

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ «ОДЕСЬКА ЮРИДИЧНА АКАДЕМІЯ»

**О.Г. Томчаковський, Л.В. Строченко,
Ю.О. Томчаковська, Л.Д. Швелідзе**

TEXT LINGUISTICS

*Навчально-методичний посібник для здобувачів першого (бакалаврського)
рівня вищої освіти галузі знань 03 «Гуманітарні науки»
спеціальності 035 «Філологія»*



2024

УДК 81'42(075.8)
Т42

Рекомендовано Навчально-методичною радою
Національного університету «Одеська юридична академія»
(протокол № 4 від 17 січня 2024 року)

Укладачі:

Томчаковський О.Г. – доцент кафедри прикладної лінгвістики, кандидат філологічних наук, доцент (<https://orcid.org/0000-0001-6586-8095>);

Строченко Л.В. – професор кафедри іноземних мов, доктор філологічних наук, доцент (<https://orcid.org/0000-0003-3619-3484>);

Томчаковська Ю.О. – завідувачка кафедри іноземних мов, кандидат філологічних наук, доцент (<https://orcid.org/0000-0003-0117-2704>);

Швелідзе Л.Д. – доцент кафедри іноземних мов, кандидат філологічних наук (<https://orcid.org/0000-0003-2291-5255>)

Рецензенти:

Дребет В.В. – доктор філологічних наук, професор, професор кафедри німецької філології та методики навчання німецької мови Тернопільського національного педагогічного університету імені Володимира Гнатюка;

Надточій Н.О. – кандидат педагогічних, доцент, завідувач кафедри англійської філології та лінгводидактики Запорізького національного університету

Text linguistics : навчально-методичний посібник для здобувачів вищої освіти першого (бакалаврського) рівня вищої освіти галузі знань 03 «Гуманітарні науки» спеціальності 035 «Філологія» / уклад. О.Г. Томчаковський, Л.В. Строченко, Ю.О. Томчаковська, Л.Д. Швелідзе ; Нац. ун-т «Одеська юридична академія». – Університетська книга, 2024. – 50 с.

ISBN 978-617-521-067-3

Т42 Навчально-методичний посібник “Text linguistics” призначений для здобувачів вищої освіти спеціальності 035 «Філологія» спеціалізації 035.04 «Германські мови та літератури (переклад включно)». У посібнику пропонується конспект лекцій та комплекс завдань для виконання на практичних заняттях / самостійної роботи при підготовці до практичних занять з навчальної дисципліни «Лінгвістика тексту». Комплекс завдань спрямований на вироблення навичок інтерпретації англомовних текстів художнього, публіцистичного та наукового функціональних стилів.

УДК 81'42(075.8)

© Національний університет
«Одеська юридична академія», 2024.

© О.Г. Томчаковський, Л.В. Строченко,
Ю.О. Томчаковська, Л.Д. Швелідзе, 2024

ISBN 978-617-521-067-3

ЗМІСТ

Вступ.....	4
Lecture 1. The formation of text linguistics as an educational discipline. Subject, purpose and research methods. The connection of text linguistics with other disciplines.....	5
Lecture 2. What is considered to be a text? The text as an object of linguistic research.....	9
Lecture 3. Text as a linguistic unit of the highest language level.....	10
Lecture 4. Meaningful universals of the text: anthropos, chronos, topos	16
Lecture 5. Text categories. Their definitions by different text researchers. Classifications of texts. A polycode text.....	20
Lecture 6. Means of communication in the text. Contact and distant connections, external and internal connections. Types of communication: serial and parallel, radial, prospective and retrospective. Lexical and grammatical means of communication	23
Lecture 7. Linguistic means of expressing subtext. Allusions and reminiscences, citation, their varieties and place in texts of different language styles	30
Practical assignments	35
List of recommended sources	48

ВСТУП

Навчально-методичний посібник призначений для здобувачів вищої освіти першого (бакалаврського) рівня вищої освіти галузі знань 03 «Гуманітарні науки» спеціальності 035 «Філологія». Згідно з освітньою програмою «Англійська мова, німецька мова (переклад включно)» та відповідним навчальним планом, дисципліна викладається на четвертому курсі (7 семестр).

Дисципліна забезпечує фахову підготовку здобувачів вищої освіти із курсу «Лінгвістика тексту», допомагає практично оволодіти теоретичними основами аналізу тексту, ознайомити здобувачів вищої освіти із комунікативними та культурологічними особливостями тексту як одиниці найвищого мовного рівня, дослідити структурну та змістовну побудови текстів різноманітних функціональних стилів, а також проаналізувати хронотоп, типи оповіді та композиційно-мовленнєві форми. Лінгвістика тексту вивчає семіотичну, структурно-граматичну, семантико-змістову, комунікативно-прагматичну організацію текстів, їхню категорійну систему й мовні засоби її репрезентації, а також процеси продукування, розуміння й інтерпретації текстів різноманітних функціональних стилів. Мета дисципліни полягає у поглибленні теоретичної бази знань здобувачів освіти за рахунок умінь та навичок, які включають ознайомлення здобувачів освіти із комунікативними та культурологічними особливостями тексту як одиниці найвищого мовного рівня, а також оволодіння навичками стилістичного аналізу текстів різних функціональних стилів.

Завдання формуються, виходячи із загальної мети курсу, і зводяться до формування мовленнєвих навичок і умінь, які необхідні для дослідження структурної та змістовної побудови тексту; аналізу хронотопу, типів оповіді та композиційно-мовленнєвих форм.

У посібнику пропонується конспект лекцій та комплекс завдань для виконання на практичних заняттях / самостійної роботи при підготовці до практичних занять з навчальної дисципліни «Лінгвістика тексту». Комплекс завдань спрямований на вироблення навичок інтерпретації англomовних текстів художнього, публіцистичного та наукового функціональних стилів.

LECTURES

Lecture 1. The formation of text linguistics as an educational discipline.

Subject, purpose and research methods. The connection of text linguistics with other disciplines

Text linguistics, also known as discourse analysis or discourse linguistics, is a branch of linguistics that focuses on the study of texts or extended stretches of language in context. It examines how language is used to create meaningful and coherent texts, and how texts are organized and structured to convey specific meanings and intentions.

Text linguistics considers various elements and features of texts, including:

Cohesion. It investigates how texts are internally connected through cohesive devices such as pronouns, conjunctions, lexical repetition, and lexical chains. Cohesion ensures that a text is coherent and coherent, allowing readers to make connections between different parts of the text.

Coherence which refers to the overall meaningfulness and logical flow of a text. It involves the use of contextual knowledge, background information, and inference to understand the intended message of a text. Coherence is achieved through the organization and arrangement of information within a text.

Text structure refers to the organization and arrangement of information within a text. It includes elements such as paragraphs, headings, subheadings, and sections. Text structure helps to guide readers and signal the relationships between different parts of the text.

Genre and discourse conventions. Text linguistics examines how different genres and discourse conventions shape the structure, content, and language of texts. Different genres, such as narratives, news articles, and academic papers, have specific conventions and expectations that influence how texts are organized and presented.

Context and situational factors. Text linguistics considers the role of context and situational factors in shaping the meaning and interpretation of texts. The context includes factors such as the participants, their roles, the purpose of the text, and the physical and social setting in which the text is produced and received.

Pragmatics investigates how language is used in context to achieve specific communicative goals. Text linguistics examines the pragmatic aspects of texts, such as speech acts, politeness, implicature, and presupposition, to understand how language functions in social interaction.

Thus, text linguistics provides insights into how texts are structured, interpreted, and used in various contexts. It helps to uncover the underlying principles and strategies that govern effective communication through written or spoken language.

A text is a piece of written or spoken language that is used to communicate meaning. It can take various forms, such as a book, article, poem, speech, conversation, or even a text message. In text linguistics, a text is seen as a unit of analysis that has a specific purpose, structure, and coherence. It is composed of smaller linguistic units, such as words, sentences, and paragraphs, that are organized and connected to convey a message or convey information. Texts can be analyzed and studied to understand how language is used to create meaning, convey emotions, and communicate ideas.

Text linguistics is closely connected with several other disciplines, as it provides insights into the structure, function, and interpretation of texts. Some of the main disciplines that have connections with text linguistics include:

Linguistics. Text linguistics is a subfield of linguistics that focuses on the study of texts. It draws on various linguistic theories and frameworks to analyze how language is used in texts to convey meaning and achieve communicative goals.

