cheeks! rage! blow!
    You cataracts and hurricanes, spout

Till you have drenched our steeples, drown'd the cocks!
You sulphurous and thought-executing fires,
Vaunt-couriers to oak-cleaning thunderbolts,
Singe my white head! And thou, all-shaking thunder,
Smite flat the thick rotundity o'the world!
Crack nature's moulds, all germins spill at once
That make ingarteful man (Shakespeare,"King Lear", p.94)

Reasoning (the author's meditations) also plays an important role in text perception. It usually contains the author's conclusions, judgements, generalizations.

However, New York was not all America. There was the great clean west. So the Melvilles went West, with Peter, but without the things. They tried living the simple life in the mountains. But doing their own chores became almost a nightmare. "Things" are all very well to look at, but it's awful, handling them, even when they're beautiful. To be the slave of hideous things, to keep a stove going, to cook meals, wash dishes, carry water and clean floors: pure horror of sordid anti –life! (Lawrence, Things)

The author's reasonings very clearly display his evaluation of depicted things, his social, political and aesthetic credo. It should be noted that reasoning occurs both in the author's and the character's speech, and it serves as a means of either direct, or indirect expression of the author's viewpoint. It is important to bear in mind that the above mentioned forms do not shape themselves as separate and independent spans. They are usually interlinked and interlaced, transforming one form into another.

It was nearly dinner- time when he got back, and their meal was laid in the trader's parlour. It was a room designed not to live but for purposes of prestige, and it had a musty, melancholy air. A suit of stampled plush was arranged neatly round the walls and from the middle of ceiling, protected from the fliers by yellow tissue paper, hung a guilt chandelier. Davidson did not come (Maugham, Rain, p. 39)

From the standpoint of its form this extract may be called descriptive narration because it combines the properties of both narration and description.

We have discussed the text units which constitute the author's plane in the literary text. As for character's speech, it is represented by dialogues, monologues and polylogues. The most general term here is dialogue, which in its broader sense includes both monologues and polylogues. Dialogues in the literary texts reflect the peculiarities of the oral intercourse, but they are in no way the exact reproduction of the colloquial language inasmuch as they maintain the norms of Standard English.

The dialogic text of the belles-lettres is interesting in many aspects. On the one hand, it being an analogue of the oral type of speech, is regarded as a communicative act including the following components: **addresser – message – addressee**. Thus dialogues fulfill communicative functions, promote the development of the plot, and explicitly present the factual information of the text. On the other hand, dialogues serve for the characterization of a speaker's personality. They convey different kinds of pragmatic information about the personages from the point of view of their a) social and professional status; b) psychological and emotional state; c) age, gender, nationality; d) educational and cultural background. Besides, dialogues contain some conceptual information disclosing the characters' ethic, aesthetic, moral views and evaluations, individual perception of the conceptual world picture. The problem of dialogues in the literary text will be dealt with in detail in other chapters.

In conclusion it should be stressed that text typology is not a simple matter and any discussion of it is bound to reflect more than one angle of vision. A great variety of text types and genres is demonstrated in diagram 4:

Diagram 4

TEXT TYPOLOGY

Novels (volumes, parts, chapters) plays, poems, monographs

⇒ Macro- text
⇒ Micro- text

The character and degree of expansion

Syntactical units, quotations, aphorisms, proverbs, sayings, fables, thesis, advertisement

Speech form

⇒ The oral type of speech
⇒ The written type of

Functional style reference

⇒ Newspaper texts
⇒ Official documents
⇒ Fictional texts
⇒ Belles letters texts
⇒ Publicistic texts

Sphere of communications

⇒ The oral type of speech
⇒ The written type of speech
⇒ Academic
⇒ Religious

Context variability

⇒ Narration
⇒ Description
⇒ Reasoning
⇒ Monologue, dialogue, polilogue

3.3. TEXT HETEROGENEITY

When analysing concrete texts, we discover that boundaries between them sometimes become less and less discernible. In this respect text typology faces the problem of text interactions, mixed text types and text heterogeneity. This phenomenon is explained by the fact that a great multitude of communicative senses, and diversity of the communicants' intentions can not be completely formalized by language means and squeezed into a standard system of a text type. The mixture of text types, which widely occurs in the belles-lettres texts has become a communicative strategy aiming to produce a certain impact on the reader. From this standpoint text heterogeneity may be regarded as a special stylistic device, the humorousnand ironical effect of which is based on incompatibility, contrast and unexpectedness. The following example, taken from Byron's poem, illustrates the use of a conversational style in the poetic text:

> *"Beppo!" What's you pagan name?*
> *Bless me! Your beard is of amazing growth!*
> *And how came you to keep away so long?*
> *Are you not sensible 'twas very wrong?*
> *And are you really, truly, now a Turk?*
> *With any other woman did you wire?*
> *Is't true they use their fingers for a fork?*
> *Well, that's the prettiest Shawl – as I'm alive!*
> *You'll give it me? They say you eat no pork*
> *And how so many years did you contrive*
> *To – Bless me! Did I ever? No, I never*
> *Saw a man so yellow! How is your liver?* (Byron, p. 91- 92)

The effect of the oral speech is achieved here by the use of a) syntactical means (simple sentences, short questions, unfinished and exclamatory sentences); b) lexical units of everyday talk (*shawl, fork, pork*); c) colloquial expressions (*bless me, well*); d) contracted forms (*What's, I'm, you'll*). Text heterogeneity is manifested here in the combination of poetic and colloquial style ele-

ments. It is common knowledge that poetic texts in their classical sense are characterized by the use of noticeably literary-bookish, poetic words, expressive syntax, abundance of tropes creating imagery. In this connection it is worth citing I.R.Galperin who wrote: "But poetical language remains and will always remain a specific mode of communication. This specific mode of communication uses specific means. The poetic words and phrases, peculiar syntactical arrangement, orderly phonetic and rhythmical patterns have long been the signals of poetic language" (1977:268). The clash of heterogeneous style elements leads to the violation of genre criteria and mixture of text types.

Text heterogeneity can be also observed when the boundaries between poetry and emotive prose are almost imperceptible. It occurs in the so called "accented verse", in which "the lines have no pattern of regular metrical feet, nor mixed length, there is no notion of stanza, and there are no rhymes" (Galperin, 1977:262). Here is an example:

Now I am curious what can ever be more stately and admirable
To me than my mast-hemn'd Manhatten,
My river and sunset, and my scallop-edg'd waves of flood-tide,
The sea-gulls oscillating their bodies,
The hay-boat in the twilight, and the belated lighter;
Curious what Gods can exceed these that clasp me by the hand,
And with voices I love call me promptly and loudly by
My highest name as I approach
                    (Walt Whitman "Crossing Brooklyn Ferry")

This type of poetry can hardly be called verse because it violates all the laws of verse. At the same time there are some features peculiar to poetry, that is the choice of words, syntactical structures, and imagery. So, this text combines the peculiarities of both poetry and prose, therefore it is sometimes called poetic prose.

The tendency to text heterogeneity is observed in advertisements. Advertising, as is known, is a widely spread sphere of communication. The specific functions and linguistic peculiarities of advertisements provide sufficient ground for isolating and analy-

69

sing it as a specific text type. The communicative intention of an advertisement is to attract the reader's attention by every possible means: graphical, stylistic, lexical, and syntactical. Advertisements are supposed to be catching; they must arouse and satisfy the reader's curiosity. One of the ways to achieve this is the contamination of text prototypes, as in:

Dave is a rabbit. He was a fish but now he's rabbit. And he's being chased by a fox. Because he's dreaming. He's dreaming because he's relaxed. He's relaxed because his organization is doing really well. It's doing really well and the profits are up. They are up because everything's running smoothly. It's running smoothly thanks to BT's communication solutions. BT's communication solutions help solve your communication problems. Which is why Dave is a rabbit.

BT. In business communication is everything.

This text is advertising the BT communication consulting company. But it is presented in the form of the emotive prose, a story telling us about a shy, inexperienced young man, who is happy, relaxed and dreamy because BT's communication solutions help him solve his communication problems. The text abounds in stylistic devices – metaphors, epithets, anadiplosis, chain repetition. Here a deliberate mixture of functional styles is observed, and that intends to realize crucial for advertisements pragmatic intentions: to attract the consumer's attention, to interest him and produce an emotional impact on him.

So, the above quoted examples testify to the fact that text typology deals not only with certain text types, but also with the problem of text heterogeneity. Consequently, texts can be classified according to the criteria of their conventionality/non-conventionality, appropriateness /non-appropriateness for the standards of a text type.

SUMMARY

Text typology studies different types of texts, criteria for their differentiation, linguistic and extralinguistic peculiarities of text types, their taxonomy and classification.

A text type is a culture specific productive model, which, being different in its content structure, is specified by a system of invariant semantic, structural and functional characteristics.

The classification of text types is done according to the following criteria:

1. According to the functional style reference texts are subdivided into: a) newspaper articles (brief news items, press reports, the editorial, etc); b) official documents (business letters, records of proceedings, applications, etc); c) publicistic (chronicle, sketches, essay); d) fictional (story, novel, play, etc); e) scientific (review, article, monograph);

2. According to the character and degree of expansion, texts are subdivided into macrotexts (monographs, articles, stories, novels) and microtexts (aphorisms, proverbs, fables, announcements);

3. According to the speech form texts are divided into oral and written types which differ in many aspects;

4. According to the sphere of communication, socio-political, military, academic, juridical, religious, etc., texts are differentiated.

Of particular interest is the classification of texts accepted in foreign linguistics. It is based on the theory of speech acts and each text type is defined in accordance with the addresser's intention. The following text types are distinguished: order, request, requirement, promise, joke, interview, annotation, review, etc.

The boundaries between text types are not always discernible. In some cases the mixture of text types which is called text heterogeneity is observed. It widely occurs in the belles-lettres texts, newspaper and publicistic texts, advertisements.

71

Activity A. *Complete the sentences by filling in the blanks with the appropriate* words *listed below*

Style macrotexts communication model written advertisements dialogues heterogeneity text types the belles-lettres style text

1. Text typology is a branch of Text Linguistics which studies different _____, criteria for their differentiation, linguistic and extralinguistic peculiarities of text types, their taxonomy and classification.
2. A text type is a culture specific productive _____, which, being different in its content structure, is specified by a system of invariant semantic, structural and functional characteristics.
3. There are direct correlations between a text type and the functional _____ it belongs to.
4. I.R. Galperin distinguishes five functional styles: _____, the newspaper style, the publicistic style, the scientific style, the style of official documents.
5. According to the character and degree of expansion microtext and _____ are distinguished.
6. According to the speech form text are divided into oral and _____ varieties.
7. Sociopolitical, military, academic, juridical, religious texts are distinguished according to the sphere of _____.
8. The character's speech of monologues. _____ and prologues.
9. the mixture text typesobserved in one text is called _____.
10. Text hetergenety often occurs in the belles-letters texts, newspaper and publicistic text, _____.

Activity B.

Match the following text types and genres with functional styles. There can be more than one answer

	a. *chronicle, sketches, essays*
	b. *story, novel, play*
1. The belles-lettres style	c. *review, article, monograph*
2. The newspaper style	d. *brief news items, press reports, the editorial*

3. The publicistic style	e. business letters, applications, records of proceedings
4. The style of official documents	f drama, comedy, tragedy
5. The scientific style	g. monograph, lecture, review
	h. reference, complaint letter
	i. contract, agreement, pact
	j. proclamation, pamphlet, feuilleton

Activity C.
Identify the text types presented in the following extracts

So, if the result of the visit is the burying of the cold war, the only mourners will be people like Adenauer and the arms manufactures who profit from it. The ordinary people will dance on the grave.

Miss McDonald, a former girlfriend of Chancellor Gordon Brown, was taken to the Astley Ainslie Hospital.

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation. Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity. But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination.

And after all the weather was ideal. They could not have had a more perfect day for a garden-party if they had ordered it. Windless, warm, the sky without a cloud. Only the blue was veiled with a haze of light gold, as it is sometimes in early summer. The gardener had been up since dawn, mowing the lawns and sweeping them, until the grass and the dark flat rosettes where the daisy plants had been seemed to shine.

Borrowed words or loanwords are words taken from another language and modified according to the patterns of the receiving language. In other words, by the borrowing or loanword we mean a word, which came into the vocabulary of one language from another and was assimilated by the new language.

Should the selection of goods by the Buyer is not possible due to the lack of necessary assortment of goods within the total contractual

value, the contract can be closed as per actually delivered volume of goods without mutual claims of the Parties.

Activity D.
Identify text genres presented in the fragments below

A _____	B _____	C _____
(Polonius:) What do you read my lord? (Hamlet:) Words, words, words.	Once upon a time there was a noble knight, who lived in this castle, which is on the borders of fairyland...	Once upon a time there was a noble knight, who lived in this castle, which is on the borders of fairyland...

D _____	E _____	F _____
When the fox preaches, take care of your geese	All books are either dreams or swords, You can cut, or you can drug, with words.	A witty woman is a treasure; a witty beauty is a power.

G _____	H _____
Blessed are the merciful Blessed are the peacemakers	It shall be unlawful for an employment agency to fail or refuse to refer for employment, or otherwise to discriminate against, any individual because of such individual's age, or to classify or refer for employment any individual on the basis of such individual's age

	K _____	J _____
_____ _____ **Listen**, and tell **me** the truth: **why** you are **married** me? **Well**... Did not **like** to eat in **dining** rooms... **And** now? **Now** I like	10 days prior to shipment month, the Buyer shall inform to the Seller the delivery terms for the portion of goods to be shipped from UK, indicating: a) quality (grade, class, type); b) volume; c) destination	Your hair can look thicker in seconds. If you have thinning hair then Mane is for you. A simple to use spray. Mane gives your hair a thicker, fuller, natural appearance... Find out more by asking for our free brochure

Activity E.

Read the following text fragments and identify theɪr̄ type according to functional-semantic approach

It is a dangerous thing to order the lives of others and I haⱴ̄e often wondered at the self-confidence of politicians, reformers and sᴇⱃchlike who are prepared to force, upon their fellows measures that muⱽ̄r alter their manners, habits, and points of view. I have always hesitated ɤʋ give advice, for how can one advise another how to act unless one knoⱱ̄s that other as well as one knows oneself?

The mockingbird that had perched on the roof top all night, ⱼfilling the clear cool air with its music, had flown away when the suɾ̄e rose. There was silence as deep and mysterious as the flat sandy counɤ̄ⱼy that extended mile after mile in every direction. Yesterday's shadows ᴄⱦn the white sand began to reassemble under the trees and around theⱼ fence posts, spreading on the ground the lacy foliage of the branches a ⱼⱼd the fuzzy slabs of the wooden fence.

He bent down, pinched a sprig of lavender, put his thuɱⱦⱦ and forefinger to his nose and snuffed up the smell. When Laura sᴂⱼↄ that

gesture she forgot all about the karakas in her wonder at him caring for things like that—caring for the smell of lavender.

Activity F.

Read the following official text documents and identify their type

Anna Williams is one of the youngest scientists in the university. The research skills and devotion to the topic of investigation let her get Ph.D degree within 2 years. Her ability to collect the material, analyse it and express her opinion on the basis of this analysis is great. A vivid example of her profound research work can be observed in the articles she regularly publishes in international and local linguistic journals and in her active participation in scientific conferences organised both in the country and abroad.

I am writing to inform you that the goods we ordered from your company have not been supplied correctly. On 10 June 2014 we placed an order with your firm for 56 ultrabooks. The consignment arrived yesterday but contained only 50 ultrabooks. This error put our firm in a difficult position, as we had to make some emergency purchases to fulfil our commitments to all our customers. This caused us considerable inconvenience.

The nature of my degree course has prepared me for this position. It involved a great deal of independent research, requiring initiative, self-motivation and a wide range of skills. I am a fast and accurate writer, with a keen eye for detail and I should be very grateful for the opportunity to progress to market reporting. I am able to take on the responsibility of this position immediately, and have the enthusiasm and determination to ensure that I make a success of it.

In case the Buyer reveal internal damage, which cannot be found during quality inspection by drawing samples, The Buyer not later than 180 days from the date of shipment from USA have the right to claim in writing which should contain the demands of the Buyer as well as detailed calculations, to be confirmed by acts of 100% inspection of independent expert company

ASSESSMENT

➤ **Write a summary formulating your own scientific views on the following problems:**

1. Comment on the problems of functional styles and genres.
2. The main criteria for text typology
3. The role of text forms (narration, description, reasoning, dialogue, etc) in the semantic structure of the text.
4. The difference between the oral and the written types of texts?
5. Text heterogeneity and its reasons

➤ **Analyze the following fragment of the text. Identify its type, stylistic devices used, words with emotive meaning. Comment on the peculiarities of text heterogeneity.**

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived and so dedicated in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate – we cannot consecrate – we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be dedicated to the great task remaining before us – that from these honoured dead we take increased devotion to that cause for which they gave the last full measure of devotion – that we here highly resolve that these dead shall not have died in vain – that this nation, under God, shall

have a new birth of freedom – and that the government of the people, by the people, for the people, shall not perish from the earth (A. Lincoln, The Gettysburg Address).

QUIZ FOR SELF-ASSESSMENT

1. Narration
a) characterization of inner psychological state of personages
b) evaluation of depicted things, social, political and aesthetic views
c) is a report of related events presented to the listeners or readers in words arranged in a logical sequence
d) portrait and nature descriptions

2. The oral text type
a) is intended at auditory perception, it is spontaneous and linear
b) is intended at visual perception, it is not spontaneous and linear
c) has got clear-cut signs of segmentation, graphic means which separate parts, paragraphs, fragments.
d) is based on the notion of "register".

3. Description
a) relates facts, events, actions
b) evaluation of depicted things, social, political and aesthetic views
c) used to introduce background information about events, settings, characters etc. to the audience or readers
d) is used for characterization of various objects of nature, human beings and their appearances, inner psychological states

4. Heterogeneity is
a) communicative aim
b) mixed text types
c) pragmatic information
d) a certain text type

5. The hierarchical correlation of the text is in the following sequence
a) genre – text type – functional style – substyle –text subtype

b) text type —text subtype –functional style – substyle – genre

c) functional style – substyle – genre – text type – text subtype

d) functional style – genre – substyle – text type – text subtype

6. Heterogeneity is regarded as

a) a stylistic device

b) an expressive mean

c) a culturally-marked unit

d) a genre

7. A text-type is defined as

a) a text category

b) a fictional text

c) a culture specific productive model specified by a system of invariant semantic, structural and functional characteristics

d) a special text functioning in the sphere of communication

8. According to the speech form texts are divided into

a) micro- and macrotexts

b) oral and written types

c) fictional and scientific texts

d) advertisements and business letters

9. According to the character and degree of expansion texts are divided into:

a) fictional and scientific texts

b) oral and written types

c) micro- and macrotexts

d) advertisements and business letters

CHAPTER IV. TEXT CATEGORIES

4.1. THE NOTION OF TEXT CATEGORIES AND THEIR CLASSIFICATION

One of the basic notions in text linguistics is the notion of text categories. Text category is a common property of the text inherent in all its types. Text categories in their correlations constitute text as such. Text category is considered a twofold entity formed on the basis of both semantic content and its formal means of expression (Гальперин, 1981).

The problem of text categories raises the question of their taxonomy. It should be noted that there is a considerable diversity of opinions at this point. The most complete classification of text categories is suggested by I.R. Galperin. In his monograph (1981) a detailed analysis of the following categories is given: informativity, segmentation, cohesion, continuum, prospection/retrospection, modality, integrity, completeness. In addition to that Z.Y. Turaeva (1986) introduces such categories as progression, stagnation, the author's image, artistic space and time, causality, subtext. A.I. Novikov distinguishes such categories as extension, cohesion, completeness, succession, statics and dynamics, deep perspective. S.G. Ilyenko (1989) outlines the categories of informativity, integrity, delimitation, modality, communicativity. R. Beaugrande, W. Dressler differentiate seven text categories (standards): cohesion, coherence, intentionality, acceptability, informativity, situationality, intrtextuality (Beaugrande, 2002). Despite some discordance of opinions all scholars support the view that text categories are subdivided into two groups: semantic and structural. In other words, there are categories which deal with the semantic structure of the text, and those which secure its formal structural organization. For instance, cohesion is mainly regarded as different types of formal connections of text components, whereas coherence presupposes the semantic integrity of the text.

It is essential to note that text categories are also subdivided into obligatory and optional types. Obligatory categories being basic and fundamental are common for all text types, and they determine the text status. Optional categories are relevant only to certain text types, they depend on a text type. Such categories as cohesion, integrity, intentionality, situationality, textual modality, informativity are undoubtedly obligatory inasmuch as they constitute the essence of the text. As for implicitness, intertextuality, imagery, emotiveness, the author's image, they may be referred to the optional type of categories because they are mostly relevant to the belles-lettres texts (See diagram 5).

In this chapter and the next one we shall discuss the categories which, on the one hand, have not been fully elucidated in the linguistic literature, on the other – present interest for the belles-lettres.

TEXT CATEGORIES	
OBLIGATORY	**OPTIONAL**
Informativity	The author's image
Modality	Implicitness
Cohesion	Emotiveness
Coherence	Evaluative
Intentionality	Imagery
	Intertextuality
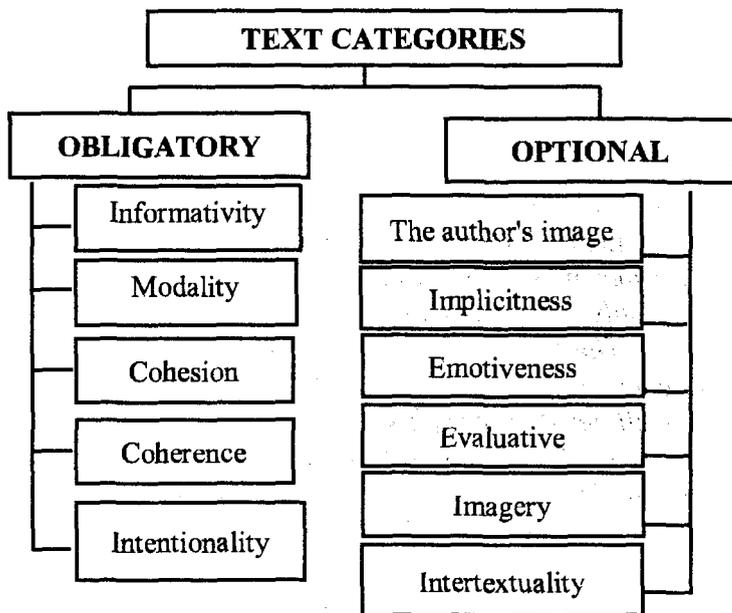
4.2. CATEGORY OF INFORMATIVITY AND ITS TYPES

It is now common knowledge that any text is assigned to convey certain information. There are different types of information. I.R. Galperin differentiates the following types of information: content-factual, content-conceptual and content-subtextual. Factual information contains data about facts, events, actions, objects, ideas, etc. Factual information is explicit and therefore easily observed in the text. Subtextual information is implicit, and it is mostly characteristic of fictional texts. This information is embodied in some text fragments on the basis of the stylistic resources used in the text. It appears in the text due to various expressive means and stylistic devices, contextual meanings and additional senses, associative and intertextual links. So, subtext is a kind of additional hidden information that can be drawn from the text thanks to the ability of language units to engender associative and connotative meanings. Hence, the role of stylistic means in conveying subtextual information is difficult to overestimate. In this connection it is worth mentioning aphoristic statements charged with various implications.

Oh Time, the Beautifier of the dead,
Adorner of the ruin – Comforter
And only Healer when the heart hath bled –
Time! The Corrector where our judgments err
The test of truth, love – sole Philosopher,
For all beside are sophists…
Time, the Avenger! Into thee I lift
My hands, and eyes, and heart, and crave of thee a gift
(Byron G., Childe Harold)

It is a convergence of stylistic devices (personification, metaphor, periphrasis, parallelism, gradation) that conveys subtextual information here. An abstract notion of "time" described with the help of the predicates – *Adorner, Beautifier, Comforter, Healer, Corrector, Avenger* which are personified since human abili-

ties (*to console, to cure, to take revenge...*) are ascribed to them. This statement is characterized by a high degree of emotional impact achieved by a peculiar stylistic arrangement of the utterance and, subsequently, by subtextual information.

Conceptual information, being an essence of literary communication, reflects the author's conceptual world picture, his understanding of people's social, economic, political and cultural life. The decoding of conceptual information depends on factual and subtextual types of information. The final aim of fictional text analysis is to reveal conceptual information, to penetrate through the surface structure of the text into its deep-level meaning. Conceptual information is discrete and can be presented as a hierarchic system of conceptually different units. According to the degree of conceptual significance the following types of conceptual information can be singled out: microconcept, macroconcept, and superconcept. Microconcept is a conceptual meaning of a separate language unit. Macroconcept is formed within a text fragment. Superconcept is the highest conceptual unit which, covering the whole text, appears to be its semantic focus. In the process of text production conceptual information is spread in the direction: from superconcept to microconcepts, from the author's intention to its realization in the text. In the process of text perception conceptual information has a reverse motion: from microconcepts to a superconcept.

It frequently occurs that stylistic devices become the bearers of conceptual information. For instance in the story by Chiver "The Cheat Remorse", conceptual meaning of antithesis is a key to the concept of the whole text.

*But the **clean** shirt becomes an absurd and trivial thing and the dollar felt **unclean** in his hand* (p.23)

Here the antithesis is based on the opposition "clean — unclean" created by means of word-formation. The stylistic effect of this antithesis rests on the interaction of different types of lexical meanings in the words connected by derivation. The initial word **"clean"** is used in its direct neutral meaning "чистый", but

its derivative acquires a transferred emotive meaning. It is due to this meaning that subtext is engendered. The decoding of this subtext throws light on the conceptual information of the whole text. An unemployed young man needed to take from the laundry his clean shirt because he had an appointment with his friend who had promised him a job. But he had no money to pay for the shirt. In his ambition *"to make his way in the world"* he fraudulently takes possession of a dollar deceiving the girl, for whom this dollar might also be the last *"catch at a straw"*. Having got hold of the money, the young man suffers the pangs of remorse. The word **"unclean"** expresses his feelings, when he realized the meanness of his action. With the help of the antithesis the author opposes two notions: on the one hand, the notion of *"a clean shirt"* symbolizing material well-being, on the other – the notion of **"cleanness"** (honesty) of his feelings and action, and that finally turned out to be much more important for the hero. So, the above-given statement expressed by the antithesis reflects the particular conceptual structures that characterize the most essential moment of a spiritual regeneration of a man.

Besides the above mentioned types there are stylistic and pragmatic types of information (Haep, 2001). Stylistic information is mostly inherent in fictional texts. But to some extent it can be discovered in publicistic and even scientific texts. This information, being expressive by its nature, is subdivided into emotive, evaluative and image-bearing types. Stylistic information can be manifested in the text both explicitly and implicitly. This type of information carries a great weight of significance, especially in a work of fiction, for its purpose is to produce a certain impression and express the author's world view. Stylistic information closely interlaces with pragmatic one because it presupposes emotional impact on the reader and the system of his aesthetic values. But pragmatic information is much wider as it tends not only to produce an emotional impact on the reader, but also to urge him to act. Besides, pragmatic information contains knowledge about the communicants, mostly about the addresser.

It is important to note that pragmatic information is a very complex phenomenon which deals with many factors: the factor of an addresser and addressee, the ways of the most adequate presentation and distribution of information in the text, relationships of stylistic and pragmatic functions and so on. A more detailed analysis of pragmatic information will be suggested further in chapter VI. Here it is worth mentioning that pragmatic information conveys knowledge about individuals' social, professional status, role relations, cultural background, psychological characteristics, etc.

An example can be taken from the story by A. Coppard "The cherry tree" which narrates a story about a poor family, mother and two little children, who lived from hand to mouth. Eight year old Jonny left home for London in hope to find a job and support his family. Instead, he had to work in his uncle's garden. Here is a letter he sent to his sister:

Dear Pomona,

Uncle Herry has got a alotment and grow vegetables. He says what makes the mold is worms. You know we pulled all the worms out off our garden and chukked them over Miss Natehbols wall. Well, you better get some more quick a lot ask George to help you and I bring some seeds home when I comes next week by the excursion on Moms birthday.

You sincerely brother John Flynn.

The information structure of this text is built on the correlation of factual and pragmatic information. Factual information tells us about worms' benefit to soil and the boy's wish to do gardening at home. More significant here is, however, pragmatic information that implicitly contains knowledge about the addresser. The abundance of grammar mistakes in this letter is indicative of a low educational level and social status of the boy. At the same time this letter characterizes the boy as a loving son striving to help his mother, and as a smart keen-witted boy of a practical turn of mind.

Another type of information correlates text and the functionnal style it belongs to. As is known, each functional style is characterized by a peculiar set of linguistic means. For example,

such features as abundance of terms, logical sequence of senten-ces, direct referential meanings of the employed vocabulary, the use of sentence patterns of postulatory, argumentative and formu-lative character are typical of scientific texts. As for fictional texts, they are characterized by imagery, emotiveness and expressiveness created by stylistic devices, by the use of words in contextual mea-ning, a peculiar selection of vocabulary and syntax reflecting the author's evaluation. The genre differentiation is also relevant to the information embodied in the text. Besides, text contains infor-mation about the peculiarities of an individual style. For this very reason texts by famous authors are recognizable. The following diagram demonstrates the category of informativity and its types:

Diagram 6.

THE CATEGORY OF INFORMATIVITY

Factual

Subtextuall

Conceptual

Explicit, information containing data about facts, events, actions, objects, ideas, etc.

Implicit information based on contextual meanings, additional senses, associative links, stylistic devices, expressive means, connotative meanings

Discrete information that reflects the author's conceptual world picture, his understanding of people's social, economic, political, cultural life

So, the category of informativity is one of the basic and compulsory text categories. However, different types of information are differently located in different texts, and can be expressed either explicitly or implicitly. In other words, the character of information depends on a text type. For instance, factual information is observed in all text types, whereas conceptual and subtextual types of information are peculiar mainly to fictional texts.

4.3. THE CATEGORY OF INTERTEXTUALITY

In discussing the problem of text categories it should be noted that many categories have got a complete account in the works by I.R. Galperin and Z.Y. Turaeva. In our manual we shall turn to the categories which have escaped much attention. In this respect the phenomenon of intertextuality is of great importance. Intertextuality is defined as a peculiar quality of certain texts to correlate with other texts. Intertextual correlation can be manifested at different levels: thematic, semantic, structural. Some scholars consider intertextuality a text category (Чернявская, 2009:185). We adhere to this viewpoint, and suppose that intertextuality is one of important, though optional, text categories.

There are two approaches to the problem of intertextuality: from the position of theory of literature and that of linguistics. In literature intertextuality is understood in a broad sense, and any text is regarded as an intertext. It is accounted for by the fact that all texts are related to our knowledge of the world, reflect people's cultural and historical experience, and therefore any text contains elements of other texts in a more or less recognizable form. This conception found strong support among Russian and foreign scholars (Ю.М. Лотман, И.П. Смирнов, Б.М. Гаспаров, R. Barth, M. Riffatere).

From the linguistic perspective, intertextuality is limited to those texts, which have explicit reference to other texts. In such cases, the author deliberately conceptualizes the relationships between two texts with the help of special formal means (Арнольд,

2002; Чернявская, 2009; Пьеге-Гро, 2008). In other words, there must be special intertextual signals, indicators and markers in the text. The special literature on this subject marks various kinds of intertextual relationships: title, epigraph, "sounding names", antonomasia, parody, repetition of text forms (structure, rhythm), lexical units, allusions and etc. Intertextuality is regarded as a cognitive process of interaction of two texts: the precedent and the recipient text. The precedent text is the source referred to in the process of intertextual correlation. The precedent text is a well-known text of axiological significance relevant both to the world and national cultures. The sources of precedent texts are mostly: myths, legends, religious text, fiction, phraseological units, aphorisms, the titles of famous books, films, quotations, etc. The recipient text is the text containing intertextual inclusions or signals of intertextuality, presenting the intertext itself. Intertext in its turn is pressed by epigraphs, citations, allusions, reminiscence, quotations, periphrasis, etc. The most frequent intertextual inclusion is allusion. The mechanism of intertextuality is presented in diagram 7.

Our observations have shown that one of the most frequent intertextual inclusions is allusion. Allusion in the fictional text accomplishes the function of an "intertext", decoding of which requires establishing actual connections with the original text. It is achieved by comparing and contrasting two texts and revealing their similar features. In this regard an allusive title is of most interest because, conceptualizing the whole text, it promotes a net of associations and intertextual connections with other texts. The title of the story by O'Henry **"The Gift of the Magi"** can serve as an illustration. The semantic prototype of this story is a biblical legend about the Magi who came to Bethlehem to worship newly born Jesus Christ.

The story tells us about a poor young couple who on the eve of Christmas presented each other with the gifts which, though appeared useless, became a symbol of their love, sacrifice and wisdom. The title of the story serves as a hint to a parallel between

the young couple and the Magi who came from the East, brought out their gifts and presented them to the child. True love is equalled here to the wisdom of the Magi as has explicitly been shown in the text:
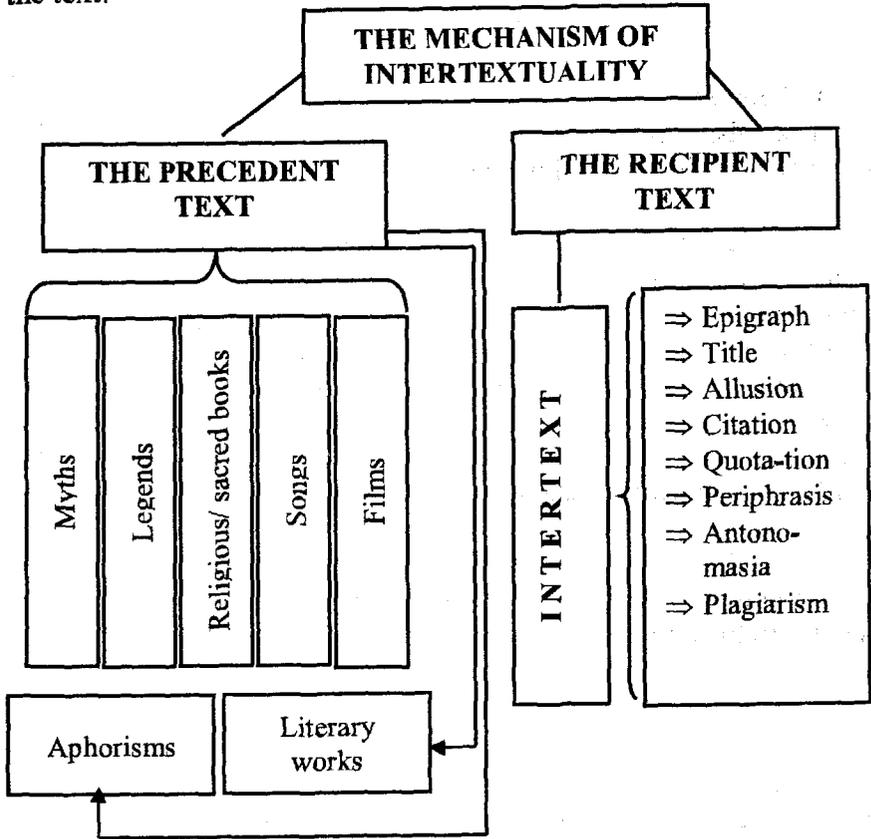
THE MECHANISM OF INTERTEXTUALITY

THE PRECEDENT TEXT

THE RECIPIENT TEXT

Myths | Legends | Religious/ sacred books | Songs | Films

Aphorisms | Literary works

INTERTEXT

⇒ Epigraph
⇒ Title
⇒ Allusion
⇒ Citation
⇒ Quota-tion
⇒ Periphrasis
⇒ Antono-masia
⇒ Plagiarism

The magi as you know – were wise men – wonderfully wise men – Who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their presents were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of

their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi (O'Henry, The Gift of Magi, p.36).

Intertextuality is a very important, though optional, category of belles-letters and publicistic texts. There are texts which are devoid of any references, both explicit and implicit, to other texts. In other words, there is no ground to speak about intertextuality if there are no discernible links between the two texts: the precedent and recipient one.

Things are quite different with scientific texts. Here intertextuality is a universal principle of text production. This fact is accounted for by the onthological nature of scientific cognition. Therefore the category of intertextuality is obligatory here. It should be underlined, however, that there must be a distinctive borderline between the two texts: the precedent and recipient one. It follows then that scientific texts are supposed to use explicit intertextual markers: graphically designed quotations, indirect speech, references, notes, etc.

So, the study of intertextual relationships makes it possible to penetrate into deep-lying levels of the text and get a deeper insight into the author's intention.

SUMMARY

Text category is a common property of the text inherent in all its types. It is a twofold entity formed on the basis of both semantic content and its formal means of expression. Text categories can be semantic dealing with the semantic structure of the text, and structural securing its formal structural organization. For example, such categories as coherence, informativity, modality belong to the semantic group, whereas cohesion, segmentation, completeness are mainly of a structural character. Besides, text categories are subdivided into obligatory which being basic, are common for all the text types, and optional, relevant only to certain text types. Such

categories as cohesion, coherence, informativity, intentionality are obligatory; they constitute the essence of the text. As for implicitness, imagery, subjective modality, the author's image, they may be referred to the optional type of categories because they are mostly relevant to the fictional texts.

The category of informativity is one of the basic and obligatory text categories. There are different types of information. I. R. Galperin differentiates between factual, subtextual and conceptual. Factual information contains data about facts, events, actions, objects, ideas, etc. Subtextual information is implicit, it is embodied in some text fragments on the basis of stylistic resources used in the text. Conceptual information, being an essence of literary communication, reflects the author's conceptual world picture, his understanding of people's social, economic, political and cultural life.

Besides, there are stylistic categories, expressing emotiveness, evaluation, imagery, and pragmatic types of information, containing knowledge about the communicants' social, professional status, role relations, cultural background, psychological characteristics, etc.

Intertextuality is an optional text category denoting a special quality of certain texts to correlate with others on the basis of intertextual markers such as epigraph, allusion, quotes, etc. Intertextuality is regarded as a cognitive process of interaction of two texts: the precedent and the recipient text. The precedent text is the source referred to in the process of intertextual correlation. The precedent text is a well-known text of axiological significance relevant both to the world and national cultures. The sources of precedent texts are mostly: myths, legends, religious text, fiction, phraseological units, aphorisms, the titles of famous books, films, quotations, etc. The recipient text is the text containing intertextual inclusions or signals of intertextuality, presenting the intertext itself. Intertext in its turn is expressed by epigraphs, citations, allusions, reminiscence, quotations, periphrasis, etc. The most frequent intertextual inclusion is allusion.

ACTIVITIES

Activity A.

Brainstorm the ideas concerning the notion of "Text Category"
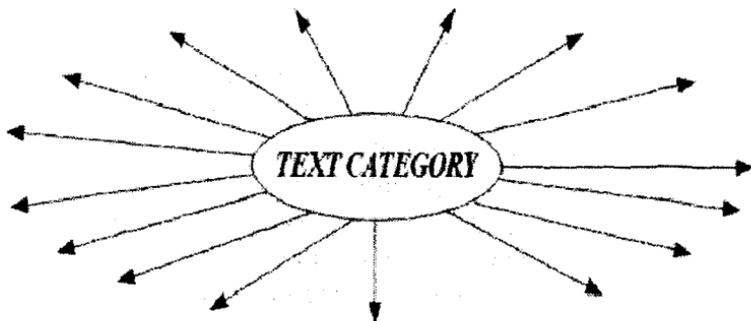
Activity B.
Draw the cluster to the notion of "Text Category", revealing its types and their features

Activity C.
Speak on the category of informativity and define its type in the following extracts

And Abel had no children. We are all Cain's children (Steinbeck, East of Eden)

When he awoke at night he heard the wind in the hemlock brees outside the cottage and the waves of the lake coming in on the shore and he went back to sleep (Hemingway, Ten Indians)

Each one of us is a prisoner in a solitary tower and he communicates with the other prisoners, who form mankind, by conventional signs that have not quite the same meaning for them as for himself. And life, unfortunately, is something that you can lead but once; mistakes are often irreparable, and who am I that I shouldtell this one and that how he should lead it? (Maugham, The Happy Man)

There were only two Americans in the hotel. They did not know any of the people they passed on the stairs to their room (Hemingway, Cat in the Rain)

Poor I have been and poor I shall always be, but by heaven I've enjoyed myself. I wouldn't exchange the life I've had with that of any king in the world (Maugham, The Happy Man)

Activity D.
Complete the sentences by choosing appropriate words from the list below

> *obligatory   world picture   pragmatic   optional
> stylistic   category superconcept   conceptual
> intertextuality*

1. Text _____ is a common property of the text inherent in all its types
2. I.R. Galperin differentiates between factual, subtextual and _____ types of information
3. Text categories are also subdivided into obligatory and _____ types
4. The category of informativity is one of the basic and _____ text categories
5. Conceptual information reflects the author's conceptual _____, his understanding of people's social, economic, political and cultural life.
6. _____ contains knowledge about communicants' social, professional status, role relations, cultural background, psychological characteristics, etc
7. _____ is defined as a special quality of certain texts to correlate with other texts on the basis of intertextual markers such as epigraph, allusion, quotations, etc.
8. Intertextuality is regarded as a cognitive process of interaction of two texts: _____ and the recipient text.
9. _____ information, being expressive by its nature, is subdivided into emotive, evaluative and image-bearing types
10. _____ is the highest conceptual unit which, covering the whole text, appears to be its semantic focus.

Activity E.

Complete the following table by matching the authors to the text categories:

Authors	Text categories
R. Beaugrande, W. Dressler	progression, stagnation, the author's image, artistic space and time, causality, subtext
A.I. Novikov	informativity, segmentation, cohesion, continuum, prospection/ retrospection, modality, integrity, completeness
I.R. Galperin	extension, cohesion, completeness, succession, statics and dynamics, deep perspective
Z.Y. Turaeva	informativity, integrity, delimitation, modality, communicativity
S.G. Ilyenko	cohesion, coherence, intentionality, acceptability, informativity, situationality, intrtextuality

Activity F.

Complete the table by matching the notions to their definitions

Text category	expresses emotiveness, evaluation, imagery
factual information	a peculiar quality of certain texts to correlate with each other both semantically and structurally
subtextual information	reflects the author's conceptual world picture, his understanding of people's social-economic, political and cultural life
stylistic information	a conceptual meaning of a separate language unit
conceptual information	contains data about facts, events, actions, objects, ideas
intertextuality	contains knowledge about the communicants
allusion	implicit information embodied in some text fragments on the basis of the

	stylistic resources used in the text
pragmatic information	Is intertextual signal that accomplishes the function of an "intertext", decoding of which requires establishing actual connections with the original text.

Activity G.

Identify the sources of the precedent texts in the following text fragments

I could no longer concentrate upon those brilliant lucid little civilizations, although in the strong light the coloured pebbles and the miniature seaweed trees looked like jewels by Faberge (Murdoch, The Sea, The Sea)

Later, Dana said reluctantly, «I'm afraid it's time for Cinderella to turn into a pumpkin, darling (Sheldon, The Sky is Falling)

Well!" said Miss Pole, "well, Miss Matty! men will be men. Every mother's son of them wishes to be considered Samson and Solomon rolled into one – too strong ever to be beaten or discomfited – too wise ever to be outwitted (Gaskell. Cranford).

He felt very large in the room. Gulliverian, both powerful and clumsy (Murdoch, An Unofficial Rose).

The professor was a big jovial man of Falstaffian appearance (Eccles, A Species of Revenge).

It might not be the head of a goddess - indeed a screw of curl-paper on each side the temples quite forbade that supposition - but neither was it the head of a Gorgon; yet Malone seemed to take it in the latter light (Bronte, Shirley).

We should not bang on about Gascoigne throwing it away because in our hearts we always knew that this was a footballer as fragile as Humpty Dumpty with a bout of vertigo (Weaver, The Guardian, 1998).

, Mrs. Todd rocked gently for a time, and seemed to be lost, though not poorly, like Macbeth in her thoughts. (Jewett, A Dunnet Shepherdess)

She had the withdrawn feline look of a woman who is conscious of power and seeing herself as Cleopatra (Murdoch, Under the Net).

Lloyd grinned happily. He was dazzled by his new fame. He ima-gined that Tom Cruise must feel something like this at a world premiere (King, The Stand).

Membury comes too, a grinning, loping Caesar dwarfing his Antony, hauling on his ear, dreaming of fish and smiling at the wrong people (Le Carre, A Perfect Spy).

