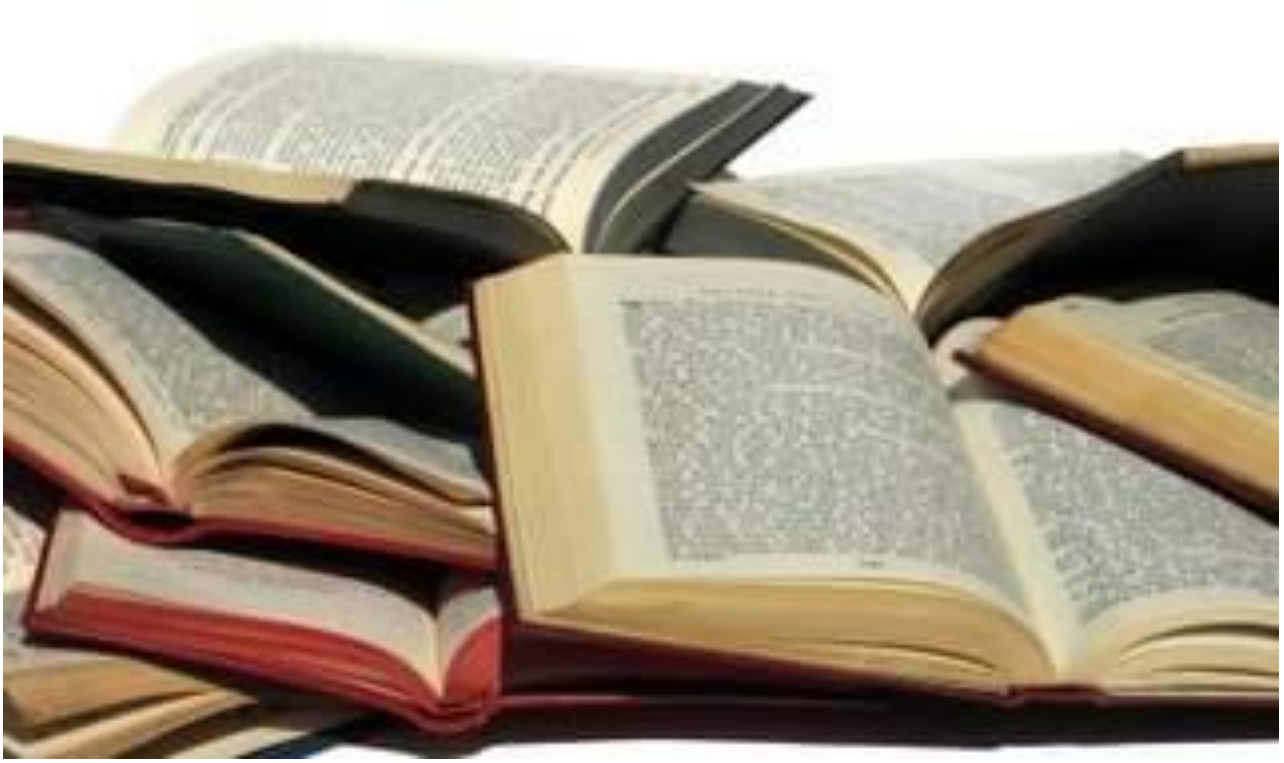
Nino Dvalidze

Text Linguistics



Batumi 2017

Nino Dvalidze

A Course-book in Text Linguistics

(For MA and PhD students of English philology)

Dedicated to professor Rusudan Enukidze

Batumi 2017

ნინო დვალიძე

ტექსტის ლინგვისტიკის სახელმძღვანელო

(ინგლისური ფილოლოგიის სპეციალობის
მაგისტრანტებისა და დოქტორანტებისათვის)

ეძღვნება პროფესორ,რუსუდან ენუქიძეს

ბათუმი 2017

წარმოდგენილ სახელმძღვანელოს საფუძვლად უდევს პროფესორ რუსუდან ენუქიძისა და პროფესორ ნინო კირვალიძის სალექციო კურსები ტექსტის ლინგვისტიკაში,ისევე როგორც, ავტორის საკუთარი გამოცდილება და მონოგრაფია“ტექსტის ლინგვისტიკასთან დაკავშირებული პრობლემატიკა“. გარდა ამისა,აღნიშნულ სალექციო კურსში თითქმის ამომწურავადაა გამოყენებული ყველა ის საეტაპო ნაშრომი,სტატია,თუ სახელმძღვანელო, რომელიც ქართველმა,ევროპელმა,ამერიკელმა,თუ სლავური წარმოშობის ავტორებმა მიუძღვნეს ტექსტის ლინგვისტიკას და ზოგადად ტექსტოლოგიას.

სახელმძღვანელოს შინაარსი განაპირობა, ტექსტის ლინგვისტიკის,როგორც ენათმეცნიერების შედარებით ახალი დარგის,წარმოშობის წინაპირობებმა და ფაქტორებმა.მასში განხილულია ტექსტის ლინგვისტიკის ობიექტის-ტექსტის მიმართ სხვადასხვა მიდგომები და მისი ადგილი ენობრივი იერარქიის დონეებში.განმარტებულია ტექსტის ლინგვისტიკის უმთავრესი კატეგორიები: დინამიზმი-პროცესუალობა, კოჰეზია კოჰერენტულობა; ტექსტის ტიპები, ტექსტის მიმართება დისკურსთან და ინტერტექსტუალობა,გამოკვეთილია ტექსტის სამი აბსტრაქცია,და ტექსტის ლინგვისტიკის ინტეგრირებადი როლი, ენათმეცნიერების ყველა ისეთი მომიჯნავე დარგის მიმართ, როგორიცაა: ფონეტიკა,მორფოლოგია,

სინტაქსი,სემანტიკა,პრაგმატიკა,დისკურსი,სტილისტიკა, ლინგვო-სემიოტიკა,სოციოლინგვისტიკა,ფსიქოლინგვისტიკა და თანამედროვე ლინგვისტიკის სხვა სფეროები.

სახელმძღვანელოში თეორიული მსჯელობა შეხამებულია ემპირიული მასალის ანალიზთან,რაც უფრო საინტერესოს და ღირებულს ხდის მას.

სახელმძღვანელო განკუთვნილია ინგლისური ფილოლოგიის მაგისტრანტებისა და დოქტორანტებისათვის,ისევე როგორც, ენათმეცნიერების ამ დარგით დაინტერესებულ სხვა პირთათვის და ფილოლოგებისათვის.

რეცენზენტები: პროფესორი ჯოანა შერშუნოვიჩი

პროფესორი ირინე გოშხეთელიანი

რედაქტორი: პროფესორი თამარ სირაძე

Presented course-book is based on Professor Rusudan Enukidze's and professor Nino kirvalidze 's lecture courses in Text linguistics; as well as the author's personal experience and monograph: "Text linguistics problematic issues". Besides, there are included almost all the important works, articles and books in the text linguistics from Georgian, European, American and Slavic school in this lecture course.

Content of the book was stipulated by the pre-conditions of origins and factors of Text linguistics, as a new branch of linguistics. A text, as the object of Text linguistics, is discussed from the different views and its place and role is shown in the hierarchy of the lingual units. Dynamism-processuality; cohesion-coherence are defined, as the main categories of a text; It is distinguished the text types, text relation to discourse, seven standards of textuality and principles of intertextuality, as well as three abstractions of a text and Text linguistics integral and main role in relations to the other fields of linguistics: phonetics, morphology, syntax, semantics, pragmatics, discourse, stylistics, lingua-semiotics, sociolinguistics, psycholinguistics etc.

Theoretical judgment is fastened by the analysis of the empirical material, which makes the lecture course rather interesting and valuable.

The book can be used as the lecture course for the MA of English philology, as well as it can be used as the resource of contemporary material for the PhD and other specialists of linguistics and philologists.

Reviewers: Professor, Joanna Szerszunowicz

Professor, Irine Goshkheteliani

Editor: professor, Tamar Siradze

Table of Contents:

Lecture 1. Text Linguistics - as one of the newest branch of linguistics. The definable factors of its evolution.

Text[1] Linguistics, as the newest branch of linguistics[2] reflects the whole process of evolution and development of modern linguistic sciences. The notion "newest" is rather comprehensive notion; besides the age of the science it underlines the fact that this field of linguistics has still been in the process of development since the 1970 s of previous century. Thus, it may have the "white spots" and many issues, which still need thorough observation and investigation. To establish the text linguistics, as a separate scientific field, was stipulated by the two factors:

1.The theoretical impulse to recognize Text linguists as the linguistic science, was given by Emil Benvenist's famous report on the 9 th International congress of linguistics, where he presented **the hierarchal levels of the lingual units in the vertical section: (phoneme, morpheme, syntagma)**[3]…the highest level in this hierarchy was considered the sentence, after which we leave the lingual sphere, as the system of lingual signs and make transaction into another "world" ; This is the sphere of Language, as the communicative media of relationship. The expression of this communication is the speech (Langue and parole – F. **Saussure**) Either Oral (rhetoric) or written.

---

1. Text -**Etymology:** From the Latin, "texture, context, weave"

- "**Text**. A stretch of language, either in speech or in writing, that is semantically and pragmatically coherent in its real-world context. A text can range from just one word (e.g. a SLOW sign on the road) to a sequence of utterances or sentences in a speech, a letter, a novel, etc."

(Ronald Carter and Michael McCarthy, *Cambridge Grammar of English*. Cambridge University Press, 2006)

2. **Linguistics** Etymology: From the Latin, "tongue, language"

"**Linguistics** will have to recognize laws operating universally in language, and in a strictly rational manner, separating general phenomena from those restricted to one branch of languages or another."

(Ferdinand de Saussure, *Troisième Cours de Linguistique Générale*, 1910-1911)

Aims of Linguistics

"[Linguistics] has a twofold aim: to uncover general principles underlying human language, and to provide reliable descriptions of individual languages."

(Jean Atchison, in *The Oxford Companion to the English Language*, ed. Tom McArthur, 1992)

3.**syntagma**-origin: Mid 17th century: via late Latin from Greek *suntagma*, from *suntassein* 'arrange together'.

A linguistic unit consisting of a set of linguistic forms (phonemes, words, or phrases) that are in a sequential relationship to one another. Often contrasted with paradigm. **(**Late 15th century: via late Latin from Greek *paradeigma*, from *paradeiknunai* 'show side by side', from *para-* 'beside' + *deiknunai* 'to show'.

A typical example or pattern of something; a model: '*there is a new paradigm for public art in this country'*

A set of linguistic items that form mutually exclusive choices in particular syntactic roles: *English determiners form a paradigm: we can say "a book" or "his book" but not "a his book."*

Multiple Perspectives on Linguistics

Let's consider a few expanded definitions of linguistics.

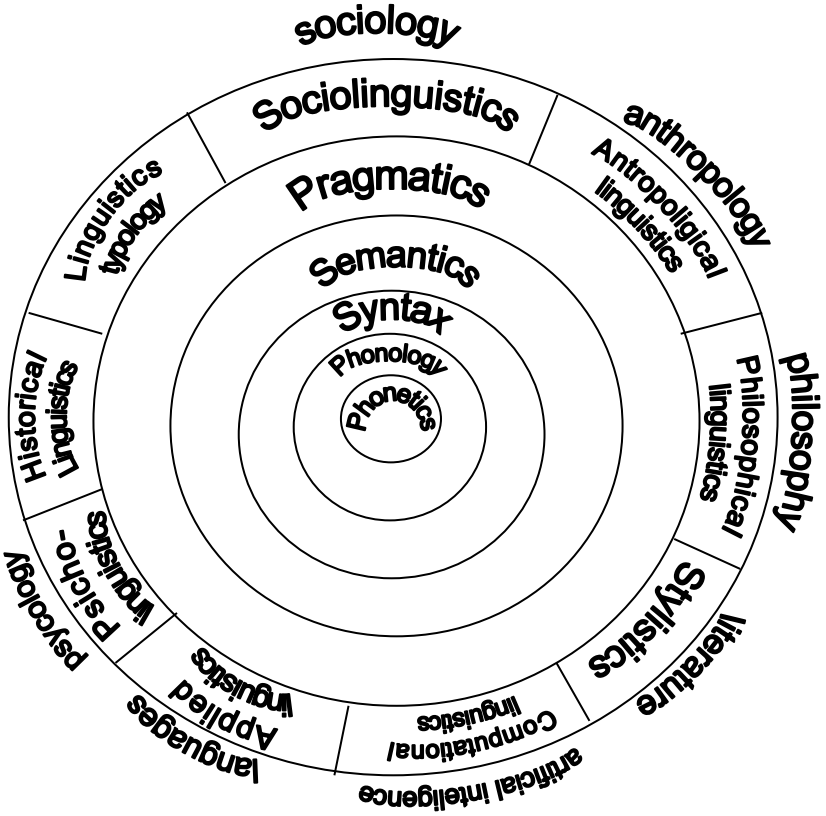
- "Everyone will agree that linguistics is concerned with the lexical and grammatical categories of individual languages, with differences between one type of language and another, and with historical relations within families of languages.[1]"
  (Peter Matthews, *The Concise Oxford Dictionary of Linguistics*. Oxford University Press, 2005)
- "Linguistics can be defined as the systematic inquiry into human language--into its structures and uses and the relationship between them, as well as into its development through history and its acquisition by children and adults. The scope of linguistics includes both language structure (and its underlying *grammatical competence*) and language use (and its underlying *communicative competence*)."
  (Edward Finegan, *Language: Its Structure and Use*, 6th ed. Wadsworth, 2012)
- "Linguistics is concerned with human language as an universal and recognizable part of the human behaviour and of the human faculties, perhaps one of the most essential to human life as we know it, and one of the most far-reaching of human capabilities in relation to the whole span of mankind's achievements."
  (Robert Henry Robins, *General Linguistics: An Introductory Survey*, 4th ed. Longmans, 1989)
- "There is often considerable tension in linguistics departments between those who study linguistic knowledge as an abstract 'computational' system, ultimately embedded in the human brain, and those who are more concerned with language as a social system played out in human interactional patterns and networks of beliefs. . . . Although most theoretical linguists are reasonable types, they are sometimes accused of seeing human language as *purely* a formal, abstract system, and of marginalizing the importance of sociolinguistic[2] research."
  (Christopher J. Hall, *An Introduction to Language and Linguistics: Breaking the Language Spell*. Continuum, 2005)
-

---

1. A **language family** is a group of languages related through descent from a common ancestor, called the proto-language of that family. The term 'family' reflects the tree model of language origination in historical linguistics, which makes use of a metaphor comparing languages to people in a biological family tree. Membership of languages in a language family is established by comparative linguistics. Sister languages are said to have a "genetic" or "genealogical" relationship. I.e. the Celtic, Germanic, Slavic, Romance, and Indo-Iranian language families are branches of a larger Indo-European language family

2. **Sociolinguistics** is the descriptive study of the effect of any and all aspects of society, including cultural norms, expectations, and context, on the way language is used, and the effects of language use on society. Sociolinguistics differs from sociology of language in that the focus of sociology of language is the effect of language on the society, while sociolinguistics focuses on the society's effect on language. Sociolinguistics overlaps to a considerable degree with pragmatics. It is historically closely related to linguistic anthropology as well.

I'd like to present the above mentioned hierarchy of Lingual units according to one the famous linguist Jean Atchison's diagram:



Phonetics, the study of the physical properties of speech sound production and perception

- **Phonology**, the study of sounds as abstract elements in the speaker's mind that distinguish meaning (phonemes)
- **Morphology**, the study of morphemes, or the internal structures of words and how they can be modified
- **Syntax**, the study of how words combine to form grammatical phrases and sentences
- **Semantics**, the study of the meaning of words (lexical semantics) and fixed word combinations (phraseology), and how these combine to form the meanings of sentences
- **Pragmatics**, the study of how utterances are used in communicative acts, and the role played by context and non-linguistic knowledge in the transmission of meaning
- **Discourse analysis**, the analysis of language use in texts (spoken, written, or signed)
- **Stylistics**, the study of linguistic factors (rhetoric, diction, stress) that place a discourse in context
- **Semiotics**, the study of signs and sign processes (semiosis), indication, designation, likeness, analogy, metaphor, symbolism, signification, and communication.

Text linguistics attracts some other branches of linguistics: applied linguistics, cognitive linguistics, contact linguistics, corpus linguistics, discourse analysis, forensic linguistics, graphology, historical linguistics, language acquisition, lexicology, linguistic

anthropology, neurolinguistics,paralinguistics, pragmatics, psycholinguistics, sociolinguistics, and stylistics.

Thus, *text linguistics is* a kind of umbrella discipline which makes the study of the different disciplines of linguistics more relevant. By this It meant, that knowledge of text linguistics should benefit students also when studying **syntax**, **semantics**, **pragmatics**. **sociolinguistics**, and so forth, because, as **l i n g u i s t** Warm Carstens says, this knowledge will enhance the value of these disciplines. I'd like to add, (N.D.) that text linguistics integrates and operates with all the branches of linguistics.

At the same 9-th international congress of linguistics, another linguist **Kenneth Pike** mentioned, that we can't be stopped on the level of a sentence while marking out the lingual levels, as there exists one highest level beyond the hierarchy of the lingual units - it is a text. It's worthy to mention that one part of the scientists still agree with E.Benveniste's point of view and strictly follow an idea that a text isn't a part of lingual units. We think that in order to solve this problem, we should take into consideration an essence of criteria of lingual units' classification as a turn-point. It's obvious that a text can't be classified as an unit of lingual levels in that virtually existed system of language as a phoneme, morpheme and syntagma[1] (that means as the parts of lingual units or ideally existed units).But if we take for the main criteria that the lingual units bear a certain information, (informativeness is a characteristic feature of each of them),then a text will appear on the highest level of this hierarchy. That is, where the juxtaposition of the meanings of those lingual units takes place, which create the highest level of the system- a text.

2. The second factor, helping to establish the Text Linguistics, which was forwarding ahead by the scholars, was the aspect of pragmatics.[2]

---

1. syntagma (sɪnˈtægmə) *or* syntagm **(sĭn′tăm)**
from Late Latin, from Greek, from *suntassein* to put in order;
a. (Linguistics) a syntactic unit or a word or phrase forming a syntactic unit

b. a systematic collection of statements or propositions

2. **pragmatics -** **< Latin *prāgmaticus* < Greek *prāgmatikós* practical, equivalent to*prāgmat-* (stem of *prâgma*) deed, state business (derivative of *prā́ssein* todo, fare; see practic)**

***a. Logic, Philosophy.* The branch of semiotics dealing with the causal and other relations between words, expressions, or symbols and their users.**
(Early xx century philosophers- Ch.Pierse,W.James and J.Dewey, who denied the objectivity of the truth, as the truth was only that, what had a practically necessary results, practical considerations).
b.*Linguistics.* The analysis of language in terms of the situational context within which utterances are made, including the knowledge and beliefs of the speaker and the relation between speaker and listener.

A look at the development of linguistic theory in this century shows a slow shift away from a *sentential* perspective (as expressed primarily by Chomsky and his many followers) to a more *textual* or *discoursal* approaches (Van Dijk, De Beaugrande & Dressler, Tannen). One of the main reasons for this shift was the limitations that the study of sentences held for linguistic study, expressed as follows by Givon (1979 - cf. Carstens 1997:17): "... it has become obvious to a growing number of linguists that the study of the syntax of isolated sentences, extracted without natural context from the purposeful constructions of speakers is a methodology that has outlived its usefulness". Werlich -- in an earlier comment (1976:14) -- supported this notion when stated that "sentence grammars can not tell the learner of a foreign language – the whole story about communication by means of language". Combined with the need to take into consideration the **context** in which a text is produced - as for example Gary expressed (1976:1):"there are certain types of sentences which we cannot make sense of, either syntactically or semantically, without examining them with respect to a discourse context"

We have already mentioned above, that establishment of the Text linguistics, reflects the whole history and steps of development of the modern linguistics. Since the middle of the 20-th century the researchers of the lingual system problems, basically have been interested in the issues, which were connected to the language structure, i.e. they studied the syntactical relations of the lingual units. Further it began researching the other aspects of lingual units in order to establish the relation of the lingual units to the signified object. It was the object of Semiotic[1] studies. **Since the 70-th years the linguists interest has been changed into language function studies and naturally it was found the simultaneous name of this aspect – pragmatics. Charles Morris term –Pragmatics, firmly has been established into the linguistics together with two other aspects of Semiotics – "Semantics" and "Syntactic". The steps of linguistic development are discussed in relations to these three aspects, according to the European linguistics scientific literature. As Jean Atchison used to say rather figuratively:" Syntactic and Semantics are like the bread (syntactic) and butter (semantics) to pragmatics".**

Semiotics relation of the above mentioned three aspects to the sign and generally to the language, can be defined as the following: **Syntactic deals with the relations of lingual units; Semantics defines the lingual units in relation to the signifying object; Pragmatics observes the lingual units in their relations to that or those persons, who use these units in the process of communication.**

1.Semiotics – from Greek stem of *sēmeioûn* to interpret as a sign - to mean "the doctrine of signs"-adapted by J.Locke

---

a.the study of signs and symbols as elements of communicative behavior; the analysis of systems of communication, as language,gestures, or clothing.

b.a general theory of signs and symbolism, usually divided into the branches of pragmatics, semantics, and syntactics.

From the three aspects of the lingual units the superiority is given to pragmatics, as the text is considered as the information rendered by the concrete author, who makes his/her choice of semantically adequate expressions while constructing the text. As Charles Morris says, pragmatics defines the choice of words, which is conditioned by the motive and goals of the speaker. That's why the pragmatic defines the conditions of choosing the syntactical and semantic parameters. Pragmatic factor is the main definer of all syntactical or semantic peculiarities, by the help of which, we may differ one kind of text from another one, but functionally we deal with the same type of texts.

We should take into consideration the fact, that linguistic pragmatics is based on the communicative basis, which is conditioned by the category of inter-subjectivity.

Speaking communication (oral or written) always is based on the principle of inter-subjectivity, even in the case, when the type of communication (a fiction text) doesn't mean that the sender of the information and receiver must know each other privately.

Test linguistics' problematic research issues, which are firmly connected to the linguistic pragmatics, haven't the distinct contours. Its research interests intersect such disciplines as rhetoric and stylistics, actual syntax and speaking habits psychology, communicative and functional styles theory etc.

Other scholars view the modern level of text research in a somewhat different way. J. Petofi, for example, postulates the existence of two opposite trends in the scientific study of the text. The representatives of one trend consider a text as a unit, identical to a sentence, but of a somewhat bigger size; while the supporters of the other trend prefer a communicative pragmatic treatment of this notion, according to which a text is considered as a unit, that meets the recipient's expectations. While discussing the perspectives of linguistics, J. Petofi emphasizes the vital necessity to consider the text (rather than the sentence) a central notion of syntax, and also insists on the addition of semantic and pragmatic analyses to the traditional syntactic description of linguistic phenomena. K. Brinker also reveals two main-trends in linguistic text analysis. The first trend (*system-oriented),* originated from structural linguistics and generative transformational grammar. As is generally known, in these disciplines a sentence is considered the highest linguistic unit. Structural linguistics: almost exclusively concentrates on the segmentation and classification, of language elements within a sentence. Generative transformational grammar defines its subject – linguistic competence – as the ability of the native speaker to form and understand a great amount of sentences; moreover, it looks like a system of rules, which underlies the process of production of a great number of sentences. With the development of Text Linguistics the fundamental re-evaluation of some propositions of traditional theory takes place: a text is recognized as the supreme and the most independent language unit, "a primary linguistic sign". Thus, the hierarchy of traditional language units (phoneme – morpheme – word – sentence) is supplemented by one more notion. In other words, the language system regulates not only the processes of word- and sentence formation, but text formation as well. However, the simple quantitative broadening of the traditional chain of language units does not lead to the qualitative change in the research methodology. New "Text Linguistics" similarly to traditional "sentence linguistics" is based on an obviously pronounced orientation on the analysis of the language system. Especially distinctly, the given tendency becomes apparent in some

approaches, whose adherents" recognize "linear sequence of sentences linked by the relations of coherence" as the most important feature of a text.

One of text axiomatic statement of contemporary linguistic is that language is a system of signs. However, viewpoints on this problem differ. For instance, unlike Saussure, who admitted the semiotic essence of language. Humboldt gave preference to its quiet different characteristic claiming that language is a creative process rather than a dead product. This controversy of opinions is reflected in the debates concerning the semiotic essence of text, i.e. whether should be it treated as a signemic lingual unit.
Language as a system of signs is organized by the principle of hierarchy of levels. We have discussed five levels with their corresponding lingual units and pointed out that this hierarchical relation should not be reduced to the mechanical composition of larger units from the smaller ones, as units of each level are characterized by their own, specific functional features that help to define their linguistic stata as signemic or non-signemic units.

It has been underlined that the lowest, phonemic level is built up by phonemes which are not signs yet as they don't have any meaning. We have also focused on the signemic and functional peculiarities of the higher lingual units such as morphemes, words and sentences.

It's quite logical that there arises a question concerning the linguistic status of text, namely its signemicossence. This question can be reviewed from two aspects. On the one hand, if the morphemic, lexemic and syntactic levels of lingual units are treated as sign levels, the highest level and its main unit – the text, should also be treated as a sign. It is a fact that in the beginning, the majority of scholars thought that a sentence consisted of sign entities but it was not a sign itself, thought at present the sign nature of a sentence is unanimously acknowledge in linguistics.

On the other hand, the problem of definition of semiotic essence of text is connected with the question whether it should be treated as a language or a speech unit. Opinions on this problem differ too. There are two main approaches.

From the first point of view texts like sentences exist on both – language that should also exist abstract textual models in language that should be actualized and filled with lexical entities in speech. Another approach to this problem is that, different from sentence modelling, it is almost impossible to work out abstract text models because text is a product of dynamic linguo-mental processes that are not restricted by rigid laws of lingual patterns. Hence a text should belong to speech level.

At present, text is considered to be the highest communicative verbal unit which belongs to both – language and speech levels.

The majority of linguists think that it is not a sign in itself, but is formed of lower sign elements such as sentences and words.

However, in the contemporary communicative paradigm of the development of linguistic thought text is treated as a semiotic entity because, while describing it, scholars employ the tree-dimensional model of semiotic analysis that implies the integration of syntactic semantic and pragmatic aspects of textuality.

Having reviewed the semiotic essence of text, it is logical to compare it with such similar lingual entities as a complex sentence and a paragraph. It should be noted that when speaking about texts, linguists usually mean micro-texts, i.e. super-phrasal units.

Semantically micro-text might coincide with a complex sentence, whereas in most cases they differ grammatically.

As for the relationship between a text paragraph we should focus on the following tree points:

1) Micro-text might coincide with a paragraph both semantically and structurally;

2) A paragraph may contain more than one micro-text and vice versa --- a micro-text may contain more than one paragraph.

3) And above all, a paragraph is a compositional unit of a text while a micro-text is communicative unit being a constituent element of a macro-text.

Text linguistics certainly does **not** claim to solve all the problems regarding the study of language, but it does claim that it can help considerably to solve many problems that have to do with the way language is used to communicate. It therefore very much seems to be the most relevant component of linguistics, and not just merely another way of studying linguistics.

Therefore we may conclude, that Text linguistics integrates the different, but contiguous linguistic sciences on that basis, that the object of study of all those subjects is the text.

Lecture 2. Different concepts of understanding a text. Text as a subject of Text Linguistics and its evolution

Text linguistics studies the text as a communicative lingual sign of the highest rank. It describes and explains both the shared and the distinctive features of different types of texts. It aims to find out what standards texts must fulfill, how they might be produced or received, what people are using them for in a given setting of occurrence, and so forth.

In English and American linguistic literature, instead of "text linguistics" preference is given to the use of the term "Discourse analysis". As a rule, the term "discourse" is understood in its broad sense, its conceptual meaning being represented by an oppositional binary paradigm that of the conversation analysis of the written discourse. (i.e. written texts). Still some linguists (e.g. Beaugrande in the USA, Halliday in the UK and some others) employ the term "text" in their works.

In the 60-s of the previous century the notion "text linguistics" was familiar to a few researchers only, but we can now look back on substantial expanse of work. The picture that emerges is diffusive and diversified, because there is no established methodology that would apply to texts in any way comparable to be unified approaches for conventional linguistic object like the sentence.

the oldest from preoccupation with the text can be found in RHETORIC, dating from ancient Greece and Rome through the middle ages right up the present. The major task of rhehoricians was to train public orators. The main areas were usually the following: invention – the discovery of ideas; disposition – the arrangement of ideas; elocution- the discovery of appropriate expressions for ideas. And memorization prior to delivery on the actual occasion of speaking. In the middle ages rhetoric belonged to the "trivium" ("three studies") allangsid grammar (formal language patterns usually Latin and Greek) and logic (construction of arguments and proofs) it is plain, that despite its different terms and methods. Classical rhetoric was vitally involved in seeking the ways how texts were produced, presented and received.

another source of linguistics STYLISTICS, Quintilian, an early theoretician, named four qualities of style: correctness depends on conformity with prestigious usage, and appropriateness is similar modern notion of the term, the notions of clarity and elegance seem at first too vague and subjective to be reliably defined and qualified. Still, Quintilian's categories reflect the assumption that texts differ in quality because of the extent of processing resources expended on their production.when modern linguistics began to emerge, it was customary to limit investigation within the framework of the sentence as the largest unit the an inherent structure. Whatever structures might obtain beyond the sentence were assigned to the domain of stylistics.it is much more straightforward to decide what constitutes a grammatical or acceptable sentence than what constitutes a grammatical or acceptable sentence sequence ,paragraph, text or discourse. When we move beyond the sentence boundary, we enter a domain characterized by greater freedom of selection or variation and lesser conformity with established rules.

Texts have been a long-standing object of LITERARY STUDIES, though emphasis was limited to certain text types. Scholars mostly concentrated on tasks such as describing the text production processes and the ways of realization of an author's ideas and intentions.

Texts have also come under scrutiny of ANTHROPOLOGY in its exploration of cultural artefacts. Bronislaw Malinowski expounded the importance of viewing language as human

activity in order to study meaning. Special attention was devoted to myths and folktales. Anthropologists borrowed from linguistics various methods of structural analysis and description of text under study.

SOCIOLOGY has developed an interest in the analysis of conversation as a mode of social organization and interaction. The study of conversation sometimes also called "Discourse Analysis" is of vital importance to a science of texts. The mechanisms, which combine texts as single contributions into discourses as sets of mutually relevant texts directed to each other, reveal major factors about the standards of textuality. The integration of sociology and linguistics has provided invaluable data on language in use. The major contribution lies in the systematic recognition of relationships among language, its users and the settings of communication.

The further development of text linguistics was connected with the methods termed DESCRIPTIVE or STRUCTURALIST. Scholars started to analyses language samples according to systems of minimal units that were organized by the principle of hierarchy. Minimal units of sound were called "Phonemes" ;those of form – "morphemes", those of word order – "syntagmemes",those of meaning – "semes" or "sememes", and so on. Each system of minimal units constituted a level organized by the opposition of units and their distinctive features, so that each unit was in some way distinct from all others. Early structuralists believed that, when all the systems of a language had been identified and their units classified would have been completely described.

A very important role was played by Zellig Harris, the first structuralist in the USA, who concentrated on the problem of text generation in his well-known work "Discourse Analysis". Harris proposed to analyze the distribution of kernel sentences in texts according to "equivalences", i.e. relationships in which elements were the same or had the same environments. To increase the number of equivalences and thus to make discourse analysis more exhaustive, Harris applied the notion of "transformation" that was later adopted and modified by his pupil Noam Chomsky. Chomsky laid a conceptual foundation for a new, cognitivist approach to linguistic studies and created, transformational, generative method of analysis that formed the basis for Universal Grammar. The main idea of Chomsky's Universal Grammar was that a definite number of models of kernel sentences could generate an unlimited number of texts with the help of different transformational rules. The essence of these transformations lied in the universal nature of human brain, that cognitive processes find their realization in the structuring of the sentences. Chomsky differentiated between deep and surface structures of a sentence. The underlying ,semantic structures of kernel sentences are universal for all the language reflecting of objective reality, while their explications in the surface structures vary from language to language due to the morphological peculiarities of each language.

Chomsky and other linguists who built on his work formulated transformational rules, which transform a sentence with a given grammatical structure (e.g. john saw Mary) into a sentence with a different grammatical structure but the same essential meaning i.e. semantic structure (e.g. Mary was seen by john) but in his theory Chomsky ignored pragmatic aspect of analysis. Even at present he continues to reject semantic theories that are based on truth and reference and consequently require the study of language-world relations in the socio-cultural context of communication.

Still, transformational linguistics has influenced the evolution of text linguistics in a peculiar way as it offered a means of handling complexity and open systems: the infinite set of possible data in the standard model is seen as derivable from a small set of basic patterns (kernel sentences) plus a set of rules for manipulating and creating more elaborate patterns. Beside this Harris's "discourse analysis"and Chomsky's early works on syntax have proved that the cohesion of texts entails and certain degree of recurrence and parallelism of syntactic patterns from sentence of sentence.

One of the fundamental works that made a great impact on the development of text linguistics was Roland Harweg's research "Pronomina und Textkonstituion" (1968). He postulated that text are held together by the mechanism of "substitution" (one expression following up another one of the same sense or reference, thus forming a cohesive or coherent relationship). Harweg's notion of "substitution" is extraordinarily broad and complex, subsuming relationship such a recurrence synonymy class/instance, subclass/superclass, cause/effect, part/whole and much more. He stresses the directionality od substitution. i.e. the order in which something follows up whatever it is being substituted for.

There were a number of other text studies based more or less on the descriptive structural approach. The text was defined as a unit larger than the sentence. Research preceded by discovering types of text structures and classifying them in some sort of scheme.

A considerable contribution to the development of text linguistics was made by Czech linguists who belonged to the Prague linguistic circle. They focused on the functional, i.e. communicative aspect of the language. Czech linguists worked out a theory known as FUNCTIONAL SENTENCE PERSPECTIVE that formed the cognitive basis for the communicative development of the text. They detected, that the relations of thoughts to each other and mental processes underlie the informational development of the text and effect the arrangement of words in sentences. according to this theory, each sentence functionally proceeds from the previous one pushing the information from the given or known tropic called the "theme" to the actual, new information – the rheme. In other words sentence elements can "function" by setting the knowledge they activate into a "perspective" of importance or newness of information. In English as well as in many other languages, elements conveying important, new or unexpected material are reserved for the latter part of sentence.

Theme-rheme distribution of information showed clearly that it was impossible of limit linguistic analysis within the sentence structure, that functional analysis of language units required a textual level. Later, F. Danes worked out some models of communicative (i.e. informational) development of micro texts. Being based on the cognitive mental processes of human brain, there were acknowledged as universal for many languages.

And finally, the evolution of text linguistics has been inseparable from the promotion of PRAGMATICS as a constituent part of communicative linguistics. Accordingly, scholars focus on such pragmatic aspects of textuality as a speaker's / author's communicative intention and its realization in the text, the text's acceptability, its socio-cultural context and so forth.

It seems quite natural to claim that "text" is the subject of TL as a science. Mykhail Mykhailovych Bakhtin, defining the place of a text in the Humanities, wrote: "… we are interested in the peculiarities of linguistic thought, directed at the analysis of thoughts, implications and meanings characteristic of different people and realized only in the form of a text. No matter what the aims of investigation might be, only a text may be a starting

point of any linguistic research. And further: "A text is a primary reality and a starting point of any philological discipline". Such evaluation of the role of a text for philological disciplines predetermines (calls for) the necessity of re-evaluation of the subject of linguistics proper.

Certainly, M. M. Bakhtin, speaking about the fundamental role of a text for philological reasoning, hardly meant the necessity to single out a special trend in linguistics, dealing with the analysis of big text fragments.

In his opinion, the speakers of a language should know the difference between a text and non-text (lists of words or any sets of sentences). For the speaker such knowledge is considered a norm, it is functional, because it is based not just on the recognition of words and structures, but on the understanding of the role a language plays in such situation. On the whole, language may be of some importance only if it meets the criteria of a text. In such wide understanding linguistics in general is viewed as TL.

When TL was in the process of its formation, the scholars did not mean to re-orient traditional linguistics. They aimed at a mere widening of the limits of scientific description of language phenomena. After decades of careful study of well-known structural language units they suddenly had to face new horizons of scientific interest. They went beyond the limits of a separate sentence and saw a new world of contextual relations and structural ties within the whole speech fragment.

Text linguistics is a branch of Linguistics which studies the peculiarities of text structure.

In modern linguistic literature TL is defined in different ways, for example, in "Linguistic Encyclopedic Dictionary" TL is treated as "a trend of linguistic research that studies (1) the rules according to which it is possible to construct a coherent text and (2) textual categories that are expressed according to these rules. The author of this entry, T.M. Nikolaeva, suggested a different definition just some years before: "TL is a scientific discipline, the aim of which is to find and to construct a system of textual categories with some specific meaningful and formal units, as well as to describe the conditions of "adequate" communication.

A period of 12 years separates the two presented above definitions. No doubt, the definition of 1990 reflects the essence of linguistic analysis of a text in a more concise way. In the 1978 definition we may trace great expectations of the scholars and their belief in the possibilities of a new linguistic trend rather than in the already existing results though TL is qualified in it as a "scientific discipline"

In foreign scientific literature TL is defined in a similar way. Thus, **H. Bussmann in the dictionary of linguistic terms** writes: "TL is a linguistic discipline that deals with analysis of language regularities that exceed the limits of one sentence. The objective of TL is to define the constituting features of a text as a language unit and in this way to foundations of the theory of a text".

In Metzler Lexicon Sprache, TL is defined as "a linguistic discipline, that studies structural peculiarities of texts, conditions of their production and interrelation, their language variability and processing" [Metzler 1993].

The common feature of all presented above definitions is an attempt to single out a separate trend within linguistics, a trend that investigates speech unities and their fragments (parts, sections, units). The question whether speech unities/texts may be treated as language signs of real value equal to phonemes, morphemes, words and sentences, is solved differently in each separate case depending on the scientific position of the scholar.

Thus: A branch of linguistics concerned with the description and analysis of extended texts (either spoken or written) in communicative contexts. Sometimes spelled as one word, *textlinguistic s* (after the German*Textlinguistik*).

In some ways, notes David Crystal, text linguistics "overlaps considerably with . . . **discourse analysis**, and some linguists see very little difference between them" (*Dictionary of Linguistics and Phonetics*, 2008).We will discuss this topic in details later.

"In recent years, the study of texts has become a defining feature of a branch of linguistics referred to (especially in Europe) as **textlinguistics**, and 'text' here has central theoretical status. Texts are seen as language units which have a definable communicative function, characterized by such principles as cohesion, coherence and informativeness, which can be used to provide a formal definition of what constitutes their *textuality* or *texture*. On the basis of these principles, texts are classified into text types, or genres, such as road signs, news reports, poems, conversations, etc. . . . Some linguists make a distinction between the notions of 'text,' viewed as a physical product, and 'discourse,' viewed as a dynamic process of expression and interpretation, whose function and mode of operation can be investigated using psycholinguistic and sociolinguistic, as well as linguistic, techniques."
(David Crystal, *Dictionary of Linguistics and Phonetics*, 6th ed. Blackwell, 2008)

Definition of a text:
(1) The original words of something written, printed, or spoken, in contrast to a summary or paraphrase.
(2) A coherent stretch of language that may be regarded as an object of critical analysis.
As mentioned below by Barton and Lee, in recent years the notion of *text* has been altered by the dynamics of social media.

"**Text**- A stretch of language, either in speech or in writing, that is semantically and pragmatically coherent in its real-world context. A text can range from just one word (e.g. a SLOW sign on the road) to a sequence of utterances or sentences in a speech, a letter, a novel, etc."
(Ronald Carter and Michael McCarthy, *Cambridge Grammar of English*. Cambridge University Press, 2006)

- "On the one hand, **TEXT** may be defined as 'any sequence of sentences having a certain coherence,' and in this weak sense of the term each folk-tale is a text. On the other hand text may be defined more rigorously as 'any unchangeable sequence of sentences which has a

strong cohesion and the unchangeable character of which is related to a value system of some sort.'"
(Thomas G. Pavel, "Some Remarks on Narrative Grammars," in *Linguistic Perspectives on Literature*, ed. by M. K. L. Ching et al. Taylor & Francis, 1980)

- "As a result of a communicative act, a **text** may be defined as a relatively independent and hierarchically structured linguistic unit (macrostructure) which reflects a complex state of affairs and has a specific communicative intention. The state of affairs may refer to the real world or to the world of imagination and fiction."
(Rosemarie Glaser, "A Plea for Phraseo-Stylistics," in *Linguistics Across Historical and Geographical Boundaries*, ed. by Dieter Kastovsky and A. J. Szwedek. Walter de Gruyter, 1986)

- **Online Texts**
"For linguistics and the study of language more broadly, a set of stable concepts that have been developed in the past few decades are now overturned. The word '**text**' is an example. First of all, *texts* can no longer be thought of as relatively fixed and stable. They are more fluid with the changing affordances of new media. In addition, they are becoming increasingly multimodal and interactive. Links between texts are complex online, and *intertextuality* is common in online texts as people draw upon and play with other texts available on the web. . . .

"A simple Twitter post on a screen is a short text. It is located within a set of messages or tweets earlier and later. At the same time, it is located within a page of other writing. A tweet on a page may be an original post of the author or it can be a reposting of a tweet (a 'retweet') written by another member of Twitter. These relationships between texts are particular to Twitter and on other sites such as Facebook, weblogs, or Wikipedia, there will be different relationships between texts."
(David Barton and Carmen Lee, *Language Online: Investigating Digital Texts and Practices*. Routledge, 2013)

Text is one of the main elements that play a significant role in communication. People communicating in language do not do so simply by means of individual words or fragments of sentences, but by means of texts. We speak text, we read text, we listen to text, we write text, and we even translate text. Text is the basis for any discipline such as law, religion, medicine, science, politics, etc. Each of these is manifested in its own language, i.e. it has its special terminologies. A text is above all a multidimensional unit and as such is not liable to a simple unifying definition. The sum of parameters used to define text differs from linguist to linguist so that the list of definitions could be very long. Bearing this in mind, the following selected definitions shall be considered:

We generally express our needs, feelings, etc. by using text whether orally or in writing. Cultures are transferred to other people via texts. One may agree with Neubert (1992) who says: ‘Texts are used as tools and, at the same time, they reveal the tool-user. They communicate something and about someone’.

Werlich (1976: 23) defines text as follows: A text is an extended structure of syntactic units [i.e. text as super-sentence] such as words, groups, and clauses and textual units that is marked by

both coherence among the elements and completion…. [Whereas] A non-text consists of random sequences of linguistic units such as sentences, paragraphs, or sections in any temporal and/or spatial extension.

For Beaugrande and Dressler (1981: 63), the notion 'text' is defined as: A naturally occurring manifestation of language, i.e. as a communicative language event in a context. The SURFACE TEXT is the set of expressions actually used; these expressions make some knowledge EXPLICIT, while other knowledge remains IMPLICIT, though still applied during processing.

For Halliday and Hasan (1976: 1-2), the notion 'text' is: [A term] used in linguistics to refer to any passage- spoken or written, of whatever length, that does form a unified whole [….] A text is a unit of language in use. It is not a grammatical unit, like a clause or a sentence; and it is not defined by its size [….] A text is best regarded as a SEMANTIC unit; a unit not of form but of meaning.

For Kress (1985a), text is "manifestations of discourses and the meanings of discourses and the sites of attempts to resolve particular problems"

Fowler (1991: 59) defines text as: A text is made up of sentences, but there exist separate principles of text-construction, beyond the rules for making sentences.

Hatim and Mason (1990) define text as "a set of mutually relevant communicative functions, structured in such a way as to achieve an overall rhetorical purpose".

Although nearly all text linguists are in agreement that the notion 'text' is the natural domain of language, they vary in their views on what constitutes a text. This variance is mainly due to the fact that different linguists have observed this notion from different angles depending on the approaches adopted. This has resulted in the loose definition of the notion and left it to some extent obscure. Nevertheless, these attempts formulate the bases for such studies. Many suggestions have been put forward for the identification of the text such as looking for the properties of the proper text. However, here too, there has been disagreement.

Halliday and Hasan's approach to text

A very comprehensive study of text is displayed in Halliday and Hasan's (1976) treatment of features of English texts, and Halliday, in Halliday and Hasan (1985). In their work *Cohesion in English*, Halliday and Hasan (1976: 2; already quoted in section 2.1 above, but repeated here for convenience) define the notion 'text' by saying:

Text is used in linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole. **A text is a unit of language in use.** It is not a grammatical unit, like a clause or a sentence; and it is not defined by its size. A text is sometimes envisaged to be some kind of super-sentence, a grammatical unit that is larger than a sentence but is related to a sentence in the same way that a sentence is related to a clause, a clause to a group and so on. A text is best regarded as a SEMANTIC unit; a unit not of form but of meaning.

Halliday and Hasan (1985: 10) define text as: [A] language that is functional. Language that is doing some job in some context, as opposed to isolated words or sentences. So any instance of living language that is playing some part in a context of situation, we shall call it a text. It may

be either spoken or written, or indeed in any other medium of expression that we like to think of.

For Halliday and Hasan, a text is a semantic unit. Halliday stresses the importance of language as an instrument of social interaction among the members of any speech community. He views language as a living entity for the achievement of communication among fellow-communicants in a context of situation. He believes that text cannot be approached without its situational context in which it is embedded. Hence, text is a continued stretch of connected sentences and not an ad hoc accumulation of isolated structures in a non-situational vacuum. The inter-connectedness that exists along a stretch of sentences of utterances constituting a text bestows upon it a unique and distinctive character.

Halliday argues that although text is made of words and sentences, when being written down, "it is really made of meanings" because meanings have to be expressed or coded in words and structures in order to be communicated; "but as a thing in itself, a text is essentially a semantic unit. It is not something that can be defined as being just another kind of sentence, only bigger"(Halliday, 1985:10). Halliday believes that because text is basically a semantic unit a componential analysis of the text must be approached from a semantic perspective. The phonological, lexical, and syntactic structures should be analytically studied as being functionally contributing to the explication of the text's semantic significance. In this context, **Halliday brings in yet another notion, that is, text is both "a product and a process". A text is a product in the sense that it is an output, a palpable manifestation of a mental image that can be studied and recorded, having a certain construction that can be represented in systematic terms. It is a process, on the other hand, in the sense that it is a continuous movement through the network of meaning potential which involves a lot of choices and decision-making.**

Halliday believes that text is not only a semantic unit but also an instance of social interaction. In its social-semantic perspective, text is an object of social exchange of meanings. Halliday merges semiotic with both sociology and linguistics. Accordingly, text is a sign representation of a socio-cultural event embedded in a context of situation. Context of situation is the semio-socio-cultural environment in which the text unfolds. Text and context are so intimately related that neither concept can be comprehended in the absence of the other.

Halliday and Hasan (1985: 5) maintain that: There is a text and there is other text that accompanies it: text that is 'with', namely the con-text. This notion of what is 'with the text', however, goes beyond what is said and written: it includes other non-verbal signs-on-the total environment in which a text unfolds.

According to the *Oxford Advanced Learner's Dictionary of Current English* (fourth edition), the term 'context', in its simple form, refers to what comes before and after a word, phrase, statement, etc., helping to fix the meaning; or circumstances in which an event occurs. We may sometimes be able to make inferences about the context of situation from certain words in texts. These texts, short or long, spoken or written, will carry with them indications of their contexts. We need to hear or read only a section of them to know where they come from. Given the text, we should be able to place it into the context that is appropriate to it. In other words we construct the situation. Hence, when discussing text,

one should initially bear in mind two important points: context of situation and context of culture. These are highlighted in the following sections:

Text context of situation According to Halliday and Hasan (1985: 12), texts cannot be approached without reference to the situation as the context "in which texts unfold and in which they are to be interpreted". They distinguish three situational parameters that help communicants make predictions about the kinds of meaning that are being exchanged. These are: field, tenor and mode of discourse.[1]

1. Field of discourse. 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, in which the language figures as some essential component?" Field of discourse plays a vital role in the context of text. It is one of the three basic elements in the textual internal world and external world. Fields of discourse can be non-technical, as is the case with the general topics that we deal with in the course of our daily life. Or they can be technical or specialist as in linguistics, law, engineering, physics, computer science and many other fields.

---

2. Tenor of discourse

According to Halliday and Hasan, tenor of discourse refers to "who is taking part, to the nature of the participants, their statuses and roles: what kinds of role relationship obtain among the participants, including permanent and temporary relationships of one kind or another, both the types of speech role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved?" (Halliday and Hasan, 1985: 12).

---

1. Discourse – origin: from Old French *discours*, from Latin *discursus* 'running to and fro' (in medieval Latin 'argument'), from the verb *discurrere*, from *dis-* 'away' + *currere* 'to run'; the verb influenced by French*discourir*. Late Middle English (denoting the process of reasoning, also in the phrase *discourse of reason*)

Discourse (n) a.Written or spoken communication or debate:*the language of political discourse*

'an imagined discourse between two people traveling in France'

b. A formal discussion of a topic in speech or writing: *a discourse on critical theory*

c. **Linguistics :** A connected series of utterances; a text or conversation.

Discourse (v) a. Speak or write authoritatively about a topic: '*she could **discourse** at great length **on** the history of Europe'*

b. Engage in conversation: '*he spent an hour **discoursing with** his supporters in the courtroom'*

Tenor of discourse indicates the relationship between discourse participants (e.g. speaker/writer and hearer/reader) 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.

As far as addresser and addressee are different in terms of categories, one would always expect the language used between them to vary from one set or group to another. Language which is used between husband and wife is usually expected to be informal whatever the subject matter, whereas the language which is employed by a politician making a speech in a conference is nearly formal.

3. Mode of discourse

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 organisation of the text, the status that it has, and its function in the context, including the

channel (is it spoken or written or some combination of the two?) and also the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expository, didactic, and the like" (Halliday and Hasan, 1985: 12).

Mode of discourse is the third basic strand of register. It is the formal strand in which language is used, or to put it in Halliday's terms, it refers to what part the language is playing.

Mode can take spoken as well as written forms, each of which divides into different sub-divisions. Speaking can be non-spontaneous, as in acting or reciting, or spontaneous, as in conversing.

As far as writing is concerned, there are various categories such as material written to be read aloud as in political speeches, material written to be spoken (e.g. in acting), and material written to be read which covers a wide range of writings includes newspapers, books of various sorts, journals, magazines, etc.

Text context of culture

Like context of situation, context of culture is an important element through which one can comprehend texts. Halliday and Hasan (1985: 46) point out that:

The context of situation, however, is only the immediate environment. There is also a broader background against which the text has to be interpreted: its context of culture. Any actual context of situation, the particular configuration of field, tenor, and mode that has brought a text into being, is not just a random jumble of features but a totality- a package, so to speak, of things that typically go together in the culture. People do these things on these occasions and attach these meanings and values to them; this is what culture is.

Beaugrande and Dressler's approach to text

The most direct study of the definition of text was carried out by Beaugrande (1980), and Beaugrande and Dressler (1981). In defining the notion 'text', Beaugrande (1980: 11) asserts that:

The multi-level entity of language must be the TEXT, composed of FRAGMENTS which may or may not be formatted as sentence.

Here, Beaugrande is trying to assert some essential distinctions between text and sentence as a start point. The following quotation represents some of these distinctions:

The text is an ACTUAL SYSTEM, while sentences are elements of VIRTUAL SYSTEM. The sentence is a purely grammatical entity to be defined only on the level of SYNTAX. The text, [on the other hand], must be defined according to the complete standards of TEXTUALITY. A text must be relevant to a SITUATION of OCCURRENCE, in which a constellation of STRATEGIES, EXPECTATIONS, and KNOWLEDGE is active. A text cannot be fully treated as a configuration of morphemes and symbols. It is a manifestation of a human ACTION in which a person INTENDS to create a text and INSTRUCT the text receivers to build relationships of various kinds. Texts also serve to MONITOR, MANAGE, or CHANGE a SITUATION. [Whereas] the sentence is not action, and hence has a limited role in human situations; it is used to instruct people about building syntactic relationships. A text is a PROGRESSION between STATES…the knowledge state, emotional state, social state, etc. of text users are subject to CHANGE by means of the text. SOCIAL CONVENTIONS apply more directly to texts than to sentences. PSYCHOLOGICAL FACTORS are more relevant to texts than to sentences. (1980: 12-14)

According to Beaugrande (1980: 16), the virtual system is "the functional unities of elements whose potential is not yet to use, which a particular language offers its users; [whereas the actual system is] a functional unity created through the process of selection among options of virtual system".

Beaugrande believes that the above-mentioned fundamental differences between the text and the sentence have important implications for the evaluation of linguistics of the text.

Beaugrande differentiates between the two notions- text and sentence- as follows: A sentence is either 'grammatical' or 'ungrammatical' in the sense that it conforms to the traditional forms of grammar or departs from them. A text, on the other hand, is either 'acceptable' or 'non-acceptable' according to a complex gradation, not a binary opposition, and contextual motivations are always relevant. It follows that a sentence cannot survive outside its pertinent socio-cultural neighbourhood. Unless motivated by an ad-hoc linguistic situation to demonstrate and exemplify a specific grammatical rule, the sentence restrictively functions as a purely grammatical pattern definable at the level of syntax; the ultimate goal of the sentence being to instruct its recipients on how to construct syntactic relationships between its constituent elements. The text, by contrast, cannot exist or survive in a socio-cultural vacuum. It is motivated, and hence inextricably related to, a situation of occurrence, which is called its 'context'. Unlike the sentence, the text is not an abstract, decontextualized entity definable only at the level of syntax; on the contrary, its viability derives from its close affinity with its pertinent situational context wherein it is only interpretable. In addition, the text is conceived and actualised within a 'co-text', which Halliday (1985: 5) describes as "the non-verbal goings-on--The total environment in which the text unfolds." While the sentence is used to instruct its recipients about building syntactic relationships and hence has a limited role in human situations, the text motivates its consumers to control, manage, and eventually change human situations.

Another distinction between the text and the sentence ushers in the psychological factor. Sentence formation is easily manageable once syntactic relationships between the constituent elements of the sentence pattern are fully established. A theory of sentences is justified in considering as 'irrelevant' such factors as "memory limitations, distractions, shifts of attention and interest, and so on" (Beaugrande, 1980: 14). These psychological factors are by contrast highly relevant to the text if we view the text, basically, as a linguistic manifestation of a pre-

conceived picture of reality conditioned by the author's state or states of mind at the time of actualisation. The psychological factors are fully operative and more easily discernible in the text because it entails an unlimited scope for text processing. Along with this, the text is basically motivated by a specific human situation that is inherently subject to change. In addition, the mental processes involved in text production and text consumption, despite their intense complexities, are susceptible to constant modifications inspired by varied psychological states. This, inevitably, accounts for the wide divergences detectable in the translations of a specific text by various translators. By contrast, the sentence, being a verbal manifestation of a grammatical structure, does not stimulate or anticipate heterogeneous interpretations.

The drawing of distinctions between text and sentence has brought the notion of context into full prominence. While Halliday (1985: 12) refers to 'context of situation', Beaugrande defines context as "a situation of occurrence in which a constellation of strategies, expectations, and knowledge are active". The two definitions are not significantly different; in fact they are almost identical except that Beaugrande's may seem a bit more empirical. Thus, the text and its relevant context are intimately indissoluble. Functionally, the text is interpretable in the light of, and with reference to, its relevant context. Since the text is originally motivated by the situational context to which it relates, it follows that the context, in spatio-temporal terms, is prior to its subsequent text. This is obviously logical; for in real-life situations stimuli precede and motivate responses. In addition, Beaugrande and Dressler (1981) give thought to the notion text. They try to determine what makes the text a unified meaningful whole rather than a mere string of unrelated words and sentences. In this particular work they set up seven standards of textuality. A text cannot be considered a text unless it meets these seven standards. They believe that these standards of textuality enable text analysis to be applicable to a wide variety of areas of practical concern: the textuality of the text depends on the communicative features it contains. These are seven standards of the textuality: **cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality.**

One of the most bulky definition is give in the "Linguistic encyclopedic dictionary" M-(1990) by which a text is a mentally linked combination of the sign units consequence, basic feature of which is sense catenation and wholeness (integration).Though this definition can't be perfect either, as it lacks the functional characteristic feature. Though some scholars claim that there isn't necessity to create the theory of a text, as the sentence structure and grammar is investigated thoroughly well and it may describe all the detections of a text. It is easy to guess that, it considers a sentence and text structure as a similar one of isomorphic units. This attitude is wrong, as the one whole can't be equal to its parts and parts can't make the wholes' mechanical sum. A text can't be chainlike microstructures of simple units, but it is a global unit, a macrostructure. A sentence chain, which hasn't a macrostructure, isn't a text. But the sentence is not the highest unit of language in the hierarchy of levels. The highest level of lingual units is the textual level, represented by a text. From the structural viewpoint, text can be defined as a sequence of thematically interrelated well-formed sentences. According to this approach, the lower border of the text is restricted as it implies a sequence of at least two sentences. But the structural definition of a text leaves its upper (top) border open because of the varying diapason of the theme. On this basis, linguists differentiate structural types of texts into micro-texts and

macro-texts. In micro-texts sentences centre round one concrete theme, whereas in micro-texts macro-texts are united by a global, hyper-theme which is derived from the constituent micro-themes. There also exits such a notion a “mega text” which comprises a whole cycle of short stories, poems or even novels. For instance, the trilogy “the Forsyte saga” represents a mega text, because it consists of the novels “The Man of Property” “In Chancery” and “To Let” each describing a certain period of the Forsyte family.

As for the functionalist methodology of linguistic analysis, it also finds its manifestation in the text definition. We have surveyed the levels of language and have seen that a sentence is an elementary lingual unit that can perform communicative unit. Therefore we can say, that from the functionalist viewpoint a verbal unit of any length, be it a sequence of thematically interrelated sentences, one simple sentence or even a word can be defined as a text if it performs a communicative function. For instance, “fire!”, “help!” and so on. “Ramp a head” but imagine these single words and phrases written on the posters not in the street, but somewhere in the attic,(thrown away, as the old things) then their pragmatic intention may become quite vague, as the message, what is meant under these words, is lost. Thus, we may come to the conclusion that in order to understand any kind of message, we need the appropriate context.