Discourse analysis. Text linguistics is often used interchangeably with discourse analysis. Both disciplines examine how language is used in context to create coherent and meaningful texts. Discourse analysis expands on text linguistics by considering the social, cultural, and situational factors that influence the production and interpretation of texts.

Pragmatics is the study of how language is used in context to achieve specific communicative purposes. Text linguistics incorporates pragmatic aspects, such as speech acts, politeness, implicature, and presupposition, to understand how language functions in social interaction within texts.

Stylistics analyzes the stylistic choices and devices used in texts to create specific effects and convey meaning. Text linguistics provides a framework for analyzing the structure and organization of texts, while stylistics focuses on the linguistic and literary devices employed within those texts.

Sociolinguistics examines the relationship between language and society. Text linguistics considers the social and cultural factors that influence the production and interpretation of texts, such as the intended audience, their roles, and the social context in which the text is produced.

Literary studies. Text linguistics is applicable to the analysis of literary texts, such as novels, poems, and plays. It provides a framework for understanding how language is used in literary texts to create meaning, convey emotions, and evoke specific responses from readers.

Communication studies. Text linguistics contributes to the field of communication studies by examining how language is used to construct and convey messages in different contexts. It helps to uncover the underlying principles and strategies that govern effective communication through written or spoken language.

Overall, text linguistics intersects with various disciplines, providing valuable insights into how texts are structured, interpreted, and used in different contexts. It enhances our understanding of language as a tool for communication and the role of texts in conveying meaning and achieving communicative goals.

Main methods of text linguistics include:

Discourse analysis focuses on the study of text in context, considering the social, cultural, and situational factors that influence the production and interpretation of texts. Researchers analyze texts to uncover relationships, meanings, and ideologies embedded within them. Discourse analysis can involve both qualitative and quantitative approaches, including the analysis of discourse markers, speech acts, and conversational analysis.

Textual analysis involves a close examination of individual texts to identify linguistic features, patterns, and structures. Researchers analyze texts for elements such as cohesion, coherence, text structure, genre conventions, and pragmatic aspects.

Textual analysis can involve both qualitative and quantitative approaches, depending on the research objectives.

Stylistic analysis focuses on the study of stylistic devices and choices used in texts to create specific effects and convey meaning. Researchers analyze texts for features such as figurative language, rhetorical devices, sentence structure, word choice, and stylistic variation. Stylistic analysis can involve both qualitative and quantitative approaches, depending on the research goals.

Contextual-interpretative method is an approach used to analyze and understand texts by considering their specific historical, cultural, and social contexts. It involves examining the text within its broader context and interpreting its meaning based on the interplay between the text and its surrounding environment. This method recognizes that texts are not created in isolation but are influenced by the time, place, and cultural milieu in which they were produced. By examining the historical and cultural factors surrounding the text, scholars can gain insights into the author's intentions, the societal norms and values of the time, and the potential influences on the text's content and meaning.

The contextual-interpretative method also takes into account the various literary devices, symbols, and themes present in the text. It seeks to uncover the underlying messages, themes, and ideas conveyed by the author and considers how these elements are shaped by the context in which the text was created. Overall, the contextual-interpretative method aims to provide a deeper understanding of a text by considering the historical, cultural, and social factors that influenced its creation and by interpreting its meaning within this broader context.

Questions for self-check

1. What is the definition of text in text linguistics?
2. What are the key elements of text linguistics?
3. What are some common research methods used in text linguistics?
4. How does text linguistics analyze the structure and coherence of texts?
5. How does text linguistics contribute to our understanding of language and communication?

Lecture 2. What is considered to be a text? The text as an object of linguistic research

In text linguistics, a text is defined as a unit of communication that consists of interconnected linguistic elements. It can be written or spoken and can take various forms, such as a conversation, a letter, a novel, or a speech. A text is considered to be a coherent and meaningful whole, with a beginning, middle, and end. It is a product of language use and serves a communicative purpose, conveying information, expressing ideas, or evoking emotions. The analysis of texts in text linguistics focuses on their structure, organization, and the ways in which meaning is constructed and interpreted within them.

At the textual level, text linguistics examines the structure, organization, and coherence of texts. It analyzes how texts are constructed and how meaning is conveyed within them. The main aspects of the textual level in text linguistics are as follows:

Textual cohesion refers to the ways in which different parts of a text are connected and linked together. It includes cohesive devices such as pronouns, conjunctions, lexical repetition, and referencing. Cohesion helps to create coherence and clarity in a text.

Coherence refers to the overall sense and understanding of a text. It involves the logical and meaningful connections between different parts of a text. Coherence is achieved through the use of cohesive devices, logical organization, and the presence of a clear main idea or theme.

Text structure refers to the organization and arrangement of different elements within a text. It includes components such as introduction, body, conclusion, paragraphs, and sections. Text structure helps to guide the reader and facilitate understanding.

Genre conventions. Text linguistics also considers how texts conform to specific genre conventions. Different genres, such as news articles, academic papers, or conversational exchanges, have their own specific structures, language features, and communicative purposes. Analyzing genre conventions helps to understand the expectations and norms associated with different types of texts.

Pragmatic aspects. At the textual level, text linguistics also examines the pragmatic aspects of texts. This includes the study of speech acts, discourse markers, politeness strategies, and other elements that contribute to the communicative function and effectiveness of a text.

By analyzing these textual features and their interactions, text linguistics aims to uncover how texts are structured, how they create coherence and meaning, and how they are interpreted by readers or listeners.

Questions for self-check

1. What is the definition of text in text linguistics?
2. How does text linguistics analyze the structure and coherence of texts?
3. What are some common research methods used in text linguistics?
4. How does text linguistics contribute to our understanding of language and communication?
5. How do genre conventions affect the structure and language features of different types of texts?

Lecture 3. Text as a linguistic unit of the highest language level

At the highest language level, text is considered a linguistic unit that encompasses a coherent and meaningful whole. It is a unit of communication that consists of interconnected linguistic elements and serves a specific communicative purpose. Text at this level typically exhibits complex structures and organization, and it involves the analysis of various linguistic features such as grammar, vocabulary, discourse markers, and rhetorical devices.

Text at the highest language level is characterized by its ability to convey complex ideas, arguments, narratives, or information. It often displays a high degree of cohesion and coherence, with clear connections between different parts of the text. This level of linguistic analysis goes beyond the study of individual sentences or phrases and focuses on the overall structure and organization of the text.

In text linguistics, the analysis of text at the highest language level involves examining the macrostructure, discourse structure, and rhetorical strategies employed

within the text. It seeks to understand how these linguistic features contribute to the overall meaning and interpretation of the text. Overall, at the highest language level, text is viewed as a sophisticated linguistic unit that reflects the complexity of human communication and the richness of language use.

Texts can be classified according to the functional style. Within the course of text linguistics, we will deal with several functional styles.

Belles-lettres, also known as the literary or artistic style, is a functional style of language that focuses on aesthetic qualities, creativity, and emotional expression. It is characterized by its use of figurative language, poetic devices, and imaginative storytelling. In the belles-lettres style, the primary goal is to evoke emotions, engage the reader's imagination, and create a sense of beauty through the use of language. This style is commonly found in works of literature, such as novels, poetry, short stories, and plays. Some key features of the belles-lettres style include:

Literary and stylistic devices. Belles-lettres often employs literary devices such as metaphor, simile, personification, imagery, and symbolism to create vivid and evocative descriptions.

Rich vocabulary. The use of a wide range of vocabulary, including archaic or uncommon words, adds depth and complexity to the language.

Rhythm and sound patterns. Belles-lettres pays attention to the musical qualities of language, utilizing rhythm, rhyme, alliteration, and other sound patterns to enhance the aesthetic appeal of the text.

Emotional expression. The style emphasizes the expression of emotions and feelings, aiming to evoke a strong emotional response from the reader.

Narrative techniques. Belles-lettres often employs various narrative techniques, such as flashbacks, foreshadowing, and multiple perspectives, to create a compelling and engaging story.

Exploration of human experience. This style delves into the complexities of human existence, addressing themes such as love, loss, identity, and the universal human condition.

Overall, the belles-lettres functional style is characterized by its artistic and expressive qualities, aiming to captivate and move the reader through the use of language.

Scientific functional style is a particular style of language that is used in scientific communication, particularly in academic and technical writing. It is characterized by its precision, clarity, and objectivity, aiming to convey information accurately and logically. Key features of scientific functional style include:

Formal language. Scientific writing often employs formal language, using technical terms and specialized vocabulary specific to the field of study. It avoids colloquial expressions and informal language.