Activity G.

Identify intertextual markers and their types in the following text fragments. What knowledge structures they represent?

She may be just a sort of enchantress, a Circe, a spiritual Penelo-pe keeping her suitors spellbound and enslaved (Murdoch, The Unicorn)

He was still young, of course, in his forties, though sometimes he felt as old as Methuselah. He was certainly young for his achievements, young to be the head of a department (Murdoch, The Unicorn).

"I have kept mine. I can still sit upon it". She added surprisingly, "Rapunzel, Rapunzel, let down your hair". Not that I could have ever let it down from a second-floor flat" (Greene, Travels with my Aunt).

That Debora who sent me as a child to Golgotha was a precise machine with words (Steinbeck, The Winter of Our Discontent).

Matt shook his head. It's like "Alice in Wonderland". This gets curiouser and curiouser (Sheldon, The Sky is Falling).

Randall was certainly a Peter Pan; and it was hardly-fair to raise an eyebrow at Miranda's undiminished passion for dolls when her father still kept by his bedside the woolly toys of his childhood (Murdoch, An Unofficial Rose).

He would try to confine his own influence even to himself. He would try, as far as possible, to abstain from influencing his children by assuming any responsibility fot them. "A little child should lead them" – "His child should lead them, then" (Lawrence, England, my England).

...as he looked up at me anxiously from underneath the bandage, his face wrinkled and intent, he looked like Rembrandt (Murdoch, Under The Net).

"The prodigal has returned" – he said. We will not fail to kill the fatted calf" (Maugham, The Making of a Saint).

> Analyze the following fragments of the text and reveal the functions of intertextual markers, their types and cognitive significance

Madame Chalon, at forty, fitted no category of murderers; she was neither Cleopatra nor beldame. A Minerva of a woman, he told himself instantly, whose large, liquid eyes were but a shade lighter than the cobalt blue of the Mediterranean twinkling outside the tall windows of the salon where they sat (Donnel, Recipe for Murder)

The front door of the cottage opened, and Eileen Evans stood there. There were still vague traces of beauty left, like clues to what once was, but bitterness had overlaid the past with a harsh brush. It was a Dorian Gray situation (Her beauty had gone into Dana) (Sheldon, The Sky is Falling).

> Compare intertextual markers used in the fictional and scientific texts and comment on their peculiar features

The importance of the discourse level for the study of language and linguistics can hardly be overestimated: "Discourse is what makes us human" (Graesser*et al.,* 1997). It is not surprising, therefore, that the study of text and discourse has become an increasingly important area over the last decades, both in linguistics and psychology (T.Sanders, J. Sanders, Text and Text Analysis)

At the discourse level such a discussion is nowadays absent. In the pioneering years of text linguistics, scholars like van Dijk (1972) and Petofi and Rieser (1973) attempted to describe texts as a string of sentences within the framework of generative grammar (Sanders, Text and Text Analysis)

"Oh, my!" Ma said wearily. "Oh! My dear sweet Lord Jesus asleep in a manger! What we are goin' to do now?" she put her forehead in her hand and rubbed her eyes (Steinbeck, The Grapes of Wrath).

With devilish cunning I encouraged her to talk. Unsuspecting, she laid her heart bare. Upon the cold, conspicuous common, printed page I offered it to the public gaze. A literary Judas, I kissed her and betrayed her. Forpieces of silverI dressed her sweet confidences in the pantalettes and frills of folly and made them dance in the market place (O'Henry, Selected Stories, P.74).

➢ **Find out your own examples of text that represent the category of informativity and its types. Texts should be of different types.**

➢ **Make a Power Point presentation on different text categories**

QUIZ FOR SELF-ASSESSMENT

1. Text category is

a) assigned to convey certain information in the process of interpretation

b) a productive model of text formation, which is characterized by a peculiar system of structural, semantic and functional traits

c) a common property of the text inherent in its types

d) principles of text production and perception

2. Prospection is

a) a text category that embraces the whole range of emotions, evaluations and opinions

b) a text category denoting some violation of the sequence of events

c) a text category reflecting events in a progressive order hence the sequence of tenses is strictly observed.

d) a condensed and generalized content of the text, its semantic kernel

3. Retrospection is

a) a text category denoting some violation of the sequence of events

b) a text category reflecting events in a progressive order hence the sequence of tenses is strictly observed

c) a sequence of verbal signs, a bilateral unit, consisting of the plane of expression, and that of content

d) is presented by semantically correlated phrases, sentences, paragraphs, chapters which are interconnected

4. Text categories are divided into

a) surface and deep

b) obligatory and optional

c) formal and informal

d) objective and subjective

5. Coherence, informativity, modality belong to

a) structural group of categories

b) integral group of categories

c) syntactic group of categories

d) semantic group of categories

6. Cohesion, segmentation, completeness belong to

a) semantic group of categories

b) structural group of categories

c) integral group of categories

d) syntactic group of categories

7. The following types of information are differentiated:

a) surface and deep

b) factual, subtextual, conceptual

c) wide and narrow

d) certain and uncertain

8. Intertextual markers include

a) allusion, antonomasia, epigraph, quotation, periphrasis

b) metaphor, reminiscence, metonymy, epithet, citation

c) metaphor, title, represented speech, convergence

d) convergence, citation, metaphor, epigraph

9. The precedent text is

a) the recipient text

b) allusive text

c) a source of intertextuality

d) informative text

10. Intertextuality means:

a) the precedent text

b) intertextual inclusion

c) allusion

d) a peculiar quality of certain texts to correlate with each other both semantically and structurally

CHAPTER V. FICTIONAL TEXT AND ITS MAIN CATEGORIES

5.1. SPECIFIC FEATURES OF A FICTIONAL TEXT

A fictional text (belles-lettres text) being one of the forms of literary communication, has peculiar features which distinguish this text type from other forms of communication. The problem of fictional texts has received widespread attention among linguists. The basic notions of fiction such as imagery, emotiveness, implicitness, ambiguity, associative potential, creativity, semantic complexity were discussed in the works by V.V. Vinogradov, B.A. Larin, G.O. Vinokur, R.O. Jackobson and others.

A fictional text is regarded as one of the types of communication, that is literary communication. This assumption raises the question: how to draw a clear line of demarcation between literary and other types of communication. In other words, it is necessary to define what features determine the specificity of the belles-lettres text. I.R. Galperin indicates the following features of this text-type:

1. genuine, not trite imagery achieved by means of stylistic devices;

2. the use of words in contextual, and very often in more than one dictionary meaning;

3. the vocabulary which reflects to a greater or lesser degree the author's personal evaluation of things and phenomena;

4. a peculiar individual selection of vocabulary and syntax, a kind of lexical and syntactical idiosyncrasy.

There were attempts to define the specificity of a fictional text in the pragmatic perspective proceeding from the theory of speech acts based on the universal rules of speech behaviour (Grice, 1985). However, in the process of literary communication these rules, as has been proved by many researchers, are constantly violated. It refers to the so called "surplus" information peculiar to fictional texts. This information violates the principle of "brevity"

in communication. The principle of "truthfulness" applied to a fictional text is also of a very relative character. As is known, the fictional text reflects "an imaginary world", it is not associated with the practical activity of communicants, and therefore it is devoid of factological accuracy.

With regard to fiction, T.A. van Dijk suggests the principle of "constructiveness" which is more adequate for literary communication. This principle postulates that the author's intention in the fictional text is by no means "practical" communication, but the construction of "possible", "imaginary" worlds for the reader (1977).

Let's discuss Grice's maxim of quantity, which in a fictional text correlates with two quite opposite tendencies: linguistic economy and linguistic redundancy. The principle of linguistic economy is one of the basic laws of language development. In fiction, besides traditional lexical (derivatives, compound words, all types of contracted forms) and syntactical (elliptical structures, one-member sentences, unfinished sentences) means, there are some stylistic means which also serve the aim of linguistic economy. To such we refer antonomasia, allusion, metaphor, aposiopesis (See diagram 8).Let's discuss some stylistic devices creating linguistic economy. Allusion is regarded as a reference to some historical, mythological, literary facts. Allusion, no matter whether expressed by a word, group of words or a sentence, can be regarded as a curtailed text. The use of allusion to a considerable extent increases the volume of information. The mechanism of allusion rests on the fact that it extracts from the addressee's memory the old information meant for a new object. This phenomenon is called conceptual integration (Молшанова, 1988, 2007) and it is intended to activate a certain frame associated with historical, mythological, religious, literary facts and events and to apply it to another frame in a new context.

allusion

metaphor

antonomasia

aposiopesis

stylistic means

derivatives

lexical units

LINGUISTIC ECONOMY IN

compound words

combined forms

syntactical structures

sentences

one-member sentences

elliptical sentences

unfinished sentences
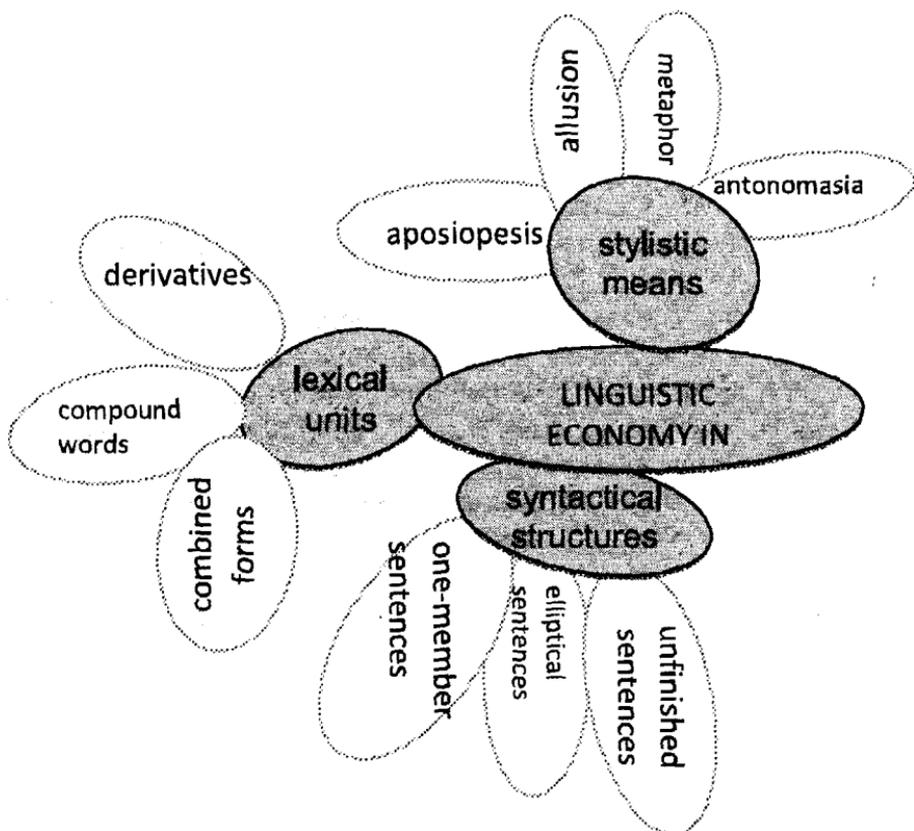
The same cognitive process is observed in case of antonomasia attributed to the sphere of poetic onomastics. It is a stylistic device which uses either a proper name to express a general idea or a notional word instead of a proper noun. From the stylistic point of view antonomasia is an image-bearing stylistic device aimed to express emotional, subjective-evaluative attitude of the author. From the point of view of cognitive processes antonomasia is a verbaliser of certain relevant for communication knowledge structures. From the communicative standpoint antonomasia realises the principle of linguistic economy. Thus, in O'Neil's play "Long day's journey into night" we find the author's remark in the portrait description:

Jamie, the elder, is thirty three, He has his father's broad-shouldered, deep chested physique, is an inch taller and weighs less, but appears shorter and stouter... Combined with his habitual expression of cynicism it gives his countenance a Mephistophelian cast (Three American Plays, 1972).

Here the antonomasia, expressed by the derivative adjective, is motivated by the proper name "Mephistophel" which contains knowledge structures associated with Goethe's "Faust". In its turn the image of *Mephistophel,* symbolising evil, malice, contempt to people, serves to characterise the personage of this play – Jamie. The principle of linguistic economy is conditioned by "geshtalt" properties of antonomasia. It means that the antonomasia here contains the information of the whole text by Goethe, thus introducing "text into text". One word *"Mephistophelian"* substitutes pages of long descriptions. The effect of linguistic economy is achieved here by the fact that the author instead of long explanations uses a well-known name to characterise the personage of this play.

As has been pointed out, equally with the principle of linguistic economy there is a tendency for linguistic redundancy created by a great variety of repetitions at all language levels (anaphora, epiphora, framing, synonymous repetitions, parallelisms, gradation, convergence of stylistic devices, and others). From the point of view of factual information the recurring elements of the text are considered superfluous, they violate the communicative postulate: "be brief".

At the same time proceeding from specific features of the fictional text, we can argue that the phenomenon of recurrence is conceptually significant for this text type. The role of repetitions will be discussed further, here it should be stressed that linguistic redundancy is justified by the aims of communication in the work of imaginative literature. A variety of linguistic forms creating the effect of redundancy is seen in diagram 9:

In considering the problem of the fictional text specificity, we should not overlook the fact that these texts fulfil a double function – communicative and aesthetic-cognitive. On the one

hand, fictional texts presuppose the cognitive process of interpreting the semantic content and the author's purport, on the other – call forth an aesthetic feeling of pleasure. This feeling is caused by the selected language means and their peculiar arrangement, and also by the fact that the reader is motivated to make his own conclusions and evaluations.

The basic properties of fictional texts, as has been asserted in the linguistic literature, are emotiveness, imagery, evaluation and implicitness. It should be kept in mind that in the domain of text linguistics these properties are ascribed not to separate language units, but to the text taken as a whole. To phrase it in another way, they are treated as text categories peculiar to fictional texts, and as such they require some revision and reconsideration.

DIAGRAM 9
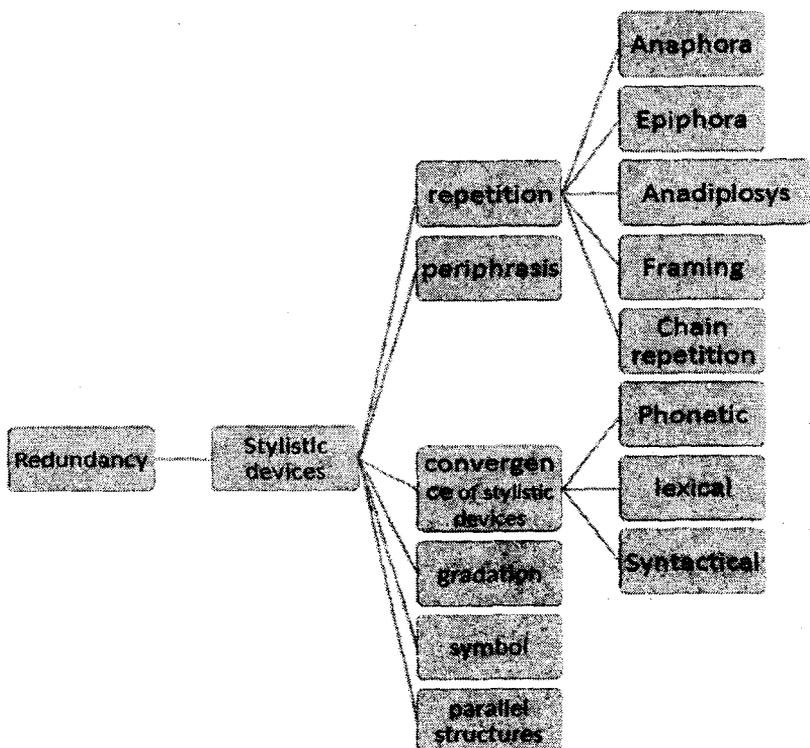
5.2. THE CATEGORY OF EMOTIVENESS

The ability to produce an emotional impact on the reader, to influence his emotional state is one of the distinctive features of a belles-lettres text (Шаховский, 1978). Emotiveness due to the sensual character of human psychology is much more effective than any logical argumentation. This assumption is based on some psycho-physiological grounds. According to the psycholinguistic data communicants in the process of usual logical communication do not experience any difficulties, while the perception of emotive information takes a lot of effort. This can be compared to the "effect of a funnel". Logical information embodied in the text goes through a wide inlet of the funnel, and that enables the reader to understand the text easily and precisely. The process of emotional perception is reverse. It is similar to the movement through a narrow inlet of the funnel, and that causes some difficulties in perception. All this stimulates the brain activity and accelerates the effect of impact on the reader (Саломян, 1968).

Emotiveness as a component of lexical semantics has been rather well studied. A complete account of such problems as emotive meaning of the word, emotive derivation, classification of emotives in the English word-stock and others can be found in the linguistic literature. However, the problem of emotiveness as a text category has not received much attention, though there is no need to prove that emotions are mainly realized in the text (Шаховский, 1978). There is a great multitude of linguistic expressions aimed to create emotiveness in the literary text. Among them a priority role is assigned to stylistic devices (epithet, irony, hyperbole, oxymoron, zeugma, pun, repetition, gradation, rhetorical questions, etc), and expressive means of the language (interjections, exclamations, curse, oath, swear-words, exclamatory sentences). The diagram given below illustrates the main sources of emotiveness in the literary text (See diagram 10).
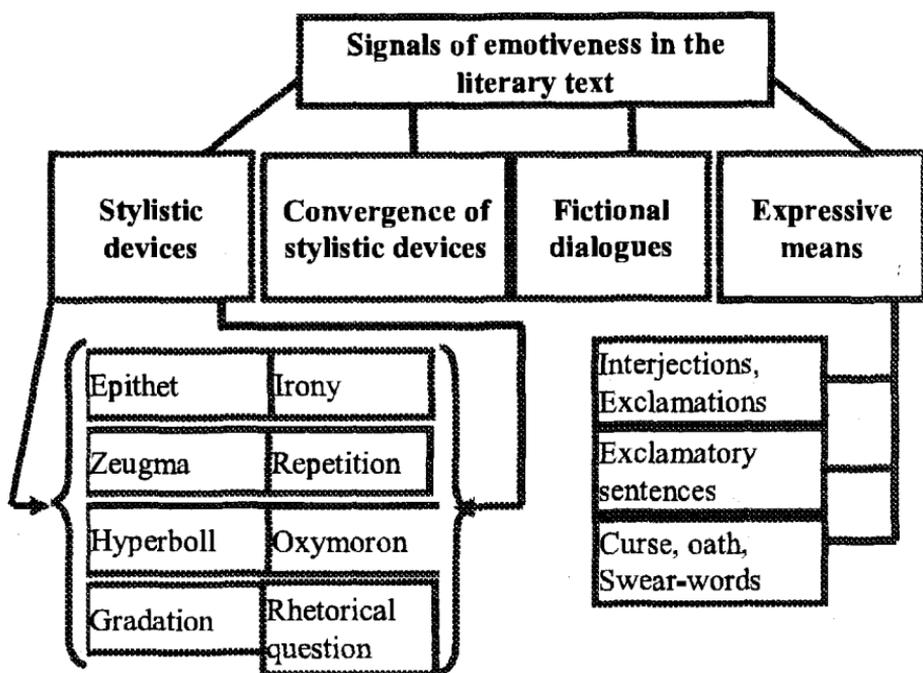
Very often emotiveness is embodied in fictional dialogues which, as is known, reflect the peculiarities of colloquial speech. Colloquial speech in its turn is characterized by an emotional expression of thoughts (Балли, 1961). The dialogue from B.Shaw's play "Pygmalion" provides a convincing evidence of it:

Higgins: *"You won my bet! You! Presumptuous insect! I won it! What did you throw those slippers at me for?*
Liza: *"Because I wanted to smash your face. I'd like to kill you, you selfish brute."*
Higgins: Ah! Would you? Claws in, you cat. How dare you show your temper to me? Sit down and be quiet.
Liza: How the devil do I know whats to become of you? What does it matter what becomes of you?

The described situation is a quarrel between Higgins and Liza exchanging "high words". Liza is indignant because she won

Higgins's bet, but he didn't even thank her. The following emotives are used in this dialogue:

Liza: Selfish brute, oh God! These slippers!
Higgins: Presumptuous insect, on earth, cat, the devil, in heaven's name, tosh, devilish, damned, damn, heartless, guttersnipe.

A peculiar feature of text emotiveness is not an isolated use of emotives, but their convergence that creates emotive density of the text. Another example:

George – a disgusting wind-bag, an unscypulous hypocritical old hot-air merchant, a foul, poisonous, self-advertizer (Christie).

This statement is characterized by a very high degree of emotional tension due to the abundance of emotives – epithets, metaphors, evaluative words. Practically almost every word of this statement is charged with emotions which being joined in one flow produce a strong emotional impact on the reader.

A significant role in creating text emotiveness is assigned to all types of repetition. From antiquity till now the phenomenon of repetition or recurrence has been attracting attention of scholars of different fields: linguistics, theory of literature, philosophy, etc. Numerous researches dealing with this problem elucidate different sides of repetition, its structural, semantic, stylistic, syntactical and phonetic characteristics (Гальперин И.Р., Гак В.Г., Арнольд И. В., Долинин К.А., Хованская З.И.). In most works repetition is regarded as a stylistic phenomenon, and from this position various types of repetition, its stylistic and pragmatic functions have been analysed.

Recently repetition has become an object of investigation in text linguistics. Here repetition is regarded as one of the means of text formation. Many linguists think that repetition due to its structural, semantic and compositional properties plays a priority role in text cohesion and coherence (Гальперин, 1981; Змиевская, 1978; Глазырина, 1993).

In our opinion the significance of repetition in the text is not limited to its text-forming functions. Of no less importance are its

semantic, stylistic and cognitive functions, and that is accounted for by such property of language which in the theory of information is called "redundancy". Along with the cognitive principle of "linguistic economy" redundant use of language means is an inherent property of literary communication. Redundancy is considered not as an unnecessary surplus and language imperfection, but as an indispensable and important property of a fictional text. In this connection the statement made by Y. Lotman might be of interest: «Язык страхует себя от искажений механизмом избыточности, этим своеобразным запасом семантической прочности» (Лотман, 1970: 34). So, redundancy, based on the repetition of language means, may be regarded as a cognitive principle of text production. In the fictional text it becomes a signal of emotional information. The following example, taken from R. Frost's poem, is illustrative in this respect:

> *The woods are lovely, dark and deep*
> *But I have promises to keep*
> *And miles to go before I sleep*
> *And miles to go before I sleep.*

The last two lines are absolutely identical. The repetition of the same phrase seems unnecessary from the point of view of factual information. However, the analysis of the whole poem and the repeated lines makes it possible to extract additional information. The semantic content of this text reflects the inner world of the hero, a spiritual conflict between his wishes and preferences on the one hand, and his responsibilities and life circumstances – on the other.

A lonely traveller, a poor farmer stopped by the woods fascinated by its beauty on a snowy evening. He would rather stay there and enjoy a quiet charm of nature, but unfortunately had to continue his way. This information is given in the first line of the repetition. The second line is enriched with a new content of emotional character. Here the author expresses the feelings of regret, sorrow and sadness of the man who was not his own master, could not enjoy BEAUTY in full, and had to return to the routine of his hard life.

5.3. THE CATEGORY OF IMAGERY

It is well known the study of imagery has a long history. Genetic roots of this phenomenon go back to the works by ancient philosophers – Aristotle, Zizeron and others. The first scientific description of this notion is found in the theory of "poetic image" by A.A. Potebnya and V.V. Vinogradov. They studied imagery at the level of the text and regarded it as an important component of text semantics.

The deep structure of imagery consists of three components: 1. Image referent; 2. Image agent (reflected object); 3. Image basis (common features which arise from the principle of similarity) (Мезенин, 1983). Schematically it can be presented in the following diagram 11:

STRUCTURE OF IMAGERY

image referent

image agent

image basis
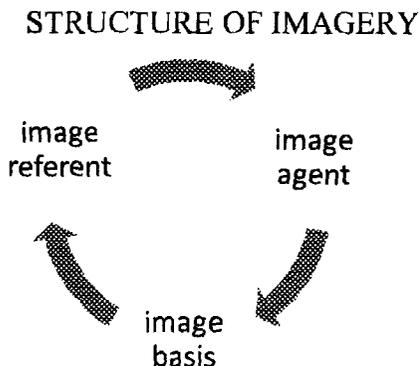
There are different views on the problem of imagery in the linguistic literature. Some scholars claim that imagery is created by various image-bearing stylistic devices – metaphor, simile, antonomasia, etc (Кухаренко, 1988; Арнольд, 1999). Others argue that imagery at the level of the text is not limited to the use of figurative means. It is inherent in the fictional text even if it does not containimage-bearing stylistic devices. It is accounted for by the fact that the work of fiction is not a direct copy of reality, it is reflection of an imaginary world. This conception is supported

by those scholars who tend to treat imagery at the level of the plot of the text (Лотман, 1970; Тодоров, 1983). In this sense analogies between the world of reality and that of the text can be interpreted as a conceptual metaphor.

A cognitive turn in the study of language and style has given rise to a new theoretical approach to the problem of metaphor. New areas have been opened up for the research of this phenomenon. The most important remark to be made is that metaphor is regarded not only as a stylistic device, but also as a cognitive mechanism which incorporates cognitive processes, empirical experience and language competence. Conceptual metaphor is attributed to the formation of a personal world model and emotive system. It is one of the fundamental processes of human cognition in the framework of a more generalized process of analogical thinking (Теория метафоры, 1990).

In line with this conception the study of conceptual (cognitive) metaphor relates linguistic phenomena to cognitive structures and processes. Metaphor is interpreted as a language means based on the mental process of analogy and knowledge transfer from one pithy field into another (Петров, 1990, 1993). So, metaphor is a cognitive model, a specific way of conceptualizing reality in a fictional text. The basic properties of cognitive metaphor can be designated as a) ability of modelling reality and b) a broad extended system of associations. To illustrate this let's turn to the analysis of an extract from J.Galsworthy's story "The Apple Tree".

It was nearly eleven that night when Ashurst put down the pocket "Odyssey" which for half an hour he had held in his hands without reading, and slipped through the yard down to the orchard. The moon had just risen, very golden, over the hill, and like a bright, powerful, watching spirit peered through the bars of an ash tree's half-naked boughs. In among the apple trees it was still dark, and he stood making sure of his direction, feeling the rough grass with his feet. A black mass close behind him stirred with a heavy grunting sound, and three large pigs settled down again close to each other, under the wall. He listened. There was

*no wind, but the stream's burbling whispering chuckle had gained twice its daytime strength. One bird, he could not tell what, cried "Pip-pip," "Pip-pip," with perfect monotony; he could hear a night-jar spinning very far off· an owl hooting. Ashurst moved a step or two, and again halted, aware of a dim living whiteness all round his head. On the dark unstirring trees innumerable flowers and buds all soft and blurred were being bewitched to life by the creeping moonlight. He had the oddest feeling of actual companionship, as if a million white moths or spirits had floated in and settled between dark sky and darker ground, and were opening and shutting their wings on a level with his eyes. In the bewildering, still, scentless beauty of that moment he almost lost memory of why he had come to the orchard. The flying glamour which had clothed the earth all day had not gone now that night had fallen, but only changed into this new form. He moved on through the thicket of stems and boughs covered with that live powdering whiteness, till he reached the big apple tree. No mistaking that, even in the dark, nearly twice the height and size of any other, and leaning out towards the open meadows and the stream. Under the thick branches he stood still again, to listen. The same sounds exactly, and a faint grunting from the sleepy pigs. He put his hands on the dry, almost warm tree trunk, whose rough mossy surface gave forth a peaty scent at his touch. Would she come--would she? And among these quivering, haunted, moon-witched trees he was seized with doubts of everything! All was unearthly here, fit for no earthly lovers; fit only for god and goddess, faun and nymph not for him and this little country girl. Would it not be almost a relief if she did not come? But all the time he was listening. And still that unknown bird went "Pip-pip." "Pip-pip," and there rose the busy chatter of the little trout stream, whereon the moon was flinging glances through the bars of her **tree-prison.** The blossom on a level with his eyes seemed to grow more living every moment, seemed with its mysterious white beauty more and more a part of his suspense. He plucked a fragment and held it close − three*

blossoms. Sacrilege to pluck fruit-tree blossom — soft, sacred, young blossom — and throw it away!

The analyzed extract presents a detailed description of the apple-tree orchard in blossom. The style of the text is elevated and poetic, the character of description is detailed and extensive. The use of poetic lexicon (*spirit, bewitched, glamour, moon-witched, unearthly, god, goddess, fawn, nymph, mysterious*) and extended syntactical constructions testify to it. The text is characterized by the highest degree of emotional tension, which arises mostly from the convergence of stylistic devices: epithets (*creeping moonlight, bewildering, still scentless beauty, quivering, haunted, moon-witched trees, soft, sacred, young blossom),* personification *(the stream's burbling, whispering chuckle, busy chatter of the little trout stream, the moon was flinging glances),* similes (*he had the oddest feeling of actual companionship, as if a million white moths or spirits had floated it and settled between dark sky and darker ground and were opening and shutting their wings on a level with his eyes*).

The author strives to describe the blossoming orchard so that the reader might be imbued with a sense of its bewildering beauty. At first sight it seems that this is the main purport but let us proceed with our analysis. Most notable is the fact that the description of the orchard ends with quite an unexpected metaphor expressed by an occasional composite **"tree-prison"**, which is opposed to all other language means of poetic character. The contrast created by this metaphor serves as a signal of conceptual information, and fixes the reader's attention on this image. Considerably important is the fact that metaphor is expressed here by a composite consisting of two components: tree and prison. Each component comes into semantic interaction with other language units forming two lines of stylistic associations which, penetrating the whole text, interlink in the metaphor. The component *"tree"* is associated with those parts of the text that contain the orchard's description (*rough grass, innumerable flowers and buds, blossoms, orchard, open meadows, powdering whiteness, golden moon*). **"Tree"** as a part of

the orchard symbolizes the image of NATURE. The other line of associations is presented by the second component – prison. The meaning of this word, suggesting the idea of power, subordination, influence, gives rise to the associations which symbolize supernatural, magical influence of NATURE on MAN (*bright, powerful, watching spirit, mysterious white beauty, bewitched to life, living whiteness*).

This is a cognitive metaphor, in which two domains, two semantic layers (Nature and Man) are involved. Being complexly interwoven, they create the verbal textual field with a ramified system of associations. The cognitive metaphor here conceptualizes the author's purport which is understood as the influence of nature on the man. It becomes clear that the content of the text is not confined to a mere description of the orchard; it contains implicit information indicative of the hero's inner state, his subtle, poetic nature and a sense of beauty. This information appears to be very important for interpretation of the whole story because it might change the reader's evaluation initially done on the basis of only factual information.

The conceptual and aesthetic value of the cognitive metaphor here rests on the fact that imagery created by this device extends over the whole text, thus becoming an embodiment of the concept: Nature and Man. The two images, penetrating into each other and integrating into one emergent structure by means of the metaphoric mechanism, constitute one of the main conceptual layers of the world picture.

In sum, the following conclusions can be done:
• imagery is an inherent category of a fictional text;
• imagery is based on the mechanism of analogy when at least two things appear to be conceptually parallel to each other;
• imagery plays a central role in the world picture conceptualization.

5.4. IMPLICITNESS AS A TEXT CATEGORY

Implicitness, aimed to transfer indirect, hidden, not completely verbalized information, is another inherent category of a fictional text. The problem of the implicit originated from the study of "subtext", "the mystery of creation" of literary works (Z.V. Scherba, G.O. Vinokur, V.V. Vinogradov, A.A. Potebnya and others), or "poetic world" (Y.M. Lotman), "the second plane of the work" (R. Bart, Y. Mukarjovskiy, G.S. Stepanov, L. Todorov). This problem has been rather well cultivated in the linguistic literature. Much attention has been paid to the status of implicit information in the English belles-lettres text, mechanisms of engendering implicitness in the verbal system of the text, taxonomy of language units indicative of implicitness (I.V. Arnold, I.R. Galperin, V.A. Kukharenko, A.N. Morochovskiy, Y.M. Skrebnev, Z.Y. Turaeva).

The monograph by G.G.Molchanova contains a detailed description of all the language means manifesting the category of implicitness. G.G. Molchanova introduces the notion of an "implicate" regarded as a text component. An implicate is a twofold structure and semantic unit of the implicit layer; it reflects the problem situation in the text, its communicative and stylistic tension. Implicates serve as prompts for the readers to understand the essence of things being hidden, buried, not available to direct visual perception. There are different types of implicates. Their classification is based on violation of the communicative principles suggested by G.P. Grice (1985). According to the aims of communication Grice distinguishes some principles of communication or rather cooperation, which are subdivided into four communicative postulates: Quantity, Quality, Relation and Manner[1].

---

[1]Grice's conception of communicative postulates will be discussed further (see 6.4). Here this theory is touched upon in connection with the fact that some specific features of a fictional text are determined by various violations of communicative postulates.

1. Violation of the postulate or Maxim of Quantity ("be brief") is relevant to such implicates as alliteration, anaphora, epiphora, all kinds of repetition. From the point of view of factual information these implicates seem to be redundant. However, a deliberate abundance of one and the same language sign in the text leads to appearing new implicit information;

2. Violation of the postulate or Maxim of Quality ("try to make your contribution one that is true") is conditioned by the use of such implicates as metaphor, hyperbole, litotes, pun, irony, based on the contrast of real and "imaginary" worlds;

3. Violation of the postulate or Maxim of Manner ("avoid obscurity") causes implicitness based on violation of logical succession in the text such as retrospection, prospection, implication of precedence, open ending, etc.

So implicitness is created by a multitude of language means; among them a special emphasis should be put on implicit titles, implicit poetic details, fictional dialogues, and certainly, stylistic devices. Let us analyse the linguistic mechanism of implicitness in such a poetic detail as portrait description. In the linguistic sense "portrait" is a text fragment consisting of one or more sentences which serve one of the communicative aims – to characterize a personage or express his inner psychological state. To put it another way, portrait description is an implicit way of presenting personages' character. Correlation between two semantic layers "appearance" and "inner world" explains the mechanism of the implicit. Appearance or the external features of objects are indicative of their internal characteristics. It is very well illustrated by the saying: *"The face is a window to the soul"*. So, fictional portrait is characterized by a two-level structure, one level of which, being the verbal description of personages' appearance, is explicit, the other, aimed to reveal "the inner world", is implicit (Акбарова, 2005:25). An interesting illustration of this is found in the description of the old man's appearance from E. Hemingway's "The Old Man and the Sea":

Everything about him was old except his eyes and they were the same colour as the sea and were cheerful and undefeated (p.11).

The researches dealing with the problem of portraying focus attention on the portrait structure consisting of several constituents linked by hypo-hyponimic relations. It is of interest to note that many components of this structure assume a symbolic meaning. Thus, "a squared chin" symbolizes a firm, strong-willed character. This detail is used by J. Galsworthy in the novel "The Man of Property" to characterize Soames Forsyte:

Soames with his set lips and his squared chin was not unlike a bulldog (p.128).

A squared chin is a characterological detail of all the members of the Forsyte family – typical representatives of the English bourgeois class. In the context of this description a complex interaction of two levels is observed. The first surface level is an explicit description of the personage's appearance (set lips, squared chin), which ironically emphasizes the likeness between Soames and a bulldog. The second deep level implies the inner psychological characterization which is regarded as a process of predicating some qualities, properties, features, states to a personage. In this case Soames is depicted as a man of a strong, tenacious character, a man of property, who strives for material values, prosperous life, wealth and affluence.

It should be noted in passing, that with respect to inner characterization other components of portrait structure, such as "head", "nose", "shoulders", "elbows" are no less important. It can be confirmed by a number of phraseological units and paroemia:

to keep one's head above water (бороться с трудностями), a long head – проницательный); he that has a great nose thinks everybody is speaking of it (на воре шапка горит); his shoulders are broad enough (он достаточно решительный человек, чтобы взять на себя ответственность).

One of the significant forms of conveying implicit information is a fictional dialogue which serves as a means of presenting

"linguistic personality" in the text. Linguistic personality is a manifold, multi-component and structurally organized set of language competences, a certain linguistic correlate of the spiritual world of a personality in the integrity of his social, ethnic, psychological, aesthetic characteristics (Караулов, 1987: 71). To decode implicit information about the linguistic personality let's turn to the analysis of the dialogue from J. Galsworthy's novel "The man of property":

Dinner began in silence; the women facing one another, and the men.

In silence the soup was finished – excellent, if a little thick; and fish was brought. In silence it was handed.

Bosinney ventured: "It's the first spring day."

Irene echoed softly: "Yes – the first spring day."

"Spring!" said June: "there isn't a breath of air!" No one replied.

The fish was taken away...

Soames said: "You'd better take a cutlet, June; there's nothing coming."

But June again refused, so they were borne away. And then Irene asked: "Phil, have you heard my blackbird?"

Bosinney answered: "Rather--he's got a hunting-song. As I came round I heard him in the Square."

"He's such a darling!"

"Salad, sir?" Spring chicken was removed.

But Soames was speaking: "The asparagus is very poor. Bosinney, glass of sherry with your sweet? June, you're drinking nothing!"

June said: "You know I never do. Wine's such horrid stuff!"

An apple charlotte came upon a silver dish, and smilingly Irene said: "The azaleas are so wonderful this year!"

To this Bosinney murmured: "Wonderful! The scent's extraordinary!"

June said: "How can you like the scent? Sugar, please, Bilson."

Sugar was handed to her, and Soames remarked: "This charlotte's good!"

Bosinney counted up the stones: "This year--next year--some time."

Irene finished softly: "Never! There was such a glorious sunset. The sky's all ruby still--so beautiful!"

He answered: "Underneath the dark."

Their eyes had met, and June cried scornfully: "A London sunset!"

The scene presented here is very simple: dinner at Soames'. Soames and his wife Irene invited June and Bosinney (bride and groom) for dinner. At first sight nothing extraordinary is happening: just a trivial exchange of remarks about the weather, flowers, dishes, etc. However a deeper insight into the author's intention makes it possible to extract additional implicit information about the personages, their inner emotional state. Speech characteristics of Irene and Bosinney surprisingly coincide – exclamatory sentences, interjections, epithets charged with positive emotive meanings (*wonderful, beautiful, glorious*). They admire the sunset, the scent of flowers, the singing of birds. All this provides evidence to the fact that they are emotionally excited due to an arising feeling of love.

June, on the contrary, is unpleased with everything. Her speech is built on quite opposite characteristics: negative constructions, words with negative meaning (*horrid, scornfully*). It shows her inner discomfort and the feeling of jealousy. Soames as a man of practical attitude of mind is completely unaware of the feelings of his table companions; his attention is concentrated on the dinner itself (*You'd better take a cutlet; the asparagus is very poor, glass of sherry*).

So in this dialogue, or rather polilogue, there are two levels of perception: superficial, explicit which conveys communicative-referential information, and deep-lying, implicit one which conveys conceptual information.

We have discussed the most relevant for the belles-lettres text categories – imagery, emotiveness, implicitness. But, they by no means reduce the significance of other categories – informativity, modality, retrospection, prospection and others. It should be stressed that text categories are closely connected, interdependent and interrelated. In other words, being complexly interwoven, they penetrate into one another. For instance, implicitness arises from imagery, the latter, in its turn, engenders emotiveness and modality.

In conclusion, it is necessary to emphasize that the problem of text categories despite the fact that there are a lot of researches in this field leaves many questions open for discussion. It concerns both taxonomy of text categories and their hierarchical relations.

SUMMARY

A fictional text (belles-lettres text), being one of the forms of literary communication, is characteried by peculiar features which distinguish this text type from other forms of communication. The basic properties of fictional texts are emotiveness, evaluation, imagery andimplicitness, which are regarded as the main categories of fictional texts.

Emotiveness can be expressed by the linguistic units of every language level from a phoneme to a syntactical unit. The most powerful means of emotiveness are stylistic devices such as epithet, repetition, gradation, irony, oxymoron, rhetorical question. Emotiveness is closely connected with evaluation expressing either positive or negative perceptions of the events described.

Imagery is a "double-vision" of the objects and phenomena described in the text, an analogy between the world of reality and that of the author's creative imagination. Imagery is an inherent category of a fictional text realized with the help of such stylistic devices as metaphor, metonymy, antonomasia, metaphorical epithet, metaphorical periphrasis. A cognitive turn in the study of language and style has given rise to the theory of conceptual meta-

phor regarded not only as a stylistic device, but also as a cognitive mechanism in the framework of analogical thinking.

Implicitness is as category of a fictional text aimed to transfer indirect, hidden, not completely verbalized information. Implicitness is created by a multitude of language means, among which are implicit titles, implicit poetic details, fictional dialogues, stylistic devices.

The above mentioned categories of the fictional texts are closely connected, inderdependent and interrelated. Implicitness, for example, arises from imagery, the latter, in its turn, engenders emotiveness and evaluation.

ACTIVITIES

Activity A.

Draw the cluster to the notion of the "Fictional Text Category", revealing its types and their features

Activity B.

Match the following notions with their meanings

1	The basic notions of fiction are	a	an essential quality of stylistically marked units conveying blurred meanings, uncertainty, duality, caused by alternative conceptualizations, and leading to multiple inferences
2	Implicates	b	imagery, emotiveness, evaluation, implicitness
3	The deep structure of imagery consists of the following components	c	1) image referent; 2. image agent (reflected object); 3. image basis (common features which arise from the principle of similarity)
4	Ambiguity	d	serve as prompts for the readers to understand the essence of things being hidden, buried, not available to direct visual perception

Complete the sentences by filling in the blanks with theappropriatewords listed below

Imagery	inner world	emotiveness	interrelated
implicitness	cognitive	communicationimplicate	
	details		

1. A fictional text is regarded as one of the types of _____
_____

2. _____ is a text category aimed at producing an emotional impact on the reader, to influence his emotional state and reveal personages' psychological condition.

3. _____ is based on the mechanism of analogy when at least two things appear to be conceptually parallel to one another.

4. Metaphor is regarded not only as a stylistic device, but also as a _____ mechanism which incorporates cognitive processes, empirical experience and language competence.

5. _____ aimed to transfer indirect, hidden, not completely verbalized information

6. An _____ is a twofold structure and semantic unit of the implicit layer

7. Correlation between two semantic layers "appearance" and "_____" explains the mechanism of the implicitness

8. Text categories are realized with the help of language means of all levels, stylistic devices and poetic _____ .

9. Text categories are closely connected, interdependent and _____
_____

__Activity D.__

Read the following text fragments and identify the text categories according to the dominant feature

She was young, brilliant, extremely modern, exquisitely well dressed, amazingly well read in the newest of the new books and her parties were the most delicious mixture of the really important people and... artists - quaint creatures, discoveries of hers, some of them too terrifying for words, but others quite presentable and amusing (Mansfield, Cup of Tea).

He could not make her answer. Putting his face down against hers, he felt her cold cheek. He put his hands on her forehead, and that

was cold, too. Then he found her wrists and held them in his fingers while he pressed his ear tightly against her breast (Caldwell, The Wild Flowers)

Winifred! She was young and beautiful and strong with life, like a flame in sunshine. She moved with a slow grace of energy like a blossoming, red-flowered bush in motion. She, too, seemed to come out of the old England, ruddy, strong, with a certain crude, passionate quiescence and a hawthorn robustness. And he, he was tall and slim and agile, like an English archer with his long supple legs and fine movements. Her hair was...... They were a beautiful couple (Lawrence, England, my England).

Activity E.

Analyze the following extract and identify the language means representing imagery. Comment on the conceptual significance of imagery

All human life lies like a book before us...(JeromeK. Jerome).

The artist gazed dreamily at the cartridge paper on the wall. "This town," said he, "is a leech. It drains the blood of the country. Whoever comes to it accepts a challenge to a duel. Abandoning the figure of the leech, it is a juggernaut, a Moloch, a monster to which the innocence, the genius, and the beauty of the land must pay tribute. Hand to hand every newcomer must struggle with the leviathan. You've lost, Billy. It shall never conquer me. I hate it as one hates sin or pestilence or—the color work in a ten-cent magazine. I despise its very vastness and power. It has the poorest millionaires, the littlest great men, the lowest skyscrapers, the dolefulest pleasures of any town I ever saw. It has caught you, old man, but I will never run beside its chariot wheels. It glosses itself as the Chinaman glosses his collars. Give me the domestic finish. I could stand a town ruled by wealth or one ruled by an aristocracy; but this is one controlled by its lowest ingredients (O'Henry, The Duel)

Activity F.