Thus, we agree with many scholars as well as Halliday and Hassan that:**” text is not only a semantic unit but also an instance of social interaction. In its social-semantic perspective, text is an object of social exchange of meanings. Halliday merges semiotic with both sociology and linguistics. Accordingly, text is a sign representation of a socio-cultural event embedded in a context of situation. Context of situation is the semio-socio-cultural environment in which the text unfolds. Text and context are so intimately related that neither concept can be comprehended in the absence of the other.**

Lecture 3. The process of establishing the main categories of a text. Functional styles of a text

During the last 30 years of the 20th century the problems of linguistic analysis of a text were studied by the scholars worldwide. Today there are several trends (directions) according to which Text Linguistics develops. They differ in the way they view (treat) the notion of text, as well as in approaches to text description and methodology of text analysis.

German scholar W. Heinemann distinguishes between three different, approaches to the understanding of the notion of text.

One of the most widespread approaches is *the syntactic approach* to text description, when the methods of "sentence grammar" in this or that aspect are applied to text analysis. As a result a quite new "text grammar" (Textgrammatik) develops. It shares terminology (system of concepts) and methods of analysis with "sentence grammar".

Within the limits of this new grammar certain rules of sentence cohesion, are analyzed; the analysis clarifies some important structural characteristics of the, text. For example, in the sentence where the indefinite article is used with a certain word, this article may introduce some vague object simultaneously containing "post-information" (the information that is meant by the further context). The appearance of a definite article in the following sentence with the same word not only introduces the definite object but also contains "pre-information", (the information that was mentioned in the previous context) (a – the). Substitution of the notional lexeme by the pronoun, proves that this element is correlated with (corresponds to) the previously' defined object;

e.g. *Correct writing is an art. The art of writing is a difficult thing. It requires great skills.*

According to the second approach to the linguistic description of a text the scholar deals not only with the "surface" structure of a text, but also tries to define the characteristic features of "deep", semantic relationships between text units. But the general theory of such "text semantics" (Textsemantik) has not been worked out yet. No1 every repetition of one and the same word on "sentence surface" or the substitution of a noun by a pronoun transforms a simple sequence of sentences into a text with some general meaning:
e.g. *People of art are very ambitious. Everyone admires her art. It is a one-syllable word. The art-dealer's name is Mr. Black.*

According to the third *communicative* (or communicative-pragmatic) approach to the linguistic description of a text the main emphasis in text analysis is laid on the practical activity that underlies a text rather than on its syntactic or semantic structure. The text is viewed as an element of communication, a communicative unit of a particular type. Language structures are viewed as an instrument for the fulfillment of some definite intentions of the speaker. Thus, the same language means which in the previous example

failed to create a text succeed in the following example, creating a meaningful text because certain intentions of the speaker are realized here:

The battle of political parties is underway. Political leaders conclude the last round of debates before the elections. They intend to win the majority of votes.

The three above mentioned approaches' to text description do not exclude each other as they deal with the investigation of different aspects of one and the same object — text. Text pragmatics that does not consider particular syntactic and semantic organization of a text would be just a shallow scientific scheme. In the same way, no objective analysis of the semantic and syntactic structure of a text can be undertaken without consideration of its pragmatic aspect in the act of communication.

The author of one of the first Russian textbooks dedicated to Text Linguistics Z. Turaeva singles out several directions of modern linguistic text analysis. Actually, those are not directions, but particular tasks the scholars had to deal with since the science of TL appeared and which need further investigation in present days.

1. Study of a text as a system of a higher rank, the main characteristics of which are integrity and coherence. **The solution of this problem presupposes recognition of the idea that a text is a certain complex speech unity, a structural-semantic formation, different from a simple sequence of sentences. This is a unity consolidated by communicative integrity, semantic completeness, logical, grammatical, and semantic links. The study of interrelations between surface and deep structures of a text is admitted to be the most promising trend of scientific research in this field.**

2. Formation of typology of texts according to communicative parameters and their correlative linguistic characteristics. **The typological study of a text entails great difficulties connected with endless variations of the very object under analysis. Nevertheless, the study of communicative, structural, and semantic peculiarities of a text allows, us to determine certain parameters of classification, separating one group of texts from another.**

3. Study of units that form a text. **The process of characterizing units of a text division makes sense only in case when these units differ not only: in volume, but also in special qualities not reduced to a. mere total of elements that make them up. Such unit in TL is the complex syntactic unity or the supra-phrasal unity. With the introduction of the unit of a higher rank than a sentence the limits of syntactic, theory widen.**

4. Introduction of peculiar categories of a text. **The determination, of, the circle of special textual notions and peculiar textual categories forms the subject of the newest TL. I.R. Galperin, for example,, considers prospection and retrospection to be the categories of a text. Still, there is no unity of opinion among the scholars concerning either the essence**

of textual categories or their classification. Another problem also remains unsolved: what are the means of expression of a certain category.

5. Determination of qualitative peculiarities of functioning of language units of different levels under the influence of a text as a result of their integration by a text. **The ability to influence language units that make up a text is recognized as one of the peculiarities of a text as a structural-semantic unity. Under the influence of the text some new, additional meanings become realized in the elements that constitute the text. These (potential) meanings were characteristic of a given, element as a unit of language system and became active under the influence of a text, that is, they have transferred from the hidden, latent state to the open state. These new meanings may have appeared for the first time as a result of interaction of the given unit with the context.**

6. Study of **inter-phrasal links** ***and relations.*** **Examination of structural, semantic and other means of connection between the components of a text contributes to elaboration the syntax of complex speech structures. The realization of connections between complex integral sentences is often hidden from direct observation, and a deep penetration into the body of the text is necessary for their revelation.**

The famous linguist I. Galperin, in his book"Grammatical categories of a text" (1977) divided the text categories into the semantic categories: informativeness, deepness or subtext, presupposition, text perfection etc. and by the structural categories: integration, retrospection, prospection, continuum, catenation etc.

In his another book" Text as the object of linguistic research" I.Galperin underlines the types of content in the text and by the pragmatic criteria distinguishes the following types of information:
1) Content-factual information about the eventuality, processuality and factuality.

2) Content-conceptual information about the Author's intention and interpretation of the content.

3) content-subtext or hidden information, which is based on the associative or connotative content basis.

Among other characteristic features, we should observe closely some of them; namely:

Text differentiation (decomposition); A big volume text, like novel can be divided into the volumes, chapters and paragraphs. These are the structural-graphical division of the text.

Cohesion- inter-textual links, relations, which create the factual, eventual, propositional consequent continuum. This is based on one of the nominal units repetition in the text; i.e.

'The raven' by E.A.Poe –'lost Lenore, memories of Lenore, forget the lost Lenore" I.Galperin considers the Ulysses (J.Joyce) relation to the Odysseus (Homer) as the associative cohesion.

Continuum and cohesion here are the inter-definable factors, though cohesion by Galperin's use is equal to coherence at other authors. I.e. cohesion is process taking place on the text surface, on the verbal, representative level creating the structural links, while the coherence is taking place in the deep structures of a text, on the super-verbal and associative level. We'll discuss this issue in details later in the next chapters.

Galperin also distinguishes the auto-semantic nature of textual parts, as one of the characteristic feature. He defines the interaction and relation of different independent parts of the text by this category. He considers the retrospection and prospection as the discontinuity forms. It is 'taking a breath in the liner expansion of a text', (I.Galperin,1977) as the retrospective narration leads the reader into the previous content-factual informative sphere. And in this way is actualized the content-conceptual information, which is the main characteristic feature of the fiction text. Prospective narration can be realized in the non-fiction text ('we shall look further into some of the difficulties)'…

The next main feature of a text is its modality, which is one of the main characteristic sign of a text in the process of communication, as it gives the subjective-evaluative character to the author's utterance. We may meet modality mostly in the lyrics as well as in some other fiction texts, as the author's epithets impart modality to the content-factual information. V.Semionov used to write: 'Tolstoy didn't write about Napoleon as much, so much he judged him".

Integration and completion are also the relevant categories of a text by Galperin. He draws the difference between the cohesion and integration in the following way: he considers the cohesion as the logical category, which helps to realize the grammatical, semantic and lexical units between the parts of a text, while integration serves for the unifying of all the parts in order to achieve the perfection, completion of an idea of a text. Thus integration helps to reach the coherence-associative level of the text. It's worth mentioning of Galperin classification of a title: **Title-symbol, title-thesis, title-quotation, title-communication, title-hint, and title-narration; As it is exemplified in the chapters' titles of Dickens's novels**.

As the Text linguistics should be engaged in the study of functioning of a text, we can't leave without mentioning the functional theory of academician V.Vinogradov, who proposed the categorical triple of social functions of language - "communication, message and impact" that presents basis of functional and stylistic theory. Author produces several definitions of the functional style depending on his stylistics classification. Stylistic encyclopedic dictionary of Russian language edited by M.N. Kozhina gives the following interpretation of the term "functional style " - " it is historically rooted, socially conscious kind of speech has a specific character (voice systemic) prevailing as a result of the special principles of selection and combination of linguistic resources , a kind corresponding to a particular field of socially significant communication and activity, correlative with a particular form of consciousness, science, art, law." According to the dictionary entry are the following styles: scientific (research and technology), a publicistic style (journalistic, political), the official business (legislative), conversational style, belles-lettres-style (fictional), religious [Stylistic Encyclopedic Dictionary of Russian language, 2006, p. 581].
The functional style is defined as " historically changing trends or styles kinds of language relations , characterized by a complex of typical signs, as exemplified of everyday domestic style (communication function) of everyday business , formal and documentary research (message function), journalistic and artistic - fictional (function of exposure) , which relate to each other , identifying similarities and differences "[Vinogradov, 1963, p. 5-6].

As for Galperin I., he distinguishes five styles in present-day English:
1. The Belles - Letters (Fiction) a) poetry; b) emotive prose; c) drama - aesthetic and cognitive function
2. Publicistic style - a) oratory; b) essays; c) articles in newspapers and magazines - the function of impact on the society mind
3. The Newspaper style -a) brief news items; b) advertisements and announcements; c) headlines - informative and evaluative function
4. The Scientific Prose Style- a) exact sciences; b) humanitarian sciences - persuasive function

5. The Official Documents Functional Style.- a) diplomatic documents; b) business letters; c) military documents; d) legal documents - to sign an agreement or set a condition between two sides.

We came to the main conclusive point for classifying the functional styles of the texts into two main binary parts: Fictional and non-fictional; fictional-scientific etc. There are many distinctive features of such binary texts; but from 29 signs of a text according M.A.Probst, we should like to distinguish the following: 1.in the scientific texts the facts create the basis, 2.in the fictional texts the facts create the background (setting); 3.there is the possibility to solve the "eternal themes" in the scientific texts (For ex-ple: Atom can be split into parts, earlier the scientists thought it was impossible to split it).4. the "eternal themes" in the fictional texts are infinite and it is impossible to solve them and there may be several interpretation of love, friendship, jealousy, envious, betray and some other human feelings, which are still unsolved for the humanity. 5. In the scientific texts interpretation should be unambiguous and well-defined; while the fictional texts give the possibility to do several interpretations and they raise in us the source of infinite associations as well.

Göpferich offers the following definition of text in her article in the seminal German

publication *Handbuch Translation* by Snell Hornby: A text is a thematic and/or functionally oriented, coherent linguistic or linguistically figurative whole which has been formed with a certain intention, *i.e*. a communicative intention and which fulfils a recognizable communicative function of the first or second degree and represents a functionally complete unit in terms of content (for the communicative function of the first or second degree); (Göpferich, 2006: 62; translation by author).

As it follows from the recent definition of a text given above, the modern perception of a text takes it beyond a mere list of sentences and emphasizes the communicative act-in-situation, providing the framework, in which the text has its place. Nowadays, the linguistic and semiotic fashioning of a text seems determined by its communicative function and the requirements for the above-said thematic orientation, intentionality, a recognizable communicative function, coherence and completion, seem common for the majority of text definitions available (cf. de Beaugrande and Dressler, 2002; Doloughan, 2009). However, in the Anglo-phonic setting, "text" in the narrow sense of the word implies its formal facet only, without any context since the term "discourse" is preferred for utterances perceived as meaningful wholes with a certain communicative intention (Cook, 1994: 156).

Although it must be admitted that not much attention has been paid to the issue of the definition of literature over the past two decades or so, what has attracted interest, as Culler contends, is that literature is seen as a historical and ideological category with its social and political functioning (Culler, 1997: 36). Nowadays, definitions of literature tend to be functional and contingent rather than formal or ontological, as illustrated by Eagleton (2008:9) who argues in his influential textbook *Literary Theory* that literature is best defined as "a highly valued kind of writing". On the other hand, Culler adopts in his *Literary Theory: A Very Short Introduction* a two-pronged approach: the designation 'literature' serves as 'institutional label', denoting a "speech act or textual event that elicits certain kinds of attention" (ibid.: 27). However, for historical reasons attention of the literary kind has been focused on texts displaying certain features, notably such things as "foregrounding of language, the interdependence of different levels of linguistic organisation, the separation from the practical context of utterance, and the perception of texts as both aesthetic objects and intertextual or self-reflexive construct" (Hermans, 2007: 79). This specificity of literature is also confirmed by Toury (1980) who depicts it by means of "the presence of a secondary, literary code superimposed on a stratum of unmarked language" (qtd. in ibid.: 78).

In order to grasp the specifics of literary translation, it is deemed reasonable to look at the properties of literary text first. These are pre-determined by the realm of literature, which has an innate capacity to appeal to one's feelings and unfetter one's imagination. Bearing this in mind, it might seem appropriate to pose a question why most people usually enjoy literary texts much more than their non-literary counterparts. It would not be an overstatement to suggest that literary texts guarantee entertainment on the basis of their artistic quality, provide the recipient with the author's experience or world-view which may motivate them to think, act and re-evaluate their attitudes.

Clearly, the most important feature of a literary work of art is that it is a bearer of an aesthetic function. Literary text comes into existence as a subjectively transformed reflection of the objective reality in tune with the aesthetic-emotional intent of the author: he/she endeavours to convey his/her ideas, thoughts and emotions, which is enabled by his/her orientation towards experience. From the point of view of the language resources' choice, an immense lexical variability coupled with the uniqueness of expression comes to the fore here. Another crucial feature of literary text is connected with the release of the polysemy of words for an adequate understanding of the text is achieved only "through a careful mapping of its entire denotative and connotative dimension" (Hermans, 2007: 82). **Besides, it is claimed that the principal feature of literary text rests on its focus on the message, not on content** (Landers,2001: 7; Burkhanov, 2003: 139; Hermans, 2007: 78-79; Sánchez 2009: 123).

Within the framework of the modern communicative paradigm of linguistic thought, and text is viewed via inter subjectivity as an interaction of the author with the reader. Reading a text implies adequate perception of the information, the author has conveyed in his message. Because of this, reading is treated as a dynamic process which requires the reader's "active position". And if the reader succeeds in interpreting the authors message conveyed in the text correctly, text analysts consider it as the reader's virtual "meeting" with the writer.

Making sense of a text is an act of interpretation that depends as much on what we bring to a text as readers, as what the author puts into it. In "introduction to Text Linguistics" Beaugrande of the reader who is actively engaged in building the world of the text, which is based on his/her background knowledge of the world in general, and how states and events are characteristically manifested in it. The reader has to activate such knowledge, make inferences and constantly assess his/her interpretation of the text in the light of its socio-cultural context in order to figure out how the author's communicative intention is realized in the text. Text interpretation implies tree-dimensional semiotic analysis of the text involving its semantic, syntactic and pragmatic aspects.

Written texts differ greatly from spoken discourse which is usually spontaneous and unplanned. As a rule, the writer always has time to think about what to say and how to say it. Sentences in a written text are usually well-formed in a way that utterances of natural, spontaneous talk are not. But the overall questions remain the same: What norms or rules do people adhere to when creating written texts? Are text structured according to recurring principles? Is there a hierarchy of units in the text organization and are there conventional ways of opening, developing and closing texts?

Text analysts claim that there are some grammatical and lexical regularities observable in well-formed written texts that explain how the structuring of sentences has implications for units such as micro-texts. The English grammar offers a limited set of options for creating surface links between the clauses and sentences of a text ,otherwise known as text cohesion. According to Halliday and Hasan, most texts display links from sentence to sentence in terms of such grammatical features pronominalization, ellipsis (the omission of otherwise expected elements because they are retrievable from the previous text or context) and conjunctions of various kinds. The resources available for text cohesion can be listed finitely and compared across languages for translatability and distribution in real texts. Texts display such cohesive features are easy to find, such as this advertisement about telephones:

"If you'd like to give someone a phone for Christmas, there are plenty to choose from. Whichever you go for, if it is to be used on the BT [British Telecom] network, make sure it's approved – look for the label with a grin circle to confirm this. Phones labeled with a red triangle are prohibited. (Which?, December 1999: 599)

The italicized items are all interpretable in relation to items in previous sentences. Plenty is assumed to mean 'plenty of phones'; you in the first and second sentences are interpreted as the same 'you'; whichever is interpreted as 'whichever telephone'; it is understood as 'the telephone', and this as 'the fact that it is approved'. These are features of a grammatical cohesion, but there are lexical clues too: go for is a synonym of 'choose' and there is lexical repetition of phone and of label.

When talking of cohesion in the telephone text, we spoke of interpreting items and understanding them. This is of significant importance because the cohesive items are clues or signals as to how the text should be read, they are not absolutes. The pronoun 'it' only gives us the information that a non-human entity is being referred to It doesn't necessarily tell us which one. It could potentially have referred to Christmas in the phone text, but this would have produced on incoherent reading of the text.

But reading a text is far more complex than creating links across sentence boundaries and pairing and chairing together items that are interrelated by referring to the same entity. Cohesion is only a guide to coherence and coherence is something created by the reader in the act of reading the text. COHERENCE is the feeling that a text hangs together, that it makes sense, and it is not just a jumble a sentences. As M.McCarthy Indicates, the sentence –"Clara loves potatoes". She was born in Ireland." – are coherent only if the reader already shares the stereotype ethnic association between being Irish and loves potatoes. In other words, adequate interpretation of the text coherence in this case is guaranteed by the reader's background knowledge of ethno-cultural characteristic of the Irish people. So cohesion is only part of

coherence in reading and writing, and indeed in spoken discourse too, for the same processes operate there. If we take a newspaper text which is cohesive in the sense described above, we can see that a lot more mental work has to go on for the reader to make it coherent:

"The parents of a seven-year-old Australian boy woke to find a giant python crushing and trying to swallow him. The incident occurred in Cairns, Queensland and the boy's mother, Mrs. Kathy Dryden said: 'It was like a horror movie. It was a hot night and Bartholomew was laying under a mosquito net. He suddenly started screaming. We rushed to the bedroom to find a huge snake trying to strangle him .It was coiled around his arms and neck and was going down his body'. Mrs Dryden and his husband, Peter, tried to stab the creature with knives, but the python bit the boy several times before escaping".

(The Birmingham Post, 12 March, 2006, p.10)

This text requires the reader to activate his/her pragmatic knowledge of pythons as dangerous creatures which may threaten human life, which strangle their pray and to whose presence one most react with a certain urgency. More than this we make the cognitive link between 'a hot night' and the time of the event (this is implicit rather than explicit in the text). The boy's screaming must be taken to be a consequence of the python attacking him. The 'creature' must be taken to be python rather than the boy (which 'creature' could well refer to in another text), since parents do not normally stab their children in order to save their lives. All this is what the reader must bring to any text. What we are doing in making these cognitive links in the text is going further than just noting the semantic links between cohesive items (e.g. creature = general superordinate, snake= genus superordinate, python = species/hyponym); we have creating coherence. The various procedures that mediate between cohesion and coherence are obviously crucial in any discourse-based approach to text interpretation.

When reading a text we have to interpret the ties between textual segments and make sense of them. Accordingly, another level of interpretation, which we are involved in while reading, is that of recognizing textual patterns. Certain patterns in the text reoccur from time to time and become deeply ingrained as part of our cultural knowledge. These patterns are manifested in regularly occurring functional relationships between textual segments that might be phrases, clauses, sentences or thematically interrelated groups of sentences called micro texts. We refer to them as textual segments in order to avoid confusion with grammatical elements and syntactic relations within clauses and sentences. A segment may sometimes be a sentence, sometimes a whole paragraph; but what is important is that segments can be isolated using a set of labels covering a finite set of functional relations that can occur between any two bits of text. Examples of segments coinciding with sentences are these sentences from a report on a photographic exhibition:

"The exhibition of photographic works was open on October,26. The stress is on documentary and rightly so. Arty photographs are a bore.

(The Guardian, 27 October, 2005, p.24)

"The stress is on documentary? - Why? The interpretation that makes most sense is that the relationship between the third sentence and the preceding ones is that the third provides a reason for them. The two segments are therefore based on a phenomenon – reason relationship with one another. There are some other types of logical relationships between textual segments. For example, a phenomenon – example relationship is manifested between the segments consisting of more than one sentence in the extract given below, where the first sentence introduces a definite phenomenon into the initial segment of the text while the following sentences (2-5), representing the second segment, have to be read as part of the act of exemplification for the whole text to make sense:

"Naturally, the more people pay for their houses, the more they want to rename their neighborhoods. Suppose you've just coughed up a great sum of money for an unspectacular house on the fringe of High gate – an area with loads of cachet. The estate agent tells you it's High gate. You've paid a Highgate price. There is no way you're going to admit that it's in Crouch End".

(The Observe Magazine, 11 March,2001, p.)

So text interpretation is a dynamic cognitive act on the part of the reader, who is supposed to be asking questions of the text as it unfolds, to be building its target world based on his/her background knowledge of the world in general and be aware how states and events are characteristically manifested in it. While doing this, the reader has to activate his/her knowledge, make inferences and constantly assess his/her interpretation of the text in the light of its socio-cultural context in order to figure out how the author's communicative intention is realized in the text .Thus, as much possibility we have to interpret the text and as much associations it arises, so highly artistic and creative is the literal work. And vice versa, as less we have the versions to interpret so close stands such text to the non-fictional works. It is obvious that it isn't enough to distinguish only functional features of the text for carrying deep analysis, but we need to establish some other distinctive categories of a fictional text, from other kinds of texts. We should investigate some general categories which are characterized of all kinds of texts, i.e. those categories which are relevant generally to a text. The research object of TL is first of all, the system of text categories and linguistic organization of those categories in different types of texts.

1.In the fictional texts the facts create the background (setting)

2.the “eternal themes” in the fictional texts are infinite and it is impossible to solve them and there may be several interpretation of Love, friendship, jealousy, envious, betray and some other human feelings, which are still unsolved for the humanity.

3.the fictional texts give the possibility to do several interpretations and they raise in us the source of

4.the most important feature of a literary work of art is that it is a bearer of an aesthetic function. infinite associations as well.

5.Another crucial feature of literary text is connected with the release of the polysemy of words for an adequate understanding of the text is achieved only “through a careful mapping of its entire denotative and connotative dimension”

6.it is claimed that the principal feature of literary text rests on its focus on the message, not on content

1.in the scientific texts the facts create the backgorund;setting.

2..there is the possibility to solve the “eternal themes” in the scientific texts .

3.In the scientific texts interpretation should be unambiguous and well-defined;

4.as less we have the versions to interpret so close stands such text to the non-fictional works.

5.In the scientific texts principal feature rests on the arguments and solution of the unsolved facts.

6.Scintific texts are full of special terminology,while in the fiction a lot SD es and expressive means are used.

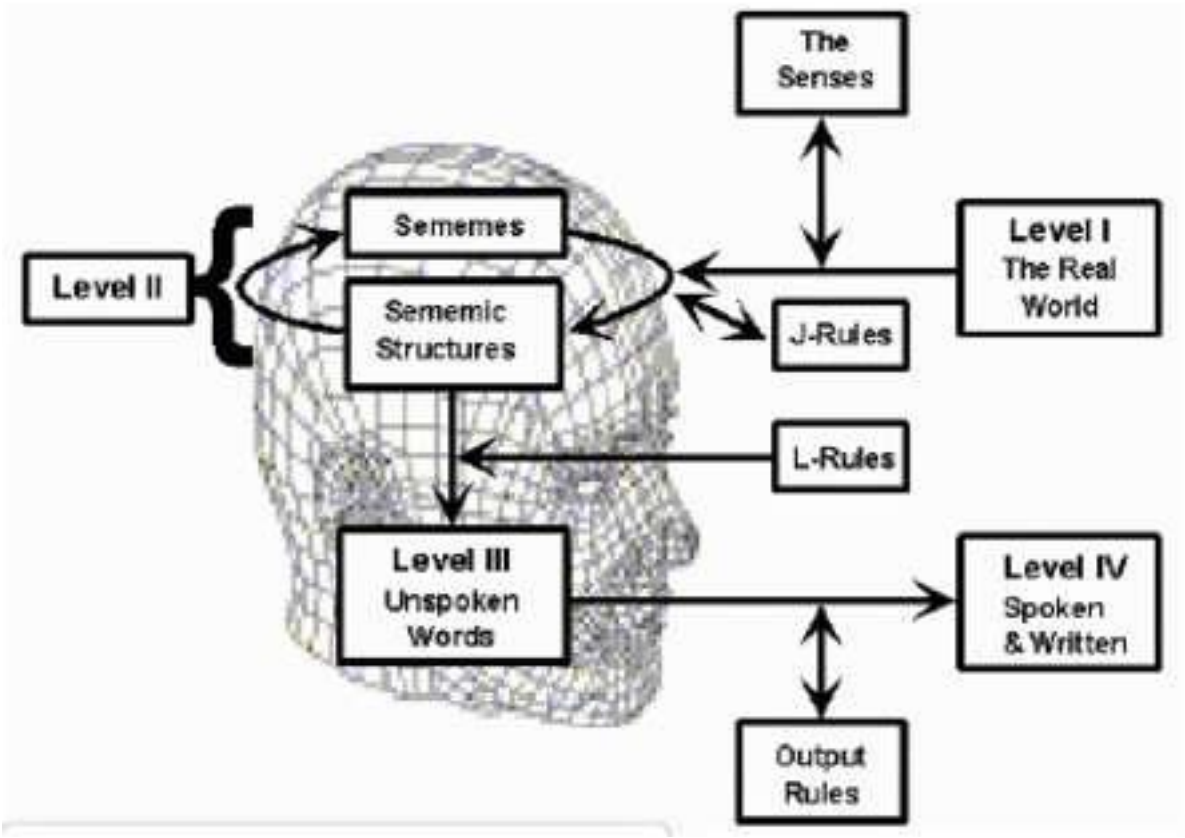
Lecture 4. The object of study of Text Linguistics (TEXTOLOGY)

Contemporary text linguistics once again faces the necessity to ask itself a question about the object of its study. The reason for it is the existence of new definitions of text in which text is understood as a process and not as a product, as well as the developing studies of discourse and its social, political, cultural, and ideological determinants. Contemporary scholar from Polish linguistic school, Janina Labocha attempts to defend the traditional understanding of text as a product, not at the same time negating the necessity of studying communicative and pragmatic processes of discourse determinants. In order to achieve this she uses three concepts which, when treated as different aspects of the same phenomenon, may help to grasp the complex object of text linguistics, which is text treated holistically as an integral phenomenon generated in the process of language communication embedded in a broad cultural context. **These three concepts which she treated as a unity and at the same time as three aspects of defining the object of text linguistics are: text, utterance, and discourse.**

Since the 1970s, i.e. the time when text linguistics began to develop as a separate branch of linguistics, it has been possible to observe the widening of the scope of investigation of this discipline. This has recently been a subject of discussion of various Polish researchers; some of their views are, therefore, worth recalling. Jerzy Bartmiński (2005: 47) sees modern textology as a common ground for linguists and literary researchers, which opens a prospect for the integration of the whole philological discipline. In his other works (Bartmiński 1998 as well as Bartmiński, Niebrzegowska-Bartmińska 2009: 12–13) the scholar also advocates a broad scope of textology, indicating that it encompasses all the detailed aspects of text. It may therefore be divided into a number of branches: theoretical textology (text theory), descriptive textology, and applied textology (practical). The first branch focuses on studying suprasentential[1] units, which are able to function independently in the process of communication. The aim of the second branch – descriptive textology – is to study the structure, semantics, and pragmatics of concrete texts, and carry out their analysis and interpretation with the help of methods of linguistics and literary studies. The third branch, i.e. applied textology, covers practical operations on texts, their transformations, development, summarising, etc. Here Bartmiński also places edi- torship and text taxonomy. Bartmiński discusses the name of the discipline as well. As an advocate of the term 'textology' he points out that the name 'text linguis- tics' separates linguistic studies from the literary or anthropological studies of text (Bartmiński 1998: 19–20). It appears to me, however, that both of these terms may be treated synonymously (Labocha 2008), since, as the history and practice of the studies of this discipline have demonstrated, the linguistic aspect cannot in many cases be separated from the references to the theory of literature, poetics, folk studies, cultural studies, etc. Both terms – text linguistics and textology – imply a broader context than only the strictly linguistics one, i.e. they indicate the interdisciplinary approach to the subject.

---

1. The **suprasentential**, or discourse, **level** of form focuses on the structure and organization of the paragraph, as well as higher **level** stylistic issues



Teresa Dobrzyńska (2005: 89) draws attention to the fact that in the recent years the opposition between text understood as a product of communication and text conceived of as a process in the interaction between the sender and the recipient has been sharpened, the process approach drawing attention of the majority of scholars. At this point I would like to add that at present many scholars approach the definition of text understood as a product critically (Duszak 1998: 21; Witosz 2009: 60). Dobrzyńska also points out the fuzzy character of such oppositions and concepts as text, utterance, discourse, as well as the terminological dilemmas connected with it. She also takes note of new tendencies in textology which broaden the scope of the subject matter of this discipline. These are changes connected with the appearance of the concept of the subject and all its human features in the humanities at the cost of the objective interpretations, which separate the product from its creator. In textology this manifests itself through the new understandings of text which consist in the attempts to grasp the strategy of formulating utterances and the schemata developed in a given culture. In the investigation of text this constitutes a shift towards discursive, interactive, pragmatically conditioned and culturally determined phenomena, which means moving into the realms of other disciplines and, at the same time, including many new phenomena in the area of textological studies (Dobrzyńska 2005: 89–92). Anna Duszak (2002: 29–30) states openly the existence of a new paradigm of linguistic thinking, competitive to text linguistics, the latter finding itself at present on the defensive position. The roots of these changes lie in the revaluation which took place in linguistics in the 1980s under the influence of the development of cognitivism. They involved, among others, the rejection of the modular approach towards language, focusing on the mutual infiltration of linguistic and paralinguistic knowledge, and stressing the dynamic aspect of linguistic communication, i.e.

processes (strategies and operations) and not artefacts, i.e. concrete textual products. The conception of text accepted under the influence of these changes stresses the functionality, interactivity and intertextuality, and it becomes discourse analysis, a new version of text linguistics, because discourse creates, transforms, and expresses relations between man vs. culture and society (Duszak 2002: 31–35). The scholar views the new study of text and discourse as a link between linguistics and the other humanities and social studies. In another work of hers (Duszak 2010) she assumes the point of view of a discipline called critical discourse analysis (CDA), which combines the linguistic analysis of text with the social analysis of the context, i.e. the language external determinants of communication and social life. She investigates the social structure, power relations, systems of values, including ideologies, etc. on the basis of the discursive expression which these processes and social problems find particularly in public social relations. The object of these studies are detailed analyses of written texts, spoken interactions and mediated ones which take into consideration the relations between texts and discourses, communicative styles, the stylistic-rhetorical level of utterance as well as discursive methods and styles of constructing social identity.
Presenting her opinion about the modifications of the methodological foundations of text linguistics which marked the process of conceptualising the object of its studies from text to discourse Bożena Witosz states that: when passing through various methodological 'turns' text linguistics formulated an integrated conception of text – the new proposals did not destroy the earlier findings, and already the first definitions of text which appeared on the Polish grounds announced and, more strictly speaking, determined the direction of further changes (Witosz 2007: 5). [Eng. transl. B. Witosz.]

Labocha shares the scholar's point of view, similarly as the opinion that, being under a strong influence of the Prague school of structuralism, Polish textology under the guidance of Maria Renata Mayenowa and her team has developed its firm theoretical foundations (Labocha 2008: 96–102). However, she has a different view than Bożena Witosz as regards the relationship between the concept of discourse and the concept of text. Witosz recognises the dichotomy between describing discourse as a process and text as a product as false, and stresses the fact that the features connected with discourse, i.e. its interactive, processual, and broadly understood situational character, can easily be shifted onto spoken and written texts. The interactive character of the written text is achieved in the process of its construction and interpretation, whereas the sender and the recipient get into interaction not only with text, but through text also with each other. Labocha believes that it is precisely due to this that it appears necessary to introduce, side by side with the concept of text understood as a product of a certain semantic and syntactic structure corresponding to its generic characteristic and pragmatic function, also the concept of utterance which she defines as an interactive event embedded in a broadly understood situational context. She treats a text and utterance as two different aspects, or better still, two various interpretations of the same cultural phenomenon – of viewing it statically as a product, but at the same dynamically as a process (an interactive event). She perceives utterance as the externalization of the sending and receiving strategy and as a tool of text interpretation or, viewing it differently, as a pragma-linguistic category of text. However, in my opinion the complete description must be supplemented by a third aspect of the cultural phenomenon, which is constituted by text. This is the concept of discourse understood as a norm of the linguistic (or more broadly – communicative) activity in a specific language and cultural community (discourse community, cf. Duszak 1998: 251–260). Discourse as a cultural norm is a factor which regulates individual and social communicative behaviour, including the forms of linguistic activities of a given community. Thanks to these norms and the rules of linguistic and extralinguistic activity corresponding to them we can communicate more easily and effectively, interact with others, and express

ourselves in a certain manner and on a given subject. The realisations (actualisations) of these norms and rules are utterances and texts, which we can describe as actualisations of discourse or actualised discourses. The term *discourse* when used only in the singular number is understood as a cultural norm which regulates linguistic (communicative) behaviour, whereas the term *discourse* when used also in the plural number, i.e. in the form *discourses,* may be understood according to the conception presented by Labocha as an expression synonymous with the term *utterance*. **Thus, to sum up, text, utterance, and discourse are various perceptions of the same phenomenon which can be fully described in terms of three aspects, i.e. as a product, event, and norm** (Labocha 2008: 73–79; 181–185). Witosz (2009) leans towards the newest conceptualizations which assume the multidimensional, cognitive model of text. She defies the understanding of text as an autonomous product and does not see the need to introduce the concept of utterance to the theory. She perceives text as a phenomenon which is not entitled to semantic autonomy resulting from its deconstextualisation and depersonalisation because it is impossible to think about text as a unit of human communication outside the situational and subjective context. As Witosz (2009: 60) writes: In order for some semiotic structure to be investigated as text at all, it must first be noticed by someone, recognised and interpreted, and thus introduced into a certain communicative context (text itself also bears traces of the reception situation foreseen by the author). [Eng. transl. B. Witosz.]

At this point a certain misunderstanding needs to be clarified. When writing about text autonomy, about the fact that it is a product of the process of communication, Labocha has never assumed that its decontextualisation, separating it from the act of communication, means depriving it of its subjectivity and references to the situation, on the contrary, she has strongly stressed the existence of the pragmalinguistic layer in text which refers the latter to the sending-receiving strategy. ("The recipient in text and utterance") (Labocha 1996: 60):

Internal interactivity, i.e. the discursive character of the text, constitutes one of important conditions of its sense. Its lack, e.g. in rough transcripts of speech utterances makes it difficult or even impossible to understand a text. The internal interactivity of text is thus an important criterion of its coherence. [Eng. transl. B. Witosz.]

A possible answer to the question as to what constitutes the object of text linguistics is that these are speech utterances and written texts which differ not only in terms of the form of their realization and reception, but predominantly in the way they exist in the universe of linguistic and social communication. Unlike utterance, which in the spoken contact is always formed against the communicative situation, develops linearly in time and is live in the sender–recipient interaction, the written text is formed as a result of often strenuous activities which consist in the use of suitable compositional, stylistic, and linguistic strategies, in agreement with the requirements of the produced genre and the recipient's expectations connected with it. This is always the case when we work on a written text intended for a recipient who will be able to read that text at peace, reflect on its content, also on the content which demands the reconstruction of meanings expressed implicitly and the detection of various traces of the presence of subjective relations and other signals referring the text to the communicative situation of sending or receiving. In other words, at times we track in the written text traces of an utterance included in it, as the most important feature of utterance is its being anchored in the communicative situation. Sometimes, however, we produce a text in writing which is not meant for a quiet "reading to oneself," but which is to be delivered to a certain audience either in the form of "reading aloud" or else in the form of a speech without an overt presence of a piece of paper with the afore-prepared text. Such

a text which is to come into existence as a speech utterance in a communicative situation must include distinct signals of the anticipated communicative situation, and thus it should possess, apart from its subject matter, a well-structured pragmalinguistic component which is responsible for the interactive strategy of the utterance on which the effectiveness of the rhetorical behaviour depends. It is rhetorically least advisable to reproduce the prepared text from memory. Between the reproduction and the complete improvisation, which, after all, if it is also to maintain a certain standard, requires earlier consideration, there exists a full range of methods of delivering an afore-prepared text, and this depends on a better or worse retention of the text prepared for delivery in one's head (Labocha 2002, 2006). I call written texts which are intended for delivery recorded texts (Labocha 2004). As a subject of text linguistic research they are linked with an extensive set of issues in the field of rhetorical education and social communication. On the other hand, this ques- tion can also be studied as one of the important problems of folklore studies and dialectology, whose subject matter are primarily spoken texts, but analysed and de- scribed on the basis of transcripts based on earlier recordings of speech utterances. To sum up, recorded texts are on the one hand texts written with an intention of being delivered, on the other, speech utterances of a certain degree of autonomy (acquiring independence of the communicative situation) recorded with the help of an audio (or video) recording and transferred onto paper or other carrier with the help of graphic signs (various kinds of transcriptions). Their language, style, composition, and generic features are very strongly subordinated to the influence of social factors (sociolinguistic parameters, such as mutual relationships of gender, age, education, profession, social status, etc.).

The recognition of semantic autonomy as a basic condition for treating a speech utterance or its part as text does not mean its absolute decontextualisation. In agreement with what has been discussed above, each text contains more or less visible traces of utterances, i.e. of a natural communicative process along with its com- ponents, which Krystyna Pisarkowa (1978) called the pragmatic background of utterance and described it as a structure consisting of the physical component (tools for and conditions of transmission, the number of participants of the speech act, place, time), the social component (social parameters of the interlocutors, e.g. age, gender, origin, education, profession, social rank as well as the types of rela- tions between them) and the substance-related component (topics, their generic membership and characteristics, e.g. autobiography, family, professional and social life, services, etc.). To these components Pisarkowa added the inherent factor, i.e. the structure of the text itself, for which the direct background is the sender's intention and the function of the speech act, the sender's intention and the degree of importance of the act (according to the sender), the sender's intention and the degree of the act openness, as well as its purpose (for an official, public or only unofficial situation). However, a primary element of the inherent factor is the language sub- stance, which varies depending on whether we deal with a written or a spoken text.

The autonomy of the written text results from the very act of its formation. As Janusz Lalewicz (1975: 53) wrote, the utterance is semantically independent of the context if its interpretation does not require the knowledge of this context. It needs to be stressed that here we are concerned with the interpretation and text understanding transmitted by an utterance, and not the lack of any traces of the context (understood as a communicative situation) in this text. The speech utterance, especially one which appears in an official situation, in a careful variety of speech, is adapted by the sender for a possible repetition as a result of endeavours to free it from any relations with the consituation, and at the same time to its exceeding the temporary limitations of space and time (Pisarek 1994: 17). Of course, autonomous text, written or recorded (primarily spoken) enters into a "dialogue" with other texts, i.e. into intertextual relations. The recorded text gets detached from the

situation of its origin and opens itself to an infinite number of read- ings and interpretations, that is, it gains autonomy, contrary to utterance, which is always immersed in the communicative situation, and its extraction from it makes it semantically incomplete. It is only due to suitable editorial activities that it is possible for a part of an utterance which qualifies for decontextualisation to gain semantic autonomy as a recorded text (an edited part of a speech utterance which, due to its having created its own text world has been able to get detached from the communicative situation), e.g. a gossip, self-presentation, an account of some event. In juxtaposition with the two remaining concepts: of utterance and discourse (Labocha 2008). What is crucial for her is that in isolation from them it is not possible to speak about meeting the definitional requirements of text in the process of language communication.

Text autonomy has a scalar character, its degree depends on various inter-textual and extra-textual factors, the author's and the editor's moves, the presence of meta-text and para-text in it (Genette 1992, Loewe 2007), i.e. texts and utterances parallel to the basic text: titles, introductions, prefaces, dedications, epilogues, mot- toes, footnotes, editorial notes, commentaries, etc. These issues already constitute a subject of studies and description in the field of text linguistics. Text autonomy is, however, primarily evidenced by the textual world created in it, to use Ryszard Nycz's term (2000). Admittedly, as poststructuralists claim, text meaning depends on the changeable and open context, however, the multiplicity of interpretations does not deny the existence of a text world, which is defined in greater detail and completed by the recipient in the process of reading. Deconstructionism questions the conviction about the existence of a uniformed meaning, as there is more than one way of interpreting a text. This particularly concerns the poetic text and its complex multi-faceted structure of meaning, which compels plurality of interpretations irrespective of the reader's philosophical and interpretative basis. The traditional model of text is characterized by three main properties: 1. autonomy understood as independence of the pragmatic context (the author's intention, communicative situation) and of the historical and ideological one, 2. objectivity, i.e. the recognition of the semantic structure as its stable component, irrespective of the interpretation; 3. unity understood as an internally coherent whole (Nycz 2000: 118). The Polish model, represented by Mayenowa's school (1971, 1974, 1976), verifies these three properties by means of stressing the role of the recipient both in the completion of the semantic structure of the text and in the reconstruction of its coherence. From the point of view of the text recipient text is a coherent informative whole if s/he knows what it speaks about. It concerns not only the reconstruction of meanings together with the presuppositions and implications which are inherent in the text, but also the pragmatic sense lying at its foundation. In reference to Mayenowa's views it is possible to say that text autonomy does not result from its decontextualisation, but from the existence of a context whose influence and causative power allow for the creation of a semantic structure independent of communicative factors, but in such a way that it should contain spaces for a pragmalinguistic content to be filled each time the text is read, interpreted, modified, reconstructed, etc. A model opposite to the traditional one is the deconstructive model (Nycz 2000: 119–120), which treats text as non-autonomous, deprived of an objective semantic structure and unity. Text in itself does not exist, and therefore no interpretation can be adequate and correct as it is not possible to talk about interpreting something which has no objec- tive existence (prior to and independent of interpretation). According to the main representative of deconstruction, the French philosopher Jacques Derrida, it is in no way possible to restrict the number of contexts of a given text, i.e. to deplete the number of its meanings. Interpretation always remains incomplete because there does not exist the ultimate, final context of a text (Burzyńska, Markowski 2006: 378–379).

According to Nycz (2000: 191–196), when applied to the literature of the recent decades the term *postmodernism* forms a meaningful correlation with poststructuralism within the bounds of the reflection of literary studies through the critical attitude towards both the formalist-structuralist tradition and the positivist-sociological heritage. The centre of attention is currently the problems of pragmatic determinants and external references of the literary text. The ultimate meaning of a text is decided by its pragmatic frames which combine the utterance with other forms of discursive practices and with the historical, social and ideological contexts in which it is inscribed. The role of immanent, structural regularities is diminished or they are ignored.

The postmodernist perception of the literary text is a reason why contemporary textology witnesses the formation of tendencies to treat each text, not only a poetic (literary) one, as a process, and thus as something indefinable in its dynamics, developing within social interaction and in strict dependency on the communicative situation, as well as the intertextual context tinted ideologically, historically, socially, politically, etc. This has its advantages, as it broadens the research horizon, and allows one to take up studies on the problems of social, medial, political, etc. communication, within the framework of the so called discourse analysis (Duszak 2010) or broadly understood discourse stylistics (Witosz 2009), which are characterised by a holistic approach to text. On the other hand, it creates a danger of making the subject of text linguistics completely fuzzy. And the subject is, after all, text and not social communication in all its contemporary dimensions: political, social, economic, biological, etc. It is not ideology or a broadly understood mediality, but textual testimonies of these phenomena. **It is text as a document, as a part of text archives of the discourses existing in our times, the discourses expressed by means of language. It is finally text as a representative of a concrete genre, style, and language variety.**

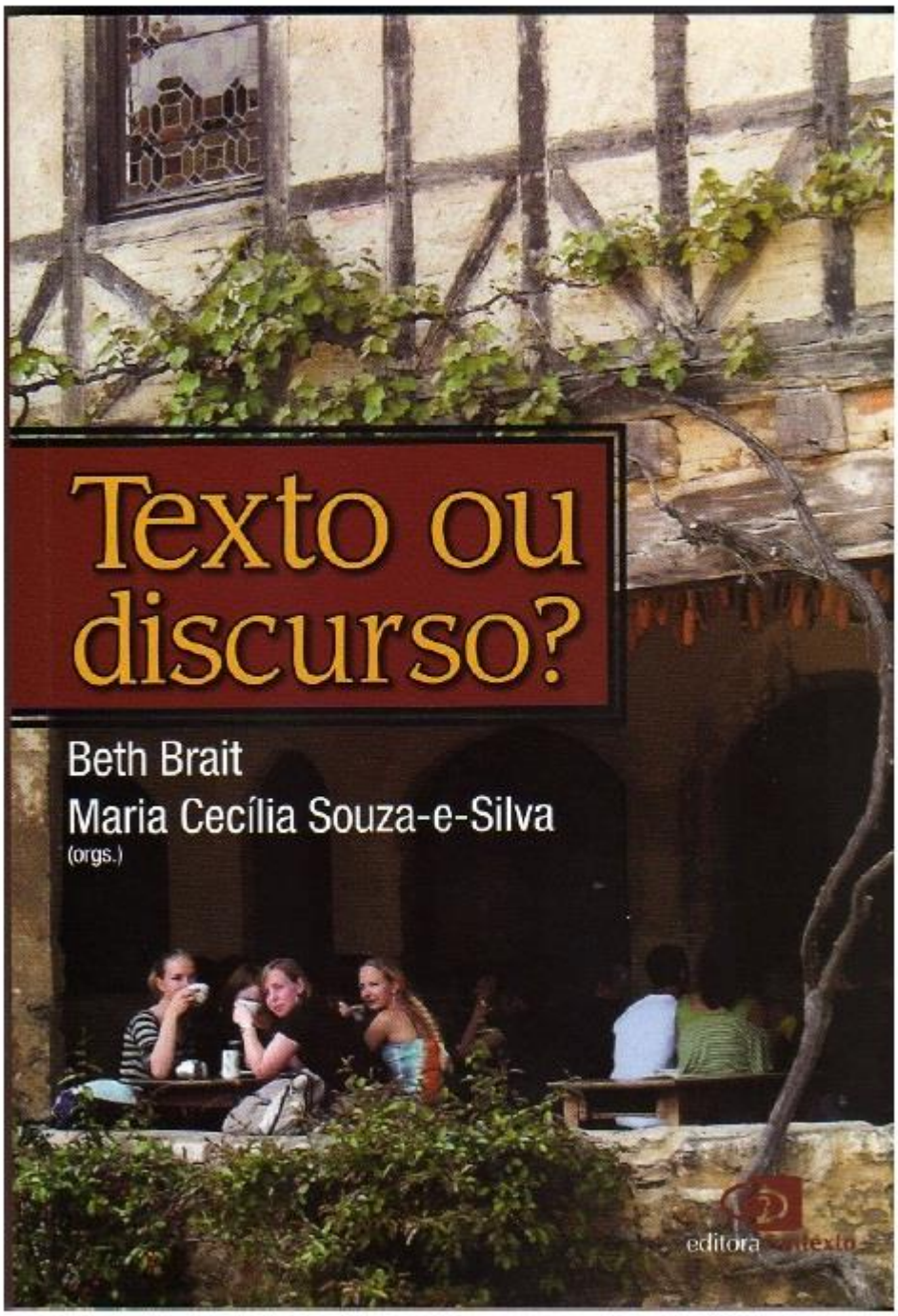
The comprehensive approach towards text, its holistic treatment is an important postulate of contemporary textology. However, this theoretical assumption cannot be implemented in research practice in any other way but in stages (Bartmiński, Niebrzegowska-Bartmińska 2009: 348–357). We thus return to the problem of the levels of text description, as it was indicated in the works of a Czech linguist, František Daneš (1970, 1974, 1976, 1985). At this point it is worth referring to the comments of Sambor Grucza (2009: 95–99), who views the widening of the scope of text linguistics as a positive phenomenon, he, however, has a negative attitude towards the shifting of the centre of gravity of its interests onto new elements of its subject matter just recently included in it, which is at the same time accompanied by recognizing the former scopes of the field as less important or completely unimportant. And thus, for instance, the shift of the centre of gravity onto the pragmatic and cognitive aspects has resulted, among others, in negligence of the problem of the description of the general essence of textuality and a detailed one for each text genre, which is an important research task of text linguistics. One more aspect should be added here, namely the opposition between writing and speech in the textological interpretation. These two varieties of language generate specific systems and forms of textual behaviour, especially in contemporary public, medial, and electronic communication. To conclude, it is worth quoting the words of Paul Ricoeur (1976: 25), which may constitute the starting point for further consideration:

"What happens in writing is the full manifestation of something that is in a virtual state, something nascent (beginning to exist or develop) and

Inchoate (not yet completed or fully developed), in living speech, namely the detachment of meaning from the event".

Lecture 5. Text or discourse, text and metaphore

The question – *Text or Discourse?* – stirs the interest of readers who will not find a clear-cut answer on how to distinguish text from discourse. From the very beginning, the editors emphasize their goal, which is to present, discuss and problematize the different ways of comprehending the several elements involved in this question. And, actually, this is what readers will find in this book.



As everyone knows, this broad theme is of great relevance today. In the past decades, studies about language activities have concentrated around notions of text and discourse. Nevertheless,

the meaning of these terms can be profoundly different in each theoretical approach. This book presents more than a dozen studies, from different perspectives in Language Sciences – Bakhtinian, Foucaultian, French Discourse Analysis, Text Linguistics, Semiotics, Grammar, Discourse Studies, and Corpus Linguistics – based on examples or on corpora analysis. In this sense, it gives a broad and diversified idea of the different ways to understand discourse and text as well as a multiplicity of forms of conceiving possible relationships between these concepts. It also brings an overview of language studies. In fact, through the discussion of key questions related to this subject, it is possible to clarify and mobilize concepts from each theoretical perspective and take into consideration, whether explicitly or not, in different levels, other concepts related to this field: Language, meaning and sense, subject, utterance and enunciation, and scenes of enunciation, speech genres, interaction, exterior and interior of language, functioning of language, process of comprehension and production of utterances or texts.

Some of the fourteen chapters of this book are directly focused on the distinction between text and discourse and, due to that, they have been examined in detail.

The first one – *Dialogical Approach* – written by Beth Brait, examines the Bakhtin Circle's works and emphasizes the relationship between text and discourse; the text is not considered autonomous, but as something that is inserted into a broader perspective in which the text is linked "to the concrete utterance which shelters it and the discourses which constitute it" (p.10)[1] as well as to the spheres of activity, production, circulation, and interaction. The discussion of this contribution brings some elements of this conceptual framework – utterance, interaction, sign, and ideology – and, above all, the dialogical dimension of every utterance, a term which is more used than "text" by authors working in this perspective. Brait finishes this dense study with an interesting analysis of a Zeca Baleiro's song - "A Shared Ball" (*Bola dividida*) -, a text constituted by various discourses; this is a good way to illustrate that text and discourse are distinct, but they are also interwoven and may be in confrontation by using, for instance, double-voiced expressions.

To discuss the various nuances related to the difference between text and discourse, Fiorin stresses some concepts such as *inter-discourse*, that is, the dialogical aspect present in discourses, and *inter-textuality*; he also illustrates these concepts and many others through the analysis of literary works, movies and paintings. In this sense, he distances himself from approaches which conceive text and discourse as synonymous, such as studies in some trends in Text Linguistics.

Although the ancient Greeks (among others) had much to say on discourse, some scholars consider the Austrian émigré Leo Spitzer's *Stilstudien* [Style Studies] of 1928 the earliest example of *discourse analysis* (DA). It was translated into French by Michel Foucault.

However, the term first came into general use following the publication of a series of papers by Zellig Harris beginning in 1952 and reporting on work from which he developed

transformational grammar in the late 1930s. Formal equivalence relations among the sentences of a coherent discourse are made explicit by using sentence transformations to put the text in a canonical form. Words and sentences with equivalent information then appear in the same column of an array. This work progressed over the next four decades (see references) into a science of sublanguage analysis (Kittredge & Lehrberger 1982), culminating in a demonstration of the informational structures in texts of a sublanguage of science, that of immunology, (Harris et al. 1989) and a fully articulated theory of linguistic informational content (Harris 1991).

During this time, however, most linguists ignored these developments in favor of a succession of elaborate theories of sentence-level syntax and semantics.[3]

In January, 1953, a linguist working for the American Bible Society, James A. Lauriault/Loriot, needed to find answers to some fundamental errors in translating Quechua, in the Cuzco area of Peru. Following Harris's 1952 publications, he worked over the meaning and placement of each word in a collection of Quechua legends with a native speaker of Quechua and was able to formulate discourse rules that transcended the simple sentence structure. He then applied the process to Shipibo, another language of Eastern Peru. He taught the theory at the Summer Institute of Linguistics in Norman, Oklahoma, in the summers of 1956 and 1957 and entered the University of Pennsylvania to study with Harris in the interim year. He tried to publish a paper *Shipibo Paragraph Structure*, but it was delayed until 1970 (Loriot & Hollenbach 1970). In the meantime, Dr.Kenneth Lee Pike, a professor at University of Michigan, Ann Arbor, taught the theory, and one of his students, Robert E. Longacre developed it in his writings.

Harris's methodology disclosing the correlation of form with meaning was developed into a system for the computer-aided analysis of natural language by a team led by Naomi Sager at NYU, which has been applied to a number of sublanguage domains, most notably to medical informatics. The software for the Medical Language Processor is publicly available on Source Forge.

In the late 1960s and 1970s, and without reference to this prior work, a variety of other approaches to a new cross-discipline of DA began to develop in most of the humanities and social sciences concurrently with, and related to, other disciplines, such as semiotics, psycholinguistics, sociolinguistics, and pragmatics. Many of these approaches, especially those influenced by the social sciences, favor a more dynamic study of oral talk-in-interaction. An example is "conversational analysis", which was influenced by the Sociologist Harold Garfinkel, the founder of Ethnomethodology.

In Europe, Michel Foucault became one of the key theorists of the subject, especially of discourse, and wrote The Archaeology of Knowledge. In this context, the term 'discourse' no longer refers to formal linguistic aspects, but to institutionalized patterns of knowledge that become manifest in disciplinary structures and operate by the connection of knowledge and power. Since the 1970s, Foucault´s works have had an increasing impact especially on discourse analysis in the social sciences. Thus, in modern European social sciences, one can find a wide range of different approaches working with Foucault´s definition of discourse and his theoretical concepts. Apart from the original context in France, there is, at least since 2005, a broad discussion on socio-scientific discourse analysis in Germany. Here, for example, the sociologist Reiner Keller developed his widely recognized 'Sociology of Knowledge Approach to Discourse (SKAD)'.Following the sociology of knowledge by Peter L. Berger and Thomas Luckmann, Keller argues, that our sense of reality in everyday life and thus the meaning of every objects, actions and events are the product of a permanent, routinized interaction. In this context, SKAD has been developed as a scientific perspective that is able to understand the processes of 'The Social Construction of Reality' on all levels of social life by combining Michel Foucault's theories of discourse and power with the theory of knowledge by

Berger/Luckmann. Whereas the latter primarily focus on the constitution and stabilization of knowledge on the level of interaction, Foucault's perspective concentrates on institutional contexts of the production and integration of knowledge, where the subject mainly appears to be determined by knowledge and power. Therefore, the 'Sociology of Knowledge Approach to Discourse' can also be seen as an approach to deal with the vividly discussed micro-macro problem in sociology.

Although these approaches emphasize different aspects of language use, they all view language as social interaction, and are concerned with the social contexts in which discourse is embedded.

Often a distinction is made between 'local' structures of discourse (such as relations among sentences, propositions, and turns) and 'global' structures, such as overall topics and the schematic organization of discourses and conversations. For instance, many types of discourse begin with some kind of global 'summary', in titles, headlines, leads, abstracts, and so on.

A problem for the discourse analyst is to decide when a particular feature is relevant to the specification is required. Are there general principles which will determine the relevance or nature of the specification.

Text and discourse are defined similarly by D.Crystal (Cambridge language encyclopedia) and G.Richards Longman (applied linguistc dictionary) : "A general term for examples of language use, i.e. language, which has been produced as the result of an act of communication. Whereas grammar refers to the rules a language uses to form grammatical units such as clause, phrase, a sentence, discourse refers to larger units of language, such as paragraphs, conversations and interviews. Sometimes the study of both written and spoken discourse is known as Discourse analysis. Some researchers, however, use discourse analyses to refer to the study of spoken discourse and text linguistics to refer to the study of written discourse".

Discourse analysis deals with:

a) How the choice of articles, pronouns, and tenses affects the structure of the discourse

b) The relationship between utterances in a discourse

c) The moves made by speakers to introduce a new topic, change the topic, or higher role relationship to the other participant.

According to the above mentioned resources, the text is considered as the sequential arrangement of the phrases and sentences into the paragraphs, while the discourse is the reconstruction of their themes; i.e. discourse analyses deals with those grammatical categories by which are rendered the discourse structure, and how is achieved the linking between the utterances of this or that kind of discourse.

To solve these problems, we have studied many linguists' researches, namely: Leech and Short;

Foucault and Fowler; Birch and Guy Cook. Nearly all of them underline firmly, that communication includes not only sending the message and text, but it also covers the authors and readers (addresser and addressee) relationship based on their situational context. Therefore It is interpersonal and it has an interdepended nature. It also has the social goals: discourse should be characteristic feature not only of an ordinary talk and its context, but of the written communications of a writer and reader. Hence it follow that, we got the terms of literal or narrative discourse, discourse world etc. Thus in a broad meaning, discourse involves the text and they are often used as the synonymous pair.
It is very interesting to follow Guy Cook's observations in this respect, by which he tries to distinguish all kinds of discourse relation to the notion of schemata. Schemes (schemata) are cultural constructions, conversational means, by the help of which the people reconstruct and transmit their reality. Thus the text is discussed as the media of transmitting of suchlike discourses, where the reorganization of the scemetas' takes place.
Rather interesting ideas are suggested for delimiting discourse from a text by the Georgian scholar, V.Purtseladze. Text dissociation mostly happens in the opposite setting of Oral/written forms of discourse, but a text sometimes takes a form of mental-materialized direction; In such cases 'discourse' is defined as the lingual utterance act, while the 'text' is verbally materialized type of 'discourse'.