Clarity and precision. Scientific writing strives for clarity and precision in conveying information. It uses clear and concise sentences to present facts, data, and findings in a straightforward manner.

Objectivity. Scientific writing maintains an objective tone, avoiding personal opinions or biases. It focuses on presenting evidence-based information and logical arguments.

Structure and organization. Scientific writing follows a specific structure and organization, typically including sections such as introduction, methods, results, and discussion. It uses headings, subheadings, and numbered or bulleted lists to enhance the readability and organization of the text.

Citations and references. Scientific writing relies heavily on citations and references to support claims and provide evidence. It follows specific citation styles, such as APA or MLA, to ensure consistency and accuracy in referencing.

Abbreviations and acronyms. Scientific writing often utilizes abbreviations and acronyms to enhance efficiency and conciseness. However, these abbreviations are usually defined upon first use to ensure clarity for readers.

Impersonal voice. Scientific writing often employs the impersonal voice, using passive constructions and avoiding first-person pronouns. This helps maintain objectivity and focus on the information being presented.

Use of graphs, tables, and figures. Scientific writing frequently incorporates visual aids, such as graphs, tables, and figures, to present data effectively. These visual elements enhance understanding and facilitate the interpretation of complex information.

Thus, scientific functional style prioritizes accuracy, clarity, and objectivity in communicating scientific information. It allows researchers and scientists to convey their findings, theories, and methodologies effectively to a specialized audience.

Publicist functional style is a specific style of language used in public relations and communication to promote and create a positive image of a person, organization, product, or event. It is characterized by its persuasive and promotional nature, aiming to attract attention, generate interest, and enhance the reputation and visibility of the subject. Key features of the publicist functional style include:

Persuasive language. Publicists use persuasive language to communicate the benefits, qualities, and value of the subject they are promoting. They employ rhetorical techniques, such as appeals to emotions, credibility, and logic, to convince the target audience.

Positive tone. The publicist functional style maintains a positive and upbeat tone to create a favorable impression of the subject. It emphasizes the strengths, achievements, and unique qualities while downplaying or omitting any negative aspects.

Conciseness and clarity. Publicists strive for concise and clear communication to capture and hold the audience's attention. They use straightforward and engaging language, avoiding jargon or complex terminology that may confuse or alienate the audience.

Media-friendly language. Publicists understand the importance of crafting messages that are suitable for different media platforms. They adapt their language and style to suit press releases, social media posts, interviews, and other communication channels.

Storytelling techniques. Publicists often employ storytelling techniques to create a compelling narrative around the subject. They use anecdotes, personal experiences, or case studies to engage the audience and make the subject relatable and memorable.

Brand consistency. Publicists ensure consistency in messaging and branding to reinforce the subject's identity. They align the language, tone, and style with the subject's established brand guidelines and values.

Call-to-action. Publicists include a call-to-action in their communication to encourage the audience to take a specific action, such as making a purchase, attending an event, or visiting a website. They use strong and persuasive language to motivate the audience to act.

Adaptability. Publicists are skilled at adapting their language and style to different target audiences. They tailor their communication to suit different demographics, cultural contexts, and communication channels to maximize the impact and effectiveness of their message.

Thus, the publicist functional style is focused on promoting and enhancing the image and reputation of a subject through persuasive and attention-grabbing communication. Publicists use language strategically to shape perceptions, generate interest, and engage the target audience.

Official style is a functional style of language that is used in formal and bureaucratic contexts, such as government, legal, or administrative settings. It is characterized by its formal tone, adherence to rules and conventions, and use of specialized terminology. Key features of the official style include:

Formal language. The official style employs formal language, using proper grammar, sentence structure, and vocabulary. It avoids colloquial expressions, slang, or informal language.

Impersonal tone. The official style maintains an impersonal and objective tone, focusing on facts and official information rather than personal opinions or emotions. It often uses passive voice constructions and avoids first-person pronouns.

Clarity and precision. The official style aims for clarity and precision in the communication of information. It uses clear and concise sentences, avoids ambiguity, and provides explicit instructions or guidelines.

Legal and technical terminology. The official style often utilizes legal and technical terminology specific to the field or context. It may include specialized

vocabulary, abbreviations, or acronyms that are commonly understood within the official setting.

Formal structure and organization. The official style follows a specific structure and organization, depending on the type of document or communication. It may include headings, subheadings, numbered or bulleted lists, and formal greetings or salutations.

Standardized formats. The official style adheres to standardized formats for documents such as reports, memos, letters, or official statements. These formats may include specific headings, margins, fonts, and spacing.

Authority and hierarchy. The official style recognizes authority and hierarchy, using language that reflects the power dynamics within the organization or institution. It may include formal titles and respectful language when addressing superiors or officials.

Legal language and terminology. In legal contexts, the official style often includes legal language and terminology to ensure accuracy and specificity. This may include precise definitions, clauses, and legal citations.

Professional and respectful tone. The official style maintains a professional and respectful tone towards colleagues, clients, or the public. It avoids derogatory or offensive language and focuses on maintaining a positive and professional image.

Overall, the official style is characterized by its formality, adherence to rules and conventions, and clear communication of information in formal and bureaucratic contexts. It aims to convey professionalism, authority, and reliability in official communication.

Questions for self-check

1. What is the significance of text as a linguistic unit at the highest language level?
2. How does the analysis of text at the highest language level contribute to our understanding of language complexity?
3. What are some linguistic features that are commonly observed in texts at the highest language level?
4. How does the structure and organization of texts at the highest language level differ from texts at lower language levels?
5. What are the distinctive features of functional styles in English?

Lecture 4. Meaningful universals of the text: anthropos, chronos, topos

The concept of "text universals" refers to the underlying principles or patterns that can be found across different texts or genres. These universals are common features or characteristics that can be observed in various types of writing, regardless of their specific content or context.

Text universals can include elements such as narrative structure, descriptive language, argumentative strategies, and rhetorical devices. These universals are often employed by writers to effectively convey information, engage readers, and achieve specific communication goals. By recognizing and understanding text universals, readers and writers can gain insights into the common techniques and approaches used in different types of writing. This knowledge can enhance their understanding and appreciation of texts, as well as improve their own writing skills by applying these universals in their own work.

Anthropos, in the context of the text, refers to the concept of humanity or human beings as a meaningful universal. It represents the understanding that texts are created and interpreted by humans, and they reflect human experiences, perspectives, and communication.

As a meaningful universal, anthropos recognizes the shared human characteristics and the common understanding of language and communication. It acknowledges that texts are created within specific socio-cultural contexts and are influenced by the knowledge, beliefs, and values of the human community.

The concept of anthropos emphasizes that texts are not isolated entities but are part of the broader human experience. They are shaped by the cultural, historical, and social factors that define human existence. Understanding anthropos in text linguistics helps researchers analyze how texts reflect and shape human knowledge, communication patterns, and social interactions.

By considering anthropos as a meaningful universal, text linguistics can delve into the complexities of human communication, the diversity of linguistic practices, and the ways in which texts contribute to the construction of meaning and understanding within the human community.

Chronotope refers to the inseparable relationship between time and space in literary works. It combines the Greek words "chronos," meaning time, and "topos," meaning space, to describe how the representation of time and space shapes the meaning and structure of a narrative. It is a fundamental element in understanding literary texts because it establishes the context in which the events of a story unfold. It encompasses not only the physical setting but also the cultural, social, and historical dimensions that influence the characters and their actions.

The chronotope can vary across different genres and literary works, reflecting different historical periods, cultural contexts, and narrative styles. For example, a detective novel may have a specific chronotope associated with crime scenes, investigations, and the passage of time, while a fantasy novel may have a chronotope that includes magical realms, mythical creatures, and epic journeys.

By analyzing the chronotope, literary scholars can gain insights into the temporal and spatial dimensions of a narrative, how they interact with each other, and how they contribute to the overall meaning and interpretation of the text. The chronotope helps to shape the reader's understanding of the story, the characters' experiences, and the socio-cultural context in which the narrative unfolds.

Direct temporal markers in a text refer to explicit references to time, such as specific dates, days, months, years, or time expressions like "yesterday," "tomorrow," or "next week." These markers provide clear indications of when events or actions take place within the text.

For example:

- "On March 15th, John went to the store."
- "She will be arriving tomorrow morning."