Analyze the following text fragment and identify graphic, phonetic, lexical, stylistic means of emotiveness

I don't feel human. I feel like an animal. A pig or a rabbit or a dog. Oh, I don't blame you, I was just as bad... But it wasn't the real me I'm not that hateful, beastly, lustful woman. I disown her... It was only the

animal in me, dark and fearful like an evil spirit, and I disown, and hate, and despise it. And ever since, when I've thought of it, my gorge rises and I feel that I must vomit (Maugham, Painted Veil)

"Mary wanted to talk, to weep, to console and be consoled; yet she discerned no genuine grief in this dark formal parlor. Why? Weren't they sad to know that their father was gone? All four of them, she realized, had come away from Lexington... she alone had carried love for her father with her. She could not let him go like this, an unwanted ghost at a silent wake, attended by the four daughters of his flesh. (Stone, The Eternal Love)

I have had such a *dreadful* experience with a taxi-man; he was *most* sinister. I couldn't get him to *stop*. The more I knocked and called the *faster* he went. And in the moonlight this *bizarre* figure with the *flattened* head *crouching* over the *lit-tle* wheel...(Mansfield, Bliss)

They were dears – dears – and she loved having them there, at her table, and giving them delicious food and wine. In fact she longed to tell them how delightful they were, and what a decorative group they made, how they seemed to set one another off and how they reminded her of a play by Tchekof! (Mansfield, Bliss).

"You are wanted on the telephone", said Nanny, coming back in triumph and seizing *her* Little B (Mansfield, Bliss)

"Oh, my darling baby-girl" he exclaimed. "My beautiful, beautiful Sondra! If you only know how much I love you! If you only know!"– "Ssh!Not a word now! Oh, but I do love you, baby boy!" (T. Dreiser).

Activity G.

Analyze the following text fragments and identify linguistic means of expressing implicitness

'Well, I wanted to know whether you thought there would be any chance for an English doctor in Spain?'
'Why Spain?'
'I don't know, I just have a fancy for it'
'It's not like Carmen, you know.' (Maugham, Happy Man)

He plucked a fragment and held it close – three blossoms. Sacrilege to pluck fruit-tree blossom – soft, sacred, young blossom – and throw it away! (Galsworthy, Apple Tree)

Old Behrman was a painter who lived on the ground floor beneath them. He was past sixty and had a Michael Angelo's Moses beard curling down from the head of a satyr along the body of an imp (O' Henry, Last Leaf)

ASSESSMENT

➤ **Answer the questions**
1. What are the linguistic features of the belles-lettres text?
2. What signals of emotional information can be found in the text?
3. What is imagery? Speak on different approaches to the notion of imagery.
4. What are the signals of implicit information in the text?
5. What is the role of a) poetic details; b) portrait descriptions; c) fictional dialogues in revealing implicit information?

➤ **Write an explanatory essay highlighting the following problems**
• Specify the main functions of fictional texts
• Comment on the role of a) repetition; b) convergence of stylistic devices; c) literary dialogues in conveying emotional information
• Draw conclusions about imagery as an inherent category of a fictional text.
• Discuss the category of implicitness and formulate the notion of an implicate

➤ **Analyze the following fragment of the fictional text outlining text categories represented in it and identifying language means of their representation.**

Oh, how fascinating it was! How she enjoyed it! How she loved sitting here, watching it all! It was like a play. It was exactly like a play. Who could believe the sky at the back wasn't painted? But it wasn't till a little brown dog trotted on solemn and then slowly trotted off, like a little "theatre" dog, a little dog that had

been drugged, that Miss Brill discovered what it was that made it so exciting. They were all on the stage. They weren't only the audience, not only looking on; they were acting. Even she had a part and came every Sunday. No doubt somebody would have noticed if she hadn't been there; she was part of the performance after all. How strange she'd never thought of it like that before! And yet it explained why she made such a point of starting from home at just the same time each week - so as not to be late for the performance - and it also explained why she had quite a queer, shy feeling at telling her English pupils how she spent her Sunday afternoons. No wonder! Miss Brill nearly laughed out loud. She was on the stage. She thought of the old invalid gentleman to whom she read the newspaper four afternoons a week while he slept in the garden. She had got quite used to the frail head on the cotton pillow, the hollowed eyes, the open mouth and the high pinched nose. If he'd been dead she mightn't have noticed for weeks; she wouldn't have minded. But suddenly he knew he was having the paper read to him by an actress! "An actress!" The old head lifted; two points of light quivered in the old eyes. "An actress - are ye?" And Miss Brill smoothed the newspaper as though it were the manuscript of her part and said gently; "Yes, I have been an actress for a long time."

QUIZ FOR SELF-ASSESSMENT

1. Imagery is
a) a stylistic devices
b) a poetic detail
c) an expressive mean
d) a stylistic category of the fictional text based on the principle of analogy

2. The principle of linguistic economy is realized with the help of
a) repetition, parallelisms, gradation

b) antonomasia, allusion, metaphor, aposiopesis

c) periphrasis, gradation, antithesis

d) symbols, simile, repetition, metonymy

3. Language redundancy is created by
a) anaphora, epiphora, framing, repetitions, parallelisms, gradation
e) antonomasia, allusion, metaphor, aposiopesis
f) metaphor, metonymy, epithet, antithesis
g) allusion, oxymoron, aposiopesis, simile

4. From the cognitive point of view, allusion and antonomasia are regarded as
a) stylistic devices
b) verbalisers of certain knowledge structures
c) expressive means
d) a means of cohesion

5. Implicate
a) taxonomy of language units indicative of implicitness
b) are a two-level structure, one level of which, being the verbal description of personages' appearance, is explicit, the other, aimed to reveal "the inner world", is implicit
c) serve as a prompt for the readers to understand the essence of things being hidden, buried, not available to direct visual perception
d) a stylistic device

6. Allusion is
a) a poetic detail
b) a means of cohesion
c) a text category
d) reference to some historical, religious, mythological, literary facts

7. What communicative principle is violated by the use of repetition?
a) the principle of politeness
b) the principle of truthfulness
c) the principle of brevity
d) the principle of clarity

8. Implicitness is
a) an essential property of a fictional text aimed to transfer indirect, hidden, concealed information
b) intertextual inclusions
c) image-bearing stylistic devices
d) a mental process of concept formation

9. In the framework of Cognitive linguistics conceptual metaphor is regarded as
a) a stylistic device
b) concept
c) a trope
d) one of the fundamental processes of human cognition

10. Fictional portrait is
a) a two-level structure; explicit which presents the verbal description of the personages' appearance, and implicit aimed to reveal "the inner world" of the personages
b) a description of person's appearance
c) a photograph
d) a stylistic device

CHAPTER VI. TEXT AS A UNIT
OF COMMUNICATION

6.1. THE COMMUNICATIVE NATURE OF TEXT

The present stage of linguistics is characterized by a heightened interest of scholars to the problems of the communicative theory of text. It has been proved that the structural model is not sufficient for defining the notion of text since the multitude of language signs assumes meaning only in the process of communication. It is essential for text linguistics to understand text as a process that presupposes the necessity to take into account all the conditions of communication and communicants' characteristics.

In this field of research considerable results both in Russian and foreign linguistics have been achieved (И.Р. Гальперин, Г.В. Колшанский, О.Г. Москальская, Е.С. Кубрякова, Р.Якобсон, Т. van Dijk, N.E. Enkvist, P. Hartman). Many modern text theories were originated by the ideas raised in the works by M.M. Bakhtin, who was the first to point out that "language lives in the dialogic communication of language users" (1979). M.M. Bakhtin regarded text as an element of the communicative process, beyond which it cannot be understood to a full extent. M. M. Bakhtin's ideas about the dialogic character of text, the author's intention as the most important factor of communication, an active role of a reader (listener) have become of special topicality for the communicative theory of language in general, and Text Linguistics in particular.

The communicative theory of language has been in detail developed in the works by G.V. Kolshanskiy, who stated that text is a main unit of communication since only text can present a real communicative act (1980:62). It follows then that a set of structural units is transformed into the communicative integrity of the text on the basis of the thematic structure of a speech act, which in its turn is determined by a concrete situation and the communicants' intention.

So, the assumption that text is a communicative unit has been generally acknowledged. Indeed, text reflects the main para-

meters of the communication process: speaker (sender, addresser) – listener (recipient, addressee) – referent (world fragment of objects, images). According to some scholars (Dridze, 1980; Bolotnova, 1988) communication realized by means of the text is regarded as a system of actions, as an activity aimed, on the one hand, at the production of texts (text formation), on the other – at understanding, interpretation (text perception). Consequently, there appears the necessity to look at the text as a twofold communicative act, and analyse it from the stand points of both the addresser and addressee.

The factor of the addresser related to text production puts forward the problem of pragmatic category of intention (communicative aim). The factor of the addressee raises the problem of text perception (understanding, interpretation).

6.2. TYPES OF COMMUNICATIVE AIMS AND INTENTIONS

There is no doubt that text is created to realize some definite communicative aims. O. G. Moskalskaya states that the communicative intention, conditioned by a communicative situation and the tasks put by the addresser, lies in the basis of any text (1984).

The choice of adequate language means depends on the author's intention. Besides, speech forms, genres and text types are also chosen in conformity with the author's intention. But, the problem of the communicative intention, its types has not been well elaborated. There are different classifications of communicative intentions. Here is the one suggested by O.G. Moskalskaya:

1. to inform – to state – to affirm;
2. to pass – to describe – to tell – to evaluate – to depict – to review;
3. to explain – to compare – to summarize – to generalize – to conclude;
4. to substantiate – to prove – to deny – to expose;
5. to comment – to argue;

6. to urge – to ask for – to call for – to appeal – to demand – to instruct – to order

7. to ask.

In a more generalized sense these communicative intentions according to O.G. Moskalskaya can be combined and classified into three types: narration – motive (inducement) – question.

The notion of communicative intention is employed in the theory of speech acts. In accordance with the type of a communicative intention the following types of speech acts are distinguished:

1. representatives – information about the situation;

2. directives – urging the addressee to act;

3. commissives – the addresser aims to perform the action himself;

4. expressives – describing the communicants' inner emotional state;

5. declarations – information about some actions performed by the communicants (Searle,1976).

The communicative aim is closely interrelated with the notions of functional styles, text genres and text types. The problem of text genres and text types has been discussed in section 3.1. Here we shall concentrate attention on interdependence of a communicative aim and the functional style which becomes evident from the definition of a functional style: "a functional style of language is a system of interrelated language means which serves a definite aim in communication. In other words, a functional style is regarded as a product of a certain concrete communicative task set by the sender of the message" (Galperin, 1977:33). The correlation between communicative aims and functional styles can be presented as follows:

Belles-lettres style → to produce an aesthetic influence on the reader (listener);

Publicistic style → to exert a constant and deep influence on the public opinion and to cause the reader (listener) to accept the point of view expressed in the text;

Newspaper style → to inform and influence the public opinion on political and other matters;

Scientific style → to prove a hypothesis, to create new concepts;

The style of official documents → to reach agreement between two contracting parties.

So, there is every reason to believe that intentionality is the main communicative category of the text as a communicative unit. It predetermines all the language peculiarities of the text: the choice of words most appropriate for the described communicative situation, the syntactical arrangement of the text and its compositional structure.

6.3.   THE NOTION OF DISCOURSE

The study of the text as a component of the communicative activity with regard to all extralinguistic factors of communication causes the necessity to introduce a new term – "discourse". The term "discourse" has been originated from Latin – movement, succession. The notions of "text" and "discourse" are correlative, but not equivalent. Text is a part of discourse, it is created in the process of discourse (Кубрякова, 2001).

At present a lot of researches are concerned with the problem of discourse analysis (Арутюнова,1990; Кубрякова, 2001; Макаров, 2003; Карасик, 2004; Stubbs,1983; Harris,1952; Prince, 1988). There is a variety of views, trends, approaches to this problem. M. Stubbs outlines three main characteristics of discourse:

● formally, discourse is a unit exceeding a sentence;

● from the point of view of the semantic content discourse analysis focuses on the socio-cultural context;

● discourse is characterized by an interactive dialogic structure.

N.D. Arutyunova distinguishes the notions of text and discourse stating that the latter represents culturally conditioned and socially oriented communicative activity. Discourse is a text in dynamics. It is a purposeful social activity based on interaction of language and cognition (ЛЭД,1990).

V. Karasik understands discourse as a text in the situation of real communication. He states that discourse can be viewed from different angles: linguistic, sociolinguistic, pragmatic. The linguis-

tic approach presupposes the analysis of discourse in the aspects of its completeness, correctness, logicality. In its sociolinguistic perspective discourse deals with the participants of communication, their social and cultural status and roles. From the position of linguopragmatics the mode of discourse including the channel (if it is spoken or written or a combination of the two), register, style and genre of communication, are taken into consideration.

So, discourse analysis is based on interaction of both linguistic and extralinguistic factors including participants of communication, communicative aims and pragmatic intentions, communicative situation (place, time, circumstances), sociocultural context, background encyclopeadic knowledge, the mode of discourse (oral, written style, genre, register). The structure of the discourse is presented in the following diagram 12:

DISCOURSE TEXT

communication situation (place, time, circumstances of communication)

participants of communication (the adresser and addressee)

communicative aims and pragmatic intentions

sociocultural context

the mode of discourse (oral, written style, genre, register

background, encyclopedic knowledge
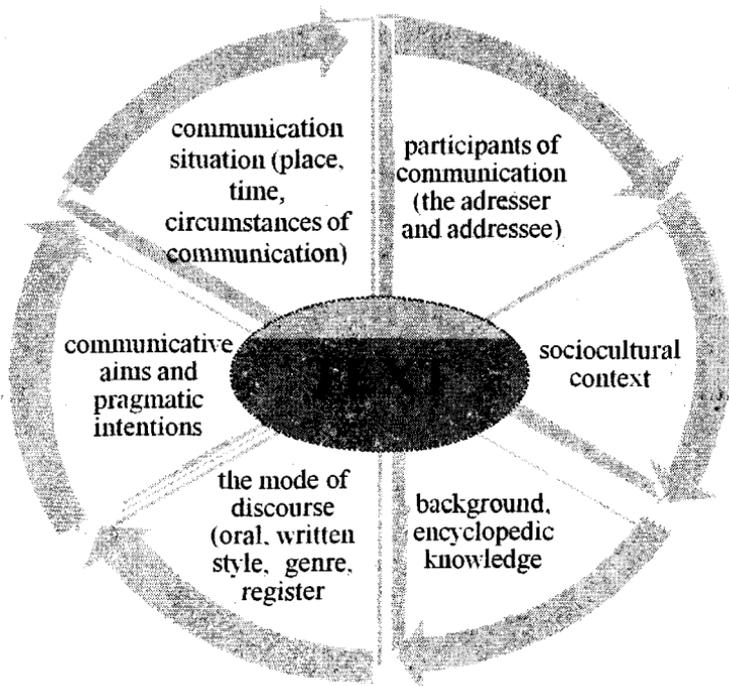
Of great interest is the conception of discourse put forward by Halliday and Hasan (1985). They distinguish three situational parameters of discourse: field, tenor and mode. Field of discourse refers to what is happening, to the nature of the social action that is taking place: "what is it that the participants are engaged in". Fields of discourse can be non-technical, as is the case with the general topics that we deal with in the course of daily life. Or they can be technical or special as in linguistics, law, engineering, physics, computer science and many other fields. Tenor of discourse refers to "who is taking part, to the nature of the participants, their status and roles: what kinds of relationships are obtained among the participants, including permanent and temporary relationships of one kind or another, and the whole cluster of socially significant relationships in which they are involved" (Halliday and Hasan, 1985:12). So, tenor of discourse indicates the relationships between discourse participants as manifested in language use. Participants' relationship varies from one group to another. It may be that of a patient and a doctor, a mother and her child, a teacher and a student, etc. Mode of discourse is a term that refers to "what part the language is playing, what it is that the participants are expecting the language to do for them in that situation: the symbolic organization of the text, the status that it has, and its function in the context, and also the rhetorical mode, what is being achieved by the text" (Halliday and Hasan, 1985:12).

Although linguists vary in their views on what discourse is, they all support the idea of its situational interpretation. It means that discourse should be analysed in a complex combination of social, psychological, cultural conditions of communication.

6.4. THE PROBLEM OF TEXT PERCEPTION AND INTERPRETATION

Proceeding from the assumption that text is a product of the primary communicative activity of the addresser, and the secondary communicative activity of the addressee, we should also re-

gard the addressee factor as a significant communicative category of the text. In this connection the problem of perception as a constituent part of the addressee factor assumes an important role. In other words, the communicative approach to text makes it necessary to regard the process of perception as an inherent component of text communication. Only on this condition does the text realize its communicative function and become a real means of communication. This idea is not new; it was expressed by Z. V. Scherba, who stated that the process of communication is a twofold activity consisting, on the one hand, of speaking and, on the other – of understanding. The linguists are interested in the process of speaking rather than understanding because the former is easier observed. Nevertheless, communication is ensured by both speaking and understanding bound together (Щерба, 1947).

The process of perception (understanding) is a complicated mechanism based on the interrelation of many factors which are studied not only by linguistics, but also psychology, philology, aesthetics, theory of literature and others. The linguistic basis of perception, in our opinion, constitute such semantic and structural properties of the text which make its understanding easier, and stipulate an adequate transference of information and, consequently, the effectiveness of communication. In the framework of Cognitive Linguistics perception is regarded as a cognitive activity dealing with the cognitive processing of textual information, its conceptualization and categorization.

Discussing the problem of text perception, we can't help touching upon the problem of text interpretation. It should be noted that the process of interpretation is a purposeful cognitive activity aimed to disclose deep conceptual contents. The procedure of interpretation is based on constructing and verifying hypothesis concerning deep-lying conceptual information of the text. Cognitive linguistics states that interpretation should be done within the framework of certain modules of understanding:
- using linguistic knowledge;
- constructing and verifying hypothetic interpretations;

- constructing the "model world" of the text;
- reconstructing the author's intention;
- establishing relationships between the "inner world" of the addressee and "model world" of the addresser.

From the linguistic point of view an important stage of interpretation is finding basic linguistic signals, marks to be guided by in the process of interpretation. To such signals we refer the language means (words, constructions) put in the position of salience, foregrounding, focus. They are: key words, various kinds of repetition, convergence of stylistic devices and many others, which make searching for relevant information easier.

It should be noted that text perception and interpretation depend on both linguistic and extralinguistic factors of communication. The linguistic factors include the selection and arrangement of language means belonging to all levels of language hierarchy with due regard for their language and speech characteristics, grammatical paradigms, semantic and syntactical relations in the text. As for extralinguistic factors, they play significant, sometimes predominant role in text perception. In this respect the role of presuppositions, background knowledge, cultural context should be particularly underlined. Besides, extralinguistic factors include the addresser's and addressees' personality, the aims and tasks of communication, sociocultural conditions of communication and so on. According to G.V. Kolshanskiy, the extralinguistic context includes all the factors concomitant of verbal communication, starting with a concrete communicative situation, and ending with an entire assemblage of cultural and social conditions determining the language structure of the text (1984:38).

So, the communicative approach to text, its production and perception designates the integration of different aspects in text analysis, not only linguistic, but also psychological, social and cultural determiners.

6.5. COMMUNICATIVE POSTULATES BY G. GRICE IN THE LIGHT OF TEXTUAL COMMUNICATION

The problem of understanding has been rather accurately elaborated in the theory of speech acts. The communicative postulates formulated by G. Grice (1985) are aimed to achieve understanding in communication. This theory has gained recognition among linguists, and, therefore it is worthy of discussion. It should be kept in mind that these communicative rules were applied to conversation, i.e. dialogic speech. With regard to text, however, they need some modifications.

The main principle of communication is the principle of cooperation, which means that any speech act should be appropriate to the communicative aim. This principle is based on four maxims: 1) maxim of quantity: the speech act should contain as much information as it is needed; 2) maxim of quality: tell the truth; 3) maxim of relation: be relevant; 4) maxim of manner: speak clearly, speak consistently.

Maxim of quantity determines the amount of information needed:

1. Your utterance should contain no less information than needed;
2. Your utterance should contain no more information than needed.

Maxim of quality includes the following postulates:

1. Try to make your utterance true;
2. Don't say what you consider false;
3. Don't say anything you have not enough grounds for.

Maxim of relation has one postulate: speak to the point.

Maxim of manner deals with "not what to say" but "how to say". It includes the postulates:

1. Express yourself clearly;
2. Avoid obscure expressions;
3. Avoid ambiguity;
4. Be brief (avoid unnecessary verbosity);
5. Be organized
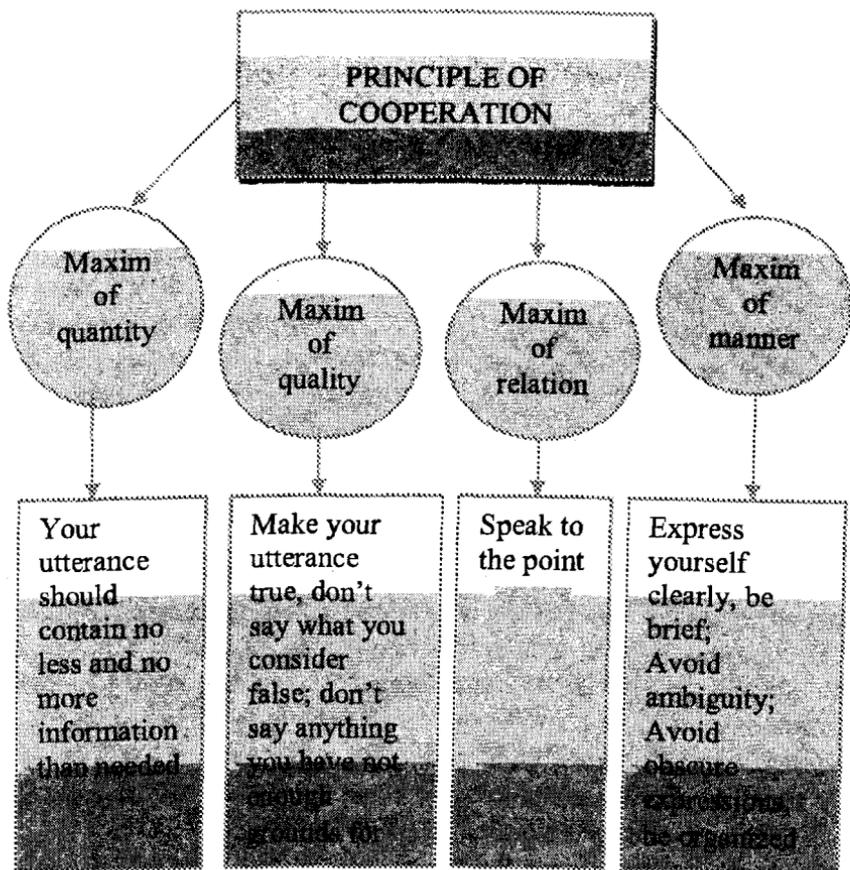
The following diagram presents the maxims of the principle of cooperation.

On the whole these communicative postulates can be accepted. In spite of the fact that they refer to a dialogic speech, they are quite appropriate to many text-types. For instance, such postulates as "be relevant", "express yourself clearly", "tell the truth", "be brief" are relevant to many texts. At the same time it is necessary to keep in mind that in some cases these postulates do not work. This is the reason why Grice's theory has been criticized in the linguistic literature. For example, in the process of literary (fictional)

communication these rules of communication are constantly violated, and this can be confirmed by the results of many researches related to belles-lettres texts. First of all it concerns the so called "redundant" and "non-relevant" information inherent in the fictional text and violating the principle of "briefness". Then it refers to implicit, ambiguous information violating the principle of "clarity" in communication. Besides, the criterion of "truthfulness" is very relative because a fictional text has a generalized content not connected with the communicants' practical activity, and, therefore, devoid of factological exactness. T. A. van Dijk argues that not the principle of communication by Grice G. P., but the principle of "constructiveness" should be considered relevant to the sphere of literary communication (1977). This principle can be explained by the author's intention aimed not at the practical interaction with the reader but at the construction of a linguistic object and a number of "possible worlds" for the reader.

Of great interest is the theory suggested by Leech G.N. (1983), who argues that the principle of cooperation can be applied only to interpersonal communication, and therefore it is opposed to textual communication, the latter is based on the principles of clarity, language economy and expressiveness. Besides Leech G.N. introduces the principle of politeness, consisting of maxims of tact, approval, modesty, nobility and irony (Leech, 1983). So, there are various communicative principles of textual communication. They are complexly interlaced, and in concrete situations some of them in accordance with sociocultural conditions become dominant.

In conclusion the major points may be summarized as follows:
• text should be regarded as a dynamic model of a twofold communicative act;
• text should be studied in the context of a concrete communicative situation with regard for socio-cultural background, presuppositions, knowledge fund, background knowledge and so on;

• text analysis should be concerned with both the process of text production and text perception, and, consequently, with the addresser's and addressee's factors.

SUMMARY

Text is regarded as a communicative unit and reflects the main parameters of communication: speaker (addresser), listener (addressee), referent (world fragment images).

Any text is created to realize some definite communicative aims. The communicative aim depends on the functional styles, text genres and text types. For example, the belles-lettres texts fulfil the aesthetic function, the publicistic texts are aimed to influence the public opinion, the newspaper texts inform the public on political and other issues, the scientific texts intend to prove some scientific theories, the aim of official documents is to reach agreement between two contracting parties.

The communicative approach to the text causes the necessity to introduce a new term — discourse. There are different definitions of the term. The most acknowledged one is: "discourse is a text in communication, in dynamics". Discourse requires situational interpretation and presupposes the analysis of social, psychological, cultural conditions of communication.

The communicative approach to the text makes it necessary to consider the problems of both text production and text perception and interpretation. The linguistic basis of perception and interpretation constitute such semantic and structural properties of the text which make its understanding easier and stipulate an adequate transference of information and effectiveness of communication. Text perception and interpretation depend on both linguistic and extralinguistic factors of communication. The linguistic factors include the selection and arrangement of language means. An important stage of interpretation is finding linguistic signals, markers to be guided by in the process of interpretation. To such signals, the linguistic units put in the position of salience, foregrounding,

focus are referred. They are key words, all kinds of repetition, convergence of stylistic devices and many others which make searching for relevant information easier. As for extralinguistic factors, they play significant, sometimes predominant role in text perception and interpretation. In this respect, the role of presuppositions, background knowledge, socio-cultural context should be particularly stressed.

The problem of understanding and the main principles of communication have been accurately elaborated in the theory of speech acts. These principles are based on four maxims: 1) maxim of quantity: the speech act should contain as much information as it is needed (briefness); 2) maxim of quality: tell the truth; 3) maxim of relation: be relevant; 4) maxim of manner: speak clearly and consistently.

With regard to the text, however, these principles need some modifications. For example, in the process of literary communication the principles of "briefness", "relevance", "clarity" and "truthfulness" are often violated. As opposed to these principles, the principle of "constructiveness" aimed not at the practical interaction with the reader but at the construction of "possible worlds", has been introduced.

ACTIVITIES

Activity A.
Brainstorm the ideas why the text is regarded as a communicative unit
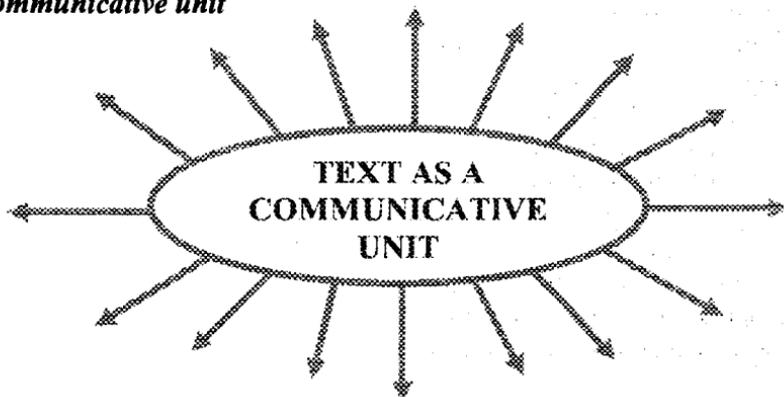
TEXT AS A COMMUNICATIVE UNIT

Complete the table below. Read the following theoretical assumptions and match them to their authors

	Assumptions		Author
1	text is a main unit of communication since only text can present a real communicative act	**a**	Halliday and Hasan
2	on the basis of any text there is the communicative intention, conditioned by a communicative situation and the tasks put by the addresser	**b**	T.M. Dridze
3	text is a part of discourse, it is created in the process of discourse	**c**	M. Stubbs
4	discourse is a text in dynamics. It is a purposeful social activity based on interaction of language and cognition	**d**	G. Grice
5	there are three situational parameters of discourse: field, tenor and mode.	**E**	G.N. Leech
6	discourse is a text in the situation of real communication. It can be viewed from different angles: linguistic, sociolinguistic, pragmatic.	**f**	N. D. Arutyunova
7	language lives in the dialogic communication of language users	**g**	E.S. Kubryakova
8	text is a system of actions, an activity aimed, on the one hand, at the production of texts (text formation), on the other – at understanding, interpretation (text perception).	**h**	G.V. Kolshanskiy
9	the process of communication is a twofold activity consisting, on the one hand, of speaking and, on the other – of understanding	**i**	V.I. Karasik
10	The main principle of communication is the principle of cooperation, which means that any speech act should be appropriate to	**j**	O.G. Moskalskaya

	the communicative aim		
11	discourse is a unit exceeding a sentence and is characterized by an interactive dialogic structure	**k**	Z.V. Scherba
12	textual communication is based on the principles of clarity, language economy and expressiveness	**l**	M.M. Bakhtin

Activity D.

Group discussion. Form 4 groups and discuss the following problems. Share your ideas with other groups

Group 1	Discuss the role of extralinguistic factors in the process of text interpretation
Group 2	How can the communicative postulates be applied to textual communication
Group 3	Characterize the communicative postulates formulated by G. Grice
Group 4	Comment on communicative principles suggested by T.A. van Dijk and G. N. Leech

Activity E.

Complete the sentences with appropriate words from the box

> *discourse   category   postulates*
> *understanding   extralinguistic   equivalent*
> *addressee's   cooperation   cognitive*

below

1. Text is a main unit of _____ since only text can present a real communicative act.

2. Text analysis should be concerned with both the process of text production and text perception, and, consequently, with the addresser's and _____ factors.

3. Intentionality is the main communicative _____ of the text as a communicative unit.

4. The notions of "text" and "discourse" are correlative, but not _____.

143

5. _____ is a text in dynamics.

6. The process of communication is a twofold activity consisting, on the one hand, of speaking and, on the other – of _____ _____

7. The process of interpretation is a purposeful _____ activity aimed to disclose deep conceptual contents

8. Text perception and interpretation depend on both linguistic and _____ factors of communication.

9. The communicative _____ formulated by G. Grice are aimed to achieve understanding in communication.

10. The main principle of communication is the principle of _____, which means that any speech act should be appropriate to the communicative aim.

Activity F.

Analyze the following fragments of the texts and reveal the communicative intentions from the list below

to inform – to compare – to argue – to order – to state –to convince (to persuade) –to describe — to urge – to ask for– to apologize– to conclude

Staffs in the North of England, the North West and Vinlands are also preparing for mass action, including strikes (Daily Express)

We can't ask Egbert what happened to him. There is no truck to give any evidence. There is no corpse. There's nothing! No truck. No Egbert. Do you understand now? That's what you get for your dollar a mile!" (Galsworthy, Broken Boot)

"Do you know what began my real education?"
"What?"
"Your calling me Miss Doolittle the day when I first came to Wimpole Street. That was the beginning of self-respect for me." (Shaw, Pygmalion)

"Oh, who are you? What is your intention, sir?"
"Don't be frightened, madam. My name is Gordon Butler, I' am your neighbour. I am sorry, I was so straightforward. But I shall explain everything."
"Pray do" (Bronte, Jane Eyre)

Dueling is savage. Everyone who respects the law would respect you for declining to fight. General Robertson told you in this very room

that your courage and reputation did not require his kind of vindication. He said if you lose your family would suffer, and if you win it would be a pyrrhic victory (Stone, The President's Lady)

Matilda was a tall, thin, graceful fair girl, with a rather large nose. She was the Mary to Emmie's Martha: that is, Matilda liked painting and music, and read a good many novels, whilst Emmie looked after house-keeping. Emmie was shorter, plumper than her sister, and she had no accomplishments. She looked up to Matilda, whose mind was naturally refined and sensible (Lawrence, You Touched me)

"Madam, may I speak to you a moment?"
"Speak to me?" Rosemary turned...
"M-madam, stammered the voice. Would you let me have the price of a cup of tea?" (Mansfield, A cup of tea)

"Hans, move these tables into the smoking-room, and bring a sweeper to take these marks off the carpet and—one moment, Hans.... Tell mother and Miss Laura to come here at once. " (Mansfield, The Garden Party)

"Stop!" — she cried, "Don't tell me! I don't want to hear; I don't want to hear what you've come for. I don't want to hear"(Galsworthy, The Man of Property)

"The first battle, fought and finished, " Martin said to the looking glass. "But there will be a second battle and a third battle and battles to the end of time, unless..." (London, Martin Iden)

"I can't open, " she nearly wailed.
"No, don't, Jug," whispered Constantia earnestly. "It's much better not to. Don't let's open anything. At any rate, not for a long time."
"But—but it seems so weak, " said Josephine, breaking down.
"But why not be weak for once, Jug?" argued Constantia, whispering quite fiercely (Mansfield, The Daughters of the Late Colonel)

A large bony vine clutched at the house, as if to claw down the tiled roof. Round the bricked yard grew a few wintry primroses. Beyond, the long garden sloped down to a bush-covered brook course. There were some twiggy apple trees, winter-crack trees, and ragged cabbages. Beside the path hung dishevelled pink chrysanthemums, like pink cloths hung on bushes (Lawrence, The Odour of Chrisantemums)

New 2001 Park Avenue...Full Luxury, Moisture Sensing Wipers, On Star, Full PWR, Steerins Wheel Radio Controls, Aluminum Wheels,

Leather, Pwr Driver &Pass Seats, Universal Transmitter. Buy only 495$ per month! Save 10,500$.

"You are in the army now whether you like it or not, and you'll address all officers as Sir!" (Allen, Days of Hope).

In conclusion, it is to be stressed that the fictional text is characterized by a complex structure comprising the hierarchy of the informative, semantic, compositional, stylistic, pragmatic, cultural, cognitive levels, which are bound together and based on the correlation of linguistic and extralinguistic factors (Ashurova, The Structure of the Fictional Text)

In the article "Tips of Time Management" byD. Williams and S. Dawson consider the problem of time management and suggest several tips of its effective organization....

Activity G.

Analyze the following text fragments from fiction and identify the cases of violation of G.Grice's maxims

She sat down on the bed.

- 'I wanted it so much,' she said. 'I don't know why I wanted it so much. I wanted that poor kitty. It isn't any fun to be a poor kitty out in the rain.' (Hemingway, The cat in the Rain)

Anyway, I want a cat,' she said, 'I want a cat. I want a cat now. If I can't have long hair or any fun, I can have a cat.' (Hemingway, The cat in the Rain)

"This town", said he "is a leech....It has the poorest millionaires, the littlest great men, the lowest skyscrapers, the dolefulest pleasures of any town I ever saw... (O'Henry, the Duel)

Laurie put his arm round her shoulder. "Don't cry," he said in his warm, loving voice. "Was it awful?"

"No," sobbed Laura. "It was simply marvellous. But Laurie–" She stopped, she looked at her brother. "Isn't life," she stammered, "isn't life– " But what life was she couldn't explain. No matter. He quite understood (Mansfield, Garden Party)

ASSESSMENT

➤ Answer the following questions

1. Why is text considered a main communicative unit?
2. What types of communicative intentions are distinguished?
3. What is the linguistic basis of text perception and interpretation?
4. What modules of understanding does text interpretation consist of?

➤ Challenging problem

What is the difference between the notions of "text" and "discourse". Read the following statements by different scholars and formulate your own scientific definition of these notions

The notions of "text" and "discourse" are correlative, but not equivalent. Text is a part of discourse, it is created in the process of discourse (E.S. Kubryakova)

Discourse represents culturally conditioned and socially oriented communicative activity. Discourse is a text in dynamics. It is a purposeful social activity based on interaction of language and cognition (N.D. Arutyunova)

Discourse is a text in the situation of real communication and can be viewed from different angles: linguistic, sociolinguistic, pragmatic. The linguistic approach presupposes the analysis of discourse in the aspects of its completeness, correctness, logicality. In its sociolinguistic perspective discourse deals with the participants of communication, their social and cultural status and roles. From the position of linguopragmatics the mode of discourse including the channel, register, style and genre of communication, are taken into consideration (V.I. Karasik)

Formally, discourse is a unit exceeding a sentence and is characterized by an interactive dialogic structure. From the point of view of the semantic content discourse analysis focuses on the socio-cultural context (M. Stabbs)

➢ **Provide your own of the texts illustrating different communicative intentions/aims**

QUIZ FOR SELF-ASSESSMENT

1. Text reflects includes the following parameters of the communication process:
a) speaker – listener – referent
b) addresser – addressee
c) addresser – addressee – referent
d) speaker – addresser – addressee

2. A functional style is defined as
a) a text type
b) a text genre
c) speech act
d) a system of interrelated language means which serves a definite aim in communication

3. The communicative aim of the fictional text is
a) to cause the reader (listener) to accept the point of view expressed in the text
b) to prove a hypothesis, to create new notions and ideas
c) to produce an aesthetic influence on the reader (listener);
d) to inform about same facts, events, notions

4. The communicative aim of the publicistic text is
a) to produce an aesthetic influence on the reader (listener) and inform him about new views
b) to prove a hypothesis, to create new notions and ideas
c) to exert a deep influence on the public opinion and to cause the reader (listener) to accept the point of view expressed in the text;
d) to inform – to state – to affirm – to comment – to argue;

5. The communicative aim of the newspaper text is
a) to inform and influence the public opinion on political, social and other matters;
b) to urge the reader (listener) to accept the point of view expressed in the text;
c) to produce an emotional impact
d) to put forward a hypothesis and prove it

6. The communicative aim of the scientific text is
a) to inform about new scientific discoveries
b) to prove a hypothesis, to create new concepts
c) to produce an aesthetic influence on the reader
d) to exert a deep influence and to cause the reader (listener) to accept the point of view expressed in the text

7. The communicative aim of the official documents style is
a) to produce an emotional impact on the reader
b) to prove a theoretical hypothesis
c) to inform about political, social events
d) to reach agreement between two contracting parties

8. Maxim of quantity includes the following postulates:
a) try to make your utterance true, don't say what you consider false, don't say anything you have not enough grounds for
b) your utterance should contain no less information than needed; your utterance should contain no more information than needed
c) express yourself clearly, avoid obscure expressions; avoid ambiguity, be brief, be organized
d) speak to the point.

9. Maxim of quality presupposes the following postulates:
a) your utterance should contain no less information than needed; your utterance should contain no more information than needed
b) express yourself clearly, avoid obscure expressions; avoid ambiguity, be brief, be organized

c) try to make your utterance true, don't say what you consider false, don't say anything you have not enough grounds for
d) speak to the point.

10. Maxim of manner includes the following postulates
a) try to make your utterance true, don't say what you consider false, don't say anything you have not enough grounds for
b) your utterance should contain no less information than needed; your utterance should contain no more information than needed
c) express yourself clearly, avoid obscure expressions; avoid ambiguity, be brief, be organized
d) speak to the point

11. Maxim of relation is based on the following postulates:
a) speak to the point
b) be brief
c) avoid ambiguity
d) be organized

12. Discourse is defined as:
a) a speech act
b) a complex syntactical unit
c) a sentence
d) a text in communication

13. Perception is understood as
a) a cognitive activity dealing with the cognitive processing of textual information, its conceptualization and categorization
b) text analysis
c) the conceptual world picture
d) inference

CHAPTER VII. TEXT PRAGMATICS

7.1. THE PRAGMATIC APPROACH TO THE TEXT

The study of the text as a means of communicative interaction in the sociocultural context puts forward the problem of text pragmatics as one of the main text parameters. Before we proceed with the discussion of this problem, it is necessary to ascertain some assumptions of linguopragmatics.

Linguopragmatics is one of the trends of communicative linguistics, which in its general sense can be defined as a science studying language factors within the sphere of the human activity with an accent on psychological, social and cultural aspects of language functioning. There is a variety of definitions concerning linguopragmatics. Summing up all the views, we can point out the following aspects and approaches:

• the relations between a sign and its users (Morris, 1978:8);

• contextual conditionality, language usage, language in the context (Сусов, 1985:4);

• speech impact on the addressee, the factors influencing successful and effective communication (Кисилева,1978:8);

• interpretative aspects of speech communication (Арутюнова, 1989);

• language as a tool of a purposeful communicative activity (Грайс, 1985);

• the problem of mutual understanding and appropriateness of language use (Dijk T.A. van, 1977)

It is necessary to note that all these aspects are by no means incompatible. They present linguopragmatic researches in a variety of domains which are mutually complementary. The analysis of the linguistic literature has shown that linguopragmatics embraces a wide range of problems, but for text linguistics the most relevant of them are:

• speech strategies and speech impact;

• pragmatic intentions and their types;

• linguistic personality;

• appropriateness and effectiveness of textual communication.

Before proceeding with the analysis of these problems, it should be stressed that the pragmatic approach to the text requires the term "discourse". The notion of discourse has been already discussed (see 6.3). It should be stressed here that this term is rather ambiguous, and is still under discussion. There are many views, approaches, trends. Despite the multitude of discourse definitions the idea of its situational interpretation receives strong scientific support. It means that discourse should be analyzed in a complex combination of social, psychological, cultural conditions of communication. In other words, as Karasik V. has put it, within the framework of linguopragmatics (2004).

So, discourse pragmatics raises the question of situational interpretation which, in its turn, introduces the notion of a communicative-pragmatic situation. The communicative-pragmatic situation is understood as a complex of external conditions and circumstances of communication. According to E.S. Aznaurova the communicative-pragmatic situation can be presented by a chain questions: who – what – where – when – how – why – to whom (1988:38). (See diagram 14):

The addresser	The addressee	The subject of communication	Commu-nication	Time	Place	Text
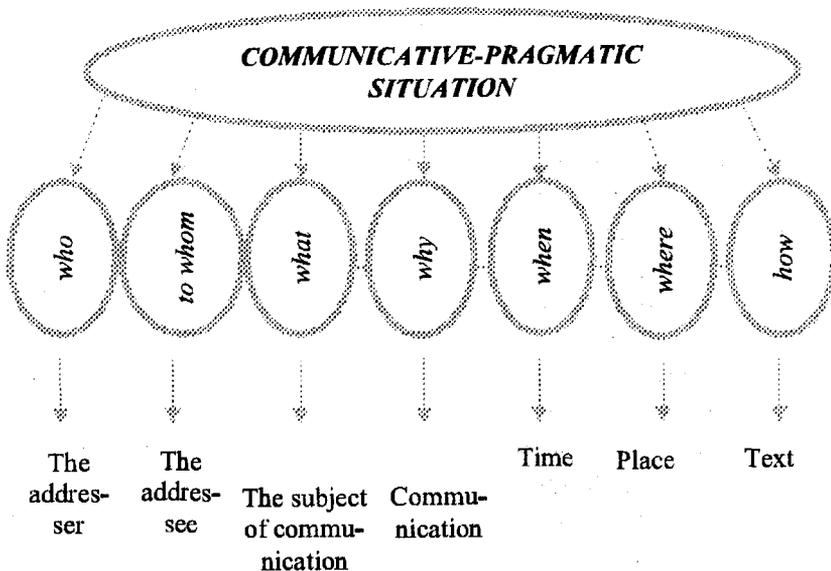
The most relevant parameters of the communicative-pragmatic situation in the literary discourse are:
- circumstances and place of the communicative act;
- the subject and aim of communication;
- social, ethnic, individual, characteristics of the communicants;
- role and personal relations between the communicants.

In the process of discourse analysis the role of intentional factors as well as those of linguistic personality should be particularly emphasized.

7.2. THE FACTOR OF THE ADDRESSER AND ADDRESSEE

The addresser (author, sender, speaker) and the addressee (recipient, reader, listener) are the main constituents of discourse though explicitly they are not presented in the text. The addresser is a creator of the text, which reflects his views, attitudes, evalua-

tion, world outlook. The addresser is realized in the text through the communicative aim, and strives to make it recognizable for the addressee. Besides, he has an intention to exert a certain influence on the addressee.