The most adequate definition of a text for me as a text linguist, (N.D) is the one, which claims that, text is a recorded lingual unit and it represents the completed sense connectivity with its situational context. The lowest limit is two sentences and upper limit goes up to the finishing the main idea.(V.Sergia,1999) If we consider as a text, such a minimal unit, as the following: "Keep off the grass", "Keep left", Keep out", "Danger", "Ramp Ahead", we may say that of course they communicate a definite idea, but there is no need to interprete them; or to find out any other kind of information and think about the author's hidden pragmatic intention, as the information is ceased on the level of informing us about this or that kind concrete upcoming danger or caution. More than this, communication would be achieved if they stand in the right place and 'context', but if the pieces of metal or wood with suchlike cautions on them will be placed somewhere in the attic or souvenir shop, then they lose their original communicative value and we may think, they are useless and unimportant.(P.Verdonk,2006).
Thus we may come to the main conclusion, that in case of context estrangement, text loses its original communicative value and this is its main nature of a text.. As for a discourse's character it is the activation of a text in its natural context. To say it in another way, text contextualization is, factually, the process of author or talker's intended message or pragmatic intention's interpretation by the reader or listener. In this relation a text is a product, dictated by a discourse, which from its side, is considered as the process. (P.Verdonk, 2006).

That's why the text discourse is the processual, associative level unit and sphere of pragmatics; while the text (oral or written) is the material basis to realize the discourse, which undergoes on the verbal level and is the subject of Semantic and linguistic studies.

Thus, by the help of P. Verdonk, we may conclude, that verbal-formal meaning and text semantic-syntactical formation is the sphere of Semantics and Stylistics; while the contextual text's pragmatic intentional discourse belongs to the linguistic pragmatics.

I'd like (N.D.) to sum up above mentioned ideas by the words of philosopher C. Pierce: "The word or sign which man uses is the man himself, Every thought is a sign, taken in conjunction with the fact that the life is a train of thought, proves the man is a sign… my language is the sum

total of myself, for man is the thought" (Th. Sebeok, 1986). In order to explain the essence of human, to reflect his/her ideas, the human thoughts should be realized verbally, in order to guess the meaning, to interprete the pragmatic intention. May be that was the right reason, why one of the Georgian linguist, prof. R.Enukidze, rather witty changed the Pierce's idea "The man is a thought" into the similar expression "The man is a discourse".

Thus, we fully agree with P.Verdonk's ideas, that those formal meanings, which are encoded into the text language and at the same time are not depended on the writer or reader's context, is the sphere of Semantics, while the discourse language, which is used in the appropriate context for the decoding of a text is a sphere of Linguistic Pragmatics. Pragmatic meaning is not the alternative choice of the Semantic one, but it is its compliment, some additional meaning, as it is drown from the Semantic meaning's contextual inter-relationship.

As for the "Metaphor and the problem of Interpretation" we'll discuss this issue according to Paul Ricoeur's article "What is a text? Explanation and understanding" (from Hermeneutics[1] and the human sciences.1981). In this article, Ricoeur attempts to deconstruct the binary between explanation and interpretation. Explanation, he explains, is thought to be borrowed from the natural sciences and is a central tool of positivism. Interpretation, on the other hand, as the main form of understanding, is thought to be specific to the human sciences and responsible for the division between the two sciences. Ricoeur explains, however, that for one, explanation is actually derived from the sphere of language and more specifically linguistics and two, explanation and interpretation are not opposites per se; rather, they have a complementary and reciprocal relationship and through reading are ultimately reconciled. By complicating the supposed binary between scientific and philosophical interpretations of interpretation, Ricouer attempts to illustrate how interpretation uses methodology to develop a hidden meaning of a text. Interpretation is thus both a scientific and philosophical practice in order to illustrate this point, Ricoeur begins by addressing the question, what is a text? Asking this question allows him to explore the act of reading, an act where explanation and interpretation confront one another.

---

hermeneutics/ˌhɜːmɪˈnjuːtɪks/noun (functioning as sing) a.the science of interpretation, esp of Scripture (Religious texts) b.the branch of theology that deals with the principles and methodologyof **exegesis** (**Exegesis (/ˌɛksəˈdʒiːsəs/; from the Greek 'to lead out') is a critical explanation or interpretation of a text, particularly a religious text**

3. (philosophy) a. The study and interpretation of human behaviour and social institution

b. (in existentialist thought) discussion of the purpose of life

Ricouer defines a text as "a discourse fixed by writing". Several "upheavals" occur when writing replaces speech. One, unlike speech in which a speaker presents a "real" world to an interlocuter, the text, represents an imaginary world because of gaps in the text's references, which ultimately must be filled by the reader. The author also becomes less distinct; the author of the text is constituted by the text rather than be self-designated and immediately identifiable as in speech. This distancing of the author from the text necessitates both explanation and interpretation in order to derive meaning from a text. Structuralists claim that meaning is revealed through the structure of a text or more precisely, by analyzing the "logic of operations which interconnect" the relations between lower and higher units of language and the actants and actions within the narrative of the text.

Text, in a sense, then is closed; it is both worldless and authorless. But Ricouer claims that explaining the structure of a closed text does not totally reveal the meaning of a text. Nor does it constitute reading. Reading is made possible because texts "open out onto other things". To read is…to conjoin a new discourse to the discourse of the text. This conjunction of discourses reveals, in the very constitution of the text, an original capacity for renewal which is its open character. Interpretation is the concrete outcome of conjunction and renewal".

Interpretation can be understood as appropriation in three senses. In one sense, the ultimate outcome of interpreting a text is self-understanding. In other sense, through interpretation, we make "one's own what was initially alien". In other words, interpretation overcomes cultural distance because we come to understand the world as well as the self. In the last sense, interpretation can be thought of as appropriation because we gain meaning from the text in the present. The subject of a text then is the world and the reader herself. Meaning is derived with a "realization of the discourse of the reading subject" and the culture around them. In this sense, a text takes on both a semiological dimension and a semantic dimension.

Ricouer thinks structural analysis is the first stage of constructing a critical interpretation. As he explains it: structural analysis can be regarded as "a stage—and a necessary one—between a naïve and a critical interpretation, between a surface and a depth interpretation, then it seems possible to situate explanation and interpretation along a unique hermeneutical arc and to integrate the opposed attitudes of explanation and understanding within an overall conception of reading as the recovery of meaning".

He goes on to say that if we consider interpretation as revealing the here and now of the text's intention, we must realize that we are not referring to the "presumed intention" of the author/writer but instead the text's intention. Most simply then, "to explain is to bring out the structure, that is, internal relations of dependence which constitute the statistics of the text; to interpret is to follow the path of thought opened up by the text, to place oneself en route towards

the orient of the text" . In this sense, a text objectively interprets itself through the process of signification. Drawing on Aristotle, Ricouer claims "interpretation is interpretation by language before being interpretation of language".

Interpretation is not subjective in Ricouer's eyes because it is possible to "depsychologise" interpretation and connect it with the text (164). Because of the relation between the text, the structure, and the realized meanings, interpretations are supported by the text. Appropriation as self-understanding, meaning-making, and cultural understanding is final act of reading derived through suspension of interpretation.

"Reading [in turn] is the concrete act in which the destiny of the text is fulfilled. It is at the very heart of reading that explanation and interpretation are indefinitely opposed and reconciled".

Ricouer begins by addressing two problems of hermeneutics concerning interpretation's field of application and its epistemological specificity. Application is tricky because in written texts are autonomous (texts are independent of authorial intention, situaion of work, and original reader) and thus discourse must speak for itself. Epistemologically, interpretation is tricky because of its supposed opposition to explanation—the key to objective science. These two problems lead other scholars to believe in interpretation's larger problem—that of subjectivity.

To get at this issue, Ricouer says we must go back to the binary of explanation vs. interpretation. Believing in the power of the hermeneutic circle, he explores metaphor as a "work in miniature". Work, by the way, according to Ricouer, is "the closed sequence of discourse which can be considered a text". Ricouer explains that "all discourse is realized as an event but understood as meaning" and since a living metaphor is both event and meaning, then it is justified to develop a deeper understanding of texts through exploration of metaphor.

Meaning of metaphor is dependent on context as well as on associations with commonplaces and cultural rules as well as semantic and syntactic rules. To understand new metaphors, we construct a network of interactions by directing our attention to the entire semantic event, which is constituted by intersecting semantic field. We construct meaning of text in a similar way. Interpretation of text as well as metaphor is dialectic[1] of guessing and validating. Construction of interpretation in both cases depends on clues from the text and probability, which is determined both by facts from texts and connotations. Imagination comes into play.

"The world is the totality of references opened up by texts". "Texts speak of possible worlds and of possible ways of orienting oneself in these worlds". Interpretation thus becomes the apprehension of the proposed worlds which are opened up by the non-ostensive references of the text". To interpret means to open one's self to those possible worlds which texts discloses or opens up. Ricoeur believes in the ability of the hermeneutic circle to make what is alien in a text familiar. The underlying principle of the hermeneutic circle according to the thinkers of Romanticism is that pre-understanding leads to interpretation leads to deeper self-understanding.

1.Dialectic or **dialectics** (Greek: διαλεκτική, *dialektikḗ*), also known as the **dialectical method**, is a discourse between two or more people holding different points of view about a subject but wishing to establish

the truth through reasoned arguments. The term was popularized by Plato's Socratic dialogues but the act itself has been central to European and Indian philosophy since antiquity.

Yet, "the hermeneutical circle is not correctly understood when it is presented, first, as a circle between two subjectivities, that of the reader and that of the author; and second, as the projection of the subjectivity of the reader into the reading itself".

1. **Ontology** is the philosophical study of the nature of *being*, *becoming*, *existence*, or *reality*, as well as the basic categories of being and their relations. Traditionally listed as a part of the major branch of philosophy known as metaphysics, ontology deals with questions concerning what entities exist or may be said to exist, and how such entities may be grouped, related within a hierarchy, and subdivided according to similarities and differences.

2. Ontological - The concept of 'ontological formations' refers to formations of social relations understood as dominant ways of living. Temporal, spatial, corporeal, epistemological and performative relations are taken to be central to understanding a dominant formation. That is, a particular ontological formation is based on how ontological categories of time, space, embodiment, knowing and performing are lived—objectively and subjectively. Different ontological formations include the customary (including the tribal), the traditional, the modern and the postmodern. The concept was first introduced by Paul James' *Globalism, Nationalism, Tribalism* (a way of thinking or behaving in which people are more loyal to their tribe than to their friends, their country, or any other social group) – together with a series of writers including Damian Grenfell and Manfred Steger.

2. *gnosiology or gnoseology* (ˌnəʊzɪˈɒlədʒɪ) **the philosophy of knowledge and cognition .The Theory of Knowledge according to the Master Petar Danov is based on the dual nature of things – their spiritual and material side. The real knowledge represents entering deep into the real or into the spiritual nature of things.**

God is unrecognizable and the Truth is a manifestation of God, this is the reason why it cannot be described and perceived in the categories of the human conscience because this means we have to restrict it within its infinity and eternity.

In terms of text, understanding parts leads to understanding of whole which leads to deeper understanding of parts. Therefore, according to Ricouer, the text directs itself to possible interpretations. Also, we need to think of a reader understanding herself "in front of a text, in front of the world of the work" (178). Standing in front of a text means that we do not project our own beliefs and prejudices onto the text; instead we "let the work and its world enlarge the horizon of the understanding which I have of myself" (178). Interpretation is ontological in this sense.

Essentially, what Ricouer aims to do is demonstrate that explanation of metaphor contributes to the interpretation of the whole text. He thus demonstrates through the hermeneutic circle and structural analysis that interpretation is to some extent methodolgical. Yet because of interpretation's ontological[1] nature, Ricouer also demonstrates the philosophical nature of interpretation. His scholarship, then, attempts to reconcile the long term debate between the natural and human sciences over the nature, role and potential of interpretation. Interpretation, in a sense, is both a science and an art, perhaps something in between….

I'd like to sum up, that interpretation of fictional texts is a subjunctive process in a way; its personal attitude to the author's message, as the receiver of the information carries the judgment of events, based on his/ her personal experience, background knowledge and perception. But, the interpretation is twofold: subjunctive and objective, both, when we deal with spiritual texts, we should have special background knowledge of those allegories and metaphoric images, which are described in the special literature. Some famous quotations about text interpretation claim:

'All things are subject to interpretation whichever interpretation prevails at a given time is a function of power and not truth'. **Friedrich Nietzsche**

'Language is a process of free creation; its laws and principles are fixed, but the manner in which the principles of generation are used is free and infinitely varied. Even the interpretation and use of words involves a process of free creation'. **Noam Chomsky**

'Interpretation is the revenge of the intellectual upon art'. **Susan Sontag**

'The verbal interpretation, on the other hand, i.e. the metaphysics of quantum physics, is on far less solid ground. In fact, in more than forty years physicists have not been able to provide a clear metaphysical model'. **Erwin Schrodinger**

'What is a moderate interpretation of the text? Halfway between what it really means and what you'd like it to mean'? **Antonin Scalia**

"All worthy work is open to interpretations the author did not intend. Art isn't your pet -- it's your kid. It grows up and talks back to you." **Joss Whedon**

"I have always thought the actions of men the best interpreters of their thoughts." **John Locke**

“The pianokeys are black and white
but they sound like a million colors in your mind”
— Maria Cristina Mena, The Collected Stories of Maria Cristina Mena

“A very single fact could emerge into many versions of truth,
depends on the number of eyewitnesses and interpretations.” **Toba Beta, My Ancestor Was an Ancient Astronaut**

‘I have the right to interpretation as a dramatist. I research. It's my responsibility to find the research. It's my responsibility to digest it and do the best that I can with it. But at a certain point that responsibility will become an interpretation’. **Oliver Stone**

Lecture 6. Dynamic-processual aspects of the fictional texts. Text dynamics and text processuality. Representative and associative processuality. Processual character of the fictional image. Three abstraction of a text

---

We have already mentioned in the first chapter that **Syntactic deals with the relations of lingual units; Semantics defines the lingual units in relation to the signifying object; Pragmatics observes the lingual units in their relations to that or those persons, who use these units in the process of communication. In this respect** from the Semiotic three aspect relation to the lingual sign (Syntactic, Semantic, and Pragmatic) the definable role is given to the Pragmatic dimension. Ton Van Deick considers that "The domain of pragmatics has traditionally and vaguely been characterized as the relation between signs and sign users".
Pragmatic aspect includes the communicative function of a language and consequently it is based on the language dynamics and speech act processuality."In the introduction of his book"Linguistic Dynamics" T.Ballmer discusses the human language as the dynamic phenomena not a static one. He says:"Is human language something static or something dynamic?...At least during the first quarters of this century this question has been decided in favour of a static view of natural language…a structural backbone of linguistics is only one pillar and not only the pillar. Static linguistics is a skeleton supporting and holding together the linguistic edifice. However, a skeleton without flesh and blood would represent a poor, dead and sterile linguistics". And fatherly he claims that **"A crucial notion for linguistic dynamics is the notion of process".**

Putting forward the notion of the processuality (process) became the definable factor for establishing such concepts, which are considered as the leading characteristic of language functioning in the text linguistic typology; consequently the text was defined as the "language in use". There are some considerable works connected to the notion of Proseccuality: In Europe – **Genet, Grimes, Bremone, Feuerbach, Toddorov** discussed this issue in the relation of narrative structures; In Russia-**I.Galperin, Levkoskaia, Zarubina** named the processuality as continuum or category of consequence; We can't leave without mentioning **Bakhtin's** ideas, who thought, that the text's definable factor was pragmatic intention and its realization's dynamic interrelation. **"To realize the intention" means to construct (create) the fictional image, (styling) i.e. to access the associative level of fiction, which is realized by the process.**

Thus, in the relation of a text, we often use the terms:"text dynamics" and "text processuality".
Of course, they aren't synonyms despite of the fact, that both of them are connected to the progress of development (process, the state of motion, movement). Distinction between them is basically essential: Dynamism is the sequential succession of the propositions, situations, and events; It is a tight link of stages of the plotline development in their continuous flow. It's the verbal, represented level, i.e. *cohesion* of a text; While the Processuality means the communicational situation, formation of the pragmatic intention's goals on the setting of narrative dynamism. And what is more important, on the basis of quantitative accumulation, qualitatively new element is styled (fictional image) on the associative, super-verbal level .i.e. the *coherence* of a text.
If we discuss the text processuality in relation with text categorical system, in this case we should speak about the processuality, as the existent form of a text. According to this, we may assume that text processuality is the sum (not a mechanical) of the actualization of the separate categories of a text and interaction of the addresser and recipient in the communicative situation; On the basis of which is happening the construction of the fictional image.

Processuality, as we mentioned above, is considered as the universal characteristic of all kinds of speech styles, but in different types of communication, together with the general features, it should have the distinctive indexes; i.e. between the fictional and non-fictional texts existed distinction, which characterizes processuality is based on the fact, that associative processuality is relevant to the fictional texts and representative processuality is related to the non-fictional texts.

I.Rodninskaia thinks that "fictional image" is constructed basically on the representative level in the fine arts[1], and it is transmitted on the associative level in the applied arts[2]. We think that "representative selection" is the pragmatic assumption of any kind of art field, as it is the material basis (verbal basis in the fiction), which is achieved by the meaning of the associative perception of the image. The fictional image is being constructed by the synthesis of representative and associative levels. The dominant part takes place on the associative level, of course; as the construing the image undergoes on the super-verbal layer, beyond the verbal level of the text. This is the space, where, there are many possibilities of the text interpretation.

The link between the representative and associative levels is being organized on the basis of the dialogical relation of the addresser (sender the information) and addressee (receiver of the information, recipient). The dialogical relation is divided into two parts, in relation to which functional style it belongs i.e. what kind of intention or pragmatic-communicational goal it has: a) dialogue, which is constructed on the direct understanding the text (one-to one) as it is non-fictional and takes place on the representative level only. For this reason such kind of communication is called mono-logical; and b) dialogue, which launches multiple understanding of the text, i.e. fictional/associative dialogical communication. Such multiple version of interpretation and "several ways of formatting the content" (R.Bart) is the processual existence of the fictional text

---

1. Fine art- One definition of *fine art* is "a visual art considered to have been created primarily for aesthetic and intellectual purposes and judged for its beauty and meaningfulness
a. a visual art considered to have been created primarily for aestheticpurposes and judged for its beauty and meaningfulness, specifically,painting, sculpture, drawing, watercolor, graphics, and architecture.
b. (**often pl**) *Also called* **beaux arts.** Any of the fields in which such art is produced, such as painting, sculpture, and engraving

2. Applied art -
any art that applies aesthetic principles to the design or decoration of usefulobjects, such as

industrial design, bookmaking, illustration, printmaking, and commercial art

The applied arts are usually contrasted with the fine arts;
Any type of art done with a practical application; the application of designand aesthetics to objec ts of function and everyday use in the fields of industrial design, graphic design,

fashion design, and interior design are considered applied arts.

But the main condition for constructing and perception of the fictional image dialogical - associative interpretation can't be the subject of formalization. Only the "description of the text elements" (S.Averintsev) can be formalized, this is only material basis, which is the common feature for the both, representative and associative levels.

The representative dynamics should be considered as the basis of investigation the associative-prossecual level of the fictional text, i.e. the consequent succession of those discrete elements of the verbal level, which create the narrative or representative dynamics. In order to explain the linguistic organization of representative dynamics of the text, we should single out **the three general abstractions of the texts. Those are:**

Nomination- this is an abstraction of the things, signs (features), actions. Function is to denominate and classify the subjects.

Predication-this is an abstraction of a link between the subjects and their signs. Function is interrelation of denominates.

Location-this is an abstraction of speaker speech relation to the time and space. Function is to locate denominates and interrelates in time and space.

All these three abstractions are actualized in each segment of a fiction text either explicitly or implicitly. If there isn't either time or space coordinator realized in the given segment, then it's meant that it is transported from the previous segment. In the process of investigation the narrative dynamism, the three dimensional system (N-P-L) represents the new segment's starting herald of signaling system.

For the segmenting of the fiction text R.Enukidze singled out the episode first, which is the largest extended segment, where the events and propositions are being realized. By changing one of a coordinator of time and space the episodes are changed, and if the all three coordinators of time, space and subject are changed then a new novel or a new story is begun.

R.Enukidze characterized above mentioned three abstractions for cinematographic perception of a text as the following: Location was related to the episode; Nominative relations were related to the "shots", frames, (parts of a film) and predicative coordinators relate to the details of a frame. In this relation R.Enukidze states that the movement of the episodes (main topics) create the "large-waved flow" in the plot-line of a text; Changing the frames (micro-themes) inside the episode create the "medium-waved flow", which are coincided with the changing the micro-themes (the representative level) and by the changing the frame details, which are realized by the changing of predicative coordinators, are created the "small-waved flow". It looks like this in the scheme:

It's worth to say some words about the classification of the nominative relations according to the beginning of the frame signal and micro-theme's nomination kernel's interrelation.

1. "Dotty blocks"- nomination signal of frame beginning and micro-themes nomination kernel coincide each other.
2." Split blocks"- nomination signal of frame beginning and micro-themes nomination kernel don't coincide each other.
a) "Radial" –nomination signal follows synonymically with the micro-theme kernel;
b) "Spectral"-nomination signal follows first -thematic signal1, then thematic signal 2, thematic signal 3, and in the end it returns to the beginning of the nomination signal, in result it creates the spectral relations.
c). "split"- Episode nomination signal and micro-themes nomination kernel are quite different. They don't coincide one another.

"Split nomination relation" is exemplified in Marjorie Rawling's story:"A mother in Manville", where in the first sentence (frame and episode beginning signals are different) "the orphanage is high in the Caroline mountains" is an episode's beginning signal, while the micro-theme's frame signal is "strict winter description"….the plot surface is destroyed, but there is an associative link between above mentioned split nomination relations. We can draw a lot of similar examples from the modernist writers' "stream of consciousness" functional styles .Such as: J. Joyce "Ulysses", W. Faulkner's "The Sound and the Fury" etc. where there is no continues cohesive narration but a lot of split parenthesis in the whole text, but we'd like to emphasize firmly, that to destroy and split the cohesion of the narration doesn't mean at all to destroy the coherence, otherwise, and we would find all the modernists' works senseless. On the contrary, we may state, that in the "ruins" of split and destroyed cohesion we always can find the implicated and hidden intention, which is always maintained by moving the coordinators of the nomination, location or predication from the previous micro-theme into another. I.e. we always have the-"sense catenation" and "wholeness" of a text, which is characteristic feature of all the texts with several micro-themes and one global macro-theme.

Dotty blocks can be observed in T.Muckuffy's story "This is my living-room". The eiposode nomination signal and micro-theme kernel signal both begin with this phrase:"this is my living-room".

There are synonymous relations in the "radial" blocks of the frame beginning signal and micro-theme nominative signal. St.Omonye's "Mrs.Bracegirdle does her duty" one of the frame beginning signal is "the awful horror", and the micro-theme kernel signal is "a man asleep": "She turned and faced the room, and suddenly the awful horror was upon her….there was a man asleep in her bed"….
In the "spectral" blocks, the beginning signal of the episode and the micro-theme kernel signal are in the thematic relations with one another: e.g. A.Poe's story" The fall of the house of Usher" One of the passages begins with a sentence "The room in which I found myself was very large and lofty" and then It is followed: "the windows-long, narrow and painted, the black oaken floor, feeble gleams of light, dark draperies", etc. in such a sequence the room is described with several thematic "spectral" relations.

As E.Benvenist claims, as many signals of nominative blocks are changed in the narration, so dynamic is the text of that story. As each new nomination is a start of a new micro-theme.

Predicative relations create the small-waved flows in the narration and they create the details of each micro-theme. They are one of the main part of the Theme-rheme relations.
They are based on the following division:

1) Predicative continuum -oriented on the verbal predicate;
2) Predicative continuum -oriented on the adjective predicate;
3) Predicative continuum -oriented on the verbal-modal predicate;
4) Predicative continuum -oriented on the mixed-type of those predicates;

The examples of verbal predicate continuum is realized in the A.Bennet's story "The Wind"
"The wind **had been blowing** hard for days; it **had** surprisingly **gone** right round to the east….as soon as you arrived over the ridge of shingle on the beach, it assaulted you…..and the instant you moved even a foot away from the shelter it assaulted you again with new power"….

The examples of adjective continuum predicates are given in the V.Bennet's story "Too early Spring".
"Now let me describe her. She had that little face and the eyes like a kitten's. Her hair **was yellow.** She wasn't a tall girl but she wasn't chunky-just light and well made and quick".

We will discuss the third main part of a text's three abstractions- Location- in the next chapter.

Lecture 7.Location: Temporal-Spatial Relations; Chronotope. Tense and aspect via text constrains

Since the 70 years of the 20 th century the researchers' interests grew greatly in the field of universal categories of a text, especially, in time and space. One of the good evidence of this interest will may be considered the two symposiums "Rhythm, Time and Space in Literature and Art "held in 1970 and 1974 years in Petersburg .Artwork is generally materialized in time and space, though different field of this artwork has different structures of its realization. M.Kagan thinks that a piece of art, painting, sculpture, architectural building is a spatial structure; Poetic art is temporal; Dance, stage and cinematography is temporal and spatial; Though there are different views on this issue; P.Mayerhop writes that "Literature like music is a temporal art". N.Fray admits that "Some art move in time, like music; others are presented in space, like in painting…Literature seems to be intermediate between music and painting". Thus, literature is a temporal-spatial phenomenon by N.Fray's belief. Earlier, as Vernandsky used to say, time and space, as the main coordinators of the text categories were being researched separately, for the "logical convenience", but they didn't exist separately, independently from each other. More than this, these two notions (Time and Space) were unified by Bakhtin under one umbrella name- Chronotope. It became one of the main general characteristic of artwork and it was awarded by the genre meaning. e.g. Bakhtin characterized the "knight novel" chronotope as "adventurous time+ the foreign world, (space)" This understanding was caused by the circumstances that heroes were travelling through the vast space "through the nine seas and nine mountains" without the mechanical transport and in the end they used to meet as young and nice as they used to be at the beginning when they fell in love.M.Meilakh for example, the Chronotope of "Courtly lyrics' charectarized as the "Dotty time + dotty space"; It's well-known that in that period was developed the classical genre of literature, the actions happened "in one place and in 24 hours".T Motiliova considered the contemporary novel's chronotope coordinators: "compressed time + compressed space". R.Enukidze thinks that in the English-American short stories chronotope is realized by the following type of time and space:" habitual space + a span of time". As for the publicist text (essays) chronotope, I (N.D.) gave to it the following name: "Indefinite time + indefinite space". Zh.Zhennet admits the following central aspects of the narration: Time - the relation of chronology between the "recit and histoir" (narration and history) Mode - the aspect concerned with perspective of vision (point-of –view) Voice - the relation between the verbal action and the subject who reports them. Generally, Time and Space in the fiction are inter-determinant factors. To exist in the space means to be side by side; To exist in time means to be one after another. I.Potebnia thought that Lyrics is – "Praesence"; Epic is "perfectum". W.Bull was discussing the time aspects and the humans' relations to the events in the following way: "When a man places himself in relation to actual events in time he performs three and only three acts: he experiences, he recalls, he anticipates". Emil Shtyger also connects

the style (genre) to the actions which are saturated by the temporal coordinators. “Lyrical style” is recollection (Errinergung), Epical style is- imagination (Vorstellung), Dramatic style is – tension (Spannung).It is spread the view that lyrics is the praesence, It’s the subject-object merging; Epic is past, in the prose the fictional time is generally perfectum and in Drama time is eternal-i.e. the future time is meant.

All above mentioned shouldn’t be understood as if the problems of literal works can be divided into the genres, but the one and the same themes can be realized in the different genres. Genre division is the writer’s chosen styles adequate reflection. Author’s deep-felt experience reflection is –lyrics; his/her past experience – epic; reflection generalization of the psychological problems, as the eternal human and eternal problems are – drama.

Each time aspect includes its correspondent spatial element. According to the fields of art the time and space characteristics was given as yet by Lessing in his “Laocoon”. Such is the attitude from the literal theory studies, but linguistically chronotope is the transported location in the fictional reality together with the two rest coordinators of nomination and predication, but the dominant part has location, as it reflects the language anthropocentrism too. Thus location includes three coordinators: time, space and subject. As E.Benvenist says:” I-here-now” The conceptual model of lingual location “I-here-now” takes the image of fictional chronotopic conceptual model in the fictional texts:

Subject + fictional time + fictional space.

For the deep analysis of the fictional chronotope we need to characterize each coordinator topologically[1];

---

1. In mathematics, **topology** (from the Greek τόπος, *place*, and λόγος, *study*), is concerned with the properties of space that are preserved under continuous deformations, such as stretching and bending, but not tearing or gluing. This can be studied by considering a collection of subsets, called open sets, that satisfy certain properties, turning the given set into what is known as a topological space. Important topological properties include connectedness and compactness.[1]

Topology developed as a field of study out of geometry and set theory, through analysis of such concepts as space, dimension, and transformation.[2] Such ideas go back to Gottfried Leibniz, who in the 17th century envisioned the *geometria situs* (Greek-Latin for "geometry of place") and *analysis situs* (Greek-Latin for "picking apart of place"). Leonhard Euler's Seven Bridges of Königsberg Problem and Polyhedron Formula are arguably the field's first theorems. The term *topology* was introduced by Johann Benedict Listingin the 19th century, although it was not until the first decades of the 20th century that the idea of a topological space was developed. By the middle of the 20th century, topology had become a major branch of mathematics

The text topological classification takes place between literal and non-literal texts.

Thus, topological qualities mean the certain properties, which can be generalized.

Fictional time – Its metrical and topological peculiarities. Humans always were interested in time: St.Augustine (Confession.b.XI):"what, then, is time? If no one asks of me, I know, if I wish to explain to him who asks, I know not". B.Russel: "A few questions about time can reduce us to hopeless confusion" as for Dzenon Eleel's dialogue, it says:"Does the past exist? No. Does the future exist? No. Then only the present exists…yes. But within the present there is no lapse of time? Quite so. Then time doesn't exist? Oh. I wish you wouldn't be so tiresome. Dzenon asserted the unreality of time. According to Dialectic-materialistic view time exists as a movable material form. And time characterizes the sequence of material processes.
Real (objective) time has the following signs: topological univariate, (single-dimensionality) continuity and straight-linearness.
Metric time quantitative aspect is measured by the time flow rapidity.
In the 20 th. century linguists and literal theory scholars got very interested in **fictional, perceptual (psychological) time** problems and concepts, where the time aspects consequence are destroyed and inter-invasion of time flaky is happening. For establishing the inter-relationship of the objective, (real) and fictional, (perceptual) time, it is necessary to distinguish their distinctive marks. Fictional time is a perceptual time. Objective time is general ,(time we live in); it's a physics notion. We are the parts of the time, which is measured quantitatively, though the Hippies considered the objective time also should be counted as the qualitative entity, as the events merit aspect. They answered the question "what time is it"? – "It is a happy time, a gloomy time".
Thus: for the objective time is dominant the quantitative aspect, and for the perceptual time, the main aspect is qualitative.

Time universal factors are: Metric, turn, direction. Time metric is measured by the movement of the celestial bodies,(astronomy), while the perceptual time is sensual and subjective. W.Bull used to write: "What is a long time to a hungry child may be only seconds to its busy mother". Or "A watched pot never boils".
Turn and direction represent time qualitative marks. Objective time is straight-lined, prospective, subjective one is retrospective and may have some prospective deviations. Subjective time reversibility is realized in the extended associations, in the stream of consciousness, which earlier was known as the "dream symbolism", "which is as old as the sleeping beauty".

There are many attitudes towards the fictional time problematic. May be the scholars get interested in the writer's approach to time (Joyce, Faulkner, and Dostoevsky) or time can be observed as the mean of extending the plot narration in the fictional text; as the one of the main coordinator of fictional chronotope. When K.Berk was establishing the definable components of dramatic situation, to this effect he singled out the following questions: **who, where, when, what, why and how.**
The first three from here: who, where and when are the matching aspects of the linguistic conceptual coordinators of the fictional chronotope. Why and how are the aspects of pragmatic and stylistic studies.

The fictional space is investigated less than fictional time. The reason of it should be that time has more versions than space. The fictional space basically is characterized with the same marks, as the real space: three-dimensionality and continuity. Its metrical marks are: size, curvature, and isotropy (i.e invariability of the properties during the alternation of the direction).Though the fictional space is characterized unlike the objective space with superconductivity.
Eud.Welty wrote: "Place in fiction pertains to feeling, feeling profoundly pertains to place; place in history partakes of feeling as feeling about history partakes of place. Every story would be another story, and unrecognizable as art, if it took up its characters and plot and happened somewhere else".

We may sum up by I.Lotman's words: "Place of action isn't only the nature or landscape description as the decorative setting, but the whole spatial continuum forms the certain toponym, which serves to transmit some other relations except the space". Events are defined by the time coordinators, object (subject) - by the space. Their inseparable link is revealed in that, that **the given body may be in the same place in different time period, but it can't be in the same time in different places. (though in the fiction it's also possible to be in different places in the same time in one's thought and imaginations).**

Fictional subject by the linguistic view is the subject-objective relations realization in the plot continuum. As E.Benvenist says, the proper "I"s perception takes place only in reciprocal opposition. "I" means "You" i.e. person's polarity. In the dialogical situation "You" becomes "I".
The basis of language subjectivity lays in dialectical unity. On the level of a text, the third member "it" should be added to this system and that "it" may become then "I".
Thus, fictional subject is integrated and constructed in the interrelation of subject-objects.
In this case we are interested in the fictional subject's chronotopical sides, which is revealed during the functioning of the narrative dynamics. I.e. the "I-here-now" is being realized, as R.Enukidze describes this 3-D model according to the short story chronotopical topology;

S (a common person) + T (episodic past) + Sp. (habitual space).

J.Esservain wrote: "A short story is a brief, imaginative narrative, unfolding a single predominating incident and a single chief character, it contains a plot, the details of which are so compressed, and the whole treatment so organized, as to produce a single impression".; But as Br.Matheus says: …"a true short story differs from the novel chiefly in its essential unity of impression". It's "much in little" and "constant activity of thought" is realized in a short story.

A great deal of attention has recently been paid to the relationship between tense-aspect choices and overall discourse constraints including the text. By examining empirical data, discourse/text analysts were able to observe regular correlations between functional text types and the predominance of certain tense and aspect choices in sentences. These observations have led to reinterpretations of conventional statements about tense and aspect rules.

In his book "grammatical categories and their text functions ," W. Zydatiss analyzed a number of number of text types in English where present perfect is either dominant or in regular contrast with past simple. Zydatiss observed that three basic functions of the present perfect, all under the general heading of "current relevance", frequently recur over a wide range of text types. He names these functions:

1. Conveying "hot news";
2. Expressing experiences;
3. Relating to present effects of changes and accomplishments.

"Hot news" texts are mostly found in broadcast and written news reports, but also common in everyday speech. An example, taken from British television news, is:

"The government has announced a multi-million

Pound scheme to retrain the unemployed, but union

Chiefs have pledged all=out opposition to it."

Zydatiss claims, that letters to the editor and agony-column letters contain frequent present perfects performing the "experiences" and "changes and accomplishments" functions. In hot news text, present perfect regularly contrasts with past simple in the same text, where the topicalising sentence uses present perfect, while the details of the narrative are in the past simple. For example:

"A British firm has landed a huge shipping contrast in Brazil

The deal was signed at a meeting today in London. "

Biographical sketches and obituaries are also a source of this shift of tense. Zydatiss offers different text types which seem to have such correlations. The usefulness of such investigations is not that they necessarily tell the readers anything they didn't already know or might conclude from intuition, but that they offer a short cut to useful data sources and statistical back up to intuition.

In academic texts such as scientific articles, correlations are often observable between textual segments and tense and aspect choices. Medical research articles in journals such as the British medical Journal, for instance regularly use past simple in the abstracts section and shift to predominantly present perfect in the introduction section, at the end of which there is a shift back to past simple where the text begins its " narrative " of the particular research experiment reported. Also in academic text, one finds interesting correlations between the tenses used to cite other authors and the current author is standpoint: one might compare alternative citations such as "Johnson suggests/has suggested/suggested/had suggested that…. ".

A particular day-to-day context worth noting is the telling of stories jokes and anecdotes. Deborah Schiffin is data show regular correlations between discourse segments and tense and aspect choices. Schiffrin considers principally the shifts from "historic present" (i.e. using the present tense to describe action and events in the past) to past simple in English oral anecdotes. She takes a model of narrative, in which the main elements are orientation (establishing time, place and characters), complicating actions (the main events that make the story), resolution (how the story reaches its end), and evaluation (comments on the events).

Historic present tense verbs cluster in the complicating action segments, and, within those segments, particularly in the middle of the segment, and not typically in the initial or final clause. Historic present is also sometimes accompanied by changes from simple to progressive aspect where the time sequence seems to be broken and a particularly strong focus is given to actions. In the following extract, the speaker is recounting a ghost story (note the shifts in tense and aspect at crucial junctures):

A: not all that long since, perhaps ten years ago

This friend of mine, her son was in hospital, and he'd

Had a serious accident and he was unconscious for a

Long time… Anyway, she went to see him one day

And she said Has anybody been to see you? And
he says no ,but a right nice young lady came to see me
he said – she was lovely, she stood at the food of
my bed, you know, she … had a little word with me.
Well eventually he came home, and they'd a lot of the
Family in the house, and Emma, this friend of mine
brought these photographs out, of the family through
the years, and, passing them round, and he is looking
at them and he said –oh! that is that young lady that
came to see me when I was in bed. She died when he was born…so.

B: Good God

A: He'd never seen her.

B: no…. heavens.

Note how "he says" prefaces the significant event of the appearance of the lady. Historic present again, accompanied by progressive aspect (he is looking) at the highest moment of suspense in the tale.

In Schiffrin's data, historic present often occurs in segments where the episodes at understood by listener as occurring in sequence and in the time-word of the story. Therefore, to some extent, the grammatical marking of pastness may be considered redundant. Schiffrin compares these segments of narratives with sports commentaries, recipe commentaries (the speaker describing the process as it happens) and magician is commentaries on their tricks. The historic present in anecdotes is really an "internal evaluation devices", focusing on the events that really make the story.

The data for tense and aspect can all be interpreted in the light of the speaker/ writer is perspective and as projections of shifting perspectives. The tenses and aspects do not seem so much strictly bound to time as issues such as the sender is purpose, the focus on different elements of the message, and the projection of a shared framework within which the receiver will understand the message.

Lecture 8. Grammatical cohesion end textuality: Lexical cohesion

When we speak or write we don't normally confine ourselves to single phrases or sentences, we string these together to make a connected sequence. And there are words in our language which are particularly designed to enable us to do that. Consider, for example, the following piece of writing:

"One day a lady came into our street, she had a brightly coloured bonnet which seemed out of place there. It had three feathers and a broad blur ribbon which fluttered gaily in the breeze"

There are a number of words and phrases here which indicate that these sentences belong to the same little story. In the second sentences, the word *she* clearly refers back to the phrase a lady. Similarly, *there* looks back to *our street* and is only comprehensible because of that link. In both the second and third sentences which relates to the much longer phrases *a bringhtly coloured bonnet and a broad blue ribbon* respectively, and in each case it enables the grafting of a second clause on to the main one. These words ensure that the sentences are cohesive and form a recognizable text.

In linguistic literature cohesion is defined as the use of explicit linguistic devices to signal relations within a text or text together and give it meaning. There are two main types of cohesion: grammatical and lexical.

Halliday and Hasan identify five general categories of cohesive devices that create (signal) coherence in texts: reference (or co-reference), ellipsis, substitution, conjunction and lexical cohesion.

Stanford Encyclopedia of Philosophy (2003) defines reference as a relation between expressions and what speakers use expressions to talk about. In the assertion "George Bush is republican" the proper name George Bush is used to refer to a particular individual, an individual about whom the speaker is going to inform something. The central question concerning reference is: How do words refer? What, in other words, is the mechanism of reference?

Grammatical cohesion of the text is mainly achieved through co-reference, i.e. the relationship between the verbal sings designating the same entity in the "world" of the text. Co- referential items in English include: personal pronouns (he, she, it, and they), demonstratives (this, that, these, those), the definite article and items like such a.

The opening lines of a famous English novel "Jude the obscure" by Thomas Hardy show different types of reference at work:

"The schoolmaster was leaving the village, and everybody seemed sorry.

The miller at Cresscombe lent in the small white tilted cart and horse to

Carry his goods to the city of his destination, about twenty miles off, such a

Vehicle proving of quite sufficient size for the departing teacher's effects. "

In this micro-text italicized items refer. For the text to be coherent we assume that he in "lent him the small white tilted cart" is the schoolmaster introduced earlier; likewise, his destination is

the schoolmaster's destination. Referents for him and his can be confirmed by looking back in the text. Such a also links back to the cart in the previous sentence. The novel opens with the schoolmaster leaving the village. The use of the definite article-the- implies the questions: Which schoolmaster? Which village? On the page of the novel, the two words AT MARY GREEN stand alone, so we reasonably assume that Mary green is the name of the village, and that the character is the schoolmaster of that village. We are using more than just the text here to establish referents: the author expects us to share a world with him independent of the text, with typical villages and their population (everybody), their schoolmasters and millers.

Cohesion can be achieved through the use of the following co- referential devices: a) looking, i.e. anaphoric reference, b) looking forward, i.e. reference and c) looking outward, i.e. exophoric reference.

Anaphoric reference is the most common type of reference, used subconsciously in everyday conversation and writing. It occurs when the written refers back to someone or something, that has been previously identified, in order to avoid repetition and be more compact (cf. Greek "anapherein " ,which means to carry back, refer).It is known that human mind is rather limited in its capacity to store surface materials long enough to work on them. Anaphoric use of pronouns shortens and simplifies the surface text without any difficulties for the reader. For example:

"There was an old woman who lived in a shoe. She had so many children, she didn't know what to do. "

In this well- known children's rhyme the pronoun she makes it unnecessary to keep saying "the old woman who lived in a shoe ", " the old women", or ever " the women ".

Usually, items such as he/him, she/ her or they/them can be decoded without major difficulty, whereas other items such as it this and that may be more troublesome because of their ability to refer to longer stretches of text. Let's borrow an example from Halliday and Hasan:

"It rained day and night for two weeks. The basement flooded and everything was under water. It spoilt all our calculations".

Here the pronoun it seems to mean "the events of two weeks", or "the fact that it rained and flooded", that is, the situation as a whole rather that one specified entity in that situation. Matters become more complicated when we look at this and that in written text. Let's compare two texts:

1. You may prefer to vent your tumble dryer permanently through a non- opening

window. This isn't quite as neat , since the flexible hose remains visible, but it does

save knocking a hole in the wall. (Ad News, 25 October, 2001)

2. Only a handful of satellite is known to be changing. Such changes are usually

subtle and can be detected only long- term observations. One exception is the orbit of

Neptune's large moon Triton, which is shrinking quite rapidly. That because it circles

Neptune in the direction opposite to the planet's revolution, generating strong

gravitational friction. (New Scientist, 23 January, 1986)

These are examples which abound in the same choices of it, this and that. Surprisingly, conventional grammars do not give satisfactory descriptions of such usage (e.g. Quirk et al 1985, 868).Discourse analysts and text linguists have touched upon this problem and made very interesting observations that have a certain amount in common. They can be summed up in this way: it cannot used to refer back to an entity unless it is already the focus of attention., i.e. it cannot introduce an entit7y into the text for the first time; this has a dual function in a text- it can perform anaphoric reference (as in the first example, where this refers to the situation of " venting a tumble dryer permanently trough a non-opening window") and it can also introduce an entity into the text , making it into the focus of attention (e.g.. "This introduction is fine. It is brief and precise"); That can be used to refer across foci of attention, pushing a proposition out of central focus and marginalizing it in some way.

Anaphora is the most common directionality for co-reference, since the identity of the conceptual content being kept current is made plain in advance. However, anaphora can still betrouble-some in some cases when pro-forms might have some possible readings. Beaugrande and dressler offer the following text:

" A great black and yellow V-2 rocket 46 feet long stood in a New Mexico desert. Empty it weighed five tons. For fuel it carried eight tons of alcohol and liquid oxygen

Everything was ready. Scientists and generals withdrew to some distance and crouched behind earth mounds. Two red flares rose as a signal to fire the rocket.

With a great roar and burst of flame the giant rocket rose slowly and then faster and faster. Behind it trailed sixty feet of yellow flame. Soon the flame looked like a yellow star. In a few seconds it was too be seen, but rade3r tracked it as it sped upward to 3.000 mph.

A few minutes after it was fired the pilot of a watching plane saw it return at as a speed of 2.400 mph and plunge into the earth forty miles from the starting point."

In the third paragraph of this news article anaphoric use of the pronoun ambiguous as its possible co-referents might be "flame" or star. Still, the tendency would be attach the pronoun to the topic node, which is of course "rocket".

Cataphoric reference is the reverse of anaphoric reference and is relatively straight forward. It occurs when the reader is introduced to someone or something as an abstract entity until it is identified by a co-referring expression later. Halliday and Hasan define cataphora as "the use of the pro-form before the co-referring expression." It creates a temporarily empty position of a verbal sign until the required content is supplied. These scholars indicate, that such a mechanism would work best if the distance between the pro-form and the co-referring expression is kept within limits, e.g inside the boundaries of a single sentence:

"I don't know if he is serious but my roommate wants to walk a tightrope over Niagara Falls"

In this example the use of cataphora makes the speech dramatic and more expressive. A pronoun may look ahead to an entire event rather than an individual object, as in Halliday and Hasan's next example:

" I would never have believed it. They've accepted the whole scheme."

Cataphoric reference is less common than anaphoric, but in written text it can be used for dramatic or stylistic effect, as well as for such pragmatic purpose as to intensify the reader's interest stimulating him/her to get the necessary information for filling up the gap which is created by the pro-forms are often found in the opening sentenced of the text. Such an initial use of cataphoric reference is considered as the manifestation of the author's communicative strategy to engaged and hold the reader's attention with a "read on and find out" message. Consider these opening lines of a news article:

She claims Leo Tolstoy as a distant cousin. Her grandfather was Alexei Tolstoy- the famous " Red Count " who sided with Lenin's revolutionaries. Now, Tatyana Tolstaya has put pen to paper, in her case to demonstrate that someone from the family can write compactly. In her stories of ten to twelve typewritten pages, " Isomehow try to show the whole life of a person from birth to death, " she says.

(Newsweek, 21 September, 1997: 12)

We cannot establish who she is until the second sentence, in which co –referential proper name identifies the target as TatyanaTolstaya, the granddaughter of Alexei Tolstoy- the famous "Red Count" who sided with Lenin's revolutionaries. Forward looking or cataphoric reference of this kind often involves pronouns but it can involve other reference items too, such as the definite article:

"the trip would hardly have been noteworthy, except the man who made it. In mid-July a powerful American financier flew to Mexico City for a series of talks with high level government officials, including President Miguel de la Madrid and his finance minister. "

(Newsweek, 21 September, 1997:44)

It should be noted, that both examples of cataphoric reference are taken from the same issue of Newsweek, which underlines the most characteristic function of this phenomenon. It is pragmatic by nature as it not only reflects the author's communicative strategy to intensify the text receiver's reading activity, but makes the speech more expressive and stylistically marked as well.

Exophora is a reference to assumed, shared worlds outside the text (Gk. "exo = outside ") There are three main types of exophoric reference:

1) Exophoric or outward reference can be used to describe generic or abstract situations in writing. It occurs when the writer chooses not to identify a person or a thing but instead refer to them as abstract entities by generic words such as "everyone, everybody, everything ",etc.:

Everybody loves his own mother.

No=on drives a car when he/she is drunk.

2) Exophoric reference is used to identify the referent which is not in the immediate context but is assumed by the speaker/writer to be part of a shared world, either in terms of knowledge or experience when anaphoric or cataphoric reference doesn't supply the necessary information. In

English, exophoric referential items are actualized by the definite article or demonstrative pronouns this or that:

The governments are to blame for unemployment.

It could be odd if someone replied to this statement with the question: "Which government?" It is assumed by the speaker/the author that the addressee will know which one, usually "our government" or "that of the country we are in/are talking about". The same sort of exophoric reference is seen in phrases such as: the sun, the earth, the moon, the Queen, the President, the General Director, etc., the referents of which represent unique entities in the shared world of the communicants-the authors and the reader.

3) Exophoric reference (especially in the press) is often made to a "shared world" which is not derectly connected with the context at the given moment. British popular newspaper headlines sometimes make references such as "That dress. Queen scolds Princess Di". Here the reader is assumed to have followed certain stories in the press, and the reference is like a long-range anaphoric one based on intertextuality as it directs the reader to a certain text or texts seperated in time and space from the present.

Ellipsis, substitution and conjunction.

ELLIPSIS is another cohesive device. It is the omission of elements normally required by the grammar which the speaker/writer assumes are obvious from the context and therefore need not be raised. This is not to say that every utterance which is not fully explicit is elliptical: most messages require some input from the context to make sense of them. Ellipsis is distinguished by the structure having some "missing" element.

In face-to-face discourse, the omission of compulsory structural elements in the utterance is predetermined by the physical environment of the communication. For example, if two people have to peel and fry potatoes and one says to the other "You peel and I'11 fry", the fact that peel and fry usually transitive verbs requiring an object in the surface structure is suspended because the context "supplies" the object. In other words, structures are fully realized when they need to be, therefore ellipsis is a choice, made by a speaker on a pragmatic assessment of the situation, and not a compulsory feature when two clauses are joined together.

In written texts, the ‘missing" structural element is retrievable from the surrounding text (i.e. co- text) in the way that anaphoric and cataphoric references are. For example, we meet **anaphoric ellipsis in the following sentence:**

“ The children will carry the small boxes, the adult –the large ones. ”

Where the main verb “will carry” is supplied from the first clause to the second. In **cataphoric ellipsis** the missing structural element is usually observed only in front-placed subordinate clauses and it can be easily from the principle clause:

If you could, I'd like you to be back here at five thirty.

Ellipsis as a notion is probably a universal feature of languages, but the grammatical options which realize it in discourse or a written text may vary in different languages.

There are **three main types of ellipsis in English:** nominal, verbal and clausal. **Nominal ellipsis** often involves omission of a noun headword:

"Nelly liked the green tiles; myself I preferred the blue (tiles). "

Ellipsis within the verbal group may cause greatest problems. Linguists point out two common types of verbal ellipsis: echoing and auxiliary contrasting. Echoing repeats an element from the verbal group:

A: Will anyone be waiting?

B: Jim will, I think

Contrasting verbal ellipsis is when the auxiliary changes:

A: Has she remarried?

B: No, but she will one day, I'm sure.

With clausal ellipsis in English, individual clause elements may be omitted: especially common are subject-pronoun omissions ("doesn't matter," "Hope so , " "can't help you. " etc.). Whole stretches of clausal components may also be omitted:

He said he would take early retirement as son

As he and he has (= he has already dine it)

SUBSTITUTION is similar to ellipsis in the effect it has on the text. It occurs when instead of leaving a word or phrase out, as in ellipsis, it is substituted for another, more general word. For example:

A:Which ice-cream would you like?

B:I would like the pink one.

In this case, "one" is used instead of repeating "ice-cream". Like ellipsis, substitution operates either at nominal, verbal or clausal level. The items commonly used for substitution in English are:

One (s) : I offered him a seat.

He said he didn't want one.

Do: Did Mary take that letter?

She might have done.

So/not: Do you need a lift?

If so, wait for me; if not,

I'll see you there.

Same: She chose the roast duck;

I chose the same.

It should be noted that both ellipsis and substitution assume a lot from the context, they proceed on the basis that omitted and substituted elements are easily recoverable and therefore natural in speech situations where s high degree of contextual support is available.

It is sometimes difficult to separate various types of cohesion, and it may seem questionable at times why linguists separate such words as the pronoun "it" and the substitute "one". There are reasons for such categorizations. For example, substitutes can be modified ("a red one," "the one in the corner," etc.) and therefore are true substitution, while pronouns, unable to be modified in this way(= "a red it", or = "the it in the corner"), co-refer but do not really substitute noun phrases. However, there may be good reasons to bring different categories together. For instance, to contrast backward reference to an indefinite antecedent (Do you need a pencil? Yes I need one) with reference to a definite antecedent ("do you need the pencil? Yes I need it").

CONJUCTIONS are among those language devices that make grammatical contributions to textuality, creating its cohesion. A conjunction does not set off a search backward or forward for its referent, but it does presuppose a textual sequence and signals a relationship between its segments.

It is not at all easy to list definitively all the items that perform the conjunctive role in English. Single-word conjunctions merge into phrasal and clausal ones, and there is often little difference between the linking of two clauses by a single-word, a phrasal one or a lexical item somewhere else in the clause. British scholar E. Winter offers a very interesting interpretation of how the cause-consequence relation can be signaled in several ways by the **structural variants of semantically one conjunction:**

1. He was insensitive to the group's needs. Consequently there was a lot of bad feeling. (single-word conjunction)

2. He was insensitive to the group's needs. As a consequence there was a lot of bad feeling. (Adverbial phrase as conjunction)

3. As a consequence of his insensitivity to the group's needs, there was a lot of bad feeling. (Adverbial phrase nominalization)

4.The bad feeling was a consequence of his insensitivity to the group's needs.

(Lexical item within the predicate of the clause)

There are differences in the way the writer has decided to package the information here. Note that in the first and second example the information is presented in two sentences, while in the third and fourth ones it is presented as one sentence. We would almost certainly find ourselves in the realm of information structure and the writer's assessment of what needed to be brought into focus at what point, and so on.

Halliday and Hasan have classified English conjunctions (over forty items) according to logical-semantic types of relationship they can establish between textual segments. As a result they offer the following semantic types of conjunctions:

1. Additives (e.g. and, in addition, further, etc)

2. Adversative (e.g. but, however, etc)

3. Casual (e.g. because consequently, since, as, etc)

4. Temporal (e.g. the subsequently, after, before, etc.)

Halliday and Hasan focus on polysemantic nature of frequently used conjunctions, such as and, since, so, etc., whose meaning can be defined on the wide use of and in the example, given below, where the meaning of this conjunction varies according to the linguistic co-text:

1. She is intelligent. And she is very reliable. (Additive)

2. I've lived here for ten years and I've never heard of that pub. (adversative: but could substitute)

3. He fell in the river and caught a chill (causal)

4. I got up and made my breakfast (temporal sequence)

Related vocabulary items that occur across clause and sentence boundaries are major characteristic of coherent text. Most linguists consider the term " lexical cohesion " to mean exact repetition of words as well as the role played by certain basic semantic relations between word in creating textuality, that property of text which distinguishes it from a random sequence of unconnected sentences.

Lexical cohesion is basically created by reiteration that means either 1) restating an item in a later part of the text by direct repetition of the word or 2)reasserting its meaning by exploiting lexical relations. Lexical relations are the stable semantic relationships that exist between words and which are the basis of definitions given in dictionaries.

There are several kinds of semantic relationships between words. Words belonging to the same part of speech can be related by: hyponymy (in Gr. Onym=name) synonymy and antonymy , whereas words representing different parts of can be linked thematically within a textual segment by the principle of izotophy. Direct repetition of words in the text is less frequent than other types of reiteration. The only explanation is that direct repetition of words does not bring any new information into the text while in other types of reiteration we find considerable variation from sentence to sentence in writing and from turn to turn in speech. Such variations can add new dimensions and nuances to meaning and serve to build up an increasingly complex context, since every new word, even if it is essentially repeating or paraphrasing the semantics of an earlier word, brings with it its own connotations and history of occurrence. For instance, in the following two sentences lexical cohesion by synonymy occurs:

"The meeting commenced at six thirty. But from the

Moment it began, it was clear that all was not well."

Here, commence and begin co-refer to the same entity in the real world, but they differ stylistically : commence underlines an official aspect of the target event while begin preserves its neutrality. Synonymic words need ot always be related on the basis of co –referential relationships. For example, in the sentence:

"The meeting commenced at six thirty; the storm began at eight."

Commence and begin refer to separate events but would still wish to see stylistic relationship between them (perhaps, to create dry humour/irony).

Discourse analysts and linguists have not yet given us any convincing rules or guidelines as to when or why a writer or a speaker might choose a synonym for reiteration rather than repetition, though some researchers suggest a link between reiteration using synonyms and the idea of "re-entering " important topic words into the text at a later stage that is to say bringing them back into focus or foregoing them again. Others claim correlations between boundaries of textual segments (as opposed to sentences or paragraphs) and re-entering of full noun phrases instead of pronouns. It can be demonstrated on the example of this article:

How to get a contract

The normal route is to build up following through live shows,

Send in tapes to record companies and the wait until someone "discovers" you. But there are other ways…..

We can easily here the importance of the words route and way in the foregrounding of the topic in this short textual segment which is how to or ways of getting a contract, as indicated by the headline. Hence, it is very important to stress that synonyms are not just ways of understanding new words, nor are they some abstract notion for the organization of lexicons and thesauri, but they are there to be used, just as any other linguistic device, in the creation of natural texts.

Learning to observe lexical links in a text according to Halliday and Hasan is model is very important in various ways. For one thing, it encourages learners to group lexical items together according to particular contexts by looking at the lexical relations in any given text. On the other hand, words usually presented as synonyms will probably only be observe just when and where individual pairs of words may be used interchangeably.

There are cases when lexical relations are valid in particular texts only an their interpretations may not decide when words are definitions. The good reader /listener has to decide when words are being used

as more or less synonymous (as functional equivalents) and, conversely when those same words may be used in a way that focuses on the difference in meaning- potential.

A somewhat different types of lexical relation in text is when a writer or speaker rearranges the conventional and well-established lexical relations and asks us, readers, to one way or another our expectations as to how words are conventionally used are disturbed. A simple example is the following extract from a review of a book on American military planning:

"*the depressing feature of Allen is documents is*

The picture which emerges of smart but stupid military planners,

The equivalent of America is madder fundamentalists,

Happily playing the fool with the future of the planet".