Indirect temporal markers, on the other hand, imply or suggest a specific time frame without explicitly stating it. These markers can be phrases, words, or contextual clues that hint at the temporal setting of the text.

For example:

- "In the old days, people used to travel by horse and carriage."
- "After weeks of preparation, the day finally arrived."

Direct spatial markers in a text are explicit references to physical locations or places. They provide specific indications of where events or actions occur within the text.

For example:

- "The meeting will take place in the conference room."
- "She walked along the beach and sat on a bench."

Indirect spatial markers imply or suggest a specific spatial setting without explicitly stating it. These markers can be descriptive phrases, words, or contextual clues that hint at the spatial location of the text.

For example:

- "The tall buildings and bustling streets indicated that she was in a busy city."
- "The smell of fresh pine trees and the sound of chirping birds filled the air, suggesting she was in a forest."

Direct and indirect temporal and spatial markers help situate the reader within the context of the text, providing crucial information about when and where the events or actions take place. They contribute to the overall understanding and interpretation of the text.

There are several *types of narration* commonly used in storytelling and literature.

Entrusted narrative of first-person narration. In first-person narration, the story is told from the perspective of one character, typically using "I" or "we" pronouns. The narrator is often a participant in the events and offers their personal thoughts, feelings, and experiences. This type of narration provides a direct and subjective view of the story.

Third-person omniscient narration, in which an all-knowing narrator tells the story from an outside perspective. This narrator has access to the thoughts, feelings, and experiences of multiple characters and can provide a broader view of the story. The narrator may also offer insights or commentary on the events.

Third-person limited narration, in which the story is told from the perspective of a single character, but the narrator is not one of the characters in the story. The narrator only has access to the thoughts and experiences of the chosen character. This

type of narration allows for a more intimate view of the character's thoughts and emotions.

Multiple narrators. In some stories, multiple narrators are used to tell different parts of the story or provide different perspectives. Each narrator may have their own unique voice and viewpoint, offering a more complex and varied narrative.

Narrative compositional forms: narration, description, and argumentation are three key modes of discourse or writing styles that serve different purposes in conveying information and engaging readers.

Narration is the act of telling a story or recounting a sequence of events. It involves presenting a series of connected events or experiences in a logical and coherent manner. The purpose of narration is to entertain, inform, or engage the reader by creating a narrative arc, developing characters, and building suspense or tension. Narrative writing often includes elements such as a plot, characters, setting, conflict, and resolution. Example of narration: "*Once upon a time, in a small village, there lived a young girl named Alice. She was curious and adventurous, always seeking new experiences. One day, she stumbled upon a mysterious door hidden in the forest...*"

Description involves vividly portraying or illustrating a person, place, object, or event using sensory details and imagery. The goal of description is to create a sensory experience for the reader and help them visualize or imagine what is being described. Descriptive writing often appeals to the reader's senses, such as sight, sound, smell, taste, and touch. Example of description: "*The sun-kissed beach stretched out before me, its golden sand sparkling in the afternoon light. The gentle breeze carried the salty scent of the ocean, and the rhythmic sound of crashing waves filled the air. Palm trees swayed, casting long shadows on the powdery shore...*"

Argumentation involves presenting a claim or position on a particular topic and supporting it with evidence, reasoning, and logical analysis. The purpose of argumentation is to persuade, convince, or influence the reader's opinion by presenting a well-structured and cohesive argument. Example of argumentation: "*Every family sooner or later witnesses the problem of a generation gap...*"

Questions for self-check

1. How does the concept of "anthropos" contribute to the meaningful universals of the text?
2. In what ways does the concept of "chronos" enhance the understanding of the text's meaningful universals?
3. How does the concept of "topos" shape the meaningful universals portrayed in the text?
4. Can you provide examples from the text that illustrate the presence and significance of "anthropos," "chronos," and "topos" as meaningful universals?
5. How do the concepts of "anthropos," "chronos," and "topos" interconnect and contribute to the overall meaning and themes of the text?

Lecture 5. Text categories. Their definitions by different text researchers.

Classifications of texts. A polycode text

The analysis of various types of information, carried out on official, newspaper, artistic, journalistic texts, showed that information as the main category of text is different in its pragmatic purpose. We can distinguish: a) content-factual, b) content-conceptual, c) content-subtextual types of information.

Content-factual information contains messages about facts, events, processes that are happening, that happened, that will happen in the surrounding world, real or imagined. Such information may include data on hypotheses put forward by scientists, their views, all kinds of comparisons of facts, their characteristics, various kinds of assumptions, possible solutions to the questions posed, etc.

Content-conceptual information informs the reader about the individual author's understanding of the relations between the phenomena described by the means of content-factual information, the understanding of their causes, their significance in the social, economic, political, cultural life of the people, including the relationship between individuals, their complex psychological aesthetic cognitive interaction. Such information is a creative reinterpretation of the specified relations, facts, events, processes occurring in society and presented by the writer in the imagined world

created by him. Content-conceptual information is the author's idea plus its meaningful interpretation. This type of information removes the entropy (a measure of information uncertainty) of the aesthetic-cognitive plan.

Content-subtextual information is hidden information that flows from content-factual information due to the ability of language units to generate associative and connotative meanings, as well as due to the ability of sentences within content-factual information to increase content. Content-subtext information is optional information, but when it is present, together with content-factual information, it will form a kind of textual counterpoint.

Scholars distinguish two types of context: extralinguistic (external situational) and linguistic (inner).

The *extralinguistic context* includes all the conditions under which language communication takes place. The expression depends on the specific environment and each time it can change with its change, sometimes acquiring the opposite meaning in different situations. Therefore, it is always necessary to evaluate what has been said, taking into account the specific situation. The situation is a variable category, just like life itself. However, there are typical situations, which makes it possible to talk about the typology of situational contexts.

The following types of situational contexts are distinguished:

1) single situational context - what is said makes sense only in this situation and in no other;

2) typical situational context – the statement is perceived correctly only in certain situations that are understandable to some of the speakers (by profession, interests, preferences, etc.);

3) socio-historical context. Its boundaries include not only the specific conditions of statements, but also events, processes, facts, dates, assessments or forecasts, taking into account the philosophical-worldview and socio-ideological positions of the speakers, historical-national priorities, spiritual-cultural values, contemporary tastes and preferences of speakers.

A linguistic (language) context is a set of fixed conditions under which the content of a certain language unit is unambiguous. So, the context is a general coherent text, a logically completed passage of written or spoken language.

Coherence, as mentioned above, is one of the main features of the text. It is reflected in the logical-semantic, grammatical and stylistic correlation and interdependence that make up sentences. Semantic-structural unity is manifested in the texts maximally or minimally. According to this, the following are distinguished: texts of the 1st degree of coherence – texts that consist of fully structured autosemantic, synsemantic sentences or a combination of these or others; texts of the 2nd degree of coherence, these texts are characterized by some complications in terms of the logic of the semantic and syntactic relationship of sentences; texts of the 3rd degree of coherence, the coherence of some texts manifests itself more clearly when some components that do not fit into the structure of the text are omitted; texts of the 4th degree of coherence. It is difficult to call these language constructions texts, because all the constituent components are automatic and are not related to each other either logically, semantically, or syntactically.

The text as a semantic structure should be analyzed in several general aspects that reflect the essence of the communicative process. The first aspect is the analysis of the text from the author's point of view. Any text is the result of an act of authorial predication (judgment) in graphic and symbolic form. The mechanism of the text creation process has logical-psychological and semantic aspects related to the peculiarities of the act of predication.

The logical-psychological mechanism of text creation works only under the conditions of the speaker's activity and is ensured by the action of all those factors that condition human activity in general and symbolic activity in particular. Thus, in addition to the structure, the text creation mechanism also has a functional aspect. Therefore, the system-structural organization of any text has a system (structure) and functional (symbolic activity) provision during the period of predication of the content of the text.

A polycode text is a text that contains multiple codes or modes of communication. In a polycode text, different forms of language, such as verbal, visual, and auditory, are combined to convey meaning. This can include the use of images, symbols, diagrams, charts, and various multimedia elements alongside written or spoken language.

For example, a polycode text could be a newspaper article that includes photographs, infographics, and embedded videos to enhance the reader's understanding of the topic. It could also be a multimedia presentation that incorporates spoken narration, visual slides, and interactive elements.

Polycode texts are often used in advertising, multimedia presentations, educational materials, and digital media platforms. They allow for a more engaging and dynamic communication experience by combining different modes of expression.