So, the categories of the addresser and addressee are obligatory in discourse analysis. In this respect, the notion of "linguistic personality" is of paramount significance. The theory of linguistic personality was in full measure elaborated by Yu.N. Karaulov on the material of the Russian language. The scholar designated the notion and the model of linguistic personality. On the basis of Yu. Karaulov's conception and other researches in this field the following definition can be given: linguistic personality is a manifold, multi-component and structurally organized set of linguistic competences, a certain linguistic correlate of the spiritual world of a personality in the integrity of his social, ethnic, psychological, aesthetic characteristics. The model of linguistic personality includes semantic, pragmatic , cognitive, cultural layers reflected at the verbal layer.

In literary communication, viz. in fiction, the addresser is represented in the "author's image". As many scholars state, the author of the literary work expresses not only the object of cognition, but also his personality. Literary communication presupposes actualization of all spiritual and practical abilities of a personality, his life experience and sophistication. The notion of the "author's image" was introduced by V.V. Vinogradov who claimed that the "author's image" is a focus, which combines all the parts of the work. In the fictional text the author's image may have an explicit expression, but more often it is implicit. There are many ways of expressing the author's image, including the plot and composition. All the compositional forms of the author's speech (description, narration, reasoning) with different degrees of explicitness present the author's individual viewpoint. One of the powerful means of asserting the author's position is a system of stylistically marked units employed in the text. Among them the role of imagery should be particularly emphasized. Indeed, image-bearing stylistic

devices are used in the text to express evaluative, subjective attitude of the author towards the things described.

So, the factor of an addresser presupposes that cultural context including literary, social, political data should be involved in discourse analysis. Only under such circumstances can a satisfactory account of the text, and an adequate interpretation of the author's intention be achieved.

No less important in discourse analysis is the factor of an addressee. It is the addressee who indirectly predetermines text construction, the choice of words and structures. To achieve understanding the addresser should take into account all the parameters of a potential addressee, his social and professional status, educational level, background knowledge and so on. Certainly, the information about the addressee is rather relative. There are texts oriented to a certain reader. For instance, literature for children or special texts. At the same time there are texts not intended for a concrete reader, such as newspaper articles, brief news information, announcements and so on. In other words, texts of mass media communication. In contrast to it, the readers of scientific texts are certain categories of people – specialists in various fields of science. As for fiction, it might contain texts designed for an "intelligent reader", who possesses enough background knowledge. Thus, the novel by J. Fowles "The French Lieutenant's Woman" requires the reader's cultural competence and a certain educational level since it contains lots of quotations, allusions, references, philosophical meditations.

It should be noted that the factor of the addresser/addressee in literary discourse, unlike other types of discourse, is characterized by some peculiar features conditioned by the fact that there are two types of the addresser: "addresser – writer", and "addresser – personage", and the two types of the addressee: "addressee –reader" and "addressee – personage". All this is indicative of a complex system of implicit relationships between the author and the reader, and a multifold communicative structure of literary discourse.

7.3. THE NOTION OF PRAGMATIC INTENTION.
TYPES OF PRAGMATIC INTENTION

The pragmatic study of literary discourse is also concerned with the problems of impact and perception as the two sides of communication. Only taken together do they ensure an integral process of communication. Impact and perception are closely interrelated and interdependent as "two sides of the coin". A crucial role in analyzing the effectiveness of impact and perception belongs to the notion of pragmatic intention. Pragmatic intention is understood as verbalized in the text the addresser's deliberate intention to exert influence on the addressee with the aim to cause some reconstruction in his world picture (Haep, 1984:16).

The general pragmatic intention of literary discourse is an aesthetic influence on the reader. However, in concrete situations the types of pragmatic intentions vary, and so does their impact. The pragmatic intention is an organizing principle of the text. It predetermines the choice of language means, structural and semantic peculiarities of the text. Therefore pragmatic analysis aims to find language units which explicitly or implicitly make pragmatic intentions recognizable. According to the type of pragmatic intentions the forms of its language utilization vary. The effectiveness of impact and perception also depends on the type of pragmatic intentions. In this respect differentiation of pragmatic intentions, hierarchical classification of their types seem to be of paramount importance.

Accepting the assumption that pragmatic intentions are materialized in the language units, we define the type of pragmatic intention proceeding from: a) the analysis of all the parameters of a verbal sign, the ways of its introduction, organization and reorganization in the discourse; b) verbalized in the discourse direct or indirect indication to a pragmatic intention; c) indication of the addressee's verbal and non-verbal reaction. The analysis of the lan-

guage material makes it possible to define the main types of pragmatic intentions in the literary discourse. They are as follows:

• the pragmatic intention "to attract attention" (attention-compelling intention);

• the pragmatic intention "to interest the reader";

• the pragmatic intention "to exert an emotional impact";

• the pragmatic intention "to activize knowledge structures" relevant to the conceptual information;

• the pragmatic intention "to stimulate the addressee's creativity";

• the pragmatic intention "to represent the conceptual world picture" (Ашурова, 1991)

The differentiation of these intentions is relative to some extent. Actually, language usage is characterized by a much more complicated, polyfunctional character, and it is conditioned not only by one, but by many interconnected pragmatic intentions. Practically not a single pragmatic intention is used separately. The above mentioned pragmatic intentions are enumerated in accordance with an increasing degree of their complexity and aesthetic value. That means that every pragmatic intention includes the subsequent ones in different combinations. The pragmatic intention aimed to represent the conceptual world picture is ranked as the most global one. It embraces all other types of pragmatic intentions and to some extent coincides with the function of literary discourse to produce an aesthetic influence on the reader.

Emphasizing the fact of close relationships of these pragmatic intentions, we, nevertheless, adhere to the opinion that they should be discussed separately. There are some reasons for it. Firstly, the scientific approach to the problem requires a detailed and differential description of the discussed phenomenon. Secondly, there is a possibility to outline a dominant type of a pragmatic intention in a concrete communicative situation. Thirdly, it is explained by some psychological peculiarities of perception. According to some linguistic investigations, perception is an extensive process characterized by the hierarchy of different levels. Physiologically, it is explained by the fact that perception as a pro-

cess goes through various sections of nervous system, and manifests itself in the gradual transition from a low sensory level to a high semantic level (Лурия, 1969:24). As regards text perception, the principle of hierarchy displays the gradual transition from the perception of the form, that is the language organization of the text, to the understanding of the semantic content and aesthetic value. Such complex and consecutive character of perception complies with a general line of cognition: from the simple to the complex, from the superficial to the deep.

It would be reasonable now to consider each of the above-mentioned pragmatic intentions and discuss those verbal signals which play a dominant role in their realization.

7.4. THE PRAGMATIC INTENTION "TO ATTRACT THE READER'S ATTENTION"(ATTENTION – COMPELLING INTENTION)

This pragmatic intention is associated with the phenomenon of actualization, "deautomation", which has been discussed by many scholars (Б.А. Ларин, Р. Якобсон, И. В. Арнольд и др.). The most detailed analysis was done by the Prague linguistic school. Actualization is understood as the usage of linguistic means which is perceived as unusual, deautomatic, and therefore attracting the reader's attention (Гавранек, 1967:355). There are some arguable points in the conception of the Prague linguists. In particular, the assertion that actualization is an end in itself seems to be very doubtful because it depreciates a priority role of a communicative aim. However, on the whole, the idea of "deautomation", the notions of foregrounding, convergence of stylistic means, parallelisms as basic signals of conceptual information remain actual and significant for the present-day researches, especially in considering the problem of impact and perception.

The means of "deautomation" are mainly found on the surface layer of the text and characterized by various kinds of structural transformations, which serve to realize the pragmatic inten-

tion "to attract the readers' attention". To these means we can refer various occasional transformations of words (simple, derivative and compound words), phraseological units and syntactical structures. So, the main device to realize this pragmatic intention is an occasionalism built on deviations from the norms of the literary language. The problem of the norm has received much attention among linguists. There are a lot of disputes, differences of opinions, controversies. In stylistics it concerns the problem of stylistic devices. Some scholars regard stylistic devices as deviation from the literary norm (PHtfxjmep, 1979), others consider that stylistic devices are based on the norm, intensify its typical structural and semantic properties, and promote them to a generalized level (TantnepHH, 1981).

The idea of the norm deviation is shared by the majority of linguists. It can be accepted here with some amendments. Firstly, in every concrete case deviations are characterized by different degrees of explicitness. Secondly, deviations are subjected to some regulations. They, as I.V. Arnold stated, have certain restrictions (1976:61).

Any deliberate deviation from the norms attracts the addressee's attention, and gives rise to some stylistic effects, thus influencing the process of perception. The following may serve as an example:

I wanted death after that but death don't come when you want it, it comes when you don't want! I wanted death then, but I took the next best thing. You sold yourself I sold my self (Williams, 1972:257)

The statement excerpted from T. William's play "Orpheus descending" is characterized by a high degree of emotiveness created by the convergence of stylistic devices - repetitions, parallelisms, metaphor, irony. But the first thing to attract attention is an abnormal use of the compound pronoun (myself - my sell). Decomposition of the compound word leads to the change of its accentual and intonational pattern. Each component of the decomposed word gets the status of an independent word. Consequently,

these words become conspicuous, notable and attract the reader's attention.

It is necessary to note, in passing, that occasional transformations are mostly observed in word-formation. It can be explained by the fact that derivative and compound words, being constitutive and divisional by nature, are predisposed to various transformations: decomposition and rearrangement of the components, blending and clipping, the use of a morpheme as an independent word, violations in the morphemic word structure, repetitions of morphemes, etc. All these transformations lead the language units out of the scope of generally accepted, traditional forms, and that puts them in the forefront of the reader's attention. Of great interest are the texts where occasionalisms become key words, and are presented in the text by a series of correlated derivative units. Here is an example:

*I used to call her **Hippo**, because she was such a **hypocrite** and so **fat** (Huxley, p.163).*

This way the heroine of the story by Huxley characterized her aunt whom she disliked for her hypocrisy. Taken apart from the context the word "hippo" might have been understood as a clipping of the word "hippopotamus" because the latter is marked in the language system. But in this context containing the two words "hypocrite" and "fat", this shortening is understood in two meanings: dictionary "hippopotamus" and contextual "hypocrite". As a result, there appears a new perception of the word "hippo" as a "fat hypocrite". This the so called "double" nomination, creating the effect of a "defeated expectancy", attracts the reader's attention, and at the same time increases the pragmatic effectiveness of the statement. Moreover the analyzed occasionlaism generates a number of new derivatives which form a chain of correlated words: *hippo – hippoish – hippoishly – hippoism:*

*She couldn't abide my mother, though she was always sweetly **hippoish** with her (p.164)*

*And your mother, how did she respond? Well, not **hippoishly**, of course. She was just natural with the **Hippo** (p.164)*

In the context of this story all negative sides of people's character and behavior are embodied in the word ***hippoism***:

*I shouldn't have thought him so piggish, which shows again what **hippo – ism** is (p.165)*

The accumulation of occasionalisms within the framework of the text does not only attract the reader's attention, but also putting them in the position of key words, charges them with the conceptual information that can be formulated as exposure of hypocrisy, narrow-mindedness, mendacity.

The pragmatic intention "to attract attention" is considered to be very important in the detective genre (Азнаурова, 1988). It is interesting to note that realization of this intention is observed at the level of the factual information. In our opinion it can be explained by the fact that a detective text requires much attention to the minor and insignificant at first sight details of the plot. The basic signals of this intention are various kinds of descriptive details, specifications, characteristics verbalized in the text, but not directly related to the plot of the story.

The analyzed type of pragmatic intention is most relevant for advertising texts since the main strategic aim of this type of the text is to attract consumers' attention. The following examples can serve as an illustration:

*Go by air. It's **plane** common sense.*
*To be or **NATO** be.*
*You can tell they're **tops** by their bottoms.*
*Tender chicken for **tough** times.*
***Sea** for yourself.*

7.5. THE PRAGMATIC INTENTION "TO INTEREST THE READER"

The pragmatic intention "to interest the reader" generated as a consequence of the previous one, is aimed to interest the reader, to make him think over the semantic content of the text, to exert an impact on his intellectual sphere. The significance of this intention

is conditioned by the psychological peculiarities of the reader's perception oriented to "interest" as one of the main categories of human life in general, and literary communication in particular. It is worth citing here the statement: "Ecjih ◁)H3HHecKHH \iup noflHH-HeH 3aK0Hy flBHaceHHH, to Mup ayxoBHuu He MeHee noAUHHeH 3a-KOHy HHTepeca. Ha 3eMjie ecTt BcecHjitHtiit BOJimebHHK, H3Me-hotoiphh b rjia3ax Bcex cymecTB bma bcbkoto rrpeflMeTa" (OEC, 1983:213). The phenomenon of "interest" is linguistically grounded in the work by G.G. Molchanova who brings it into correlation with the phenomenon of "the new"; the latter in its turn is characterized by violation of banality, triteness, monotony (MonuaHOBa, 1988:22).

but to stress the fact that beauty does not last long; it passes lightly and instantly like a flash.

Hence, the "image renewal" deautomatizes its perception and changes the character of emotional impact. Positive emotions associated with the concept of BEAUTY are transformed into quite opposite negative emotions – sorrow, regret, sadness caused by a "momentary" life of beauty. Such new comprehension of the hackneyed image excites the reader's interest and heightens the pragmatic effect.

7.6. THE PRAGMATIC INTENTION "TO EXERT AN EMOTIONAL IMPACT"

One of the specific peculiarities of literary discourse is its orientation to the addressee's emotional sphere. Emotiveness is one of the most important components of literary communication (Шаховский, 1987). In this connection the pragmatic intention of "emotional impact" is one of the main, and, as a rule, constant factors determining stylistic functioning of language units in a fictional text. It should be noted that this pragmatic intention is usually combined with other intentions. For instance, the above discussed pragmatic intention "to interest the reader" is inseparable from the emotional impact since "interest" as one of the innate emotions of a man is valid only on condition of emotional excitement (Додонов, 1978). In this respect it is worthy of note that emotionally charged language units, owing to sensuality of human psychics are more effective means of impact than various devices of logic.

The pragmatic intention of emotional impact is realized by the whole system of stylistic devices used in the text. But the dominant role belongs to a convergence of stylistic devices, that is the accumulation of many stylistic devices and expressive means of the language at a given point. It is accounted by the fact that emotions manifest themselves not separately; they come in a flow

of words, one generating another (Изард, 1980). The following quotation is illustrative in this respect:

Words! Mere words! How terrible they were! How clear, and vivid, and cruel! One could not escape from them. And yet what a subtle magic there was in them! They seemed to be able to give a plastic form to formless things, and to have music of their own as sweet as that of viol or of lute. Mere words! Was there anything so real as words?(Wilde, The picture of Dorian Grey, p.100)

The perception of the multifold notion "word" here is determined by a set of language means which are complexly interwoven. The statement produces a strong emotional impact which is achieved by means of the convergence of stylistic devices and expressive means. Practically, all types of stylistic means are in action here: lexical stylistic devices – epithet, metaphor, personification; lexico-syntactical means – simile, antithesis; syntactical stylistic means – one member sentences, exclamatory sentences, parallel constructions, gradation, rhetorical question, anaphora, framing, and polysyndeton.

Particularly important here is the role of epithets which run through the entire extract forming a string of different attributes related to one and the same lexeme "word". Such an abundance of epithets creates the effect of emotional gradation, and serves the purport of a comprehensive, emotional, evaluative characterization of the denotatum expressed by the lexeme "word". The described notion is presented in a multitude of conceptual features both of positive and negative character: positive characteristics: *clear, vivid, magic, subtle, musical, sweet, real;* negative characteristics: *terrible, cruel*

We have discussed the pragmatic intentions which are directly related to text pragmatics. The other pragmatic intentions, viz. "to activize knowledge structures", "to stimulate the addressee's creativity" and "to represent the conceptual world picture" require not only pragmatic but also cognitive-stylistic analysis. That will be done further in chapter VIII.

SUMMARY

Linguopragmatics is a trend of communicative linguistics defined as a science studying language factors within the sphere of human activity with an accent on psychological, social and cultural aspects of language functioning. The pragmatic approach to the text focuses on the factors of the addresser and addressee though explicitly they are not presented in the text. The addresser is a creator of the text, which reflects his views, attitudes, evaluation, world outlook. The factor of the addresser presupposes that sociocultural context including literary, social, political, cultural data should be involved in discourse analysis.

The factor of the addressee is no less important since it indirectly influences text construction, the choice of words and structures. There are texts oriented to a certain reader: special texts, literature for children. To achieve understanding the addresser should take into account all the parameters of a potential addressee, his social and professional status, educational level, background knowledge and so on.

The pragmatic study of the text is also concerned with the problems of impact on the one hand, and perception – on the other hand. A crucial role in the analysis of impact and perception belongs to the notion of pragmatic intention. Pragmatic intention is understood as verbalized in the text the addresser's deliberate intention to exert influence on the addressee with the aim to cause some reconstruction in his world picture.

The general pragmatic intention in the literary communication is an aesthetic influence on the reader. However, in concrete situations the types of pragmatic intentions vary, and so does their impact. The following types of pragmatic intentions in the literary discourse can be distinguished:
• the pragmatic intention "to attract attention" (attention-compelling intention);
• the pragmatic intention "to interest the reader";
• the pragmatic intention "to exert an emotional impact";

• the pragmatic intention "to activize knowledge structures" relevant to the conceptual information;

• the pragmatic intention "to stimulate the addressee's creativity";

• the pragmatic intention "to represent the conceptual world picture".

All these pragmatic intentions are closely interconnected and interdependent. The pragmatic intention aimed to represent the conceptual world picture is ranked as the most global one. It embraces all other types of pragmatic intentions and to some extent coincides with the function of the literary text to produce an aesthetic impact on the reader.

ACTIVITIES

Activity A.

Complete the table below. Read the following theoretical assumptions and match them to their authors

	Linguopragmatics studies		Author
1	interpretative aspects of speech communication	a	Ch.W. Morris
2	contextual conditionality, language usage, language in the context	b	G. Grice
3	the relations between a sign and its users	c	T.A. van Dijk
4	speech impact on the addressee, the factors influencing successful and effective communication	d	I.P. Susov
5	language as a tool of a purposeful communicative activity	e	L.A. Kisilyova
6	the problem of mutual understanding and appropriateness of language use	f	N.D. Arutyunova

Activity B.
Match the following notions to their meanings

	Notions		Meanings
	actualization		culturally conditioned and socially

1		a	oriented communicative activity
2	communicative-pragmatic situation	b	can be presented by a chain questions: who – what – where – when – how – why – to whom
3	the addresser	c	recipient, reader, listener
4	the addressee	d	an accumulation of stylistic devices and expressive means within one fragment of the text
5	discourse	e	verbalized in the text the addresser's deliberate intention to exert influence on the addressee
6	convergence of stylistic devices	f	author, sender, speaker
7	pragmatic intention	g	the usage of language means which is perceived as unusual, deautomatic, and therefore it attracts attention of the reader

Activity C.

Complete the sentences by filling in the blanks with the appropriate word listed below:
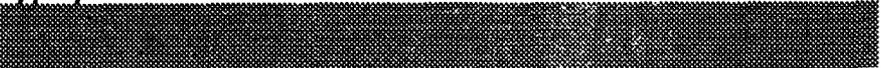
1. The author's image may have an explicit expression, but more often it is _____.
2. The pragmatic approach to the text focuses on the factors of ___ _____ and addressee
3. In literary communication, viz. in fiction, the addresser is represented in the _____.
4. The factor of an addresser presupposes that _____ context including literary, social, political data should be involved in discourse analysis.
5. Pragmatic _____ is understood as verbalized in the text the addresser's deliberate intention to exert influence on the addressee with the aim to cause some reconstruction in his world picture
6. Pragmatic _____ aims to find language units which explicitly or implicitly make pragmatic intentions recognizable

167

7. The pragmatic study of literary discourse is also concerned with the problems of impact and perception as the two sides of _____.

8. The general pragmatic intention of literary discourse is an_____ influence on the reader.

9. The pragmatic intention aimed to represent the conceptual world picture is ranked as the most _____ one

10. All pragmatic intentions are closely interconnected and _____.

Activity D.

Discuss in groups the following problems concerning linguopragmatic aspects of Text Linguistics. Share your ideas with other groups

Group 1	communicative-pragmatic situations, their types and linguistic means of their representation
Group 2	pragmatic intention "to interest the reader" and linguistic means of its representation
Group 3	pragmatic intention "to attract the reader's attention" and linguistic means of its representation
Group 4	pragmatic intention "to exert emotional impact on the reader" and linguistic means of its representation

Activity D.

Analyze the following fragment of the text that represent the pragmatic intention "to interest the reader" and reveal the linguistic means of its realization

In future she would have nothing but men at evenings! But would they come if there were no women? And men like Philip Quinsey were just as snake like. Besides it would look as if she were really hurt. No! She would have to go as before, just dropping people who were 'catty'? But who wasn't?... It was the thing to be 'catty'? They all scratched other people's backs and their faces too when they weren't looking. Who in society was exempt from scratches and who didn't scratch? Not be scratch a little was so dreadfully dull. She couldn't imagine a scratchless

life except perhaps in Italy... To be unwordly and quite good! To be one who lived to make other people happy! How new! How exciting, even-for about a week; and how dull afterwards. She drew aside the curtains and looked out into the Square. Two cats were standing in the light of a lamp - narrow, marvelously graceful, with their heads turned towards each other. Suddenly they began uttering horrible noises, and became all claws. Fleur dropped the curtain (Galsworthy, The Silver Spoon).

Activity E.

Analyze the following fragments of the text that represent the pragmatic intention "to attract the reader's attention" and reveal the linguistic means of its realization

Nokia — Connecting People

Art that stands tests of time, and toe leather (Time - the Observer)

Projection, Inflection, Election (New York Times)

President wins in district, trails in Maryland, looses in Virginia (Washington Post)

At last I got an interview with Jefferson Davis, the President of the Southern <u>*Conthieveracy*</u> (Ward, 1970: 247)

Malice in Wonderland (The Guardian)

Activity F.

Analyze the following fragments of the text that represent the pragmatic intention "to exert an emotional impact" and reveal the linguistic means of its realization

And Caister could see his own eyes looking at the manager. God! What a look!...A topping life! A dog's life! Cadging — cadging — cadging for work! A life of draughty waiting, of concealed beggary, of terrible depressions (Galsworthy, Broken Boot)

Mr. Wesser, I learned within a fortnight, was a pig — a pig of insatiable appetites. A crude man, inspector; a belcher, a braggart, cheater of the poor, deceiver of the innocent. A gobbler of food, an untidy man of unappetizing habits — in short, with all the revolting faults of advancing age and none of its tenderness or dignity (Donnel, Recipe for Murder)

ASSESSMENT

➢ **Answer the following questions**

1. What does linguopragmatics study?
2. What aspects of linguopragmatics are most relevant for text linguistics?
3. Why does the term "discourse" appear to be most appropriate in discussing the pragmatic aspects of the text?
4. What types of pragmatic intentions are distinguished?
5. How is the pragmatic intention "to attract the reader's attention" realized in literary discourse?

➢ **Write a summary taking into consideration the followings**

1. Formulate the notion of "communicative-pragmatic situation".
2. Discuss the role of "the addresser's" and "addressee's" factors in the literary discourse.
3. Define the notion of a pragmatic intention.
4. Characterize the pragmatic intention "to interest the reader" and explain correlations between the categories of "interest" and "the new".

➢ **Provide your own examples of the text that represent different types of pragmatic intentions**

➢ *Analyze the following fragment of the text and reveal the type of pragmatic intention and linguistic means of its realization*

> Sun, sand and sea, a thousand 'Robinson Crusoe' islands, massive lagoons with different depths and infinite shades of blue and turquoise, dazzling underwater coral gardens; a perfect natural combination for the ideal tropical holiday destination. However there is more to the Maldives than just that. (advertisement of a touristic company).

> ➢ **Make a Power Point presentation on one of the pragmatic intentions**

QUIZ FOR SELF-ASSESSMENT

1. The communicative-pragmatic situation is understood
a) as a complex of external conditions and circumstances of communication
b) as a component of the communicative activity
c) as a complicated mechanism based on the interrelation of many factors
d) as a complex unit that includes various communication activities

2. The notion of the "author's image" was introduced by
a) G. Grice

b) T.A. van Dijk

c) V.V. Vinogradov

d) I.R. Galperin

3. The pragmatic intention "to interest the reader" is aimed
a) to make the reader think over the semantic content of the text, to exert an impact on his intellectual sphere
b) to attract the reader's attention to some important information in the text
c) to impact the reader's emotional system and interest him in the text
d) to prove some theoretical assumption and impact on the reader

4. The pragmatic intention "to attract the reader's attention" is aimed
a) to make the reader think over the semantic content of the text, to exert an impact on his intellectual sphere
b) to impact the reader's emotional system and interest him in the text
c) to attract the reader's attention to some important information in the text
d) to inform the reader about some events, facts

5. The main device to realize the pragmatic intention "to attract the reader's attention" is:
a) a stylistic device
b) a poetic detail
c) an occasionalism
d) an implicate

6. There are two types of the addresser in the literary text:
a) addresser – narrator, addresser - descriptor
b) addresser – speaker, addresser – listener
c) addresser – mediator, addresser – reader
d) addresser – writer, addresser – personage

7. There are two types of the addressee:
a) addressee – writer, addressee – personage
b) addressee –reader, addressee –personage
c) addressee – narrator, addressee – reader
d) addresser – speaker, addresser – listener

8. All the compositional forms of the author's speech (description, narration, reasoning) with different degrees of explicitness present
a) the author's individual viewpoint

b) emotiveness

c) evaluation

d) expressiveness

9. Occasionalism is regarded as:
a) neologism

b) deviation from the norm

c) a key word

d) a complex syntactical structure

10. Convergence of stylistic devices means

a) different types of repetition

b) prolonged types of stylistic device

c) parallel constructions

d) an accumulation of stylistic devices and expressive means at a given point

CHAPTER VIII. COGNITIVE THEORY OF TEXT

8.1. THE MAIN PRINCIPLES OF COGNITIVE LINGUISTICS

It is acknowledged now that a satisfactory account of text can only be arrived at by means of both the communicative and cognitive approaches. The communicative approach to the text without its cognitive ground is not adequate. This is conditioned by the transition of linguistics to an anthropocentric paradigm which associates language utilization with a cognitive activity of the man. We adhere to the conception by E.S. Kubryakova who claims that in describing any language phenomenon, its two functions – cognitive and communicative – should be taken into consideration. Consequently, an adequate explanation of language phenomena including text can be achieved only at the crossroad of cognition and communication (Кубрякова, 2004:11).

As is known cognitive linguistics is concerned with the study of the relationships between linguistic choices and mental processes, human experience and its results – knowledge. Cognitive linguistics regards language as a cognitive mechanism of representing, storing and transferring knowledge layers. Summing up some results in cognitive linguistics, we can outline a number of general principles which cognitive researches rest on:

• language is regarded as a mental phenomenon, as a cognitive mechanism;

• language is characterized by creative, imaginative capabilities;

• language is not only an external system of language forms, but also an internal system of knowledge representations;

• in cognitive linguistics attention is focused on the relationships between language patterns and mental structures, the processes of conceptualization and categorization of the world information and its linguistic manifestation, knowledge structures and their verbal representation;

These principles account for obvious links between cognitive linguistics and text linguistics due to the fact that text is a main source of representing information about the world. As some scholars point out, there are no texts which do not reflect and fix some fragments of human experience and its understanding (Кубрякова, 2001). Indeed, the main aim of textual communication is an exchange of information which in terms of the theory of information is understood as receiving new data about objects, phenomena, relations and events of objective reality. Text as a communicative unit fulfills, as G.V. Kolshanskiy claims, cognitive, psychological and social functions of communication (1984).

8.2. COGNITIVE PRINCIPLES OF DISTRIBUTING INFORMATION IN THE TEXT

The main constituent category of the text, as has been already mentioned, is its informativity. Information is understood as knowledge represented and transferred by language forms in the process of communication (КСКТ, 1996). Of great importance is differentiation of various types of information. We have already discussed three types of information: factual, subtextual and conceptual (4.2). Besides, information can be subdivided into cognitive and contextual (Dijk,1989). Cognitive information consists of knowledge, convictions, opinions, views, positions. Contextual information presents speech acts, situations, communication. The types of information are presented in diagram 15:

Types of information

- Factual — Past, present and future events in the world around us, real events and facts
- Subtextual — Implicit information created by special use of linguistic means
- Conceptual — Contains both factual and sub textual information and expresses the author's conceptual world picture
- Cognitive — Knowledge, opinions, beliefs, views and etc.
- Contextual — Speech acts, situation and communication
- Stylistic — Imagery, emotiveness, expressiveness, evaluation
- Pragmatic — Knowledge about individuals' social, professional status role relations, cultural background, psychological characteristics

Particularly

Particularly, important for the cognitive approach to the text are the types of information which are called old (given, known) and new (unknown) (Prince, 1981). The peculiarities of these types will be discussed further. Here it needs to be stressed that new information can be perceived only against the background of old information. And that can be explained psychologically by limitations of human memory capable to focus attention only on a certain amount of information (Chafe, 1987).

So, the character of information, and its organization in the text play a significant role in text production and perception. There are several cognitive principles of distributing information in the text: the principles of iconicity, of distributing old and new information, relevance and foregrounding. The principle of iconicity requires some kind of conformity between the world perception and its language representation in the text. For instance, a consecutive order of sentences in the text on the whole is suppo-

sed to conform to a chronological order of events in reality ("he came, he saw, he conquered"). So, iconicity as a cognitive principle requires the description of events in the text in the same order as that in reality. It concerns not only chronological, but also spatial, causative, socially-conditioned regularities of the text elements reflecting the development of events in reality.

However, in the work of fiction the principle of iconicity is often violated. First of all it concerns the category of time in fiction characterized by a great variety of forms built on various oppositions. Time in the work of fiction or the so called "artistic time" or "literary time" can be: real – unreal, realistic – fantastic, ordinary – mystic, reversible – irreversible, dynamic – static, simultaneous – successive, short – long, fast – slow, ancient – modern.

There are various language means of expressing time in the literary text:
• a system of tenses;
• lexical means (once upon a time, in my youth, recently...etc);
• stylistic means (allusion, antonomasia including reference to some well-known event or name associated with the past);
• composition of the text.

The category of time is closely connected with the categories of prospection and retrospection. Prospection – when events are given in a progressive order and the sequence of tenses is strictly observed. Retrospection – when the sequence of events is violated, and the reader first gets acquainted with the events which happened earlier (flash -back) or later (flash - forward).

Another cognitive principle of text construction is connected with the differentiation of old (given, known) and new (unknown) information. The incorporation of new information into that already known is a basis of text production and perception. Consequently, a certain balance between old information presenting the theme of the text, and new information as a rhematic material should be observed. Old information can be given in the preceding fragment of the text, belong to the fund of common

knowledge of the addresser and addressee; it can enter into a person's thesaurus. The process of introducing new information into the text and integrating it with old information ensures understanding.

It should be underlined again that the new information in the fictional text is not necessarily connected with new facts. More often the new information is conditioned by some unusual transformations of language means. Indicative, in this respect, are the language forms built on various kinds of violations, transformations and modifications. For example, occasionalisms:

And there, straight away, was Hudson Taylor who matched like a glove. But it seemed too easy... because he didn't look right. Probably a **moneyholic***. Moneyholic. A word I've just made up to describe someone with an uncontrollable addiction to money. The world is full of drinkers, but alcoholics are obsessive. Moneyholics are obsessive. They never have enough. They cannot have enough. Money, money, money. Like drug. Moneyholics will do anything to get it. Moneyholism is a widespread disease (Francis, In the frame).*

The new words **"moneyholic"**, **"moneyholism"** built on the principle of analogy, are characterized by both expressive and informative tensity. This analogy strengthened by a deliberate clash of the two words *alcoholic – moneyholic*, give rise to many associations which serve as a platform for the old information contained in the word *"alcoholic"*, to promote a new notion expressed by the occasionalisms *"moneyholic"*.

Another no less important cognitive principle of distributing information in the text is the principle of relevance (salience). According to this principle the most relevant and substantial information is somehow marked out on the verbal layer of the text. In conformity with Grice's maxim of relevance (speak to the point) the choice of language forms depends on what is considered essential by the addresser. In the domain of text linguistics this principle seems to be of vital import because any text is built on the relationships of more or less conspicuous parts. In terms of cogni-

tive linguistics text information is placed in the positions of foregrounding or backgrounding, figure or ground (Langacre, 1987).

The main role in text production in accordance with this principle belongs to the addresser. It is the addresser who specifies the most relevant information, and composes text strategies in order to orientate the reader in text perception. In this respect the significance of foregrounding as a cognitive procedure of selecting the most relevant information should be particularly stressed.

8.3. FOREGROUNDING AND ITS TYPES

The notion of foregrounding was first described in the works by Russian Formal School (Б.А. Ларин, Р. Якобсон) and Prague linguistic circle (Б. Гавранек, Я. Мукаржовский) as a special device of constructing poetic texts. Now this notion is widely used in cognitive linguistics and text linguistics. Foregrounding, attracting attention to certain parts of the text and activizing certain frames, makes the search for information much easier. Foregrounding stands out as a stimulus or a "key" in the language processing of information. At present cognitive researches focus attention on the psychological aspects of foregrounding. From this point of view foregrounding is associated with unexpectedness, surprise, and heightened attention. It marks out the most essential, relevant fragments of the text, thus guiding its interpretation.

In fictional texts the principle of foregrounding is assigned a predominant role. Foregrounding here is charged with many functions. Putting forward some fragments of the text, foregrounding, on the one hand, segmentates the text into more or less important parts, on the other – establishes hierarchy of these parts, thus promoting coherence and integrity of the text. Besides, foregrounding directs text interpretation, and activizes not only knowledge structures but also intentions, attitudes, emotions.

I.V. Arnold discussing the linguistic mechanism of foregrounding in a fictional text, outlines the following types of foreg-

rounding: convergence, coupling, defeated expectancy and "strong" positions of the text. Let us briefly consider each of them.

Convergence as was noted is an accumulation of many stylistic devices and expressive means of the language within one fragment of the text. Stylistic means brought together enforce both logical and emotive emphasis of one another, thus intensifying the importance of the whole utterance. It leads to concentration of the reader's attention on this part of the text, and this is the effect sought. The notion of convergence was introduced by M. Riffaterre who considered convergence to be an important criterion of the stylistic relevance of language units in fictional texts. The following example, which has become classical, may serve as an illustration:

And heaved and heaved, still unrestingly heaved the black sea, as if its tides were a conscience (Melville, Moby Dick)

The convergence is created here by a great number of stylistically marked units: a) inversion (the predicate is put in the first place); b) repetition including polysyndeton (and...and); c) occasionalisms (unrestingly); d) simile which contains unusual interaction of the concrete (tides) and the abstract (conscience); e) epithet (vast); f) rhythmical arrangement of the utterance strengthened by the use of alliteration.

Another type of foregrounding is coupling, by which the recurrence of the same elements in the same positions is understood. This notion was introduced by S. Levin, and applied to poetry. Coupling is created by all types of repetition, parallel structures, synonyms, antonyms, words belonging to one and the same semantic field. Coupling can be expressed in different in length fragments of the text by means of linguistic units of all the language levels. An interesting example of coupling is the use of word-family containing a great number of derivatives. This type of foregrounding is one of the effective means of expressing the main topic of the text. A typical specimen is presented in "The book of snobs" by Thackeray. Here the writer by means of satiri-

cal generalization reveals, specifies and intensifies the notion expressed by the word **snob**. Suffice it to say that more than fifteen words belonging to one word-family, are used here: *snob – snobbish – snobbishness – snobbery – snobbocracy, snob-department, snobland, snobographer – snob ore, snobley, snobely, snobky, army- snobs, snobling, snobbington.* In this long chain of correlated words we can observe various types of relations: inclusion, crossing, generalization and specification. Nominating the key points of the semantic content, these words stand out as the markers of the main idea which can be formulated as a satirical life panorama of the British bourgeois society (Ашурова, 1991).

The next type of foregrounding is the so called "defeated expectancy". Many scholars explain the effect of defeated expectancy by a low predictability of the elements encoded in a verbal chain (Риффатер, 1959, Якобсон, 1960, Арнольд, 1990). An unpredictable element violates usual stereotypes and norms creating some difficulties of perception. The pragmatic effect of defeated expectancy is materialized by means of many language units, among them:

• lexical means: rare words, archaisms, borrowings, occasionalisms, words in an unusual syntactical function;

• stylistic means: zeugma, oxymoron, irony, periphrasis, enumeration, pun, parody, paradox;

• phraseological means: various transformations and changes of both lexical constituents and compositional structures (see diagram 16)

```
┌─────────────────────────────────────────────┐
│      PRAGMATIC EFFECT OF DEFEATED            │
│              EXPECTANCY                       │
└─────────────────────────────────────────────┘
```

Lexical means	Stylistic means	Phraseological means
rare words	zeugma	transformations of phraseological constituents
borrowings	irony	
archaisms	oxymoron	transformations of compositional structures
occasionalisms	periphrasis	
words in an unusual syntactic funtion	parody	
	paradox	
	pun	

In the following example the effect of defeated expectancy is caused by the violation of logical succession in enumeration:

*Talk all you like about automatic ovens and electronic dishwashers, there is nothing you can have around the house as useful **as a husband** (McGinley, Sixpence in her Shoe).*

As is seen from this example the appearance of the word "husband" in the line with such words as "*automatic ovens*" and "electronic *dishwashers*" seems quite unexpected and illogical. Thanks to it the word "husband" being foregrounded, is ascribed emphasis and ironical effect.

It is necessary to stress that a variety of the types of foregrounding is not covered by those mentioned above. Undoubtedly, one of the main means of foregrounding is to place language forms in "strong positions" of the text. Such are the beginning and the ending of the text. The importance of these positions are psychologically grounded inasmuch as they are, as it has been experimentally proved, most inclusive to the mechanisms of human memory.

The initial position in fictional texts are occupied by a title, epigraph, the first paragraphs (initial collision).We have already discussed the conceptual value of the title. Here we shall dwell on the role of an epigraph as one of the means of foregrounding. The epigraph along with the title in a condensed form expresses the concept of a literary text. And this is its textual status. At the same time some autonomy of the epigraph, its autosemantic and intertextual character are observed. It is a "text" within the whole text. It has its own author and initial communicative situation. Illustrative in this respect is the epigraph taken from E.Hemingway's novel "For Whom the Bell Tolls". The whole poem by John Donne is used as an epigraph here:

No man is a island, intire of it selfe;
Every man is a piece of the
Continent, a part of the maine; if
*Cloud be washed away by the **Sea***
Europe is the lesse, as well as if a

Promontorie were, as well as if a
Manner of thy friends or of thine owne were;
*any mans **death** diminishes **me**, because I am involved in*
Mankinde;
And therefore never send to know for
*Whom the **bell** toll; it tolls for **thee***

Donne's poem about people's responsibilities, about an exceptional value of human life conforms to Hemingway's ideas about the necessity "to save the world", and the role of a personality in the common struggle for freedom and justice. The relationship between the epigraph and the whole text of the novel is manifested both in the title and in separate fragments: *"But remember, this that as long as we can hold them here we keep the fascists tied up. They can't attack any other country until they finish with us and they can never finish with us"* (p.162). So, the epigraph here fulfills a pre-textual function guiding the reader's perception.

No less significant in terms of foregrounding is the end of the text. First of all the end realizes the category of completeness, and consequently, the category of integrity. But the completeness of the text, as many scholars state, is to some extent a relative notion (Гальперин, 1982, Кухаренко, 1988).There are texts with "closed" and "open" endings. From the point of view of text pragmatics "open" endings assume a pragmatic intention oriented towards "co-authorship" involving the reader in the cognitive process of creative thinking, analysis and interpretation on the basis of his knowledge background and life experience. An open ending raises many questions and sometimes contains questions in itself, for example, in G. Green's "The basement room" – *"Who is she? Who is he?"*

According to the length there are long and short endings. A short ending expressed by two – three sentences or the personage's remark, closely relates with the content of the whole text, and therefore is not semantically independent. As for a long and extended ending, it contains some conclusion, the author's viewpoint,

interpretation of the concept and its correlation with the title. A classical example of that is the end of O. Henry's story "The Gift of the Magi":

The magi as you know — were wise men — wonderfully wise men — who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their presents were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi (p.36).

Completing the text, this fragment actually presents the author's digression which correlating with the title, expresses the main concept of the story: true love is equaled to the wisdom of the magi. The types and mechanism of foregrounding is shown in diagram 17, 18:

The cognitive essence of the text is also confirmed by the fact that any text is intended to be understood and interpreted. In other words, it presupposes the cognitive activity aimed at revealing the semantic content of the text. The processes of perception, understanding and interpretation depend on the complicated cognitive mechanisms based on interaction of many factors which in their turn are studied by a number of disciplines: linguistics, psychology, philosophy, sociology, theory of literature, aesthetics and others. However, the term "perception" including understanding and interpretation, is regarded as a cognitive phenomenon pertaining to the processes of the world cognition. So, in cognitive linguistics perception is understood as a cognitive activity dealing with the cognitive processing of text information. The conceptual structure of the text is based on the process of perception. From all this it follows that perception is related to the processes of

conceptualization and categorization of the world reflected in the text.

Foregrounding			
Convergence of stylistic devices	Coupling	"Strong" positions of the text	Defeated expectancy
acccumulation of stylistic devices and expressive means within one fragment of the text	Repetition of sounds, syllables, words, synonyms, phrases, lines, stanzas, symbol alliteration, parallelism, periphrasis	Title, epigraph, end	Lexical means (homonyms, rare words, occasionalisms, archaisms), stylistic means (zeugma, pun, ellipsis, irony), phraselogical means (various transformations of Ph.U.)

The notion of conceptualization being a key notion in cognitive linguistics has become basic in text linguistics too. On the ground of text materials and background knowledge the addressee makes his own suppositions, inferences and conclusions. All this constitutes the processes of conceptualization as one of the main processes of human cognitive activity.

The process of categorization is also refined to one of the forms of cognitive activity. Categorization can be defined as a process of taxonomic activity, regulated presentation of various phenomena classified according to their essential, categorical cha-

racteristics (КСКТ, 1996). As regards the text, categorization makes it possible to generalize the excerpted from the text separate facts and combine them into certain conceptual systems. So, categorization tends to shape concepts and conceptospheres grouping them into the continuum of the text.

8.4. FRAME ANALYSIS

In the process of perception a significant role is assigned to special language forms with the help of which knowledge structures are presented, and which are called frames (Минский, 1979). There are also such terms as scheme, scenarios, scripts, plans and others (Виноград, 1983). Despite some differences, all these terms designate the idea that knowledge is not a sum of separate facts but a complex hierarchical system, a cognitive model of presenting information. The study of the relationships between language structures and their mental models is called frame analysis.

Frame analysis applied to the text can be presented as a step-by-step procedure including:
1. searching for the verbal signals representing conceptually important frames;
2. decoding their frame semantics, associative, figurative, contextual links;
3. activizing knowledge structures (world knowledge), contextual and propositional functions (language knowledge);
4. conceptualizing textual information (generalizing, making conclusions, inferring knowledge on the basis of verbal signals and their frames).

All the stages of analysis contribute to the cognitive text interpretation. In the process of frame analysis the missing implicit components and their links can be restored; implications and inferences can be drawn. Most interesting is the fact that frame structures can be deliberately used in the work of fiction. The story from L. Huges book "I, too, am American" is illustrative in this

respect. Before we proceed with text interpretation it is worth reminding that the analyzed text has a dialogic structure, and relates imaginary talks between the author and one of the personages by name "I". Simple, a young American Negro. The focus of attention in this story is race discrimination. This problem is viewed via the analysis of the meaning of the word **"black"**. In fact this analysis might be called frame interpretation. Discussing the word *"black"* and its negative connotations, the addresser, whose part is by turns taken either by the author or Simple, reveals the language structures and encyclopedic knowledge which give a clue to understandding.

The meaning of this word correlates with life situations kept in the addresser's memory, and verbalized in the text by means of many language units: *black-ball, black-list, black-mail, black-heart, black-market, black mark, black cat, black magic, black sheep.* These words clearly demonstrate negative connotations of the word **"black"** caused by certain propositions and frames. For example, the set expression *"black cat"* is associated with the notion of "bad luck" because a black cat crossing your road is considered a bad sign in many cultures. The compound *"black-mail"* presupposes the idea of enforcement and threat. The number of expressions with the component *"black"* might be easily increased. Though they are not used in this text, they are fixed in the language system in their negative meanings: *black-browed, to blacken, black-guard, black-leg, black shirt, black wash, black market.* Guided by his linguistic knowledge and life experience, Simple convincingly explains the sources of negative connotetions of the word **"black"** which in his opinion have been unjustly transferred to the field of human relations. To prove his view he brings forward other examples which give rise to quite opposite – positive connotations:

The earth is black and all kinds of things come out of earth; Coal is black and it warms your house and cooks food; The night is black, which has a moon, and a million stars, and is beautiful; Sleep is black which gives you rest, so you wake up felling good.