(The Guardian, 13 November 1987:15)

Here, two words smart and stupid, frequently occurring in the language as antonyms, and therefore incompatible are to be interpreted as compatible descriptions of the military experts. To do this we have to adjust our typical expectations of how the two words operate as related pair. One reasonable interpretation would be that the experts are clever ("smart") but morally reckless ("stupid"), since to interpret them as meaning "intelligent but unintelligent" would clearly be nonsense. So the reader should always remember that typical vocabulary relations are often readjusted i in individual text and they present important stylistic features in text, either in the sense of creative lexical usage, or perhaps as devices if evaluation or irony or for particular focus.

Another means of lexical cohesions is linking by hyponymy which is based in hyper-hyponymic relations between words, hyperonym being a genus word denoting some class of things while hyponym represents a particular species of the given class. For example , rose and flower are related by hyponymy, rose is a hyponym of flower, which is a hyperonym- a genus word denoting any kind of flower without that specification. Sometimes, in linguistic literature instead of hyperonym the term superordinate is used.We do not think that such a substitution is justified, as , according to the oppositional principle acting in linguistics, in that case the term hyponym should have been substituted too by the term subordinate. Reiteration of this kind is very common in English text. For example:

"There was a fine old rocking-chair that his father used to sit in

A desk where he wrote letters, a nest of small tables and a dark imposing bookcase.

Now all this furniture was to be sold, and with it his own past."

It is not necessary that the hyperonym should always be represented by an immediate superordinate in the family tree of a particular word. For instance, instead of furniture we could have had all these items/ objects/things, which denote things in a general way without their identification. Other hyperonyms, covering human and abstract areas, include people, creature, idea and fact.

In the case of reiteration by a hyperonym we can often see a summarising or encapsulating or umbrella in the choice of words, bringing various elements of the text together under one, more general term (as in the above-given textual segment.)

An analysis of the following newspaper extract according to Hasan is principles, shows lexical cohesion at work:

Britain is green and pleasant meadows yesterday became "killing fields"

With the start of the fox cub hunting season.

More than 6,000 young foxes enjoying their first flush of life will be hunted down in the next three months to give inexperienced young hounds a blood lust.

But the dogs will also suffer. Anti –hunt campaigners estimate that 7,500 young hounds will be destroyed because they fail to make the grade,

And many experiences hounds will be liked because they are too old to hunt,

The cub hunting seasons is just a curtain-raiser to the traditional pastime of killing adult foxes.

(From News on Sunday, 2 August 1999, p.10)

We can the following lexical links between words that create cohesion of the text: fox cub is reiterated as the near synonymous young foxes; young hounds is repeated, but also covered by the hyperonym dogs in the third paragraph. Destroyed and killed are also synonymous in this context. So, together with different grammatical means of cohesion, lexical-semantic relations between words create stability and continuity of text. These are the properties, which distinguish text from a random sequence of unconnected sentences.

Lecture 9. Text Coherence

Coherence represents one of the central categories of the text. In Linguistic literature coherence is defined as connectivity of underlying meaning of a text, while cohesion is the connectivity of its surface structure. Hence, both-cohesion and coherence are text-centered notions, designating the integrity of its form and content.

Beaugrande and Dressler define coherence as “a continuity of senses”. It concerns the ways in which the components of the textual world (i.e. the configuration of concepts and relations), which underlie the surface text, are mutually accessible and relevant. A concept is definable as a cognitive content which can be recovered or activated in the mind. Relations are the links between concepts which appear together in a textual world: each link would bear a designation of the concept it connects to. It can be concluded that coherence is not a mere feature of texts, but rather the outcome of cognitive processes and inferences made by text users.

But reading a text is far more complex than creating links across sentence boundaries and chaining together items that are interrelated by referring to the same entity. Cohesion is only a guide to coherence, and coherence is something created by reader in the act of reading the text. Coherence is the feeling that a text hangs together, that it makes sense, and that it is not just a jumble of sentences. Coherence is achieved through grammatical and lexical means of cohesion, as well as presuppositions and logical implications connected to general world knowledge.

Coherence is achieved, first of all, through co-reference, i.e. the relationship between lingual signs designating the same entity in the “world” of the text. the most frequently used co-referential devices are: a) looking backward, I.e. anaphoric reference, b) looking forward, i.e. cataphoric reference and c) looking outward, i.e. exophoric reference. Co-referential items in English include: personal pronouns (he, she, it, they), demonstratives (this, that, these, those), the definite article and items like such a, etc.

Ellipsis is another cohesive device. it implies the omission of elements in the surface of a sentence, which the writer or the speaker assumes are obvious from the context and therefore need not be raised. This is not to say that every utterance which is not fully explicit is elliptical: most messages require some input from the context to make sense of them.

Substitution is similar to ellipsis in the effect it has on the text. it occurs when instead of leaving a word or phrase out,as in ellipsis, it is substituted for another, more general word known as pro-form.

Conjunctions are among those linguistic devices that make grammatical contributions to textuality, creating its cohesion. A conjunction does not set off a search backward or forward for its referent, but it does presuppose a textual sequence and signals a relationship between its segments.

Lexical cohesion is basically created by reiteration that means either 1) restating an item in a later part of the text by direct repetition of the word or 2) reasserting its meaning through hyponymy , synonymy and antonymy, when semantically related pairs of words belong to the same part of speech, whereas words representing different parts of speech can be linked thematically within a textual segment by the principle of izotophy.

But coherence is not always created through cohesion, i. e. surface linguistic means of connectivity of text. the act of text interpretation is asset of procedures involving the reader's attempts to adequately decode the information, put info the text by its author. It emphasize the reader's mental activities to build the world of the text, which is based on his or her background knowledge of the world in general, and how states and events are characteristically manifested in it. The reader has to make inferences and disclose those logical implications that underlie different logical relationships between clauses, sentences and textual segments.

Within the text, lingual units of different levels can be logically interconnected through relationships such as phenomenonreason, phenomenon-example, cause – consequence, instrument – achievement, problem – solution, etc., that can be brought under the general heading of logical sequence relations.

For example, a phenomenon – example relationship is manifested between the segments consisting of more than one sentence in the extract given below, where the first sentence introduces a definite phenomenon unto the initial segment of the text while the following sentences, representing the second segment, have to be read as part of the act of exemplification for the whole text to make sense:

"Naturally, the more people pay for their houses,

The more they want to rename their neighbor hoods.

Suppose you've just coughed up a great sum of money

For a unspectacular house of cachet. The estate agent tells you

it's Highgate. You've paid a highgate price. There

is no way you're going to admit that it's in crouch end."

(The observer magazine, 11 March, 2001, p.5)

Another type of logical relationships between textual segments is that of a problem – solution sequence which is adequately marked lexically as it is seen in this extract from the press material:

"Week by week the amount of car traffic on our roads grows, 13 per cent in the last year alone".

Each year as I walk to work, I see the ludicrous Spectacle of hundreds of commuters sitting alone in four or five-seater cars and barely moving as fast I can walk.

Our traffic crisis now presents us with the classic

Conservation dilemma – too many people making too

Much demand on inadequate resources.

There are four possible solutions: one, provide

More resources, in the case build more roads and car

Parks; two, restrict the availability of motorized trans-

Port by artificially raising the price of vehicles and

Fuel; three, license only those with a good reason for

Needing motorized transport and prohibit unnecessary

Use; four, reduce the average size of motor vehicles,

Especially those used for commuting purposes.''

(The times, 22 September, 2005, p. 11)

When segments of a text are compared or contrasted with one another, then we may talk of matching relations, which are extremely common and are mostly supported by syntactic parallelism as in this example from the Sunday times magazine;

"In Britain, the power of unions added an extra

Dread, which made British politics a special case;

On the continent, Margaret Thatcher like a canary

Put down a mine-shaft to see if it will sing."

(The Sunday times mag., 30 December, 1981, p.14)

In this example a cause – consequence relation exists between the first two segments, with subordination ('which made…') as supporting evidence. The first two segments taken together then become a single , larger segment which stands in a matching relation of contrast with the rest of the extract, which is signaled by the syntactic parallelism – 'in Britain'/' on the continent'.

Logical sequencing and matching are the two basic categories of the clause of the clause-relational approach between textual segments. This view of text is dynamic. It is not just concerned with labeling what are sometimes called the illocutionary acts which individual clauses, sentences and paragraphs perform in a text, but is concerned with the relationships the textual segments enter with one another.

It would of course be wrong to suggest that the whole process of reading is some sort of perverse guessing-game for readers .Texts often contain signals how we should interpret the relations between segments. These signals are not absolute clues to make conclusions; they are more supporting evidence to the cognitive activity of deducing relations. For example, we may find in a sentence such as: "feeling ill, he went home", where the subordination of one element to another by the grammatical choice of joining a main clause to a subordinate one is characteristic device of cause – consequence relations.

If we consider a simple text like the following, which is concocted for the sake of illustration, we can see a pattern emerging which is frequently found in a wide variety of subject areas and contexts:

"Most people like to take a camera with them when they travel abroad. But all airports nowadays have x-ray security screening and x rays can damage film. One solution to this problem is to purchase a specially designed lead-lined pouch. These are cheap and can protect film from all but the strongest x rays".

(The observer, 15 October, 2003, p.8)

The first sentence presents us with a situation and the second sentence with some sort of complication or problem. The third sentence describes a solution to the problem and final sentence gives a positive evolution of the solution. Such a logical sequence of relations forms a situation – problem – solution – evaluation pattern which is extremely in texts.

These larger logical patterns which may constitute the coherence of a whole text are the objects of interpretation by the reader. They are often signaled by the same sort of grammatical and lexical devices. In the above example, for instance, a contrasting idea, which creates a problem, is introduced with the help of the conjunction 'but' indicating an adversative relation, backward lexical reference to 'the damage by x rays' is carried out with the noun phrase 'this problem', and a forward reference to the 'solution'- with the noun phrase 'a lead-lined pouch' which is substituted anaphorically by a demonstrative pronoun 'these' in the final, evaluative sentence. Both writers and readers need to be of these signaling devices and

use them when necessary to process textual relations that are not immediately obvious. Such knowledge will assist the reader in the act of interpretation.

So finding logical-semantic patters in text is a matter of interpretation by reader, making use of clues and signals provided by the author, though it is not a question of finding one single right interpretation, very often it is possible to analyse a given text in more than one way. But certain patterns do tend to occur frequently in particular settings, i.e. functional types of text: the problem-solution pattern is frequent in advertising text (one way to sell product is to convince people they have a problem they may not be aware of) and in text reporting technological advances which are often seen as solving problems or removing obstacles (as it is shown in the text about lead- lined pouches designed for carrying cameras.). General –specific patterns can be found in encyclopedias and other reference texts. Claim – counterclaim text are frequent in political journalism, as well is in the letters-to-the-editor pages of newspapers and magazines.

In the example given below the reader can find claim –counterclaim pattern of the text which has the following lexical-semantic organization: making claim- counterclaim–evidence of counterclaim-alternative ways of tackling the issues:

"All western countries face across in coping

With the demands made on welfare provision by their

Growing elderly populations. The problem of resource

Scarcity is a real one. But perhaps not all countries

Have adopted so rigorously the view that

Care should be based on the family model.

Scandinavia, for example, provides residential facilities for elderly people'

not wishing to remain at home or live with their families

and those facilities are often available use by local pensioners on

a daily basis. Elderly people in the United States have developed communities

of their own, supporting each other and running them by themselves, as

their answer to increasing dependency. Some have argued against these age-dense solutions,

likening them to ghettos, but research suggests a high degree of consumer satisfaction.

These example from other countries clearly demonstrate

That there are alternative of tackling the issues of caring and dependency,

And that the family model of care with the high demands made

On women and lack of choice and frequent loneliness for the

Dependents is not the only solution."

(New Society 28 August, 1999, p 12)

We can see that a number of vocabulary items characteristically cluster round the elements of larger patterns in text. These words stand in place of segments of text in linguistic literature they are called discourse-organizing words, since it is their function to organize end stricture the text.

So it can be concluded that coherence, which implies connectivity of underlying meaning of a text, "a continuity of senses", the felling that a text hangs together, that it makes sense, and that it is not just a jumble of sentences, is not a mere textual feature, but rather the outcome of cognitive processes and inferences made by text users, it is the outcome of the interpretation process which is a dynamic cognitive act on the part of the reader, who is supposed to be asking question as the unfolds. To be building textual world on the basis of his/her background knowledge of the world in general and be aware how states and events are manifest in it.

Lecture 10. Functional Sentence Perspective and the informational organization of the text

A considerable contribution to the development of text linguistics has been made by those Czech linguists who belonged to the Prague Linguistic School. They focused on the functional, i.e. communicative aspects of the language.

A functionalist view sees language as "goal-oriented", the term *function* being used in the sense of *purpose*. This is what speakers think they are doing or intend to carry out through language: questioning, declaring giving an order, persuading and suchlike illocutionary forces. This is the use of language to enact a speech- act type. Taxonomies of the functions of language such as those of Buhler, Malinowski, Jakobson, Halliday are taxonomies of function as the purposive use of language.

Czech linguists worked out a theory known as Functional Sentence Perspective that formed the cognitive basis for the communicative development of the text and showed how the semantic and syntactic structures of the sentence function in fulfilling the communicative purpose intended for the sentence. They disclosed, that the relations of thoughts to each other and mental processes underlie the informational development of the text and affect the arrangement of words in sentences. In other words, they succeeded to uncover-the organizing principles in language that account for the ordering of information in discourse beyond the level of the sentence.

According to this theory, each sentence functionally proceeds from the previous one pushing the information from the given or known topic, called the theme, to the actual, new information - the rheme.

Mathesius defines **theme under two concepts: one,** as the starting-point of the utterance, that which is known or at least obvious in the given situation, and from which the speaker proceeds, and **the other**, as the foundation of the utterance, as something that is being spoken about in the sentence. Rheme will be what the speaker says about, or in regard to the starting point of the utterance. Theme then is something that can be gathered from, the previous context, while rheme expresses something unknown from the previous context, something new that pushes the message forward.

Theme-rheme distribution of information shows clearly that, it is impossible to limit linguistic analysis to sentence structure, that functional analysis of language units requires a textual level. Scholars focus on the importance of *themes* and *topics* in text- building, claiming that the information that is contained within the themes of the various sentences of a passage

correlates with the method of development of the passage. While recognising the usefulness of the concept of "method of development" of the text, it is also necessary *to disentangle theme,* best interpreted as a positional category, the point of departure of the message, *from topic* - what the message is about.

A concentration on theme has frequently tended to involve a relative neglect of the rheme, except in its static conception as the 'newsworthy' element of the message. Firbas considers, that themes will be the main constructing elements of the text, while rhemes will push the message forward. Most linguistic studies are illustrative of how the functions of themes and rhemes have tended to be treated separately. This concentration on either theme or rheme, rather than the relationship between the two over stretches of text perhaps derives from Halliday's early statement that "thematization is independent of what has gone before"[1]. Later, it was challenged by F. Danes[2].

Furthermore, it is not only themes and topics which deserve attention in a consideration of the sentence as message. It is also necessary to investigate how theme-rheme combinations develop and pattern over text.

A more dynamic view is that of Danes's concept of thematic progression. He claims that the organization of information in texts is determined by the arrangement of utterance themes and their rhemes. His concentration on the relationship between successive themes and their rhemes would appear to provide a more satisfactory account of the "method of development" of texts.

First of all, Danes makes two very telling observations about the properly of being new. New may mean two things:

(i) not mentioned before in the preceding co-text,

(ii) related as rheme to a theme *t6* which it has not yet been related.

In the former case, the property "new" is assigned to the expression itself, la the latter, it is the theme-rheme nexus that appears as new;

It is not rheme alone, but its connection with the given theme that is communicatively relevant. Firbas points out that it is typically the rheme that represents the core of the utterance (the message proper) and "pushes the communication forward"[3]; however, from the point of

1 M. Halliday - Notes on transitivity and theme in English, part 2. *Journal of linguistics* 3, 1967, pp. 177 - 274.

2 F. Danes - Functional sentence perspective and the organization of the text. In: F. Danes, ed. Papers on Functional Sentence Perspective, Prague: Academia / The Hague: Mouton, 1974, pp. 106 -128

3 J. Firbas – On the dynamics of written communicaton in the light of the theory of Functional Sentence Perspective. In: Cooper, C. and S. Greenbaum eds. Study-ing Writing: Linguistic Approaches. Beverley Hills: Sage, 1986, pp. 40-71

view of text organization it is the theme that plays an important constructing role. It is this latter notion that Fries[4] has renamed "method of development of the text".

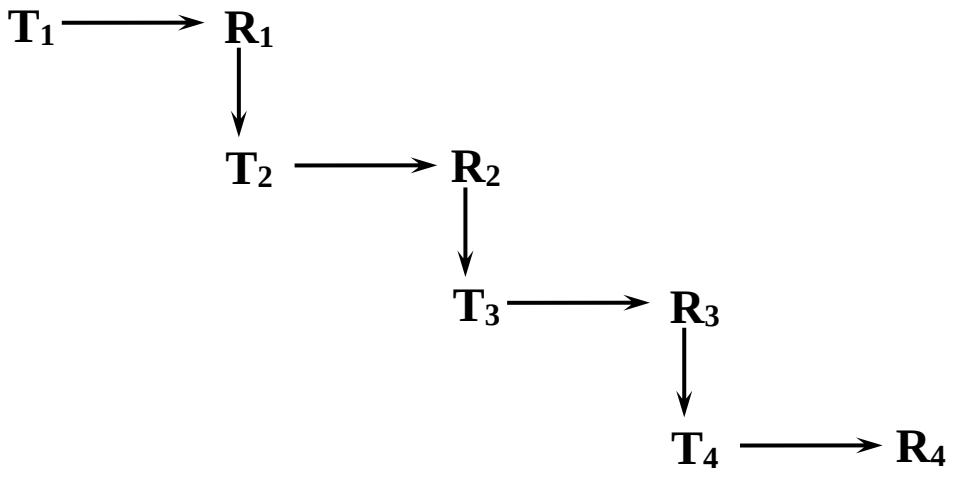
The thematic organization of the text is closely connected with its coherence or connectivity. A text is defined as text largely in terms of its semantic coherence; however, it is useful to remember, as Danes points out (quoting the Prague School scholars Hausenblas and Trost), that texts are not always perfect; they not only display coherence to an uneven degree, but some may be characterised as "discontinuous". Text connectivity, in this light is not a yes/no property but rather a more-or-less property. This resistance of coherence to formulation as rules is perhaps one of the causes of difficulty in the teaching of prose writing, academic or otherwise.

The reason for less than optimal coherence may be that the speaker/writer is simply not controlling the mass of new information that is successively accumulated as the text unfolds. This mass of information is mostly so extensive that the speaker/ writer necessarily makes a choice, and this choice, Danes claims, is determined, directly or indirectly by the selection of utterance theme.

Danes's important contribution is to extend the concept of theme as point of departure of a single utterance (sentence) to that of explaining the inner connectivity of texts. His basic assumption is that text connexity is represented, among other things, by thematic progression. By this he means "the choice and ordering of utterance themes, their mutual contamination and hierarchy, as well as their relation to the hyperthemes of the superior text unit (such as paragraph, chapter, etc.), to the whole text, and to the situation. Thematic progression might be viewed as the skeleton of the plot (Danes 1974, p. 114).

Danes postulates three main types of thematic progression:

Simple linear progression of information during which each rheme becomes the theme of the next utterance.

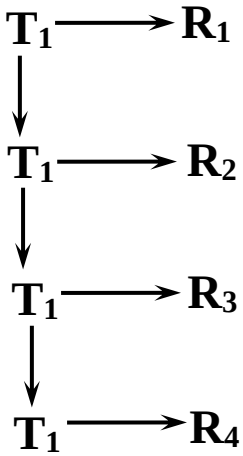


[4] C. Fries – On Theme, Rheme and Discourse Goals: - In: M. Coulthard, ed. Ad-vances in Written Text analysis. London: Routledge, 1994, pp. 229-249

We can apply this model of thematic progression of information, for example, to a textual segment, borrowed from "Ail the King's Men" by R.P. Warren:

> "Then *Lucy Stark* (T-l) got up from her chair, walked *to the Boss and laid her hand on his right arm He* (T-2) drew away, without looking *at her* (R-2). Buts/ze (T-3) took *him by the forearm and drew him* (R-3), and after a momentary resistance *he* (T-4) followed *her* (R-4). *She* (T-5) led *him back to the big chintz-covered chair* (R-5). 'Sit down', Willie, Sit down and rest"(R-6), she said very quietly (T-6)."
>
> (Warren R.P., All the King's Men, p. 345)

1) **Thematic progression of information with a constant (continuous) theme:**



This type of thematic progression of information is common in monothematic descriptive micro-texts, as it will be seen in the textual segment taken from A. Huxley's "Crome Yellow", in which the author depicts a very impressive character sketch of Ivor Lombard, the main hero of the novel:

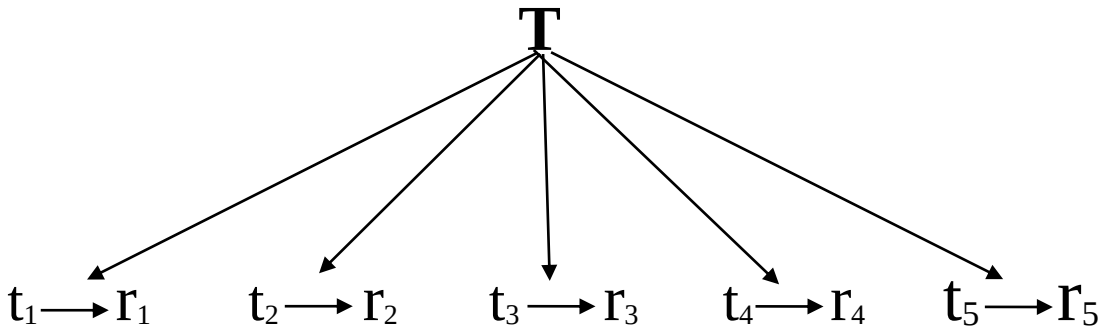
> "Nature and fortune had vied with one another in heaping on Ivor Lombard all their choicest gifts. He had wealth and he was perfectly independent. He was good-looking, possessed an irresistible charm of manner, and he was the hero of more amorous successes than he could remember. He had a beautiful untrained tenor voice; he could improvise with a startling brilliance, rapidly and loudly, on the piano. He was a good amateur medium and telepathist, and had considerable first-hand knowledge of the next world. He could write rhymes versed with

an extraordinary rapidity. For painting symbolical pictures he had a dashing style.

He excelled in amateur theatricals and, when occasion offered, he could cook with genius. He resembled Shakespeare in knowing little Latin and less Greek. For a mind like his, education seemed supererogatory. Training would only have destroyed his natural aptitude."

(Huxley A., Crome Yellow, p. 135 -136)

2) **Thematic progression of information with derived themes from the hypertheme:**



Danes's own illustration of Type 3 is a short description of New Jersey. Intuitively, we would feel that texts about places tend to occur in various written genres (discounting for the moment spoken genres such as casual conversation): encyclopaedia entries, tourist guidebooks, travel brochures, and as settings to narratives. We might be able to hypothesize, on the basis of linguistic evidence regarding the realizations of themes and rhemes, which type of thematic progression might be prevalent in this particular genre.

Descriptions of places, as of persons and things, abound in everyday printed matter. What follows is a short description of St. Vincent, in the holiday section of a Sunday newspaper:

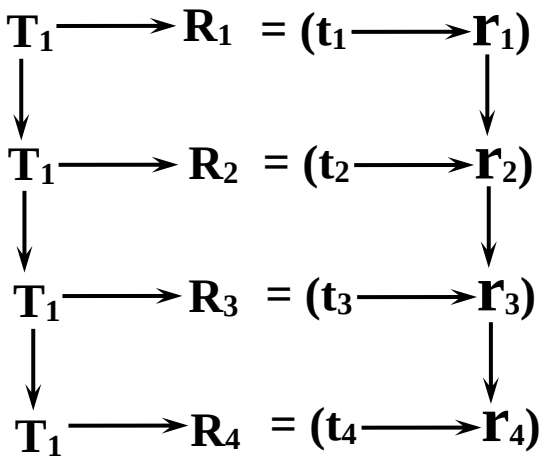
"St Vincent is small: 18 miles long and 11 wide, mountainous and lush (1). Banana plantations cling to steep volcanic hills (2) and coconut palms sway in the brisk trade winds which lash the Atlantic coast (3), stirring up its black sand (4). **The people** are warm, friendly and poor (5). **Unemployment** is between 30 and 40 per cent (6) but few go hungry in such lash surroundings (7)."

(From *The Observer,* Sunday, 5 September. 2004)

As 'in Danes' s illustraton, the thematic progression type adopted in the St. Vincent text consists entirely of derived themes from the hypertheme - *St. Vincent*. Semantically, however,

there is greater variety. .Whereas the New Jersey text themes were restricted to geographical features, in the Saint Vincent text they include not only those of the landscape but also the people. Here too, process types are not limited to the relation type of being realised simply by *be,* since there are some action processes *(cling, sway, lash)-*, and even in the relational processes, attributes are lexically richer than in the New Jersey text. Rhetorically, the writer of this text seems to have made choices aimed at an educated, though conservative English-speaking tourist reader with conventional ideas about tropical countries. *Banana plantations* are considered exciting, as are *coconut palms,* and are given dynamic processes with appropriately descriptive accompanying circumstances. The rhetorical purpose of such texts is that of persuading the potential holidaymaker, in contrast with the purely informative purpose of the encyclopaedia entry.

Danes also remarks on possible "complicated" utterances built up by coordination, apposition, nominalizations and relative clauses. He indicates, that certain combinations may constitute thematic progression types of a higher order, representing a formal frame for the employment of the basic types. The most important of such frames is **thematic progression of Type 2 with complicated "split rhemes", often quoted as Type 4:**



Here is an example of thematic progression with complicated "split rhemes", represented by nominalized prepositional constructions as objects which create syntactical parallelism, making the narration more expressive and emotional. It should be noted, that such complicated models of thematic progression of information is only found in fictional

texts. For instance:

> *"I saw* the people waiting in the plaza of little town in the desert. *I saw* the waitress in the restaurant wave in feeble protest at the fly. *I saw* the travelling salesmen standing *at* the hotel desk just ahead of

me. *I saw* the sheepherder standing alone on an enormous mesa. *I saw* the Indian woman with eyes the color of blackstrap molasses looking at me over a pile of pottery. As *I looked at all these people I felt great strength in my secret knowledge."*

(Warren R.P., All the King's Men, p. 286).

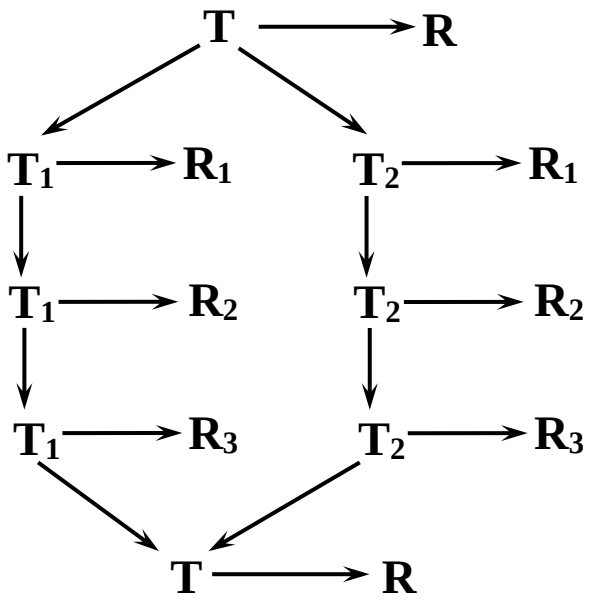
Empirical material shows that in English prose text thematic progression of information of type 2 can be complicated with **parallel theme-rheme development of the micro-themes constituting the theme as a whole.** You will find this type of thematic progression in the text given below:

"They stood before each other now, Lester pale and rather flaccid, Robert clear, wax-like, well-knit and shrewd; Robert was the clean, decisive man, Lester the man of doubts. Robert was the spirit of business energy and integrity embodied, Lester the spirit of commercial self-sufficiency, looking at life with an uncertain eye. Together they made a striking picture."

(Dreiser T., Jennie Gerhardt, p. 200)

This textual segment represents a microtext in which thematic progression of the information is realized according to type 2, which is modified in a peculiar way; namely, the theme of the message is the Kane brothers - Lester and Robert, whereas the rhemes contain their contrastive characterizations pushing the message forward to the final phrase, in which the brothers are again represented as one whole making a striking picture.

Such complicated type of thematic progression can be diagrammed, in this way:



Danes claims that the main types of thematic progression are to be considered as abstract principles, models or constructs constituting a functional explanation of the ordering of information in microtexts. On a macrostructural level they may be employed in various combinations, as we never meet long texts with only one type of thematic progression of information. The implementation or manifestation of these models in particular languages depends on the properties of the given language, especially on the different means available for expressing Functional Sentence Perspective.

Below, we offer the analysis of a paragraph from an article by Ralph Whitlock, nature correspondent of the *Guardian Weekly*. As a genre, this type of journalistic text does not come within the "field" of "national daily news" ("field", in recent genre/register studies referring to the social action that is taking place, the ideational dimension of register.). Its purpose is entertainment and as a text type it frequently combines narrative with reflective modes, with a "personal" writer addressing the reader[5]. But like other journalists, Whitlock is no doubt writing to a strict time schedule, although not so severe as a reporter working for instance on a war front:

> **"Birds ami animals** recognise us not merely as human beings but as individuals (1), When my wife and I arrive home from our morning walk (2) we are observed by our resident pair of collared doves, perched on a convenient tree, cable or roof-top (3). They recognise not only us but our car (4). Strangers and unfamiliar cars are viewed with suspicion (5), but of ourselves they are interested spectators (6). They have decided we are harmless (7), and so they enjoy watching us (8)."
>
> *(Ralph Whitlock in* The Guardian Weekly)

Summary and discussion of thematic progression types in this text:

- Clause 1 establishes a Theme (Birds and animals) with the rest as Rheme.
- Clauses 1 to 2: Simple linear (Type 1)
- Clauses 2 to 3: Constant (Type 2)
- Clauses 3 to 4: Simple linear (Type 1)
- Clauses 4 to 5: Simple linear by contrast (pivot, marked theme, topic switch) (Type 1)

[5] McCarthy, M. & Carter, R. – Language as Discourse. Perspectives for Language Teaching. Cambridge: Cambridge: Cambridge University Press, 1994.

- Clauses 5 to 6: constant by means of contrast (Type 2)
- Clauses 6 to 7: simple linear (Type 1)
- Clauses 7 to 8: Constant (Type 2)

From the rheme of clause 1, an element 'us...as individuals' provides the theme of Clause 2, a subordinate clause: 'When my wife and I...' the thematic progression (TP) is simple linear (Type 1).

Clause 3 is a main clause 'we are observed by our resident pair of collared doves', in which the theme we has the same referent as that of the subordinate clause in 2 (my wife and I). TP from 2-3 is therefore of Type 2 (continuous/constant).

The rheme of Clause 3 is long , extending from 'are observed' up to and including 'roof-top', and containing what Danes calls a 'condensed unit' represented by the heavy nominal followed by a clause, all describing the collared doves. The latter provide the theme for Clause 4, 'they', the progression type from clause 3 to clause 4 being simple linear (Type 1).

The rheme of cl. 4 contains us and our car.

This leads to the theme of clause 5 'Strangers and unfamiliar cars, which constitutes a new theme, but by contrast rather than by synonymy (to us in the previous clause); the contrast is marked in reading by prosodic prominence on 'unfamiliar. Thematic Progression from 4 to 5 is therefore simple linear.

Similarly, TP from 5 to 6 is also simple linear, based on contrast, with ourselves (i.e. not strangers) as the theme of 6.

The rheme of 6 contains 'they are interested.which provides the theme of 7 'they have decided...' .again simple linear.

Finally, the theme of 8 'they enjoy...' maintains that of 7 (Type 2, constant theme).

According.to this interpretation, the author has chosen as skeleton of the text a slight prevalence of simple linear progressions (4 occurrences) over constant theme (3 occurrences). No instances of derived themes are identified. This approximate alternation between TP 1 and TP 2 enables the author to maintain an equally approximate balance between his two sets of participants, birds and animals, on the one hand, and ourselves the humans, represented by his wife and himself, on the other.

To conclude, all of these texts are instances of professional writing whose rhetorical purpose ranges from entertainment to persuasion. Danes's models appear to be folly applicable in helping to reveal the internal organization of the text. An awareness of the types of thematic progression as expounded by Danes also raises interesting questions for language teaching pedagogy which cannot be dealt with here.

Lecture 11. Pragmatic categories of the text: Intentionality and acceptability.

The **cohesion** of surface texts and the underlying **coherence** of textual worlds are the most obvious standards of textuality. They represent **text-centered notions** that indicate how the component elements of the text fit together and make sense. Even so, cohesion and coherence cannot provide absolute borderlines between texts and non-texts in real communication. People can and do use texts which, for various motives, do not seem fully cohesive and coherent. Therefore the **attitudes** of text users should be included among the standards of textuality. In linguistic literature, different attitudes toward a text are discussed under the headings of **intentionality** and **acceptability**, on the one hand; and under the heading of **linguistic modality**, on the other.

A language configuration must be **intended** to be a text and **accepted** as such in order to be utilized in communicative interaction. **The production and reception of texts function as discourse actions relevant to some plan or goal.** These attitudes involve some tolerance toward disturbances of cohesion or coherence, as long as the purposeful nature of the communication is upheld.

In "An Introduction to Text Linguistics" Beaugrande and Dressier introduce **such user-centered motions as INTENTIONALITY** and **ACCEPTABILITY**, the former subsuming the intentions of text producers, the latter reflecting text receivers' attitudes in communication.

In the most immediate sense ef the term "intentionally", the producer *intends* the language configuration under production to be a cohesive and coherent text in order to attain, his/her goals. To some degree, cohesion and coherence could themselves be regarded as operational goals without whose attainment other discourse goals may be blocked. However, text users normally exercise **tolerance** towards products when certain conditions, notably in casual conversation, make it hard to uphold cohesion and coherence altogether. For example, cohesion is lacking in the *conversation,* borrowed from Beaugrande and Dressier (2002, p. 128):

[1] But that was then you went to Fred's.

[2] Do you—what are you laughing at?

[3] You want to hear my — eh — my sister told me a story last night.

[4] When I say I want to be something, it's not just that I want to be this, it's just I — I — I just that's the only thing I tell people that I want to be an artist.

The inconsistent surface structures above signal the influence of such situational factors as the following. In [1], the speaker shifts the plan for the utterance in trying to reconstruct a still unclear event. In [2], the speaker abandons an utterance just begun and reacts to a disturbance from another participant. In [3], the speaker originally intends to offer 'my sister's story[5] and then decides that the 'story' should first be introduced as a recent and presumably newsworthy event. In [41, the text producer apparently feels some hesitation in expressing his true desires for a career. Such discontinuities and shifts are usually tolerated when they do not disturb communication, especially if their causes are readily apparent.

Some situations may place such limits on time and processing resources that this intention is not fully realized by the presentation. Beaugrande and Dressier regard such cases as **reduced coherence**. Text producers may become confused and inconsistent if the situation is in some way disorienting as in this example:

> "Well, sir, " said the constable, "he's the man we were in search of, that's true; and yet he's not the man we were in search of. For the man we were in search of was not the man we wanted, sir, if you understand my everyday way."
>
> (Hardy 1977, p.30)

This illogical series of assertions arose from a case of mistaken identity.

Sometimes, a text producer may deliberately impair coherence for special effect. In the example from Conan Doyle, when Sherlock Holmes is pretending to be deliriously ill, his plan calls for deceiving Watson by appearing incoherent:

> "You will convey the very impression which is in your own mind a dying man a dying and delirious man. Indeed, I cannot think why the whole bed of the ocean is not one solid mass of oysters, so prolific the creatures seem. Ah, I am wandering!"

Of course. Holmes is careful to maintain the intended topic in spite of the picturesque ramblings about oysters, so that the superior goal of his long-range plan is upheld. This kind of attaining goals through deception is not widely dealt with in philosophical discussions.

The interdependence of cohesion and coherence with emotionality can lead to complicated situations. For example, in the conversation from. "The Adventures of Huckleberry Finn" by Mark Twain text producers may wish to conceal some knowledge and, along the way, they may betray themselves with disturbances of coherence:

> "I see that the big one was the deaf and dumb Spaniard ... and the

Spaniard swore he'd spoil her looks just as I told you and your two"
"What? The deaf and dumb man said all that!" - Huck had made
another terrible mistake!

This kind of situation should be distinguished from the kind where coherence intended but not accepted, because the knowledge and roles of participants are too diverse. Mark Twain provides an extreme illustration where a miner-gambler is negotiating with a clergyman:

- "Are you the duck that rims the gospel-mill next door?"
- "Am I the - pardon me, I believe 1 do not understand?"
- "You are the head clerk of the doxology that works next door."
- "I am the shepherd in charge of the flock whose fold is next door."
- "The which?"
- "The spiritual advisor of the little company whose sanctuary adjoins these premises."

Scotty scratched his head, reflected a moment, and then said:

- "You rather hold over me, pard. I reckon I can't call that hand. Ante and pass the buck."
- "How? I beg your pardon. What did I understand you to say?"

Each uttered text is intended to be coherent by itself, but the discourse is non-communicative much of the time and neither participant can discover the coherence of the other's texts. The clergyman has recently arrived from a 'theological seminary' in the East and is thus unused to the speech in the mining camp. The miner uses expressions from card games; 'you rather hold over me, pard' = 'you are holding rather higher cards than I am, partner'; T can't call that hand' = 'I can't ask you to reveal your hand of cards'; 'ante and pass the buck' = 'put up some money and move on to another player'. The miner of course wants the clergyman to use less formal vocabulary.

Mark Twain's discourses here are of course playful exaggerations, and we must bear in mind that they form part of larger texts whose coherence is beyond dispute. Still, they illustrate typical regulatory actions that follow upon breaks in coherence as a continuity of sense. In the previous example, the other participant uses a high-key recurrence combined with pro-forms to call attention to the disturbance, while in this one, both participants signal lack of comprehension (the miner's signals being themselves obscurely expressed in gambling terminology), while the original question remains unanswered.

In a wider sense of the term, "intentionality" designates all the ways in which text producers utilize texts to pursue and fulfill their intentions. An extensive body of research has been devoted to intentions in various disciplines, e.g. sociology, psychology, philosophy, etc.

The function of texts is seen somewhat differently in these fields. Sociologists would explore the use of texts in "speech exchange systems" where participants interact and allot speaking turns. Psychologists would emphasize the text producer's intention to guide the consciousness of the hearer. Philosophers have argued that a text producer who means something by a text "intends the utterance" of the text to produce some effects in an audience by means of the recognition of this intention.

Linguistics has been most profoundly affected by the philosophical approach, labouring over the question of **how intentions are m fact correlated with the format ami sense of utterances**. J. Searle in "Speech Acts"[6] proposes that Grice's account of intention and meaning be amended because it fails to respect the significant influence of *conventions* and intended effects. Searle builds upon Austin's work "How to do things with words" [7] to develop the notion of "speech acts", i.e. actions, performed intentionally or conventionally by uttering a text. He distinguishes:

(a) *utterance acts* as the simple uttering of words or sentences;

(b) *prepositional acts* as the use of content and reference;

(c) *illocutionary acts* as conventional activities accomplished by discourse, e.g. promising, threatening, etc.:

(d) *perlocutionary acts as the achieving of effects on text receivers, e.g. alarming or convincing them.*

Searle undertakes to state the conventions which apply to the illocutionary acts. For example, *promising* entails stating your future action which the text receiver desires and which you would not do otherwise in the normal course of things; to be "sincere", you must really intend to do the action and to place yourself under the obligation to do it.

Though speech-act theory has made impressive contributions to the study of pragmatics, it has some inherent limitations. There is a vast difference between relatively well-defined acts such as "promising" or "threatening" and extremely diffusive acts such as "stating", "asserting", "describing", or "questioning"; yet ail of these are grouped together as "illocutionary acts" (Searle 1969, 23). There is no obvious way to set down the conditions and intentions which must be given in order to "state" or "describe" according to the criteria as exact as those provided for the action of "promising". If someone says: *I promise*; *I apologize.* - the action is

6 Searle, J. R. – Speech Acts. 1969, Cambridge: Cambridge University Press.

7 Austin, J. L. — How to Do Things with Words. 1962, Oxford: Oxford University Press.

transparent enough, **because the uttering is itself the action**. The verbs for such actions are often called **performatives**, and their use is common in legal and parliamentary transactions:

- I hereby adjourn the meeting.
- I now pronounce you man and wife.
- I do take this woman to be my lawful, wedded wife.
- I name this ship the Queen Elizabeth.
- I give and bequeath my watch to my brother.
- I bet you six pence it will rain tomorrow.

Everyday communication is far more diversified and far less transparent. Many commonplace intentions are hardly ever made explicit. People are not likely to say things of this kind:

- I hereby try to get you to comply with my plan.
- I hereby try to persuade you to adopt the view point most useful to me.

Yet these are some of the most frequent intentions of discourse participants. Speech act theory is therefore rather incomplete in its usual framework, and it fails to appreciate the interaction of conventions with current context.

A more general approach has been worked out by Paul Grice[8]. He offers a set of "maxims", four in all. That the producers of texts normally follow in conversation. The "maxims" are merely strategies and precepts, not "rules" as envisioned by Searle. We illustrate below the maxims as quoted from Grice (1975, 45).

The principle of CO-OPERATION is stated as "make your conversational contribution such as is required, at the state at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged". Co-operation would be clearly demanded in situations where someone is in need of advice or assistance. The following dialogue from "Alice in the Wonderlands" by L. Carroll shows violations of the maxim:

"How am I to get in?" she repeated aloud.

"I shall sit here," the Footman remarked, "till tomorrow or the next day, maybe."

"How am I to get in?"asked Alice again in a louder tone.

"Are you to get in at all?" said the Footman. "That's the first question, you know ... I shall sit here," he said, "on and off, for days and days."

"But what am I to do?" said Alice.

8 Grice, H.P. Logic and Conversation. — In: P. Cole and J. Morgan, (Eds.) Syntax and Semantics. Volume 9: Pragmatics, 1975, New York: Academic Press.

"Anything you like," said the Footman, and began whistling.

Here. Alice's intentions are blocked by the Footman's refusal to accept her plan of 'getting in'; instead he muses over his own rather goalless plans.

Tie maxim of QUANTITY is given as "Make your contribution as informative as (but not more informative than) is required." Being 'informative' would, we presume, involve giving someone new or unpredictable knowledge when occasion arises. In the following textual segment from a play by Shaffer, Alan refuses to be informative, first relying on silence and then singing a commercial to Dysart, a psychiatrist:

> ***DYSART:*** **So,** did you have a good journey? I hope they gave you lunch at least. Not that there's much to choose between a British Rail meal and one here. [Alan stands staring at him.] Won't you sit down? [Pause.] And you/re seventeen. Is that right? Seventeen? ... Well?
>
> *ALAN* [singing low]: Double your pleasure, double your fim with
>
> Doublemint, Doubiemint, Doublemint Gum.

Such discourse is naturally effective as a representation of communicating with a mentally disturbed participant.

The maxim of QUALITY is concerned with truthfulness: "Do not say what you believe to be false, or that for which you lack adequate evidence." This standard is more rigorously applied to scientific texts than to conversation, but even in the latter, it is generally regarded as a social obligation. Disregard for truthfulness may be motivated by the intention of concealing one's own actions, as is often in Tom Sawyer's situation:

"What were you doing in there?"

"Nothing."

"Nothing! Look at your hands. And look at your mouth! What is that track?"

"I don't know, aunt."

"Well, I know. It's jam that's what it is. Forty times I've said if you didn't let that jam alone I'd skin you."

(M. Twain, "The Adventures of Tom Sawyer")

The maxim of RELATION is simply "Be relevant". Relevance could have at least two aspects: 1) what kinds of knowledge are related to a given topic; or 2) what kinds of knowledge would be useful in -attaining some goal. In Alice's dialogue with the Footman, both aspects are. Violated by the latter's utterances. In Holmes's speech to Watson, the remarks on 'oysters' are irrelevant to the topic about which Watson is being instructed, but highly relevant to Holmes's goal of appearing delirious.

The maxim of MANNER includes several ways **to** arrange and deliver texts. "Be perspicuous" has been restated as "be such that the intentions you have for what you say are plainly served". This restatement looks back to Grice's original account of intentional meaning, adding a stipulation of clarity. The same objections could be raised again, e.g. that intentions cannot override all convention; and it might be expedient to conceal them (cf. the above-given examples).

The maxim of manner includes another injunction, namely to "Avoid obscurity of expression". Here, the potential obstacle to communication lies in the phase of mapping already selected and organized content onto surface expression, rather than in making the selection itself. However, a text producer might have motives for obscurity, such as the attempt to appear learned.

Another motivation would be the advantages which obscurity can create in preventing a distribution of knowledge. The obscurity of expression in tax laws is apparently a big money saver for governments:

"According to Hubert Mockershoff, president of the Federal Tax Council, the approximately 90 laws and 100 regulations for taxes are often so complicated and incomprehensible that taxpayers certainly cannot recognize all the benefits for which they are eligible."

*(*Financial Times, *8 May, 1999)*

A third part of the maxim of manner is "Avoid ambiguity". Although many natural language expressions could have different senses under different conditions, ambiguity obtains only when it cannot be decided which sense is actually intended. If multiple senses are in fact intended, the term "polyvalence" can be used. While the processing of polyvalence is no doubt arduous, ambiguity has the additional annoyance of expending effort on materials neither intended nor useful. Consequently, participants hasten to eliminate ambiguity by regulative action, usually by paraphrasing the content into a nan-ambiguous format. For example, in this exchange between a railway official and a customer:

CUSTOMER: When is the Windsor train?
OFFICIAL: To Windsor?
CUSTOMER: Yes.
OFFICIAL: 3:15.

the customer's opening question is ambiguous, since in this situation, intentions to find out about trains either going to or coming from Windsor would be equally reasonable. The official

at once reformulates the troublesome part of the question into a determinate format. Under normal conditions, participants would be motivated to remove occurring ambiguities as efficiently as possible. To insist on ambiguities would be to discourage communication.

The fourth part of the maxim of manner is "Be brief'. While the maxim of quantity concerns how much you say, brevity concerns how much you take to say it. Constable Dogberry's speech quoted from Shakespeare's "Much Ado about Nothing" dem-castrates the violation of brevity: five more restatements of the fact that the prisoners have 'committed false report. The satirical effect of this passage rests on the failure of the Constable to maintain the register of a legalistic text, confusing the numbers and moreover, ending with a non-legal term 'lying knaves'. Not surprisingly, communication breaks down over this violation:

> DOGBERRY: Marry, sir they have committed false report; moreover, they have spoken untruths: secondarily, they are slanderers; sixth and lastly, they have belied a lady; thirdly, they have verified unjust things; and to conclude, they are lying knaves.
>
> PEDRO: This learned constable is too cunning to be understood.
>
> (W. Shakespeare, *Much Ado about Nothing*)

All the same, Dogberry was **intending** to be communicative; he was simply attempting to imitate legal language.

The final part of the maxim of manner is "Be orderly", i.e. "Present your materials in the order in which they are required". Obvious illustrations would be the normal ordering strategies for mentioning events and situations, e.g. in the time sequence in which things happen. The favouring of normal ordering strategies seems to reflect the extent to which they make processing and storage easier: the mind does not have to strain itself by searching for an unconventional organizational mode.

Grice's concern regarding these maxims is particularly devoted to an account **of CONVERSATIONAL IMPLICATURES,** i.e. the knowledge conveyed when people "imply, suggest mean, etc." something distinct from what they "say" (Grice 1975, 43). As long as participants are complying with the principle of co-operation and with the maxims of quantity, quality[7], relation, and maimer, one can decide fairly easily what they intend to convey via a given contribution to conversation. When participants "unostentatiously violate" or "blatantly flout" a maxim, or simply "opt out of' it, conversational implicatures are likely to arise especially in the case of "flouting" (Grice 1975, 49). In the example from "Alice in the Wonderlands", the uncooperative Footman's contributions lead Alice to conclude that he is "perfectly idiotic" (Carroll 1960, 82). In the dialogue between Dysart and Alan, Alan conveys the implicature that

he has no intention of giving any insights about himself, not even the most trivial. In Tom Sawyer's case his utterances imply that he has in fact been doing something forbidden. Grice provides a range of further examples, but the conclusion should be clear: conversation participants will infer unexpressed content rather than abandon their assumption that discourse is intended to be coherent, informative, relevant, and cooperative.

Grice's maxims 'undeniably cover a much wider range than the typologies of well-defined "speech acts" from J. Austin and J. Searle. By following the maxims, text producers are not committing themselves to performing special actions under conventionally established conditions; they are merely trying to communicate with a minimum of needless effort and disturbances. **The application of the maxims would be a case of procedural attachment:** the current materials of the discourse would be managed according to general procedures. However, producers' intentions may lead them to violate the maxims when it seems expedient a factor suggesting that the "sincerity" criteria of speech act theory are not a satisfactory account for discourse actions.

There is still an uncharted area between Grice's "maxims" and Searle's "speech acts". **Grice suggested that people can pursue unexpressed goals via conversational implicatures, i.e. saying something which implies a belief or request**. But this notion is still vague and fails to reflect the full importance of discourse goals.

We could explore the correlation of actions with texts in a more direct and operational way. The human mind is presumably endowed with the degree of awareness of **possible future states that is required to start developing a plan.** When a desired future state appears uncertain enough that its attainment might well fail, the planner has a problem. Hence, **planning is an elaborated, comprehensive type of problem-solving applied to advancing the planner's own state toward a goal in an evolving situation.** According to Beaugrande and Dressier, the amount and intensity of planning would vary according to several factors:

1. the probability or improbability of attaining the goal;
2. the presence or absence of stabilized social conventions for attaining the goal;
3. the possible interference of counter-planners (other agents whose goals conflict with one's own);
4. the required range of planning, i.e. short-term vs. long-term (the number of steps needed to carry out the plan).

Though the majority of human situations are not well scripted, a text will be plan-directed whenever its producer is trying to steer the situation toward some goal. The term situation man-

agement can designate this activity, while the simple reaction to a situation by describing or narrating the available evidence would be **SITUATION MONITORING.**

Since discourse is definable as a situation or event sequence in which various participants present texts as discourse actions, we can consider communication through discourse as an instance of **INTERACTIVE PLANNING.** For example, your plan might require inducing beliefs in others so that they will be helpful in bringing about your goal. This plan would be problematic if those beliefs were contrary to available evidence, or not based on evidence at all. Beaugrande and Dressier analyse a textual fragment from Dickens's work, where Rachael, a spinster aunt, is engaged in discourse with a gentleman she regards as a prospective lover or husband. Her problem is that he might be more drawn to her attractive young nieces if he considered the available evidence. Her solution to this problem is striking:

[1] "Do you think my nieces pretty?" whispered their affectionate aunt to Mr. Tupman.

[2] "I should, if their aunt wasn't here. " replied the ready Pickwickian, with a passionate glance.

[3] "Oh, you naughty man! But really, if their complexions were a little better, don't you think they would be nice-looking girls—by candle-light?"

[4] "Yes, I think they would," said Mr. Tupman, with an air of indifference.

[5] "Oh, you quiz—1 know what you were going to say."

[6] "What?" inquired Mr. Tupman, who had not precisely made up his mind to say anything at all.

[7] "You were going to say, that Isabel stoops—I know you were—you men are such observers. Well, so she does; it can't be denied; and certainly, if there is one thing more than another that makes a girl look ugly, it is stooping. I often tell her, that when she gets a little older, she'll be quite frightful. Well, you are a quiz!"

[8] Mr. Tupman had no objection to earning the reputation at so cheap a rate: so he looked very knowing, and smiled mysteriously.

[9] "What a sarcastic smile, " said the admiring Rachael: "I declare I'm quite afraid of you."

[10] "Afraid of me!"

[11] "Oh, you can't disguise anything from me I know what that smiie means, very well."

[12] "What?" said Mr. Tupman, who had not the slightest notion himself.

[13] “You mean.” said the amiable aunt, sinking her voice still lower “You mean, that you don’t think Isabella’s stooping is as bad as Emily’s boldness. Well, she is bold! You cannot think how wretched it makes me sometimes. I’m sure I *cry* about it for hours together—my dear brother is so good, and so unsuspicious, that he never sees it; if he did, Fm quite certain it would break his heart. I wish I could think it was only manner—I hope it may be” (here the affectionate relative heaved a deep sigh, and shook her head despondingly).

The first discourse action [1] is a simple question: the aunt seems to be merely inquiring how Mr. Tupman is monitoring the situation. Her ‘whispered’ intonation, however, indicates that she is hoping for an answer that the nieces themselves would be dismayed to hear. Mr. Tupman’s reply [2] shows that he is in principle inclined to be cooperative and support her overall goal of amorous pursuit, but it is disquieting all the same as an admission that he is indeed comparing the nieces to the aunt. He even suggests that there is evidence for ‘thinking’ them ‘pretty’. Alarmed, the aunt at once adduces a piece of unfavourable evidence: poor ‘complexions’ that, even if improved, would still be ‘nice-looking’ only under the attenuating illumination of ‘can-' dies’ [3]. Her criticism is disguised as a defence, as an attempt to minimize a defect rather than call attention to it—a case of *plan concealment.* Mr. Tupman’s response [4] is again only partially co-operative: he displays ‘indifference’ toward the nieces, but his answer is still an unrestricted ‘yes’. Perhaps Mr. Tupman feels committed to the objective evidence in a manner that might warm the otherwise dispassionate heart of a Behaviourist.

According to the discourse strategy, if a monitoring is rejected or disapproved of, it could be replaced with *a less mediated version,* i.e. a version based more directly on the available evidence. But in the above-given sample, we have just the reverse: Mr. Tupman’s reply [4] is *not mediated enough,* not sufficiently removed from the evidence to suit the aunt. She therefore implements a series of actions designed to replace his' unmediated monitorings with versions mediated toward her plan. The first step is to reject [4] as not being ‘what he was going to say’; at the same time, she offers a flattering monitoring of his a perceptive and cognitive abilities by calling him a ‘quiz’ [5]. In fact, she ascribes to him a planned discourse action which, as [6] makes plain, he had no set intention of performing. Since he therefore cannot co-operate to the desired extent, she is now free to supply her own material for the substituted discourse action in [7]. The steps in this miniature re-evaluation of evidence are instructive. She at first states the main idea that ‘Isabel stoops’, and immediately goes on to praise Mr. Tupman’s powers as an ‘observer’. He must conclude that the proposition is in fact inescapable to anyone weighing the

evidence; to reject it would be to deprecate his own alleged perspicacity. The aunt's next two steps are both reaffirmations ('so she does', 'it can't be denied[5]), just in case Mr. Tupman has any inclination to disagree. A farther step is to elevate this defect to the status of the major factor in 'making a girl look ugly[5]. The culmination is to stress that a 'frightful[5] state must ensue with the mere passage of time ('when she gets little older'—Tittle' to show that it will be soon); this tactic solves the problem that the girl is manifestly *not* 'frightful' at present. The finishing touch is to again flatter Mr. Tupman's perspicacity and thus to ensure co-operation: an instance of recurrence serving to re-assert a viewpoint.

As expected, Mr. Tupman 'has no objection' to appearing more astute than he really is [**8**]; yet having nothing to add to the opinion ascribed to him, he can only assume a 'knowing' facial expression. The aunt is naturally led by the success of her first planning phase to run the same steps over again and discredit the second niece with the same tactics that worked so well before. Again, she seizes upon a slight facial cue('smile') to ascribe a plan-mediated monitoring to Mr. Tupman [11, 13], though as before, he has no corresponding intentions [12], This time, she dispenses with the flattery of his mental abilities, assuming no doubt that the earlier emphasis on that point will carry over. The step-by-step construction of the discourse action [13] is otherwise analogous to that of [7]. She begins with the idea of Emily's 'boldness', neatly tying it to the previous material by a disadvantageous comparison to 'stooping' (and incidentally, reasserting the 'Isabel stoops' idea yet one more time). Again, she follows up with a re-affirmation ('she is bold'), pretending to agree with his view. To make this potentially harmless trait seem sufficiently grievous, she monitors her own response to it as well as the response which her 'brother[5] (Emily's father) would have if he only could 'see'. Her 'wretchedness' (leading to 'crying' for 'hours together') and his 'heartbreak' duly magnify the fault to such dimensions that only a 'good' and unsuspicious' person could possibly overlook it, that is, one unable to see the evil at work. Here, she equates any tendency to monitor the situation in any way but her own with simple blindness (not 'seeing') toward reality. She then resumes her apparent action of defending rather than defaming her niece by 'wishing' and 'hoping' that the fault is merely put on ('only manner') rather than deeply rooted. But her use of tenses ('could think', 'may he') carefully suggests that her 'hope' is contrary-to-fact. Her 'sighing' and 'head-shaking' are similarly intended to convey the realness of her reason for being 'despondent'. Notice that this closing touch simultaneously signals the aunt's own kindness and concern for others, so that she will not be suspected of the intention to defame.

The foregoing sample demonstrates how the aunt **MANAGES** a situation while pretending only to **MONITOR** it. The convincing nature of this fictional discourse is surely due to our ready ability to relate its component texts to plan steps via *plan attachment.* The presence of some disturbances in coherence, e.g., assigning to a smile a folly elaborated content that could not have been intended, and the aunt's clear violation of the maxim of *QUALITY* do not render the discourse unacceptable, as long as such disturbances and violations are intentional actions toward a goal.

Together with intentionality, Beaugrande and Dressier introduce the notion of **ACCEPTABILITY** as the text receivers' attitude in communication, that the given set of occurrences should constitute a cohesive and coherent text having some use or relevance for the receiver. In other words, text receivers must *accept* a language configuration as a cohesive and coherent text capable of utilization. It involves readers' inferencing activities that illustrate how text receivers support coherence by making their own contributions to the sense of the text.

Like intentionality, acceptability includes a **tolerance** range for such minor discontinuities or disturbances as illustrated in the above-given examples, provided that continuity can he restored by reasonable **problem-solving**. If acceptability is restricted, communication can be diverted. It is accordingly taken as a signal of non-cooperation if a text receiver raises questions about acceptability when the text producer's intentionality is obviously in effect. Beugrande and Dressier offer the following example from Dickens's work to support this statement:

> "What we require, sir, is a probe of this here."
>
> "Probate, my dear sir, probate," said Pell.
>
> "Well, sir," replied Mr. Weller sharply, "probe and probe it is very much the same: if you don't understand what I mean, sir, I daresay I can find them as does."
>
> "No offence, I hope, Mr. Weller," said Pell meekly.