Questions for self-check

1. How do different text researchers define text categories, and what are the key differences in their definitions?
2. What are the common classifications of texts based on their purpose or function?
3. Can you explain the concept of a polycode text and provide an example?
4. How do text categories and classifications influence the analysis and interpretation of texts in linguistic research?
5. What are the challenges in categorizing and classifying texts, and how do researchers address these challenges?

Lecture 6. Means of communication in the text. Contact and discant connections, external and internal connections. Types of communication: serial and parallel, radial, prospective and retrospective. Lexical and grammatical means of communication

The following connections are used to combine parts of the text:

- 1) content, logical and psychological: a) unity of place, time, actors; b) connection with the past and the future (unity of the plot);

2) literary and rhetorical means of communication: a) techniques of composition; b) compliance with the laws of the genre; c) construction of the text component as a rhetorical figure;

3) lexical means of communication: a) choosing the right appropriate word, using synonyms; b) associative choice of words; c) pronominal substitutions of nouns; d) use of antonyms, professional, foreign vocabulary; d) use of phraseological units; f) generalization words;

4) grammatical connections: a) conjunctions, their repetition; b) relationship with conjunctions of pronouns, adverbs; c) interrogative sentences and their answers; d) construction of a text with homogeneous sentence members; d) parallel, chain connection of sentences (in the general sense); f) insertion units;

5) stylistic connections: (the entire text must be maintained in a single style;

6) intonation means (can be highlighted through the oral presentation of the text).

The text has a multifaceted authorial (from the author's point of view) and perceptual (from the recipient's point of view) structure. Each of these structures is an option in some aspect. Such variant structures include architectural and semantic. The latter covers the thematic structure, which also has variants: 1) factual, 2) compositional, 3) logical-conceptual, 4) emotional-expressive, 5) informational, 6) communicative, 7) psychological structures. The semantic structure is also expressed through figurative and linguistic-abstract structures, which exist in the form of a graphic-symbolic structure.

factual structure. The basis of this structure is logical-conceptual and associative connections between facts. A fact is an element of the structure. The factual system of the text is a relative thing, since what the author considers to be a fact may not be so for the reader. The organization of the content of the text into facts depends on both objective factors (the distinguishing role of the rubric, title; architectural elements of the text that help highlight the fact; linguistic means that highlight the fact, etc.) and subjective factors: the reader believes a fact is something that interests him, even though it is not clearly identified as a fact in the text.

- thematic author structure. The thematic structure is contrasted with the athematic structure, which lacks any thematic connections. Athematism is not typical for normal speech in general. It can be the result of side, non-speech influences on the speaker or the result of unsuccessful editing of texts, for example, related to the reduction of the author's work. Thematic structure covers the entire text and is revealed in thematic connections between phrases. Each subsequent phrase must be related to the previous thematic connection. Thematic structures are homogeneous and heterogeneous. A thematic structure that has one theme running through all phrases is called a homogeneous structure. At the same time, there may be thematic deviations of no more than one phrase in the thematic structure. Otherwise, side topics will arise and a homogeneous thematic structure will turn into a heterogeneous one. A heterogeneous thematic structure is a structure that has at least two topics, one of which can be the main one. A heterogeneous thematic structure, in which it is difficult to distinguish the main theme, is called amorphous.

- thematic perceptual structure. This structure depends primarily on the peculiarities of the perception of the text. Because of this, it is excessively individualized. This structure is always a variant of the thematic author structure. The more heterogeneous the thematic author structure, the more variable the thematic perceptual structure will be. Thus, the analyzed text can have several such perceptual structures, which is definitely a negative phenomenon, as it indicates the ambiguity of the text's content. As can be seen from the scheme, nine topics can become the basis of the thematic perceptual structure (looking at which reader will pay attention to what).

compositional structure. The composition of the analyzed text can be considered within each topic. This is the content structure of a specific topic. Yes, the topic of the text can have the following composition: 1) a constituent part; 2) detailing part. This composition only partially represents the content of the text, as the text is multi-topical. In fact, the text has several different thematic compositional structures, which is definitely an undesirable phenomenon.

At the level of perception, the composition of the text within a certain topic will be perceived if the topic is highlighted by the recipient.

- architectural author's structure. Since architecture is designed to express the composition of the work, the architectural structure should reflect the compositional elements with its elements.

In general, the text has a simple architecture: a rubric highlighting the topic; the title representing the theme, and the text, the paragraphs of which to some extent express only the thematic structure of the work, and not the composition of a specific theme. Two elements of the architecture of the text - the heading and the heading - can perform an information-searching and topic-identifying function. Since the rubric and the title are in a predicative associative relationship, they represent the topic.

- logical and conceptual author's structure. This structure is opposed to an illogical structure, which can be the result of various violations of the normal speech act or the result of clumsy intervention of the editor in the text.

The logical-conceptual structure that underlies the thematic content structure and determines it has the following connections: a predicative connection that exists between the concepts that make up the predicate as a product of a person's judgment about something. Linguistically, the predicate can be expressed from a single sentence to a system of sentences covering the entire work. The following content components can be linked by a predicative link, which express: actants (active roles - subjects, appendages), relations (cause, permissibility, condition, purpose), attributes (definition, predicate, circumstance of manner and measure and degree) , coordinates (place, time); a logical hierarchical relationship expressing the relationship between the whole and the part; the subject-categorical relationship expresses the categorical relationship between subjects; the situational connection that exists between concepts that are connected only by the situation - space, time.

The most "insidious" connection is the predicative one, since it causes thematic deviations imperceptibly for the speaker. Logical predicative relationship is linguistically expressed mainly by complex sentences and exists at the junction of main and subordinate clauses.

- logical-conceptual perceptual structure. The recipient's understanding of logical connections between phrases depends on many reasons, and in particular on the

author's language skills, the thematic structure of the text. The more thematically heterogeneous the text, the more it is linguistically clumsy, the more likely it is that the reader will not be able to easily catch the logical connections between phrases, and this will affect the overall understanding of the content of the text.

emotional and expressive structure of the text. The emotions that the author puts into his text can be different. The only requirement is that the emotions expressed by the previous phrase should not contrast with the emotions of the next phrase or interfere with its normal understanding. In addition, the emotions of the phrase relating to the subject of the story should not contradict the emotional social experience of the subject. Touching the reader's emotions, the author touches the thinnest strings of his soul, the sound of which depends on the further understanding of the text. In general, human emotional states are divided into positive (+), negative (-) and relatively neutral (0).

information author structure. Not every text is a carrier of information. There are texts that are designed to perform a purely organizing, campaigning function. Informative texts are those that carry new messages for the recipient. Undoubtedly, we cannot say that there are texts completely devoid of information, we can only talk about relatively uninformative texts. From this point of view, the semantic structure of the text represents the ratio of "given" and "new". "Given", "known" in the text is not superfluous, it should only be used appropriately according to its scope. "Data" is necessary only to the extent that it prepares for the perception of "new", that is, information. If there is too much "given", "known", it acquires such a property as entropy, that is, uncertainty, incomprehensibility, for which the author talks about already known things. Excessive entropy of the text leads to the loss of the reader's interest, he may stop reading the text or weaken his attention to search for information, or feel dissatisfaction with what he has read.

informational perceptual structure. This structure may often not coincide with the author's, since it is difficult to predict what the reader knows and what not. It is necessary to observe the rule of the golden mean: that the "data" of the recipient is more than the "data" of the addressee, without which understanding is impossible, and that the "data" of the recipient is less than the "given" addressee, without which the

information often becomes useless. The text should be organized so that the "data" prepares the reader for the perception of information. If the information can be perceived even without what is already known, then it should be avoided.

communicative author structure. The main purpose of the text is to influence a person. Its entire structure must be adapted to fulfill this basic function. The problem regarding the organization of the semantic structure of the text would be removed if the conditions of communication between the author and the reader were always the same. In fact, the process of creating and perceiving each text is different, which is reflected in its structure.

The structure of the text in terms of communication depends on the nature of the function of influencing a person. In turn, this character depends on the following factors: 1) the situation of writing and perceiving the text; 2) motive of activity, which includes communication; 3) communicative purpose; 4) communicative meaning of the text.

The different nature of the author's influence on a person allows us to distinguish functions-variants of the general function of communicative influence.

psychological authorial and perceptual structures. Not always what the author says will be adequately perceived by the addressee. The peculiarities of the generation and perception of the text are determined by the psychology of the interlocutors. There are objective conditions that complicate the process of perceiving the text.