This text is interesting in many respects. Firstly, it explains the mechanisms of production and perception, and shows the dependence of the word perception on its frame representation. The word **"black"** here is the basis for various cognitive operations, and according to its frame interpretation it can change its meaning from negative into positive. Secondly, it illustrates the mechanisms of relating linguistic forms to cognitive structures and processes. Finally, this text provides evidence to the role of frame analysis in conveying conceptual information.

From all this it follows that the processes of understanding and interpretation are not confined to the surface textual structures; they require cognitive processing based on interaction of textual features and their mental representations. Understanding, as some scholars claim, presupposes not only interpretation of the fact, but also "activation" of knowledge structures and inference of cognitive information (Дейк, Кинч, 1988:158).

8.5. THE PRAGMATIC INTENTION "TO ACTIVIZE KNOWLEDGE STRUCTURES"

The term "activation, activization" is a key term both for cognitive linguistics and theory of text interpretation. "Activation" is understood as stimulation of certain parts of the brain in the process of speech activity under the influence of verbal signals aimed to represent certain knowledge structures (КСКТ, 1996). Proceeding from this notion, we can suppose that in a fictional text some language units are used with a deliberate aim to activize the knowledge structures relevant to the conceptual information of the text. The notion of "knowledge structure" being a key notion of Cognitive Linguistics, appears to be of benefit to Text Linguistics inasmuch as the text is the main source of knowledge. It is acknowledged that knowledge is not an amorphous entity: it is structured to present certain blocks of information, and that conditioned the use of the term

"knowledge structure". So, knowledge structures are understood as blocks of information containing a system of interrelated concepts.

There are different types of knowledge structures: linguistic (lexicon, grammar, phonetics, word-formation, etc.), communicative (communicative aims and intentions, conditions and circumstances of communication), cultural (literature, art, cultural values, customs and traditions, etc), religious (beliefs, faith, myths, legends, images). All these types of knowledge are subdivided into two main groups: linguistic knowledge and non-linguistic one, i.e. knowledge of the world presented in the human mind (See diagram 18):

diagram 18
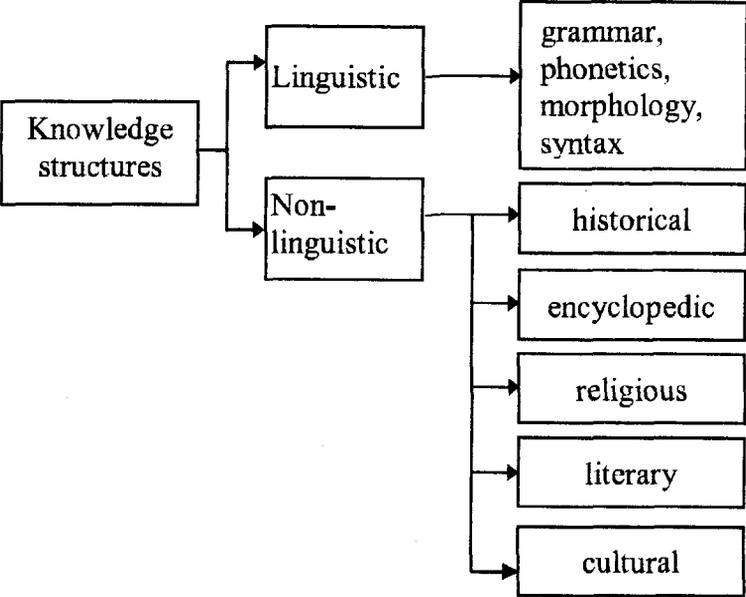
The process of activizing knowledge structures in the text can be described the following way: under the impact of some verbal signals a certain contour scheme (frame) is activized but many slots of this frame are not filled yet; they are implicit. Explication of these slots is achieved by the study of frame asso-

ciations, contextual links, encyclopedic knowledge of a verbal signal – stimulus. So, from the linguistic and methodological points of view it is of paramount importance to find in the text verbal signals, key words, signs, which promote the activation of knowledge structures as means for reaching interpretative goals. In this respect the role of anthroponyms which function in fiction as a stylistic device called antonomasia should be particularly singled out.

Traditionally antonomasia has been explained in terms of stylistic devices based on the use of proper names. There are two types of antonomasia: 1) proper nouns are used in the notional meaning; 2) notional lexemes acquire the status of proper nouns. From the position of cognitive linguistics antonomasia is regarded as an associative-stereotyped image aimed to activize knowledge structures of literary, mythological, encyclopedic character. The cognitive mechanism of this stylistic device, as G.G. Molchanova states, is based on the cognitive operation, which is called conceptual integration (blended spaces, blended viewpoints). It means blending two concepts in one word substituting long descriptions (2007:51). Here is an example of antonomasia used by the Hollywood star to characterize her husband:

*He was a playboy and **a Casanova, a Don Juan** and a charmer – a man whom other men longed to emulate and every woman longed to love... When Ruby became jealous, he was transformed from aristocratic charmer to something akin to **Jack the Ripper*** (cit. from Молчанова, 2007:52).

The pragmatic intention of the antonomasias used here is to call forth a flow of associations, to activize links between "old" and "new" information, and on this basis to characterize a person and his behaviour. So, activation of knowledge structures inherent in antonomasia is a necessary prerequisite of its utilization in the text. In the above example literary knowledge (*Casanova, Don Juan*) and life knowledge (*Jack the Ripper*) are activated. For example, the analysis of the frame "**Don Juan**", its literary knowledge structure, associative and contextual links makes is

possible to figure out the following concepttual features: *flirtatious, amorous, passionate, desiring, erotic, gallant, sentimental, jealous, ardent, sweet, charmed, crazy about, ecstatic, rapturous, amatory, etc.*

We have discussed the pragmatic intention "to activize knowledge structures" on the material of antonomasia. However, antonomasia is only one of the means to realize this pragmatic intention. There are undoubtedly many other language units capable of representing frames and activizing knowledge structures in the text. Among them are key words, repetitions, metaphors, allusions, symbols, euphemisms and others.

8.6. THE PRAGMATIC INTENTION OF "CO-AUTHORSHIP"

The perception of a fictional text is a process of comprehending the author's world via "the text world" and "personal world" (Белянин, 1988:18). This assumption underlines a creative, constructive character of perception, the idea of the addressee's counter-search for the text concept on the basis of verbal signals. This idea was asserted in linguistics due to the works by A.A. Potebnya, Z.V. Scherba, M.M. Bakhtin, V.V. Vinogradov. The author of a fictional text presupposing the reader's ability for creative thinking, deliberately involves him in his creative activity. In other words, one of the main pragmatic intentions of a fictional text is the so called "co-authorship", Indeed, the reader really "enjoys reading" when something is disclosed to him as a "miracle", when he decodes senses that were encoded by the author (Герасимов, 1969:134).

The realization of the pragmatic intention in question is ensured by such features of the text as implicitness, ambiguity, associativeness. We have already discussed these categories in connection with the peculiarities of the belles-lettres text. Here it is necessary to stress that implicitness and affiliated to it ambiguity and associativeness are created in the text intentionally as a communicative aim, and in this case, a linguo-cognitive competence

on the part of the reader is required (Молчанова, 1988). It explains the importance of studying implicitness in the fictional text.

The story by J. Salinger "A Perfect Day for Bananafish", which has often been claimed to be highly ambiguous, may be taken as an illustration. The interpretation of the story, as has been pointed out by the literary critics, causes some difficulties. The factual information of the story which consists of two scenes and the epilogue is very simple. The first scene – is a talk on the phone between a young woman, who is taking a rest in Florida with her husband, and her mother. From this conversation we learn that her mother is very much worried because she considers her son-in-law to be out of his senses. The second scene takes place on the beach where the young woman's husband talks to a little girl, and tells her a fairy-tale about bananafish which swam into a banana cave, ate too many bananas, got ill with banana fever and died of overeating. The epilogue of the story is quite unexpected: the young man returns to the hotel room and commits suicide. What are the psychological motives of his suicide? At first sight it seems that the reason lies in his insanity, inasmuch as some details indicate it: the doctor's opinion, odd behaviour. Besides, the word "bananafish" correlates with the phraseological units "to go bananas", "to get bananas" which mean "to go mad". But in the verbal system of the text there are some signals which indicate another implicit sense. One of such signals is the word *"bananafish"* used in the title of the story, and decomposed in one of the text episodes: *bananafish – bananas – banana cave – banana hole – banana fever.* This is a stylistic device based on the decomposition of a compound word. The word "bananafish" means "a sort of small fish", and has nothing to do with the meaning of the word "banana". The decomposition of the compound word results in the revival of the initial meaning of the word "banana" (fruit) and its connotations. All this makes the reader think over the implicit meaning of these words and the whole story. Certainly, it is possible only if the reader has some background knowledge about J.

Salinger and his works, about the influence of Hinduism on his writing. In our opinion an adequate reading of this text can be arrived at by taking into account the cognitive interpretation of the associative potential of the word "banana". In the traditional view of the Hindu *"banana-tree"* is a symbol of love. There is a folk tradition: women throw banana leaves with flowers on them into the river and watch them floating down.The leaf turned over betokens an unhappy love. In general, in Hinduism the feeling of love is associated with sufferings rather than positive emotions. Similarly, love for the young man of this story is unhappiness; he is not able to bear the torture of living with a woman who comes from an absolutely alien to him society. This view seems to be well-grounded because it is based on the verbal signals of the text: the title, the story about bananafish.

So, the analyzed story demonstrates the significance of the reader's competence and his ability for creative thinking. Fictional texts characterized by imagery, call forth a flow of associations and thoughts in the addresser's consciousness, and that helps him disclose the implicit semantic content and the author's purport. That is how the co-authorship of the author and the reader is realized in the process of text perception.

8.7. THE PRAGMATIC INTENTION "TO REPRESENT THE CONCEPTUAL WORLD PICTURE"

The study of the human factor in language with regards to text production and text perception puts forward the task of considering relationships between conceptual and language world pictures. The notions of conceptual and language world picture appear to be very important for text linguistics in general, and interpretation of a literary text in particular. The conceptual world picture is understood as a global image of the world and its essential features reflected in individual's mind as a result of his spiritual activity. Language world picture is explicated with the help of various language means, systematically organized and socially important

model of the conceptual world picture. It is a means of transferring information about the world, people, relations (Роль человеческого фактора,1988).

It should be noted that all language means are involved in the world picture representation. However, the role of some verbal expressions denoting key notions needs to be emphasized. With regard to the conceptual world picture, it is very important whether the text is oriented to the material objects or spiritual life world, the latter, in this sense, presents much more interest. Fictional texts, as is known, with their aesthetic, emotional and evaluative functions aim to create an imaginary world reflecting the spiritual human life. In this respect the verbal expressions nominating the objects of the spiritual world, ideal entities assume a priority role. According to A.A. Uphimtseva, in every language there is a special group of words called "nominal". Nominal words do not denote any physical, biological or any other substantial entity; they are conditioned by social reality, world outlook, the norms of human ethics and aesthetics (Уфимцева, 1977:132).

Lexicon plays an important role in realization of the pragmatic intention in question. The story by E. Poe "The Manuscript Found in the Bottle" is a convincing evidence of it. The plot of the story is a fantastic narrative about the sea storm and shipwreck, the appearance of an enormous vessel and removal to "the other world". The conceptual information inferred from the verbal structure of the text can be described as a psychological state of a man at the moment of a disaster, the feelings of horror and exaltation, the fear of death and admiration for eternity. The pragmatic intention of this text is to exert an emotional impact on the reader and represent an individual author's conceptual world picture. This story, as well as many others by E. Poe, reflects the author's world picture – tragedy, sufferings, fatality of human life. This pragmatic intention defines all the parameters of the text and the choice of words.

Let us turn to the analysis of the text. The first thing to attract attention here is a high concentration of abstract nouns deno-

ting non-material objects, and belonging to the nominal group of words. The use of these lexemes creates a particular nominative space of the text expressing the concepts of the inner spiritual world (*sensation, admiration, hopelessness, futurity, amazement*).

Another group of words is presented by adjectives and adverbs (*awful, terrific, frightful, terrible, bitterly, hopeless, gloomily, overwhelmed, thrilling, peevish, etc*). Adjectives and adverbs in their majority refer to the emotive and evaluative lexicon, the role of which in representing the conceptual world picture cannot be overestimated. The semantic analysis of the lexicon employed in this text made it possible to distinguish the following groups:

• description of nature: *wilderness, fiery, thundering, weather beaten, roaring*;

• inner psychological state: *confusion, madness, uneasiness, eagerness, sublimity*;

• feelings and emotions: *admiration, amazement, sensation, peevishness, gloomy, hopeless*, etc.

The last group appeared to be the most numerous. Here the words expressing the feeling of horror, fear and anxiety prevail (*awful, terrible, fearful, horrible, and frightful*).

No less significant here are the word-building links based on the mechanisms of analogy and correlation. Root repetition forms the correlative chains which mark conceptually important notions, and put forward the key words of the text: *terror – terrible – terribly; horror – horrible, hope – hopeless, death – dead, mad – madness – madly; unnatural – supernatural, eternity – eternal, curious – overcurious*. These words stress and emotionally emphasize the atmosphere of horror, ominous and mystic situation depicted in the text. The same function is fulfilled by the repetition of negative affixes characterized by a high stylistic potential: *inevitable, irresistible, unfathomable, unabated, ungovernable, unwilling, unfit, unnatural, thoughtless, ineffable, indefinite, inadequate, incomprehensible, ineffective, irrepressible*.

Due to such an abundance of derivatives charged with emotive meanings, the emotional tension of the text reaches its highest

point. Besides, the words linked by the homogeneity of their word-building meanings are perceived here not as separate units but as the components of larger groupings such as lexico-semantic groups and lexico-semantic fields. And this is a very important factor because the conceptual world picture is created not on the basis of single words, but as a result of their cognitive categorization verbally expressed in the text.

So, the cognitive approach to the text reveals its complicated cognitive structure and shows that the processes of text production and perception are based on the cognitive principles. And that accounts for the necessity of applying some principles and methods of cognitive linguistics to text linguistics.

SUMMARY

A satisfactory account of text can only be arrived at by means of both communicative and cognitive approaches. There are close links between Text linguistics and Cognitive Linguistics. Cognitive Linguistics regards language as a cognitive mechanism of representing, storing and transferring knowledge layers. The main aim of textual communication is an exchange of information which in terms of cognition is understood as receiving new data about objects, phenomena, relations and events of objective reality.

The information conveyed by the text can be subdivided into cognitive and contextual. The cognitive information includes knowledge, convictions, opinions, views, positions. The contextual information presents speech acts, situations, communication. Particularly important for the cognitive text interpretation the distinction between the old (given, known) and new (unknown) information, which can be perceived only against the background of the old information. A certain balance between the old information presenting the theme of the text, and the new information as a **rheumatic** material should be observed in the text.

The character of information, and its organization in the text play a significant role in text production and perception. There are

several cognitive principles of distributing information in the text: the principles of iconicity, of distributing old and new information, relevance and foregrounding. The principle of iconicity requires the description of events in the text in the same order as that in reality. It concerns not only chronological, but also spatial, causative, socially – conditioned regularities of the text. In the work of fiction the principle of iconicity is often violated. First of all, it concerns the category of time that can be: real – unreal, realistic – fantastic, ordinary – mystic, reversible – irreversible, dynamic – static, simultaneous – successive, short – long, fast – slow, ancient – modern.

One of the main cognitive principle of distributing information in the text is the principle of relevance (salience) or foregrounding. Foregrounding marks out the most essential, relevant fragments of the text, thus guiding its interpretation. The following types of foregroundingare distinguished: convergence of stylistic devices, coupling, defeated expectancy, "strong" positions of the text.

The notion of conceptualization being a key notion in cognitive linguistics has become basic in text linguistics too. On the ground of textual data and background knowledge the addressee makes his own suppositions, inferences constituting the process of conceptualization as one of the main processes of human cognitive activity.

Categorization is also refined to one of the forms of cognitive activity. It is a process of taxonomic activity, regulated presentation of various phenomena classified according to their essential, categorical characteristics. Textual categorization is aimed to combine separate facts into certain conceptual systems.

In the process of perception a special role is assigned to frame analysis. Frame is a hierarchical structure of linguistic data representing a stereotyped situation. Frame analysis applied to text can be presented as a step-by-step procedure including: 1) searching for the verbal signals representing conceptually important frames; 2) decoding their frame semantics, associative, figurative,

contextual links; 3) activizing knowledge structures (world knowledge), contextual and propositional functions (language knowledge); 4) conceptualizing textual information (generalizing, making conclusions, inferring knowledge on the basis of verbal signals and their frames).In the process of frame analysis the missing implicit components and their links can be restored, implications and inferences can be drawn.

So, the cognitive approach to the text reveals its complicated conceptual structure and proves that the process of text production and perception are based on certain cognitive principles.

ACTIVITIES

Activity A.

Match the following notions with their meanings

Notion	Definition
information	the recurrence of the same elements in the same positions
prospection	stimulation of certain parts of the brain in the process of speech activity under the influence of verbal signals aimed to represent certain knowledge structures
foregrounding	one of the main processes of the human cognitive activity connected with composing knowledge structures on the basis of text data and background information, mechanisms of inferences
categorization	is an accumulation of many stylistic devices and expressive means of the language within one fragment of the text
retrospection	marks out the most essential, relevant fragments of the text, thus guiding its interpretation
frame	when events are given in a progressive order and the sequence of tenses is strictly observed.
convergence of	is knowledge represented and

stylistic devices	transferred by language forms in the process of communication
activization	a mental process of taxonomic activity in which various phenomena classified according to their essential, categorial characteristics
coupling	when the sequence of events is violated, and the reader first gets acquainted with the events which happened earlier (flash-back) or later (flash - forward)
Conceptualiza-tion	is a hierarchical structure of linguistic data representing a stereotyped situation.

Activity B.
Complete the sentences with the appropriate words from the box below

---

distributing violated cognition foregrounding lower information new perception mechanism retrospection

---

1. Cognitive linguistics regards language as a cognitive _____ of representing, storing and transferring knowledge layers.
2. An adequate explanation of language phenomena including text can be achieved only at the crossroad of _____ and communication
3. Cognitive linguistics and text linguistics correlate due to the fact that text is a main source of representing _____ about the world.
4. There are several cognitive principles of _____ information in the text: the principles of iconicity, of distributing old and new information, relevance and foregrounding.
5. Frame consists of two levels: the upper level and the _____ level.
6. The character of information, and its organization in the text play a significant role in text production and _____.
7. In the work of fiction the principle of iconicity is often _____.
8. The category of time is closely connected with the categories of prospection and _____.

9. From the cognitive approach information can be subdivided into old (given, known) and _____ (unknown).

10. _____ attracting attention to certain parts of the text and activizing certain frames, makes the search for information much easier.

Activity C.

Analyze the following text fragments and identify the convergence of stylistic means. Discuss the stylistic functions of the convergence and comment on the category of the text this fragment represents.

Oh! You do not know how weary I am of it – money, money, money! And of the men who surround me, dancing like little marionettes all cut by the same pattern. I am sick of pleasure, of jewels, of travel, of society, of luxuries of all kinds. (O'Henry, While The Auto Waits)

Sara was a menace and a tonic, my best enemy; Rozzie was a disease, my worst friend (Cary, The Horse's Mouth)

Presently one of these became prominent. He was a middle aged child that had never shed its baby fat, though some gifted tailor had almost succeeded in camouflaging his plump and spankable bottom. There wasn't a suspicion of bone in his body; his face, a zero filled in with pretty miniature features, had an unused, a virginal quality: it was as if he'd been born, then expanded, his skin remaining unlined as a blown-up balloon, and his mouth, though ready for squalls and tantrums, a spoiled sweet puckering. But it was not appearance that singled him out; preserved infants aren't all that rare. It was, rather, his conduct; for he was behaving as though the party were his: like an energetic octopus, he was shaking martinis, making introductions, manipulating the phonograph (Capote, Breakfast at Tiffany)

Activity D.

Analyze the following text fragments and identify the linguistic means verbalizing "coupling". Discuss the stylistic functions of coupling and comment on the category of the text this fragment represents.

Mr. Warburton was a snob. He was not a timid snob, a little ashamed of being impressed by his betters, nor a snob who sought the intimacy of persons who had acquired celebrity in politics or notoriety in the arts, nor the snob who was dazzled by riches; he was the naked,

unadulterated common snob who dearly loved a lord (Maugham, The Outstation)

...I was awakened by a series of awful screams from Bill. They weren't yells, or howls, or shouts, or whoops, or yawps, such as you'd expect from a manly set of vocal organs – they were simply indecent, terrifying,humiliating screams, such as women emit when they see ghosts or caterpillars.It's an awful thing to hear a strong, desperate, fat men scream incontinently in a cave at daybreak (O'Henry, The ransom of Red Chief).

Perhaps he suffered, perhaps he hated, perhaps he loved by cruelty alone (J. Galsworthy).

Dark girls, fair girls were patting their hair, tying ribbons again, tucking handkerchiefs down the fronts of their bodices, smoothing marble-white gloves...
Strange faces smiled at Leila–sweetly, vaguely. Strange voices answered. There they stood, smoothing their gloves, patting their glossy hair and smiling among themselves... A tall, fair man flew up to Meg... There came a dark man wearing an eyeglass, then cousin Laurie with a friend, and Laura... Then quite an old man – fat, with a big bald patch on his head... Someone's hand pressed her waist, and she floated away like a flower that is tossed into a pool (Mansfield, Her First Ball).

Activity D.

Analyze the following text fragments and identify the stylistic means that realize the effect of defeated expectancy.

Shimmery stockings stretched over shapely thighs—a perfect backdrop for a body-skimming cocktail dress. Glamour radiated from the ends of the diamond earrings to the tips of the spike-heeled shoes. As a shadowed eye surveyed the mirror's reflection, painted lips pursed with pleasure.

"Suddenly, a voice cried out from behind, "Dad?!" (Clay, Evening Surprise)

She could almost hear the door of her prison slam. Freedom is gone, now its fate is in the hands of others, and never be brought to see will. In her head flashed crazy thoughts about how well would now like to fly far away. But she knew that to escape impossible. With a smile she turned to her husband and said, «Yes, I agree» (Milburn, Crucial Moment)

"Finally, in this dull, secluded village to find him done. In the ramshackle hut by the fire sat truth.

He had never seen a more old and ugly woman.

- You — Really?

Old, wrinkled lady nodded solemnly.

- Tell me what I should tell the world? What kind of message to convey?

The old woman spat into the fire, and said:

-Tell them that I am young and beautiful!" (Tompkins, In Search of Truth)

Activity E.

Analyze the following fragments of the text and definethe types of knowledge structures activated

Each room has old engravings, oil paintings and antique furnishings. It's good for a real taste of old St. Louis: T.S. Eliot and Tennessee Williams lived nearby» (USA Today, 14.10.2003)

Vintage couture has never been hotter. Actresses like Nicole Kidman, Renee Zellweger and Julia Roberts regularly sport vintage evening dresses on the red carpet, and modern designers are reaching back in time for inspiration» (Newsweek, 4.08.2003)

«Galatoire's has served hundreds of celebrities, including President Bush who went with the oysters Rockfeller» (USA Today, 24.09.2003)

Swamp walk and guided canoe trips are scheduled October through March. "That swamp lettuce is a sure sign", he said, pointing to small leaves floating in the water and looking as if Monet painted them there» (Travel, 5.09.2004)

«The islands that inspired Charles Darwin have long been a Mecca for naturalists and eco-tourists» (Newsweek, 2.09.2002)

You could hop in the family VOLVO, tour the countryside and call it a driving vacation. Or you could jump into a sports car and whip around hairpin turns like Michael Schumacher. High-performance driving schools that put you in luxury cars and Formula racers are the hottest trend in motor sports» (Newsweek, 13.10.2003)

The handsome old houses on the Strand and the brick storefronts on Delaware Street were there long before Rockefeller money built the careful reproductions of Williamsburg» (Travel, 19.09.2004).

"No," Johnny said, surprised at the hoarseness in his own voice "That's never an answer. Never." ...No. Killing onlysowingmore dragon's teeth. I believe that. I believe it with all my heart (King, the Dead Zone, p 313).

Barney had had enough. He turned toward the door, tossing a dismissive, "See you around, Lance," over his shoulder. At which the young man leapt from his Eames chair and chased after Barney like Apollo pursuing Daphne. "Hold on a minute, Livingston - don't you want the microscope?" (Segal, Doctors, 146).

I've won the America's cup. It's considered the Holy Grail of yachting (Terkel, American Dreams: Lost and Found).

Mrs. Todd rocked gently for a time, and seemed to be lost, though not poorly, like Macbeth in her thoughts (Orne Jewett. A Dunnet Shepherdess)

A man joining the agency, the Admiral said, is more likely to become a researcher, economist, statistician, administrator or accountant than a new James Bond (September 1982. New York Times).

Wexler's terseness is not unexpected. It is a feature of these meetings, known to everybody present, that a curse, if not an outright embargo, hangs over the use of Lederer's name. Lederer is their Cassandra. Nobody ever asked Cassandra to preside over a meeting on damage limitation [Le Carre, A Perfect Spy, 1987:P.311].

ASSESSMENT

➤ Answer the following questions in a form of summary

What are the main principles of cognitive linguistics?
What cognitive principles of distributing information in the text do you know?
How do you understand the principle of "iconicity"?
How can the new information be introduced into a fictional text?
What is foregrounding?
What types of foregrounding are distinguished?

What is the role of convergence in the fictional text?

What stages does frame analysis consists of

How is the pragmatic intention "to activize knowledge structures" utilized in the text?

How do you understand the pragmatic intention on "co-authorship"?

How can the implicit information of the text be decoded?

How is the pragmatic intention "to represent the conceptual world picture" realized in the text?

What is the role of lexicon in the world picture representation?

➢ **Provide your own examples that illustrate the principle of foregrounding in the text**

➢ **Make Power Point presentation illustrating the principle of foregrounding in the text**

QUIZ FOR SELF-ASSESSMENT

1. Information can be of the following types

a) surface – deep

b) narrow – wide

c) linear – nonlinear

d) old – new

2. Cognitive information consists of

a) knowledge, convictions, opinions, views, positions.

b) speech acts, situations, communication

c) pragmatic intentions, communicative-pragmatic situations

d) frames, knowledge of lexical and syntactical patterns

3. Cognitive linguistics regards language as:

a) a system of verbal signs

b) a means of communication

c) a mechanism of representing, storing and transferring knowledge layers

d) a structural model

4. The principle of iconicity requires

a) the description of events in the text in the same order as that in reality

b) a certain balance between old information presenting the theme of the text, and new information as a rhematic material

c) introducing new information into the text and integrating it with old information

d) text information to be placed in the positions of foregrounding or backgrounding, figure or ground

5. According to the principle of relevance (salience)

a) the description of events in the text should be in the same order as that in reality

b) the most relevant and substantial information is marked out on the verbal layer of the text

c) the new information in the text should be integrated with the old

d) the text should contain no less and no more information than needed

6. Foregrounding is realized in the text via:

a) prospection and retrospection

b) iconicity

c) knowledge structures

d) convergence of stylistic devices, coupling, defeated expectancy

7. Foregrounding is regarded as:

a) a cognitive procedure of selecting the most essential and relevant information

b) a cognitive mechanism of inference

c) a specific way of conceptualizing reality

d) a special device of constructing poetic texts

8. The term "coupling" means:

a) word combination

b) cohesion

c) a twofold verbal sign

d) recurrence of the same linguistic elements in the same positions

9. The notion of convergence of stylistic devices was introduced by

a) R. Jackobson

b) Ya. Mukarzovsky

c) M. Riffaterre

d) T.A. van Dijk

10. Knowledge structures are presented in

a) frames, scheme, scenarios, scripts, plans

b) verbal signals, key words, signs

c) deixis

a) lexical, syntactical, stylistic means of the language

11. In terms of foregrounding the following parts of the text are most conspicuous

a) exposition, denouement, climax

b) title, exposition, development

c) title, epigraph, the end

d) exposition, climax, the end

12. What does the term "frame" means?

a) convergence of linguistic units

b) frame repetition

c) foregrounding

d) a hierarchical structure of linguistic data representing a stereotyped situation

CHAPTER IX. LINGUOCULTURAL ASPECT OF TEXT THEORY

9.1. LINGUOCULTUROLOGY AND ITS MAIN NOTIONS

It is acknowledged that efficient communication is impossible "without deep and wide background knowledge of native speakers' culture which implies way of life, mentality, vision of the world, the national character, customs, beliefs, systems of values, kinds of social behaviour" (Ter-Minasova, 1995). The system of cultural values is demonstrated in diagram 19.

			Cultural values		
vital	social	political	religious	moral	aesthetic
Life health living environment	Social status, profession, wealth, gender equality, tolerance	Freedom, democracy, lawfulness, peace	God, faith, sacred laws, salvation, blessing	Goodness, kindness, friendship, honour, love, decency	Beauty, ideal, harmony, style
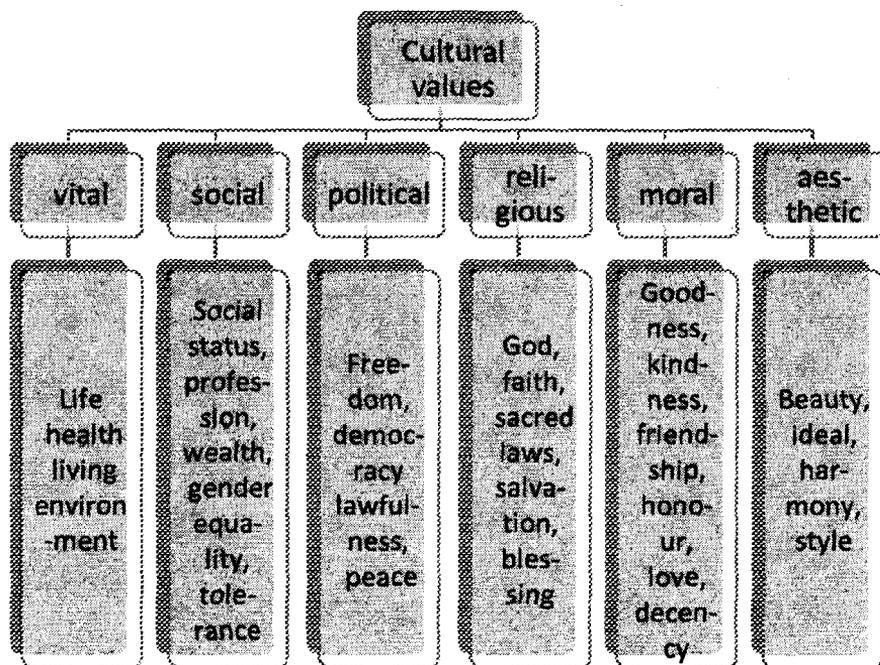
The main postulates of this section are: a) there are close relationships between language and culture; b) text is a means of studying culture, it is the main source of cultural knowledge and information (Ольшанский, 2000; Маслова, 2007). In the process

of text production the choice of language forms and patterns is dictated, first of all, by the author's sociocultural intentions. So, the aim of this section is to study various forms of culture manifestations in the text.

The shared features between text and culture are as follows: a) both text and culture contain objective and subjective, logical and emotional elements; b) both text and culture are meant to be interpreted. The above said testifies to the fact that there are close links between text linguistics and linguoculturology. Linguoculturology, as is well known, is a complex scientific discipline of the anthropocentric paradigm which studies the correlations of culture and language (Ольшанский, 2000).

Linguoculturology is a rapidly expanding field at the interface between linguistics, cultural studies, ethnolinguistics and sociolinguistics. However, it has its own integral aspect of studying language and culture. Linguoculturology deals with the "deep level" of semantics, and brings into correlation linguistic meanings and the concepts of universal and national cultures. The aim of linguoculturology is to study linguistic means with the help of which language embodies, stores and transfers culture (Маслова, 2007).

Despite the fact that linguoculturology is a new trend in linguistics, there are different approaches and aspects: phraseological (Телия, 1999), conceptological (Вежбицкая, 1966), lexicographical (Степанов, 1997), and linguodidactical (Верещагин, Костомаров, 1983). Along with these trends there is the so called "text-oriented" one which regards text as an important unit of culture.

We fully support the view that texts are directly related to culture and penetrated by a multitude of cultural codes. They accumulate and store information about history, ethnography, national psychology, etc., and pass it on from generation to generation (Маслова, 2007). From this standpoint text analysis is aimed to disclose cultural information, to study the peculiar features of national mentality, to define culture relevant language means used in the text.

Relationships between language and culture are most clearly seen in fictional texts. It is accounted for by the fact that a fictional text by its very nature is one of the forms of culture. It is a fictional text that first and foremost transmits the sociocultural, aesthetic, emotional and evaluative information. It should be noted that the cultural information encoded in the text is of a gradual character because different texts are characterized by different degrees of the culture-relevant information. Most interesting are the texts reflecting intellectual, spiritual spheres of human life. In this respect nationally specific texts, where objective characteristics of reality are interlaced with national views and personal appraisals are of special attention. Interpretation of such texts requires the linguocultural competence, that is the knowledge of national cultural values and priorities. The following passage from Galsworthy's "To Let" is illustrative in this respect:

On the day of the cancelled meeting at the National Gallery, began the second anniversary of the resurrection of England's pride and glory—or, more shortly, the top hat. "Lord's"—that festival which the war had driven from the field—raised its light and dark blue flags for the second time, displaying almost every feature of a glorious past. Here, in the luncheon interval, were all species of female and one species of male hat, protecting the multiple types of face associated with "the classes" The observing Forsyte might discern in the free or unconsidered seats a certain number of the squash-hatted, but they hardly ventured on the grass; the old school—or schools—could still rejoice that the proletariat was not yet paying the necessary half-crown. Here was still a close borough, the only one left on a large scale—for the papers were about to estimate the attendance at ten thousand. And the ten thousand, all animated by one hope, were asking each other one question: "Where are you lunching?" Something wonderfully uplifting and reassuring in that query and the sight of so many people like themselves voicing it! What reserve power in the British realm—enough pigeons, lobsters, lamb, salmon mayonnaise, strawberries, and bottles of champagne, to feed the lot! No miracle in

prospect—no case of seven loaves and a few fishes—faith rested on surer foundations. Six thousand top hats, four thousand parasols would be doffed and furled, ten thousand mouths all speaking the same English would be filled. There was life in the old dog yet! Tradition! And again Tradition! How strong and how elastic! Wars might rage, taxation prey, Trades Unions take toll, and Europe perish of starvation; but the ten thousand would be fed; and, within their ring fence, stroll upon green turf, wear their top hats, and meet—themselves. The heart was sound, the pulse still regular. E-ton! E-ton! Har-r-o-o-o-w!

The text presents the situation describing the national vision of the English reality at the border-line of the XIX-XX centuries. The described event is a visit to a famous stadium in London for playing cricket, a popular national game. The detailed description of the event discloses the life of the bourgeois society which despite the forthcoming crisis does not give up their positions and tenaciously clings to the habitual way of life. One of the foundations of their life is adherence to traditions (*Tradition! And again tradition!*). In this case it is an annual presence at the traditional cricket match. It is not by chance, therefore, that every detail of this descriptive context acquires a symbolic meaning. It is seen in the name and description of the stadium (*Lord's ... raised its light and dark-blue flags*), a traditional lunch with a detailed enumeration of meals (*pigeons, lobsters, lamb, salmon, strawberries, champagne*), clothes (*top hat, parasols, squash-hatted*) and mode of behaviour (*stroll upon green turf, wear their top hats and meet – themselves*).

The key word of this text is the lexical unit **"top hat"** (цилиндр), which in this context assumes a variety of conceptual meanings inferred from the text on the basis of the following propositions:

```
                           ┌──────► England's pride and glory
                           │
                           ├──────► glorious past
                           │
Top hat                    ├──────► associated with the "classes"
                           │
                           ├──────► old school or schools
                           │
                           ├──────► hope
                           │
                           ├──────► reserve power
                           │
                           ├──────► life
                           │
                           └──────► tradition
```
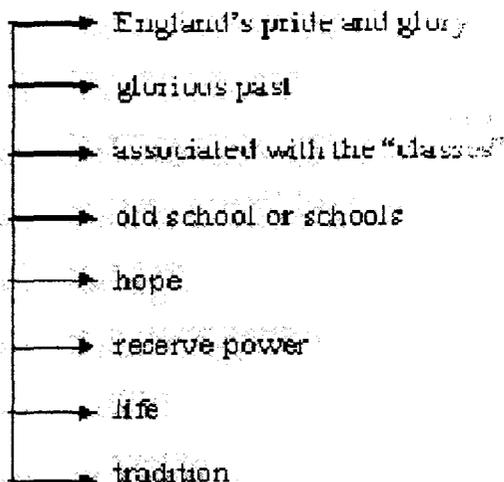
So **"top hat"** becomes a symbol of the passing out but remaining still mighty bourgeois class, its hopes, former glory, power and stability. Conceptually important here is the word "top" which, being neutral in its dictionary meaning, focuses on the conceptual features of this symbol. Using the data of associative dictionaries and comparing them with the context signals, we can outline a great number of conceptual features signifying such notions as *superiority, greatness, tenacity, perfection, importance, success, pride, vanity, snobbism, respectability,* etc.

Cultural and conceptual value of this symbol, as well as of the whole text, is strengthened by placing it into the position of foregrounding which accentuates the most important information in the text. The principle of foregrounding as a means of text organization drawing the reader's attention to the most conspicuous parts of the text has been discussed in section 7.3. Here it should be stressed that the effect of foregrounding is achieved by different means. First of all, it is the convergence of stylistic devices and expressive means of the language. The analysed text is characterized by a high density of stylistic devices: **metonymies** – *six thousand top hats, four thousand parasols, ten thousand mouths,* symbolizing the image of a rich, powerful, tenacious bourgeois class;

epithets– *glorious past, strong, elastic traditions, wonderfully uplifting and reassuring, reserve power, sound heart, regular pulse* which expressthe author's ironical evaluation of the described event; **proverb** – *there was life in the old dog yet!* stressing the vitality of the bourgeois society; **allusion** – *seven loaves and a few fishes* containing reference to the evangelical story how Jesus Christ fed a big crowd of people with seven loaves and a few fishes.

Particularly, the convergence of syntactical stylistic devices should be underlined because it includes a great variety of means: exclamatory sentences, elliptical sentences, one-member sentences, parallel structures, contact and distant types of repetition. Taken together they promote the effect of emotional tension and gradation.

Another type of foregrounding here is the construction of the text on the principle of contrast. Contrast is ensured here by the semantic opposition "rich-poor" which in the text is realized through the **antonymous pairs**: *top-hat – squash-hatted, old school – the proletariat, starvation – being fed*; **antithesis**: *Wars might rage, taxation prey, Trade Unions take toll; and Europe perish of starvation, but the ten thousand would be fed, and within their ring fence, stroll upon green turf, wear their top hats, and meet themselves.*

The antithesis, expressing contrast between the people's miserable situation caused by the war, hardships, taxes, hunger and the material welfare of the self-satisfied bourgeois class, symbolizes the two hostile classes and conveys the author's evaluative attitude. So, this text explicates the author's conceptual world picture, and introduces human feelings and culture into it.

The notion of the conceptual and linguistic world pictures, be it repeated, have been widely used in cognitive linguistics and linguoculturology. For text linguistics these notions also seem to be very important. The conceptual world picture defined as a global image of the world, as a synopsis of knowledge structures (Колшанский, 1990) is reflected in individuals' mind as a result of their intellectual activity. The conceptual world picture, in its

turn, can be subdivided into the native, scientific and literary world pictures. The conceptual world picture correlates with the linguistic world picture, the latter is understood as an explicated with the help of various language means the world model, as the linguistic fixation of knowledge structures, as the linguistic representation of the world (Маслова, 2004). The linguistic world picture is a means of transferring information about the world, people and their interrelation with nature (Телия, 1999). The notion of the language world picture originally based on Humbold's conception of "language world vision" has been further developed in many researches (Колшанский, 1990; Сукаленко 1992; Человеческий фактор в языке, 1988). The specificity of the linguistic world picture as a subjective image of an objective reality lies in the fact that it reflects both individual and national experience.

Some scholars differentiate between the linguistic world picture and the linguistic national world picture, the former perpetuates general human experience and the latter reflects the experience of a concrete national community. This differentiation, in our opinion, may be approved of only from the theoretical point of view. Practically the linguistic world picture and the linguistic national world picture do coincide specifying either universal or national human values. Everything depends on the approach or aim of a research. Accordingly, in every concrete case the analysis is focused on general or nationally specific features.

The world picture is verbalized by all linguistic means – lexicon, phraseology, language forms and structures. However, a priority role is assigned to the text. It is in the text where all descriptive situations and evaluative attitude to them find reflection. With regard to a literary text, it should be stressed that it is based on complex relationships of all-human, national and individual components, thus reflecting particular conceptual structures and cognitive processes of the author's individual world picture. Diagram 20 presents all the types of both conceptual and linguistic world pictures and their relationships.
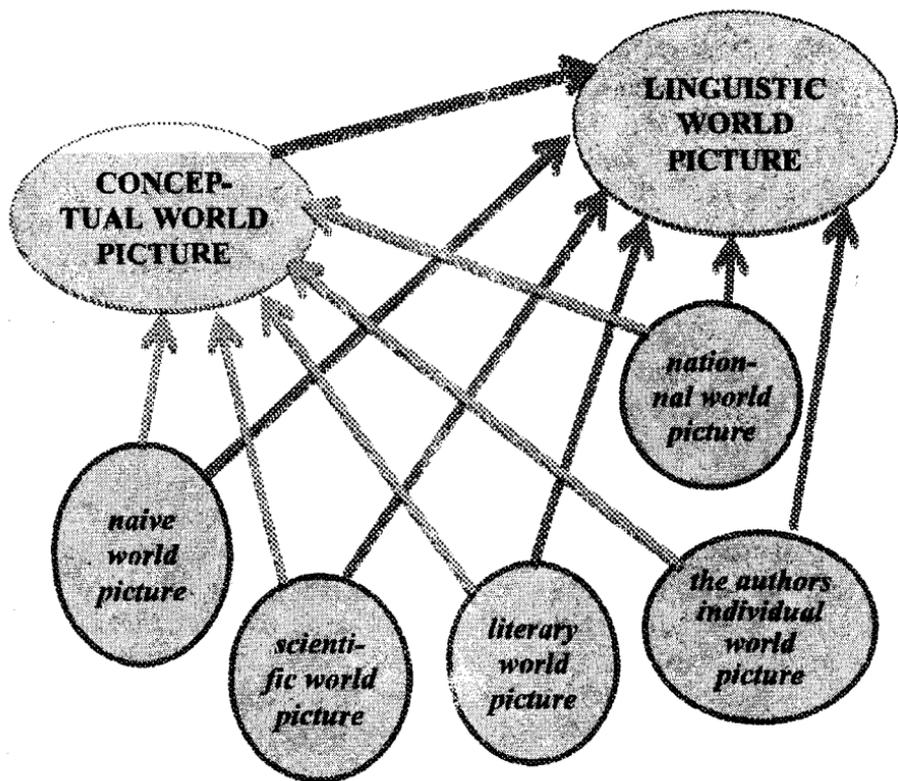
9.2. THE NOTION OF "LINGUOCULTUREME" AND ITS CONCEPTUAL ROLE IN FICTIONAL TEXTS

An extremely significant role in the world picture representtation is assigned to culture relevant linguistic units – linguoculturemes, Linguocultureme – is a complex, interlevel language unit, a dialectical unit of both linguistic and extralinguistic factors, the correlation between the form of a verbal sign, its semantic content and cultural sense (Воробьев, 2008). Linguoculturemes can be presented by a great variety of linguistic forms including words, word combinations, syntactical structures, text fragments and even the whole text. The sources of cultural information in a linguocultureme are specific for each culture: realia, outstanding people, myths, images, beliefs, customs and traditions. Accordingly,

linguoculturemes can be presented by non-equivalent lexicon, anthroponyms, mythologemes, phraseological units, paroemia, speech forms of etiquette, image-bearing means, etc. The sources and verbalization of linguoculturemes are shown in diagram 21

Let us analyze the story by W.S. Maugham "Lion's Skin". The conceptual and cultural significance of this story can be inferred from the analysis of the linguocultural field of the text with the dominant word "gentleman". Linguocultural field is defined as a hierarchical system of language units characterized by mutually correlated and interdependent meanings expressing a system of corresponding cultural notions (Воробьев, 2008: 60). In the analysed story the linguoculturological field contains those text fragments that reveal the conceptual cultural sense of **"gentleman"** – the key word of the whole story.