Text producers often speculate on the receivers[5] attitude of acceptability and present texts that require important contributions in order to make sense. For example, in the text:

> The Bell Telephone Company warns people:
> "Call us before you dig. You may not be able to afterwards."

People are left to infer that digging without asking might lead to cutting off a ground cable and hence to losing the wiring needed in order to call; or even, to sustaining bodily injury and

being incapacitated. It is intriguing that this text is more effective than its full version where everything is more explicit:

> The Bell Telephone Company warns people:
>
> "Call us before you dig. There might be an underground cable. If you break the cable, you won't have phone service, and you may get a severe electric shock. Then you won't be able to call us."

Apparently, text receivers are readily persuaded by content they must supply on their own: it is as if they were making the assertion themselves. In this sense, The first version of the text is more informative than the second.

It has become customary to distinguish between **grammaticality** (what is stipulated by an abstract grammar) and **acceptability** (what is actually accepted in communication). So far. However, the correlation between these two notions is far from clear. We surmise that the crucial distinction is in. fact between **virtual systems and actualization procedures**. As noted already, actualization can apparently override the organization of virtual systems when appropriate motivation is present — a principle which sets language and communication apart from the objects of study in the natural sciences and mathematics.

It seems unlikely that theories of language can ignore the correlation between actual occurrences and theoretical models. We shall describe several means for bridging the gulf:

1. One simple and frequent practice has been for linguists to invent and judge their own sentences, i.e., to become the informants themselves. Yet, it is dangerous for a linguist to depend on his/her own introspection as a means of obtaining data: lengthy exposure to a set of examples is likely to blur his/her judgements, and his/her reactions will inevitably be prejudiced by his/her general theoretical position and by the specific hypotheses that predict acceptability of judgements. Linguists often make different judgements of the same data than do non-linguists. They can develop a special, exceptional ability not found in normal language users. Special tests have shown that linguists agree with themselves and each other to a much larger degree, and are much more willing to mark sentences ungrammatical on the basis of syntax alone. It has however been obvious that linguists also construct such elaborate examples and counter-examples that they may end up accepting sentences which everyday language users would find highly bizarre.

2. A second means of correlating acceptability and grammaticality has been pursued especially by William Labov, a sociolinguist, and his associates. He argues that the divergences of usage in various social groups can be accounted for by *variable rules* rather than strict, infallible ones. Depending upon social factors, text producers would be able to choose among

alternative rules or sets of rules. Labov's approach would introduce diversity into a grammar without weakening the distinction between "grammatical" and "ungrammatical". Hence, it should still be possible for language users within a particular group to agree what sentences should or should not be allowed. And this agreement is precisely what is so hard to obtain.

3. A third means appears more promising than the first two, namely, to view the production and reception of texts as PROBABILISTIC operations. Grammar would be a set of "fuzzy" instructions in which well-formedness (conformity with the grammar) of sentences would be located somewhere on a graded scale. The really decisive consideration is the context where sentences actually occur. Sentences are regularly judged "grammatical" by an informant when it is easy to imagine possible contexts for them. In effect, "grammaticality" becomes a partial determiner of acceptability in interaction with other factors. For example, the order in which sentences are presented has been proved to affect people's judgments. Sentences are more readily accepted if their expressions elicit mental imagery, presumably because the images assist in devising contexts. In connected discourse, sentences can be influenced by the structures of neighbouring sentences; such is the case with ELLIPTICAL constructions. Considerations of this kind suggest that the notion of acceptability in the narrow sense is really useful only for texts in situations, not for isolated sentences.

The correspondences between intentionality and acceptability are exceedingly intricate. Under stress or time pressure, people often produce utterances which they might feel disinclined to accept under normal circumstances; conversely, they accept utterances from other people which they would be most reluctant to produce. It has been demonstrated that people may not be aware of their own speaking styles, or those of their social group, and be surprised to hear authentic recording. Also, people often go back and "repair" their utterances when deemed unsatisfactory, even though their knowledge of the language has not changed at that moment. And people may shift among styles of text production in order to project desired social roles in different settings, because of the social markedness of certain options. In view of all these considerations, the conclusion that language can scarcely be described or explained except in terms of texts in real settings again seems inescapable.

In a wider sense of the term, "acceptability" would subsume *acceptance* as the active willingness to participate in a discourse and share a goal. **Acceptance is thus an action in its own right and entails entering into discourse interaction, with all attendant consequences.** Refusing acceptance is conventionally accomplished by explicit signals, as, e.g.: *I'm too busy for talking just нож, I don't care to talk about it.* Otherwise, participation in discourse would, as a default, be assumed to imply acceptance.

The acceptance of other people's **goals** may arise from many diverse motivations. **Successful communication clearly demands the ability to detect or infer other participants' goals on the basis of what they say**. By the same token, text producers must be able to anticipate the receivers' responses as supportive of or contrary to a plan, for example, by building an internal model of the receivers and their beliefs and knowledge. We can also see from the above-analysed examples how great a role is played by the context of communication with respect to intentionality and acceptability.

Lecture 12. Pragmatic categories **of the text:** modality

When considering modality it is useful to distinguish between two parts: **the dictum**, i.e. what is said, and the modus, that is, how it is said. **Modality implies the speaker's cognitive, emotive, and /or volitive attitude about what is said**. The idea of differentiating an utterance into dictum and modus was first suggested by the French scholar Charles Bally (1955). This idea got its further development in "the theory of speech acts"[9]. For example, a sentence could have the following dictum: **It is hot outside**. This dictum could be paired with various types of modi, such as the following:

I think that *it is hot outside.*

I believe that *it is hot outside.*

I know that *it is hot outside.*

I hope that *it is hot outside.*

I doubt that *it is hot outside.*

It ***must*** *be hot outside.*

It ***has to be*** *hot outside.*

It ***might*** *be hot outside.*

It ***could*** *be hot outside.*

It ***needn't*** *be hot outside.*

It ***shouldn't*** *be hot outside.*
It is ***probably*** *hot outside.*
Perhaps *it is hot outside.*
It is possible that it *is hot outside.*
It is certain that *it is hot outside.*
It is probable that *it is hot outside.*

9 The founders of this theory John Austin and John Searle have changed the terminology and instead of dictum and modus they speak about the division of a sentence into a proposition and prepositional attitudes.

It is likely that *it is hot outside.*

In linguistics, modals are expressions broadly associated *with* notions of possibility and necessity. Traditionally, studies of modality distinguish between;

1. **sentence modality**, which deals with sentence types, such as *declarative* (a statement), *imperative* (a command), *interrogative* (a question), *optative* (a wish), *exclamatory* (an exclamation), etc.:
2. **verbal modality**, which deals with *the modal verbs* and *the mood* of verbs.

However, modals have a wide variety of interpretations which depend not only on the particular modal used, but also upon where the modal occurs in a sentence, the meaning of the sentence independent of the modal, the conversational context, and a variety of other factors. Many different kinds of modal interpretations have been observed and studied, resulting in a variety of typologies. Yet, there are **two main types of modality in modern English:** epistemic and deontic.

Epistemic modals are used to indicate the possibility or necessity of some piece of knowledge. In the epistemic use, modals can be interpreted as indicating inference or some other process of reasoning involved in coming to the conclusion stated in the sentence containing the modal. However, epistemic modals do not necessarily require inference, reasoning, or evidence. One effect of using an epistemic modal (as opposed to not using one) is a general weakening of the speaker's commitment to the troth of the sentence containing the modal. However, it is disputed whether the function of modals is to indicate this weakening of commitment, or whether the weakening is a by-product of some other aspect of the modal's meaning.

Deontic modals are those that indicate how the world ought to be, according to certain norms, expectations, speaker's desire, etc. In other words, deontic uses indicate that the state of the world (where 'world' is loosely defined here in terms of the circumstances surrounding the use of the modal) does not meet some standard or ideal, whether that standard be social standards (such as laws), personal desires, etc. The sentence containing the deontic modal generally indicates some action that would change the world such that it is closer to the standard/ideal.

For example, the interpretation of an English sentence containing the modal 'must' can that of a statement of inference or knowledge (roughly, epistemic) or a statement of how something ought to be (roughly, deontic). The following pair of examples illustrate the interpretative difference:

(1) *John didn't show up for work. He must be sick.*

(2) *John didn't show up for work. He must be tired.*

The use of 'must' in the first sentence is interpreted as indicating statement of a reasoned conclusion: the speaker concludes, that John is sick, because otherwise, John would have shown up for work. In the second sentence, 'must' is interpreted as a statement of how something ought to be: the speaker is willing to say that, because John didn't show up for work, John ought to be fired. The use of a modal, particularly in cases like example (1) above, contrasts subtlety with not using a modal, as illustrated below[7]:

(3) *John must be sick.*

(4) *John is sick.*

The use of the modal in (3) is interpreted as indicating that some process of reasoning was used to arrive at the conclusion that John is sick. The lack of the modal in (4) tends to preclude such an interpretation, and is generally considered to be a statement of fact (i.e., the speaker knows that John is sick). In other words, a speaker would typically not say (3) if he/she knows that (4) is true.

Modality is expressed in different ways in different languages. Modality is often thought of as the province of the closed class of modal verbs *{must, can, will, may etc.)* and treated as part of the grammar of English, but a large number of "lexical' words (nouns, adjectives, verbs and adverbs) carry the same or similar meanings to the modal verbs. For example, in English, the two sentences below have roughly the same meaning, but express this meaning in two different forms:

It is possible that *the moon is made of cheese.*

The moon ***might*** *be made of cheese.*

Studies of modality in large amounts of discourse / texts show a wide range of uses of the traditional class of modal verbs and of a vocabulary of lexical items carrying modal meanings, from the classic *epistemic modality* (concerned with degrees of certainty and possibility) to the *root modalities* (volition, permission, obligation, etc.). The vocabulary of modality includes: 1) **verbs** such as *appear, assume, doubt, guess, look as if, suggest, think,* 2) **adverbs** such as *actually, certainly, inevitably, obviously, possibly, surely, truly, undoubtedly, positively, absolutely*, etc., 3) **nouns** and **adjectives** related to them, 4) **special phrases** such as *in fact, beyond all doubts, no doubt,* etc. that add subjective modal colouring to the sentence. In term of frequency, the verbs and adverbs are considerably more frequent than the nouns and adjectives.

All these words carry important information about the stance and attitude of the sender to the message; they are concerned with assertion, tentativeness, commitment, detachment and other crucial aspects of interpersonal meaning (as opposed to ideational, i.e. content meanings).

In the Hallidayan model of register they form a part of tenor of the discourse. Discourse and text analysts have demonstrated that modality is fundamental in the creation of text; all messages carry some degree of modality. If we take a later part of one of our earlier texts (e.g. the newspaper article about the traffic crisis in England), we can see how modal vocabulary represents another aspect of textual meaning over and above the organizational and more general signalling vocabulary already analysed. Modal items are picked out in bold:

> ***Inevitably**, objections will be raised to the promotion of the motor cycle as the saviour of our environment.*
>
> *It is dangerous: it can be but three-fifths of all serious motor cycling accidents are caused by cars. So, by transferring some drivers from cars to motor cycles, the risk **can** immediately be reduced.*
>
> *Department of Transport statistics have **shown** that a car driver is nine times more **likely** to take someone else with him in an accident than a motor cyclist, so riding* a motor cycle is **actually** making a contribution to road safety.
>
> *(The Times,* 22 September, 2005, p. 11)

In a literary text, the author's communicative intention and his subjective modality interact. As it has been mentioned, modality implies the speaker's cognitive, emotive, and /or voli-tive attitude about what is said. Any literary text, irrespective of its genre or trend, represents a unique and aesthetic image of the world, created by the author according to his communicative intention and his modality. Hence, the subjective (i.e., intention and modality) is an organizing axis of a literary work, for, in expressing his or her vision of the world, the author represents reality in the way that he/she considers to be most fitting.

However, being the product of the author's imagination, a literary work is always based upon objective reality, for there is no source that feeds one's imagination other than objective reality. **A literary work is thus an image of a target fragment of extralingsiistic realty, arranged in accordance with the author's subjective modus, i.e. through his vision of the world.**

The interaction and co-existence of subjective and objective factors find their realization in the **stratificational structure of the text**, that is, in its multi-layered constitution.[10]

[10] Kirvalidze, N. the Author's Modality and Stratificational Structure of a Literary Text in Modern English. // Journal of International Black Sea University. International Refereed Multi-disciplinary Scientific Journal, volume I, January –June, Tbilisi, 2006, 19-200.

Both science and the arts aim at cognizing and interpreting the world we live in. But in contrast to science, where the means of cognition is an inductive and a deductive analysis, the means of cognition in literature and other arts is a re-creation of objective reality in the form of images drawn from reality itself. Hence, the relation between reality and literature is essentially that of an object and its image. An image is always similar to its referential object, as, for example, a painted portrait of a person is similar to the person himself. The similarity between an object and its image is conditioned by the fact that the latter is a representation of the former. But, however great this similarity might be, it will always remain a similarity and never become an identity, for an object cannot be at the same time its own image.

An image is always somebody's creation. In other words, as image has not only its object but also its creator, the author. It implies the following:

1. First, an author, in setting out to re-create a fragment of reality, re-creates those features of it which seem to him to be most essential. In doing this he is guided by his own consciousness and his modality (i.e. his vision and attitude towards the world) as well as by the intralinguistic regularities of verbal art presentation. He makes a selection of various features to be represented in the individual, aesthetic image of the world re-created by him.

2. Secondly, the object, i.e. referential extralinguistic reality, is neutral to the observer, whereas the image of reality created by the author is not. For, one of the universal ways of the world perception is the identification of one object (a thing or an event) through another on the basis of their common properties, i.e. the similarity existing between them. This leads to deeper penetration into the essence of the target object, resulting in creating its new, subjective image which is different from its origin. Such an associative cognition of the objective world is conditioned, first of all, by cultural consciousness of people and secondly, by the man's ability of metaphorical thinking and his individual, subjective-evaluative vision of things.

Thus, any image of reality in a literary text contains both - objective and subjective features. Yet**, it is the author's communicative intention and his subjective modality that represent the organizing axis of a literary work**.

Literature is a medium for transmitting aesthetic information, e. the author's message, implying an intersubjective approach to the study of a literary text. Like any other kind of communication, it must involve not only the addresser (the author), but also the addressee (the reader). R. Jakobson, in his "Linguistics and Poetics"[11] stated, that a literary work is always written for the audience, whether the author admits it or not. When the author sets out to write,

[11] Jakobson, R., Linguistics and poetics. – In: Style in Language. N.Y. – London, 1960.

he is urged on by a desire to impart his/her vision and attitude towards the world to someone, a reader. Each time, an author may have a particular kind of reader in mind. But he will always write for a reader whom he expects to share his attitude, imbibe it and adopt it as his own.

Within the framework of the modem communicative paradigm of linguistic thought, **a literary text is studied via intersubjectivity as a communication of the author with the reader.** But the existence of the relationship: **the author - the text - the reader** should not automatically give grounds for an assumption that, what the author has conveyed in his work, passes on to the reader naturally and easily. In other words, reading does not necessarily result in the reader's direct perception of what the author has conveyed in his work.

The complexity of a literary work, since it is an involved interrelation of the objective and the subjective, the real and the imagined, the direct and the implied, makes the perception of it a creative effort. On the one hand, a reader, who penetrates into the subtleties of a literary work, implied in it as a sub-text, is sharing the author's aesthetic vision of the world. He/she becomes a sort of co-creator, a fact, which alone makes reading an aesthetic pleasure. On the other hand, one, who does not perceive the author's implications, tends to oversimplify the text. It is oversimplification when a reader sees only the surface (plot) level of the literary text, its characters and conflicts as life individuals engaged in life conflicts.

While reading a literary text, one gradually moves from the first word of it on to the last. The words combine into phrases, phrases into sentences, sentences into paragraphs, paragraphs making up larger passages: chapters, sections and parts. All these represent the verbal layer of a literary text, i.e. the plane of expression containing the factual information of the literary work.

At the same time, when reading a text of imaginative literature, an intellectual reader cannot but perceive another layer gradually emerging out of these verbal sequences. In Text Interpretation this layer is considered as implicational sub-text, conveying the aesthetical-poetic information, a message, encoded in the text by the author.[12] This sub-textual, poetic layer of a literary text can be defined as **plane of content**. These two layers of a literary text are inseparable from each other, as any change in the surface structure of the text simultaneously changes its aesthetical-poetic content. It is in the literary text that the etymological meaning of the word "text" (from the Latin *textum, texo* = to weave) is motivated.

The coherence of these two layers (the verbal and the implied) constitutes the poetic structure of a literary text. **Linguistically it means that the poetic *structure* of a literary text**

[12] Кухаренко, В. - Интерпретация текста. Москва: «Просвещение», 1988.

is of a stratificational model, having as its constituents the plane of expression and the plane of content, each having a multidimensiosal character. It is the stratificational structure of a literary text that conveys the author's message. All the entities of the text compose a hierarchy of interdependent layers. The basic unit of the stratificational structure is the word, for all the various layers of the structure (i.e. the syntactic, the semantic, the stylistic) are expressed in words.

Imaginative representation of reality has its own aesthetic principles which coheres all elements of the literary text into a whole. Wholeness in a poetic text is different from wholeness in actual reality. **The anther creates a literary image according to his subjective modality, i.e, in the way he sees it.** He focuses his attention only on those features that seem most essential to him. For instance, in the description of a farm-house in J. Steinbeck's "The Chrysanthemums" the following features are singled out:

"It was a hard-swept looking house, with hard-polished windows, and
a clean mudmat on the front- steps."

The farm-house had many other peculiarities, no doubt. But the selected ones very well create the image of the place. Moreover, they directly suggest the image of its owner, the vigorous, beauty-seeking Eliza.

In the theory of literature the term "image" refers not only to the whole of the literary work or to its characters or personages but to any of its meaningful units such as a detail, phrase, etc. All images in the literary work constitute a hierarchical interrelation. **At the bottom of this hierarchy there is a word-image, or a micro-image**. They, together with other elements, build up different images, such as:

1. character-images (E. Hemingway: "The three with the medals were like hunting-hawks.'');
2. event-images (R. Barker: "Dance music was bellowing from the open door of the Cadogan's cottage");
3. landscape-images (J. Steinbeck: "The fog sat like a lid од the mountains and made of the great valley a closed pot."), etc.

Each micro-image, when in isolation, is just a trope, but within the poetic structure it is an element, participating in the creation of the aesthetical content of the literary work. The meaningfulness of a word-image or its synonymic variants becomes apparent when they are found to recur in the text at definite intervals, thus gradually constituting **the macro-image of the whole text with its aesthetieal-conceptual information.**

A. Huxley's story "The Gioconda Smile" is a good example in this respect. Here is the plot: A certain Miss Spence had poisoned the wife of her neighbour, Mr. Hutton, a country gentleman. She had done that in the hope that Mr. Hutton would eventually marry her. But when it became obvious that the gentleman was not in the least inclined to propose to her, she spread rumours accusing Mr. Hutton of the murder. The man was tried and condemned to capital punishment.

The surface layer of the story contains no direct hint of the true nature of Miss Spence. That she is the murderess is revealed to the reader only at the very end. It is the layer of word-images superimposed upon the surface story layer that is suggestive in this respect. It begins with the title: "The Gioconda Smile". The allusive epithet "Gioconda", that describes Miss Spence's smile, later recurs in a number of its variants, such as: "her queer face", "there was something enigmatic about her", "the mysterious Gioconda", "there was some kind of a queer face behind the Gioconda smile", "a pale mask", etc. Such words as "mysterious", "enigmatic", "queer", etc. interplay with another set of phrases suggestive of the nature of the "enigma". For instance:

- *"She leaned forward, aimed so to speak like a gun, and fired her word";*
- *"She was a machine-gun riddling her hostess with sympathy";*
- *"Today the missiles were medical";*
- *"Your wife is dreadfully ill," she fired off at him;*
- *"She shot a Gioconda in his direction" and at last:*
- *"Her eyes were two profound and menacing gun-barrels".*

It remains with the reader to put all these suggestive metaphors together arid decipher their meaningfulness, the simple surface story layer being his guide.

We have already noted, that adequate perception of the aesthetical-conceptual information of a literary text requires the reader's "active position". The process of reading imaginative literature is of a dynamic character, involving the synergies of prospective and retrospective types of the reception of the aesthetical content of a poetic text.

When we read a literary text our thought does not run in just one, onward direction. Its movement is both progressive and recursive, moving onward with a return to what has been previously stated. This peculiar movement of the thought is conditioned by the fact that a literary text represents a wholeness of its two layers:

1. *verbal, which is direct and linear;*
2. *And implicational, i.e. sub-textual, the perception of which depends on the*

intellectual level of the reader.

When we begin to read a literary work we do not yet perceive the complexity of the content contained in the whole of it, though the text is well understood by us (considering that it is written in the language we know). The covered portion of the text is part of the literary work and as such it gives us but a rough approximation of the meaning of the whole text, which we proceed to read. And the newly read portion of the text adds to our perception of the whole. In this recursive or spiral-like manner we gather the aesthetical content of the literary work.

Poetic structure of the literary text is so modeled that certain of its elements which have already occurred in the text recur again at definite intervals. The recurrence of an element may have several functions, i.e. be meaningful in a variety of ways. One of these functions is that of organizing the subject matter, giving it a dynamic flow. Consider, for instance, the following expository passage from E. Hemingway's "Old Man at the Bridge" to see how the recurrent phrase "old man" organizes and frames it up:

> **"*Am old uan with steel-rimmed spectacles and very dusty clothes sat by the side of the road.***
>
> *There was a pontoon bridge across the river and carts, trucks, and men, women and children were crossing it. The mule-drawn carts staggered up the steep bank from the bridge with soldiers helping push against the spokes of the wheels. The trucks ground up and away heading out of it all and the peasants plodded along in the ankle deep dust.* ***But the old man sat there without moving. He was too tired*** **to go** ***any farther."***

(E. Hemingway, "Old Man at the Bridge")

Recurrent elements mostly represent the theme of a literary work, expressing the author's message. Very often the recurrence of certain words results in transforming a word into a poetic detail and then into a symbol. The transformation process of a word into a poetic detail and then into a symbol is accompanied with the corresponding changes in the plane of content of the text. Each member of the model retains and, at the same time, transforms the characteristics of the preceding unit, finally leading to the global symbolization of the whole literary work, thus directing the reader's attention to deeper implicational layers of the text.

We'll try to illustrate this theory on the example of "Wild Flowers", a seven-page story by E. Caldwell. The story has the direct (surface), metaphorical and symbolic layers. It is out of their interaction that the author's aesthetical-conceptual message emerges.

The plot of the story (the direct, surface layer) is austerely simple. Somewhere deep in the South of the USA a young tenant and his wife (an expectant mother) are ordered to leave the dilapidated house they live in. The two set out on a long and exhaustive tramp across the lonely country of sand and pines in search of a shelter. Exhaustion precipitates that what otherwise would have come about in another week or so. The husband runs for help which is not easy to find in that country of a few isolated homesteads. When, at length, the husband returns with two Negroes, who have agreed to help, he finds his wife dead. She has died in childbirth, alone amidst beautiful but indifferent Nature. Such is the surface plot of the story. It tells the tragedy of a young couple, denied a home, and evicted in spite of the condition the woman was in.

This information, which is easily gathered from the surface layer, is made more profound by a metaphor, a pronounced analogy between the young couple and wild flowers that grow hidden by weeds and scrubs near the road the two trudge by. The metaphor, clearly indicated in the title "Wild Flowers", adds a nuance to the idea expressed in the plot (the idea of a literary work being the underlying thought and emotional attitude of the author transmitted to the reader by the multi-layered structure of the whole text). It ever so imaginatively suggests, i.e. implies, the frailty of the protagonists[5] existence, their insecurity in the face of a cruel and indifferent world. The world of those who give orders and evict is not directly shown in the text, it is obliquely represented by a "he", who, the reader finds out, had been pleaded, with by Vern, the husband, to be allowed to stay, but remained adamant. "Doesn't he care, Vern?" asks Nelly, alluding to the state she was in. "I guess, he doesn't" answers Vern.

The story is set amidst Nature. There are just Vern and Nelly and the flat sandy country that extends mile after mile in every direction. In the country of pine and sand the farms and houses are sometimes ten or fifteen miles apart. Silence, deep and mysterious, hangs over the land. The recurrent image of the vast and silent country is not a mere setting of the story. It has an impact more profound, symbolizing the solitude of Vern and Nelly, complete indifference of the vast world to their existence. The image of Nature thus constitutes the symbolic layer of the text. It folly proves the theory that, in contrast with a poetic detail, a symbol refers not simply to the psychic aspect of a human being, but the existential core of the human reality.

The discovery of all these layers greatly depends upon the reader's intellectual and analytical abilities and requires his/her active position. And if the reader succeeds in perceiving them, it deepens the reception of the author's aesthetical-poetic message conveyed in the text and we may consider it as the reader's virtual "meeting" with the writer.

Lecture 13. Textual categories and text types

Seven standards of textuality

Most linguists agree on the classification into five text-types: narrative, descriptive, argumentative, instructive, and comparison/contrast. Some classifications divide the types of texts according to their function. (as exemplified at Vinogradov and Galperin) Others differ because they take into consideration the topic of the texts, the producer and the addressee, or the style. Adam and Petitjean, (1989) proposed analyzing of overlaps of different text types with text sequences. Virtanen (1992) establishes a double classification (discourse type and text type) to be used when the Identification text-text type is not straightforward.

The question of **text types** offers a severe challenge to **linguistic typology**, i.e. systemization and classification of language samples as communicative occurrences.

In descriptive linguistics, typology focused on minimal units, i.e., on repertories for distinctive features, phonemes, morphemes, etc. **In transformational grammar**, typology focused on a set of basic sentence patterns and classes of rules for building other patterns. **Traditional grammar** used categories like "declarative - interrogative - imperative - exclamatory", or "process - action - judgment - identification". **Functional grammar** offers "process - action - feature - classification." The usual typologies of sentences cannot offer a means of classifying texts as occurrences in communicative interaction. Another approach is the construction of cross-cultural typologies for languages of similar construction. All of these typologies are devoted to **virtual systems,** being the abstract potential of languages.

If sentence typologies are simple but sterile, text typologies are dauntingly vast and subjective. Attempts to apply or convert traditional linguistic methods failed to meet the special needs of a typology of texts. We might count the proportions of nouns, verbs, etc. or measure the length and complexity of sentences but without really defining the type, we need to know how and why these traits evolve. The fact, that advertising texts have an abundance of adjectives, and sews reports has lots of verbs, may provide a statement of symptoms for deeper-lying tendencies but certainly doesn't explain the types themselves.

Statistical linguistic analysis of this kind ignores the functions of texts in communication and the pursuit of human goals. Presumably, those factors must be correlated with the linguistic proportions. **A text typology must deal with actual systems.** The major difficulty in this new domain is that *many actualized instances do not manifest complete or exact characteristics of an ideal type.* The demands or expectations associated with a text type can be modified or even overridden by the requirements of the context of occurrence. In a larger

perspective, of course, discrepancies between ideal language types and actual occurrences are always immanent. The issues in phonetics, for instance, are not yet resolved by constructing a typology of phonemes. And individual languages have their own versions of the types they share.

The landmark in the study of typology of texts was a colloquium held in 1972 at the University of Bielefeld, Germany. It brought new issues to light. Linguists began to think that **a typology of texts should be correlated with typologies of discourse actions and situations.** Unless the appropriateness of a text type to its setting of occurrence is judged, the participants cannot even determine the means and extent of upholding the criteria of textuality. For example, the demands for cohesion and coherence are less strict in conversation than in written texts; moreover, in poetic texts, cohesion can be sporadically reorganized along son-conventional principles. If these various types were presented in inappropriate settings, communication would be disturbed or damaged.

It might be more productive to study text types from the standpoint of evolution *and usage.* **Textual typology is *indispensable* from soda! and pragmatic factors as well as Imagistic factors proper.** Beaugrande offers the following list of such factors:

1. **A differentiation of social settings and participant roles leads to a differentiation of situation types;**
2. **The differentiation of situation types engenders reliance upon those text types held to have greater appropriateness;**
3. **The accrual of episodic knowledge about situations and texts fosters expectations about what is acceptable and effective in a given context;**
4. **People build strategies to fit those expectations and to control textual occurrences accordingly;**
5. **The priorities of control result in the relative dominances of surface features, e.g. word class proportions and syntactic complexity;**
6. **These surface dominances gain the status of heuristic patterns against which new texts can be matched;**
7. **The patterns may exert influence back on the control strategies applied to situation management.**

In this view, **text types cannot be defined independently of pragmatics.** People use text types as fuzzy classifications to decide what sorts of occurrences are probable among the totality of the possible. As such, the text type can be defined only as strictly as considerations of efficient applicability allow. Unduly stringent criteria, like the rigorous borderline between

sentences and non-sentences, can either 1) open up endless disputes over the admissibility of unusual or creative texts to a type, or 2) lead to so many detailed types that any gains in heuristic usefulness are lost. It has often happened that preconceived notions about a text type have led people to reject a particular text which later became an acclaimed and classic representative. The history of literature is filled with examples.

Two approaches to the typology of texts are readily evident:[13]

1. **first,** one could begin with the traditionally accepted text types, e.g. narrative, descriptive, argumentative, literary, etc., and seek to define distinctive traits for each;
2. **second,** one could undertake to define a theory of texts independently, and then observe whether one obtains a workable typology.

The issue may have to be resolved by a compromise: in the development of a text theory, the applicability to text typology should be envisioned such that traditional types become definable.

When speaking about the typology of texts, first of all, it is necessary to define what the term "type" means in linguistics. Beaugrande and Dressier offer the following definition of this notion that might prove to be useful for further research.

According to these scholars, **a text type is a distinctive configuration of relational dominances obtaining between or among elements of tie surface text, the textual world, stored knowledge patterns and a situation of occurrence.**

The relevant dominances can apply to elements of any size, according to the circumstances. Without stipulating exactly what a text must look like for a given type, these dominances powerfully influence the preferences for selecting, arranging, and mapping options during the production and processing of the text. We can at most obtain fuzzy sets of texts among which there will be mutual overlap. Some textual traits will be domain-specific, i. e., peculiar to the situation, topic, and the knowledge being addressed.

Some **traditionally established text types could be defined along FUNCTIONAL lines, i.e. according to the contributions of texts to human interactions**. We would at least be able to identify some dominance, though without obtaining a strict categorization for every conceivable example. Thus, the following functional types of texts look like this:

---

[13] Siegfried J. Schmidt, Some Problems of Communicative Text Theories. – IN: W. Dressler (Ed.), *Current Trends in Text Linguistics*, Berlin: de Gruyter, 1978, pp. 47-60.

1. DESCRIPTIVE texts are those utilized to enrich knowledge spaces whose control centres are *objects* or *situations.* Often, there will be a frequency of conceptual relations for *attributes, states, instances* and *specifications.* The surface text should reflect a corresponding density of modifier dependencies. The most commonly applied global pattern would be the FRAME.
2. NARRATIVE texts, in contrast, would be those utilized *to arrange actions and events in a particular sequential order.* There will be a frequency of conceptual relations for *cause, reason, purpose, enablement, and time proximity.,* The surface text should reflect a corresponding density of subordinating dependencies. The most commonly applied global knowledge pattern would be the SCHEMA.
3. ARGUMENTATIVE texts are those utilized to promote the acceptance or evaluation of certain *beliefs* or *ideas* as true vs false, or positive vs negative. Conceptual relations such as *reason, significance, volition, value,* and *opposition* should be frequent. The surface texts will contain a density of evaluative expressions and often show cohesive devices for emphasis and insistence, e.g. recurrence, parallelism, and paraphrase, etc. The most commonly applied global knowledge pattern will be the PLAN for inducing beliefs.
4. LITERARY texts contain various constellations of description, narration, and argumentation. We therefore need some other distinguishing criteria. The most comprehensive definition of "literary text" might be: a text whose world stands in a principled relationship of alternativity to the accepted version of the "real world". This alternativity is intended to motivate insights into the organization of the "real world" not as something objectively given, but as something evolving from social cognition, interaction, and negotiation. Often, literary text-worlds contain discrepancies which sharpen our awareness of discrepancies in the socially accepted model of the "real world". Even literary trends such as realism, naturalism, and documentary art, where care is expended to make the text-world match the "real world", are motivated by this intention to elicit such insights: the text world is still not "real", but at most exemplary for an alternative outlook on "reality". Only to the extent that this intention dominates the intention to report "facts" should the text be considered literary.
5. POETIC texts would then be that subclass of literary texts in which alternativity is expanded to reorganize the strategies for mapping plans and content onto the surface text, e.g. sounds, syntax, concepts, relations, plans, and so on. In this fashion, both the organization of the real world and the organization of discourse about that world are problematized and the resulting insights can be correspondingly richer. The increase of

producer's motivation and receiver's focus will also be more *interne*, so that text elements will be assigned multiple functions. The poetic function is therefore intended to motivate insights into the organization of expression as interactive and negotiable. The cohesion of a poetic text is upheld partly in opposition to the cohesion of other text types and partly in accordance with type-specific conventions.

6. Literary and poetic texts could be seen in opposition to text types expressly intended to increase and distribute knowledge about the currently accepted "real world". SCIENTIFIC texts serve this purpose in their attempt to explore, extend, or clarify society's knowledge store of a special domain of "facts" by presenting and examining evidence drawn from observation or documentation.
7. Literary and poetic texts could be seen in opposition to text types expressly intended to increase and distribute knowledge about the currently accepted "real world". SCIENTIFIC texts serve this purpose in their attempt to explore, extend, or clarify society's knowledge store of a special domain of "facts" by presenting and examining evidence drawn from observation or documentation.
8. In CONVERSATIONAL texts, there is an especially episodic and diverse range of sources for admissible knowledge. The priorities for expanding current knowledge of the participants are less pronounced than for the text types depicted in above. The surface organization assumes a characteristic mode to reflect changes of speaking turn.

Even within this modest typology, we can see that types cannot all be explicated along the same dimensions. Whereas there may well be dominances of concept and relation types for descriptive, narrative, and argumentative texts, the concept and relation types in the other text types are probably domain-specific. Moreover, **description, narration, and argumentation will be found in various combinations in the other text types**. And finally, if text types are dependent upon situational settings, the basic question is how people use *cues* to assign texts of various formats to a given type.

People can seek cues outside the text itself. **Same situation types are institutionally defined regarding the text types to be used,** e.g. *a church service.* Explicit announcements may establish the situation type, e.g. *a political gathering.* Appearances of particular speakers or of a writer's name in print can activate expectations about the forthcoming text type. A printed format as in poems or newspapers, ox a characteristic title may be influential. Even a specific topic, such as those in many technical reports, can act as a cue.

A single text can indeed be shifted from type to type by altering its situation of presentation. For example, it has become fashionable to "find" poems by removing texts from

their original environments, such as cooking recipes or classified advertisements. Conversely, poems are converted into advertisements. Although the text remains stable, the audience's processing procedures are placed under different controls and priorities. A non poem presented as a poem is subjected to the intensified assignment of multiple communicative functions to language options. Presented as an advertisement, a poem undergoes an impoverishment of the functions of its elements.

Thus, the issue of text types is one of global processing controls in text linguistics. People are probably able to utilize texts without identifying the type, but efficiency suffers, and the mode of interaction of speaker/miter and hearer/reader remains vague. It seems unlikely that we can throw away the traditional text types; after all, they have functions in language users[5] heuristics. Here as in many other areas, we may instead have to throw away the hopes for exhaustive, and mechanical sorting techniques that consult only formal features without regard for human activities.

Text is a sequence of verbal utterances created by a locutionary (i.e. speech) act for illocutionary (i.e. extra linguistic) purposes. It represents a functionally completed communicative unit, which fits both linguistic and non-linguistic context and is characterized by the wholeness of its surface and underlying logical meaning.

Text is organized according to structural peculiarities of the given language. However, it is not sufficient for the text to be well-formed structurally and semantically. Text is the sequence of only such utterances, which can perform communicative function or participate in performing it. Hence, from the functional point of view, text can be formed of a verbal unit of any length, be it a sequence of thematically interrelated sentences, one simple sentence or even a word if it can perform a communicative function.

British scholar M. Halliday writes, that text is language in use. It implies that text is a speech product whereas language exists as a system of virtual signs that represent building material for the text. In other words, language system provides the speaker / the writer with abstract models by which he / she converts his/her ideas into a text. If we apply Saussure's antinomy – language vs. speech, text should be treated as a speech entity since it is produced as a result of actualizing different units of language system in speech.

Text as a communicative verbal unit has its peculiar characteristics. Textual characteristics are firs of all predetermined by a whole set of such factors as: the communicants (comprising both – the addresser and the addressee) the text with the help of which they interact, the place and time of communication, the correspondence between the textual-world and the

object-world of reality and so on. This means, that while analyzing a text, we should focus on the features that completely differ from lingual units proper. The set of all these and other similar extra linguistic characteristic has led to the development of pragmatics as an inseparable branch of communicative linguistics. At presents, text linguistics and pragmatics represent two interdependent aspects of discourse analysis, be it conversations or written texts.

Pragmatics studies the relationships between language and its users (to be more precise, between lingual signs and the users of these signs), while syntax studies the relationships between lingual signs and entities in the world. In this three-dimensional linguo-semiotic model only pragmatics allows humans into the analysis of texts.

According to some scholars of philosophy of language, pragmatics should underlie any linguistic analysis. This is an empirical discipline that applies the results of both – various scientific researches and verbal behaviour of communicants.

The advantage of studying text via pragmatics is that it necessarily involves the interpretation of people's intended meanings, their assumptions, their purposes or goals and kinds of action (for example order, request, facts) that they are performing in a particular context and how the context influences what is said. It requires a consideration of how people organize what they want to say in accordance with who they are addressing to, where, when and under what circumstances.

Pragmatic approach to text analysis also involves the study of how listeners or readers should make inferences about what is said in order to arrive at an interpretation of the speaker's / author's intended meaning. In other words, this type of analysis explores how a great deal of information is implied in the text without its explication.

The big disadvantage of pragmatic approach to text analysis is that all these above-mentioned aspects of textuality are connected with human factors and because of it they are extremely difficult to analyses in a consistent and objective way. But as Churls Morris, the founder of pragmatics, says, it's the pragmatic intention, which defines the choice of words, according to motive and goal of author's intention what kind of message to send to the reader or listener.

So text linguistic considers a text as a linguosemiotic unit that can perform communicative function. With written texts, some of the problems associated with spoken transcripts are absent: we do not have to contend with people all speaking at once the writer has usually had time to

think about what to say and how to say it and sentences are usually well formed in a way that the utterances of natural, spontaneous talk are not.

However, the overall questions remain the same: what norms or rules do people adhere to when creating written texts? Are text structures according to recurring principles? Is there a hierarchy of units comparable to acts? Are there any conventional ways of opening and closing text? All these regularities find there realization in different textual categories.

According to Robert De Beaugrande and Wolfgang Dressler a text is defined as a communicative occurrence which meets seven standards of textuality. if any of these standards is not considered to have been satisfied, the text will not be communicative. Hence, non-communicative texts are treated as non-texts. These standards are the following:

1. **The first standard is called COHESION** and it concerns the way in which the components of the surface text. i.e. the actual words we hear or see, are mutually connected within a sequence. In linguistic literature cohesion is defined as the use of explicit linguistic devices to signal relations between sentences and parts of texts. There are two main types of cohesion: grammatical and lexical.

Holiday and Hasan's "Cohesion in English" was considered to be a turning point in linguistics, as it was the most influential account of cohesion. These scholars identify five general categories of cohesive devices that create (signal) coherence in texts. They are: reference, ellipses, substitution, conjunction, and lexical cohesion.

A text may be cohesive without necessarily being coherent, cohesion does not spawn coherence. Cohesion is determined by lexically and grammatically overt inter-sentential relationship whereas coherence is based on logical semantic relations.

2. **The second standard of textuality is COHERENCE**. According to the Webster New World Dictionary, coherence is the quality of being logically connected and intelligible. **Coherence is defined as connectivity of underlying meaning of a text, while cohesion is the connectivity of its surface structure.** Hence, both cohesion and coherence are text-centered notions designating operations that are directed at the text material.

Beaugrande and Dressler define coherence as "a continuity of senses". It concerns the ways in which the components of the textual world, i.e. the configuration of concepts and relations which underlie the surface text, are mutually accessible, and relevant. A concept definable as a configuration of knowledge (cognitive content) which can be recovered or activated with more

or less unity and consistency in the mind. Relations are the links between concepts which appear together I a textual world: each link world bear a designation of the concept it connects too. It can be concluded that coherence is not a mere feature of texts, but rather the outcome of cognitive processes and inferences made by text users.

3. **The third standard – INTENTIONALITY** deals with the text producer's attitude that the set of occurrences should constitute a cohesive and coherent text instrumental in fulfilling the producer's intentions.

4. **The forth standard of textuality would be ACCEPTABILITY**, concerning the text receiver's attitude text having some use or relevance for the receiver. It involves the readers' inferencing activities that illustrate how text receivers support coherence by making their own contributions to these of the text. If acceptability is restricted communication can be diverted. It is accordingly taken as a signal of non- cooperation If a text receiver raises questions about acceptability when the text producer's intentionality is obviously in effect. Text producers often speculate on the receivers' attitude of acceptability and present texts that require important contributions in order to make sense.

5. **The fifth standard of textuality is INFOTMATIVITY** dealing with the extent to which the utterances of the presented text are expected vs. unexpected or known vs. unknown/certain. The processing of highly informative utterances is more demanding than otherwise, but correspondingly more interesting as well. Every text is at least somewhat informative: no matter how predictable form and content may be, there will always be a few variable occurrences that cannot be entirely foreseen. Particularly low informative is likely to be disturbing causing bore dome or even rejection of the text.

6. **The sixth standard is SITUATIONALITY** and it concerns the factors which make a text relevant to a situation of occurrence. The sense and use of the text decided via the situation. Situationality even effects the means of cohesion. Beaugrande and Dressler illustrate this textual standard on the example of the following text:

SLOW

CHILDREN

AT PLAY

This text can be interpreted in two ways according to the situation where it is presented. Someone might conceivably construe it as a notice about "slow children" who are "at play" do that unflattering conclusions could be drawn about children's intelligence or physical fitness. This note would look quite natural somewhere near sanatorium or some medical institution. But in the street where it represents a road sign the more likely reactiom would be to divide the text into "slow" and "children at play" and as a result, drivers would reduce speed to avoid endangering the playing children. It is far more reasonable to assume that slow is a request to reduce speed rather than an announcement of the children's mental or physical deficiencies. Pedestrians can tell that the text is not relevant for themselves, because their speeds would not endanger anyone. In this manner the sense and use of the text are decided via the situation.

Resume speed

One cannot "resume" something unless one was doing it at an earlier time and then stopped it for some reason. So it is clear that the sense and relevance of these texts presented as road signs are interdependent.

7. **The seventh standard is Intertextuality**, which is found in mixed types of texts which combine the features of different functional types of texts, such as descriptive, narrative text allusion, i.e. the ways people use or reefer to well-known texts which are easily accessible to the receiver audience.
We'll speak about intetextuality in the last chapter, but we should mention here as well, that knowledge of the different linguistic sub-disciplines can be put to more use if viewed from a text linguistics viewpoint - in which the principles of textuality play an integral part to improve the understanding of language as such.

When studying these standards/principles it becomes clear that a very broad knowledge base of (general and applied) linguistics is involved in the description of texts. The study of *cohesion*, for example, entails for certain knowledge of syntax, semantics (and on some levels even morphology and phonology) whilst *intentionality* and *acceptability* cannot be studied without serious knowledge of pragmatics. Intentionality involves knowledge of information systems - as supplied by the functional approach to language in the form of FSP. *Contextuality* is very much dependent on knowledge of sociolinguistics and pragmatics, while *intertextuality* has to do with the experience of previous texts (literary and non-literary). *Coherence* can be regarded as the umbrella-term for all these aspects while a certain amount of psycholinguistics is also needed in order to understand the communicative value of a text.

To put it in more bluntly: if you make a diagram with the principles of textuality on the one end, and the different linguistic sub-disciplines on the other side, you ought to see the picture more clearly:

Cohesion (by means of *reference, substitution, ellipsis, conjunction* and *lexical cohesion*) *Syntax*
Semantics Morphology

	Phonology/ *Normative grammar*
Coherence	
	Semantics *Cognitive linguistics* Pragmatics
Intentionality	*Pragmatics*
Acceptability	*Pragmatics*
Informativity	*Semantics* (information systems) *Syntax*
Contextuality	*Pragmatics* *Sociolinguistics*
Intertextuality	*Literary theory*

The premise of this lecture course is that as all those types of knowledge are involved in the understanding and production of a text, it can be argued that text linguistics can claim to be the most relevant way of studying linguistics

Lecture 14. From text linguistics to Human linguistics; About peculiarities of the scientific texts.

The focus of this chapter will be the linguistic processes of writing scientific articles, reading and understanding them within the broad framework of 'human linguistics' (or 'hard- science linguistics') outlined by Yngve (1996). Its aim is to indicate how traditional text linguistics may contribute to, or become part of, a human linguistics of texts.

Although in traditional text linguistics it has been common practice to describe texts and their structures independently of authors and readers, as if they have 'meaning' in themselves – i.e. just as Chomsky talks about the 'ideal speaker- hearer' – there are many discourse analysts who recognize the impact of individual readers, their intentions and their behaviours on the resulting text, e.g. the contributors to the collections by Mann and Thompson (1992) and by Coulthard (1994), teachers of English such as Swales (1990), etc. The linguistic features of texts have long been studied by discourse analysts, and their findings are of obvious relevance. While they would interpret linguistic elements (lexical items, anaphors, etc.) as signs of particular textual relationships or functions, in the present context we understand them as manifestations and triggers of particular conditions and procedures, and as networks ('plexes') for the knowledge and awareness of individual writers and readers. While it is easier (because it is more familiar) to interpret texts as entities in themselves and as objects that contain messages, we must attempt to interpret text features as epiphenomena of behavioural conditions and behavioural stimulants. While basing much of the following investigation upon 'traditional' text linguistic analyses, the aim in this chapter is to sketch the foundations for a mode of text analysis within human linguistics.

Basic structures of the scientific text

The basic foundations for this investigation have been laid in an earlier article (Hutchins, 2004). In outline, the scientific paper is described as a sequence of sections devoted to the description of a 'state of affairs', a 'problem' or anomaly, a 'hypothesis' or potential 'solution', some tests and results, an 'evaluation', and 'implications'. Three basic types for scientific papers can be identified: Problem- Solution, Hypothesis-Testing, and Methodological. In a Methodological paper, the author states the deficiencies of current methods and proposes a 'new' method, which he will then demonstrate by tests as an improvement (or substitution) for other methods. In a Hypothesis-Testing paper, the author states the 'problematic' area and describes the various proposals that have been suggested, and then examine each for their advantages and disadvantages. In a Problem-Solution paper, the author describes the current situation and the problem he is tackling, and then the methods he will use.

Each may be seen as variants of a general type with the following sequence of sections: Situation, Problem, Hypothesis or Hypotheses of Proposed Method, Tests (experiments), Evaluations (of results), Solution (or decision), Implications (or Further Work). In practice, scientific articles are usually organized more simply: an 'Introduction', which covers statements of the overall 'topic', the Situation, the Problem and the proposed solution (Hypothesis); then a section of 'Experiments and Results', covering Tests, Evaluation, and Solution; and a final section of 'Conclusions' for statements of Implications and Further Work.

Text structures and relationships between sentences and paragraphs are not arbitrary or free choices made by authors. In the case of a scientific article, the author-scientist wants to express (convey) a proposed 'solution' to a 'problem', to make public that part of his knowledge (his plex) concerning this 'problem-solution' space which he believes is not known to others. In order to articulate the 'solution' for a problem, the author must first describe what the problem area; and in order to describe the problem, he must be sure that the potential reader knows what the background situation is. He must begin therefore by establishing a 'common' reference point, a situation known to some extent by the reader, i.e. a part of his knowledge space that he can assume is also present (although differing in details) in the 'plex' of his readers. These readers are expected to be other researchers in the same field who may be expected to have the same background knowledge. They may also be expected to be aware of some of its problematic aspects. The author-scientists begins therefore by making reference to this common 'knowledge space'.

We should distinguish between the total 'knowledge plex' of the author, i.e. what he knows about the Situation as a whole and in general, and that part of it which he chooses to write about in a particular article will be called the 'discourse plex'. The aim in writing about this part is to communicate something which readers (or some readers) do not know, in particular to communicate a solution to something which is recognized as a problem for the author the whole of the 'discourse plex' is known. For the reader the 'discourse plex' of an article is unknown. The author's task is to relate his 'discourse plex' to what he presumes the reader knows already, i.e. to a relevant part of the reader's 'knowledge plex' (and also to other parts of the reader's plex, e.g. concerning general language and cultural knowledge, much of which may be subconscious – hence the difficulties of translation.). Since the discourse plex is an extract or subnet of a large multi-dimensional 'knowledge plex' its articulation in a text necessarily involves time-sensitive linearization. The communication or expression of a discourse plex involves the tracing or following of conditions and procedures through a network, and linearization implies back-tracking, the mentioning again of elements already referred to (in whole or in part).

We may envisage the author's discourse plex as comprising (a) the background knowledge of the subject which the author presumes any potential reader will have, (b) the 'topic' to be written about: the problem and its solution, (c) the experiments to be described, (d) the results of experiments and how they relate to the proposed 'solution', (e) the author's view of the impact his new knowledge and results may have on other scientists-readers. Excluded from the discourse-plex will be any parts of his subject-knowledge not considered to be relevant or necessary for the articulation of the specific 'topic', and any parts of his experimental activity or investigations that did not lead to any resolution of the 'problem' being addressed – i.e. any false paths and failures. It is common practice for scientists-authors to present investigations in an idealised fashion, as a 'logical' progression of hypothesis, experiment and results, whereas in actuality most investigations are strewn with mistakes, wrong hunches, false starts, interruptions, etc. (as demonstrated by Knorr-Cetina (1981) – these will invariably be absent from the 'discourse plex'.

The author is presented with a succession of tasks, each with its own set of subtasks. First, he outlines what is accepted knowledge in the particular area he is going to discuss, in vocabulary familiar to expected and potential readers. In describing the state of affairs (Situation), he assumes that potential readers share this knowledge (at least in part). The Situation represents a starting point for both author and reader, and may well be explicitly summarized as the 'topic' (of the 'discourse plex'). The statement of a Situation requires a justification (nothing is said without a purpose), and this is the mention of an anomaly or problem in what is commonly known. The Problem may not necessarily be entirely familiar to the reader (hence the author may provide citations), but its broad outlines will be known

to those readers who continue. Any potential reader not knowing the background or unaware (or uninterested) in the problem will probably stop reading at this point. Having established (or stated) a problem, there will be a normal expectation for readers that the author will offer a Solution. The author may well do this by putting forward next one of more suggestions (Hypotheses). In order to investigate them, he will next propose some Tests. The reports of these tests constitute the main scientific (descriptive) content of the article, i.e. the actual physical experiments. Description of tests leads to an expectation that the author will make judgements of their contribution to assessing the validity of the hypothesis, i.e. the tests are followed by Evaluations. Finally, any positive Evaluations leads to an assertion that the problem has been solved, i.e. the expectations from an initial Problem statement are fulfilled.
The reader undertakes a comparable succession of tasks. One is to identify what the situation is to which the author refers, with the subtasks of understanding the 'topic statement', understanding the description of the Situation, and relating to his own 'knowledge plex'. Then his task is to understand the nature of the Problem (as stated by the author) and to decide whether the question is of interest to him. In doing these tasks, he acquires certain expectations – primarily that the author will offer a Solution to the problem and that the answer will be relevant to his own research. The satisfaction of this expectation is fulfilled by the task of locating the Solution in the text and by the task of 'absorbing' this new information into his own plex.
In broad terms, we may also distinguish between 'prospective organization' and 'retrospective interpretation'. The author takes account of the expectations of potential (imagined) readers and takes into account their reactions at each stage of the text – anticipating questions and problems, and providing anaphoric lexical connections, etc. The reader engages in 'retrospective interpretation' discovering the connections made by the author, reacting and questioning, and finding whether he agrees or not with the author's conclusions, etc.

Microstructure, macrostructure, superstructure

In most theories of text linguistics there are commonly agreed to be three basic aspects of text structure: microstructure, macrostructure, and superstructure (or schemata) – using van Dijk's terminology (Van Dijk 1977, 1980). Microstructure refers to relationships within sentences and between adjacent sentences or clauses; macrostructure to relationships between blocks of sentences (e.g. sections and paragraphs) and large text segments; and superstructure to the functions of text segments within the text as a whole and its overall organization as a coherent text.[2]
The 'discourse plex' of an author is not to be equated directly with what text linguists call macrostructure or superstructure. The 'discourse plex' is the region of the author's total plex which is isolated or extracted by the author for communication to potential readers. The macrostructure of a text is conceived as a representation of the linguistic 'content' (or meaning) of the 'final' finished text, and the superstructure is the overall organization of the finished text. The 'discourse plex' is the focal area of the author's 'knowledge plex' before he starts to compose – although it may (perhaps often does) change in range and extent in the course of writing. In addition, while macrostructure is often conceived as an 'abstract' or generalization of the text and therefore, to some extent, a linguistic object, the 'discourse plex' is the non-linguistic set of conditions, procedures, etc. relevant to the text (as conceived by its author). Nevertheless, since we do make preliminary notes and sketches for articles and we know (or presume) that we often *think in language*, it may be hypothesised that there could be some similarity between the 'semi- linguistic' (rough sketch or internalised) articulation of part or all of a 'discourse plex' and what text linguists might interpret as the underlying macrostructure of its corresponding text.
From the viewpoint of human linguistics the notion of microstructure and macrostructure

may assist the analysis of distinctions between the linguistic behaviours associated with the expression of those parts of the plex brought into the 'domain of control' and the 'long-term' objectives of an author. The former are the active parts of the 'discourse plex' manifested in 'microstructure', the latter are the latent parts of the 'discourse plex' to be activated at a later time. Although the macrostructure of the text linguist is a retrospective 'construction' of the author's 'meaning', it may be presumed that it does reflect in some way the 'content' of a'discourse plex'.

The superstructure relates most closely to the author's (internal) organization of his communication (e.g. in terms of Situation, Problem, Hypothesis, Evaluation, Solution), to his plans and goals, his intentions and how he may achieve them. The problem-solution framework described above is found in many linguistic investigations of the structure of "research articles." For example, Swales (1990:127ff.) established a similar four-part structure: Introduction, Methods, Results, Discussion. Of these four parts, the most complex is the 'Introduction'. Swales identify three basic components with sub-components (some optional) occurring generally in the following sequences (Swales 1990: 137ff.):

1) Establishing a territory 2) Claiming centrality

3) Making topic generalizations 4) Reviewing items of previous research

5) Establishing a niche 6) Counter-claiming, or Indicating a gap, or Question-raising, or continuing a tradition occupying the niche

7) Outlining purposes, or announcing present research

Distinctions between micro-, macro-, and super-structure are not sharp or even easily detected in practice, but they are useful methodologically.

Announcing principal findings, Indicating structure of article as in the Situation-Problem-Tests-Evaluation-Solution frame, Swales relates the structure of scientific papers to the activities of the scientist-authors in organizing and presenting the results of their investigations. Thus, the first section, 'Establishing a territory' or 'Situation', locates the work as central to the research field, states the overall 'topic' and reviews previous work. The second, 'Establishing a niche' or 'Problem', indicates gaps and raises questions. The third, 'Occupying the niche' or 'Hypothesis', announces what the article is going to cover and what has been found.

Indicators of text structure have dual functions. On the one hand, they are means for authors to organise their 'discourse plex' as a linear text (i.e. convert a network of relations and conditions into a sequence of utterances). And on the other hand, they are pointers and triggers enabling readers to complete their tasks of relating what the author has written to their own understanding and of fulfilling expectations raised by the text itself.

Lexical signals are found marking relationships between paragraphs and between sentences in texts. As Winter (1977) has demonstrated, these lexical signals are taken from a relatively restricted vocabulary set. They are used by authors as relational cues (triggers) not only between paragraphs (or larger sections and text segments) but also between sentences and between clauses within sentences: temporal (*before, after, then, afterwards, while, until, since, at the same time, subsequently, …*), spatial (*behind, in front of, beside, next to, to the rear, on the other side, …*), teleological (*because, therefore*), circumstance (*since, in these circumstances*), result (*so, thus*), reason (*for, because, for this reason*), concession (*although, even though, nevertheless, yet,…*), instrument (*by…*[do]*ing, with, thereby…*), condition (*if…then*), correlation (*as…so*), coordination (and), alternation (*or, either, alternatively*), antithesis (*but, on the contrary, by contrast*), unexpected consequence (*but, however*), and so forth.

Hoey (1983, 1994) demonstrates that texts (sentence sequences) exhibit a number of

recurring patterns of lexical cues, which may be categorized as sequences such as: Condition-Consequence, Instrument-Achievement, Cause-Consequence, Situation-Evaluation, Evaluation-Basis, Problem-Solution. We may illustrate with one of his examples (adapted) from an advertisement (Hoey 1983: 84)

(6) (a) Over 20 million people in Britain wear dentures. (b) Often the major cause of losing teeth is poor oral hygiene, leading to gum disease. (c) Regular toothbrushing helps, but it is only one part of the answer. (d) A toothbrush simply cannot clean the spaces in between the teeth. (e) If these spaces aren't cleaned, plaque builds up in them. (f) Plaque is a sticky film that clings to teeth… (g) To avoid this condition, use Inter-Dens Sticks regularly. (h) They massage the gums whilst cleaning the interdental spaces, removing the plaque… (i) Use Inter-Dens and help keep your natural teeth for life!