Prospection and retrospection are concepts related to the perception of time and the human experience.

Prospection refers to the mental process of thinking about and anticipating the future. It involves imagining, planning, and envisioning possible events or outcomes that have not yet occurred. Prospection allows individuals to set goals, make decisions, and engage in future-oriented thinking. It involves imagining different scenarios, weighing potential consequences, and considering future benefits or risks. Prospection plays a crucial role in motivation, problem-solving, and decision-making.

For example, when a student plans their schedule for the upcoming semester, they engage in *prospection* by considering the courses they want to take, the workload, and the potential outcomes of their choices.

Retrospection, on the other hand, refers to the mental process of reflecting on and recalling past events or experiences. It involves looking back at what has already happened and remembering details, emotions, and lessons learned. Retrospection allows individuals to make sense of their past, evaluate their actions or decisions, and learn from past experiences. It involves analyzing past events, identifying patterns or trends, and gaining insights for the future.

For example, when a person reflects on a past relationship and learns from the mistakes made, they engage in *retrospection* to understand what went wrong and how to approach future relationships differently.

Prospection and retrospection are interconnected processes that influence each other. The ability to envision future possibilities is often informed by past experiences, and reflecting on the past can shape future goals and plans. Both processes play important roles in personal growth, decision-making, and self-awareness.

Questions for self-check

1. What are contact and discant connections in the context of communication in a text?
2. What is the difference between external and internal connections in communication within a text?
3. Can you explain the different types of communication, such as serial and parallel, radial, prospective, and retrospective, in relation to text?
4. How do lexical means of communication contribute to conveying meaning in a text?
5. What role do grammatical means of communication play in the structure and organization of a text?

Lecture 7. Linguistic means of expressing subtext. Allusions and reminiscences, citation, their varieties and place in texts of different language styles

Subtext is the hidden, inner content of the statement, the hidden essence of thoughts and feelings, which emerges from the text, is revealed in dialogues, replicas, author's remarks. The subtext exists only in connection with the verbally expressed content, accompanies and at the same time partially or completely changes it. The subtext is caused by the deformation of the direct content of verbal meanings under the influence of the context and extralinguistic factors - the reproduced situation, the position of the speaker, his communicative goal. Subtextual information arises due to the ability of linguistic units to express, in addition to the main meaning, also additional ones - semantic, stylistic, emotional and expressive - to cause associations, to acquire additional meanings due to interaction with other linguistic units in the structure of the text.

The subtext is based on the human ability to simultaneously reproduce reality in at least two planes. Subtext is another plan of the message, which is not created arbitrarily, but by the same means as the main plan. These means include: lexical means (metaphor, metonymy, paraphrase, simile, etc.); situational means (facts, events, previously mentioned); associative means (conceptual, emotional connections that arise between what is being discussed and the experience of the author or recipient).

The author's task is to predict possible subtexts and remove them by changing the structure of the text, if these subtexts are undesirable.

Subtext is used mostly in works of fiction and journalism, where the content is expressed not only by logical concepts, but also by a system of images.

Linguistic means of expressing subtext refer to the techniques and strategies used in language to convey underlying meanings, emotions, or intentions that may not be explicitly stated. These means can include:

Figurative language. The use of metaphors, similes, personification, or other figures of speech can convey deeper meanings and evoke emotions. For example,

saying "Her words were like daggers" implies that the person's words were hurtful and impactful.

Verbal irony. The use of words to convey the opposite of their literal meaning can create subtext. For instance, saying "What a lovely day" when it is raining heavily implies sarcasm or dissatisfaction.

Tone and intonation. The way words are spoken, emphasizing certain words or using specific intonation patterns, can convey subtext. For example, saying "I'm fine" with a sarcastic tone may indicate that the person is actually not fine.

Understatement. Deliberately downplaying or minimizing the significance of something can convey a subtext of irony or hidden meaning. For instance, saying "It's just a small problem" when the issue is actually significant implies that the problem is more serious than stated.

Indirect speech acts. Using indirect or implied language to convey intentions or requests can add subtext. For example, saying "It's getting cold in here" instead of directly asking someone to close the window implies a request without explicitly stating it.

Contextual cues. The use of contextual information, such as shared knowledge or previous conversations, can convey subtext. Understanding the context in which certain words or phrases are used can provide additional meaning and subtext.

Nonverbal communication. Nonverbal cues, such as facial expressions, body language, or gestures, can add subtext to verbal communication. These cues can convey emotions, attitudes, or intentions that may not be expressed explicitly in words.

Subtle word choices. Selecting specific words or using euphemisms can convey subtext. For example, using the phrase "letting someone go" instead of "firing them" softens the impact and implies a more compassionate approach.

Thus, linguistic means of expressing subtext involve using various language techniques, including figurative language, irony, tone, indirect speech acts, contextual cues, nonverbal communication, and word choices, to convey deeper meanings and intentions beyond the literal interpretation of words.

Allusions and reminiscences, as well as citations, are literary devices that can be used in texts of different language styles to enhance meaning, provide references, or evoke certain associations.

An *allusion* is a reference to a person, place, event, or work of literature or art, either directly or indirectly. Allusions can be used in various language styles to add depth and meaning to a text. They can create connections with well-known cultural or historical references that the audience is expected to recognize. Allusions can be explicit, where the reference is clearly stated, or implicit, where the reference is more subtly implied.

In the publicist functional style, allusions can be used to make a subject or event appear more prestigious by associating it with well-known figures or successful examples. For example, a publicist promoting a new product might refer to it as the "Rolls-Royce of its category," implying that it is of the highest quality and luxury.

In the official style, allusions may be less common, as the focus is often on conveying information accurately and objectively. However, in certain contexts, such as legal or political discourse, allusions to historical events or legal precedents may be used to support arguments or provide context.

In belles-lettres functional style, allusions are frequently used to enrich the text and create layers of meaning. Authors may reference other literary works, mythological figures, or historical events to evoke specific emotions or associations in the reader.

Reminiscences are references or echoes of past events, experiences, or literary works within a text. They can be used to create a sense of nostalgia, establish a connection with the past, or highlight themes of memory and reflection.

In the publicist functional style, reminiscences may be employed to create a sense of continuity and tradition, emphasizing the long-standing success or heritage of a brand or organization. For example, a company celebrating its 100th anniversary might reminisce about its humble beginnings and how far it has come.

In the official style, reminiscences may be less common, as the focus is often on providing factual information rather than personal or emotional connections. However,

in certain contexts, such as commemorative speeches or historical reports, reminiscences can be used to evoke shared memories or historical significance.

In belles-lettres functional style, reminiscences can be used extensively to explore themes of memory, identity, and the passage of time. Authors may weave in references to past events or personal experiences to deepen the emotional impact of the text.

Citations are direct quotations or references to external sources within a text. They are used to support claims, provide evidence, or give credit to the original author or source. Citations are particularly important in the scientific functional style, where accurate referencing and attribution are crucial for academic integrity.

In the scientific functional style, citations are used extensively to support arguments, provide research evidence, and give credit to previous studies or authors. The citation style may vary depending on the disciplinary conventions, such as APA (American Psychological Association), MLA (Modern Language Association), or Chicago style.

In the official style, citations may be used sparingly, mainly in legal or academic documents where referencing outside sources is necessary. Citations in the official style follow specific conventions, such as providing legal case references or citing statutes accurately.

In the publicist functional style, citations may be used to support claims or provide evidence of a product's effectiveness or popularity. However, they are typically presented in a more informal manner, such as quoting positive reviews or testimonials from satisfied customers.

In belles-lettres functional style, citations are less commonly used, as the focus is often on the author's original expression and creativity. However, authors may include epigraphs at the beginning of a literary work, which are quotations or excerpts from other texts that set the tone or theme of the work.

Overall, allusions, reminiscences, and citations can have a place in various language styles, but their usage and prominence may vary depending on the style's characteristics, purpose, and conventions.

Questions for self-check

1. How do allusions enhance the meaning of a text in the belles-lettres functional style?
2. In what ways can reminiscences be used in the publicist functional style to create a sense of tradition or heritage?
3. What role do citations play in the scientific functional style, and why are they important?
4. How are allusions and citations different in terms of their usage and purpose in the official style?
5. Can you provide an example of an explicit allusion and an implicit allusion in a literary text?