It should be noted, in passing, that this word, denoting an English realia, conveys the cultural information about a noble, intelligent, well-educated man of good manners and behaviour. The lexicographical interpretation of this lexeme, the analysis of its associative links enable us to reveal a set of the conceptual features constituting the cognitive structure of this word: *gentleman – a good, honest, principled, clean, ingenious, fair, manly, respecttable, reliable, dutiful, responsible, open, truthful.* So, the analysed word stands out as an embodiment of the best moral qualities of an Englishman, his good breeding, social status, education. From all this it follows that the word can be regarded as a linguocultureme which in this context becomes the main cultural concept.

The factual information of this story: a poor young man, who used to be a car-washer, a page-boy, a soldier dreamt of being a real gentleman. To realize his dream he married a rich woman from whom he concealed his past. All his life he has been playing the role of a gentleman, and was so much used to this image that in the end of the story he really had proved himself to be a gentleman. He sacrificed his life for the sake of his wife's pet, a little dog, saving it from the fire, and thus displaying his ability for heroic and noble deeds.

The detailed analysis of the text makes it possible to decode a set of conceptual features of the linguocultureme *"gentleman"*, which can be referred to cultural or, to be more exact, ethnocultural stereotypes. The notion of a stereotype is widely used in linguoculturology and is defined as a fragment of the conceptual world picture, mental representation of cultural and national perception of an object or situation (Маслова, 2007: 110). It is due to stereotyped perception that the positive characteristics of the personage are explicated in the text with the help of the attributive word-combinations: *great gentleman, gallant gentleman, aristocratic to his finger tops, too perfect a type of an English gentleman, bluff hearty sportsman, the cleanest man, high moral standards, fine gentleman.*

The character's appearance, his life-style, thoughts and behaviour are predetermined by his stereotyped ideas of what a gentleman is: **a) appearance** – *he was not nearly so well-dressed as Robert, who always <u>looked as though he had stepped out of a show-window</u>... he looked like an <u>English sportsman</u> that it gave you quite a shock; In his conversation, in his manners, in his dress he was so typical that you could hardly believe it. He was <u>so much of a country gentleman;</u>* **b) manners** – *He came forward in his <u>affable, hearty way</u> with a <u>grace</u> that always charmed Eleanor; he has a <u>bluff, hearty way</u> with him and a long frank laugh;* **c) behaviour** – *He was a <u>wonderful host</u>. Eleanor had always admired his <u>sense of social duty</u>; however dull the women were he was sitting next to he gave them of his best; You are too great a gentleman to hit a feller smaller than yourself; he didn't think it <u>honourable</u>to ask me to marry. I felt he'd sooner die than let me think he was after my money. He was a fine man;* **d) character** – *... one can't help admiring a man whose <u>principles are so high</u> and who's prepared to stick to them at any cost. Captain Forester had <u>high moral standards.</u>*

The above given examples form the linguoculturological field that contains a high positive evaluation of the concept *"Gentleman"* and expresses general characteristics of the people belonging to this class. This stereotyped image of a gentleman was fixed

in the young man's mind as an example to follow. At the same time the author gives his ironical evaluation of this cultural stereotype. The ironical effect is achieved by a contrast which in its turn is created by such stylistic devices as antithesis, oxymoron, paradox. For example,

And his conversation, the way he dogmatized, the platitudenous inanity *of his statements, his* amiable, well-bred stupidity, *were all so characteristic of the retired officer that you could hardly help thinking he was putting it on (p.144).*

Here the words *"dogmatize", "platitudinous inanity", "stupidity"* with negative meanings, used to characterize the person who in this story symbolizes the image of a gentleman, produce an ironical and paradoxal effect inasmuch as they emphasize mutually exclusive, incompatible semantic features.

The same function is fulfilled by the antithesis used in the following example:

I admire you for carrying of such a stupendous bluff starting as a page boy then being a trooper, a valet and a car-washer? And there you are! A fine gentleman, with a grand house, entertaining all the big bugs of the Rivera, winning golf tournaments, vice-president of the Sailing club, and I don't know what all.

The antithesis here ironically emphasizes the hypocracy of the main personage, who being of a low origin and status, contrives to turn into a respectable gentleman. Another example is also illustrative of irony created by stylistic transformations of the word "gentleman": *"Oh, don't be so damned gentlemanly with me, Bob".*

The oxymoron *"damned gentlemanly"* changes a positive evaluation of "gentleman" into its opposite – a negative one.

So, the conceptual world picture of this story is determined by the linguoculturological field, the focus of which is the linguocultureme *"gentleman"*. It is essential to point out that the linguoculturological field here is of a multifold nature and combines components of a) general cultural notions (stereotypes); b) national specific notions (English culture); c) the author's individual attitude (ironical evaluation).

Diagram 21

```
                    ┌─────────────────────────┐
                    │   LINGUOCULTUREMES      │
                    └─────────────────────────┘
           ┌───────────────┴──────────────┐
    ┌──────────────┐              ┌──────────────────┐
    │   SOURCES    │              │  VERBALIZATION   │
    └──────────────┘              └──────────────────┘
```

SOURCES		VERBALIZATION	
realia	outstanding people	nonequiva-lent lexics	words denoting cultural values
myths	images	allusions	antrhopo-nyms, antonomasia
customs, traditions	literature, art	mythologe-mes	religiously marked units
		proverbs, sayings, quotations, aphorisms	image bearing means: metaphor, metonymy, metaphorical epithet, simile, phraseological units

9.3. THE ROLE OF THE TITLE IN THE CONCEPTUAL WORLD PICTURE REPRESENTATION

An important role in the conceptual world picture representation is ascribed to the title. Coming into close and complex relationships with the whole text, it becomes a major element of its semantic structure. It should be noted that the problem of the title has been widely elucidated in the linguistic literature. There are several approaches to the problem:
- text functions of the title;
- lexical, semantic, syntactical aspects of the title;
- stylistic aspects of the title.

We focus on the role of the title in the author's world picture representation. From this perspective the title is regarded as a cultural model, as a superconcept of the whole text. V.A. Kukharenko claims that the title contains the main, and often the only formula of the author's concept (1998: 154).

This approach is explained by the ontological nature of the title: comprising the quintessence of the textual content representing its nucleus (Interpretation, 1990: 46). A complete conceptual sense of the title can be decoded in the process of reading the whole text. In this relation, the title is a curtailed text presented by two or three words. I.R.Galperin defines the title as a compressive, concealed content of the text, which can be compared to a twisted spring displaying itself in the process of textual communication (1958: 249). So the title is an embodiment of the concepttual and cultural information of the whole text.

As an example we can take the title of E. Hemingway's story "The Old Man and the Sea". The story tells us about an old fisherman Santiago, his exhausting daily work, hard struggle with a big fish which finally had been defeated over. But in fact, this story is about a man who never gives up his aim, about unity and antagonism of Man and Nature. There are two layers, two images in the story presented in the title by metonymical nominations: **the Old Man – the Sea**. The two images correlating with the text and

combined in the title by means of associative links express one of the main conceptual layers of the world picture: Man and Nature. Each of the components of the title has its semantic links with the text units and forming the two lines of semantic associations, penetrate into the text and then integrate in the title, thus creating a united linguoculturological field.

The unity of **Man** and **Nature** is conceptualized in many text fragments: the descriptions of Santiago's appearance, his way of life and thoughts, his attitude to work, his love to nature, the animal and vegetable world. There are many parallelisms in the portrait descriptions that provide evidence to the fact that "Man and Nature" is a single whole, that Man is a part of Nature.

Everything about him was old except his eyes and they were *the same colour as the sea and were cheerful and undefeated* (p.33).

The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks (p.33).

... his hands had the deep-creased scars from handling heave fish on the cords ... They were as old as erosions in a fishless desert (p.33).

Santiago does not separate himself from his environment, from the sea inhabitants whom he considers to be his brothers and friends:

He was fond of a flying fish as they were his principal friends on the ocean (p.51).

Never have I seen a greater, or more beautiful, or a calmer or more noble thing than you (fish), brother (p.52).

For Santiago everything around him – the sea, the moon, stars, the sun – are living creatures and addressing them, he uses personal pronouns: *he, she*

He was a fish to keep a man all winter he thought (p.83).

She (sea) is kind and very beautiful. But she can be so cruel and it comes so suddenly ... (p.47).

The old man hit him (fish) on the head ... "Albacore", he said aloud. "He'll make a beautiful bait. He'll weight ten pounds.

A particular love does the old man feel toward the sea which is perceived by him as a human being who endows him with savours, as a woman who should be loved and forgiven.

He always thought of the sea as la mar, which is what people call her in Spanish when they love her ... but the old man always thought of her as feminine and as something that gave or withheld great favours and if she did wild and wicked things it was because she could not help them. The moon affects her as it does a woman, he thought (p.25-26).

The unity of Man and Nature is not always smooth and harmonious. It also presupposes some antagonism. In this text it is the old man's struggle for survival, the struggle with the storms of the wild sea and the sea beasts.

She (sea) is kind and very beautiful. But she can be so cruel and it comes so suddenly ... (p.47).

They were hateful sharks, bad smelling, scavengers as well as killers, and when they were hungry they would bite at an oar or the rudder of a boat... and they would hit a man in the water if they were hungry, even if the man had no smell of fish blood or fish slime on him (p.81).

Summing up the analysis of this story, we can conclude that the title plays an essential role in creating the integral whole of the text and constructing the author's individual world picture, thus involving the reader in the system of his notions and values.

9.4. CULTURAL CONCEPTS AND THEIR VERBALIZATIONIN THE TEXT

One of the major trends of linguocultural text studies is the consideration of cultural concepts and their role in text semantics. A cultural concept is looked upon as a thematic dominant of the

text. The problem of "concept" is in the focus of attention of many disciplines: cognitive linguistics, linguoculturology, linguoconceptology. It is a subject of frequent debate, and there are different approaches and views. Not going into details, we shall give a general definition of this notion worked out on the basis of the linguistic literature. Concept – is a complex mental entity, a component of the conceptual world picture conceptually relevant either for an individual linguistic personality or the whole linguocultural community. As V.A. Maslova claims, the formation of a concept is conditioned by the individual's emotional, physical, historical, personal and social experience acquired in the process of the world perception. The following traits of a concept relevant for the text and its interpretation can be outlined:

• concept presents knowledge structures about the surrounding world;

• concept is a cultural and nationally specific unit;

• concept is a multifold mental structure consisting of notionnal, image-bearing and evaluative constituents;

• concept is characterized by a string of emotional, expressive components and associative links.

While considering cultural concepts, we proceed from the assumption that a complete reconstruction, actualization and decoding of their semantic structure and cultural content can be achieved only within the framework of the whole text. A concept has an interlevel character, and it is verbalized in the text by means of linguistic units of all levels. A particular role in representation of cultural concepts is ascribed to stylistically marked units, especially to stylistic devices.

The key role of stylistic devices in text interpretation is undeniable. The problem of a stylistic device as an element of a fictional text, its entity and methods of analysis should be reconsidered in the light of the new scientific paradigms – cognitive linguistics and linguoculturology. Traditionally stylistic devices have been explored in three aspects: structural model, semantic organisation and stylistic functions in the text. Such an approach does not

223

take into account the cognitive and cultural essence of stylistic devices, does not reveal their conceptual value. The linguocultural approach to the problem in question requires a new apprehension of a stylistic device which is regarded as:

• an aesthetic sign of a complex structure which serves as a means of conveying aesthetic values to the mind of the reader;

• one of the main means of verbalizing cultural concepts including notional, emotive and evaluative components;

• a fragment of the conceptual world picture expressing certain knowledge structures;

• a cultural model manifesting elements of universal and national culture.

The following example from S. Maugham's "Theatre" illustrates the role of stylistic devices in expressing the cultural concept LOVE. The main character of the novel, Julia, paradoxal though it may seem, lives on the stage and plays in life. The given below dialogue between Julia and her son tells us about the latter's disappointment with his first love affair. Julia is upset. With enthusiasm and affection does she explain to her son what love is:

She gave him a little smile.

"And you really think that was love?"

"Well, it's what most people mean by it, isn't it?"

"No, they don't, they mean pain and anguish, shame, ecstasy, heaven and hell, they mean the sense of living more intensely, and unutterable boredom; they mean freedom and slavery; they mean peace and unrest".

Here the concept LOVE is presented in a condensed, aphoristic form. The utterance contains a convergence of stylistic devices (gradation, antithesis, metaphor, epithet and others), which convey a set of conceptual features constituting the frame structure of the concept. It can be illustrated by the following diagram:

anguished
shameful   heavenly
boring
                    ecstatic
painful   LOVE
unutterable   peaceful

unrestful   free
      slavish
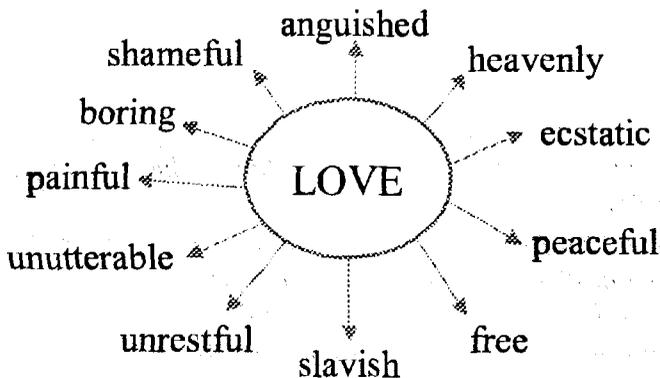
It is interesting to note that both positive and negative features are presented in contrast expressed by antithesis: *heaven and hell, freedom and slavery, peace and unrest.* The combination of the opposed and incompatible conceptual features and their complex interaction specify a deep-lying cognitive structure of the analysed concept.

To continue, the significance of cultural concepts is considerably strengthened in case of their frequent usage in one and the same text. Thus, in O.Wilde's "The Picture of Dorian Grey" recurrent actualization of the concept BEAUTY places it in the position of foregrounding which in its turn endorses its conceptual value. As a main verbalizer of this concept here stands out a stylistic device of epigram, which is defined as a terse, witty, pointed statement characterized by the brevity of form and the depth of content (Galperin, 1977: 184).

And Beauty is a form of Genius – is higher, indeed, than Genius, as it needs no explanation. It is of the great facts of the world, like sunlight, or spring-time, or the reflection in dark waters of that silver shell we call the moon. It cannot be questioned. It has its divine right of sovereignty. It makes princes of those who have it (Wilde. "The Picture of Dorian Grey", p.104).

Beauty is the wonder of wonders. It is only shallow people who do not judge by appearances. The true mystery of the world is

the visible, not the invisible... (O.Wilde. "The Picture of Dorian Grey", p.104).

But beauty, real beauty, ends where an intellectual expression begins. Intellect is in itself a mode of exaggeration, and destroys the harmony of any face (Wilde. "The Picture of Dorian Grey", p.81).

Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault, Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope. They are the elect to whom beautiful things mean only beauty (O.Wilde. "The Picture of Dorian Grey", p.77).

The peculiar feature of these epigramic statements is the abundance of stylistic devices stipulating emotional, evaluative, aesthetic perception of the concept. Most significant here is the role of image-bearing means based on the mechanisms of analogy and comparison. As is known, comparison is regarded as one of the means of world cognition, as a means of reflecting the results of cognition in culture (Маслова, 2007: 148). From this it follows that image-bearing stylistic devices such as metaphor and simile are not only the devices of expressiveness but also a way of cognition, creative thinking and cultural insight. They are prone to reveal a deep-lying entity of the compared objects in the multitude of their conceptual features. In the above-mentioned examples we outlined the metaphorical predicates of the concept BEAUTY. They enrich the cognitive structure of the concept with new conceptual senses, generate emotional tension and give rise to various connotations and associations. Metaphorical presentation of the concept is shown in the following diagram:

Genius

Wonder of
wonder

Sunli_ght

BEAUTY

Sp_ring-time

Princes

In th_e dark
wa_ters

Reflection of the
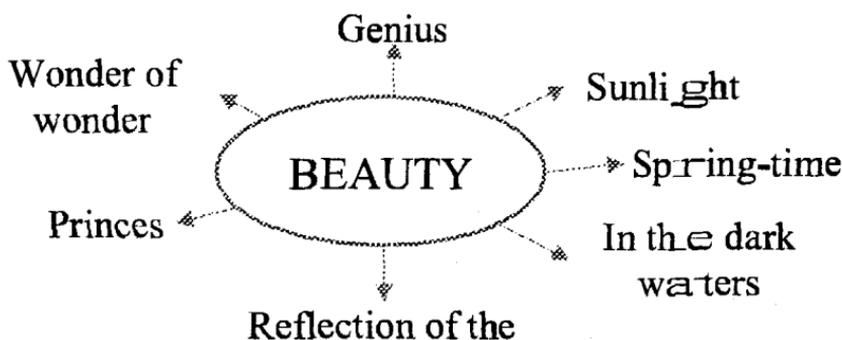
Due to the mechanisms of analogy and sema_ntic transposition cognitive metaphors synthesize different se_mantic layers, "figurative fields" and create an integral image of BEAUTY as a fundamental cultural value. No less important here is the role of antithesis, which also contributes to the cognitive processing of this concept. As is known, contrasting i.e. revealing not only similarities, but also differences in perception of object_s (phenomena, features) is one of the means of the world cognit_ion, and along with analogy it comes out with new vision of the c_oncept. It is of interest to note that metaphorical perception of the c_oncept is confined to its generally accepted positive emotional evaluation of BEAUTY, but the antithesis expresses individual pa_radoxal vision of this concept and lays stress on its exclusiveness an_d uniqueness.

So, the necessity to study texts in the cultura l paradigm is conditioned by the fact that texts reflect an inner spir_itual world of an individual and convey cultural information about _the world and fundamental cultural values. From this position text_ analysis puts forward the following tasks:

• to define a system of linguocultural units forming the linguocultural field of the text;

• to consider the text as the author's individual worl_d picture embracing a wide spectrum of conceptual senses of all- human, national-specific and individual/personal characteristics;

• to explore cultural concepts as content-thematic dor_minants of the text and the embodiment of certain cultural values.

SUMMARY

Efficient communication is impossible "without deep and wide background knowledge of native speakers' culture which implies ways of life, mentality, vision of the world, the national character, customs, beliefs, systems of values, kinds of social behaviour" (Ter-Minasova, 1995).There are close relationships between language and culture, and the text is considered to be the main source of cultural knowledge and information. Texts are penetrated by a multitude of cultural codes accumulating information about history, ethnography, national psychology, etc.

Relationships between language and culture are most clearly seen in the fictional text whichbyits very nature is considered to be one of the forms of culture. A fictional text transmitting sociocultural information, explicates the author's conceptual world picture and introduces human feelings and culture into it.

The notion of the conceptual and language world pictures are of great significance both for Linguoculturology and Text Linguistics. The conceptual world picture is understood as a global image of the world and its essential features reflected in the individual's mind as a result of their spiritual activity. The conceptual world picture correlates with the language world picture, the latter is regarded as the verbal explication of the conceptual world picture. Besides, there distinguished the national world picture which reflects the culture and experience of a certain national community.

An extremely significant role in the world picture representation is assigned to culture relevant language units – linguocuturemes.The sources of cultural information in a linguocultureme are specific for each culture: realia, outstanding people, myths, images, beliefs, customs and traditions. Accordingly, linguoculturemes can be presented by non-equivalent lexicon, anthroponyms, mythologemes, phraseological units, paroemia, speech forms of etiquette, image-bearing means, etc.

Linguocultural approach to the text presupposes the study of cultural concepts and their role in text semantics. Concept is a cultural and nationally specific unit, including national, image-bea-

ring and axiological components. Cultural concepts are considered to be content-thematic dominants of the text and embodiment of certain cultural values.

ACTIVITIES AND ASSESMENT

Activity A.
Brainstorm the notion of "Culture"
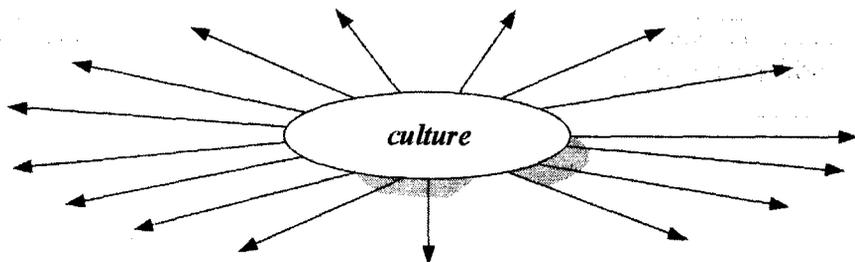
Activity B.
Discuss the following problems. Each group shares its ideas with other groups

Group 1	the relationships between Linguoculturology and Text Linguistics
Group 2	the importance of culture knowledge in language acquisition
Group 3	culture specific units of the text
Group 4	cultural aspects of the official documents style
Group 5	cultural aspects of the belles-lettres style
Group 6	cultural aspects of the newspaper and mass media style

Activity B.
Fill in the blanks with the appropriate words listed below

interlevel information conceptual cultural concept title Linguoculturology competence language linguocultural field

1. _____ is a complex scientific discipline of the anthropocentric paradigm which studies the correlations of culture and language

2. Cultural information encoded in the text is of a gradual character because different texts are characterized by different degrees of culture-relevant _____.

3. Interpretation of texts requires linguocultural _____, that is the knowledge of national cultural values and priorities.

4. The _____ world picture defined as a global image of the world, as a synopsis of knowledge structures is reflected in individuals' mind as a result of their intellectual activity

5. The _____ world picture is the verbal explication of the conceptual world picture, a means of transferring information about the world, people, relations.

6. _____ is a complex, interlevel language unit, a dialectical unit of both linguistic and extralinguistic factors, the correlation between the form of a verbal sign, its semantic content and cultural sense

7. _____ is a significant element of the semantic structure and aesthetic organization of the text, its compressive and concealed content, and an embodiment of its conceptual and cultural information.

8. _____ a culture specific and nationally oriented unit, a multifold mental structure consisting of notional image-bearing and evaluative layers and characterized by emotional, expressive components and associative links.

9. A concept has an _____ character, and it is verbalized in the text by means of language units of all levels

10._____ a hierarchical system of language units used in the text and characterized by mutually correlated and interdependent meanings expressing a system of corresponding cultural notions

Activity C.

Identify the type of linguoculturemes used in the following fragments of the text and the knowledge structures they present

There was to be fried chicken and ham, English peas, sweet potatoes, rolls, banana pudding, two kinds of cake and tutti-fruitti ice cream from the drugstore (Capote, The Grass Harp)

We modeled her along the Margaret Sullavan type (Capote, Breakfast at Tiffany)

But on the whole the establishment is composed of right-wing Republicans of the Presbyterian and Episcopalian faiths (Capote, In Cold Blood)

Look at the chaps in politics and business whose lives were passed in skating on thin ice, and getting knighted for it (Galswothy, The White Monkey)

His second impulse therefore was to let sleeping dogs lie. But she would surely question him (Galsworthy, To Let)

You must not forget that there is still the possibility that the girl Catalina Perez was deceived. The proof of the pudding is in the eating (Maugham)

"Let me get you another drink. . . . I know one ought to know people seven years to poke their fires, but I believe it's less for cocktails" (Thirkell, Marling Hall).

One of the ladies I worked for was a Mrs. Rutherford-Smith. One day she said to me:

"Margaret, you're a very good worker, and I like you, but you've got one failing and I hope you won't be offended when I tell you what that failing is. You never call me "Madam". And then she added, "You know, Margaret, if I was talking to the Queen I should say "Madam" to her."

I wanted to reply, "Well, there's only one Queen but there's thousands of Mrs. Smiths" (Powell, Below Stairs).

"I understand, sir."

"Stop that! Don't mind "sir" from an older man. Can't stand it from you youngsters. Always sounds patronizing even if you don't intend it to.

I'm "Rollie" to my intimates, "Thorny" to my friends, "Mr. Thornton" to others and "sir" to the help" (Jordan, Thanksgiving).

Activity D.

Describe linguistic and extralinguistic factors (historical background, traditions), creating the national world picture in the given extracts

The Queen was dead, and the air of the greatest city upon earth grey with unshed tears. And to witness the passing of this Age, London-- its pet and fancy-- was pouring forth her citizens through every gate into Hyde Park, hub of Victorianism, happy hunting-ground of Forsytes. Under the grey heavens, whose drizzle just kept off, the dark concourse gathered to see the show. The 'good old' Queen, full of years and virtue, had emerged from her seclusion for the last time to make a London

holiday. From Houndsditch, Acton, Ealing, Hampstead, Islington, and Bethnal Green; from Hackney, Hornsey, Leytonstone, Battersea, and Fulham; and from those green pastures where Forsytes flourish--Mayfair and Kensington, St. James' and Belgravia, Bayswater and Chelsea and the Regent's Park, the people swarmed down on to the roads where death would presently pass with dusky pomp and pageantry. Never again would a Queen reign so long, or people have a chance to see so much history buried for their money. A pity the war dragged on, and that the Wreath of Victory could not be laid upon her coffin! All else would be there to follow and commemorate--soldiers, sailors, foreign princes, half-masted bunting, tolling bells, and above all the surging, great, dark-coated crowd, with perhaps a simple sadness here and there deep in hearts beneath black clothes put on by regulation. After all, more than a Queen was going to her rest, a woman who had braved sorrow, lived well and wisely according to her lights (Galsworthy, Forsyte Saga)

No doubt her beau was tall, muscular, and Nordic and probably named Lars or Olaf. What need for an Eastern Adonis if you have a West coast Thorn" (Segal Doctors, 178).

He knew that he had become a monster, animal-headed, bull-headed, a captive minotaur (Murdoch, Bruno's Dream)

But yesterday the Iron Lady confirmed she will be campaigning for a Tory victory-although they trail Labour by 25 points (The Sun, Tuesday, March 18, 1997, p.2).

I hope that David Beckham realizes that the people who are throwing personal insults at him are really wishing that they had a Beckham in their team (The Mirror, January 19, 1998, p.20).

Activity E.

Define nationally-cultural specifics of the titles given below. Comment on the knowledge structures they represent and their conceptual significance

Hills Like White Elephants (E.Hemingway)
The Cinderella Waltz (A.Beattie)
Judgement Day (F.O'Connor)
After Lasarus(R.Coover)
Lambs of God (S.Engberg)
Adam's Apple (W.Sayres)
Tristan and Isoelt(J.Updike)

Kortezand Montesuma(D.Barthelme)
Goodbye, Columbus (Ph.Roth)
The Tears of Scotland (T.G. Smollet)
The Californian's Tale (M. Twain)
What Occurred at Franklin (A. Bierce)
Cowboy Boots (H. L. Davis)
The Heart of Guinevere (J. W. Bellah)
The Anglo-Saxon (W. Golding)
Cat in the Rain (E. Hemingway)

Activity F.

Comment on the cognitive essence of the concept "Word" and peculiar features of its verbalization in poems and quotations

My words are little jars
For you to take and put upon a shelf.
Their shaped are quaint and beautiful,
And they have many pleasant colours and lustres
To recommend them.
Also the scent from them fills the room
With sweetness of flowers and crushed grasses (Amy Lowell)

But words are things, and a small drop of ink,
Falling like dew, upon a thought, produces
That which makes thousands, perhaps millions, think. (Lord Byron)

O! many a shaft, at random sent,
Finds mark the archer little meant!
And many a word, at random spoken,
May soothe or wound a heart that's broken! (Walter Scott)

Thanks to words, we have been able to rise above the brutes; and thanks to words, we have often sunk to the level of the demons (A. Huxley)

A blow with a word strikes deeper than a blow with a sword (R. Burton);

Colours fade, temples crumble, empires fall, but wise words endure (E.Thorndike);

Words are the only things that last forever (W. Hazlitt);

Words are of course, the most powerful drug used by mankind (R. Kipling);

233

Words are both better and worse than thoughts; they express them, and add to them; they give them power for good or evil; they start them on an endless flight, for instruction and comfort and blessing, or for injury and sorrow and ruin (T. Edwards).

A broken bone can heal, but the wound a word opens fester forever (J. West);

...God preserve us from the destructive power of words! There are words which can separate hearts sooner than sharp swords. There are words whose sting can remain through a whole life! (M. Howitt);

Activity G.

Speak on some peculiarities of the national English and American character and the author's ironical implications

What is difference between the Americans and Britons outside their own countries? The Americans behave as if the place belongs to them. The British behave as if they didn't care who the place belonged to (Geddes and Grosset: 170)

If an Englishman gets run down by a truck he apologizes to the truck.

Englishmen are notorious lovers; it only takes the average man ten years to ask the woman he loves for a kiss

British manufacturers can't win. They produce a new machine and within three months the Russians have invented it, and a month later the Japanese are making it for a half the price.

Have you seen some of these newly imported American paper-back books? They are easily to recognize- there is a girl on the cover and no cover on the girl.

He is so poor that he has to wash his Cadillac himself (Ch. Davies, Ethnic HumourAround the World)

ASSESSMENT

➤ **Read the following extract and provide the analysis of linguistic and extralinguistic means that represent the national world picture**

At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being

tasted, and considered perfect, apples and oranges were put upon the table, and a shovelful of chestnuts on the fire.

Then all the Cratchit family drew round the hearth, in what Bob Cratchit called a circle, and at Bob Cratchit's elbow stood the family display of glass, — two tumblers, and a custard-cup without a handle. These held the hot stuff from the jug, however, as well as golden goblets would have done; and Bob served it out with beaming looks, while the chestnuts on the fire sputtered and crackled noisily. Then Bob proposed: -"A Merry Christmas to us all, my dears. God bless us!" Which all the family re-echoed. "God bless us every one!" said Tiny Tim, the last of all. He sat very close to his father's side, upon his little stool. Bob held his withered little hand in his, as if he loved the child, and wished to keep him by his side, and dreaded that he might be taken from him. "My dear," said Bob, "the children! Christmas day (Dickens, A Christmas Carol)

➢ **Provide your own examples of the linguoculturemes presented in the text and make Power Point presentation**

QUIZ FOR SELF-ASSESSMENT

1. From lingiocultural point of view text analysis is aimed
a) to decode contextual meanings, comparison of contextual and dictionary meanings
b) at revealing associative links of the analyzed unit and building its associative field
c) to disclose cultural information, to define culture relevant language means used in the text
d) to reveal the conceptual information of the text

2. What text type transmits sociocultural, aesthetic, emotional and evaluative information?
a) belles-lettres text
b) newspaper text
c) scientific text
d) official text

3. Linguocultureme is

a) a manifold, multi-component and structurally organized set of language competences

b) a complex interlevel language unit, a dialectical unit of both linguistic and extralinguistic factors

c) culturally conditioned and socially oriented communicative activity

d) the verbal explication of the conceptual world picture

4. Cultural concept is

a) regarded as a complex communicative unit

b) culturally conditioned and socially oriented communicative activity

c) a condensed and generalized content of the text, its semantic kernel

d) a culture specific and nationally oriented unit, a multifold mental structure consisting of notional, image-bearing and evaluative layers

5. Linguoculturemes can be presented by

a) non-equivalent lexicon, mythologemes, phraseological units, paroemia

b) linguistic and non-linguistic units

c) convergence of stylistic devices, coupling, defeated expectancy

d) all types of stylistic devices

6. The structure of the concept includes

a) notional, image-bearing, evaluative components

b) micro- and macro components

c) aesthetic, evaluative, cultural components

d) emotive, expressive, evaluative components

7. The linguistic world picture means:

a) the attitude of the speaker or writer to the information conveyed by the text

b) a cognitive activity dealing with the cognitive processing of the textual information

c) a global image of the world

d) the verbal explication of the conceptual world picture

CHAPTER X. METHODS OF ANALYSIS
IN TEXT LINGUISTICS

There are three correlated, but nevertheless different terms –
methodology, methods and method.

Methodology is a system of theoretical principles and
assumptions that a research is based on (Степанов, 2009). Me-
thods is an aggregate of concrete devices and techniques applied
to the analysis of a certain language material. Method is a means
of theoretical and practical systemization of the language materi-
al.

As has already been mentioned, the present stage of lin-
guistics is characterized by the processes of integration as in the
case with the new trends in linguistics such as: cognitive
linguistics, linguoculturology, gender linguistics, linguoconcepto-
logy. In this connection many traditional views, assumptions and
methods have been revised and reconsidered. Besides, modern lin-
guistics tends to extrapolate the notions and methods of one
science into another. So, text linguistics alongside traditional
methods widely exploits new borrowed from other branches me-
thods of analysis.

In this chapter we aim to generalize scientific experience
in the field of methods and suggest those which seem most ade-
quate for text linguistics.

Linguistic compensation. It presupposes the analysis of
contextual meanings, the correlation of denotative and connota-
tive meanings, comparison of contextual and dictionary mean-
ings. This method is most relevant to text semantics since it en-
ables the reader to discern subtle shades of meanings the langu-
age units acquire in the text.

Componential analysis. It deals with, the semantic con-
tent of language units and is based on the linguistic postulate
that lexical meaning can be segmented into minimal semantic
components (semes). The method includes techniques of a multi-
stage definitional analysis and that of associative field. Compo-

nential analysis was first applied to the study of the semantic word structure, word agreement, lexicographical descriptions, syntagmatic and paradigmatic links of the word. In text linguistics this analysis may be helpful in revealing conceptual features constituting the cognitive structure of words.

Method of associative field is aimed at revealing associative links of the analyzed unit and building its associative field. This method can be implemented in two ways: 1) on the basis of an associative experiment; 2) on the material of associative dictionaries and thesauruses. An associative experiment has been elaborated in cognitive psychology, and it is based on the assumption that a certain stimulus presupposes some reaction: S —> R. The second way to uncover a net of associations inherent in the analyzed unit is to use the material supplied by various dictionaries of associations.

Supralinear analysis introduced by I.R. Galperin, is concerned with the problem of implicit information. It aims to find the verbal signals of implicit information in the text and give a clue how to explain "dark", obscure and ambiguous points on the basis of contextual and associative links.

Method of stylistic experiment. It consists in selecting synonyms and antonyms, periphrasing, compressing and extending text spans, various types of transformations in the text. This method is aimed to clarify stylistic and contextual meanings of linguistic units and to extract additional stylistic information.

Pragmatic analysis is based on the situational interpretation of the discourse and aims: a) to hypotheses about the author's pragmatic intention on the basis of verbal signals; b) to characterize the linguistic personality's social status, cultural background and psychological inner world; c) to substantiate the appropriateness and effectiveness of communication by the verbalized in the text direct or indirect indications of a pragmatic intention and the addressee's verbal of non-verbal reaction to it.

Methods of parameterization. It is the study of linguistic units including texts, on the basis of a set of parameters and principles of categorization. It is used to define complex linguistic notions and hierarchy of distinctive features constituting them.

Method of categorization. It is a kind of taxonomical activity aimed at sorting out and combining somewhat similar notions and corresponding units into larger categories. This method is based on cognitive operations of comparing, contrasting, identifying, setting up similarities and differences, etc. In the domain of text linguistics the method of categorization may be helpful in analyzing text as a conceptual system, and revealing hierarchical relationships between its constituents.

Conceptual analysis is based on theories that relate linguistic choices to cognitive structures and processes. In the Text Linguistics conceptual analysis deals with the problems of conceptualization, conceptual world picture, conceptual information. It presupposes searching for the conceptually relevant verbal signals in the text including: a) key words; b) means of foregrounding (convergence of stylistic devices and expressive means, coupling, defeated expectancy); c) implicates; d) title and other language units used in the text to verbalize micro-, macro- and super-concepts. Conceptual analysis is combined with frame analysis, cognitive mapping, cross-cultural analysis and corpus analysis.

Conceptological analysis. It is a comprehensive, multi-stage analysis of concepts which presupposes description of a) the concept structure and its constituents (notional, figurative and evaluative spheres); b) hierarchical taxonomy of cognitive features inferred in the process of conceptualization; c) distribution of cognitive features according to the "field" principle, i.e. their reference either to the nucleus or periphery of a concept.

Cognitive metaphorical analysis is based on the theoretical conception that metaphor is not only a stylistic device, but a means of conceptualization. It is one of the main mental operations, a means of cognition, categorization and evaluation (Lacoff, 1980). Metaphorical analysis aims to disclose the mecha-

239

nism of metaphorization which lies in the interaction of the two, source and target, spheres. The system of knowledge structures of a source sphere serves as a basis for cognitive modelling of a target sphere. Cognitive metaphorical analysis is of a special significance for fiction since imagery is considered an inalienable property of this text type.

Method of cognitive modelling. It enables a researcher to decode the "deep structure" of the text and includes frame analysis and cognitive mapping.

Frame analysis is based on interaction of language structures and their mental models. Frame is a hierarchical structure of linguistic data representing a stereotyped situation. It consists of two levels: the upper level is the name of the frame, the lower level includes terminals, slots and subslots containing concrete information about the described situation. Frame analysis or the process of frame activation can be presented as follows: a verbal signal (stimulus) outlines a contour of the frame in which many slots are implicit. The explication of these slots can be achieved by the study of syntagmatic and paradigmatic, systematic and contextual, connotative and associative links of the stimulus. With regard to the text frame analysis consists in: a) searching for the verbal signals representing conceptually relevant frames; b) activizing the frame structure with the help of the above – mentioned techniques; c) conceptualizing knowledge structures presented by the frame.

Cognitive mapping helps penetrate into "deep" semantics of the language units. It is presented as a step-by-step procedure including the study of:
● dictionary definitions and lexicographical interpretations of a word;
● properties conditioned by paradigmatic and syntagmatic links;
● word - building potential;
● phraseological units and paroemia affiliated to the analyzed word;
● all possible contexts of the word indicative of its conceptual

senses.

Cross-cultural analysis. It is based on comparing and contrasting languages and cultures. It consists in cognitive interpretation of a) culturally and conceptually relevant language units in the text (linguoculturemes); b) universal and nationally-specific properties of language units including texts; c) cultural concepts manifesting particular domains.

Corpus analysis with the help of computer technologies enables the researcher to collect a great volume of language materials, to select all possible contexts of key words and expressions. This analysis ensures a more adequate interpretation of linguistic data.

In conclusion, it should be stressed that the choice of methods depends on thetext type, the character of the analyzed language units and the scientific tasks to be accomplished. For example, with regard to the linguistic analysis of cultural concepts the following methods are most relevant: frame analysis – cognitive mapping – conceptualization – cross-cultural analysis.

ACTIVITIES AND ASSESMENT

Activity A.

Answer the following questions in a form of an analytical essay

1. What methods of analysis are most relevant to text linguistics?
2. How can the methods of cognitive linguistics be applied to text linguistics?
3. What steps does cognitive mapping consist of?
4. What are the aims of frame analysis?
5. What results can be achieved with the help of corpus analysis?

Activity B.

Provide conceptoptological analysis of the concept "Happiness".
Follow the following tasks:

- reveal dictionary interpretations of the lexeme "happiness";
- establish its paradigmatic and syntagmatic links;
- reveal its associative links with the help of thesauruses;
- reveal the concept "Happiness" representations at the level of phra-

seological units and paroemia (proverbs, aphorisms);
- make up a list of conceptual features and classify them in accordance;
- categorize revealed conceptual features into notional, image-bearing and evaluative parts of the concept;
- analyze the story "The Happy Man" by S. Maugham and reveal conceptual senses the concept acquires in the text (see the text in appendix)

Activity C.

Read the speech "I have a dream" by Martin Luther King and provide frame analysis of the word "Freedom" fulfilling the next tasks:

- analyze the dictionary meanings of the lexemes composing the frame;
- establish the main terminals, slots and subslots of the frame;
- define contextual links of the words "freedom" and "dream"
- speak on the connotative and associative links of the word "freedom";
- conceptualize textual information and infer knowledge structures represented by the frame;
- draw two clusters representing 1) hierarchic structure of the frame "Freedom" in accordance to lexicographic data; 2) representation of the frame "Freedom" at textual level;
- compare two clusters and identify the similarities and differences in the representation of the frame "Freedom".

Activity D.

Read the following extracts and provide cognitive metaphorical analysis:

Each one of us is a prisoner in a solitary tower and he communicates with the other prisoners, who form mankind, by conventional signs that have not quite the same meaning for them as for himself (Maugham, The Happy Man);

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages (W. Shakespeare)

While analysis follow the next tasks:
- identify the source and target domains of a conceptual metaphor;

242

- reveal the associative links of the source and target domains;
- define what knowledge structures of a source domain are projected onto the target domain;
- reveal new conceptual senses emerging in the process of metaphorization.

Activity E.

Read the following extract and provide supralinear analysis aimed at revealing implicit information:

- find the verbal signals (lexical, stylistic, syntactical) of implicit information;
- comment on the role of stylistic devices and their convergence in revealing implicit information.

Although it was so brilliantly fine - the blue sky powdered with gold and great spots of light like white wine splashed over the Jardins Publiques - Miss Brill was glad that she had decided on her fur. The air was motionless, but when you opened your mouth there was just a faint chill, like a chill from a glass of iced water before you sip, and now and again a leaf came drifting - from nowhere, from the sky. Miss Brill put up her hand and touched her fur. Dear little thing! It was nice to feel it again. She had taken it out of its box that afternoon, shaken out the moth-powder, given it a good brush, and rubbed the life back into the dim little eyes. "What has been happening to me?" said the sad little eyes. Oh, how sweet it was to see them snap at her again from the red eiderdown! ... But the nose, which was of some black composition, wasn't at all firm. It must have had a knock, somehow. Never mind - a little dab of black sealing-wax when the time came - when it was absolutely necessary ... Little rogue! Yes, she really felt like that about it. Little rogue biting its tail just by her left ear. She could have taken it off and laid it on her lap and stroked it. She felt a tingling in her hands and arms, but that came from walking, she supposed. And when she breathed, something light and sad - no, not sad, exactly - something gentle seemed to move in her bosom (Mansfield, Miss Brill)

Activity F.

Read the story "The Nightingale and the Rose" by O. Wilde and provide cognitive mapping of the concept "Love"

- define dictionary definitions of the lexeme "love";

- reveal its paradigmatic and syntagmatic links;
- analyze word-building potential of the lexeme "love";
- find and provide analysis of phraseological units and paroemia (proverbs, aphorisms) with the component "love";
- reveal additional conceptual features of the concept via analysis of its contextual links throughout the whole text;
- draw a cognitive map representing all conceptual features of the concept.

Activity G.

Read the story "Last Leaf" by O'Henry and provide its conceptual analysis fulfilling the following tasks:

- search for the implicates and identify by what linguistic means they are verbalized;

- reveal conceptual senses implicates represent;

- analyze means of foregrounding and their role in revealing conceptual information;

- find verbal signals that represent the author's modality;

- infer the implications of the title;

- establish the main concepts represented in the text.

Activity H.

Read the next extract and provide pragmatic analysis fulfilling the following tasks:

- characterize the linguistic personality of the communicants (their age, social status, occupation, emotional state);

- comment on the vocabulary used by the teenagers (a) colloquialisms, b) slang, c) contractions, d) exclamations).

"What the hellya doing, anyway?" I said.
"Wuddaya mean what the hell am I doing? I was tryna sleep before you guys started making all that noise. What the hell was the fight about, anyhow. Wuddaya want the light for?"...

"Jesus!" he said. "What the hell happened to you?" He meant all the blood and all. "I had a little goddam tiff with Stradlater, listen, I said, do you feel like playing a little Canasta?"

"Oh, you're still bleeding, for Chrissake. You better put something on it. Ya wanna play a little Canasta or don'tcha?" ... "Only around!" Ackley said. "Listen. I gotta get up and go to Mass in the morning, for Chrissake. You guys start hollering and fighting in the middle of the goddam-What the hell was the fight about, anyhow?"

"It's a long story. I don't wanna bore ya, Ackley". "Do you happen to have any cigarettes, by any chance? – Say 'no' or I'll drop dead".

"No, I don't, as a matter of fact. Listen, what the hell was the fight about?"

I didn't answer him. "About you", I said. ... I was defending your goddam honor, he made cracks about your religion.. Stradlater said you had a lousy personality. I couldn't let him get away with that stuff (Salinger, The catcher in the Rhye).