The Situation is described in (6a), and given in (6b) as the Consequence (*losing teeth, disease*) of a Cause (*poor hygiene*). To avoid the Problem(s) (*dentures, disease*), sentence (6c) offers one Solution (*tooth brushing*), but it is rejected (*only part of the answer*); the Basis for this negative Evaluation appearing in (6d) and (6e) (*cannot clean, aren't cleaned*). The latter is another Cause-Consequence relation (*if…then*) introducing a further Basis for rejection (*plaque*), which is then given an Elaboration (6f). In (6g) the writer refers back to the Problem in (6b) (*to avoid this*), and proposes another Solution (*use*…), which in (6h) is given a positive Evaluation (*cleaning the inter-dental spaces*, echoing *cannot clean the spaces in between teeth* in (6d)). Finally, the Solution is repeated as an imperative (6i).

The problem for a text linguistics – whether within a traditional 'linguistics of language' or in 'human linguistics' – is that many of these sentence and text structural relationships are implicit. Authors leave them unstated, in the expectation that readers will correctly infer the intended relationships from knowledge of the context and background – a background which is either assumed to be shared by author and reader or which the author has invoked (or established from previous text) in the reader.

For example, the sentence (8a):

(8a) It started to rain

may indicate a beneficial or a threatening Situation – in itself (8a) is neutral, but in the context of (8b) it is presumed to be beneficial, and in the context of (8c) it is a threat (i.e. a Problem).

(8b) It started to rain. Our crops would be saved. (8c) It started to rain. We took our umbrellas.

As readers (hearers), we understand such expressions by reference to our common- sense knowledge of reality, namely that rain is wet, that rain can help crops to grow, that getting wet may be undesirable, that crops are grown as food, that umbrellas can protect us from rain, etc. The author of (8b) indicates that rain is a benefit by the lexical signal saved. The author of (8c) indicates that rain was a 'threat' (or problem) by the lexical signal umbrella. He could have be more explicit:

(8d) It started to rain. To avoid getting wet, we took our umbrellas

but this would usually be considered unnecessary, since we know (in our culture) that umbrellas protect us against getting wet. For individuals living in other cultures, where umbrellas protect against the sun (cf. 8e), the explicitness of (8d) may be necessary:

(8e) The sun was getting hotter. We took our umbrellas.

In addition, of course, as in so many aspects of language, expressions of relationships can be ambiguous. For example, *but*:

(9a) He is not dead, but [on the contrary] he is alive. (9b) My horse is black, but [by contrast]

yours is white.
(9c) They set out for Paris, but [however] they did not arrive

In practice (i.e. in the context of real communication between individuals), there is no ambiguity; the shared (or established) background or knowledge of author (speaker) and reader (hearer) means that the exact nature of the relationship is grasped without difficulty and usually immediately. How this is achieved is one of the major tasks for 'human linguistics', and indeed for any theory of language.

A consequence of the linear nature of spoken and written language is that authors and speakers have to refer more than once to the same elements in their'discourse plex'. As each subtask (and sub-subtask, etc.) is undertaken by the author he brings into the current 'domain of control' the relevant elements or parts of the 'discourse plex' and any other parts of the 'background context' assumed to be known already. These conditions and procedures are triggered by explicit descriptions if 'new' and presumed to be unknown, unpredictable or unexpected or by anaphora if 'old', already mentioned or presumed to be familiar or predictable.

It is often observed that readers of text remember not the wording of texts (even partially) but their overall contents. It is particular apparent for spoken discourse, but it is true also for written texts. What is remembered, in text linguistic terms, is not the actual language but the message. What is remembered, therefore, in human linguistics terms is the associations that a text has built in the plex of an individual (the reader) and that can be reactivated by triggers. This is a process that takes place throughout the reading of a text. From many years of studying the mechanisms of texts, Sinclair (1994), has argued that back references (anaphoric and lexical) do not point, as traditional text linguistics assumes, to words, nouns, clauses, sections, etc. of the previous text but to the "state of discourse". Every sentence has to be interpreted on its own: "The previous text is part of the immediately previous experience of the reader or listener, and is no different from any other, non-linguistic, experience." (Sinclair 1994: 16-17). Anaphors are thus interpreted like proper nouns as references to previous experiences – in this case as experiences gathered from the reading of previous parts of the text.

Both in microstructure and in macrostructure there are progressions from what is assumed by the author to be known or familiar to the reader to what the author assumes to be 'new' information. At the microstructural level, this is the well- known theme-rheme structure where themes are signalled overtly by anaphors, definite descriptions, deictic pronouns and expressions, etc., and where rhematic elements may be signalled by indefinite descriptions. In general (but not invariably) definites, anaphors and deictics refer to what is 'old', presumed to be known or familiar, or ascertainable from previous parts of text, whereas indefinites are used for 'new' (rhematic) information. However, definite descriptions, anaphors, pronouns, etc. do also occur in rhemes. In such cases what is 'new' is the assertion of which they form part.

In traditional linguistics, it is said that words, expressions, sentences, etc. refer to external reality, phenomena, etc. It is also said that anaphoric expressions refer to previous text elements. But it should be clear that it is not words, etc. that refer to 'reality' but the author/writer who *uses* words and sentences (or rather produces sounds and marks of certain forms) in order to refer, and that we should therefore say that the writer uses anaphoric expressions in order to indicate that he is referring to something that he has previously referred to. From the viewpoint of successful communication, anaphoric expressions work well if readers are able to identify the 'same' part of reality (entities) that the author intended to refer to. If, however, the reader does not have the interpretative ability or requisite background knowledge to make the 'correct' identification, then the communication fails.

Typically, thematic elements (themes) precede rhematic elements (rhemes), since it is more natural for writers (and speakers) to start from what is known before going on to what may be 'new' to their readers (or listeners) rather than vice versa.

Halliday and Hasan (1976) define 'theme' solely in these terms, i.e. as the starting point of 'base' of a sentence. Here I follow Firbas (1966) who defines theme as the element with the lowest degree of 'communicative dynamism' and normally consisting of 'given' elements – a definition which corresponds to a 'human linguistics' conception of theme as reference to an activated area of the plex in the 'domain of control' which has already been expressed or alluded to sentences.

Binding together linguistic behaviour at the microstructural, macrostructural and superstructural levels are the broad concepts of 'expectations' and 'anticipations'. An author attributes to his imagined (expected) readers certain experiences, knowledge, opinions and beliefs. He anticipates certain reactions of readers and acts accordingly.

Anticipatory indicators in sentences can be interpreted as pointers to 'associations' which the reader can expect to be provided by following parts of the text. Thus, the word *problem* (or *difficulty* or *complication*, etc.) in a sentence indicates that the author believes that the associations (plex) developed so far in the text contains 'anomalies' that he intends to resolve in subsequent sections of the text: he creates an expectation in the reader that a 'solution' will be offered.

At the superstructural level, there are sets and sequences of expectations both for the general context of scientific investigation (theorems, experiments, results, reports); there are sets and sequences of expectations for written scientific communication (writing, revising, journal submission, refereeing, revising, making references; and (as outlined above) there are the sets of expectations in the structures of articles: problems, solutions, tests, evaluations, etc.

The crucial contact-point for the reader of a scientific article is the introductory section (or paragraph) – the 'base section' – where the author reviews the research (the current state of knowledge), points out lacuna, inconsistencies and anomalies, and then states as clearly as possible what he has discovered or concluded from the work being reported. In this section (typically labelled 'Introduction'), it is quite common for the author to state explicitly what he considers to be its 'topic' as a whole, what he contends it to be 'about'.

It is equally true that the reader will not assume that all thematic elements comprise the 'topic'. The reader will make his own judgement of what the text is about. He may agree with the author's 'topic statement' or he may not. It is more likely that he will identify various elements of the text as 'topics'. They are likely to include subjects of particular interest to the reader at the time when he is reading it, e.g. in the case of a scientific article, it might be a particular method of chemical analysis – for such a reader the article may be mainly 'about' this method. It follows also that 'topics' can change over time; what may interest the reader on one occasion may be of no interest to him on a later occasion. And vice versa, what may have seemed irrelevant (or not understood, and therefore not given topic status) when first read may later become of greater interest on later reading. The individual reader's state of knowledge (his plex of conditional properties) change over time – from experience, from learning, and from reading.

It may be noted that the 'topic' of a text is a statement (single sentence) or summary (paragraph) which is some kind of generalisation of the content, i.e. of the 'discourse plex'. It is the product (expression) of the conditional properties and procedures derived from the 'associative network' (plex) present in the author or reader (described above).

The generalization of ‘topics’ from such plexes may be assumed to involve what is traditionally known as logical processes of deduction and induction, combined with background experience and knowledge of reality.

The proposals of Yngve (1996) for human linguistics pose problems for the understanding of how texts function in communications between authors and readers. In this paper it is presumed that methodologically much can be learned from traditional discourse analysis, as long as assumptions are not made about the independent existence of representations, formulations, or reconstructions of ‘intended meanings’, and as long as the focus is the understanding of the actual behaviour of ‘communicating individuals’ at particular times and locations. The lexical and textual features identified by authors such as Swales (1990), Hoey (1983,1991, 1994), Winter (1977, 1994), Mann and Thompson (1988), and the contributors in Mann and Thompson (1992), should be seen not as ‘carriers of meaning’ or indicators of ‘meaning-bearing’ functions and relationships, but as links to internal states (plexes) of individuals. In practice, it may well be that the associations and networks identified by discourse analysts do not differ significantly from the associations and networks of individual plexes, and that, in other words, the analyses of ‘intended meaning’ and of underlying text macrostructures and superstructures are directly relevant to analyses of communicating individuals. It has certainly been the argument of this paper that there must be direct correspondences between observable textual elements and internal behavioral states and patterns of those that write and read texts, and that consequently the insights of ‘traditional’ discourse analysis are applicable within human linguistics.

Lecture 15. Intertextuality

This chapter engages with the notion of intertextuality and presents a cognitively informed approach. After a brief account of major traditional views on the concept it introduces the basic principles of the current approach and then focuses on the notion of intertextual frames as the online construction that regulates the creation of intertextual links. The creation and the features of a particular type of frames, semantic intertextual frames, are discussed in detail using **Evans' Lexical Concepts and Cognitive Models (LCCM) Theory.**

The notion of intertextuality has attracted the attention of a number of theorists since its coinage by Kristeva in the 1960's. It became popular among literary theorists such as Barthes, Genette, Riffaterre and Bloom, and although it emerged from the tradition of poststructuralism, its origins can be found in Bakhtin's (1981) notions of heteroglossia[1] and dialogism. For Kristeva (1980: 36), any text is actually 'a permutation of texts, an intertextuality in a space of a given text', in which 'several utterances, taken from other texts, intersect and neutralise one another'; texts thus are seen as 'lacking in any kind of independent meaning' (Allen 2000: i). An important parameter in her theory is its social dimension, as she claims that through the intertextual procedure, the text can be considered a permutation of texts within history and society. Belonging to the same literary circles as Kristeva, Barthes embraced the notion and attacked the idea of stable meaning. In his famous work 'The Death of the Author' (1977), he argues that texts originate not from their authors but from a plurality of voices, of other utterances and of other texts. The modern author merely collects and arranges what has already been read or written in a variety of texts – none of them being original itself. Nevertheless, structuralist theorists like Genette and Riffaterre place greater importance on authorial intention and stress that only the references that were intended by the author to count as intertextual should be regarded as such. These references are clearly and distinctly marked and they are recognised and realised by the reader. According to Pfister (1991),

---

1. The term ***heteroglossia*** describes the coexistence of distinct varieties within a single "language" (in Greek: *hetero-* "different" and *glōssa* "tongue, language"). In this way the term translates the Russian разноречие [*raznorechie*] (literally "different-speech-ness"), which was introduced by the Russian linguist Mikhail Bakhtin in his 1934 paper *Слово в романе* [Slovo v romane], published in English as "Discourse in the Novel."

Bakhtin argues that the power of the novel originates in the coexistence of, and conflict between, different types of speech: the speech of characters, the speech of narrators, and even the speech of the author. He defines heteroglossia as "another's speech in another's language, serving to express authorial intentions but in a refracted way." Bakhtin identifies the direct narrative of the author, rather than dialogue between characters, as the primary location of this conflict.

Genette pursued the most systematic approach to intertextuality within structuralism. Indeed, in his trilogy, which includes the books The Architext[1] (1992), Palimpsests[2] (1997a) and Paratexts[3] (1997b),

---

he redefined the term and proposed a number of sub-categories in order to capture its subtleties. Intertextuality is no longer a post-structuralist concept but becomes the 'relationship of co-presence between two texts or among several texts' and 'the actual presence of one text within another' losing thus the semiotic nature that Kristeva ascribed to it (Genette 1997a: 1-2). In addition, Riffaterre (e.g. 1984, 1994) also proposed a number of terms to delineate the various aspects of the notion. On the boundaries between literary criticism and linguistics, Culler (1976) combined the analysis of intertextuality with presupposition, focusing mainly on the features of the latter. However, in general intertextuality has remained relatively unexplored by linguists, who tend to adapt it for use in their areas of interest and remove it from its literary context. For example, in the Beaugrande's (1984) work on text linguistics, intertextuality is described as one of the standards of textuality subsuming **'the ways in which the production and reception of a text depends upon the participants' knowledge of other texts'** (de Beaugrande & Dressler 1981: 183). At the same time, it has been incorporated in the field of discourse analysis (e.g. Fairclough 1992a, 1992b, 1995). Its affinities with literature have been discussed mainly in Birch's (1986, 1989) work, where he applies the term in the analysis of the poems of Singaporean poet Edwin Thumboo, though without providing a framework that would allow its broader application. More recently, within cognitive poetics, Semino (2002) approaches the intertextual connections between Carol Ann Duffy's Mrs Midas (1999) and Ovid's rendering of King Midas' story from Metamorphoses using text world theory

---

1. Gérard Genette asserts that the object of poetics is not the text, but the *architext*—the transcendent categories (literary genres, modes of enunciation, and types of discourse, among others) to which each individual text belongs. In seeking to link these categories in a system embracing the entire field of literature, Western poetics has divided literature into three kinds: dramatic, epic, and lyric.2. A **palimpsest** (/ˈpælɪmpsɛst/) is a manuscript page, either from a scroll or a book, from which the text has been either scraped or washed off so that the page can be reused, for another document. 3. **Paratext** is a concept in literary interpretation. The main text of published authors (e.g. the story, non-fiction description, poems, etc.) is often surrounded by other material supplied by editors, printers, and publishers, which is known as the paratext. These added elements form a frame for the main text, and can change the reception of a text or its interpretation by the public. Paratext is most often associated with books, as they typically include a cover (with associated cover art), title, front matter (dedication, opening information, foreword), back matter (endpapers, colophon) footnotes, and many other materials not crafted by the author.

A basic starting point to talk about how readers create intertextual links while reading literary texts refers to the way they position themselves and adjust their cognitive tools during the reading experience by adopting a particular cognitive stance. This idea is prominent in cognitive linguistics and psycholinguistics, and has been employed in a number of theories, such as Deictic Shift Theory (DST) (e.g. Segal 1995, Stockwell 2002). The adjustment actually facilitates the activation of the knowledge associated which each situation and the norms that are associated with each genre. When it comes to literary reading, as one of the contemporary linguists – M.Panagitodou (Newcastle working papers in Linguistics-2011) argues that readers are capable of adopting a particular type of cognitive stance which enables them to engage with this genre and its sub-genres. This type of stance is called literary stance, as it is specific to the experience of reading literary texts. Literary stance refers to the cognitive 'positioning' of the individuals which occurs once they start reading, allowing them to recognise the genre-specific information and to relate the text to their experiences and background knowledge. The latter includes their intertextual knowledge, which, once activated, is combined with textual elements prompting the creation of intertextual frames. The notion of 'intertextual frames' was first used by Eco (1979: 21) in order to describe the potential literary 'to poi'[1] or narrative schemes that form part of one's intertextual knowledge. In the current approach, intertextual frames are seen as the mental interface where intertextual knowledge and textual information can be combined, acting as knowledge depositories on which readers draw when reading a literary text. Using the literary text as their starting point, readers can trigger intertextual knowledge based on the identification of particular textual elements. This is related to Emmott's (1997) work on narrative comprehension, where she examines how readers bring together text-specific and general knowledge in order to comprehend the events described in the literary text.

---

1. **Topos** (from Greek τόπος 'place' abbreviated from τόπος κοινός *tópos koinós*, 'common place'; *pl.* **topoi**), in Latin ***locus*** (from *locus communis*), referred in the context of classical Greek rhetoric to a standardised method of constructing or treating an argument. (See *topoi* in classical rhetoric.) The technical term topos is variously translated as "topic", "line of argument" or "commonplace." Ernst Robert Curtius expanded this concept in studying topoi as "commonplaces": reworkings of traditional material, particularly the descriptions of standardised settings, but extended to almost any literary meme. For example, Curtius notes the common observation in the ancient classical world that "all must die" as a topos in consolatory oratory; that is, one facing one's own death often stops to reflect that greater men from the past died as well. Critics have traced the use and re-use of such topoi from the literature of classical antiquity to the 18th century and beyond into postmodern literature. This is illustrated in the study of archetypal heroes and in the theory of *The Hero With A Thousand Faces* (1949), a book written by modern theorist Joseph Campbell. For example, oral histories passed down from pre-historic societies contain literary aspects, characters, or settings that appear again and again in stories from ancient civilizations, religious texts, and even more modern stories.

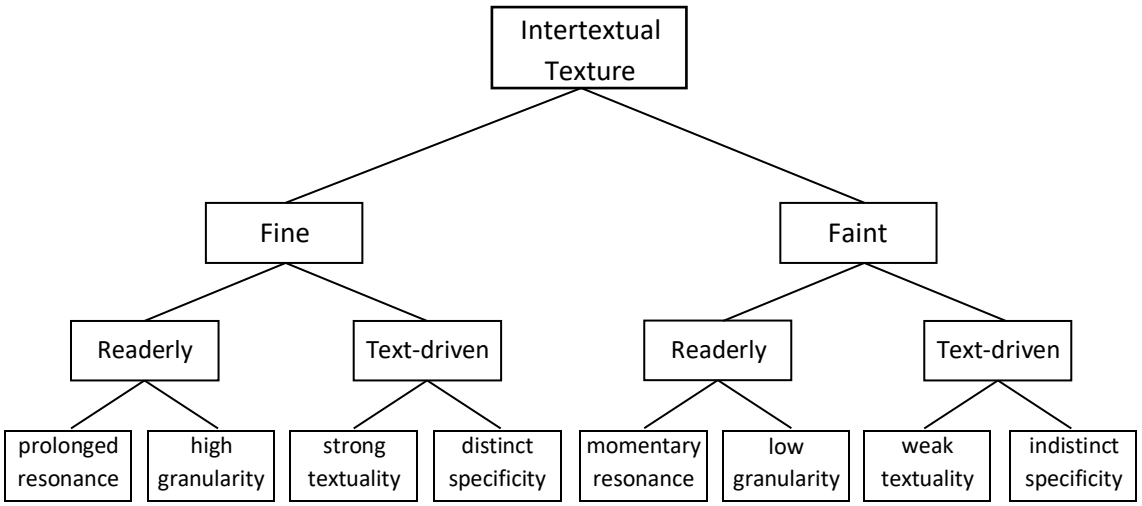
There are three types of intertextual frames: **semantic, topical, and stylistic**. Semantic intertextual frames are prompted by the identification of specific lexical items, such as verbs and nouns, in literary works. The construction of topical intertextual frames, on the other hand, is based on the identification of multiple semantic frames. This type of frame is a more complex structure which may contain broader and more detailed information, such as the settings, events or characters involved in specific texts. Stylistic intertextual frames are triggered when a reader identifies instances of formulaic phrases or genre similarities between literary texts. In this paper, will provide an account of how semantic intertextual frames are created and influence the reading experience. The basic characteristics of intertextual frames are their bimensionality and texture. Bimensionality refers to the fact that frames are by their very nature comprised of both textual elements and intertextual knowledge. Intertextual knowledge is highly idiosyncratic due to the fact that it builds on each individual's pre-existing reading experience. It is more difficult to account for this type of knowledge, as it is far more specialised than general knowledge and depends primarily on the individual, his/her educational level, personal preferences, and whether or not s/he has received any kind of formal training in literary reading. The text, on the other hand, is a static entity, a constant to which all individuals have access alike. Its elements remain the same regardless of who approaches it. Its existence is a precondition for the emergence of intertextual frames, since they cannot surface without textual cues. However, what changes in the case of intertextuality is that different words or phrases will attract the attention of different readers and act as triggers for different types of intertextual knowledge. Consequently, one can suggest that, despite its importance, the text assumes a secondary role allowing the individual to occupy the prominent position. It is the background knowledge of individuals that determines the possible intertextual connections. Another feature of intertextual frames is their texture. Texture is a means of determining the traits of the frames and the possible effect they have on the reading process. Unlike bimensionality, texture should be seen as a CONTINUUM with four criteria describing the quality of frames. These criteria are textuality, specificity, resonance, and granularity. The first criterion, textuality, refers to whether the activation of intertextual knowledge results from an element of the text that can be pinned down by the readers, or whether it is a result of a larger scale effect the text had on them. Consequently, we can talk about cases of strong textuality, when the intertextual link is a result of the identification of one or more textspecific elements, and weak textuality, when readers are not able to point to particular textual occurrences as the text-specific activators of intertextual knowledge, but are still able to create an intertextual link based on what we may call the general texture of the text itself. The second criterion related to texture is specificity. Unlike textuality, it looks at the

OUTCOME of the activation process, namely, whether the generated background knowledge is closely related to a specific literary text which the reader has previously encountered, or whether the reader is unable to identify such a text and is left with a vague sense of familiarity. In the former case, we may talk about distinct specificity, as opposed to indistinct specificity when the reader has a feeling of vagueness. Resonance refers to the effect that the activation of the intertextual knowledge has on a reader. More specifically, it designates whether the effect is PROLONGED or MOMENTARY, that is, whether the new intertextual link will have a lasting effect on the reading experience or whether it will fade away and be neglected soon after its creation. Resonance as a feature of texture has very important implications for the reading experience as well as the readers' involvement with the text. The final feature of texture is its granularity. Granularity refers to the quantity and detail of background knowledge that is activated. Readers may be able to recall very specific elements from previous texts, such as word occurrences or phrases, and connect them with the current text. In this case, granularity can be described as high. However, another possibility is that they are able to locate some vague similarities which are only remotely related to the text or the word or phrase that prompted the activation of the intertextual knowledge, thus delineating the degree of granularity as low. Concerning the textual aspect, we observe that the first two criteria, i.e. textuality and specificity, have the text as their source; in other words, they are text-driven. Both the text and textual occurrences (more or less pronounced) are their central consideration. On the other hand, resonance and granularity are primarily readerly-driven, being generated by the readers' experiences. It is the individual reader and his or her own experiences that regulate the amount of intertextual knowledge which will be linked to the textual occurrence and whether the effect of the activation will be lasting or not. Textuality and specificity arise from the interaction between textual elements and readerly experience, and the textual elements are a sine-qua-non[1] part. Resonance and granularity rest almost uniquely upon the readers' cognitive mechanisms and webs of associations, and appear to be disconnected from the text that gave rise to them. Thus, this binary composition further exemplifies the two-dimensional aspect of the information stored in the intertextual domain. Finally, M.Panagitodou (Newcastle working papers in Linguistics-2011) mentioned above that intertextual texture should be seen as a continuum with the above criteria determining its quality.

1.***Sine qua non*** (/ˌsaɪnɪ kweɪ ˈnɒn/; Latin: [ˈsine kwaː ˈnoːn]) or ***condicio sine qua non*** (plural: *condiciones sine quibus non*) refers to an indispensable and essential action, condition, or ingredient. It was originally a Latin legal term for "[a condition] without which it could not be", or "but for..." or "without which [there is] nothing"

Fine intertextual texture and faint intertextual texture are the extremes of the axis, respectively. The former is characterised by strong textuality and distinct specificity on the one hand, and by prolonged resonance and high granularity one the other. The latter is characterised by weak textuality and indistinct specificity, and by momentary resonance and low granularity. As these are the extremes of the spectrum, the quality of specific cases is situated within these boundaries. The following figure represents the constituent parts of fine and faint intertextual texture.

Figure 1: Fine and faint intertextual texture



LCCM Theory and semantic intertextual frames

Let us turn our attention to semantic intertextual frames, i.e. frames formed by the identification of a single lexical item. In order to provide an account of their creation we will draw on Evans' (2006, 2007, 2009) Lexical Concepts and Cognitive Models (LCCM) Theory, a recent development in the subfield of cognitive semantics. Evans' approach supports the encyclopaedic view of language (e.g. Langacker 2008) ruling out the clear-cut distinction between semantics and pragmatics. It also states that lexical items reside in conventional paths of access to domains of linguistic or extra-linguistic knowledge pointing to the idea of the semantic potential of words (e.g. Bezuidenhout 2002, Evans 2009).

The major theoretical constructs of LCCM Theory are LEXICAL CONCEPTS and COGNITIVE MODELS. Both of them will be central in our approach to semantic intertextual frames, as they allow for an account of semantic units along with the conceptual content words may have. Cognitive models refer to a coherent body of knowledge of any kind (of either things or events), and to the potential for simulations which may arise from specific bodies of knowledge. They can be structured into primary and secondary cognitive models, the former being accessed DIRECTLY via a lexical concept while the latter are accessed directly via primary cognitive models and, thus, INDIRECTLY via lexical concepts. Evans (2006) offers the following example as an illustration of the basic principles of his theory. The lexical concept [FRANCE] provides access to a potentially large number of knowledge structures divided into primary and secondary cognitive models. The primary

cognitive models may include among others: GEOGRAPHICAL LANDMASS, NATION STATE, and HOLIDAY DESTINATION. At the same time, these models can possibly contain a large number of knowledge structures, namely the secondary cognitive models. For example, the primary cognitive model NATION STATE may afford access to the secondary models which include NATIONAL SPORTS, POLITICAL SYSTEM and CUISINE. Evans notes that people may be familiar with the fact that the French engage in sports like rugby, football and athletics, and that they take part in competitions like the FIFA football world cup, the Olympic Games, and the rugby world cup. In addition, people may have even more refined knowledge concerning the social or economic conditions relevant to these particular sports as well as the rules and practices that apply to them. All these pieces of information are available to us through a large number of sources, and the knowledge associated with cognitive models is of non-linguistic nature acquired through the interaction of individuals with the world around them.

At this point, we should go back to the notion of semantic intertextual frames and demonstrate how LCCM Theory can be employed in the analysis of intertextual connections. The major characteristic of semantic intertextual frames is whether the cognitive models giving rise to the connections are directly or indirectly accessed. Semantic intertextual frames can be triggered when a connection is established between a lexical concept and cognitive model via either a DIRECT or INDIRECT ACCESS ROUTE. In the first case, there is a direct connection between the lexical concept and the cognitive model. Conversely, when the cognitive model is not directly accessed via the lexical concepts, we talk about indirect access routes. The type of access route that is followed depends solely on the relationship that holds between the lexical concept in the literary text and the one evoked by the reader. More specifically, direct access routes are in operation when the intertextual frame is formed by the identification of the same lexical item in the source and the accessed texts. By 'source text', we mean the text which is currently read, and by 'accessed text', the text which is brought to mind and incorporated in the semantic intertextual frame. This broad category encompasses all open-class lexical items, although we believe that there is a particular set of items that are more likely to prompt the creation of intertextual links. These are mythological figures and literary entities due to the strong cultural resonance and the associations individuals have created by reading literary texts. Indirect access routes are afforded when a secondary cognitive model is accessed giving rise to intertextual connections. This is the case when a pair of plesionyms[1] is identified in the source and the accessed texts (Cruse 1986). At this point, we would like to demonstrate in more detail how direct and indirect access routes operate and give access to semantic intertextual frames.

---

1. Plesionyms, or near-synonyms, are words that are almost synonyms, but not quite. The need to deal adequately with plesionymy in tasks such as lexical choice is the basis for two alternatives to conventional models of lexical knowledge: a Saussurean approach and a prototype-theory approach. For example, **Diff ("forest" / "woods")** might best be expressed not in comparative terms but rather by presenting a canonical example of each. The idea that some plesionym groups can be differentiated by reference to exemplars is reminiscent of prototype theory. Prototype theorists, best exemplified by Lakoff (1987), reject the notion that concepts can be organized by necessary and sufficient conditions into a **taxonomic hierarchy**.

In biological classification, **rank** is the relative level of a group of organisms (a taxon) in a taxonomic hierarchy. Examples of taxonomic ranks are species, genus, family,class, kingdom, etc.

Let us illustrate how an intertextual connection can be created based on the identification of the same lexical item and cognitive synonymy (e.g. Cruse 1986). Adrienne Rich's poem "Aunt Jennifer's Tiger" (1951) is used as the source text.

Aunt Jennifer's tigers prance across a screen,

Bright topaz denizens of a world of green.

They do not fear the men beneath the tree;

They pace in sleek chivalric certainty.

Aunt Jennifer's fingers fluttering through her wool

Find even the ivory needle hard to pull.

The massive weight of Uncle's wedding band

Sits heavily upon Aunt Jennifer's hand.

When Aunt is dead, her terrified hands will lie

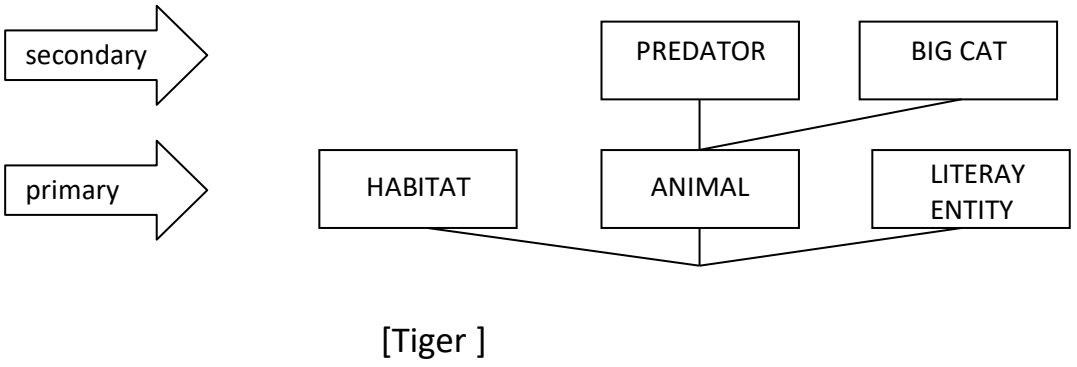
Still ringed with ordeals she was mastered by.

The tigers in the panel that she made

Will go on prancing, proud and unafraid

Focus is on the lexical item tigers, found both in the title and the first line, as a trigger of an intertextual connection. By applying LCCM Theory, it can be suggested that the lexical concept [TIGER] affords access to at least the following cognitive models (Figure 2)

Figure 2: Primary and secondary cognitive models for [TIGER]



The creation of intertextual links is possible if a particular cognitive model, which I term LITERARY ENTITY, is directly accessed via the lexical concept. This model encompasses the knowledge an individual reader possesses about occurrences of the same lexical item in other literary texts. Once this is accessed, the intertextual link between the two texts is created and the semantic intertextual frame is formed. The frame carries information stemming from the activated text as well as the one with which readers are currently engaged. For example, the cognitive model LITERARY ENTITY may afford access to knowledge concerning Blake's poem The Tyger (1794), building an intertextual link based on the identification of the same lexical item present in both poems. The activation of the model is facilitated if the literary stance has been adopted by the readers, allowing for their intertextual knowledge to be readily available.

In addition, direct access routes are afforded in cases of cognitive synonymy (e.g. Cruse 1986, Croft & Cruse 2004). Cognitive synonymy has been defined by Cruse (1986: 88) as follows:

> X is a cognitive synonym of Y if (i) X and Y are syntactically identical, and (ii) any grammatical declarative sentence S containing X has equivalent truth-conditions to another sentence S1, which is identical to S except that X is replaced by Y.

For example, the pair of cognitive synonyms *fiddle* and *violin* yield the same truth conditions in *He plays the violin very well* and *He plays the fiddle very well* as both sentences entail each other. The difference between cognitive synonyms lies in their EXPRESSIVE MEANING, which Cruse (1986: 284) associates with style, namely, 'the language characteristics which mark different relations between the participants in a linguistic exchange'. As cognitive synonyms differ mostly in their expressive aspect while agreeing in propositional meaning, the lexical concepts of the vehicles will provide access to very similar, if not the same, cognitive models. Consequently, it is likely for intertextual links to arise based on the identification of lexical items that are cognitive synonyms. This type of relationship has not been incorporated in Evans' theory. For this reason, I will provide a discussion of how cognitive synonyms can be accounted for within LCCM Theory and how they may be used when referring to intertextuality. More specifically, Evans (2009: 205) refers to specific locations 'in the conceptual system with which a specific lexical concept is associated' called association areas. My claim is that in the case of cognitive synonyms, the majority of association areas of lexical concepts overlap. As a result, their cognitive models are shared as well. I will discuss the application of LCCM Theory on semantic intertextual frames by drawing on the poem "The Crows" (1923) by Louise Bogan

The woman who has grown old

And knows desire must die,

Yet turns to love again,

Hears the crows' cry.

She is a stem long hardened,

A weed that no scythe mows.

The heart's laughter will be to her

The crying of the crows,

Who slide in the air with the same voice

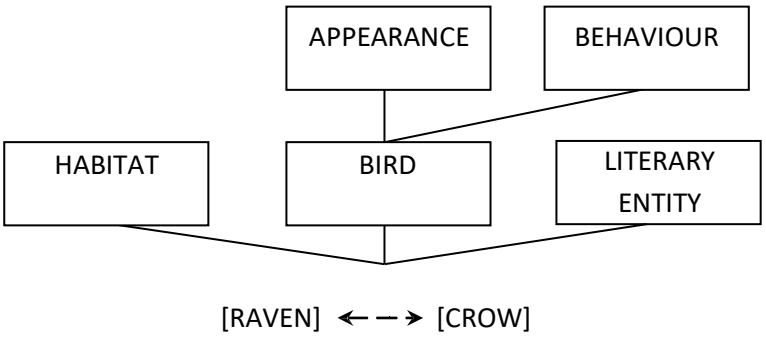
Over what yields not, and what yields,

Alike in spring, and when there is only **bitter**

Winter-burning in the fields.

The poem focuses on a woman who fails to come to terms with growing old and tries to regain her youth by turning to love. However, the result of her action is to hear 'the crows' cry', which metaphorically stands for death. In this context, the lexical item crows may activate a semantic intertextual frame and an intertextual connection through a direct access route. **This will take place if the reader brings to mind a cognitive synonym of the lexical item, namely the word raven, and connects this poem to Edgar Allan Poe's The Raven (1845). The intertextual link will be based on the fact that the lexical items crow and raven are cognitive synonyms**. Consequently, they have the same truth conditions and the difference in the expressive meaning is negligible. Due to cognitive synonymy, the two lexical items share most of their association areas and, thus, cognitive models. Therefore, when the reader comes across the vehicle crows and connects it to the lexical item raven, he or she is likely to activate the cognitive model LITERARY ENTITY and construct the intertextual link. An illustration is shown in Figure 3 below:

Figure 3: The activation of cognitive models of the cognitive synonyms *crow* and *raven*



The double dashed arrow represents the cognitive synonymy of the items and the fact that they can be used almost interchangeably in the given context. It can also be seen that the cognitive models are shared. In this case, the activation of the cognitive model LITERARY ENTITY relies on the identification of the cognitive synonymy establishing a connection with Poe's poem. The intertextual link, though, is sustained by the presence of a number of common textual elements in the two poems, and the activation of the cognitive synonyms is not enough in itself to sustain the link. Co-text thus plays an essential role in the current model. Poe's work is full of references to death, and ultimately the raven itself becomes its messenger (Adams 1972). Death is also a predominant idea in Bogan's poem and references to it are made both directly (*die*), and metaphorically with the use of symbols of death, such as *scythe* and *mow*. The old woman is also described as *a stem long hardened*, where *hardened* can be associated with the stiffening of a dead body. Moreover, the link between the two poems is strengthened through the depiction of the crows' behaviour. In the first two stanzas, the woman can hear their cry, while Poe's persona repeatedly hears the raven croaking *Nevermore*. Finally, the link between the texts is supported by the fact that both Bogan (*winter-burning fields*) and Poe (*December*) refer specifically to wintertime, bringing to mind once more the imagery of death.

In this final section, we discuss briefly how the creation of a semantic intertextual frame can influence the reading experience. For this reason, we will return to Adrienne Rich's poem Aunt Jennifer's Tigers. The notion of texture was introduced previously in order to account for the effects of the construction of the intertextual link. It was also stressed that it should be regarded as a continuum ranging from fine to faint intertextual texture. Our analysis focusses mainly on fine intertextual texture and how it can be applied in the discussion of the semantic intertextual frame created by Rich's and Blake's poems. As seen in Figure 1, fine intertextual texture is characterized by PROLONGED RESONANCE and HIGH GRANULARITY. The former feature implies that the frame will remain activated while the readers continue reading through Aunt Jennifer's Tigers. It is also possible that when they reach the final stanza of the poem, the lexical item *tigers* will once more be identified as part of the semantic intertextual frame. The connections established between the two poems will be reinforced and, thus, their effect on the reading experience will be strengthened.

The latter, high granularity, refers to the readers' ability to bring to mind elements from the activated text, in this case The Tyger. For example, they may be reminded of specific lines, such as 'Tyger, Tyger burning bright / in the forests of the night' (ll. 1-2). This feature is crucially related to the notion of intertextual chaining (Panagiotidou 2010). Intertextual chaining refers to the process of tracing identical or similar words, phrases, or descriptions across the source and the activated poem. If the readers remember specific occurrences of words from Blake's poem and identify similar elements in Rich's poem, they will be able to bind the two texts together very effectively. For example, the noun *topaz* brings to mind the semantic field of brightness and light which is shared with the present participle *burning* of the line 'Tyger, Tyger burning bright' while the adjective *bright* also occurs in both poems. Moreover, the intertextual connection is further maintained by the occurrence of the noun phrase *a world of green* which links back to Blake's *forests of the night*. Rich's description of the tigers as prancing in the forest proud and unafraid of the human beings correlates with the atmosphere rendered in Blake's poem in which the tiger is seen as fearless, dreadful and majestic.

Fine intertextual texture should also meet the text-driven criteria. Strong textuality implies that the readers should be able to point to specific elements in Rich's poem, such as the lexical item *tigers*, as triggers of intertextual links. In addition, bearing in mind that intertextual chaining is in operation, distinct specificity can be extended to the recognition of the vehicles *world of*

green, *tree*, *bright topaz*, *do not fear*, *prance* and *chivalric* as points of access for the creation or reinforcement of the intertextual connections. As distinct specificity refers to the quality of the activated knowledge, the readers should be able to point to a particular text, i.e. Blake's The Tyger, as the accessed one. In this sense, distinct specificity can be seen as a precondition for the surfacing of granularity effects. At this point, we would like to stress that these two criteria may seem trivial at first glance, however, preliminary evidence from the studies suggests that readers are not always able to either point to a specific item as the trigger of the intertextual connection, or identify a specific text as the activated text. Rather, they offer impressionistic suggestions, such as 'the text reminded me of Dickens'.

Beaugrande and Dressier define **INTERTEXTUALITY** as the ways in which the production and reception of a given text depend upon the participants' knowledge of other texts. For example, a driver who has seen the road sign about slowing the speed is likely to see another sigh further down the road, such as: **"RESUME SPEED".** One cannot "resume" something unless one was doing it at an earlier time and then stopped it for some reason. So it is clear that the sense and relevance of these texts presented as road signs are interdependent.

According to Beaugrande and Dressier, **intertextuality is found in mixed types of texts which combine the features of different functional-semantic types of texts,** such as descriptive, narrative and argumentative texts. Beaugrande and Dressler discuss the example of the *Declaration of Independence* which contains descriptions of the situation of the American colonies, and brief narrations of British actions; yet the dominant function is undeniably argumentative, i.e. to induce the belief that America was justified in 'dissolving' its 'political bands'. The text producers openly declare their 'decent respect to the opinions of mankind' and the 'rectitude' of their 'intentions'. Another example offered by the above-mentioned scholars is the automobile repair manual *How to Keep Your Volkswagen Alive.* Though it contains more narration and argumentation than most such manuals, it is still predominantly intended to describe the construction and maintenance of the Volkswagen. The assignment of a text to a type clearly depends on the function of the text in communication, not merely on the surface format.

Universally acknowledged issue in intertextuality is TEXT ALLUSION. An allusion is found when some aspects of the combination of words within a passage trigger the reader to perceive a connection between it and another text, and to find significance in that connection. Therefore, in modem text linguistics allusion is discussed not as an exclusively literary or linguistic phenomenon but as a synthesis of the two approaches.

The knowledge of other texts in the process of the production and reception of a given text can be applied by a process describable in terms of mediation: the greater the expanse of time and of processing activities between the use of the current text and the use of previously encountered texts, the greater the mediation.

In principle a text producer can draw upon *any* available prior text; but in practice, *well-known* texts are more suitable as being more readily accessible to the receiver audience. The expanse of actual time between the production of the original text and that of the follow-up text may vary enormously. Beaugrande and Dressier substantiate their statement with the following examples from poetry:

Around 1600, Christopher Marlowe wrote the plea of a 'passionate shepherd to his love', beginning:

Come live with me and be my love,
And we will all the pleasures prove
That valleys, groves, hills, and fields,
Woods, or steepy mountain yields.

The shepherd goes on to offer the lady a fanciful catalogue of flowers and rustic apparel. Soon after, Sir Walter Raleigh penned 'the nymph's reply to the shepherd':

If all the world and love were young,
And truth in every shepherd's tongue,
These pretty pleasures might me move To
live with thee and be thy love.

Remarking that the shepherd's offerings would soon 'fade', 'break', 'wither', and be 'forgotten', Raleigh's reply preserves the surface format (rhyme scheme, rhythm, number of stanzas) and many expressions of Marlowe's original. Obviously, the utilization of the follow-up text demands detailed knowledge of the original and of the conventions that brought forth the latter.

Around 1612, John Dome borrowed Marlowe's general scheme for an elaborate, fanciful proposal of an improbable fisherman, beginning:

Come live with me and be my love,
And we will all the pleasures prove,
Of golden sands and crystal brooks:
With silken lines, and silver hooks.

The fisherman suggests that by undressing and bathing in the river, the young lady will attract

'each fish, which every channel hath' and hence make it possible to dispense with fishing tackle. Although the mediation is greater between Marlowe's text and Donne's than between Marlowe's and Raleigh's, the reliance upon the original is still unmistakable. If Donne's first two lines had not been a near quote of Marlowe's, however, that reliance would be less crucial.

Much later, around 1935, Cecil Day Lewis mote an ironic new version in which the speaker is an unskilled labourer, beginning:

Come, live with me and be my love,
And we will all the pleasures prove
of peace and plenty, bed and board,
That chance employment may afford.
I'll handle dainties on the docks
And thou shalt read of summer frocks:
At evening by the sour canals
We'll hope to hear some madrigals.

The force of this text is its opposition to the very principles and conventions underlying Marlowe's original: the view that the lives of shepherds or other working classes are spent in ornate dalliance and merriment, with nature as a purveyor of luxurious toys and trinkets. In her version, the wistful lady can only 'read' about the 'summer frocks' promised so opulently by Marlowe's shepherd; and the hope of hearing 'madrigals' (an archaic song form) on contemporary 'canals' is as bitterly ironic as you could imagine. Compare Marlowe's idyllic scene:

By shallow rivers to whose falls
Melodious birds sing madrigals.

Cecil Day Lewis's poem is far more devastating than Raleigh's rebuttal or Donne's sarcasm, because it attacks that whole alternative relationship upon which the literary status of Marlowe's text was based; Raleigh and Donne had mocked the shepherd's proposals, not Marlowe's mode of selecting and communicating about a topic. In cases like this, the alternativity of a literary or poetic text is reinforced by opposition to previous conventions for that text type. Notice that in the sample just cited, it is the conventional organization of the "real world" of the 1930s economic slump that asserts itself over the literary and poetic alternative of past tradition.

A very interesting linguistic analysis of allusion is found in I. Galperin's book *Stylistics*.[14] He defines allusion as an indirect reference, by word or phrase, to a historical, literary, mythological,

[14] I. R. Galperin, Stylistics (Second edition), Moscow: "Higher School", 1987.

biblical fact or to a fact of everyday life made in the course of speaking or writing. From this definition it's obvious that Galperin understands the notion of allusion in a broader sense. The use of allusion presupposes the knowledge of the fact, the thing or the person alluded to on the part of the text receiver (i.e. the reader or the listener).

An allusion has certain **intertextual peculiarities according to which it can be regarded as a three-layered language configuration m which the simultaneous realization of the contextual and associative (i.e. primary) planes of the information enriches the factual information with the author's/the speaker's cognitive, evaluative and emotional connotations.** As Galperin confirms the primary meaning of the alluded word or phrase, which is supposed to be known, serves as a vessel into which the new meaning is poured (Galperin 1987, p. 187). This was well demonstrated in the above-given examples.

Intertextuality of allusions is based on the accumulated experience and background knowledge of the writer or the speaker who presupposes a similar experience and knowledge in the text receiver. However the knowledge stored in our minds is activated by an allusion in a peculiar manner. All kinds of associations we may not have realized yet cluster round the facts alluded to. Illustrative in this respect is the allusion used by Somerset Maugham in his novel "The Painted Veil." The last words uttered by the dying man are "The dog it was that died." These are the concluding lines of Goldsmith's "Elegy on the Death of a Mad Dog." Unless the reader knows the Elegy, he / she won't be able to understand the implication embodied in this allusion which runs through the whole plot of the novel. Moreover, the psychological tuning of the novel can be inferred only by drawing a parallel between the two texts: the poem, and the plot of the novel. The main character is dying, having failed to revenge himself upon his unfaithful wife. He was punished by death for having plotted evil. This is the inference to be drawn from the allusion.

The following passage from Dickens's "Hard Times" will serve to prove how remote may be the associations called up by an allusion:

> "No little Grand grind had ever associated a cow in a field with that famous *cow with crumpled horn that tossed the dog that worried the cat that killed the rat that ate the malt*, or with that yet more famous *cow that swallowed Tom Thumb*; it had never heard of these celebrities."

The meaning that can be derived from these two allusions, **one to the nursery rhyme "The House That Jack Built" and the other to the old tale "The History of Tom Thumb" is the following: no one was permitted to teach the little children in Grandgrind the lively, vivid nursery**

rhymes and tales that every English child knows by heart. They were subjected to nothing but dry abstract drilling.

Diapason of the expressive and cognitive-aesthetic influence of an allusion depends upon its position in the text. Allusions in the position of a title, epigraph or an ending of a literary work are usually stylistically marked and capacious, covering the whole text. They may represent the aesthetic conceptual essence of the text in a condensed form according to the writer's communicative intention. **To prove this statement, we can review the title of B. Shaw's well-known play "Pygmalion", the inference of which requires a good knowledge of mythology. In Greek mythology, Pygmalion was a king of Cypress and a sculptor, who fell in love with his ivory statue of a maiden, Galatea, later brought to life by Aphrodite, the Greek goddess of love. In this play, Professor Henry Higgins is presented as a kind of modem Pygmalion who makes a lady out of a common flower-girl by teaching her good English pronunciation and manners and later falls in love with her. Thus the title acquires a symbolic meaning expressing the author's evaluative attitude towards the main character and the events depicted in the play. And only those readers, who have the necessary cultural background knowledge of mythology, can make an adequate inference and predict a possible development of the plot from the moment they read the title.**

We may come to the final conclusions and assume that:

- "**Intertextuality** seems such a useful term because it foregrounds notions of relationality, interconnectedness and interdependence in modern cultural life. In the Postmodern epoch, theorists often claim, it is not possible any longer to speak of originality or the uniqueness of the artistic object, be it a painting or novel, since every artistic object is so clearly assembled from bits and pieces of already existent art."
  (Graham Allen, *Intertextuality*. Routledge, 2000)
- "Interpretation is shaped by a complex of relationships between the text, the reader, reading, writing, printing, publishing and history: the history that is inscribed in the language of the text and in the history that is carried in the reader's reading. Such a history has been given a name: **intertextuality**."
  (Jeanine Parisier Plottel and Hanna Kurz Charney, Introduction to *Intertextuality: New Perspectives in Criticism*. New York Literary Forum, 1978)
- "Postmodernist ideas about **intertextuality** and quotation have complicated the simplistic ideas about plagiarism which were in Destry-Schole's day. I myself think that these lifted sentences, in their new contexts, are almost the purest and most beautiful parts of the transmission of scholarship."
  (A.S. Byatt, *The Biographer's Tale*, 2001)

- **Example of Rhetorical Intertextuality**

  "[Judith] Still and [Michael] Worton [in *Intertextuality: Theories and Practice*, 1990] explained that every writer or speaker 'is a reader of texts (in the broadest sense) before s/he is a creator of texts, and therefore the work of art is inevitably shot through with references, quotations, and influences of every kind' (p. 1). For example, we can assume that Geraldine Ferraro, the Democratic congresswoman and vice presidential nominee in 1984, had at some point been exposed to John F. Kennedy's 'Inaugural Address.' So, we should not have been surprised to see *traces* of Kennedy's speech in the most important speech of Ferraro's career--her address at the Democratic Convention on July 19, 1984. We saw Kennedy's influence when Ferraro constructed a variation of Kennedy's famous chiasmus, as 'Ask not what your country can do for you but what you can do for your country' was transformed into 'The issue is not what America can do for women but what women can do for America.'"
  (James Jasinski, *Sourcebook on Rhetoric*. Sage, 2001)

Practical part 2

The main items of the Text interpretation
On some issues of the Lingua-stylistic-pragmatic analysis

Vocabulary: Analysis of fictional texts

1. act	one of the main parts into which a stage play, opera etc is divided.
2. action	the things that happen in a play or book.
3. actor	someone who performs in a play, film, or television programme.
4. antagonist	character in a fictional text or drama who is opposed to, or in conflict with, the protagonist.
5. atmosphere	the tone or mood of a novel, short story or play created by setting, description and characters.
6. audience	a group of people who watch and listen to someone speaking or performing in public.
7. chapter	one of the parts into which a book is divided: I've only read as far as ~ 5.
8. climax	the most exciting or important part of a story or experience that normally comes near the end.
9. comedy	a play, film etc that is intended to entertain people and make them laugh.
10. content	the ideas, facts, or opinions that are contained in a speech or a piece of writing.
11. dénouement	The final outcome of a *fictional* text, especially in a *drama*, when the *conflict* is resolved. In *tragedy,* it may be the *hero's* or heroine's destruction or his or her failure to achieve his or her goals; in *comedy,* it may be the restoration of the hero's or heroine's fortunes or the accomplishment of his or her goals. The term is also known as "solution".
12. director	the person who gives instructions to the actors, cameraman etc in a film or play.
13. drama	a play for the theatre, television, radio etc.
12. fiction	books and stories about imaginary people and events.
15. flashback	An episode which interrupts the chronological order of a text in order to go back in time and show what happened earlier. It is often used to reveal new information, which had previously been hidden from the reader, at selected places so that the reader may understand a character's motivation better.
16. flat character	a person in a piece of fiction that does not show any character development.
17. genre	a particular type of art, writing, music etc, which has certain characteristics that all examples of this type share.
18. leitmotif	a feature that appears often in something such as a book, a speech, or an artist's work.
19. line	a line of words on a page, for example in a poem or a report.
20. metre	the arrangement of sounds in poetry into patterns of strong and weak beats.
21. monologue	a long speech by one character in a play or film.
22. narrative perspective	a general term for the point of view of piece of fiction.
23. narrative text	text in which the author relates an event or a sequence of events.
24. narrator	a person in some books, plays etc who tells the story.

25. novel	a long fictional prose text. It often has a large number of characters, different settings and a complex plot.
26. novelist	someone who writes novels.
27. playwright	someone who writes dramas.
28. plot	the sequence of events in a story, novel or play as arranged by the author. It says what happens and why.
29. poem	a piece of writing arranged in patterns of lines and of sounds which often rhyme, expressing thoughts, emotions, and experiences in words that excite your imagination.
30. poet	someone who writes poems.
31. prop	a small object such as a book, weapon etc used by actors in a play or film.
32. prose	written language in its usual form, as opposed to poetry.
33. protagonist	the most important character in a play, film, or story.
34. quatrain	a group of four lines in a poem.
35. rehearsal	a period or a particular occasion when all the people in a play, concert etc practise it before a public performance.
36. rhyme	the use of words that rhyme in poetry, especially at the ends of lines.
37. round character	a person in a piece of fiction who shows a development of his or her character.
38. scene	part of a play during which there is no change in time or place.
39. setting	the place or time that the action of a book, film etc happens.
40. short story	a short fictional prose text which is meant to be read in a single sitting.
41. showing	method of characterizing persons through action, setting, and dialogue.
42. sketch	a short humorous scene on stage, television etc that is part of a larger show.
43. soliloquy	a speech in a play in which a character talks to himself or herself so that the audience knows their thoughts.
44. stage direction	a written instruction to an actor to do something in a play.
45. stanza	a group of lines in a repeated pattern forming part of a poem.
46. stream-of-consciousness technique	the expression of thoughts and feelings in writing exactly as they pass through your mind, without the usual ordered structure they have in formal writing.
47. style	the particular way someone uses words to express ideas, tell stories etc.
48. subtext	a hidden or second meaning in something that someone says or writes.
49. suspense	a feeling of excitement or anxiety when you do not know what will happen next.
50. telling	method of characterizing persons by explicitly stating their character traits: Tom Waites is a foolish person.
51. tone	the general feeling or attitude expressed in a piece of writing, activity etc.
52. tragedy	a serious play or book that ends sadly, especially with the death of the main character.
53. turning point	A structural element of a fictional text, marking a change in the conflict or

	suspense It usually follows the climax and precedes the falling action.
54. verse	a set of lines of poetry that forms one part of a poem, and that usually has a pattern that is repeated in the other parts.
55. writer	someone who writes books, stories etc, especially as a job.

Describing stories in English

There are lots of words to describe types of stories in English. Here are some of the more common ones.

Types of stories

myth = something that isn't true, but is believed by lots of people: "Don't believe in that old myth."

legend = story often about historical figures: "We studied ancient Greek legends in school."

urban legend = a modern (untrue) story where the origins are unknown: "Have you heard the urban legend about the guy who discoverd a dead mouse in his Coke and sued the company for millions?"

tale = story: "She told an incredible tale about how they first met."

fairy tale = a story with a happy ending: "Her six-year-old daughter loves listening to the classic fairy tales by Hans Christian Anderson."

old wives' tale = something which people believe to be true, but which doesn't have any scientific basis: "Saying that if you go outside with wet hair you'll get a cold is just an old wives' tale. It's not true!"

saga = a long story.

Also **ongoing saga** = a long story with no end: "Have you been keeping up with the ongoing saga of Sue and Bill?"

account = the facts of what happened: "He gave a good account of the meeting."

eye witness / first hand account = account by someone who was there at the time: "Eye witness reports mention that police fired the first shots".

report / newspaper report = a factual account: "Newspaper reports from the time referred to a blue BMW parked on the corner of the road."

Stories in newspapers

report = factual account

exposé = a report that uncovers the truth: "Read our damning exposé of the money for peerage scandal!"

undercover reporting = when a journalist pretends to be someone else to get to the heart of a story: "His undercover report shows the real extent of organised crime."

article = report

opinion piece = an article based on the author's opinion, rather than on the news or facts.

Type of books

fiction = non-fact: "This is a great work of fiction."

historical fiction = story about an event of person in the past.

detective story = a story about a detective: "Agatha Christie's Inspector Poirot detective stories are a great read."

murdery mystery (**whodunnit**) = a crime story where someone is murdered and the detective has to find the killer. "Whodunnit" is short for "Who done it?" (slightly ungrammatical English but means "Who was the killer?")

thriller = a fast-paced story: "Have you read the latest Dan Brown thriller?"

teen fiction = fiction especially aimed at teenagers.

children's fiction = stories for children.

biography = the story of someone's life, written by another person: "I'm reading George Orwell's biography."

autobiography = the story of someone written by that same person: "His autobiography is fascinating."

memoirs = the story of your past – especially written by politicians or public figures: "When her memoirs were published, there was an outcry."

romance = love story.

science fiction = fiction about aliens, or strange worlds.

short story = a complete story in a few pages.

ghost story = a story about ghosts or hauntings.

novel = a longer story.

TEXT INTERPRETATION

1. What are the elements of literature?

_____

_____

2. What is fiction?

_____

_____

_____

_____

_____

3. What is plot?

_____

_____

_____

_____

_____

4. Fundamental difference between “story” and “plot”

_____

_____

_____

_____

_____

_____

5. What is the major function of plot?

_____

_____

_____

_____

_____

6. What is conflict?

_____

_____

_____

7. What does external conflict reflect?

_____

_____

_____

8. What does internal conflict reflect?

_____

_____

_____

_____

9. What are 5 distinct stages of the plot? (a diagram)

10. What is complication?

_____

_____

_____

_____

_____

_____

11. What is crisis?

_____

_____

_____

_____

_____

12. What is resolution?

_____

_____

_____

_____

_____

13. What is exposition?

_____

_____

_____

_____

_____

14. What is a falling action?

_____

_____

_____

_____

_____

Language Practice

I. Using different tenses in narrative

Past simple + Past perfect tense (had + Past participle)

Mostly in stories as pieces of " real life" set in real time, we can see an obvious chronological sequence of events, one thing happens before another and so on. But novels stories, anecdotes, jokes- in fact, any kind of story-telling- the sequence of events in real time is often changed in order to make the story more dramatic, events are presented to us in a narrative sequence rather than a chronological sequence.

II. Creating different narrative effects

Direct Speech.

Using the direct speech the writer seems to disappear from the story, and leaves it to the reader to listen to the characters speaking,. This often makes the story more vivid, and reveals character in a particularly life-like way.

Indirect speech.

Using the indirect speech the writer not only makes a grammatical change, but tries to change the effect by the use of adverbs and adverbial phrases.

III. Speculating about future developments

For this purpose the author mostly uses Conditional sentences of Type II.

If +past tense,……. would(might) +base form of verb.

Attention must be paid at the difference between Would and Might.

IV. Using linking devices in narrative

Conjunctions, relative pronouns and adverbs are used to serve as linking devices in the sentence. They are:

so, as, then, which, after, this time, because, reluctantly, eventually, however, while, despite, but, who, by now, and, because of, the next day, unfortunately, soon.

V. Speculating about past events

For this purpose the author mostly uses Conditional sentences of type 3

If + past perfect tense,…… would(might have) past participle.