PRACTICAL ASSIGNMENTS

Belles-lettres functional style

1. Speak about the main aim and peculiar features of belles-lettres functional style.
2. Read the short story “The Cricket War” by Bob Thurber
<https://www.eastoftheweb.com/short-stories/UBooks/CricWar.shtml>
3. Analyze the given text according to the following scheme

Scheme of text analysis

(belles-lettres functional style)

1. Information about the author

The text under consideration is “(the title).....” by a well-known American/British writerwhose style is characterized with/by .../ whose works concentrate on...

2. Summary

The given excerpt / short story is about...(5-10 sentences about the plot, place, time of action, personages).

3. Functional style and its aim

This short story belongs to the emotive prose and as such represents the belles-lettres functional style, the main aim of which is to give readers aesthetic pleasure, to make them think and to entertain by appealing to their emotions.

4. Compositional (plot) structure

(exposition vs implication of fore-knowledge, rising action, culmination, falling action, denouement, open end vs closed plot structure).

One of the peculiarities of the given text is that it starts with implication of precedence. The usage of the definite articles in the initial sentences is suggestive of it. The main aim of implication of fore-knowledge is to grab the reader’s attention from the very beginning...

The following excerpt presents the culmination of the short story.

As the denouement of the story is only implied, the analyzed text can be considered as one having an open plot structure.

5. Time and place of action (chronotope)

Temporal markers: lexical / grammatical, direct / indirect; prospection (flash-forward) / retrospection (flash-back)

Spatial markers: direct / indirect; open vs closed space

As for the place of action there are both direct (*the farm*) and indirect spatial markers (*the mentioning of the river Meramec suggests that the scene is laid in the state of Missouri*). The time of action is stated directly (*It was summer time*).

6. Types of narration

author's narrative proper (anonymous 3rd person) vs entrusted narrative (1st person), dialogue, interior speech, represented inner speech, represented uttered speech.

One of the peculiarities of the analyzed text is the usage of entrusted narrative, which means that the narration is carried out from the first person singular. This creates the effect of authenticity of the described events as the narrator is the personage of the novel who actually takes part in these events.

Dialogue imitates oral spontaneous speech by means of....Another function of dialogue – self-characterization of the personages – is achieved....

Small insertions of interior speech are used to show the protagonist's immediate reactions to certain events.

Represented speech is a peculiar blend of the viewpoints and language spheres of both the author and the character. Represented speech serves to show the reproduction of either an uttered remark (*represented uttered speech*), or the character's thinking (*represented inner speech*). The latter is close to the personage's interior speech in essence, but differs from it in form: it is rendered in a mix of the 1st and the 3rd person singular and may have the author's or personage's qualitative words, i.e. it reflects the presence of the author's viewpoint alongside that of the character.

7. Narrative compositional forms

Narrative proper; Description: exterior (landscape, cityscape, seascape), interior, portrait; Argumentation. Artistic details.

As for the narrative compositional forms, narrative proper, description and argumentation are used in the text.

Narrative proper presents the unfolding of the plot. The markers are verbs...

The author employs different SDs and details to depict the place of action and the participants ... Thus description is presented in three forms – portrait, interior and exterior (namely – landscape).

Argumentation offers considerations about moral, ethical and other issues. The markers are: indefinite articles, zero articles, words of generalizing semantics (*each, all, usually, never...*)

8. Thematic and key words; title words; the author's message

The thematic vocabulary of the text is...

As for the title words, they belong to the key vocabulary of the text which reveals the author's concept...

Sample of analysis

The text under analysis is a short story **The Cricket War** by a well-known American humorous writer and cartoonist of the 20th century Bob Thurber.

The short story is about one family who tried to get rid of crickets that invaded their cellar. (*Summary of the text*).

This short story belongs to the emotive prose and as such represents the belles-lettres functional style, the main aim of which is to give readers aesthetic pleasure, to make them think and to entertain by appealing to their emotions.

One of the peculiarities of the given text is that it starts with implication of precedence and the usage of the pronouns “that, my” in the 1st sentence is suggestive of it. Such SDs as anaphoric repetition and parallel constructions are used to present the culmination of the story: “*He wouldn't leave it even when Mamma sent me out to fetch him for supper. He wouldn't leave the fire, and she wouldn't put supper on the*

table”. The results of the fire are the denouement of the story, so it has a closed plot structure.

The time of action is stated directly “that summer” while the mentioning that the mother was “a city girl” and that “every farm house had them (insects)” implies that the scene is laid in the country.

As for the types of narration, author’s narrative and represented speech are used in this text. The narration is carried out from the 1st person singular, i.e. entrusted narrative is employed here which creates the effect of authenticity of the described events. The narrator is the eldest son in the family. The sentence “*I often think back to that summer*” where Present Simple is used while the rest of the story is presented in Past Simple suggests that the narrator tells us about his childhood experience. Represented uttered speech is used to render the conversation between the main characters, e.g. “*Now that were living out here, you can’t be jerking your head and swallowing your gum over what’s plain natural, Ellen... She said a cricket was just a noisy cockroach, just a dumb horny bug that wouldn’t shut up. She said in the city there were blocks of buildings overrun with cockroaches with no way for people to get rid of them. No sir, no way could she sleep with all that chirping going on*”. The usage of represented uttered speech creates the effect of authenticity because the events of the story are presented from the boy’s point of view. This effect is also created by using colloquial words and phrases, such as “*dumb horny bug, stop them son of a bitches right in their tracks*”.

As for narrative compositional forms, narrative proper and insertions of description can be found in the text. The author resorts to different language means to describe the events in the story. Such SDs as polysyndeton and parallel constructions stress the thoroughness with which the father tried to get rid of the crickets: “*He fetched his jug of poison and sprayed beneath the sink and behind the toilet and all along the baseboard until the whole house smelled of poison, and then he sprayed the cellar again, and then he went outside and sprayed all around the foundation leaving a foot-wide moat of poison*”. Antithesis and catch repetition in the following sentences help to convey the seriousness of the problem the family faced: “*When he was finished he*

told us that was **the end** of it. But what he should have said was: This is **the beginning**. **The beginning** of our war, the beginning of our destruction”. Another antithesis is used at the very end of the story: “all around the **roar of crickets** magnified **our silence**”. It stresses the victory of insects over men.

The thematic words of the text are “cricket, cellar, farm, Dad, Mamma, poison, fire”. The title words **The Cricket War** are at the same time the key ones, realizing the main idea of the text – the main characters lost their house and their war.

Scientific functional style

1. Speak about the main aim and peculiar features of scientific functional style.
2. Read the article “A brave new linguistic world” by David Crystal
<https://www.davidcrystal.com/Files/BooksAndArticles/-4046.pdf>
3. Analyze the given text according to the following scheme

Scheme of text analysis

(scientific functional style / academic writing)

1. Information about the author

The text under analysis is an excerpt from the textbook on law/linguistics /biology... entitled....by a well-known British / American lawyer / linguist...

2. Summary

The given excerpt discusses(5-10 sentences)

3. Functional style and its aim

The given text belongs to the scientific prose style, the main aim of which is to give the reader certain information, to prove a hypothesis, to create new concepts, to disclose the internal laws of existence, relations between different phenomena.

4. Compositional structure

One of the most specific features of the given style is presented in the text. It is strict logical organization. The text is logically divided into two / three / four...paragraphs which are dedicated to certain aspects of the problem under discussion.

Logical argumentation is also achieved with the help of a wide system of connectives, e.g. *therefore, thus, for instance, however*.

5. Lexical peculiarities

Another peculiar feature of scientific style is found on the lexical level, namely the wide usage of linguistic terms, e.g. *modal, modality* (which is an example of root repetition of a key word), *surface syntax* etc. Quotation as a necessary part of any

scientific work is also present here (the words of Gustave Flaubert and James Joyce given in inverted commas and followed by bibliographical references).

6. Syntactical peculiarities

The syntactic structure of the sentences is also characteristic of the given functional style – they are mostly long with a wide usage of passive structures and the Present Simple Tense. The wide usage of passive constructions can be explained by another peculiar feature of the academic writing – it tends to be impersonal and objective, logically persuasive, concentrating upon the object of investigation.

7. The polycode character of the text

As for the polycode character of the text which is realized in using verbal and non-verbal (paragraphemic) means of presenting information, here it is achieved by means of italics which singles out graphically and logically the most important of the discussed notions.

or

The polycode character of the text which is realized in using verbal and non-verbal means of presenting information, is achieved here by means of the picture of the US Supreme Court Building in Washington on the top of which the words “Equal Justice under Law” are written. These words are the basic principle of the US law system.