ASSESSMENT

➢ **Provide your own examples of texts that can be analyzed from the point of view:**

- Frame analysis;

- cognitive mapping;

- conceptological analysis;

- cognitive metaphorical analysis;

- pragmatic analysis;

- supralinear analysis;

- cross-cultural analysis;

- method of associative field;

- method of parametrization;

- method of stylistic experiment;

- componential analysis;

- linguistic compensation

➤ **Illustrate this or that method in action on the material of a concrete text**

➤ **Make a Power Point presentation displaying the results of your analysis.**

QUIZ FOR SELF-ASSESSMENT

1. Conceptual analysis deals with
a) the problems of conceptualization and categorization of textual information
b) the correlation of the denotative and connotative meanings of the words
c) the problem of identifying the contextual meanings of the language units
d) hierarchical relationships between the words

2. Pragmatic analysis focuses on
a) revealing pragmatic intentions and information about a linguistic personality
b) comparison of the contextual and dictionary meanings of the word
c) semantic components of the meanings
d) convergence of stylistic devices

3. Cognitive mapping is aimed at
a) penetrating into "deep" semantics of the language units
b) extracting additional stylistic information
c) establishing culturally relevant language units in the text
d) analysis of contextual meanings

4. Conceptological analysis deals with

a) the concept structure, its constituents and "deep" semantics
b) means of foregrounding
c) stylistic devices
d) implicitness

5. Method of associative field is aimed at revealing

a) associative links of the analyzed unit and building its associative field
b) similarities and differences of linguistic means
c) universal and national-cultural specificity of stylistic devices
d) contextual meanings

6. The linguistic personality's social status, cultural background and psychological inner world can be revealed with the help of

a) pragmatic analysis
b) componential analysis
c) contextual analysis
d) corpus analysis

7. Supralinear analysis is introduced by

a) Galperin I.R.
b) Fillmore Ch.
c) Lacoff G.
d) Turaeva Z.

8. Universal and nationally-specific properties of linguistic units are investigated via

a) cross-cultural analysis
b) pragmatic analysis
c) conceptual analysis
d) supralinear analysis

GLOSSARY

Activization, activation– stimulation of certain parts of the brain in the process of speech activity under the influence of verbal signals aimed to represent certain knowledge structures.

Ambiguity– an essential quality of stylistically marked units conveying blurred meanings, uncertainty, duality, caused by alternative conceptualizations, and leading to multiple inferences.

Categorization– a mental process of taxonomic activity, regulated presentation of various phenomena classified according to their essential, categorial characteristics.

Cognitive metaphor– one of the fundamental processes of human cognition, a specific way of conceptualizing reality based on the mental process of analogy and knowledge transfer from one conceptual field into another.

Coherence of the text – the semantic integrity of the text, its wholeness ensured by the referential affinity, thematic unity of the linguistic units functioning in the text.

Cohesion of the text– the correlation of the text components, forms of connections between separate parts of the text. Different types of cohesion are distinguished: syntactical, lexical, morphological, stylistic, etc.

Composition – a complex organization of the text, the elements of which are arranged according to a definite system and in a special succession.

Conceptualization – a mental process of concept formation in the individual's mind, one of the main processes of the human cognitive activity connected with composing knowledge structures on the basis of text data and background information, mechanisms of inferences, making conclusions, decoding implicit information.

Conceptual world picture – a global image of the world and its essential features reflected in the individual's mind as a result of his spiritual activity.

Convergence of stylistic devices – an accumulation of stylistic devices and expressive means within one fragment of the text.

Stylistic means brought together reinforce both logical and emotive emphasis of each other, thus attracting attention to certain parts of the text.

Conceptual blending/integration – a cognitive operation of meaning construction that involves integration of two or more conceptual domains into one "blended" mental space.

Coupling – the recurrence of the same elements in the same positions. It is created by all types of repetition, parallel structures, synonyms, antonyms, words belonging to the same semantic field, etc.

Cultural concept– a culture specific and nationally oriented unit, a multifold mental structure consisting of notional image-bearing and evaluative layers and characterized by emotional, expressive components and associative links.

Discourse – culturally conditioned and socially oriented communicative activity. Discourse is a text in dynamics. It is a purposeful social activity based on interaction of language and cognition, linguistic and extralinguistic factors.

Frame– a hierarchical structure of linguistic data representing a stereotyped situation. It consists of two levels: the upper level is the name of the frame; the lower level consisting of subframes, terminals, slots and subslots, contains concrete information about the situation in question.

Fictional portrait– a text fragment of a descriptive character in the author's or character's speech consisting of one or more sentences which describe personages' appearance and serve a communicative aim of expressing inner psychological state of a personage.

Foregrounding– a cognitive principle of distributing information in the text; it marks out the most essential, relevant fragments of the text, thus guiding its interpretation. The following types of foregrounding are distinguished: convergence of stylistic devices, coupling, defeated expectancy, "strong" positions of the text.

Functional style– is a system of interrelated language means which serves a definite aim in communication. Traditionally, the following functional styles are distinguished: newspaper style, publicistic style, scientific style, belles-lettres style, the style of official documents.

Implicate– a text component, a twofold structural-semantic unit of the implicit level of the text that causes a problem situation in the text, and consequently, some communicative and stylistic tension.

Implicitness –an essential property of a fictional text aimed to transfer indirect, hidden information which has to be inferred in the process of text interpretation.

Individual style– a unique combination of language units, expressive means and stylistic devices peculiar to a given writer. It makes the writer's works easily recognizable.

Intertextuality– a peculiar quality of certain texts to correlate with others both semantically and structurally. Intertext contains explicit intertextual markers: epigraph, repetition of text forms (structures, rhythm, lexical units), antonomasia, allusion, quotation, etc.

Linguistic world picture– the verbal explication of the conceptual world picture, a means of transferring information about the world, people, relations.

Linguistic personality– a manifold, multi-component and structurally organized set of language competences, a certain linguistic correlate of spiritual world of a personality in the integrity of his social, ethnic, psychological, aesthetic characteristics.

Linguoculturology – a rapidly expanding field at the interface between linguistics and culturology. It deals with the "deep level" of semantics, and brings into correlation linguistic meanings and the concepts of universal and national cultures.

Linguocultural field – a hierarchical system of language units used in the text and characterized by mutually correlated and interdependent meanings expressing a system of corresponding cultural notions.

Linguocultereme – a complex interlevel language unit, a dialectical unit of both linguistic and extralinguistic factors, the correlation between the form of a verbal sign, its semantic content and cultural sense. The sources of cultural information in a linguocultureme are specific for each cultural phenomenon: realia, myths, images, believes, outstanding people, customs and traditions.

Perception – a cognitive activity dealing with the cognitive processing of textual information, its conceptualization and categorization.

Pragmatic intention– verbalized in the text the addresser's deliberate intention to exert influence on the addressee. It leads to a conscious or unconscious reconstruction of the world picture in the addressee's mind.

Prospection– a text category reflecting events in a progressive order hence the sequence of events is strictly observed.

Retrospection – a text category denoting some violation of the sequence of events, and the reader first gets acquainted with the events which happened earlier (flash-back) or later (flash-forward).

Text– a complex communicative unit, a sequence of verbal signs, a bilateral unit, consisting of the plane of expression, and that of the content, a complex structural and semantic unit conveying certain information and characterized by certain categorical properties – informativity, cohesion, coherence, communicative aim and pragmatic intentions, modality, etc. According to the aim of communication the text can be studied from different angles: semantic, structural, communicative, sociocultural, cognitive, etc.

Textual integrity– a condensed and generalized content of the text, its semantic kernel.

Textual modality– the attitude of the speaker or writer to the information conveyed by a text. Modality exists in two varieties: objective and subjective; the latter embraces the whole range of evaluations, attitudes, opinions and emotions.

Text linguistics– a branch of linguistics that deals with texts as communicative systems, as "language in action". It studies text or textual phenomenon (parts, fragments, units exceeding the limits of a sentence), its boundaries, its main features and categories, text-types, principles of text production and perception.

Text category – a property which is inherent in all texts or in a text type. It is a twofold entity formed on the basis of both semantic content and its formal means of expression

Text interpretation – a purposeful cognitive activity aimed to disclose a deep-lying conceptual content of the text. The procedure of interpretation consists in constructing and verifying hypotheses about conceptual information of the literary text, the inner substance of things and phenomena.

Text type – a productive model of text formation characterized by a peculiar system of structural, semantic and functional traits inherent in thematically different texts.

Text typology – a branch of text linguistics which studies different types of texts, criteria for their differentiation, linguistic and extralinguistic peculiarities of text types, their taxonomy and classification

Title– a significant element of the semantic structure and aesthetic organization of the text, its compressive and concealed content, and an embodiment of its conceptual and cultural information.

TEXTS FOR ANALYSIS

I HAVE A DREAM

Martin Luther King,
August 28, 1963

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself in exile in his own land. So we have come here today to dramatize an shameful condition.

In a sense we've come to our nation's Capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir.

This note was a promise that all men, yes, black men as well as white men, would be guaranteed the unalienable rights of life, liberty, and the pursuit of happiness.

It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro

people a bad check; a check which has come back marked "insufficient funds."

But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. So we have come to cash this check- a check that will give us upon demand the riches of freedom and the security of justice.

We have also come to this hallowed spot to remind America of the fierce urgency of now. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism.

Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality for all of God's children.

It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. Nineteen sixty-three is not an end, but a beginning. Those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. There will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

But there is something that I must say to my people who stand on the warm threshold which leads into the palace of justice. In the process of gaining our rightful place we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again we must rise to the majestic heights of meeting physical force with soul force.

The marvelous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny. And they have come to realize that their freedom is inextricably bound to our freedom. We cannot walk alone.

And as we walk, we must make the pledge that we shall march ahead. We cannot turn back. There are those who are asking the devotees of civil rights, "When will you be satisfied?"

We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality.

We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities.

We cannot be satisfied as long as the Negro's basic mobility is from a smaller ghetto to a larger one.

We can never be satisfied as long as our children are stripped of their selfhood and robbed of their dignity by signs stating "for whites only."

We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote.

No, no, we are not satisfied, and we will not be satisfied until justice rolls down like waters and righteousness like a mighty stream.

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. Some of you have come from areas where your quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive.

Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that

somehow this situation can and will be changed. Let us not wallow in the valley of despair.

I say to you today, my friends, so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident; that all men are created equal."

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification, that one day right down in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exhalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith that I will go back to the South with. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood.

With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day when all of God's children will be able to sing with new meaning, "My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the Pilgrims' pride, from every mountainside, let freedom ring."

And if America is to be a great nation, this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania.

Let freedom ring from the snow-capped Rockies of Colorado. Let freedom ring from the curvaceous slopes of California. But not only that; let freedom ring from the Stone Mountain of Georgia. Let freedom ring from Lookout Mountain of Tennessee.

Let freedom ring from every hill and molehill of Mississippi. From every mountainside, let freedom ring.

And when this happens, and when we allow freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "Free at last! Free at last! Thank God Almighty, we are free at last!"

THE LAST LEAF

O'Henry

In a little district west of Washington Square the streets have run crazy and broken themselves into small strips called "places." These "places" make strange angles and curves. One street crosses itself a time or two. An artist once discovered a valuable possibility in this street. Suppose a collector with a bill for paints,

paper and canvas should, in traversing this route, suddenly meet himself coming back, without a cent having been paid on account!

So, to quaint old Greenwich Village the art people soon came prowling, hunting for north windows and eighteenth-century gables and Dutch attics and low rents. Then they imported some pewter mugs and a chafing dish or two from Sixth avenue, and became a "colony."

At the top of a squatty, three-story brick Sue and Johnsy had their studio. "Johnsy" was familiar for Joanna. One was from Maine; the other from California. They had met at the table d'hote of an Eighth street "Delmonico's," and found their tastes in art, chicory salad and bishop sleeves so congenial that the joint studio resulted.

That was in May. In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers. Over on the east side this ravager strode boldly, smiting his victims by scores, but his feet trod slowly through the maze of the narrow and moss-grown "places."

Mr. Pneumonia was not what you would call a chivalric old gentleman. A mite of a little woman with blood thinned by California zephyrs was hardly fair game for the red-fisted, short-breathed old duffer. But Johnsy he smote; and she lay, scarcely moving, on her painted iron bedstead, looking through the small Dutch window-panes at the blank side of the next brick house.

One morning the busy doctor invited Sue into the hallway with a shaggy, gray eyebrow.

"She has one chance in—let us say, ten," he said, as he shook down the mercury in his clinical thermometer. "And that chance is for her to want to live. This way people have of lining-up on the side of the undertaker makes the entire pharmacopeia look silly. Your little lady has made up her mind that she's not going to get well. Has she anything on her mind?"

"She—she wanted to paint the Bay of Naples some day," said Sue.

"Paint?—bosh! Has she anything on her mind worth thinking about twice—a man, for instance?"

"A man?" said Sue, with a jew's-harp twang in her voice. "Is a man worth—but, no, doctor; there is nothing of the kind."

"Well, it is the weakness, then," said the doctor. "I will do all that science, so far as it may filter through my efforts, can accomplish. But whenever my patient begins to count the carriages in her funeral procession I subtract 50 per cent. from the curative power of medicines. If you will get her to ask one question about the new winter styles in cloak sleeves I will promise you a one-in-five chance for her, instead of one in ten."

After the doctor had gone Sue went into the workroom and cried a Japanese napkin to a pulp. Then she swaggered into Johnsy's room with her drawing board, whistling ragtime.

Johnsy lay, scarcely making a ripple under the bedclothes, with her face toward the window. Sue stopped whistling, thinking she was asleep.

She arranged her board and began a pen-and-ink drawing to illustrate a magazine story. Young artists must pave their way to Art by drawing pictures for magazine stories that young authors write to pave their way to Literature.

As Sue was sketching a pair of elegant horseshow riding trousers and a monocle on the figure of the hero, an Idaho cowboy, she heard a low sound, several times repeated. She went quickly to the bedside.

Johnsy's eyes were open wide. She was looking out the window and counting—counting backward.

"Twelve," she said, and a little later "eleven"; and then "ten," and "nine"; and then "eight" and "seven," almost together.

Sue looked solicitously out the window. What was there to count? There was only a bare, dreary yard to be seen, and the blank side of the brick house twenty feet away. An old, old ivy vine, gnarled and decayed at the roots, climbed half way up the brick wall. The cold breath of autumn had stricken its leaves from

259

the vine until its skeleton branches clung, almost bare, to the crumbling bricks.

"What is it, dear?" asked Sue.

"Six," said Johnsy, in almost a whisper. "They're falling faster now. Three days ago there were almost a hundred. It made my head ache to count them. But now it's easy. There goes another one. There are only five left now."

"Five what, dear? Tell your Sudie."

"Leaves. On the ivy vine. When the last one falls I must go, too. I've known that for three days. Didn't the doctor tell you?"

"Oh, I never heard of such nonsense," complained Sue, with magnificent scorn. "What have old ivy leaves to do with your getting well? And you used to love that vine so, you naughty girl. Don't be a goosey. Why, the doctor told me this morning that your chances for getting well real soon were—let's see exactly what he said—he said the chances were ten to one! Why, that's almost as good a chance as we have in New York when we ride on the street cars or walk past a new building. Try to take some broth now, and let Sudie go back to her drawing, so she can sell the editor man with it, and buy port wine for her sick child, and pork chops for her greedy self."

"You needn't get any more wine," said Johnsy, keeping her eyes fixed out the window. "There goes another. No, I don't want any broth. That leaves just four. I want to see the last one fall before it gets dark. Then I'll go, too."

"Johnsy, dear," said Sue, bending over her, "will you promise me to keep your eyes closed, and not look out the window until I am done working? I must hand those drawings in by tomorrow. I need the light, or I would draw the shade down."

"Couldn't you draw in the other room?" asked Johnsy, coldly.

"I'd rather be here by you," said Sue. "Besides, I don't want you to keep looking at those silly ivy leaves."

"Tell me as soon as you have finished," said Johnsy, closing her eyes, and lying white and still as a fallen statue, "because I

want to see the last one fall. I'm tired of waiting. I'm tired of thinking. I want to turn loose my hold on everything, and go sailing down, down, just like one of those poor, tired leaves."

"Try to sleep," said Sue. "I must call Behrman up to be my model for the old hermit miner. I'll not be gone a minute. Don't try to move 'till I come back."

Old Behrman was a painter who lived on the ground floor beneath them. He was past sixty and had a Michael Angelo's Moses beard curling down from the head of a satyr along the body of an imp. Behrman was a failure in art. Forty years he had wielded the brush without getting near enough to touch the hem of his Mistress's robe. He had been always about to paint a masterpiece, but had never yet begun it. For several years he had painted nothing except now and then a daub in the line of commerce or advertising. He earned a little by serving as a model to those young artists in the colony who could not pay the price of a professional. He drank gin to excess, and still talked of his coming masterpiece. For the rest he was a fierce little old man, who scoffed terribly at softness in any one, and who regarded himself as especial mastiff-in-waiting to protect the two young artists in the studio above.

Sue found Behrman smelling strongly of juniper berries in his dimly lighted den below. In one corner was a blank canvas on an easel that had been waiting there for twenty-five years to receive the first line of the masterpiece. She told him of Johnsy's fancy, and how she feared she would, indeed, light and fragile as a leaf herself, float away when her slight hold upon the world grew weaker.

Old Behrman, with his red eyes plainly streaming, shouted his contempt and derision for such idiotic imaginings.

"Vass!" he cried. "Is dere people in de world mit der foolishness to die because leafs dey drop off from a confounded vine? I haf not heard of such a thing. No, I will not bose as a model for your fool hermit-dunderhead. Vy do you allow dot silly

pusiness to come in der prain of her? Ach, dot poor leetle Miss Yohnsy."

"She is very ill and weak," said Sue, "and the fever has left her mind morbid and full of strange fancies. Very well, Mr. Behrman, if you do not care to pose for me, you needn't. But I think you are a horrid old—old flibbertigibbet."

"You are just like a woman!" yelled Behrman. "Who said I will not bose? Go on. I come mit you. For half an hour I haf peen trying to say dot I am ready to bose. Gott! dis is not any blace in which one so goot as Miss Yohnsy shall lie sick. Some day I vill baint a masterpiece, and ve shall all go away. Gott! yes."

Johnsy was sleeping when they went upstairs. Sue pulled the shade down to the window-sill, and motioned Behrman into the other room. In there they peered out the window fearfully at the ivy vine. Then they looked at each other for a moment without speaking. A persistent, cold rain was falling, mingled with snow. Behrman, in his old blue shirt, took his seat as the hermit miner on an upturned kettle for a rock.

When Sue awoke from an hour's sleep the next morning she found Johnsy with dull, wide-open eyes staring at the drawn green shade.

"Pull it up; I want to see," she ordered, in a whisper.

Wearily Sue obeyed.

But, lo! after the beating rain and fierce gusts of wind that had endured through the livelong night, there yet stood out against the brick wall one ivy leaf. It was the last on the vine. Still dark green near its stem, but with its serrated edges tinted with the yellow of dissolution and decay, it hung bravely from a branch some twenty feet above the ground.

"It is the last one," said Johnsy. "I thought it would surely fall during the night. I heard the wind. It will fall to-day, and I shall die at the same time."

"Dear, dear!" said Sue, leaning her worn face down to the pillow, "think of me, if you won't think of yourself. What would I do?"

But Johnsy did not answer. The lonesomest thing in all the world is a soul when it is making ready to go on its mysterious, far journey. The fancy seemed to possess her more strongly as one by one the ties that bound her to friendship and to earth were loosed.

The day wore away, and even through the twilight they could see the lone ivy leaf clinging to its stem against the wall. And then, with the coming of the night the north wind was again loosed, while the rain still beat against the windows and pattered down from the low Dutch eaves.

When it was light enough Johnsy, the merciless, commanded that the shade be raised.

The ivy leaf was still there.

Johnsy lay for a long time looking at it. And then she called to Sue, who was stirring her chicken broth over the gas stove.

"I've been a bad girl, Sudie," said Johnsy. "Something has made that last leaf stay there to show me how wicked I was. It is a sin to want to die. You may bring me a little broth now, and some milk with a little port in it, and—no; bring me a hand-mirror first, and then pack some pillows about me, and I will sit up and watch you cook."

An hour later she said:

"Sudie, some day I hope to paint the Bay of Naples."

The doctor came in the afternoon, and Sue had an excuse to go into the hallway as he left.

"Even chances," said the doctor, taking Sue's thin, shaking hand in his. "With good nursing you'll win. And now I must see another case I have downstairs. Behrman, his name is—some kind of an artist, I believe. Pneumonia, too. He is an old, weak man, and the attack is acute. There is no hope for him; but he goes to the hospital to-day to be made more comfortable."

The next day the doctor said to Sue: "She's out of danger. You've won. Nutrition and care now—that's all."

And that afternoon Sue came to the bed where Johnsy lay, contentedly knitting a very blue and very useless woolen shoulder scarf, and put one arm around her, pillows and all.

"I have something to tell you, white mouse," she said. "Mr. Behrman died of pneumonia to-day in the hospital. He was ill only two days. The janitor found him on the morning of the first day in his room downstairs helpless with pain. His shoes and clothing were wet through and icy cold. They couldn't imagine where he had been on such a dreadful night. And then they found a lantern, still lighted, and a ladder that had been dragged from its place, and some scattered brushes, and a palette with green and yellow colors mixed on it, and—look out the window, dear, at the last ivy leaf on the wall. Didn't you wonder why it never fluttered or moved when the wind blew? Ah, darling, it's Behrman's masterpiece—he painted it there the night that the last leaf fell."

THE NIGHTINGALE AND THE ROSE

Oscar Wilde

"She said that she would dance with me if I brought her red roses," cried the young Student; "but in all my garden there is no red rose."

From her nest in the holm-oak tree the Nightingale heard him, and she looked out through the leaves, and wondered.

"No red rose in all my garden!" he cried, and his beautiful eyes filled with tears. "Ah, on what little things does happiness depend! I have read all that the wise men have written, and all the secrets of philosophy are mine, yet for want of a red rose is my life made wretched."

"Here at last is a true lover," said the Nightingale. "Night after night have I sung of him, though I knew him not: night after night have I told his story to the stars, and now I see him. His hair is dark as the hyacinth-blossom, and his lips are red as the rose of his desire; but passion has made his face like pale ivory, and sorrow has set her seal upon his brow."

"The Prince gives a ball to-morrow night," murmured the young Student, "and my love will be of the company. If I bring her a red rose she will dance with me till dawn. If I bring her a red

rose, I shall hold her in my arms, and she will lean her head upon my shoulder, and her hand will be clasped in mine. But there is no red rose in my garden, so I shall sit lonely, and she will pass me by. She will have no heed of me, and my heart will break."

"Here indeed is the true lover," said the Nightingale. "What I sing of, he suffers - what is joy to me, to him is pain. Surely Love is a wonderful thing. It is more precious than emeralds, and dearer than fine opals. Pearls and pomegranates cannot buy it, nor is it set forth in the marketplace. It may not be purchased of the merchants, nor can it be weighed out in the balance for gold."

"The musicians will sit in their gallery," said the young Student, "and play upon their stringed instruments, and my love will dance to the sound of the harp and the violin. She will dance so lightly that her feet will not touch the floor, and the courtiers in their gay dresses will throng round her. But with me she will not dance, for I have no red rose to give her"; and he flung himself down on the grass, and buried his face in his hands, and wept.

"Why is he weeping?" asked a little Green Lizard, as he ran past him with his tail in the air.

"Why, indeed?" said a Butterfly, who was fluttering about after a sunbeam.

"Why, indeed?" whispered a Daisy to his neighbour, in a soft, low voice.

"He is weeping for a red rose," said the Nightingale.

"For a red rose?" they cried; "how very ridiculous!" and the little Lizard, who was something of a cynic, laughed outright.

But the Nightingale understood the secret of the Student's sorrow, and she sat silent in the oak-tree, and thought about the mystery of Love. Suddenly she spread her brown wings for flight, and soared into the air. She passed through the grove like a shadow, and like a shadow she sailed across the garden. In the centre of the grass-plot was standing a beautiful Rose-tree, and when she saw it she flew over to it, and lit upon a spray.

"Give me a red rose," she cried, "and I will sing you my sweetest song."

But the Tree shook its head.

"My roses are white," it answered; "as white as the foam of the sea, and whiter than the snow upon the mountain. But go to my brother who grows round the old sun-dial, and perhaps he will give you what you want."

So the Nightingale flew over to the Rose-tree that was growing round the old sun-dial.

"Give me a red rose," she cried, "and I will sing you my sweetest song."

But the Tree shook its head.

"My roses are yellow," it answered; "as yellow as the hair of the mermaiden who sits upon an amber throne, and yellower than the daffodil that blooms in the meadow before the mower comes with his scythe. But go to my brother who grows beneath the Student's window, and perhaps he will give you what you want."

So the Nightingale flew over to the Rose-tree that was growing beneath the Student's window.

"Give me a red rose," she cried, "and I will sing you my sweetest song."

But the Tree shook its head.

"My roses are red," it answered, "as red as the feet of the dove, and redder than the great fans of coral that wave and wave in the ocean-cavern. But the winter has chilled my veins, and the frost has nipped my buds, and the storm has broken my branches, and I shall have no roses at all this year."

"One red rose is all I want," cried the Nightingale, "only one red rose! Is there no way by which I can get it?"

"There is a way," answered the Tree; "but it is so terrible that I dare not tell it to you."

"Tell it to me," said the Nightingale, "I am not afraid."

"If you want a red rose," said the Tree, "you must build it out of music by moonlight, and stain it with your own heart's-blood. You must sing to me with your breast against a thorn. All night long you must sing to me, and the thorn must pierce your heart, and your life-blood must flow into my veins, and become mine."

"Death is a great price to pay for a red rose," cried the Nightingale, "and Life is very dear to all. It is pleasant to sit in the green wood, and to watch the Sun in his chariot of gold, and the Moon in her chariot of pearl. Sweet is the scent of the hawthorn, and sweet are the bluebells that hide in the valley, and the heather that blows on the hill. Yet Love is better than Life, and what is the heart of a bird compared to the heart of a man?"

So she spread her brown wings for flight, and soared into the air. She swept over the garden like a shadow, and like a shadow she sailed through the grove.

The young Student was still lying on the grass, where she had left him, and the tears were not yet dry in his beautiful eyes.

"Be happy," cried the Nightingale, "be happy; you shall have your red rose. I will build it out of music by moonlight, and stain it with my own heart's-blood. All that I ask of you in return is that you will be a true lover, for Love is wiser than Philosophy, though she is wise, and mightier than Power, though he is mighty. Flame-coloured are his wings, and coloured like flame is his body. His lips are sweet as honey, and his breath is like frankincense."

The Student looked up from the grass, and listened, but he could not understand what the Nightingale was saying to him, for he only knew the things that are written down in books.

But the Oak-tree understood, and felt sad, for he was very fond of the little Nightingale who had built her nest in his branches.

"Sing me one last song," he whispered; "I shall feel very lonely when you are gone."

So the Nightingale sang to the Oak-tree, and her voice was like water bubbling from a silver jar.

When she had finished her song the Student got up, and pulled a note-book and a lead-pencil out of his pocket.

"She has form," he said to himself, as he walked away through the grove - "that cannot be denied to her; but has she got feeling? I am afraid not. In fact, she is like most artists; she is all style, without any sincerity. She would not sacrifice herself for

others. She thinks merely of music, and everybody knows that the arts are selfish. Still, it must be admitted that she has some beautiful notes in her voice. What a pity it is that they do not mean anything, or do any practical good." And he went into his room, and lay down on his little pallet-bed, and began to think of his love; and, after a time, he fell asleep.

And when the Moon shone in the heavens the Nightingale flew to the Rose-tree, and set her breast against the thorn. All night long she sang with her breast against the thorn, and the cold crystal Moon leaned down and listened. All night long she sang, and the thorn went deeper and deeper into her breast, and her life-blood ebbed away from her.

She sang first of the birth of love in the heart of a boy and a girl. And on the top-most spray of the Rose-tree there blossomed a marvellous rose, petal following petal, as song followed song. Pale was it, at first, as the mist that hangs over the river - pale as the feet of the morning, and silver as the wings of the dawn. As the shadow of a rose in a mirror of silver, as the shadow of a rose in a water-pool, so was the rose that blossomed on the topmost spray of the Tree.

But the Tree cried to the Nightingale to press closer against the thorn. "Press closer, little Nightingale," cried the Tree, "or the Day will come before the rose is finished."

So the Nightingale pressed closer against the thorn, and louder and louder grew her song, for she sang of the birth of passion in the soul of a man and a maid.

And a delicate flush of pink came into the leaves of the rose, like the flush in the face of the bridegroom when he kisses the lips of the bride. But the thorn had not yet reached her heart, so the rose's heart remained white, for only a Nightingale's heart's-blood can crimson the heart of a rose.

And the Tree cried to the Nightingale to press closer against the thorn. "Press closer, little Nightingale," cried the Tree, "or the Day will come before the rose is finished."

So the Nightingale pressed closer against the thorn, and the thorn touched her heart, and a fierce pang of pain shot through her. Bitter, bitter was the pain, and wilder and wilder grew her song, for she sang of the Love that is perfected by Death, of the Love that dies not in the tomb.

And the marvellous rose became crimson, like the rose of the eastern sky. Crimson was the girdle of petals, and crimson as a ruby was the heart.

But the Nightingale's voice grew fainter, and her little wings began to beat, and a film came over her eyes. Fainter and fainter grew her song, and she felt something choking her in her throat.

Then she gave one last burst of music. The white Moon heard it, and she forgot the dawn, and lingered on in the sky. The red rose heard it, and it trembled all over with ecstasy, and opened its petals to the cold morning air. Echo bore it to her purple cavern in the hills, and woke the sleeping shepherds from their dreams. It floated through the reeds of the river, and they carried its message to the sea.

"Look, look!" cried the Tree, "the rose is finished now"; but the Nightingale made no answer, for she was lying dead in the long grass, with the thorn in her heart.

And at noon the Student opened his window and looked out.

"Why, what a wonderful piece of luck!" he cried; "here is a red rose! I have never seen any rose like it in all my life. It is so beautiful that I am sure it has a long Latin name"; and he leaned down and plucked it.

Then he put on his hat, and ran up to the Professor's house with the rose in his hand.

The daughter of the Professor was sitting in the doorway winding blue silk on a reel, and her little dog was lying at her feet.

"You said that you would dance with me if I brought you a red rose," cried the Student. "Here is the reddest rose in all the world. You will wear it to-night next your heart, and as we dance together it will tell you how I love you."

But the girl frowned.

"I am afraid it will not go with my dress," she answered; "and, besides, the Chamberlain's nephew has sent me some real jewels, and everybody knows that jewels cost far more than flowers."

"Well, upon my word, you are very ungrateful," said the Student angrily; and he threw the rose into the street, where it fell into the gutter, and a cart-wheel went over it.

"Ungrateful!" said the girl. "I tell you what, you are very rude; and, after all, who are you? Only a Student. Why, I don't believe you have even got silver buckles to your shoes as the Chamberlain's nephew has"; and she got up from her chair and went into the house.

"What I a silly thing Love is," said the Student as he walked away. "It is not half as useful as Logic, for it does not prove anything, and it is always telling one of things that are not going to happen, and making one believe things that are not true. In fact, it is quite unpractical, and, as in this age to be practical is everything, I shall go back to Philosophy and study Metaphysics."

So he returned to his room and pulled out a great dusty book, and began to read.

THE HAPPY MAN

W. Somerset Maugham

It is a dangerous thing to order the lives of others and I have often wondered at the self-confidence of politicians, reformers and suchlike who are prepared to force, upon their fellows measures that must alter their manners, habits, and points of view. I have always hesitated to give advice, for how can one advise another how to act unless one knows that other as well as one knows oneself? Heaven knows, I know little enough of myself: I know nothing of others. We can only guess at the thoughts and emotions of our neighbours. Each one of us is a prisoner in a solitary tower and he communicates with the other prisoners, who form mankind, by conventional signs that have not quite the same meaning for

them as for himself. And life, unfortunately, is something that you can lead but once; mistakes are often irreparable, and who am I that I should tell this one and that how he should lead it? Life is a difficult business and I have found it hard enough to make my own a complete and rounded thing; I have not been tempted to teach my neighbour what he should do with his. But there are men who flounder at the journey's start, the way before them is confused and hazardous, and on occasion, however unwillingly, I have been forced to point the finger of fate. Sometimes men have said to me, what shall I do with my life? and I have seen myself for a moment wrapped in the dark cloak of Destiny.

Once I know that I advised well.

I was a young man and I lived in a modest apartment in London near Victoria Station. Late one afternoon, when I was beginning to think that I had worked enough for that day, I heard a ring at the bell. I opened the door to a total stranger. He asked me my name; I told him. He asked if he might come in.

"Certainly".

I led him into my sitting-room and begged him to sit down. He seemed a trifle embarrassed. I offered him a cigarette and he had some difficulty in lighting it without letting go of his hat. When he had satisfactorily achieved this feat I asked him if I should not put it on a chair for him. He quickly did this and while doing it dropped his umbrella.

"I hope you don't mind my coming to see you like this," he said. "My name is Stephens and I am a doctor. You're in the medical, I believe?"

'Yes, but I don't practise!

'No, I know. I've just read a book of yours about Spain and I wanted to ask you about it.'

'It's not a very good book, I'm afraid.'

'The fact remains that you know something about Spain and there's no one else I know who does. And I thought perhaps you wouldn't mind giving me some information!

'I shall be very glad.'

He was silent for a moment. He reached out for his hat and

holding it in one hand absentmindedly stroked it with the other. I surmised that it gave him confidence.

'I hope you won't think it very odd for a perfect stranger to talk to you like this.' He gave an apologetic laugh. 'I'm not going to tell you the story of my life.'

When people say this to me I always know that it is precisely what they are going to do. I do not mind. In fact I rather like it

'I was brought up by two old aunts. I've never been anywhere. I've never done anything. I've been married for six years. I have no children. I'm a medical officer at the Camberwell Infirmary. I can't stick it anymore.'

There was something very striking in the short, sharp sentences he used. They had a forcible ring. I had not given him more than a cursory glance, but now I looked at him with curiosity. He was a little man, thick-set and stout, of thirty perhaps, with a round red face from which shone small, dark and very bright eyes. His black hair was cropped close to a bullet-shaped head. He was dressed in a blue suit a good deal the worse for wear. It was baggy at the knees and the pockets bulged untidily.

'You know what the duties are of a medical officer in an infirmary. One day is pretty much like another. And that's all I've got to look forward to for the rest of my life. Do you think it's worth it?'

'It's a means of livelihood,' I answered.

'Yes, I know. The money's pretty good'

'I don't exactly know why you've come to me.'

'Well, I wanted to know whether you thought there would be any chance for an English doctor in Spain?'

'Why Spain?'

'I don't know, I just have a fancy for it'

'It's not like Carmen, you know.'

'But there's sunshine there, and there's good wine, and there's colour, and there's air you can breathe. Let me say what I have to say straight out. I heard by accident that there was no English

doctor in Seville. Do you think I could earn a living there? Is it madness to give up a good safe job for an uncertainty?'

'What does your wife think about it?'

'She's willing.'

'It's a great risk.'

'I know. But if you say take it, I will: if you say stay where you are, I'll stay.'

He was looking at me intently with those bright dark eyes of his and I knew that he meant what he said. I reflected for a moment.

'Your whole future is concerned: you must decide for yourself. But this I can tell you: if you don't want money but are content to earn just enough to keep body and soul together, then go. For you will lead a wonderful life.'

He left me, I thought about him for a day or two, and then forgot. The episode passed completely from my memory.

Many years later, fifteen at least, I happened to be in Seville and having some trifling indisposition asked the hotel porter whether there was an English doctor in the town. He said there was and gave me the address. I took a cab and as I drove up to the house a little fat man came out of it. He hesitated when he caught sight of me.

'Have you come to see me?' he said. 'I'm the English doctor.'

I explained my errand and he asked me to come in. He lived in an ordinary Spanish house, with a patio, and his consulting room which led out of it was littered with papers, books, medical appliances, and lumber. The sight of it would have startled a squeamish patient. We did our business and then I asked the doctor what his fee was. He shook his head and smiled.

'There's no fee.'

'Why on earth not?'

'Don't you remember me? Why, I'm here because of something you said to me. You changed my whole life for me. I'm Stephens.'

I had not the least notion what he was talking about. He reminded me of our interview, he repeated to me what we had

273

said, and gradually, out of the night, a dim recollection of the incident came back to me.

'I was wondering if I'd ever see you again,' he said, 'I was wondering if ever I'd have a chance of thanking you for all you've done for me.'

'It's been a success then?'

I looked at him. He was very fat now and bald, but his eyes twinkled gaily and his fleshy, red face bore an expression of perfect good-humour. The clothes he wore, terribly shabby they were, had been made obviously by a Spanish tailor and his hat was the wide- brimmed sombrero of the Spaniard. He looked to me as though he knew a good bottle of wine when he saw it. He had a dissipated, though entirely sympathetic, appearance. You might have hesitated to let him remove your appendix, but you could not have imagined a more delightful creature to drink a glass of wine with

'Surely you were married?' I said.

'Yes. My wife didn't like Spain, she went back to Camberwell, she was more at home there.'

'Oh, I'm sorry for that'

His black eyes flashed a bacchanalian smile. He really had somewhat the look of a young Silenus.

'Life is full of compensations,' he murmured.

The words were hardly out of his mouth when a Spanish woman, no longer in her first youth, but still boldly and voluptuously beautiful, appeared at the door. She spoke to him in Spanish, and I could not fail to perceive that she was the mistress of the house.

As he stood at the door to let me out he said to me:

"You told me when last I saw you that if I came here I should earn just enough money to keep body and soul together, but that I should lead a wonderful life. Well, I want to tell you that you were right. Poor I have been and poor I shall always be, but by heaven I've enjoyed myself. I wouldn't exchange the life I've had with that of any king in the world."

TESTS IN TEXT LINGUISTICS

1. What was the first work to mark the beginning of text linguistics?
a) "Discourse analysis" by Z. Harris
b) "Текст как объект лингвистического исследования" byI.R. Galperin
c) "Грамматика текста" by O.I. Moskalskaya
d) "Лингвистика текста" by Z.Y. Turaeva

2. What is the compositional structure of a story?
a) exposition-dialogue-action-moral
b) exposition-the main theme-denouement-concluding line
c) title-exposition-initial collision-development of action-culmination-denouement-end
d) heading-text- concluding phrases-signature

3. What is a text type?
a) the written type of the text
b) a functional style
c) the oral type of the text
d) a productive model of text formation characterized by a peculiar system of structural, semantic and functional traits

4. What is intertextuality?
a) a peculiar quality of certain texts to correlate with other texts
b) the deep layer of the text
c) text cohesion
d) an international text

5. What is "foregrounding"?
a) title
b) coupling
c) the fragment of the text which marks out the most essential, relevant information
d) convergence of stylistic devices

6. What types of information does I.R. Galperin differentiate?
a) factual, subtextual, conceptual

b) cultural information
c) pragmatic information
d) stylistic information

7. What does the term "coherence" mean?
a) formal structural means of text integrity
b) the surface structure of the text
c) semantic integrity of the text
d) text cohesion

8. When did text linguistics come into existence as a separate branch?
a) In 20-30th
b) In 80-90th
c) In 60-70th
d) In 30-40th

9. What is "cohesion" of the text?
a) composition of the text
b) lexical, morphological, syntactical and stylistic means of connections between separate parts of the text
c) the deep structure of the text
d) semantic integrity

10. What does text typology study?
a) text types; and their classifications
b) textuality
c) functional styles
d) text categories

11. What does implicitness mean?
a) stylistic information
b) pragmatic information
c) indirect, hidden information
d) contextual information

12. How do you understand textual modality?
a) modal verbs of the text

b)stylistic functions
c)foregrounding
d)the attitude of the speaker or writer to the information conveyed by the text

13.What are the markers of intertextuality?
a)allusion, antonomasia, quotations
b)synonymy
c)implicate
d)literary portrait

14.What does pragmatic information deal with?
a)emotiveness
b)convergence of stylistic devices
c)poetic details
d)knowledge about individual's social, professional status, role relations, cultural background, psychological characteristics

15.What are the main principles of communication formulated by G. Grice?
a)maxims of quantity, quality, relation, manner
b)foregrounding, figure-background
c)old and new information
d)cohesion and coherence

16.What does the term "discourse" mean?
a)utterance
b)culturally conditioned and socially oriented text in dynamics
c)written text
d)discussion

17.What is "concept"?
a)a complex multifold mental structure consisting of notional, image-bearing and evaluative layers
b)notion
c)meaning
d)knowledge structure

18.How is the linguistic unit conveying cultural information called?

a) anthroponym
b) toponym
c) linguocultureme
d) lexeme

19. Who developed the theory of frame semantics?
a) G. Grice
b) R. Jackobson
c) Ch. Fillmore
d) W.L. Chafe

20. What is "frame"?
a) composition of the text
b) a hierarchical structure of linguistics representing a stereotyped situation
c) semantic structure
d) concept

21. What does cognitive mapping mean?
a) frame analysis
b) step –by-step procedure including the study of a)dictionary definitions; b) pragmatic and syntagmatic links; c) word-building potential; d) phraseological units and paroemia; e) contexts
c) Conceptualization
d) Categorization

22. Who is the author of the book "Грамматикатекста"?
a) I.R. Galperin
b) A.I. Novikov
c) O.I. Moskalskaya
d) Z.Y. Turaeva

23. Who introduced the theory of the dialogic character of the text?
a) Bakhtin M.M.
b) Kubryakova E.S.
c) Vinogradov V.V.
d) Jackobson R.

24. Which functional style do chronicle, sketches, essays belong to?

a) scientific style
b) publicistic style
c) belles-letters style
d) newspaper style

25. Who introduced the method of supralinear analysis?
a) Arnold I.V.
b) Riffaterre M.
c) Galperin I.V.
d) Turaeva Z.Y.

26. Which functional style do stories, novels, plays belong to?
a) publicistic style
b) scientific style
c) belles- letters style
d) newspaper style

27. What is the main unit of communication?
a) a sentence
b) a text
c) a word
d) a phrase

28. What does "conceptualization" mean?
a) a mental process of concept formation connected with composing knowledge structures on the basis of linguistic data
b) representation of knowledge structures
c) foregrounding
d) text perception

29. What is a text category?
a) peculiarities of the text
b) an essential property of the text inherent in all its types
c) a text type
d) categorization

30. How do you understand "text heterogeneity"?
a) the development of the plot
b) cohesion of the text

c) mixture of text types
d) the tendency to redundancy
31. Who introduced the notion of "the author's image"?
a) Kukharenko V.A.
b) Turaeva Z.Y.
c) Arnold I.V.
d) Vinogradov V.V.

32. Who is the author of the book «Лингвистикатекста»?
a) Novikov A.I.
b) Galperin I.R.
c) Turaeva Z.Y.
d) Moskalskaya O.I.

33. What category is realized by means of allusion, antonomasia, quotation, parody, epigraph?
a) implicitness
b) intertextuality
c) informativity
d) coherence
34. What are the main trends of text linguistics?
a) cognitive linguistics, linguopragmatics, cultural studies
b) phonology, morphology, lexicology, syntax
c) text grammar, text semantics, text stylistics
d) cohesion, coherence, informativity

35. What types of text categories are differentiated?
a) explicit and implicit
b) direct and indirect
c) connected and independent
d) obligatory and optional

36. By means of which stylistic devices is the category of imagery realized?
a) gradation, antithesis
b) syntactical stylistic devices
c) metaphor, metonymy, simile, antonomasia
d) hyperbole, oxymoron, irony

37. Who introduced the notion of "convergence of stylistic devices"?
a) I.V. Arnold
b) M. Rifaterre
c) I.R. Galperin
d) R. Jackobson

38. What does text interpretation mean?
a) stylistic analysis
b) a purposeful cognitive activity aimed to disclose deep conceptual
   contents
c) text perception and comprehension
d) intertextual analysis

39. The term "intertextuality" was firstly introduced by:
a) Bakhtin M.M.
b) Kubryakova E.S.
c) Kristeva Yu.
d) Molchanova G.