VI. Explaining motivation-

For this purpose the author mostly uses Infinitive of purpose; purpose clauses with

"so that".

a) The infinitive of purpose (to+ base form) is used when the subject of the purpose clause is the same as the subject of the main clause.

e.g. He took a dictionary to write out new words.

b) If the verb in the purpose clause is negative, you have to use so as not to.

e.g. He left the room so as not to upset her.

c) If the subject of the purpose clause is different from the subject of the use (or if the subject of the main clause is repeated in the purpose clause), you have to use

so that + will(won't) or can(can't)

e.g. Mother cooks dinner so that father won't have to go out.

VII. Criticising and complaining.

For this purpose the author uses wish + past tense; wish + would + base form of V.

There are other ways of criticizing and complaining .

a**) wish + person you are criticizing+ past tense (often used with be and have)**

e.g. I wish he wasn't such a dreamer!

b) wish + person you are criticizing+ would + base form of the verb.

e.g. I wish you would arrive on time!

c) the present progressive form with the adverb always (only with action verbs).

e.g. You are always criticizing me!

Text interpretation.

1. **Plot**

2. **Vocabulary style**

3. **Point of view.**

4. **Setting**

5. **Tone**

6. **Theme.**

A brief outline of the plot

0. The title.
1. What is the story about?
2. Who are the characters?
3. What is the state of the character?
4. What kind of feeling is it?
5. How does the author depict it?

(vocabulary, figurative language, hyperbole, oxymoron, metaphor, repetition, simile).

6. Why has the author chosen these words?
7. What is the main idea of the story?
8. What is the slant of the story?
9. What is the tone and what effect does it create?

playful	saxumaro	sardonic	gesliani
solemn	sazeimo	condescending	Semwynarebluri
mocking	damcinavi	philosophical	filosofiuri
reverent	mokrZalebuli	assertive	daJinebiTi
excited	aRelvebuli	cynical	cinikuri
good-humoured	gulTbili	dogmatic	gadaWrili, kategoriuli
whimsical	ucnauri, axirebuli	flat	pirdapiri, kategoriuli
earnest	gulwrfeli	dramatic	dramatuli,
sarcastic	sarkastuli, damcinavi	frivolous	fuqsavaturi, araserioზოლი
impersonal	obieqturi, miudgomeli	calm	mSvidi, Tavdajerebuli
serious	seriozuli	intimate	idumali, idumali,
detached	miukerZoebeli, piruTvneli	gloomy	damZimebuli,
personal	pirovnuli		

10. Where does the story take place?
11. When does the story take place? 2
12. How did it struck you?
13. What is the situation?

    Has anything happened before the story begins?

Then what happens?

What happens as a result of it?

What happens finally?

How do you feel at the end of the story?(interesting, disappointed, satisfied, bored.)

What is your reaction?

14. Syntax-What do we have mostly? What types of dependent clause are favoured: relative or adverbial, different types of nominal clauses-that-clauses, wh-clauses? are reduced or non-finite clauses commonly used, and if so, of what type are they? (infinitive-clauses, -ing clauses, -ed clauses, verbless clauses?

15. Clause structure. Is there anything significult about clause elements (e.g. frequency of objects, complements, adverbials, of transitive and intransitive verb constructions)? Are there any unusual orderings? (initial adverbials, fronting of object or complement etc.)? Do special kinds of clause constructions occur (such as those with preparatory " it" or " there" ?

+ Language practice.

16. How is the setting described?

17. What is the theme of the story?

18. Does the tone give any hint to the theme?

19. What is the genre of the story?

detective story deteqtiuri crime story borotmoqmedebaze

spy story jaSuSoba romantic story romantiuli

travelogue leqcia mogzaurobaze anecdote anegdoti

fairy tale zRapari Western vesterni

ghost story moCvenebebze horror story saSinelebaTa..

adventure story saTavgadasavlo parable igav-araki

myth miTi tall story daujerebeli, warmoudg.

folk tale xalxuri love story siyvarulis istoria

thriller trileri joke xumroba, oxunjoba

humorous story iumoristuli tragedy tragedia

science fiction samecniero popულარული. comedy komedia

20. Conclusion.

What is the moment of higher interest-the climax?

21. What does the text present: a piece of narration, a description, character-drawing, portraiture, a dialogue.)

Is the mood of the story: cheerful, suspending, gloomy, nervous, depressing.

Text Interpretation. 3

(continued)

A checklist of linguistic and stylistic categories.

The categories are placed under 4 general headings:

1. lexical categories

2. grammatical categories

3. figures of speech

4. cohesion and context.

A. Lexical categories.

1. General. Is the vocabulary simple or complex?

Formal or colloquial?

Descriptive or evaluating?

General or specific?

How far does the writer make use of the emotive and other associations of words, as opposed to their referential meaning

Does the text contain idiomatic phrases?

Is there any use of rare or specialized vocabulary?

Are any particular morphological categories noteworthy (e.g. compound words, words with particular suffixes)?

To what semantic fields do words belong?

2. Nouns. Are the nouns concrete or abstract? What kinds of abstract nouns occur (e.g. nouns referring to events, perceptions, processes, moral qualities, social qualities)? What use is made of proper nouns? collective nouns?

3. Adjectives. Are they frequent? To what kinds of attribute do adjectives

refer? physical? psychological? visual? auditory? colour? referential? emotive? evaluative? etc. Are adjectives restrictive or non-restrictive? gradable or non-gradable? attributive or predicative?

4. Verbs. Do the verbs carry an important part of the meaning? Are they stative or dynamic? Do they refer to movements, physical acts, speech acts, psychological states or activities, perceptions, etc. ? Are they transitive, intransitive, linking, etc.?

5. Adverbs. Are adverbs frequent? What semantic functions do they perform (manner, place, direction, time, degree, etc.)?
Is there any significant use of sentence adverbs (conjuncts such as so, therefore, however, disjuncts such as certainly, obviously,)?

B. Grammatical categories. 4

1. Sentence types. Does the author use only ststements (declarative sentences), or does he also use questions, commands, exclamations, or minor sentence types (such as sentences with no verb?) What is their function?

2. Sentence complexity.

Do sentences on the whole have a simple or a complex

structure? What is the average sentence length (in number of words)? Is complexity due to coordination or subordination? In what parts of a sentence does complexity tend to occur? e.g. is there any notable occurance of anticipatory structure (e.g. of complex subjects preceding the verbs, of dependent clauses preceding the subject of a main clause)?

3. Clause types. What types of dependent clause are favoured: relative, adverbial, different types of nominal clauses (that- clauses, wh-clauses, etc.)? Are reduced or non-finite clauses commonly used, and if so, of what type are they: (infinitive, -ing- clauses, -ed –clauses, verbless clauses)?

4. Clause structure Is there anything significant about clause elements? (e.g. frequency of objects, complements, adverbials, of transitive or intransitive verb constructions)? Are there any unusual orderings (initial adverbials, fronting of object or complement, etc.)? Do special kinds of clause construction occur (e.g. with preparatory it or there)?

5. Noun phrases. Are they relatively simple or complex? Where does the complexity lie (in premodification by adjectives, nouns,

etc. or in postmodification by prepositional phrases, relative clauses, etc.)? Note occurance of listings (e.g. sequences of adjectives), coordination or apposition.

6. Verb phrases. Are there any significant departures from the use of the simple past tense? e.g. notice occurrences and functions of the present tense; of the progressive aspect, (e.g. was lying); of the perfective aspect (has, had appeared); of modal auxiliaries (can must would, etc.)

7. Other phrase types.

Is there anything to be said about other phrase types: prepositional phrases, adverb, adjective phrases?

8. Word classes. Having already considered major or lexical word classes, we may here consier minor word classes (function words): prepositions, conjunctions, pronouns, determinors, auxiliaries, interections. Are particular words of these types used for particular effect (e.g. the definite or indefinite article; first personal pronouns " I, we," etc.), demonstrative pronouns such as " this, that"; negative words such a not, nothing, no.

9. General. Are any general types of constructions used to special

effect;? e.g. comparative or superlative constructions; coordinative or listing constructions; parenthetical constructions; Do lists and coordinations (lists of nouns) tend to occur with two, three or more than three members?

C. Figures of speech.

1. <u>Grammatical and lexical schemes</u>.

Are there any cases of formal and structural repetition (anaphora, parallelism, etc.)or of mirror- image patterns (chiasmus)? Is the rhetorical effect of these one of climax, antithesis, reinforcement, anticlimax, etc.?

2. <u>Phonological schemes.</u>

Are there any phonological patterns of rhyme, alliteration, assonance, etc.? Are there any rhythmical patterns? Do vowel and consonant sounds pattern or cluster in particular ways?

3. <u>Tropes.</u> Are there any obvious violations of, or departures from

the linguistic code? e.g. are there any neologisms (such as " Americanly")? deviant lexical collocations (such as; "portentous infants")? semantic, syntantic, phonological, or graphological deviations?

Such deviations are often the clue to special interpretation associated with traditional figures of speech such as : metaphor, metonymy, synecdoche, paradox, irony. If such tropes occur, what kind of special interpretation is involved (e.g. metaphor can be classified as personifying, animizing, concretizing, synaesthetic, etc.)? Does the text contain any similes, or similar constructions (e.g. " as if" constructions).

D. Context and cohesion.

Cohesion -------- ways in which one part of a text is linked to another . e.g. the ways in which sentences are connected. (this is the internal organization of the text).

Context -------- the external relations of a text or a part of a text , seeing it as a discourse presupposing a social relation between its par-ticipants (author and reader, character and character),etc.

1. <u>Cohesion</u> Does the text contain logical or other links between sentences, (e.g. coordinating conjunctions,or linking adverbials)?

What sort of use is made of cross-reference by pronouns (she, it, they, etc.)? by substitude forms (do, so, etc.) or ellipsis?

Is any use made of elegant variation-the avoidance of repetition by the substitution of a descriptive phrase (as, e.g. " the old lawyer"or " her uncle" may substitute for the repetition of an earlier "Mr. Jones")?

Are meaning connections reinforced by repetition of words and phrases, or by repeatedly using words from the same semantic field?

2. <u>Context</u>. Does the writer address the reader directly , or through the words or thoughts of some fictional character?

What linguistic clues (e.g. first-person pronouns " I,me, my, mine") are their of the addresser –addresser relationship)?

What attitude does the author imply towards his subject? If a character's words or thoughts are represented, is this done by direct speech or indirect speech?

Are there significant changes of style according to who is supposedly speaking or thinking the words on the page?

Ligua-Stylistic Analysis of a Novel

*A **stylistic analysis** should address questions like these:*

1. What is the **discourse type**?
2. What is the **topic**?
3. Who is it **talking to/for** whom and why?
4. How do the **stylistic choices** relate to these three questions?

Here is a sample text:

Alex La Guma, <u>Time of the Butcherbird</u>. (a) When the government trucks had gone, the dust they had left behind hung over the plain and smudged the blistering afternoon sun so that it appeared as a daub of white-hot metal through the moving haze. (b) The dust hung in

the sky for some time before settling down on the white plain. (c) The plain was flat and featureless except for two roads bull-dozed from the ground, bisecting each other to lie like scars of a branded cross on the pocked and powdered skin of the earth. (d) In the distance a new water tank on metal stilts jutted like an iron glove clenched against the empty sky. (e) The dust settled slowly on the metal of the tank and on the surface of the brackish water it contained, laboriously pumped up from below the sand; on the rough cubist mounds of folded and piled tents dumped there by officialdom; on the sullen faces of the people who had been unloaded like the odds and ends of furniture they had been allowed to bring with them, powdering them grey and settling in the perspiring lines around mouths and in the eye sockets, settling on the unkempt and travel-creased clothes, so that they had the look of scarecrows left behind, abandoned in this place. (f) This was no land for ploughing and sowing; it was not even good enough to be buried in.

A model of a stylistic analysis of the text:

This text is a sample of literature by an African writer. The author is Alex la Guma, who was born and lived in South Africa. He was one of the defendants in the Treason Trials of 1956 and was kept under house arrest for four years; eventually he was forced into exile and lived outside Africa. He used literature as a means of seeking to understand the painful racial divisions of South Africa during the dark years of apartheid. This sample appears at the beginning of his novel *Time of the Butcherbird* (London: Heinemann, 1979), page 1.

The topic of this opening part of the novel is a typical one in African literature: the relationship between the landscape (outside) and the thoughts and feelings of the Africans themselves (inside). This particular landscape is a nightmare of ugliness at which the people 'dumped' there can only stare in dull horror, and the reader is intended to share those feelings. As we only find out later on in the novel, they have just been moved by 'government trucks' because white people wanted their own traditional homelands — a frequent occurrence in South Africa in those days. Now they are 'abandoned' in a place nobody could want. The ugliness of the scene symbolises and underscores the apartheid regime's horrendous disregard for the human rights of African citizens.

In keeping with this topic is a set of interconnected thematic chains. One of these chains features the 'dust': 'dust - haze - dust - powdered - dust - sand - powdering'. Another chain features what the 'dust' did, as if it, rather than the people, were the main character making things happen: 'hung over - smudged - moving - hung - settled slowly - powdering grey - settling - settling'. And a third chain features the 'plain': 'plain - plain - plain - flat - featureless - roads - ground - earth - place'. Nearly all of these lexical choices are decidedly common and 'plain' themselves, keeping the style itself 'flat' and 'featureless'. Moreover, the repetitions or recurrences of 'dust', 'settle', and 'plain' are iconic in acting out the endless monotony of the scene.

The term ‘featureless’ (line 4) is the most obvious exception in standing out against the rest by being an uncommon lexical choice. But it is an ironic ‘feature’ because it actually denies the presence of ‘features’. The Verb ‘powdering’ (lines 6, 11) is not uncommon in itself, but its common use is for what people do, not for dust; it fits in here with appropriate irony, since people put on powder to look better yet this dust makes the people look much worse — in fact, no longer like humans but ‘scarecrows’ (line 13).

Another main thematic chain is for the heat: ‘blistering - afternoon - white-hot - perspiring’, the last one of these connecting back to the what the people did. This chain also connects to the ‘sand’ and the ‘dust’ and gives the reader keen sensory impressions of the desert-like conditions, so as to identify better with the feelings of the people ‘dumped’ there.

The other main thematic chains are also all associated with the ‘dust’ in one way or another. The ‘government’ and ‘officialdom’ responsible for the whole situation started off ‘leaving dust behind’ and performed a series of arbitrary and unfeeling actions: ‘pumped - dumped (rhyme and assonance) - unloaded - abandoned’, of which the last item, ‘abandoned’ (14) is their final symbolic gesture of how they treat Africans. We have another thematic chain for mechanical, hard objects and actions associated with the power of the government: ‘trucks (also involved in ‘leaving dust behind’) - roads - bull-dozed - water tank - metal stilts - iron - metal - tank’. The ‘tank’ is especially significant, placed as an alibi for ‘abandoning’ people where they might otherwise die of thirst that same day and ironically symbolising, by the simile ‘jutted like an iron glove’, both the brutal power of the government and the anger of these people whose own fists are as useless as if ‘clenched against the empty sky’ (7).

Also significant are the stylistic choices whereby the ‘dumped’ people appear only in pieces: ‘sullen faces - mouths - eye sockets’, as if they were already becoming skeletons whose ‘mouths’ and ‘eye sockets’ really are filled with ‘dust’. These choices link up with the sharply painful metaphors of personification or animation for the landscape injured by the ‘scars of a branded cross on the pocked and powdered skin’ (5-6).

The actions of the ‘dumped’ people are limited to having ‘folded and piled’ their ‘tents (9-10),

having ‘brought’ their ‘allowed furniture’ (11), and now just ‘perspiring’ (12), an action with almost no movement. They know they will never be ‘ploughing’ or sowing’, and all that awaits them is being ‘buried’ in this ‘land’ that is ‘not even good enough’ (14-15) for that humble, deathly purpose. Particularly ironic is the metaphor of the ‘scarecrows’ (13): on the one hand, these are figures with no life and dressed in rags; on the other hand, there will be no crops grown here from which any ‘crows’ should be ‘scared’ away.

Irony can also be found in the pitifully meagre possessions of the people: ‘folded and piled tents - odds and ends of furniture - unkempt and travel-creased clothes’. They have been brought a long way in the ‘trucks’ with the barest minimum for surviving in filth and misery. The only ‘new’ thing is the sinister ‘water tank’ for which dusty, bad-tasting ('brackish’, literally salty) water has been ‘pumped up’ here (6-9) in an ironic reverse motion of their own ‘burial’ (15). And as we saw, the tank starkly symbolises the ‘iron glove’ of brutal government power.

The stylistic choice ‘cubist’ (9) is the most marked in the whole sample. It is a rare word in English and refers to a modernist style of art introduced in the early twentieth century. As the name suggests, ‘cubism’ represents objects and even humans as patterns of geometrical shapes, including ‘cubes’. The reader faces some challenge deciding just how this exceptional stylistic indicator could be connected with the rest. It seems to form a thematic chain with ‘bisecting’ (4), ‘cross’ (5), and ‘lines’ (10). Also, it may be intended to frame the whole scene like a surrealist painting, as if the humans were no longer in the real world. We might imagine the conversion of humans into lifeless flat shapes, and of the whole scene into an abstract pattern of colours and surfaces. We might detect here the further irony that the resulting art object is a study in ugliness rather than the study in beauty we expect from art.

We have now examined multiple motives for the stylistic choices in the sample text. Taken all together, they produce an effect far more impressive and moving than any description of the same scene in ordinary, careless style. Since this scene occurs at the start of the novel, its full impact comes into effect only gradually, like ‘dust settling’ over the entire canvas of South African life. For that purpose, the author chose a style he hoped would keep the scene clearly in the reader’s memory.

Read the analysis carefully and speak about the cohesion and coherence of a text:"A cup of tea" and " Cat in the Rain"

STYLISTIC ANALYSIS : "A CUP OF TEA" by K.Mansfield

The common view that a literary text is likely to be comprehended better if it is studied in parallel with stylistic analysis which emphasizes the crucial role of the linguistic features of the text contributes much to the development of literary criticism. M.A.K.Halliday is one of the text linguists who sees 'grammar' as a network of systems of relationships which account for all the semantically relevant choices in language, which is the standpoint of the stylistic analysis as well. In the light of M.A.K.Halliday's discipline, I will try to analyse a piece of literary text written by Katherina Mansfield in the format of a short story titled "A CUP OF TEA" and try to criticise the text objectively in relation to its grammatical (functional) features .

Before this , I'd like to give a brief information about the content of the story.

A.INFORMATION ABOUT THE STORY

Scanning the story first, we come across with a rich couple named Rosemary and Philip leading an untroubled, desirable life and they seem to love each other since- we have no implication whether they love each other for money or not – and everything goes well in their lives.Rosemary spends money without getting into trouble and giving no reason or excuse to her husband in doing this. Everyone in a society admires Rosemary not maybe for her beauty but for her remarkable features such as being interested in current movements from every aspects, seeming as an intelligent young woman, reading the modern books.Philip is not as bright as Rosemary but he makes himself realize as soon as he enters the story towards the end.

Apart from the couple, there is a girl who meets Rosemary in a street by asking for money to have a cup of tea then is picked up by her to have a cup of tea at her home and begins to be directed by her. We infer this from the fact that whenever Rosemary wants her to enter the scene she is there but when, at the last scene, Rosemary is jealous of her, the girl is easily disappearad without giving no sign for us to follow the reason of her disappearance.

And we have one more character having a part in the story :the shopman.He is also under the effect of Rosemary; we can understand this from his polite behaviours which are made obvious in the text with circumstantial features. But he is the person also who utilizes by the weakness of her.He tries to draw her attraction on the enamel box and succeeds it; he promises her to keep the box for her because he knows her and he knows that she will come to buy it; she has the power of money and gets whatever she desires without acconting for anything to anybody.

Not only we encounter with her weakness in her dialogue with the shopman but also in her being jealous of Miss Smith when he utters lovely words for this girl and behaves as it is predicted by Philip who knows directing her and makes her behave as he desires taking advantage of her faulty character successfully.In that sense Philip is an intelligent man and effective on Rosemary who is also obviously the symbol of possessive female by being jealous of the girl she has met in

the street; so she has no self-confidence ,she is a little bit credulous. She asks directly-having no hidden meaning in her words- 'Am I PRETTY?', which ironically reveals her ex-behaviours to Philip even she supposes that Philip is not aware of the truth.

B.ANALYSIS

When we look at the story from the point of 'transitivity functions' included in the stylistic analysis which tell us about the language and its reflection on processes ,participants ,circumstantial functions we realize that main participant is ' Rosemary' and most of the processes are acted by her.When we count all the sentences describing her or the ones in which she takes place we realize her dominancy at once. The other participants I'd like to analyse on this text -apart from 'Rosemary'- are the girl,Miss Smith, and Philip. Even though Philip hasn't got as many turns as Rosemary and Miss Smith, I'd like to examine the processes of him in order to display the currents of events as a whole- he is the efficient figure in the sequences of events in the story-; in other words it is vital to handle it here to maintain the entirety of the text.

To do this I will follow M.A.K. Halliday's process in which 'Ideational', 'Interpersonal', 'Textual' Functions of language are daelt with in order to support all my commentations on Katherine Mansfield's work.

IDEATIONAL FUNCTIONS

In order to relate the cognitive realities of the text with its language and give the accurate meaning it is essential to deal with the ideational functions of language of it.By this way we will have a deep knowledge of how these characters are seen as , what their mental processes are, what about the circumstantial features, and so on.

1)Rosemary as a participant

***Relational processes:**

In many ways she is presented us very active .There are descriptions both for her physical appearance and for her characteristic features and interests:

"She was young , brilliant , extremely modern, exquisitely well dressed, amazingly well read in the newest of the new books ..."

Even the words describing her are beatifully chosen ones and there is nothing which makes her inferior-as it is obviously seen -she is not a woman adored for her goddess beauty but she is an active figure in a society with her doings; however it is not clear whether she makes it to be seen like that or she is really the one known in a society .

"Her hat, really no bigger than a geranium petal, hung from a branch..."

The writer of the text here uses metaphorical phrases while describing Rosemary's hat. Infact the writer doesn't generally use such things , the language of the text is direct but here , in describing her appearance,she does this . Infact it is to reflect the prominence that is given for her.

***Material processes:**

She is mostly '***the actor'*** where the girl is the goal or sometimes the beneficiary recipient:

"**I** want you to. To please me."

Here 'I' , Rosemary, takes part as an actor whereas 'you',Miss Smith, is the goal and 'want' is the process which is stated by Rosemary. We may infer that Rosemary is dominant and makes others do whatever she wants to.

"I only want to make you warm..."

This time what she desires to be made by her is something good as a concept ; but even it is good for Miss Smith, it is directed by Rosemary and shows her power on her by regarding Miss Smith as a helpless creature which is to be pitied and looked after.

"Come and sit down," she cried, dragging her ***big chair*** up to the fire,"in this ***comfy*** chair."

And the circumstantial features where the actor is Rosemary gives clues for her rich ,comfortable life style.

To give more examples:

"And 'there!' cried Rosemary again , as they reached ***her beatiful big bedroom*** with the curtains drawn, the fire leaping ***on her wonderful lacquer furniture, her gold cushions*** and the primrose and blue rugs."

"She turned ***impulsively.'*** (She is accustomed to speking freely in a society thanks to the power of the money .)

***Mental processes:**

Looking at how she sees the world around her, we realize that she can mention about what she likes or dislikes and reveals her ideas directly and freely; we have lots of verbs telling us about her cognition and affection:

"Yes, she ***liked*** it very much, she ***loved*** it."

"Rosemary ***admired*** the flowers."

"Rosemary ***gave no sign."***

"Rosemary ***laughed out***."

"She ***decided***..."

"She ***wanted*** to spare this poor little thing..."

"She ***saw*** alittle battered creature with enormous eyes..."

"I ***hate*** lilac."

2)The girl as a participant

***Relational processes:**

Physical descriptions are used to introduce her and these descriptions sometimes tell us about the life style of her and mostly show us inferiority of her when compared with 'Rosemary' basically:

"...Rosemary turned. She saw a little battered creature with enormous eyes , someone quite young , no older than herself..."

"...a light , frail creature with tangled hair, dark lips, deep lighted eyes,..."

"...thin ,birdlike shoulders."

"...poor little thing."

And we have implications about her manner which are presented us from the eyes of the writer:

"...she seemed dazed."

"she seemed to stagger like a child,..."

***Material processes:**

She is '***the goal'*** where Rosemary is the actor:

Rosemary says:

"I simply took ***her*** with me."

"I want ***you*** to.To please me."
"She wanted to spare ***this poor little thing*** from being stared at by the servants."
"She applied ***the poor little creature*** with ,everything,...":
And here she is the beneficiary recipient.
Even the girl says (accepting her power):
"You are not taking me to police station.":
Here the actor is again Rosemary even the sentence is uttered by the other , she will act the process; the girl is aware of this and she is the recipient again.
"Rosemary drew the other into the hall." 'the other'is the girl.

***Mental processes:**

Although her acts are mostly led by Rosemary, we have implications about her feelings as follows:
"The girl almost ***cried out*** **.**"
"...***burst into tears"***
"the girl ***gazed back at her."***
"she ***felt*** how simple and kind her smile was."

3)Philip as a participant

***Relational Processes:**

There is no sign for his physical appearance and no utterance for his personality also . But we can only guess something by means of the sentences as follows:
"Philip smiled his ***charming smile***."
The we can say that he has charming smile that makes effect on Rosenary.
"But what an earth are you going to do with her?cried Philip."
So, he accounts for something and she behaves in line with Philip's desires.

***Material Processes:**

Even though he enters at the last scene , he is 'the actor' in the sentences where Rosemary is 'the goal':
"**I** wanted you come...' Here Rosemary is the goal.('You'= 'Rosemary')
"He came in...he said, and stopped and stared." Here the events are acted by him but this time ,unlike Rosemary's statements, there are some intransitive verbs.In Rosemary's statements ,there are generally recipients and goals(In short there are objects) affected by the process.
"Philip jumped her on his knee." This is the statement in which Rosemary is the recipient whereas Philip is the actor.

***Mental Processes:**

As soon as he takes a part in the story, he behaves like an observor as it is understood from the sentences below:
"..he ***said*** curiously, still ***looking*** at that listless figure, ***looking*** at its hands and boots..."
"..I ***wanted*** you to come..."
"Philip ***smiled.."***
"... cried Philip."

INTERPERSONAL FUNCTIONS

Looking at K.Mansfield's story from the point of the language use between the participants, we come across with variability making the text closer to real,authentic usage by means of questions, answers, requests, imperatives,exclamations and so on.

To begin with turn-takings between Rosemary and Miss Smith, it is seen that there are lots of ***questions and answers:***

"May I speak to you a moment?"

"Speak to me?"

(And this also presents us a part from an authentic language use by shortening the statement.It is also the indicator of bewilderment of Rosemary against the girl's behaviour.)

...

"Would you let me have the price of a cup tea?"

"A cup of tea ?Then have you no money at all?"

...

"Do you like me?"

And sometimes Rosemary gives answers instead of the girl. She does most of the talking:

"Of course ,she will."

"...She insisted on going..."(She says to Philip as if it was said by Miss Smith ,herself.)

There are ***imperatives*** uttered by Rosemary again ,which proves that she does and gets whatever she wants from helpless people :

"Come along."

"Come ,come upstairs."

"Come and sit down."

"Don't cry."

"Do stop crying."

She also uses imperatives against 'Philip':

"Be nice to her."

"Kiss me."

But Philip also gives commands to her:

"Explain"

"Look again,my child."

However Miss Smith uses ***polite requests*** such as:

"May I speak to you a moment?"

" Would you let me have the price of a cup of tea."

"...so ligthtly and strangely: 'I'm very sorry, madam, but I'm going to faint.I shall go off ,madam, if I don't have something.'" (It is not in an exact polite request form but said politely.)

"I can't go on no longer like this. I can't bear no more" (Totally free in revealing her ideas and feelings not by consulting to politeness.)

Exclamations are used by Rosemary

sometimes to express her ideas:

“Charming!”
“How extraordinary!”
sometimes to present her while thinking to herself:
“How thoughtless I am!”
“Pretty!”
“Lovely!”(By repeating Philip’s utterances angrily.)
Sometimes to demonstrate:
“There!”

TEXTUAL FUNCTIONS

Both the narrative statements directly by the writer and the dialogues between the participants are involved in the story. Ideas of the characters and their acts are told by the writer of the text as a narrator whereas the chain of particular events ,speech acts are presented via a lot of dialogues in the text.K.Mansfield is like an observor describes the characters ,the events and gives us clues about what the characters are thinking to themselves. For instance, Rosemary is made to think and speak to herself after being jealous of the girl and we can follow her plans which is going to occur.

C.CONCLUSION

Having analysed this literary text by not commenting on it with my superficial impressions but examinig it in detail considering into the linguistic features of it, I have obtained more objective criticism. Furthermore, it has proved that our impressions supposed to be uttered intuitively and unconsciously has hidden conscious in itself and kept hidden unless it emerges by studying it with its grammatical features which helped me to analyse the short story of Katherine Mansfield more empirically. By means of this stylistic analysis , I,myself, have also seen that a literary text can be interpreted effectively,scientifically,and most correctly when its functional features are studied in detail and one can enjoy the passage even after its linguistic features are dealt with,which is supposed to make the meaning and charming beauty of the work of art loss.

Written by ASUMAN BİRDAL

CAT IN THE RAIN ANALYSIS

Literary Devices in Cat in the Rain

Symbolism, Imagery, Allegory

Setting

This story is set in a small, coastal Italian village. This town may have been familiar to Hemingway, as he was stationed in Italy during World War I. The Great War happens to be tremendously prese...

Narrator Point of View

You might think the narrative perspective of this story sounds very third person: the basic sentences and statements seem strictly factual, and we don't get a sense that the narrator has an opinion...

Genre

"Cat in the Rain" is the epitome of its genre. It is slim, thoughtfully written, and full of more suggestions than it has words. You might think of it like a sculpture, where each sentence is three...

Tone

You might be hard-pressed to find a more controlled writer than Hemingway. The word "control" generally implies that there is something that needs to be controlled, right? There's a conflict betwe...

Writing Style

Before he started writing fiction, Hemingway worked as a journalist in Michigan, and the lessons he learned at his newspaper job stood by him throughout his career. His stories don't include many a...

What's Up With the Title?

Ok, so there doesn't seem to be too much imagination behind this title, but that's when you know something important is going on. The characters' actions and dialogues in this short, short story do...

What's Up With the Ending?

The ending in this story is pretty typical for a short story: a delicious, surprising twist. The wife and her husband seem to have reached the climax of their argument. She has all of these desire...

Tough-o-Meter

Hemingway's stories may be short, but honey, they sure ain't sweet—and they certainly aren't simple. At a grand total of three pages, "Cat in the Rain," is one of the shortest full prose pieces t...

Plot Analysis

VacayWho wants to spend their vacation stuck inside? The situation of the couple stuck in their room is both monotonous and restless. The description of the view from the window suggests that it's...

Trivia

Steaminess Rating

The lack of sexual tension between this couple is astounding, but it also explains why the padrone affects the American wife in such a significant way. That brief moment when he bows to her from h...

Allusions

Hemingway's allusion to a "War Memorial" in the first paragraph is a pointed allusion to World War I. Memorials like these, dedicated to the young men from a particular town who died in battle, wer...

Most good stories start with a fundamental list of ingredients: the initial situation, conflict, complication, climax, suspense, denouement, and conclusion. Great writers sometimes shake up the recipe and add some spice.

Initial Situation

Vacay

Who wants to spend their vacation stuck inside? The situation of the couple stuck in their room is both monotonous and restless. The description of the view from the window suggests that it's a view the wife is used to. She's seen the square, the public gardens, and the war monument before. It sounds like this is a woman who spends a lot of time looking out the window. Her focus on the world outside the hotel is in contrast to her husband's absorption in his book, suggesting that the two are quite different: she is extroverted and oriented towards lived life, he is focused toward the internal world of books and ideas. They say opposites attract—but that doesn't necessarily mean they can stick together.

Conflict

Hiding Cats

Seeing the cat doesn't necessarily create a conflict between the characters, but it does give the wife a reason to move—something she has clearly been waiting for. Hey, it's not like she had Facebook or even an iPod to entertain her or anything. The husband's half-hearted offer to go down instead and her ready dismissal of it further suggests her desire for independent movement. She may also know full well that he

didn't *actually* want to go down to find the cat, but that doesn't seem to bother her much.

Complication

A Cat in the Rain?

Once she goes downstairs, the wife encounters the hotelkeeper—known as a 'padrone' in Italian. She likes him very much, and is thinking of this as a maid escorts her outside with an umbrella. When she looks under the table, however, the cat isn't there. The maid is a little amused at the thought of a cat in the rain, but the wife is disappointed. They return inside, damp and cat-less.

Suspense

A Feeling of Great Importance

As she passes the padrone again, the wife is aroused and filled with a sense of importance in his presence. The feeling is very strong, but not defined or labeled. The wife isn't necessarily conscious of her feelings either, but is strongly affected as she proceeds upstairs. Sounds like someone's got a crush.

Climax

Back in the Room

When the wife returns to the room, her husband casually asks if she found the cat. She replies no and sits down in front of the mirror, evidently even more restless than before. We know she's bored when she starts to critique her hair and profile and proceeds to list all the things she wants: long hair, a cat on her lap, her own silver, candles, springtime… Her husband, George, is quickly fed up with this and tells her to shut up and find something to read.

Denouement

Modified Expectations

The wife doesn't react to her husband directly, but does seem to feel his scolding tone. She stays looking out the window as the evening darkens around her. If she can't have "long hair or any fun," she decides at the very least, she still wants a cat.

Conclusion

A Gift from the Padrone

The room and the couple seem to have settled into the same state of restless rest we saw at the beginning of the story when there's a knock at the door. The hotel maid is there with a large cat and tells them it was sent for "the signora."

Being and Time in Ernest Hemingway's "Cat in the Rain"

Daniel Thomières

Like a great majority of writers, Ernest Hemingway used literature to understand what it means to be a human being. His answer was both critical and disillusioned. Perhaps his main discovery was that we are part of time and that the states in which we live never last long. Hemingway was concerned with what could be called the fate of our desires. This article will study the mechanics of desire and identity in a very short story, "Cat in the Rain." The approach will not be biographical, except for its starting point. The story was written when the writer was staying at the Hotel Splendid in Rapallo, Italy, and steadily becoming estranged from his wife Hadley. Strangely enough, the story portrays a most unsympathetic husband… In fact, Hemingway shows himself highly critical of male traditional complacency. As it is, the story can be read as a fundamental question: what are the implications of this crisis in which a woman starts questioning her desire and her identity. Hemingway will often return to these questions in his fiction. His interrogation will find its culmination with the description of the daring sexual and mental experiments initiated by Catherine Bourne in *The Garden of Eden*. It seems thus important to look closely at Hemingway's diagnosis: in what way are desire and identity inextricably bound up with time?

I. Time and Identity

- **1 The problem was obviously important for Hemingway. In the same collection, he also raises it**

2To summarize the diagnosis Hemingway offers in "Cat in the Rain," it could be said that the problem is: what is identity? The answer is: it is inseparable from desire, and the tool needed to reach the answer is an understanding of our position as social animals. Unquestionably, the couple is undergoing a crisis, at least from the point of view of the wife. George, the husband, as far as he is concerned, has taken possession of the two pillows and the bed… It could then be said that identity is a question. It is the question we ask ourselves when precisely we understand that our usual sense of identity has only been an illusion.**1** People who are sure of their identity do not ask that type of questions, which does not mean that they have an identity… The husband doesn't ask the question.

Life for him just goes on. Judging from what the text says, for him, it is only a series of mechanical habits, reading during the day, presumably eating and sleeping. Should we add sex? That seems to be one of the problems facing the two spouses. The "wife," as for her, suddenly becomes a "girl," and she symbolically feels compelled to look at herself in the mirror on the dressing table. She cannot identify with what she sees. Hemingway knows that identity is a problem bound up with our imagination. It is an image, a mental fiction which we construct and into which we project ourselves. In the mirror, the girl/wife sees herself the way she would like to look in the future, that is to say with long hair. That image remains, however, extremely tenuous, as if she knew that she is paralysed by her present situation and that she will never be able to reach that state.

3More specifically, identity is not something that is given once and for all, but it is an unending mental process. As the wife cannot find in herself (or in the mirror for that matter) an image to which she can identify, she mainly tries to construct some sort of self from a number of elements outside her self, first through and outside the window, and secondly through another self. The window is like a screen, or let us say a mental surface, upon which she projects her craving for meaning and identity. The result is a complex identification to a cat she sees outside in the garden trying to find shelter from the rain under a table. She decides that the cat is a "kitty making herself [so] compact," even though it (she?) is quite a distance away and the light is very poor. The fantasy that the cat is female clearly possesses ambivalent implications: the wife is/has the cat. On the one hand, identity is defined as identification. She craves protection, being looked after, in other words she desires love, just like she imagines that that female cat needs love and recognition. On the other hand, it is also likely she would like to have a kitty, that is a baby, of her own, which would confer upon her a new, fulfilling role: being a mother.

4The wife also tries to fill up the emptiness that lies at the core of her self by projecting an image upon another person, in her case the hotel owner. She supposes that he possesses a number of specific qualities. These qualities correspond to what she desires: protection, being acknowledged by that elderly man who possibly represents a father figure for her. It is as if she now was the baby. That obviously is only a one-way process. Readers guess that the man is perhaps a good owner, in that he tries to be helpful, but it is unlikely that he feels any sort of affective duty towards his customers.

5Basically, the American woman is a prisoner of her mind which is made up of a blank where a self—or an image of a self—should be. Mentally, she is also the prisoner of the room, and of a meaningless marriage, which to her boils down to the same predicament. There is no escaping. Yet, what lies outside the window pane is a temptation. There is rain. Should readers conclude that she would like to escape her barren cohabitation with her husband in order to become part of some sort of fertility associated with water? There is also nature outside, or at least green things. Readers, however, know that she will never escape into nature. Human beings cannot do so, even though they sometimes dream that they can in order to break free from constraining social situations. Thirdly, outside, she can see a monument commemorating the dead of the Great War in the middle of the square, whereas, in the room, the woman is cut off from the cycle of life and death, death and life. She tries to leave the room at one point. Immediately an umbrella appears above her head. It is then clear that will never come into contact with the outside world.

II. Time and Society

6One hypothesis is that nature is a temptation for the wife mainly because she has no place in society, or, at least, that is what she feels in her mind. It is a fact that objectively her social world has

shrunk considerably. In the story, it seems to be limited to her husband only and, in addition, there does not seem to be any kind of real relationship between the two spouses. The situation may be explained by cultural reasons. Hemingway knows that individuals do not exist apart from history. The couple in the story is typical of a certain category of Americans in the aftermath of the Great War. We do not learn exactly why this particular couple is in Europe. People used to come over chiefly because life was cheaper than in the States, and also of course because of the availability of alcohol. Many young Americans also objected to the moral sanctimoniousness prevailing at home. All we know is that the wife thinks that at first their life had been "fun." One may reasonably suppose that it was like being on holiday. The problem, for the wife at least, seems that being on holiday all year round is no longer "fun." Her world is now limited to a hotel room and, outside the window, she has a glimpse of another society from which she is excluded: "Italians came from a long way off to look up at the war monument."

- **2** How does one read and interpret a text? One possibility is to look for questions raised directly or (...)

- **3** In the same way, modern anthropologists like Claude Lévi-Strauss stipulate that only humans possess (...)

7Indirectly—as always—Hemingway uses his stories to raise essential issues about life and its meaning.**2** Behind "Cat in the Rain," it is possible to find an underlying question concerning what society is. Hemingway's answer is always the same. At its most abstract level, it could be summarized in the following way. There are two points of view—society's and mine—and they have basically nothing to do with one another.**3** The one that matters is society's, not my own. If I focus on my priorities, I become the victim of perversion, or even madness, or at the very least, neurasthenia, as seems to be the case of the American wife. Society, on the other hand, only wants one thing: its own reproduction. That means that individuals have one sole mission, as it were, that is procreation. Whether they derive some kind of personal pleasure, or "fun," in the process of producing children is utterly irrelevant. In other words, deep inside their unconscious, individuals are required to accept two systems of differences. First, there should be a difference between generations. There are always three generations: I have a father, then there is my own generation, and then I will become a father myself (if I am a male). Secondly, there is the difference between sexes which is of course essential if our purpose is procreation.

8It is as if the American couple in the story had been running away. In this respect, they are not much different from the expatriates we encounter in *The Sun Also Rises* dating from the same period. Jake Barnes is the one exception. He is fully part of his society, he works for a living, and the money he spends is the money he has earned. What is important is that his final decision is the answer Hemingway always gives in his books: accepting our limitations is a necessity. The problem is not, in Jake's case, that he cannot procreate. That is a physical problem. The real problem is in his mind and it concerns his desire and his identity. He knows that he cannot be united—whatever that means—with Brett Ashley, and that losing oneself in pipedreams is futile. "Isn't it pretty to think so?"

- **4** The problem concerns the way our minds work, especially when unconscious desire is concerned. In hi (...)

9It would appear that in her own way the wife of "Cat in the Rain" feels the same thing. Her mind works in terms of figures of speech, and more especially in terms of synecdoches and metonymies.**4** Not surprisingly, she at first does not resort to metaphor, but to figures that stress connection and a link to established reality. She feels unhappy with her present condition and her meaningless exile and she knows that she would like to be once again part of mainstream American society. She expresses that desire through two figures. First, she thinks in terms of synecdoches when she says: "Don't you think it would be a good idea if I let my hair grow out? […] I get so tired of looking like a boy." Presumably, as was the case with a number of American women after the war, she bobbed her hair in order to look like a flapper. As a consequence, she now deplores that sexual difference has been abolished. Secondly, she uses a metonymy: "And I want to eat at a table with my own silver." The synecdoche and the metonymy follow each other in her mind. The mind is never still, or, if one prefers, desire is a process. Then, and only then, thanks to her hair and/or the silver, she would be part of a whole, that is to say society with its conventions.

III. Time and Desire

10Society provides a necessary framework that makes certain types of desire possible. The American wife's concern about hair and silver is specific of the context of American society (not Italian…) in the early 1920s. Implications would of course be entirely different today. (It was different during the war. In *A Farewell to Arms*, Henry is horrified when Catherine wishes to have her hair cut short). It should be clear that identity is produced by the imagination. It consists in images, and, more specifically, in object relationships. That is where the paradox lies: the subject is and is only the sum total of the objects upon which it invests its cathexes, and these mental cathexes are produced by figures of speech that consist in as many relationships between the subject and objects. Without these objects, identity does not exist. It is a blank, and that is what the wife has more or less consciously discovered. What precisely is then the evolution and the fate of her desire? If one assumes that Hemingway's short story conveys a lesson, that lesson is as usual with him extremely pessimistic. Desire is inseparable from time. Time never stops. In other words, desires never last.

11The crisis means that the wife has to reconstruct for herself the history of her relationship with George, which presumably corresponds to their travels across Europe. She suddenly becomes conscious of time. She is thus able to distinguish three successive stages. The first stage is what she calls by means of a kind of hypernym, "fun," and it belongs to the past. It is in fact a mixture of past and present, or, to put it more precisely, a construction in the present of a lost state of being of which she was not conscious when she was experiencing it in the past. "Fun" as it was then implied no awareness of time, crisis or identity. It is up to readers to imagine what the word covers: love, sexual fulfillment, to which should probably also be added alcohol, dancing, friends, as well as discovering exotic countries like Italy.

- **5** What the past and the future possibly represent for the wife who feels that she is unable to acquir (…)

12She then moves on to a second stage which takes her to her present condition. With it, desire comes to the fore in the text, and the wife attempts to satisfy it by means of these two figures of speech, metonymy and synecdoche, silver and long hair. If she could take hold of these two parts, she would then possess (have and be) the whole she desires: identity, a role, social acceptance, a new image. To a certain extent, this desire in the present apparently also includes a past dimension.

The cathexes the wife produces send her back into the past in an imaginary regression to the United States from where she comes. Such, however, is not the case of stage three which is a projection into the future, into a future that the woman hopes will be immediate.**5**

- **6** In anthropology, a fetish is an object (a stone, a tree…) hiding a god who will one day reveal hims **(...)**

- **7** There is no need to return to the old debate that consisted in asking how many cats there are in He **(...)**

13Stages one and two are seen as irretrievably lost. As a consequence, the wife now turns to a new figure of speech. It is reasonable to assume that the cat is a metaphor. It is not a particular cat she may have owned back at home. It thus does not refer to something she knows or knew, but rather stands for something which she cannot represent. In its way, it is also a kind of hypernym referring to what she unconsciously feels happiness consists in, or, if one prefers, to a sort of fetish supposedly hiding that one thing which would constitute total, unending happiness for her.**6** The cat is her answer to the emptiness she discovers in her life. Like probably all human beings, she literally abhors a vacuum, and for her the cat will hopefully fill up that vacuum. It is in fact impossible to assign a definite meaning to what it may represent: being pregnant? Being cared for by someone? The answer is undecidable. She herself (admittedly speaking, not of the cat, but of the way she imagines the hotel owner is looking at her) expresses her desire by means of an oxymoron: feeling "very small and at the same time really important." The cat is the expression of that irrational desire which cannot be represented. In other words, readers know that silver and long hair are possible objects for the wife. These objects would make her again part of society. The cat, on the other hand, is a fantasy. It is not part of reality.**7**

- **8** "Il n'y a pas de rapport sexuel." Throughout his life, Jacques Lacan kept returning to this formula **(...)**

14Behind the text, Hemingway implies a general theory of desire which readers are meant to discover if they wish to make sense of the story. The theory is made up of two important notions. First, there is no sexual rapport.**8** That is what the wife discovers. That obviously does not mean that sexuality does not exist, though one may presumably ask oneself a few questions in the case of a husband who seems to prefer reading—and the two pillows—to his wife's body. That may be irrelevant, but that at least is what and only what the story shows about their relationship. In any case, sexuality belongs to the realm of the physical, it is about bodies touching and penetrating each other. Rapport, on the other hand, is about the mind. The point here is that there is no relationship between the wife and her husband, that is to say, no symmetry, no communication, let alone no communion. They clearly do not share anything. With the advent of the crisis, the woman has now learnt that human beings live alone with their desires and their limitations. Imagining that it might be otherwise is but an illusion.

- **9** Perhaps the clearest exposé of Lacan's conception of desire as lack is to be found in "La Significa **(...)**

15The second notion is also about an illusion. Desire has no object. More precisely, when we believe that we know what the object of our desire consists in, that object is in fact a temporary

object. Love (if that is the word) with the husband did not last. While it lasted, the wife was not conscious of time. She has now realized that being part of time is inescapable and fundamentally, desire is inseparable from lack. It is a kind of belief that takes us from one object to the next in a process that never stops, or, if it stops, it is because we are dead or because we have become mad, a risk that threatens the American wife.**9** In fact, desire follows a series of displacements, husband, hair, silver, cat, etc. What next? The story stops abruptly and the narrator does not tell us.

- **10** In this respect, Jacques Lacan offers his well-known trilogy *need*/*demand*/*desire*. (Demand is a poor **(...)**

16It would appear that, to a certain extent, the hotel owner understands the theory of desire. He gives the American woman a cat. In the story, a cat thus refers to two different realities. For the hotel owner, it is a real animal. It is any cat that is at hand, and of course the cat the maid takes to the room is not the cat (the female kitty?) the wife saw sheltering "herself" from the rain in the garden. The owner wants to please his customers, or maybe he is just tired of a foreign guest who is always complaining. For the wife, on the other hand, the cat is a symbol, or, more accurately, a metaphor standing in for her desire of fulfillment and escape from time.**10**

IV. Time and the Story

- **11** Ever since Aristotle's *Topics*, identity has always been seen as of two types. Admittedly, the Greek **(...)**

- **12** A quick search on the internet gives two contradictory answers… Tortoise-shell cats are fertile. To **(...)**

17In the story, Hemingway writes about identity. He also writes about time. He knows that the two notions cannot be separated. What is identity?**11** Is it identity as something that remains identical in/about me? That is an illusion and "Cat in the Rain" makes it perfectly clear. Is it not then identity as identifying to something? The wife keeps trying to do so, but she is unable to find the definitive identity/identification. Yet, for Hemingway, that second conception is, in the end, the only valid conception of identity. It is an open-ended process, it is bound up with time, and it means that, in my mind, I am constantly becoming different from myself. It consists in using figures of speech as well as investing in objects such as hair, silver or a cat. What is important to remember is that no object will stop the process for long. An object is always an illusion that temporarily conceals a gap. At this juncture, it may seem legitimate to ask oneself whether tortoise-shell cats are barren.**12** If that were the case, that undeniably would be Hemingway's final touch of irony in this story about a woman in quest of fertility…

- **13** Ernest Hemingway's attitude to gender has become today an established trend of research. Mark Spilk **(...)**

18The link between time and identity will always remain one of the central preoccupations behind Hemingway's stories and novels. The writer will also retain a deep sympathy for his characters, especially as regards the central question of trying to understand what it means to be a man or a woman.**13** How does one define one's desire? Is it just a matter of social conventions? Hemingway's conclusion was always a pessimistic one. Humans are social animals. They cannot

remain sane outside a constant interplay with society, which means that desire and identity eventually have to submit to time and our limitations. If that is something we refuse to recognize, the risks we run are very high. The wife in this story, for instance, is mildly hysterical. There is a distinct possibility that she might develop some kind of mental disorder like anorexia or bulimia. In what is probably Hemingway's last and unfinished attempt at solving the problem, the wife in *The Garden of Eden* comes very close to madness. Admittedly, the novel is deeply different from "Cat in the Rain," if only because its male protagonist is different. He works hard as a writer and strongly objects to prolonged idleness. Catherine Bourne, however, reveals a number of similarities with the woman in the short story. "Don't we have wonderful simple fun?" (10) she asks her husband at the beginning, as they are enjoying themselves on the French Riviera. What is "fun"? One way of reading the novel could consist in focusing on the way Catherine carries out her experiments in order to make that "fun" last as though life was possible outside time, as well as outside generational and sexual differences. Unfortunately, David and Catherine discover that "fun" will not last. Gardens of Eden are always lost sooner or later, and time and change always impose themselves upon humans. As David tries to come to terms with the image he has kept of his father, Catherine refuses to become pregnant. At bottom, it would seem that she tries to go as far as possible in order to escape the laws and customs of society. "When you start to live outside yourself, […] it's all dangerous. Maybe I'd better go back into our world" (54). In other words, she seems to have understood that saying "I can do anything and anything and anything" (15) means that in the end one just does nothing. The wife in "Cat in the Rain" would also like to go back. Maybe she will. Catherine Bourne cannot and will not. Where in time is she then? Where in time are we? Hemingway never stopped asking the question.

To Kill a Mockingbird

To Kill a Mockingbird is a Pulitzer Prize-winning novel by Harper Lee published in 1960. It was instantly successful and has become a classic of modern American literature. The plot and characters are loosely based on the author's observations of her family and neighbors, as well as on an event that occurred near her hometown in 1936, when she was 10 years old.

The novel is renowned for its warmth and humor, despite dealing with serious issues of rape and racial inequality. The narrator's father, Atticus Finch, has served as a moral hero for many readers and as a model of integrity for lawyers. One critic explained the novel's impact by writing, "In the twentieth century, *To Kill a Mockingbird* is probably the most widely read book dealing with race in America, and its protagonist, Atticus Finch, the most enduring fictional image of racial heroism."[1]

As a Southern Gothic novel and a *Bildungsroman*, the primary themes of *To Kill a Mockingbird* involve racial injustice and the destruction of innocence. Scholars have noted that Lee also addresses issues of class, courage and compassion, and gender roles in the American Deep South. The book is widely taught in schools in English-speaking countries with lessons that emphasize tolerance and decry prejudice. Despite its themes, *To Kill a Mockingbird* has been subject to campaigns for removal from public classrooms. Often the book is challenged for its use of racial epithets, and writers have noticed that regardless of its popularity since its publication, some readers are displeased by the novel's treatment of black characters.

Lee's novel was initially reviewed by at least 30 newspapers and magazines, whose critics varied widely in their assessments. More recently, British librarians ranked the book ahead of the Bible as one "every adult should read before they die".[2] The book was adapted into an Oscar-winning film in 1962 by director Robert Mulligan, with a screenplay by Horton Foote. Since 1990, a play based on the novel has been performed annually in Harper Lee's hometown of Monroeville, Alabama. To date, it is Lee's only published novel, and although she continues to respond to the book's impact, she has refused any personal publicity for herself or the novel since 1964.

Biographical background and publication

Born in 1926, Harper Lee grew up in the Southern town of Monroeville, Alabama, where she became close friends with the soon-to-be famous writer Truman Capote. She attended Huntingdon College in Montgomery (1944–45), and then studied law at the University of Alabama (1945–49). While attending college, she wrote for campus literary magazines: *Huntress* at Huntingdon and the humor magazine *Rammer Jammer* at the University of Alabama. At both colleges, she wrote short stories and other works about racial injustice, a rarely mentioned topic on such campuses at the time.[3] In 1950, Lee moved to New York City, where she worked as a reservation clerk for British Overseas Airways Corporation; there, she began writing a collection of essays and short stories about people in Monroeville. Hoping to be published, Lee presented her writing in 1957 to a literary agent recommended by Capote. An editor at J. B. Lippincott advised her to quit the airline and concentrate on writing. Donations from friends allowed her to write uninterrupted for a year.[4]

Lee spent two and a half years writing *To Kill a Mockingbird*. A description of the book's creation by the National Endowment for the Arts relates an episode when Lee became so frustrated that she tossed the manuscript out the window into the snow. Her agent made her retrieve it.[5] The book was published on July 11, 1960. It was initially titled *Atticus*, but Lee renamed it to reflect a story that went beyond a character portrait.[6] The editorial team at Lippincott warned Lee that she would probably sell only several thousand copies.[7] In 1964, Lee recalled her hopes for the book when she said, "I never expected any sort of success with 'Mockingbird.' ... I was hoping for a quick and merciful death at the hands of the reviewers but, at the same time, I sort of hoped someone would like it enough to give me encouragement. Public encouragement. I hoped for a little, as I said, but I got rather a whole lot, and in some ways this was just about as frightening as the quick, merciful death I'd expected."[8] Instead of a "quick and merciful death", *Reader's Digest Condensed Books* chose the book for reprinting in part, which gave it a wide readership immediately.[9] Since the original publication, the book has never been out of print.

Plot summary

See also: List of characters in To Kill a Mockingbird

The story takes place during three years of the Great Depression in the fictional "tired old town" of Maycomb, Alabama. The narrator, six-year-old Scout Finch, lives with her older brother Jem and their widowed father Atticus, a middle-aged lawyer. Jem and Scout befriend a boy named Dill who visits Maycomb to stay with his aunt for the summer. The three children are terrified of, and fascinated with, their neighbor, the reclusive "Boo" Radley. The adults of Maycomb are hesitant to talk about Boo and for many years, few have seen him. The children feed each other's imaginations with rumors about his appearance and reasons for remaining hidden, and they fantasize about how to get him out of his house. Following two summers of friendship with Dill, Scout and Jem find that someone is leaving them small gifts in a tree outside the Radley place. Several times, the mysterious Boo makes gestures of affection to the children, but, to their disappointment, never appears in person.

Atticus is appointed by the court to defend a black man named Tom Robinson, who has been accused of raping Mayella Ewell, a young white woman. Although many of Maycomb's citizens disapprove, Atticus agrees to defend Tom to the best of his ability. Other children taunt Jem and Scout for Atticus' actions, calling him a "nigger-lover". Scout is tempted to stand up for her father's honor by fighting, even though he has told her not to. For his part, Atticus faces a group of men intent on lynching Tom. This danger is averted when Scout, Jem, and Dill shame the mob into dispersing by forcing them to view the situation from Atticus' and Tom's points of view.

Because Atticus does not want them to be present at Tom Robinson's trial, Scout, Jem, and Dill watch in secret from the colored balcony. Atticus establishes that the accusers—Mayella and her father, Bob Ewell, the town drunk—are lying. It also becomes clear that the friendless Mayella was making sexual advances towards Tom and her father caught her in the act. Despite significant evidence of Tom's innocence, the jury convicts him. Jem's faith in justice is badly shaken, as is Atticus', when a hopeless Tom is shot and killed while trying to escape from prison.

Humiliated by the trial, Bob Ewell vows revenge. He spits in Atticus' face on the street, tries to break into the presiding judge's house, and menaces Tom Robinson's widow. Finally, he attacks the defenseless Jem and Scout as they walk home from the school Halloween pageant. Jem's arm is

broken in the struggle, but amid the confusion, someone comes to the children's rescue. The mysterious man carries Jem home, where Scout realizes that he is the reclusive Boo Radley.

Maycomb's sheriff arrives and discovers that Bob Ewell has been killed in the struggle. The sheriff argues with Atticus about the prudence and ethics of holding Jem or Boo responsible. Atticus eventually accepts the sheriff's story that Ewell simply fell on his own knife. Boo asks Scout to walk him home, and after she says goodbye to him at his front door, he disappears again. While standing on the Radley porch, Scout imagines life from Boo's perspective and regrets that they never repaid him for the gifts he had given them.

Autobiographical elements

Lee has said that *To Kill a Mockingbird* is not an autobiography, but rather an example of how an author "should write about what he knows and write truthfully".[10] Nevertheless, several people and events from Lee's childhood parallel those of the fictional Scout. Lee's father, Amasa Coleman Lee, was an attorney, similar to Atticus Finch, and in 1919, he defended two black men accused of murder. After they were convicted, hanged, and mutilated,[11] he never tried another criminal case. Lee's father was also the editor and publisher of the Monroeville newspaper. Although more conservative than Atticus with regard to race, he gradually became more liberal in his later years.[12] Though Scout's mother died when she was a baby, and Lee was 25 when her mother died, her mother was prone to a nervous condition that rendered her mentally and emotionally absent.[13] Lee had a brother named Edwin, who — like the fictional Jem — was four years older than his sister. As in the novel, a black housekeeper came daily to care for the Lee house and family.

The character of Dill was modeled on Lee's childhood friend, Truman Capote, known then as Truman Persons.[14][15] Just as Dill lived next door to Scout during the summer, Capote lived next door to Lee with his aunts while his mother visited New York City.[16] Like Dill, Capote had an impressive imagination and a gift for fascinating stories. Both Lee and Capote were atypical children: both loved to read. Lee was a scrappy tomboy who was quick to fight, but Capote was ridiculed for his advanced vocabulary and lisp. She and Capote made up and acted out stories they wrote on an old Underwood typewriter Lee's father gave them. They became good friends when both felt alienated from their peers; Capote called the two of them "apart people".[17] In 1960, Capote and Lee traveled to Kansas together to investigate the multiple murders that were the basis for Capote's nonfiction novel *In Cold Blood*.

Down the street from the Lees lived a family whose house was always boarded up; they served as the models for the fictional Radleys. The son of the family got into some legal trouble and the father kept him at home for 24 years out of shame. He was hidden until virtually forgotten and died in 1952.[18]

The origin of Tom Robinson is less clear, though many have speculated that his character was inspired by several models. When Lee was 10 years old, a white woman near Monroeville accused a black man named Walter Lett of raping her. The story and the trial were covered by her father's newspaper, and Lett was convicted and sentenced to death. After a series of letters appeared claiming Lett had been falsely accused, his sentence was commuted to life in prison. He died there of tuberculosis in 1937.[19] Scholars believe that the plot may have also been influenced by the notorious case of the Scottsboro Boys,[20] in which nine black men were convicted of raping two white women on very poor evidence. However, in 2005 Lee stated that she had in mind something

less sensational, although the Scottsboro case served "the same purpose" to display Southern prejudices.[21] Emmett Till, a black teenager who was murdered for flirting with a white woman in Mississippi in 1955, and whose death is credited as a catalyst for the Civil Rights Movement, is also considered a model for Tom Robinson.[22]

Style

> Harper Lee has a remarkable gift of story-telling. Her art is visual, and with cinematographic fluidity and subtlety we see a scene melting into another scene without jolts of transition.
>
> —R. A. Dave in *Harper Lee's Tragic Vision*, 1974

Critics and reviewers note one of Lee's strongest elements of style is her talent for storytelling, which in one review was called "tactile brilliance".[23] Later, another scholar wrote, "Harper Lee has a remarkable gift of story-telling. Her art is visual, and with cinematographic fluidity and subtlety we see a scene melting into another scene without jolts of transition."[24] Lee combines the narrator's voice of a child observing her surroundings with a grown woman's reflecting on her childhood, using the ambiguity of this voice combined with the narrative technique of flashback to play intricately with perspectives.[25] This narrative method allows Lee to tell a "delightfully deceptive" story that mixes the simplicity of childhood observation with adult situations, complicated by hidden motivations and unquestioned tradition.[26] However, at times the blending is effective enough to cause reviewers to question Scout's preternatural vocabulary and depth of understanding.[27] Both Harding LeMay and the novelist and literary critic Granville Hicks expressed doubt that children as sheltered as Scout and Jem could understand the complexities and horrors involved in the trial for Tom Robinson's life.[28][29]

Writing about Lee's style and use of humor in a tragic story, scholar Jacqueline Tavernier-Courbin states: "Laughter ... [exposes] the gangrene under the beautiful surface but also by demeaning it; one can hardly ... be controlled by what one is able to laugh at."[30] Scout's role as a girl who beats up boys, hates wearing dresses, and swears for the fun of it provides humor, but Tavernier-Courbin notes that Lee uses parody, satire, and irony to address complex issues, especially by using a child's perspective. After Dill promises to marry her, then spends too much time with Jem, Scout reasons the best way to get him to pay attention to her is to beat him up, which she does several times.[31] Lee employs satire in describing Scout's first day in school, a frustrating experience; her teacher says she must undo the damage Atticus has wrought in teaching her to read and write, and forbids Atticus from teaching her further.[32] Scout tries to converse with Atticus' client, Mr. Cunningham, about what she understands as his "entailment", after he arrives to lynch Tom Robinson.[33] However, Lee treats the most unfunny situations with irony, as Jem and Scout try to understand how Maycomb embraces racism and still tries sincerely to remain a decent society. Satire and irony are used to such an extent that Tavernier-Courbin suggests one interpretation for the book's title: Lee is doing the mocking—of education, the justice system, and her own society by using them as subjects of her humorous disapproval.[30]

Critics also note the entertaining methods used to drive the plot.[34] When Atticus is out of town, Jem locks a Sunday school classmate in the church basement with the furnace during a game of

Shadrach. This prompts their black housekeeper Calpurnia to escort Scout and Jem to her church, which allows the children a glimpse into her personal life, as well as Tom Robinson's.[35] Scout falls asleep during the Halloween pageant and makes a tardy entrance onstage, causing the audience to laugh uproariously. Scout is so distracted and embarrassed that she prefers to go home in her ham costume, which saves her life.[36]

Genres

Scholars have characterized *To Kill a Mockingbird* as both a Southern Gothic novel and a *Bildungsroman*. The grotesque and near-supernatural qualities of Boo Radley and his house, and the element of racial injustice involving Tom Robinson contribute to the aura of the Gothic in the novel.[37][38] Lee used the term "Gothic" to describe the architecture of Maycomb's courthouse and in regard to Dill's exaggeratedly morbid performances as Boo Radley.[39] Outsiders are also an important element of Southern Gothic texts. One scholar notes that Lee challenges every authority in Maycomb: the school and its teachers, the criminal justice system, and the religious establishments. Yet Scout still reveres Atticus as an authority above all others, because he believes that following one's conscience is the highest priority, even when the result is social ostracism.[40] However, scholars debate about the Southern Gothic classification, noting that Boo Radley is in fact human, protective, and benevolent. Furthermore, in addressing themes such as alcoholism, incest, rape, and racial violence, Lee wrote about her small town realistically rather than melodramatically. She portrayed the problems of individual characters as universal underlying issues.[38]

As children, Scout and Jem face hard realities and learn from them in *To Kill a Mockingbird*, leading critics to categorize the novel as a *Bildungsroman*, which typically describes the coming-of-age of the main character. Lee seems to examine Jem's sense of loss about how his neighbors have disappointed him more than Scout's. As Jem says to their neighbor Miss Maudie the day after the trial, "It's like bein' a caterpillar wrapped in a cocoon ... I always thought Maycomb folks were the best folks in the world, least that's what they seemed like".[41] This leads him to struggle with understanding the separations of race and class. Just as the novel is an illustration of the changes Jem faces, it is also an exploration of the realities Scout must face as an atypical girl on the verge of womanhood. As one scholar writes, "*To Kill a Mockingbird* can be read as a feminist Bildungsroman, for Scout emerges from her childhood experiences with a clear sense of her place in her community and an awareness of her potential power as the woman she will one day be."[42]

Themes

> In the 33 years since its publication, (*To Kill a Mockingbird*) has never been the focus of a dissertation, and it has been the subject of only six literary studies, several of them no more than a couple of pages long.
>
> —Claudia Johnson in *To Kill a Mockingbird: Threatening Boundaries*, 1994

Despite the novel's immense popularity upon publication, it has not received the close critical attention paid to other modern American classics. Claudia Durst Johnson, author of several books and articles about *To Kill a Mockingbird*, wrote in 1994: "In the 33 years since its publication, it has never been the focus of a dissertation, and it has been the subject of only six literary studies, several

of them no more than a couple of pages long."[43] Another writer agreed in 2003 that the book is "an icon whose emotive sway remains strangely powerful because it also remains unexamined".[44]

Harper Lee has remained famously detached from interpreting the novel since the mid-1960s. However, she gave some insight into her themes when, in a rare letter to the editor, she wrote in response to the passionate reaction her book caused: "Surely it is plain to the simplest intelligence that *To Kill a Mockingbird* spells out in words of seldom more than two syllables a code of honor and conduct, Christian in its ethic, that is the heritage of all Southerners."[45]

Southern life and racial injustice

When the book was released, reviewers noted that it was divided into two parts, and opinion was mixed about Lee's ability to connect them.[46] The first part of the novel concerns the children's fascination with Boo Radley and their feelings of safety and comfort in the neighborhood. Reviewers were generally charmed by Scout and Jem's observations of their quirky neighbors. One writer was so impressed by Lee's detailed explanations of the people of Maycomb that he categorized the book as Southern romantic regionalism.[47] This sentimentalism can be seen in Lee's representation of the Southern caste system to explain almost every character's behavior in the novel. Scout's Aunt Alexandra explains Maycomb's inhabitants' faults and advantages through genealogy (families that have gambling streaks and drinking streaks),[48] whereas the narrator describes the Finch family history and the history of Maycomb in detail. This regionalist theme is further reflected in Mayella Ewell's apparent powerlessness to admit her advances toward Tom Robinson, and Atticus' definition of "fine folks" being people with good sense who do the best they can with what they have. The South itself, with its traditions and taboos, seems to affect the plot more than the characters.[47]

The second part of the novel deals with what book reviewer Harding LeMay termed "the spirit-corroding shame of the civilized white Southerner in the treatment of the Negro".[28] In the years following its release, many reviewers considered *To Kill a Mockingbird* a novel primarily concerned with race relations.[49] Claudia Durst Johnson considers it "reasonable to believe" that the novel was shaped by two events involving racial issues in Alabama: Rosa Parks' refusal to sit at the back of the bus, which sparked the 1955 Montgomery Bus Boycott, and the 1956 riots at the University of Alabama after Autherine Lucy and Polly Myers were admitted (Myers eventually withdrew her application and Lucy was expelled).[50] In writing about the historical context of the novel's construction, two other literary scholars remark: "*To Kill a Mockingbird* was written and published amidst the most significant and conflict-ridden social change in the South since the Civil War and Reconstruction. Inevitably, despite its mid-1930s setting, the story told from the perspective of the 1950s voices the conflicts, tensions, and fears induced by this transition."[51] The novel's impact on race relations in the United States was noted as a factor in its success, that it "arrived at the right moment to help the South and the nation grapple with the racial tensions (of) the accelerating civil rights movement".[52] Its publication is so closely associated with the Civil Rights Movement that many studies of the book and biographies of Harper Lee include descriptions of important moments in the movement, despite the fact that she had no direct involvement in any of them.[53][54][55]

Scholar Patrick Chura, who suggests Emmett Till was a model for Tom Robinson, enumerates the injustices endured by the fictional Tom that Till also faced. Chura notes the icon of the black rapist causing harm to the representation of the "mythologized vulnerable and sacred Southern womanhood".[22] Any transgressions by black males that merely hinted at sexual contact with white females during the time the novel was set often resulted in a punishment of death for the accused.

Tom Robinson's trial was juried by poor white farmers who convicted him despite overwhelming evidence of his innocence, as more educated and moderate white townspeople supported the jury's decision. Furthermore, the victim of racial injustice in *To Kill a Mockingbird* was physically impaired, which made him unable to commit the act he was accused of, but also crippled him in other ways.[22] Roslyn Siegel includes Tom Robinson as an example of the recurring motif among white Southern writers of the black man as "stupid, pathetic, defenseless, and dependent upon the fair dealing of the whites, rather than his own intelligence to save him".[56] Although Tom is spared from being lynched, he is killed with excessive violence during an attempted escape from prison, when he is shot seventeen times.

The theme of racial injustice appears symbolically in the novel as well. For example, Atticus must shoot a rabid dog, even though it is not his job to do so.[57] Carolyn Jones argues that the dog represents prejudice within the town of Maycomb, and Atticus, who waits on a deserted street to shoot the dog,[58] must fight against the town's racism without help from other white citizens. He is also alone when he faces a group intending to lynch Tom Robinson and once more in the courthouse during Tom's trial. Lee even uses dreamlike imagery from the mad dog incident to describe some of the courtroom scenes. Jones writes, "[t]he real mad dog in Maycomb is the racism that denies the humanity of Tom Robinson.... When Atticus makes his summation to the jury, he literally bares himself to the jury's and the town's anger."[58]

Despite the novel's thematic focus on racial injustice, its black characters are rarely explored as fully as the white characters.[59] In its use of racial epithets, stereotyped depictions of superstitious blacks, and Calpurnia, who seems to be an updated version of the "contented slave" motif, the book can be viewed as marginalizing black characters.[60] One writer asserts that the use of Scout's narration serves as a convenient mechanism for readers to be innocent and detached from the racial conflict. Scout's voice "functions as the not-me which allows the rest of us – black and white, male and female – to find our relative position in society".[59]

Although the novel has had a generally positive impact on race relations for white readers, it has received a more ambiguous reception by black readers. A teaching guide for the novel published by *The English Journal* cautions, "what seems wonderful or powerful to one group of students may seem degrading to another".[61] A Canadian language arts consultant found that the novel resonated well with white students, but that black students found it "demoralizing". A student who played Calpurnia in a school performance summed up her reaction this way: "It is from the white perspective, from a racist kind of view. You don't see much about the African American characters; you don't get to know them on a personal level.... But it definitely has a [universal] message behind it. I know it's basically about racism but that's not all that you can get out of it."[62]

Class

In a 1964 interview, Lee remarked that her aspiration was "to be ... the Jane Austen of South Alabama."[38] Both Austen and Lee challenged the social status quo and valued individual worth over social standing. When Scout embarrasses her poorer classmate, Walter Cunningham, at the Finch home one day, Calpurnia, their black cook, chastises and punishes her for doing so.[63] Atticus respects Calpurnia's judgment, and later in the book even stands up to his sister, the formidable Aunt Alexandra, when she strongly suggests they fire Calpurnia.[64] One writer notes that Scout, "in Austenian fashion", satirizes women with whom she does not wish to identify.[65] Literary critic Jean Blackall lists the priorities shared by the two authors: "affirmation of order in society, obedience, courtesy, and respect for the individual without regard for status".[38]

> Lee demonstrates how issues of gender and class intensify prejudice, silence the voices that might challenge the existing order, and greatly complicate many Americans' conception of the causes of racism and segregation.
>
> —Theodore and Grace-Ann Hovet, 2001

Scholars argue that Lee's approach to class and race was more complex "than ascribing racial prejudice primarily to 'poor white trash' ... Lee demonstrates how issues of gender and class intensify prejudice, silence the voices that might challenge the existing order, and greatly complicate many Americans' conception of the causes of racism and segregation."[51] Lee's use of the middle-class narrative voice is a literary device that allows an intimacy with the reader, regardless of class or cultural background, and fosters a sense of nostalgia. Sharing Scout and Jem's perspective, the reader is allowed to engage in relationships with the conservative antebellum Mrs. Dubose; the lower-class Ewells, and the Cunninghams who are equally poor but behave in vastly different ways; the wealthy but ostracized Mr. Dolphus Raymond; and Calpurnia and other members of the black community. The children internalize Atticus' admonition not to judge someone until they have walked around in that person's skin, gaining a greater understanding of people's motives and behavior.[51]

Courage and compassion

The novel has been noted for its poignant exploration of different forms of courage.[66][67] Scout's impulsive inclination to fight students who insult Atticus reflects her attempt to stand up for him and defend him. Atticus is the moral center of the novel, however, and he teaches Jem one of the most significant lessons of courage.[68] In a statement that foreshadows Atticus' motivation for defending Tom Robinson and describes Mrs. Dubose, who is determined to break herself of a morphine addiction, Atticus tells Jem that courage is "when you're licked before you begin but you begin anyway and you see it through no matter what".[69]

Charles Shields, who has written the only book-length biography of Harper Lee to date, offers the reason for the novel's enduring popularity and impact is that "its lessons of human dignity and respect for others remain fundamental and universal".[70] Atticus' lesson to Scout that "you never really understand a person until you consider things from his point of view — until you climb around in his skin and walk around in it" exemplifies his compassion.[67][71] She ponders the comment when listening to Mayella Ewell's testimony. When Mayella reacts with confusion to Atticus' question if she has any friends, Scout offers that she must be lonelier than Boo Radley. Having walked Boo home after he saves their lives, Scout stands on the Radley porch and considers the events of the previous three years from Boo's perspective. One writer remarks, "... [w]hile the novel concerns tragedy and injustice, heartache and loss, it also carries with it a strong sense [of] courage, compassion, and an awareness of history to be better human beings."[67]

Gender roles

Just as Lee explores Jem's development in coming to grips with a racist and unjust society, Scout realizes what being female means, and several female characters influence her development. Scout's

primary identification with her father and older brother allows her to describe the variety and depth of female characters in the novel both as one of them and as an outsider.[42] Scout's primary female models are Calpurnia and her neighbor Miss Maudie, both of whom are strong willed, independent, and protective. Mayella Ewell also has an influence; Scout watches her destroy an innocent man in order to hide her own desire for him. The female characters who comment the most on Scout's lack of willingness to adhere to a more feminine role are also those who promote the most racist and classist points of view.[65] For example, Mrs. Dubose chastises Scout for not wearing a dress and camisole, and indicates she is ruining the family name by not doing so, in addition to insulting Atticus' intentions to defend Tom Robinson. By balancing the masculine influences of Atticus and Jem with the feminine influences of Calpurnia and Miss Maudie, one scholar writes, "Lee gradually demonstrates that Scout is becoming a feminist in the South, for with the use of first-person narration, she indicates that Scout/ Jean Louise still maintains the ambivalence about being a Southern lady she possessed as a child."[65]

Absent mothers and abusive fathers are another theme in the novel. Scout and Jem's mother died before Scout could remember her, Mayella's mother is dead, and Mrs. Radley died before Boo was confined to the house. Apart from Atticus, the fathers described are abusers.[72] Bob Ewell, it is hinted, molested his daughter,[59] and Mr. Radley imprisons his son in his house until Boo is remembered only as a phantom. Bob Ewell and Mr. Radley represent a form of masculinity that Atticus does not, and the novel suggests that such men as well as the traditionally feminine hypocrites at the Missionary Society can lead society astray. Atticus stands apart from other men as a unique model of masculinity; as one scholar explains: "It is the job of real men who embody the traditional masculine qualities of heroic individualism, bravery, and an unshrinking knowledge of and dedication to social justice and morality, to set the society straight."[72]

Laws, written and unwritten

To Kill a Mockingbird is noted for its extensive allusions to legal issues, particularly in those scenes outside of the courtroom, and has drawn the attention of legal scholars. Claudia Durst Johnson notes that "a greater volume of critical readings has been amassed by two legal scholars in law journals than by all the literary scholars in literary journals".[73] The opening quote by the 19th-century essayist Charles Lamb reads: "Lawyers, I suppose, were children once." Johnson notes that even in Scout and Jem's childhood world, compromises and treaties are struck with each other by spitting on one's palm and laws are discussed by Atticus and his children: is it right that Bob Ewell hunts and traps out of season? Many social codes are broken by people in symbolic courtrooms: Mr. Dolphus Raymond has been exiled by society for marrying a black woman and having interracial children; Mayella Ewell is beaten by her father in punishment for kissing Tom Robinson; by being turned into a non-person, Boo Radley receives a punishment far greater than any court could have given him.[50] Scout repeatedly breaks codes and laws and reacts to her punishment for them. For example, she refuses to wear frilly clothes, saying that Aunt Alexandra's "fanatical" attempts to place her in them made her feel "a pink cotton penitentiary closing in on [her]".[74] Johnson states, "[t]he novel is a study of how Jem and Scout begin to perceive the complexity of social codes and how the configuration of relationships dictated by or set off by those codes fails or nurtures the inhabitants of (their) small worlds."[50]

Death of innocence

Lee used the mockingbird to symbolize innocence in the novel.

Songbirds and their associated symbolism appear throughout the novel. The family's last name of Finch also shares Lee's mother's maiden name. The titular mockingbird is a key motif of this theme, which first appears when Atticus, having given his children air-rifles for Christmas, allows their Uncle Jack to teach them to shoot. Atticus warns them that, although they can "shoot all the bluejays they want", they must remember that "it's a sin to kill a mockingbird".[75] Confused, Scout approaches her neighbor Miss Maudie, who explains that mockingbirds never harm other living creatures. She points out that mockingbirds simply provide pleasure with their songs, saying, "They don't do one thing but sing their hearts out for us."[75] Writer Edwin Bruell summarized the symbolism when he wrote in 1964, "'To kill a mockingbird' is to kill that which is innocent and harmless—like Tom Robinson."[48] Scholars have noted that Lee often returns to the mockingbird theme when trying to make a moral point.[24][76][77]

Tom Robinson is the chief example among several innocents destroyed carelessly or deliberately throughout the novel. However, scholar Christopher Metress connects the mockingbird to Boo Radley: "Instead of wanting to exploit Boo for her own fun (as she does in the beginning of the novel by putting on gothic plays about his history), Scout comes to see him as a 'mockingbird' – that is, as someone with an inner goodness that must be cherished."[78] The last pages of the book illustrate this as Scout relates the moral of a story Atticus has been reading to her, and in allusions to both Boo Radley and Tom Robinson[22] states about a character who was misunderstood, "when they finally saw him, why he hadn't done any of those things ... Atticus, he was real nice," to which he responds, "Most people are, Scout, when you finally see them."[79]

The novel exposes the loss of innocence (and innocents) so frequently that reviewer R. A. Dave claims it is inevitable that all the characters have faced or will face defeat, giving it elements of a classical tragedy.[24] In exploring how each character deals with his or her own personal defeat, Lee builds a framework to judge whether the characters are heroes or fools. She guides the reader in such judgments, alternating between unabashed adoration and biting irony. Irony is employed by Lee as Scout witnesses the Missionary Society meeting, whose members mock Scout, gossip, and "reflect a smug, colonialist attitude toward other races" while giving the "appearance of gentility, piety, and morality".[65] Conversely, when Atticus loses Tom's case, he is last to leave the courtroom, except for his children and the black spectators in the colored balcony, who rise silently as he walks underneath them, to honor his efforts.[80]

Despite her editors' warnings that the book might not sell well, it quickly became a sensation, bringing acclaim to Lee not only in literary circles, but also in her hometown of Monroeville and throughout Alabama.[81] The book went through numerous subsequent printings and became widely available through its inclusion in the Book of the Month Club and editions released by *Reader's Digest Condensed Books*.[82]

Initial reactions to the novel were varied. *The New Yorker* declared it "skilled, unpretentious, and totally ingenious",[83] and *The Atlantic Monthly*'s reviewer rated it as "pleasant, undemanding reading", but found the narrative voice—"a six-year-old girl with the prose style of a well-educated adult"—to be implausible.[27] *Time* magazine's 1960 review of the book states that it "teaches the

reader an astonishing number of useful truths about little girls and about Southern life" and calls Scout Finch "the most appealing child since Carson McCullers' Frankie got left behind at the wedding".[23] The *Chicago Sunday Tribune* noted the even-handed approach to the narration of the novel's events, writing: "This is in no way a sociological novel. It underlines no cause... *To Kill a Mockingbird* is a novel of strong contemporary national significance."[84]

Not all comments were enthusiastic, however. Some reviews lamented the use of poor white Southerners, and one-dimensional black victims,[85] and Granville Hicks labeled the book "melodramatic and contrived".[29] When the book was first released, Southern writer Flannery O'Connor commented, "I think for a child's book it does all right. It's interesting that all the folks that are buying it don't know they're reading a child's book. Somebody ought to say what it is."[44] Carson McCullers apparently agreed with the *Time* magazine review, writing to a cousin: "Well, honey, one thing we know is that she's been poaching on my literary preserves."[86]

One year after being published, *To Kill a Mockingbird* had been translated into ten languages. In the years since, it has sold over 30 million copies and been translated into over 40 languages.[87] *To Kill a Mockingbird* has never been out of print in hardcover or paperback and has become part of the standard literature curriculum. A 2008 survey of secondary books read by students between grades 9–12 in the U.S. indicates the novel is the most widely read book in these grades.[88] A 1991 survey by the Book of the Month Club and the Library of Congress Center for the Book found that *To Kill a Mockingbird* was rated behind only the Bible in books that are "most often cited as making a difference",[89] and has appeared on numerous other lists that describe its impact.[note 1]

Atticus Finch and the legal profession

Main article: Atticus Finch

One of the most significant impacts *To Kill a Mockingbird* has had is Atticus Finch's model of integrity for the legal profession. As scholar Alice Petry explains, "Atticus has become something of a folk hero in legal circles and is treated almost as if he were an actual person."[90] Morris Dees of the Southern Poverty Law Center cites Atticus Finch as the reason he became a lawyer, and Richard Matsch, the federal judge who presided over the Timothy McVeigh trial, counts Atticus as a major judicial influence.[91] One law professor at the University of Notre Dame stated that the most influential textbook he taught from was *To Kill a Mockingbird*, and an article in the *Michigan Law Review* claims, "No real-life lawyer has done more for the self-image or public perception of the legal profession," before questioning whether, "Atticus Finch is a paragon of honor or an especially slick hired gun".[92]

In 1992, an Alabama editorial called for the death of Atticus, saying that as liberal as Atticus was, he still worked within a system of institutionalized racism and sexism and should not be revered. The editorial sparked a flurry of responses from attorneys who entered the profession because of him and esteemed him as a hero.[93] Critics of Atticus maintain he is morally ambiguous and does not use his legal skills to challenge the racist status quo in Maycomb.[44] However, in 1997, the Alabama State Bar erected a monument to Atticus in Monroeville, marking his existence as the "first commemorative milestone in the state's judicial history".[94] In 2008, Lee herself received an honorary special membership to the Alabama State Bar for creating Atticus who "has become the personification of the exemplary lawyer in serving the legal needs of the poor".[95]

Controversy

Challenges and bans

To Kill a Mockingbird has been a source of significant controversy since its being the subject of classroom study as early as 1963. The book's racial slurs, profanity, and frank discussion of rape have led people to challenge its appropriateness in libraries and classrooms across the United States. The American Library Association reported that *To Kill a Mockingbird* was #23 of the 100 most frequently challenged books of 2000–2007.[96][97]

One of the first incidents of the book being challenged was in Hanover, Virginia, in 1966: a parent protested that the use of rape as a plot device was immoral. Johnson cites examples of letters to local newspapers, which ranged from amusement to fury; those letters expressing the most outrage, however, complained about Mayella Ewell's attraction to Tom Robinson over the depictions of rape.[98] Upon learning the school administrators were holding hearings to decide the book's appropriateness for the classroom, Harper Lee sent $10 to *The Richmond News Leader* suggesting it to be used toward the enrollment of "the Hanover County School Board in any first grade of its choice".[45] The National Education Association in 1968 placed the novel second on a list of books receiving the most complaints from private organizations—after *Little Black Sambo*.[99]

With a shift of attitudes about race in the 1970s, *To Kill a Mockingbird* faced challenges of a different sort: the treatment of racism in Maycomb was not condemned harshly enough. In one high-profile case outside the U.S., school districts in the Canadian provinces of New Brunswick and Nova Scotia attempted to have the book removed from standard teaching curricula in the 1990s, stating:

> The terminology in this novel subjects students to humiliating experiences that rob them of their self-respect and the respect of their peers. The word 'Nigger' is used 48 times [in] the novel... We believe that the English Language Arts curriculum in Nova Scotia must enable all students to feel comfortable with ideas, feelings and experiences presented without fear of humiliation... *To Kill a Mockingbird* is clearly a book that no longer meets these goals and therefore must no longer be used for classroom instruction.[100]

The response to these attempts to remove the book from standard teaching was passionate across Canada and the United States, and many of the initial complainants were labeled as overly sensitive and "benign censors."[100] Isaac Saney, who supports attempts to ban the book, concludes that the media response to the removal effort was a form of institutionalized racism: "The media's editorialising against all 'censorship' and 'banning' includes vigorous hostility to the censorship and banning of racism. Its advocacy of freedom of speech includes freedom of speech for racists and fascists."[100][note 2]

Canard of Capote authorship

Lee's childhood friend, author Truman Capote, wrote on the dust jacket of the first edition, "Someone rare has written this very fine first novel: a writer with the liveliest sense of life, and the warmest, most authentic sense of humor. A touching book; and so funny, so likeable."[101] This comment has been construed to suggest that Capote wrote the book or edited it heavily.[5] The only supporting evidence for this rumor is the 2003 report of a Tuscaloosa newspaper, which quoted Capote's biological father, Archulus Persons, as claiming that Capote had written "almost all" of the book.[102] The rumors were put to rest in 2006 when a Capote letter was donated to Monroeville's

literary heritage museum. Writing to a neighbor in Monroeville in 1959, Capote mentioned that Lee was writing a book that was to be published soon. Extensive notes between Lee and her editor at Lippincott also refute the rumor of Capote's authorship.[103] Lee's older sister Alice has responded to the rumor, saying: "That's the biggest lie ever told."[19]

Honors

Harper Lee and President George W. Bush at the November 5, 2007 ceremony awarding Lee the Presidential Medal of Freedom for *To Kill a Mockingbird*

During the years immediately following the novel's publication, Lee enjoyed the attention its popularity garnered her, granting interviews, visiting schools, and attending events honoring the book. In 1961, when *To Kill a Mockingbird* was in its 41st week on the bestseller list, it was awarded the Pulitzer Prize, stunning Harper Lee.[104] It also won the Brotherhood Award of the National Conference of Christians and Jews in the same year, and the Paperback of the Year award from *Bestsellers* magazine in 1962.[82][105] Starting in 1964, Lee began to turn down interviews, complaining of monotonous questioning. She has declined ever since to talk with reporters about the book. She has also steadfastly refused to provide an introduction, writing in 1995: "Introductions inhibit pleasure, they kill the joy of anticipation, they frustrate curiosity. The only good thing about Introductions is that in some cases they delay the dose to come. *Mockingbird* still says what it has to say; it has managed to survive the years without preamble."[106]

In 2001, Lee was inducted into the Alabama Academy of Honor.[107] In the same year, Chicago mayor Richard M. Daley initiated a reading program throughout the city's libraries, and chose his favorite book, *To Kill a Mockingbird*, as the first title of the One City, One Book program. Lee declared that "there is no greater honor the novel could receive".[108] By 2004, the novel had been chosen by 25 communities for variations of the citywide reading program, more than any other novel.[109]

In 2006, Lee was awarded an honorary doctorate from the University of Notre Dame.[110] During the ceremony, the graduating class and audience gave Lee a standing ovation, and the entire graduating class held up copies of *To Kill a Mockingbird* to honor her.[111]

Lee was awarded the Presidential Medal of Freedom on November 5, 2007 by President George W. Bush. In his remarks, Bush stated, "One reason *To Kill a Mockingbird* succeeded is the wise and kind heart of the author, which comes through on every page... *To Kill a Mockingbird* has influenced the character of our country for the better. It's been a gift to the entire world. As a model of good writing and humane sensibility, this book will be read and studied forever."[112]

Adaptations

1962 film

Main article: To Kill a Mockingbird (film)

Film producer Alan J. Pakula with Lee; Lee spent three weeks watching the filming, then "took off when she realized everything would be fine without her".[107]

The book was made into the well-received 1962 film with the same title, starring Gregory Peck as Atticus Finch. The film's producer, Alan J. Pakula, remembered Paramount Studios executives questioning him about a potential script: "They said, 'What story do you plan to tell for the film?' I said, 'Have you read the book?' They said, 'Yes.' I said, 'That's the story.'"[113] The movie won three Oscars: Best Actor for Gregory Peck, Best Art Direction-Set Decoration, Black-and-White, and Best Writing, Screenplay Based on Material from Another Medium for Horton Foote. It was nominated for five more Oscars including Best Actress in a Supporting Role for Mary Badham, the actress who played Scout.[114]

Harper Lee was pleased with the movie, saying: "In that film the man and the part met... I've had many, many offers to turn it into musicals, into TV or stage plays, but I've always refused. That film was a work of art."[115] Peck met Lee's father, the model for Atticus, before the filming. Lee's father died before the film's release, and Lee was so impressed with Peck's performance that she gave him her father's pocketwatch, which he had with him the evening he was awarded the Oscar for best actor.[116] Years later, he was reluctant to tell Lee that the watch was stolen out of his luggage in London Heathrow Airport. When Peck eventually did tell Lee, he said she responded, "'Well, it's only a watch.' Harper—she feels deeply, but she's not a sentimental person about things."[117] Lee and Peck shared a friendship long after the movie was made. Peck's grandson was named "Harper" in her honor.[118]

In May 2005, Lee made an uncharacteristic appearance at the Los Angeles Public Library for an event in her honor. It was hosted by Peck's widow Veronique, who said of Lee: "She's like a national treasure. She's someone who has made a difference...with this book. The book is still as strong as it ever was, and so is the film. All the kids in the United States read this book and see the film in the seventh and eighth grades and write papers and essays. My husband used to get thousands and thousands of letters from teachers who would send them to him."[8]

Play

The book has also been adapted as a play by Christopher Sergel. It debuted in 1990 in Monroeville, a town that labels itself "The Literary Capital of Alabama". The play runs every May on the county courthouse grounds and townspeople make up the cast.[119] White male audience members are chosen at the intermission to make up the jury. During the courtroom scene the production moves into the Monroe County Courthouse and the audience is racially segregated. Author Albert Murray said of the relationship of the town to the novel (and the annual performance): "It becomes part of the town ritual, like the religious underpinning of Mardi Gras. With the whole town crowded around the actual courthouse, it's part of a central, civic education—what Monroeville aspires to be."[120]

According to a *National Geographic* article, the novel is so revered in Monroeville that people quote lines from it like Scripture; yet Harper Lee herself has refused to attend any performances, because "she abhors anything that trades on the book's fame".[121] To underscore this sentiment, Lee demanded that a book of recipes named *Calpurnia's Cookbook* not be published and sold out of the Monroe County Heritage Museum.[122] Despite her discouragement, a rising number of tourists have come to Monroeville, hoping to see Lee's inspiration for the book, or Lee herself. Local residents call them "Mockingbird groupies", and although Lee is not reclusive, she refuses publicity and interviews with an emphatic "Hell, no!"[123]

GLOSSARY OF LITERARY AND STYLISTIC TERMS

Aesthetic function – Greek aistheticos, perceptive; aisthanesthai, to feel, or to perceive. Connected with the appreciation or criticism of the beautiful. Aesthetics is the philosophy of fine arts.

Alliteration **(**L. *ad "to +lit(t)era "letter")* – a phonetic stylistic device*;* a repetition of the same consonant at the beginning of neighboring words or accented syllables.

Allusion **(**L. *alludere "to allude")* - a hint at something, presumably known to the reader, frequently from literature, history, bible or mythology

Anadiplosis*(Gr. "doubling")* – a repetition of the last word or any prominent word in a sentence or clause at the beginning of the next, with an adjunct idea. See *framing, repetition.*

Analogy- Greek *analogia,* proportion - The process of reasoning from parallel cases (in its logical sense). In the literary way, it is the description of something known in order to suggest in certain respects something unknown. An *analogue* is a word or thing bearing analogy to, or resembling, another.

Anaphora*(Gr. Anaphora "'carrying back")* - a phonetic stylistic device; therepetition of words or phrases at the beginning of successive clauses, sentences or lines.

Anticlimax(Gr. *Anti* "against" + *climax* "ladder") – slackening of tension in a sentence or longer piece of writing wherein the ideas fall off in dignity, or becomeless important at the close.

Antithesis (Gr.) – an opposition or contrast of ideas expressed by parallelism of strongly contrasted words placed at the beginning and at the end of a single sentence or clause, or in the corresponding position in two or more sentences or clauses. A. is often based on the use of antonyms and is aimed at emphasizing contrasting features.

Antonomasia (Gr. "naming instead") – 1. A figure of speech, close to metonymy, which substitutes an epithet or descriptive phrase or official title for a proper name; 2. The use of a proper name to express a general idea.

Aposiopesis **(**Gr. *Aposoipan* "to be quite silent"). The sudden breaking off in speech, without completing a thought, as if the speaker was unable or unwilling to state what was in the mind.

Archaism(Gr. *Arcaios* "ancient") – Ancient or obsolete word, or style, or idiom gone out of current use.

Archetype- Greek *archetupon*, pattern, model. The original pattern, from which copies are made; a prototype. In his *Contributions to Analytical Psychology*, Jung, the psychologist makes a distinction between collective consciousness (the acceptable dogmas and 'isms' of religion, race and class), and those predetermined patterns and archetypes in the collective unconscious. These archetypes are inherited in the human mind from the typical experiences of our ancestors – birth, death, love, family life, and struggle.

These experiences, to give unity to a diversity of effects, are expressed in myths, dreams, literature. Writers use archetypal themes, and archetypal images.

Assonance(L. *assonare*"to respond"). A phonetic stylistic device; agreement of vowel sounds (sometimes combined with likeness in consonants).

Asyndeton (Gr. A 'not' + syndetos "bound together").The deliberate avoidance of conjunctions.

ATTACHMENT (THE GAP-SENTENCE LINK) is mainly to be found in various representations of the voice of the personage – dialogue, reported speech, entrusted narrative. In the attachment the second part of the utterance is separated from the first one by a full stop though their semantic and grammatical ties remain very strong. The second part appears as an afterthought and is often connected with the beginning of the utterance with the help of a conjunction which brings the latter into the foregrounded opening position: *"It wasn't his fault. It was yours. And mine. I now humbly beg youto give me the money with which to buy meals for you to eat. And hereafter do remember it: the next time I shan't beg. I shall simply starve."* (S. L.);

APOKOINU CONSTRUCTIONS – Here the omission of the pronominal (adverbial) connective creates a blend of the main and the subordinate clauses so that the predicative or the object of the first one is simultaneously used as the subject of the second one: *He was the man killed that deer*. (R.Warren)

APOSIOPESIS(BREAK-IN-THE-NARRATIVE)– This term which in Greek means 'silence' denotes intentional abstention from continuing the utterance to the end. The speaker (writer) either begins a new utterance or stops altogether.

Climax **(gradation**) – (Gr. klimax "ladder") – a figure in which a number of propositions or ideas are set forth in a series in which each rises above the preceding in force.

Colloquialisms– words that occupy an intermediate position between literary and non-literary stylistic layers and are used in conversational type of everyday speech (*Awfully sorry, a pretty little*

thing, etc.). Latin *colloquium,* from *colloqui,* to speak together. Pertaining to words peculiar to the vocabulary of everyday talk.

Contrast **-** Late Latin *contrastare,* to stand against. The juxtaposition of images or thoughts to show striking differences.

Denotation **-** Latin *denotare,* to set a mark on, to point out, specify, designate. The meaning of a term excluding the feelings of the writer; the literal and factual meaning of a word. In logic, the aggregate of objects that may be included under a word, compared with *connotation.*

Denouement(catastrophe) – The unwinding of the action; the events in a story or play immediately following the climax and bringing the action to an end.

Description – The presentation of the atmosphere, the scenery and the like of the literary work. Latin *describere* to write down, copy. In a literary work, description presents the chief qualities of time and place, and creates the setting of the story.

Detail **(poetic**) – The part selected to represent the whole, both typifying and individualizing the image. A detail may be directly observed and directly expressed feature or an image or represented in an association with some other phenomenon.

Dialect **–** Words and expressions used by peasants and others in certain regions of the country: *baccy (tobacco), unbeknown (unknown), winder (window), etc.* Greek *dialectos,* from *dialegesthai,* to discourse. The language of a particular district or class.

Dialogue– The speech of two or more characters addressed to each other. Greek *dialogos,* a conversation; *dialegesthai,* to discourse. A conversation between several people. A literary work in the form of a conversation; when joined to action the dialogue becomes a drama. The recent use of the word *dialogue* denotes an exchange of views and ideas between people or parties of different oinions, *e.g. Roman Catholics and Protestants.*

Drama **-** Greek *drama,* a deed, action on the stage, from *dran,* to do, act. Latin *dramatis personae*, characters of the play. Stage-play. The composition and presentation of plays.

Dramatic **(interior) monologue** – The speech of the narrator as his own protagonist or the character speaking to himself when he is alone but addressing the audience in his imagination.

Ellipsis- Greek *elleipsis; elleipen,* to fall short, deficiency. The omission in a sentence of one or more wordswhich would be needed to express the sense completely.

Emotive connotation – An overtone or an additional component of meaning expressing the speaker's attitude, his feelings and emotions.

***Epiphora* – repetition** of the final word or word-group. *E.g.* "I wake up and I am alone, and I walk round Warlley and I am alone, and I talk with people and I am alone" (J.Braine).

Epithet– Greek *epitheton,* attributed, added; *epi,* on, *tithenai,* to place. An adjective expressing a quality or attribute considered characteristic of a person or thing. An appellation or a descriptive term.

***Exposition* (setting)** – Latin *exposition-(em),* a showing forth. Giving the necessary information about the characters and the situation at the beginning of a play or novel.

Figure of speech – Any of the devices of figurative language, ranging from expression of the imagination to deviation from ordinary usage for the sake of ornament. Quite a number of figures of speech are based on the principle of recurrence. Recurrent may be elements of different linguistic layers: lexical, syntactic, morphological, phonetic. Some figures of speech emerge as a result of simultaneous interaction of several principles of poetic expression, i.e. the principle of contrast and recurrence; recurrence+ analogy; recurrence+ incomplete representation.

***Framing* (ring repetition)** – A kind of repetition in which the opening word is repeated at the end of a sense-group or a sentence (in prose), or at the end of a line or stanza (in verse). Framing is of special significance in poetry, where it often adds to the general musical effect.

***Functional style* –** A system of expressive means and vocabulary, answering the needs of a certain sphere of human activity.

Genre – French, from Latin *gener* -, stem of *genus,* birth. Kind, style. A literary type, such as epic, lyric, tragedy, comedy. From the fifteenth century to the eighteenth, the various *genres* showed marked differences, which were acceptedby the writers of the time.

Hyperbole- Greek *huperbole,* overshooting; from *huperballain,* to throw beyond, to exceed; *huper,* over, *ballein,* to throw. Exaggeration, for the purpose of emphasis.

***Imagery* (tropes) -**Figurative language intended to evoke a picture or idea in the mind of the reader; figures of speech collectively.

***Imitation style* –** A style based on a sparing use of obsolete and archaic words and constructions and the avoidance of anything obviously modern to convey the flavour of the epoch.

IRONY- a trope which consists in: a) the use of evaluative (meliorative) words in the opposite meanings (cf. **ENANTIOSEMY**): *You're in complimentary mood today, aren't you? First you called my explanation rubbish and now you call me a liar;* b) "worsening" of the meliorative connotation of a word: *I'm very glad you think so, Lady Sneerwell;* c) the acquisition of a pejorative connotation by a non-evaluative word: *Jack: If you want to know, Cecily happens to be my aunt.- Algernon: Your aunt;* Ironic use of words is accompanied by specific suprasyntactic prosody.

***Jargon* –** Old French *jargon,* warbling of birds, chatter, talk. Unintelligible words; barbarisms or debased language. A way of speech full of unfamiliar terms; the vocabulary of science, profession, or art.

***Litotes* -** Greek *litos,* plain, meager. An ironically moderate form of speech. Sometimes a rhetorical understatement, in which a negative is substituted for the positive remark. 'A citizen of no mean city' for 'a great city'.

***MEIOSIS* -** a trope which consists in a deliberate understatement.

***Metaphor* (metaphoric)** – Greek *metaphora,* transference; *meta,* over, *pherein,* to carry. The application of a name or a descriptive term to an object to which it is not literally applicable. An implied comparison. It is based on the idea of the similarity in dissimilars.

***Metonymy* -** Greek *metonumia,* expressing change, name-change. The substitution of the name of an attribute of a thing for the name of the thing itself, as *crown* for *king*, *city* for *inhabitants, Shakespeare* for *Shakespeare's plays.*

***Narration* (narrative)** – (L. *narrare "*to tell") – A form in which a story is told by relating events in a sequence of time.

Onomatopoeia– (Gr. *onomatopoiia "word-making"*) A phonetic stylistic device; the use of words in which the sound is suggestive of the object or action designated: *buzz, cuckoo, bang, hiss. E.g.* "And now there came *chock-chock* of wooden hammers."

Oxymoron **–** (Gr. *oxys* "sharp" + *moros "*foolish". A figure of speech consisting in the use of an epithet or attributive phrase in contradiction to the noun it defines. Ex.: *Speaking silence, dumb confession…* (Burns)

Parable– Greek *parabole,* comparison, putting beside; from *paraballein,* to throw beside. A short, simple story setting forth a moral lesson. *The Prodigal Son* and *the Good Samaritan*, parables of Christ, are, perhaps, the most famous examples.

Paradox– Greek *paradoxos,* contrary to received opinion or expectation. A statement which, though it seems to be self-contradictory, contains a basis of truth. A statement conflicting with received opinion or belief. A paradox often provokes the reader to consider the particular point afresh, as when Shakespeare says, *"Cowards die many times before their deaths".*

Parallelism **-** (Gr. *parallelos* "going beside"). A syntactic stylistic device; specific similarity of construction of adjacent word groups equivalent, complimentary, or antithetic in sense, esp. for rhetorical effect or rhythm.

Periphrasis **–** (Gr. *peri* "all round" + *phrazein* "to speak" A figure of speech; the use of a longer phrasing with descriptive epithets, abstract general terms, etc., in place of a possible shorter and plainer form of expression, aimed at representing the author's idea in a roundabout way.

Personification– (L. *persona* "person"). A figure of speech whereby an inanimate object or idea is given human characteristics.

Polysyndeton– (Gr. *poly* "many" + *syndetos "*connected"). Repetition of conjunction in close succession, as of one connecting homogeneous parts, or clauses, or sentences; opposed to asyndeton. *E.g. "And in the sky thestars aremet, and on the wave a deeperblue, and on the leaf a browner hue, and in theheaven that clear obscure…" (Byron)*

Professionalisms **–** Characteristic words and phrases used within the sphere of a particular profession. In fiction P. are used in to mark the speech of a character with certain peculiarities. They are used mostly figuratively, hence they should not be confused with technical words. *E.g."Will she stay the course?"* about Fleur in *The White Monkey,* using the expression referring to horse - racing.

Pun(paronomasia, a play on words) – (It. *Puntiglio "*fine point"). The humorous or ludicrous use of a word in more than one sense; a play on words. *E.g.* "*When I am dead, I hope it may be said: "His*

sins were scarlet, but his books were read". Here the pun is based on two homophones, *read* and *red.*

QUESTION-IN-THE-NARRATIVE– a figure in the form of a question which a speaker often asks and often answers himself: *"For what is left the poet there?*
For Greeks a blush – for Greece a tear." (G. Byron)
Recurrence- repetition, events, things happening frequently, regularly.

RHETORICAL QUESTION – a figure of speech based on a statement expressed in an interrogative form, which requires no answer on the part of the reader or speaker: *"What is this life if, full of care, we have no time to stand and stare?" (Dav.)*

REPRESENTED SPEECH **-** is the representation of the actual utterance by a second person, usually by the author, as if it had been spoken, whereas it had not been spoken, but is only represented in the author's words: *"Could he bring a reference from where he now was? He could." (Draiser)*
Repetition **(reiteration**) – Latin *repetere,* to try again, from *petere,* to seek. One of the basic devices of art. It is used in musical composition, painting, poetry, and prose. Repetition sets up a tide of expectation, helps to give unity to a work of art. In poetry, devices based on repetition are the refrain, the repetend, alliteration, assonance, rhythm, and the metrical pattern.

Reported (represented) speech **-** the form of utterance, which conveys the actual words or thoughts of the character through the mouth of the writer but retains the peculiarities of the speaker's mode of expression.

Rhythm – Greek *rhythmos,* Latin *rhythmus,* measured motion, rhythm, cognate with *rhein,* to flow. Rhyme is identity of sound between two words extending from the last fully accented vowel to the end of the word, as in *fair, chair,* or *smite, write,* or *ending, bending.*

Simile **– (**L. *similes* "like"). A figure of speech, which draws a comparison between two different things in one or more aspects; an imaginative comparison.

Slang **(slangy word**) – Words and phrases in common colloquial use, in some or all of their senses being outside of the literary language, but continually forcing their way into it. It is opposed to Standard English. S. is often humorous, witty and adds to the picturesqueness of the language.

***Style* –** Latin *stilos,* a pointed instrument for writing on waxed tablets; also, way of writing. The effective use of language, especially in prose, whether to make statements or to rouse emotions.

Synecdoche– (Gr. *synecdoche).* A figure of speech, alike to metonymy, by which a part is put for the whole, or the whole for a part, or an individual for a class, or an indefinite number for a definite one, or singular for plural.

Synonym– (Gr. *synonymos "*synonymous"). One or two words or more words or phrases having the same or nearly the same essential meaning, but suitable to different contexts.

***Synopsis* -** Greek *sunopsis, sun,* with, together, *opsis, a* view. A collective or general view of any subject; a summary.

Theme- Greek thema, *proposition*, from tithenai, to put. The subject, on which one speaks; the term is more often used to indicate its central idea.

Trope - Greek *tropos*, turn, way; *trepo*, turn. The figurative, elaborate use of word. The tem is applied to metaphor, simile, personification and hyperbole. Tropes could be employed in forms of irony.

***Understatement* (meiosis) -** Greek *meiosis,* lessening. The use of understatement to give the impression that a thing is less in size and importance than it really is. Often applied in the negative form illustrated under *litotes.* It is commonly used in colloquial English. "That was *some* opera".

***Vulgarism* -** Latin *vulgaris,* from *vulgus, the* common people. A vulgar, unrefined way of speech closely connected with slang and colloquialism.

***Zeugma* -** Greek *zeugma, band*, bond, from *zeugnumi*, I yoke. A figure of speech by which a verb or an adjective is applied to two nouns, though strictly appropriate to only one of them. (CLT) Use of a word in the same grammatical relation to two adjacent words in the context: one metaphorical and the other literal in sense. *E.g. "And the boys took their places and their books" (Dickens).*

Bibliography: References

1.Aroshidze,M. 2009.Lingvosemioticheski mexanizm svertivania tekstovoi informacii I problem io dekodirovania.”universal”.Tbilisi

2. Dvalidze, N. 2009.*Tekstis lingvistikastan dakavshirebuli problematika*.Batumi:BSU

3. Enukidze,R. 1990.*Lingvisturi pragmatika da mxatvruli teqstis procesualoba*.Tbilisi:TSU

4. Kirvalidze,N. 2008.*A University course in Text linguistics*.Tbilisi

5. Lebanidze,G. 2004.*Komunikatsiuri Lingvistika*.Tbilisi:”Ena da Kutura”

6. Purtseladze,V. 1998.*Teksti,rogorc enobrivi moghvatseobis tserilobiti gantskhadeba*.TSU

7. Sergia, V.1989. *Tekstis lingvistika*. Tbilisi:TSU

8. Tevdoradze, N. 2011. *Text linguistics*. Iliauni

9. Austin, J.L.1962. *How to do Things with Words.* Oxford. Oxford University Press.

10. Atchison, J. 1999. *An ABC (Attractive, Brief, Contemporary) approach to English language and linguistics.* In *Proceedings of 7th Annual Symposium, Netherlands Society of English Studies (NSES)* 7.p.7-16.

11. Barton, D. and Carmen Lee, 2013. *Language Online: Investigating Digital Texts and Practices*. Routledge

12. Bakhtin,M. 1938. *Forms of Time and of the Chronotope in the Novel*. Moscow: Progress.

13. Bassnett, S. 2002. *Translation Studies.* London and New York: Routledge.
14. Burkhanov, I. 2003. *Translation: Theoretical Prerequisites.* Rzeszow: WUR.
15. Brown, G. & G. Yule. 1983. *Discourse Analysis.* Cambridge: Cambridge University Press.
16.Бенвенист, Э. 1974. *Уровни лингвистического анализа* В кн.: Общая лингвистики. Москва.
17. Carstens, W.A.M. 1997. *Afrikaanse tekslinguistiek. ‘n Inleiding*. (Afrikaans Text linguistics. an Introduction.) Pretoria: JL van Schaik Akademies.
18. Crystal, D. 1992. *An Encyclopedic Dictionary of Language and Languages.* Oxford: Basil Blackwell.
19. Cook, G. 1994. *Discourse and Literature*. Oxford: Oxford University Press.
20. Culler,J. 1997. *Literary Theory. A Very Short Introduction.* Oxford: Oxford University Press.
21. Chomsky,N. 1957. *Syntactic Structures*. The Hague/Paris: Mouton
22. De Beaugrande, R.A. 1995.*Text linguistics*. In: Verschueren, J. e.a. (eds.) 1995.*Handbook of Pragmatics, Manual*. Amsterdam/Philadelphia: John Benjamins. pp. 536-544.
23. De Beaugrande, R.A. & Dressler, W.U.1981. *Introduction to Text Linguistics*. London: Longman.
24. De Beaugrande, R. and Dressler, W. 2002. *Introduction to Text Linguistics.* [online].

Available at: <http://www.beaugrande.com/introduction_to_text_linguistics.htm>, retrieved: 2013-08-23.
25. Donnelly, C. 1994. *Linguistics for writers*. Buffalo: SUNY Press.
26. Doloughan, F. 2009.*Text Design and Act of Translation. The Art of Textual Remaking and Generic Transformation.* In: *Translation and Interpreting Studies*, Vol. 4, No. 1, pp. 101-115.
27. Danes,F.1974. *Functional Sentence Perspective and the Organization of the Text*.-in F.Danes, ed.Papers on functional Sentence Perspective, Prague: Academia/the Mouton, pp.106-128
28. Dijk,Teun Van.1972.*some aspects of text grammars.* The Hague: Mouton
29. Dijk,Teun Van.1977.*Text and context*. London: Longman
30. Eagleton, T. 2008. *Literary Theory: An Introduction.* 3rd ed. Minnesota: University of Minnesota Press.
31. Fousalt, M. 1972. *The archeology of knoweledge*. publ. Routledge
32. Fowler,R. 1991. *Essays on Style and Language* . Published by: Springer

33. Ferenčík, M. 2003. Stylistics. In: *Rudiments of English Linguistics II*, Prešov: Filozofická fakulta Prešovskej univerzity, pp. 237-296.

34. Finch,G.1999. *How to Study Linguistics*. New York: St.Martin's Press

35. Firbas , J. 1986. *On the dynamics of written communication in the light of the theory functional Sentence Perspective*,- in: Cooper,C and Greenbaum,S. eds. Studying Writing: Linguistic Approaches. Beverley Hills: p.40-71

36.Fries,Ch.1994. *On Theme, Rheme and Discourse goals*.-In: M.Coulthard, ed. Advances in Written Text Analysis. London: Rouledge,p229-249.

37. Gary, N. 1976. *A Discourse Analysis of certain Root Transformations in English.* Reproduced by the Indiana University Linguistics Club: Bloomington, Indiana.

38. Galperin, I. R. 1987. *Stylistics* (Second edition), Moscow: "Higher School"

39. Grice, H.P. 1975. *Logic and Conversation*. — In: P. Cole and J. Morgan, (Eds.) Syntax and Semantics. Volume 9: Pragmatics, New York: Academic Press.
40. Genette, G. 2013. *Narrative Discourse. An assay in method.* New York, Cornell University Press.

41. Hatim, B. and Mason, J. 1990. *Discourse and the translator. Language in Social Life Series.* Longman

42. Halliday, M.A.K. & R. Hasan 1976.*Cohesion in English*. London: Longman.
43. Hatch, E. 1992. *Discourse and Language Education*. Cambridge/New York: Cambridge University Press.
44. Harris,Z. 1951. *Methods in Structural Linguistics.* Chicago, Indiana University
45. Harris, Zellig S. 1952c. *Discourse Analysis: A sample text. Language* 28:4.474-494. (Repr. in 1970a, pp. 349–379.)
46. Jackson, H. 1990. *Grammar and Meaning. A Semantic Approach to English Grammar*. London/New York: Longman.
47. Jakobson, R. 1960. *Linguistics and poetics*. – In: Style in Language. N.Y. – London

48. Kristeva,J.1980. *Desire in Language: A Semiotic Approach to Literature and Art*. New York: Columbia university Press.
49. Kukharenko,B.1988. *Интерпретация текста*.Москва: "просвещение"
50. Levinson,S.1983. *Pragmatics*. Cambridge: Cambridge University Press.
51. Labocha, J. 2011. *The object of Study of Text Linguistics. Textology*. Jagiellonian university. Cracow.
52. Лотман, Ю.М. 1979. *Анализ поэтического текста*. Ленинград
53. Lakoff, G. and Johnson, M.1999. *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought*. N. Y.: Basic Books.
54. McCarthy, M. 1991. *Discourse Analysis for Language Teachers*. Cambridge: Cambridge University Press.
55. McCarthy, M and Carter, R.1994.*Language as Discourse. Perspectives for Language Teaching*. Cambridge: Cambridge University Press.
56. Neubert, A. & G. Shreve 1992. *Translation as Text*. Kent, OH: Kent State University Press
57. Panagiotidou,M. 2011. *A Cognitive Approach to Intertextuality: the case of semantic intertextual frames*. Newcastle Working Papers in Linguistics 17
58. Quirk,R., Greenbaum,S., Leech,G and Svartic,J.1985. *A comprehensive grammar of the English Language.* London: Longman.
59. Ricoeur, P. 1981. *What is a text? Explanation and understanding*. Hermeneutics and the human sciences.
60. Renkema, J. 1993. *Discourse studies. An introductory textbook.* Amsterdam/Philadelphia: John Benjamins.
61. Searle,J.1969. *Speech acts*. Cambridge. Cambridge University Press.
62. Spitzer,L. 1928. *Stilstudien* [Style Studies] of
63. Siegfried, J. Schmidt, , 1978. Some Problems of Communicative Text Theories. – IN: W. Dressler (Ed.), *Current Trends in Text Linguistics*, Berlin: de Gruyter, pp. 47-60.
64. Schiffrin, D. 1994. *Approaches to Discourse*. Oxford: Basil Blackwell.
65. Tannen, D. (ed.) 1982. *Analyzing Discourse: Text and Talk.* Washington, D.C.: Georgetown University Press.
66. Tannen, D. 1984. *Conversational Style: Analyzing Talk among Friends.* Norwood, N.J.: Ablex. Tannen, D. 1994. *Gender and Discourse*. Oxford/New York: Oxford University Press.
67. Trask, R.L. 1995. *Language: The Basics.* London/New York: Routledge.
68. Traugott, E.C. & M.L. Pratt 1981. *Linguistics for Students of Literature.* New York: Harcourt Brace Jovanovich.
69.Turaeva, Z. 1999. *Lingvistika teksta na iskhode vtorogo tysyacheletiya*. Visnyk kyivskogo lingvistuchnogo universytetu. Kyiv. S. 17-26.
70. Verdonk, P. 2006. *Stylistics*. Oxford
71. Yngve, V.1996. *A programming language for mechanical translation,Mechanical Translation, Vol. 5,* Chicago university Press. pp. 25–41.
72. Yule,J. 1996. *Pragmatics.* Oxford University Press
73. Zydatiss,W. 1986. Grammatical Categories and Their Text Functions: Some implications for the content of Reference Grammars.- in: G. Leitner (Ed).The English Reference Grammar. Tubingen: Max Niemeyer Verlag.