40. Find an inappropriate answer. Text linguistics studies:
a) text and its structure
b) text types and text categories
c) the problems of linguistic units pronunciation
d) the principles of text formation and perception

41. Text integrity is achieved by:
a) stylistic devices
b) expressive means
c) by hierarchy of relationships of all language units (phonetic,
   morphological, syntactical, lexical)
d) poetic details

42. The dramatic text is presented in the form of:
a) description
b) dialogue
c) narration
d) descriptive narration

43. What stylistic means of cohesion do you know?

a) parallel constructions, all types of repetition, sustained stylistic
   devices, symbol, synonymy
b) conjunctions
c) deixis
d) anaphora

44. What is the main communicative intention of the advertisement
    discourse?
a) to attract the reader's attention
b) to activize knowledge structures
c) to stimulate the addressee's creativity
d) to represent "conceptual world picture"

45. What is the key notion of idiostyle?
a) the author's meditations
b) the author's image
c) the author's biography
d) the author's lifestyle

46. What text categories are considered to be obligatory?
a) implicitness, segmentation
b) imagery, emotiveness
c) intertextuality, prospection, retrospection
d) cohesion, coherence, informativity

47. What is the aim of the literary text interpretation?
a) to read and retell the text
b) to identify stylistic devices and analyze their functions
c) to define pragmatic intentions
d) to disclose the conceptual information of the text and the author's
   conceptual world picture

48. What text categories are considered to be obligatory?
a) implicitness, segmentation
b) cohesion, coherence, informativity
c) imagery, emotiveness
d) intertextuality, prospection, retrospection

49. What are the basic properties of fictional texts?
a) the use of terminology
b) objective, precise, unemotional forms of expression
c) emotiveness, imagery, implicitness, evaluation, implicitness
d) logical sequence of sentences, the use of words in their primary, direct meaning

50. What is the communicative aim of fictional texts?
a) to inform and influence the public opinion on political and other matters
b) to prove a hypothesis, to create new concepts
c) to produce an aesthetic influence on the reader (listener)
d) to reach agreement between two parties

51. Choose the correct statement:
a) discourse is a part of text
b) text is a part of discourse
c) discourse and text are not related notions
d) discourse and text are equivalent

52. Linguopragmatics does not deal with:
a) conceptual metaphor
b) speech strategies and speech impact
c) pragmatic intentions and their types
d) appropriateness and effectiveness of textual communication

53. Cognitive information deals with:
a) speech acts, situations, communication
b) convergence of stylistic devices
c) knowledge, convictions, opinions, views, attitudes
d) facts, events, processes

54. Find an incorrect answer. Foregrounding is:
a) a text fragment of a descriptive character
b) a hierarchic structure of linguistic data representing a stereotyped situation
c) a complex organization of the text
d) a cognitive principle of distributing information in the text aimed to mark out the most essential relevant parts of the text

55. Find an incorrect answer. There are several cognitive principles of distributing information in the text:
a) iconicity
b) foregrounding
c) relevance (salience)
d) imagery

56. Find an inappropriate answer. The pragmatic effect of defeated expectancy is materialized by means of many language means, among them are the following:
a) lexical means: rare words, archaisms, borrowings, occasionalisms, words in an unusual syntactical function
b) stylistic means: zeugma, oxymoron, irony, periphrasis, enumeration, pun, parody, paradox
c) complex syntactical unit
d) phraseological means: various transformations and changes of both lexical constituents and compositional structures.

57. The notions of conceptualization and categorization are defined as forms of:
a) creativity
b) socialization
c) cognitive activity
d) emotional perception

58. "Scripts", "frames", "scenarios", "plans" designate the idea of:
a) knowledge presented in a chaotic way
b) knowledge as a complex hierarchical structure representing a stereotyped situation
c) encyclopedic knowledge
d) knowledge as information about the world

59. Iconicity as a cognitive principle requires:
a) differentiation of old and new information
b) unusual transformations and modifications
c) correlation of verbal expressions and their mental representations
d) the description of events in the text in the same order as in reality

60. What is linguocultureme?
a) concept
b) mental lexicon
c) a culture relevant and nationally specific linguistic unit
d) knowledge structure

61. Componential analysis is:
a) based on the linguistic postulate that lexical meaning can be segmented into minimal semantic components (semes)
b) aimed at revealing associative links of the analyzed units
c) based on the situational interpretation of discourse
d) aimed at sorting out and combining somewhat similar notions and corresponding units into larger categories

62. Coupling is created by:
a) all types of repetition, parallel structures
b) poetic details
c) word-formation units
d) syntacticalunits

63. Find irrelevant parameter of the communicative-pragmatic situation:
a) circumstances and place of the communicative act
b) the subject and aim of communication
c) social, ethnic, individual characteristics of communicants
d) a detailed instruction on communication

64. Find an incorrect answer. Maxim of quality includes the following postulates:
a) try to make your utterance true
b) don't say what you consider false
c) don't say anything you have not enough grounds for
d) pronounce your words appropriately

65. Find an inappropriate answer. Discourse has three main characteristics:
a) discourse is a unit exceeding a sentence
b) specific intonation
c) discourse analysis focused on the socio-cultural context

d) discourse is characterized by an interactive dialogic structure

66. Find an incorrect answer. Imagery is:
a) an inherent category of a fictional text
b) a stylistic device
c) based on the mechanism of analogy when at least two things appear to be conceptually parallel to one another
d) imagery plays a certain role in the world picture conceptualization

67. G. Grice distinguishes some principles of communication. Find which is excessive:
a) quantity
b) quality
c) fluency
d) relation

68. Find an incorrect answer. To obligatory text categories we refer:
a) cohesion
b) integrity
c) the author's image
d) informativity

69. Find an incorrect answer. To optional text categories we refer:
a) integrity
b) implicitness
c) subjective modality
d) the author's image

70. Find inappropriate answer. There are different types of narration:
a) a dialogue
b) a direct
c) an indirect
d) pseudo-author's narration

71. Find inappropriate answer. The author's speech includes:
a) narration
b) description
c) dialogue
d) the author's meditation

72. The external communicative act in fiction is communication between:
a) the author and the editor
b) the personage and the author
c) the author and the reader
d) the personage and the reader

73. Find an inappropriate answer. Reasoning contains:
a) conclusions
b) narrations
c) judgements
d) generalizations

74. What does "iconicity " as a cognitive principle of distribution information in the text require:
a) description of the events in the same order as in reality
b) economizing the language;
c) attracting attention of the reader to the certain part of the text.
d) exerting emotional impact on the reader

75. Allusion in the fictional text accomplishes the function of:
a) cohesion
b) emotive impact
c) creating image
d) intertext

76. Who is the author of the book «Текст как объект лингвистического исследования»?
a) Колшанский Г.В.
b) Гальперин И.Р.
c) Тураева З.Я.
d) Виноградов В.В.

77. The category of informativity is subdivided into:
a) 2 types: factual, subtextual
b) 4 types: conceptual, non-conceptual, textual, subtextual
c) 5 types: factual, subtextual, conceptual, textual, non-conceptual
d) 3 types: factual, subtextual, conceptual

78. What are the components of communicative act?
a) addresser (writer) - addressee (reader)
b) addresser (writer) - message (text)
c) addresser (writer) - message (text) - addressee (reader)
d) message (text) - addressee (reader)

79. According to the degree of their significance, intensity and
     importance there are different types of implicitness:
a) explicit, implicit
b) subjective, objective
c) emotive, evaluative, expressive
d) superficial, trite, deep, dark

80. Find an incorrect answer. In the literary text the following pragmatic
     intentions can be outlined:
a) to attract the reader's attention
b) to pay attention to the structure of the text
c) to interest the reader
d) to produce an emotional impact on the reader

81. Signals of pragmatic information are divided into:
a) uttered and unuttered
b) concrete and abstract
c) new and old
d) explicit and implicit

82. Find an incorrect answer. Linguopragmatics discusses a wide range
     of questions:
a) the problem of effectiveness and appropriateness
b) the problem of knowledge structures in the language units, the
     problem of understanding
c) the theory of speech acts
d) the problem of impact and perception

83. One of the main methods, which is widely used in Cognitive
     Linguistics:
a) frame analysis
b) comparative analysis
c) quantitative analysis

d) descriptive analysis

84. Pragmatic intention relevant to conceptual information of the text is an intention aimed at revealing:
a) the conceptual world picture
b) cultural potential of the utterance
c) "new" and "old" information
d) factual information

85. What does content-factual information include?
a) reports on social, economic, political and cultural life of the people
b) reports on relations between individuals
c) reports on facts, events, processes which took place, or will take place in the surrounding world, real or imaginary
d) reports on people's psychological, aesthetic and cognitive interaction

86. What does text general theory deal with? Find an inappropriate answer.
a) outline of text linguistics as a branch of general linguistics (history, evolution, approaches, trends, objectives)
b) idiostyle, its specific features
c) text definition, its main properties, text types and categories
d) links between text linguistics and other sciences

87. In the framework of cognitive linguistics text is regarded as:
a) a unit of communication
b) a sequence of verbal signs characterized by cohesion and coherence
c) linguistic materialization of knowledge structures, concepts, world picture
d) a compositional unit expressed by either graphical (written) or oral means

88. What types of descriptive context are distinguished? Find an inappropriate answer.
a) literary portrait
b) nature description
c) setting
d) inner speech

89. Which of the following does not belong to a micro-text?
a) a complex syntactical unit
b) a story
c) a proverb
d) an epigram

90. What categories does text grammar mostly deal with?
a) cohesion and coherence
b) prospection and retrospection
c) objective and subjective modality
d) implicitness and intertextuality

91. What text level is the notion of cohesion related to?
a) verbal level
b) semantic level
c) deep level
d) stylistic level

92. What does coherence mean?
a) cohesion
b) frame
c) convergence
d) semantic integrity

93. The scientific text is based on:
a) narration
b) dialogue
c) reasoning
d) combination of all the above-mentioned forms

94. The dramatic text is presented in the form of a
a) narration
b) dialogue
c) reasoning
d) description

95.What types of modality do you know?
- a) objective and subjective
- b) old and new
- c) real and unreal
- d) deep and surface

96.According to the character and degree of expansion we distinguish between:
- a) macro-text and micro-text
- b) a complex syntactical whole and a paragraph
- c) a sentence and complex syntactical whole
- d) a paragraph and a chapter

97.Who has developed the notion of communicative intention in the theory of speech acts?
- a) Moskalskaya O.G.
- b) Searle P.
- c) Kubryakova E.S.
- d) Arutyunova N.D.

98.One of the major problems of Text Grammar is
- a) structural and semantic integrity
- b) informativity
- c) imagery
- d) emotiveness

99.Who introduced the principle of politeness?
- a) P. Searle
- b) G.N. Leech
- c) L. Talmy
- d) T. van Dijk

100.   Pragmatic information conveys knowledge about:
- a) the context of the text
- b) the semantic structure of the text

c) the plot of the story
d) individual's social, professional status, role relations, psychological characteristics, etc.

101. What are the boundaries of the text?
a) a linear sequence of verbal signs, semantically and intentionally completed
b) an utterance
c) a sentence
d) a book

102. What are the arguable points of the text definition given by I.R. Galperin?
a) the title and the written form of the text
b) text delimitation
c) coherence and cohesion
d) types of informativity

103. Micro-text and macro-texts are distinguished according to:
a) the speech form
b) the character and degree of expansion
c) the functional style
d) the sphere of communication

104. What does ambiguity mean?
a) interaction of meanings
b) contextual meaning
c) emotive meaning
d) blurred meanings, uncertainty, duality

105. Text semantics studies:
a) cohesion
b) text structure
c) text types

    d)   the semantic structure of the text and its units, the correlation of the 'surface and deep' layers of the text

106. What is perception?
- a) distribution of information in the text
- b) representation of knowledge structures
- c) cognitive activity dealing with the processing of textual information, its conceptualization
- d) the attitude of the writer to the information conveyed by the text

107. Which of the following is not a type of foregrounding?
a) inference
b) coupling
c) defeated expectancy
d) convergence of stylistic devices

108. What types of modality are distinguished?
- a) neutral-expressive
- b) external-internal
- c) objective-subjective
- d) direct-indirect

109. What does interdisciplinarity of text linguistics mean?
- a) relationships with other texts
- b) relationships with other sciences
- c) text integrity
- d) relationships between text components

110. Is text a unit of speech or language?
- a) a unit of both speech and language
- b) a unit of speech
- c) a unit of language
- d) a unit of text

111. What is the object of text linguistics?
    a) text
    b) sentences
    c) words
    d) syntactical units

112. What does the term "Text delimitation" mean?
    a) text integrity
    b) text cohesion
    c) text boundaries
    d) text coherence

113. The term "idiostyle" means:
    a) idioms used in the text
    b) individual style
    c) idiomatic expressions
    d) individual world picture

114. Who introduced the principle of politeness in communication?
    a) N.E. Enkvist
    b) T.A.van Dijk
    c) G.P. Grice
    d) G.N.Leech

115. How is the effect of "defeated expectancy" achieved in the text?
    a) by a context
    b) by interaction of lexical meanings
    c) by a low predictability of the elements encoded in a verbal chain
    d) by contextual meanings

116. The notion of linguistic personality was introduced by:
    a) Karaulov Y.N.

b) Galperin I.R.
c) Vinogradov V.V.
d) Jackobson R.

117. Corpus analysis is aimed:
   a) to collect a great volume of language materials with the help of computer technologies
   b) to reveal the conceptual information
   c) to analyse the semantic structure of the text
   d) to interpret the text

118. How are texts differentiated according to the speech form:
   a) micro-texts and macro-texts
   b) the oral and written types of the text
   c) description, narration, dialogue
   d) fictional texts, scientific texts, newspaper texts

119. What types of information do we distinguish in Text Linguistics?
   a) explicit information
   b) extralinguistic information
   c) factual, subtextual, conceptual, stylistic, pragmatic
   d) implicit information

120. What does text linguistics study?
   a) sentence structure
   b) word-combinations
   c) text structure, text formation and perception, methods of text analysis, text categories
   d) word order

121. What cognitive principles of distribution in the text are distinguished?
   a) the principle of iconicity, relevance, foregrounding, old and new information
   b) linguistic and extralinguistic factors

c) principles of communication
d) the principle of politeness

122. What is the structure of a linguistic personality?
a) stylistic layer
b) semantic layer
c) verbal-semantics, pragmatic, cognitive layers
d) deep layer

123. What does Text Grammar study
a) semantic integrity of the text
b) sentence arrangement in the text, cohesion, text delimitation
c) text interpretation
d) stylistic devices

124. What does text typology study?
a) text categories
b) text types and their differentiation
c) functional styles
d) text structure

125. Define the aim of frame analysis in text linguistics
a) to reveal knowledge structures and connect them with the conceptual information of the text
b) interpretation of the text
c) stylistic analysis of the text
d) pragmatic analysis of the text

126. All speech acts can be
a) concrete and abstract
b) linguistic, extralinguistic
c) direct and indirect
d) effective and communicative

127.   What trend in linguistics deals with knowledge structures?
        a) cognitive linguistics
        b) linguopragmatics
        c) gender linguistics
        d) psycholinguistics

128. How do you understand the notion of "interdisciplinarity"?
a) interlevel relationships between linguistic units
b) relationships between two or more sciences
c) relationships between linguistic units and their mental representation
d) intercultural communication
129. What text types are mostly characterized by subjective modality?
a) scientific texts
b) newspaper articles
c) official documents
d) fictional texts

130. How are text types differentiated according to their speech form?
a) oral and written
b) explicit and unplicit
c) neutral and expressive
d) objective and subjective

131. What does text typology deal with?
a) the notion of text and its characteristics
b) text types and their distinctive features
c) text categories
d) text delimitation

132. Choose the most appropriate definition of a text type
a) a productive model of the text specified by invariant semantic,
   structural and functional characteristics
b) a sequence of verbal signs characterized by cohesion and coherence
c) a complex structure and semantic unit conveying certain information
d) any piece of writing

133. What does the term "cohesion" mean?
a) different types of semantic integrity
b) different types of formal connections (lexical, syntactical, morphological, etc.) between text components
c) the ability to generate, store and convey different types of information
d) links with other texts

134. What approaches to the notion of "concept" do you know?
a) structural and communicative
b) stylistic and pragmatic
c) cognitive and cultural
d) wide and narrow

135. What does "categorization" mean?
a) interpretation
b) a cognitive activity dealing with the cognitive processing of text information
c) a mental process of concept formation in the individual's mind
d) a mental process of taxonomic activity, classification of various phenomena according to their essential categorical characteristics

136. Frame analysis is the main notion of
a) psycholinguistics
b) cognitive linguistics
c) gender linguistics
d) pragmatic linguistics

137. Mythologeme is …
a) a verbal expression of myth
b) a stylistic device
c) a poetic detail
d) a descriptive context

138. Communicative pragmatic situation can be presented by …
a) the addresser
b) a system of language units

c) a chain of questions: who, what, where, when, how, to whom, why
d) a communicative aim

139. What does the communicative maxim of quantity mean:
a) speak to the point
b) don't say what you consider false
c) express yourself clearly
d) the utterance should contain no less and no more information than needed

140. What does communicative maxim of quality mean:
a) try to make your utterance true
b) avoid ambiguity
c) be brief
d) speak to the point

141. What does the communicative maxim of manner mean:
a) try to make your utterance true
b) express yourself clearly
c) speak to the point
d) be brief

142. What does the communicative maxim of relation mean:
a) the utterance should contain no less and no more information than needed
b) don't say what you consider false
c) express yourself clearly
d) speak to the point

143. What is conceptual world picture?
a) verbal signals of conceptual information
b) a global image of the world reflected in individual's mind
c) text imagery
d) implicit information

144. Define the notion of a functional style?
a) the system of interrelated language means which serves a definite aim of communication

b) narration
c) description
d) text genre

145. Define the notion of pragmatic intention
a) conceptualization
b) interpretation
c) verbalized in the text the addresser's deliberate intention to exert influence on the addressee
d) pragmatic effect

146. What is intertextuality?
a) interaction of lexical meaning
b) a peculiar quality of certain texts to correlate with others both semantically and structurally
c) interdisciplinary links
d) interrelationships between verbal expressions and their mental representations

147. Define the notion idiostyle?
a) the author's image
b) individual world picture
c) idiomatic language
d) a unique combination of language units, expressive means and stylistic devices peculiar to a given writer

148. Define the notion of the text type?
a) text category
b) a productive model of text formation
c) categorization
d) a book or other piece of writing

149. Define the notion of discourse?
a) a serious talk intended to explain something
b) culturally conditioned and socially oriented text in dynamics
c) text perception
d) text conceptualization

150. What types of concepts do you know?

a) traditional and modern
b) linguistic and extralinguistic
c) new and old
d) universal and nationally specific

151. What is corpus analysis?
a) collection of a great volume of l anguage materials with the help of computer technology
b) searching for signals of conceptual information
c) compressing and extending text spans
d) cognitive processing of information

152. What is the main unit of linguoculturology?
a) a stylistic device
b) a concept
c) a linguocultureme
d) a frame

153. What is a monologue in the literary text?
a) the character's speech
b) conversation
c) rhetorical question
d) represented speech

154. What is text heterogeneity?
a) imagery
b) text modality
c) a mixed text type
d) descriptive narration

155. What approaches to the problem of intertextuality do you know?
a) superficial and deep
b) semantic and formal
c) linguistic and literary
d) stylistic and pragmatic

156. What is the communicative aim of a literary text?
a) to prove some theories, assumptions

b) to produce an aesthetic influence on the reader
c) to inform about facts, events, processes
d) to attract the reader's attention

157. What is the communicative aim of a scientific text?
a) to attract attention
b) to produce an aesthetic influence
c) to prove some scientific theory
d) to produce an emotional impact on the reader

158. What is the communicative aim of the newspaper style?
a) to prove theoretical assumptions
b) to attract attention
c) to represent conceptual world picture
d) to inform about facts, events, processes

159. What is intertext?
a) a stylistic device
b) a poetic detail
c) explicit intertextual marker
d) a text type

160. What does gender linguistics study?
a) text typology
b) interpretation of the text
c) socio- cultural characteristics ascribed to men and women and reflected in language
d) discourse analysis

161. What does the notion of the linguistic world picture mean?
a) information about the world
b) the verbal explication of the conceptual world picture
c) conceptualization and categorization of information
d) knowledge structures

162. What does "text perception" mean?
a) text heterogeneity
b) a cognitive activity dealing with processing of text information
c) text formation,

d) text integrity

163. What is the composition of the text?
a) foregrounding
b) conceptualization
c) categorization
d) a complex organization of the text arranged according to a definite system in a special succession

164. What does coupling mean?
a) the convergence of stylistic devices
b) implicate
c) the recurrence of the same elements throughout the text
d) foregrounding

165. What is a defeated expectancy?
a) a stylistic device
b) a linguocultureme
c) an unpredictable element violating usual stereotypes
d) a poetic detail

166. What is cognitive metaphor?
a) the way of human cognition based on analogy and knowledge transfer from one conceptual field to another
b) conceptual blending
c) convergence of stylistic devices
d) imagery

167. What is inference in text linguistics?
a) interlanguage interference
b) a mental process of conclusions based on textual data
c) intertextuality
d) interaction of lexical meaning

168. How is precedent text defined?
a) background information
b) intertextual marker
c) a well-known text often referred to
d) a prototype

169. Which of the following is not true? Text semantic studies:
a) semantic integrity of the text
b) interaction of the surface and deep layers of the text
c) linguistic personality
d) coherence

170. Which of the following is not true. Text stylistics studies:
a) the categories of emotiveness, evaluation, imagery
b) intertextuality
c) the compositional structure of the text
d) discourse analyses

171. What problems is text semantics concerned with?
a) frame, scripts, scenario, schemes
b) text coherence, content structure, thematic unity
c) lexical, syntactical, morphological means of cohesion
d) emotiveness, imagery, evaluation

172. What does conceptual information convey?
a) the plot of the story
b) emotiveness
c) the author's conceptual world picture
d) knowledge about the communicants

173. What does pragmatic information convey?
a) the development of the plot
b) knowledge about the communicants
c) distribution of information in the text
d) conceptual world picture

174. What are the linguistics signals of intertextuality?
a) allusion, quotation, epigraph
b) stylistic devices
c) poetic details

d) a precedent text

175. What is the main unit of communication?
a) a dialogue
b) a text
c) a complex syntactical unit
d) words

176. From the communicative point of view text is regardless as:
a) a twofold communicative activity including text production and text
   perception
b) a structural model
c) conceptual blending
d) a sequence of verbal signs

177. Where can the principles of cooperation by G.Grice be applied?
a) interpersonal communication
b) textual communication
c) poetic discourse
d) advertising

178. What types of texts are characterized by text heterogeneity?
a) any type of the text
b) only fictional text
c) publicistic, fictional and advertisement
d) business letters

179. The participants of communication, their social and cultural status
    and roles in discourse analysis are dealt with...
a) cognitive linguistics
b) stylistics
c) structural linguistics
d) linguapragmatics

180. According to Kubryakova E.S. ...
a) text should have a title

b) there are texts without a title
c) text is presented in the written form
d) text is presented in the oral form

181. The author's speech includes ...
a) narration, description, the author's meditation
b) age, gender
c) monologue, polylogue
d) dialogue

182. Complete the sentence with an appropriate term:
.... is a new trend of general linguistics, it studies the relationships between linguistics choices and mental processes, human experiences and its result-knowledge.
a) Cognitive metaphor
b) Cognitive linguistics
c) Cognitive stylistics
d) Communicative linguistics

183. Complete the sentence with an appropriate term:
.... regards a literary text as a form of communication, as a dialogue between the writer and the reader.
a) Structural linguistics
b) Cognitive linguistics
c) Ethnolinguistics
d) Communicative linguistics

184. The notion of conceptual metaphor was first introduced by ...
a) Z. Harris
b) G. Lakoff
c) T. van Dijk
d) W. Dressler

185. Text linguistics is a branch of ....
a) Linguistic typology
b) Stylistics
c) General linguistics
d) Linguopragmatics

186. What is the object of text linguistics?
a) text
b) poem
c) words
d) phraseological units

187. According to the functional style reference what types of texts are differencieted:
a) micro and macro
b) the written and oral types
c) newspaper articles, official documents, publicistic, fictional, scientific texts
d) socio-political, military, academic, juridical, religious and etc.

188. Knowledge structure is one of the main notions of ....
a) text grammar
b) cognitive linguistics
c) linguopragmatics
d) stylistics

189. Which of the scholars differentiates factual, conceptual, subtextual types of information?
a) Kolshanskiy G.V.
b) Moskalskaya O.I.
c) Kubryakova E.S.
d) Galperin I.R.

190. What is text integrity?
a) it is a means of connections
b) it is a process of combining all parts of speech
c) it transforms the combination of sentences into a single whole
d) it is a condensed and generalized content, semantic kernel of the text

191. What is the communicative intention of the publicistic style?
a) to inform and influence the public opinion on political and other matters
b) to produce an emotional impact
c) to reach agreement between two parties
d) to create new concepts

192. How is the book written by R.A. de Beaugrande and W. Dressler called?
a) Discourse Analysis
b) Introduction to Text Linguistics
c) Cognitive theory of the text
d) Text grammar

193. Which of the following is not a type of foregrounding?
e) coupling
f) defeated expectancy
g) inference
h) convergence of stylistic devices

194. The blocks of information structured in terms of "frames", "gestalts", "scripts" are ....
a) knowledge structures
b) inference
c) paradigms
d) informativity

195. A text category reflecting events in progressive order is ....
a) retrospection
b) recurrence
c) prospection
d) intertextuality

196. Putting forward the most important fragments of the text by the author is ....
a) foregrounding
b) integration
c) implicitness
d) recurrence

197. Find an incorrect answer. What is the subject matter of text linguistics
a) text structure
b) production and text perception
c) text categories

d)functional styles

198. The principle of "constructiveness" was suggested by ...
a)Khovanskaya Z.
b)Harris Z.
c) Dijk T.van
d)Whorf B.

199. What is the main signal of intertextuality?
a) foregrounding
b) poetic details
c) allusion
d) convergence of stylistic devices

200. Heterogeneity of the text means ...
a)mixture of different text types
b)semantic incompatibility
c) polysemantic words
d)violations

KEYS FOR QUIZZES

UNIT 1.   1b; 2c; 3c; 4b; 5a; 6b; 7c; 8d

UNIT 2.   1c; 2b; 3a; 4d; 5d; 6c; 7a 8b; 9d; 10b

UNIT 3.   1c; 2a; 3d; 4b; 5d; 6a; 7c; 8b; 9c

UNIT 4.   1c; 2c; 3a; 4b; 5d; 6 ; 7b; 8a; 9c; 10d

UNIT 5.   1d; 2b; 3a; 4b; 5c; 6d; 7c; 8a; 9d; 10a

UNIT 6.   1a; 2d; 3c; 4c; 5a; 6d; 7d; 8b; 9c; 10c; 11a; 12d; 13a

UNIT 7.   1a; 2c; 3a; 4c; 5c; 6d; 7b; 8a; 9b; 10d

UNIT 8.   1d; 2a; 3c; 4a; 5b; 6d; 7a; 8d; 9c; 10a; 11c; 12d

UNIT 9.   1c; 2a; 3b; 4d; 5a; 6a; 7d

KEYS FOR TESTS IN TEXT LINGUISTICS

1	A	36	C	71	C	106	C
2	C	37	B	72	C	107	B
3	D	38	B	73	B	108	C
4	A	39	C	74	A	109	B
5	C	40	C	75	D	110	A
6	A	41	C	76	B	111	A
7	C	42	B	77	D	112	C
8	C	43	A	78	C	113	B
9	B	44	A	79	D	114	D
10	A	45	B	80	B	115	C
11	C	46	D	81	D	116	A
12	D	47	D	82	B	117	A
13	A	48	B	83	A	118	B
14	D	49	C	84	A	119	C
15	A	50	C	85	C	120	C
16	B	51	B	86	B	121	A
17	A	52	A	87	C	122	C
18	C	53	C	88	D	123	B
19	C	54	D	89	B	124	B
20	B	55	D	90	A	125	A
21	B	56	C	91	A	126	C
22	C	57	C	92	D	127	A
23	A	58	B	93	C	128	B
24	B	59	D	94	B	129	D
25	C	60	C	95	A	130	A
26	C	61	A	96	A	131	B
27	B	62	A	97	B	132	A
28	A	63	D	98	A	133	B
29	B	64	D	99	B	134	C
30	C	65	B	100	D	135	D
31	D	66	B	101	A	136	B
32	C	67	C	102	A	137	A
33	B	68	C	103	B	138	C
34	C	69	A	104	D	139	D
35	D	70	D	105	D	140	A

141	B	156	B	171	B	186	A
142	D	157	C	172	C	187	C
143	B	158	D	173	B	188	B
144	A	159	C	174	A	189	D
145	C	160	C	175	B	190	C
146	B	161	B	176	A	191	A
147	D	162	B	177	A	192	B
148	B	163	D	178	C	193	C
149	B	164	C	179	D	194	A
150	D	165	C	180	B	195	C
151	A	166	A	181	A	196	A
152	C	167	B	182	B	197	D
153	A	168	C	183	D	198	C
154	C	169	C	184	B	199	C
155	C	170	D	185	C	200	A

REFERENCES

1. Aznaurova E.S., Fomenko N.V., Ashurova D.U., Molchanova G.G., Petrova E.G., Pogosyants E.M., Zimon E.I. Interpretation of literary text. —Tashkent: Ukituvchi, 1990.

2. Barth R. Mythology: Les instances du recit. —M., Paris. 1977.

3. Beaugrande R.A., Dressler W. Introduction to Text Linguistics. —Berlin. 1987 http://www.beaugrande.com /Intro1981Five.htm

4. Chafe W.L. Cognitive Constraints on Information Flow//Coherence and grounding in discourse. —Amsterdam. 1987.

5. Dijk T.A. van. Some Aspects of Text Grammar. —The Hague-Paris. 1972

6. Dijk T.A. van. Text and Context// Explorations in the semantics and pragmatics of discourse. —L., N.Y.: Longman, 1977. V.-XVII

7. Enkvist N.E. Text. Cohesion and Coherence. Cohesion and Coherence and Semantics//Publications of the Research. Institute of the Abo Academic Foundations, 1979

8. Halliday M. and Hasan R. Cohesion in English. —London: Longman, 1976

9. Harris Z. Discourse analysis Reprints. —The Hague: Mouton, 1963

10. Hartman P. Text als Linguistishes Object Beitrage zur Textlinguistik. —München. 1971

11. Hartman P. Textlinguistische Tendenzen in der Sprach-wissenschaft, Folio Linguistica. —№VIII. 1975. —P.1-49

12. Galperin I. R. Stylistics. —M.; "Higher school", 1977.

13. Jackobson R. Linguistics and Communicative Theory// Selected writings. —Vol 2. World and Language. —The Hague-Paris. 1971

14. Jacobson R. Linguistics and Poetics – Style in Language. Ed. By Sebeok, 1960. –P. 363.

15. Lacoff G. Johnson M. Metaphors We Live By. –Chicago, 1980

16. Langacre R. The grammar of discourse. – N.Y. 1987.

17. Leech G.N. Principles of Pragmatics. –L., N.Y.: Longman, 1983

18. Levin S. Linguistic structures in Poetry. – Mouton, 1962

19. Morris Ch.W. Foundations of the theory of signs. – Chicago, 1938.

20. Prince E. Toward a taxonomy of given/ new information// Radical pragmatics. –N.Y. 1981.

21. Riffaterre M. Criteria for Style Analysis//Word 1959. – V.XV. №1. 3. 154-174

22. Searle J.R. Classification of Illocutionary Acts// Language in Society, 1976. –Vol. 5. № 1

23. Ter-Minasova S. Language, Culture and Teaching Methods//Language, Culture and Communication. – Moscow. 1995

24. Азнаурова Э. С. Прагматика слова. –Ташкент: Фан, 1988.

25. Арнольд И.В. Стилистика декодирования. –Л.: ЛГПИ, 1974.

26. Арнольд И.В. Стилистика современного английского языка. –М.: Просвещение, 1990

27. Арутюнова Н.Д. Дискурс//ЛЭС. –М., 1990

28. Арутюнова Н.Д., Падучева Е.В. Истоки, проблемы и категории прагматики// Новое в зарубежной лингвистике. –Вып XVI. –М.: Прогресс, 1985.

29. Ашурова Д.У. Производное слово в свете коммуникативной теории языка. –Ташкент: Фан, 1991.

30. Ашурова Д.У. Стилистика текста в парадигме когнитивной лингвистики//Филология масалалари. –Т.: 2003. №1. –С. 41-45

31. Балли Ш. Французская стилистика. –М.: Иностранная литература, 1961

32. Бахтин М.М. Проблема текста в лингвистике, в филологии и других гуманитарных науках. Опыт философского анализа//Бахтин М.М. Литературно-критические статьи. –М., 1986

33. Бахтин М. М. Проблемы речевых жанров//Эстетика словесного творчества. –М., 1979

34. Бахтнн М.М. Эстетика слова и язык писателя. –М., 1979

35. Белянин В.П. Введение в психолингвистику. –М., 1999

36. Белянин В.П. Психолингвистические аспекты художественного текста. –М.: Изд-во МГУ, 1988.

37. Богин Г.И. Речевой жанр как средство индивидуализации// Жанры речи. – Саратов,1997.

38. Болотнова Н.С. Задачи и основные направления коммуникативной стилистики художественного текста//Вестник Томского гос. пед. ун-та, 1998. –Вып. №6. Сер.: Гуманитарные науки. –Томск. 1998

39. Вежбицкая А.Язык. Культура. Познание. – М.: Русские словари, 1996.

40. Верещагин Е.М., Костомаров В.Г. Лингвострановедческая теория слова. – М.: Рус.яз., 1983.

41. Виноград Т.К. К процессуальному пониманию семаитики// Новое в зарубежной лингвистике. – Вып.12 – М., 1983.

42. Виноградов В.В. Избранные труды. Поэтика русской литературы. - М.: Наука, 1976.

43. Виноградов В.В. Проблемы русской стилистики. – М.: Высшая школа, 1981

44. Виноградов В.В. Стилистика. Теория поэтической речи. Поэтика. –М., 1963.

45. Винокур Г.О. О языке художественной литературы. –М.: Высшая школа, 1991

46. Воробьев В.В. Лингвокультурология. –М.: РУДН, 2008.

47. Гавранек Б. Задачи литературного языка и его культура. Пражский лингвистический кружок. –М.: Прогресс,1967.

48. Гак В.Г. Сопоставительная прагматика //НДВШ Филологические науки. –№3,1992.

49. Галиева М.Р. Вербализация концептосферы Word/ Сўз/Слово в английской, узбекской, русской языковых картинах мира. Дисс…к.ф.н. – Ташкент: 2010

50. Гальперин И.Р. Текст как объект лингвистического исследования. –М.: Наука, 1981.

51. Гальперин И.Р. Очерки по стилистике английского языка. – М.: Изд.лит. на ин.яз., 1958.

52. Гаспаров Б.М. – Язык, память, образ: Лингвистика языкового существования. – М., 1996.

53. Герасимов С.О. О нравственном критерии искусства. Искусство нравственное и безнравственное. –М.: Искусство, 1969.

54. Глазырина С.А.Стилистические и текстообразующие функции повтора словообразовательных единиц. – Авт. дис… к.ф.н. – Ташкент: 1993.

55. Грайс Г.П. Логика и речевое общение //Новое в зарубежной лингвистике. Вып. 16. Лингвистическая прагматика. –М.: Прогресс, 1985.

56. Дейк Т.А. ван Язык. Познание. Коммуникация. – М., 1989.

57. Дементьев В.В. Исследования по речевым жанрам в России: XXI век// Лингвистика текста и дискурсивной анализ. Традиции и перспективы. – Спб., 2007.

58. Джусупов Н.М. Лингвокогнитивный аспект исследования символа в художественном тексте. Авт. дис…к.ф.н. – Ташкент: 2006.

59. Додонов В.И. Эмоция как ценность. –М.: Наука, 1978.

60. Долинин К.А. Интерпретация текста. —М.: Просвещение, 1985.

61. Дридзе Т.М. Текстовая деятельность в структуре социальной коммуникации. —М.: Наука, 1984

62. Змиевская Н.А. Сопряженность текстовых категорий как принцип их функционирования//Категории текста / Сб. науч.тр.МГПИИЯ им.М.Тореза. — Вып.228. — М.: 1984.

63. Изард И. Эмоции человека. — М.: Наука, 1978.

64. Ильенко С.Г. Синтаксические единицы в тексте. — Л.,1989.

65. Карасик В. Языковой круг: личность, концепты, дискурс. М.: Гнозис, 2004

66. Киселева Л.А. Вопросы речевого воздействия. —Л., 1978.

67. Кожина М.Н.Дискурсивный анализ и функциональная стилистика с речеведческих позицнй//Текст — Дискурс — Стиль. Спб., 2004.

68. Колшанский Г.В. Коммуникативная функция и структура языка. М.: Наука, 1984.

69. Колшанский Г. В. Контекстная семантика. —М.: Наука, 1980

70. Колшанский Г.В. Объективная картина мира в познании и языке. — М.: Наука, 1990.

71. Кубрякова Е.С. О тексте и крнтериях его опрсделения//Текст. Структура и семантика. —Т.1. — М., 2001.

72. Кубрякова Е.С. Об установках когнитивной науки и актуальных проблемах когнитивной лингвистики// Известия АН. Сер. лит. и яз., 2004. Т. 63. —№ 3.

73. Кубрякова Е.С., Демьянков В.З., Панкрац Ю.Г., Лузина Л.Г. Краткий словарь когнитивных терминов. (КСКТ). —М., 1997

74. Кухаренко В.А. Интерпретация текста. — М.: Просвещение, 1988.

75. Лакофф Дж. Лингвистические гештальты//Новое в зарубежной лингвистике. – Вып. X. - М., 1981.

76. Ларин Б.А. Эстетика слова и язык писателя – М.: Худ. лит., 1974

77. Лотман Ю.М. Структура художественного текста. – М.: Наука,1970.

78. Маслова В.А. Лингвокультурология. – М.: Изд. центр академия, 2007.

79. Матвеева Т.В. Функциональные стили в аспекте текстовых категорнй. –Свердловск, 1990

80. Мезенин С.М. Образность как лингвистическая теория//Вопросы языкознания, №6. – М., 1986.

81. Мииский М. Фреймы для представления знаний. – М., 1979.

82. Молчанова Г.Г. Аиглийский язык как неродной. Текст, стиль, культура, коммуникация. –М.: Олма Медиа Групп, 2007

83. Молчанова Г.Г. Семантика художественниого текста. –Ташкент: Фан, 1998

84. Москальская О.И. Грамматика текста. –М.: Наука. Высшая школа, 1981

85. Наер В.Л. Из лекций по теоретическим основам интерпретации текста. –М., 2001.

86. Наер В.Л. Прагматика научных текстов//Функцио-нальные стили. Лингвометодические аспекты. – М., 1984

87. Новиков А.И. Семантика текста и ее формализация. –М.: Наука, 1983.

88. Одинцов В.В. Композициоиные типы речи//Функци-ональные типы русской речи. –М.,1982.

89. Одинцов В.В. Стилистика текста. –М.: Наука, 1980

90. Ольшаиский И.Г. Лингвокультурология в коице XX века. Итоги, тенденции, перспективы // Лингвистические исследования в конце XX в. – М.: ИНИОН РАН, 2000

91. Потебня А.А. Эстетика и поэтика. –М.: Искусство, 1976

92. Пражский лингвистический кружок. Сб. статей. –М.: Прогресс, 1967.

93. Пьеге-Гро Н. Введение в теорию интертекстуальности. Пер. с фр./Общ. ред. и вступ. ст. Г.К. Косикова. –М.: Изд-во ЛКИ, 2008

94. Риффатер М. Критерии стилистического анализа// Новое в зарубежной лингвистике. Вып.IX/ Лингвостилистика. – М.: Прогресс, 1979

95. Роль человеческого фактора в языке: язык и картина мира. –М.: Наука, 1988

96. Саломян Л.С. О физиологии эмоционально-эстетических процессов//Содружество наук и тайны творчества. – М.: Искусство, 1968.

97. Сафаров Ш.С. Когннтив тилшунослнк. – Самарқанд: Сангзор нашриёти. 2006

98. Сафаров Ш.С. Прагмалингвистика. –Ташкент, 2008

99. Смирнов И.П. Порожденне интертекста. – СПбГУ,1995.

100. Степанов Ю.С. Константы: Словарь русской культуры: Опыт исследования. – М.: Языки рус. культуры, 1997

101. Степанов Ю.С. Методы и принципы современной лингвистики. –М.: ЛИБРОКОМ, 2009

102. Стилистический энциклопедический словарь русского языка – М.: Флинта, Наука, 2003.

103. Сусов Н.П. Языковое общение и лингвистика//Прагматические и семантические аспекты синтаксиса. Сб. науч. трудов Калининского ГУ, Калинин, 1985.

104. Теория метафоры. Под ред. Н.Д. Арутюиовой. –М.: Прогресс, 1990

105. Тураева З.Я. Лингвистика текста. – М.: Просвещение, 1986.

106. Турниязов Н.К. Матн лингвистикаси (маърузалар матни). Самарқанд, 2004

107. Уфимцева А.А. Типы словесных знаков. М.: Наука,1974

108.Филиппов К.А. Лингвистика текста. Курс лекций. – Санкт-Петербург, 2003

109.Ховаиская З.И. Анализ литературного произведения в современной французской филологии. – М.: Высшая школа, 1988.

110.Чернявская В.Е. Лингвистика текста: поликодовость, интертекстуальность, интердискурсивность. –М.: ЛИБРОКОМ, 2009.

111.Филиппов К.А. Лингвистика текста. Курс лекций. – Петербург, 2003

112.Шаховский В.И. Категоризация эмоций в лексико-семантической системе языка. – Воронеж: Изд-во Воронежского ун-та, 1987.

113.Шаховский В.И. Лингвистика эмоций // Филологические науки. №5. –М., 2007.

114.Шевченко И.В. Осиовы лиигвистики текста. –М.: Приор, 2003

115.Щерба Л.В. Избранные труды по русскому языку. М., 1957

116.Щерба Л.В. Преподавание ииостранных языков в средней школе. –М., Л., 1947

117.Якобсон Р.О. Избранные работы. – М.: Прогресс, 1985.

118.Якобсон Р.О. Работы по поэтике. – М.: Прогресс, 1987

119.Якубов Ж.А. Модаллик категориясининг мантиқ ва тилда ифодаланиш хусусиятлари. Авт. дис. д.ф.н.. –Т.: 2006

120.   Gee J.P. An Introduction to Discourse Analysis. Theory and Method. – London- New-York: Routledge, 2011

121.   Fairclough N. Analysing Discourse. Textual analysis for social research. – London-New-York: Routledge, 2003

122.   Evans V., Green M. Cognitive Linguistics. An Introduction. – Edinburgh: Edinburgh University Press, 2006
123.   Sharifian F., G.B. Palmer. Applied Cultural Linguistics. Philadelphia. John Benjamins Publishing Company, 2007
124.   Jourdan G., Tuite K. Language, Culture and Society. Cambridge University Press, 2006
125.   Key notions of Pragmatics. Editors J.Verschueren, J. Ostman. – Amsterdam-Philadelphia: John benjamins Publishing Company, 2009
126.   Meyer Ch.F. Introducing English Linguistics. –New York: Cambridge University Press, 2009
127.   Multimodal Metaphor. Ed.: Forceville Ch.J., Urios-Aparisi E. – New York: Mouton De Gruyter, 2009

DICTIONARIES

128.CCELD – Collins Cobuild English Language Dictionary. – London/Glasgow, 1992

129.CERD – Cosmo English Reference Dictionary. –India. 1987

130.COD – The Concise Oxford Dictionary. – Oxford, Oxford University Press. 1984

131.DWNDS – Webster's New Dictionary of Synonyms

132.LDCE – Longman Dictionary of Contemporary English. –M.: Русскийязык, 1992

133.OSDCE – Oxford Student's Dictionary of Current English. –M., Oxford, 1983

134.PED – The Penguin English Dictionary. –USA, 1965

135.RTh – Roget's thesaurus. –USA, 1973, –Great Britain, 1978

136.SBED – The Scribner-Bantam English Dictionary. –N-Y., 1985

137.ЛЭД – Лингвистический энциклопедический словарь. –М.: СЭ, 1990

138.КСКТ – Краткий словарь когнитивных терминов (под ред. КубряковойЕ.С.). М., 1996

139.ФЕС – Философский энциклопедический словарь. – М.: Советская энциклопедия, 1983.

ASHUROVA D.U., GALIEVA M.R.

TEXT LINGUISTICS

Toshkent – «TURON-IQBOL» – 2016