Sample of analysis

The text under analysis is the article “A brave new linguistic world” by David Crystal, a famous British linguist, known for his studies on the history of the English language and Shakespeare’s works. The article is included into the collection “125 Trinity: accessing the performing arts since 1877”.

The article presents an idea of the language changes during the last 125 years. Such a tendency has been significantly changing the written and speaking language. The most vivid examples are being traced from the invention of telephone, phonograph, broadcasting and other technologies as an example of the world Globalization. Moreover, it has influenced the language variation bringing it closer to the two-level kind of language. As a consequence, the English language teaching also changes and

leads to the improving of audible comprehension and awareness of cultural peculiarities. According to all these details it is observed a revolutionary moment in English language teaching, which is characterized by a combination of speech, written and electronic types of communication.

The given text belongs to the scientific prose style, the main aim of which is to give the reader certain information, to prove a hypothesis, to create new concepts, to disclose the internal laws of existence, relations between different phenomena.

One of the most specific features of scientific prose style, namely strict logical organization, is presented here. The text is logically divided into 5 paragraphs which are dedicated to certain aspects of language variation. Logical argumentation is also achieved by means of a wide system of connectives, for example: *though, such as, for example, therefore, yet, consequently, indeed*.

Another distinctive feature of scientific style is found on the lexical level and it is the usage of linguistic terms, such as *diglossic language, language variation, dichotomy, paradigm, regional dialects, nonstandard, substandard*.

The syntactic structure of the sentences is also characteristic of the given functional style – they are mostly long with a wide usage of passive structures (*was hardly noticed, were viewed*) and the Present Simple Tense.

However, the author uses different stylistic devices to make the article more reader friendly and expressive:

Epithets (*remarkable varieties, sophisticated varieties of speech*);

Metaphors (*characters populated the pages, shudder in linguistic mystery, plenty of energy spread in the*);

Parallel construction and metaphor (*that was the year when, it was the year when*).

The article also contains an example of a minor word building pattern “blending” (*Singlish*). The title and the last sentence of the article create framing of the text which reveals the authors ironic attitude to the contemporary development of the English language.

The title itself is an allusion to a dystopian novel “Brave New World” by Aldous Huxley, which was published in 1932. In its turn the title of the novel comes from one of Shakespeare’s plays “The Tempest”.

Another differentiating feature of academic writing can be found in the text. It is the usage of parenthesis, for example: *(in news reading..., for example: e-mail and chat, such as in Australia, South Africa and India)*, they are a powerful means of explaining and illustrating some terms and phenomenon.

As for the polycode character of the text which is realized in using nonverbal means of presenting information, here it is achieved by means of pictures and specific layout. It is aimed at grabbing the reader’s attention and making the comprehension easier. The usage of capital letters at the beginning of the paragraphs as well as singling out key points of the article also served this purpose.

Publicist functional style

1. Speak about the main aim and peculiar features of scientific functional style.
2. Read the essay “Bad feminist” by Roxane Gay <https://www.vqronline.org/essay/bad-feminist>
3. Analyze the given text according to the following scheme

Scheme of text analysis

(publicist functional style)

1. Information about the author

The text under analysis is the inaugural address delivered by the 35th President of the USA John Fitzgerald Kennedy in 1961.

or

The text under consideration is an essay by (the author's name).

2. Summary

The given excerpt considers(5-10 sentences).

3. Functional style and its aim

The given text is a piece of oratory and as such it represents the publicist functional style, the main aim of which is to persuade the reader or the listener that the author's point of view is the only correct one and to make the addressee act in the desired way. To achieve this purpose, the publicist functional style combines strong emotional appeal with the strict logical argumentation.

or

The genre of given text is an essay – a piece of writing which is often written from an author's personal point of view. The given essay represents the publicist functional style, the main aim of which is to persuade the reader that the expressed point of view is the only correct one. It is achieved by logical argumentation on the one hand and emotive appeal on the other.

4. Compositional structure

The given speech can be logically divided into two parts. The first one concerns the present state of affairs in the USA and the world. The following grammatical markers (the Present Simple Tense) and lexical markers (*today, we, this century, this time and place*) show it. The second part of the analyzed speech concerns the future and reveals Kennedy's message to different countries and the US citizens. The main grammatical marker of this part is the Future Simple Tense and the lexical markers are "*pledge, offer, let*".

5. Lexical and syntactical peculiarities

An essay has common features with scientific prose style as well as with the belles-lettres functional style. From scientific prose style it takes logical structuring, strict paragraphing, developed system of connectives (for example: *that is, but, and then*) and graphical means (italics and capitalization). From belles-lettres style it takes emotional appeal which is achieved through the usage of words with emotive meaning (e.g. *frivolous, beautiful, glorious*). Emotional appeal is also achieved by means of different stylistic devices on lexical and syntactical levels, e.g.

To make the emotional appeal stronger the speaker uses... The most frequently observed SDs in publicist style belong to the groups of syntactical and lexico-syntactical expressive means and it finds its reflection in the analyzed text. The author uses ample amount of parallel constructions....

6. Thematic and key words; title words; the author's / speaker's message

The most recurrent words in the speech are "*peace, friends, foes, freedom*" which are at the same time the key ones. They also help to deliver the speaker's message to the world – the USA is ready to cooperate with any country in order to save peace and freedom of the people.

Thus, such convergence of different SDs creates emotional appeal which helps the author prove the point.

Sample of analysis

The text under analysis is an essay “Bad feminist” by Roxane Gay, an American writer, editor, and a visiting professor at Yale University. The given essay is included into the collection under the same title published in 2014.

The essay begins with the author giving the definition of a “feminist” by an Australian woman. Also, she mentions that she fails not only explaining it but also being one. She feels a great tension corresponding to the modern standards of a good woman. Very often people believe that the feminism is something about anger, hatred towards men and sex. A lot of men use the “feminist” as a kind of insult. Roxane says that the feminism is about standing up against violence towards women, unequal pay, sexism, and ridiculous beauty standards. She believes it is better to be a bad feminist than no feminist at all.

The genre of given text is an essay – a piece of writing which is often written from an author's personal point of view. The given essay represents the publicist functional style, the main aim of which is to persuade the reader that the expressed point of view is the only correct one. It is achieved by logical argumentation on the one hand and emotive appeal on the other.

The given essay can be logically divided into 3 parts: the introduction (*in which the author gives a definition of feminism*), the main body (*in which the author reveals what it means to be a bad feminist and shares her personal experience*), the conclusion (*it is better to be a bad feminist than no feminist at all*).

An essay has common features with scientific prose style and belles-lettres functional style. From the first one it takes logical structuring, strict paragraphing and developed system of connectives (e.g., but, therefore, no matter, I assume) and the usage of brackets.

From belles-lettres functional style this essay takes emotional appeal achieved by different language means. The author uses different layers of vocabulary: neutral, colloquial (slutty, shit, cool), literary (crude, chased, reprimand, to decry). This combination makes the narration more emotive and attracts a wide range of audience.

The general tone of narration is highly subjective. The personal pronoun “I” is used 54 times which makes up 6% of the total amount of words in the text.

Emotional appeal is also achieved by means of different stylistic devices : root repetition (feminist, feminism), epithets (bad feminist, good women, charming, polite, submissive), semantically false chain (hate men, hate sex, focus on career, don’t shave), simile (to be treated like shit), antithesis (good women-bad women, I want to be independent, but I want to be taken care of), detachment (This tension – the idea that there is a right way to be a woman, a right way to be the most essential woman – is ongoing and pervasive.) repetition (anaphora “good women, bad women”), framing (bad feminist). The convergence of different stylistic devices creates emotional appeal and helps the author prove her point.

The most recurrent words in the texts are bad feminist, feminism which are at the same time the key ones. The main idea of the text is presented in the last sentence: “I am, therefore, a bad feminist. I would rather be a bad feminist than no feminist at all.”

List of recommended sources

1. Бацевич Ф.С. Нариси теорії тексту : монографії. Львів, 2019. 279 с.
2. Бехта І.А. Художній текст у сфері новітніх когнітивних студій. *Закарпатські філологічні студії*. 2019. Вип. 9(1). С. 57–62.
3. Котович В., Легка Л., Мельник Л. Лінгвістична інтерпретація художнього тексту : навчальний посібник. Дрогобич : ДДПУ імені І. Франка, 2023. 130 с.
4. Павлюк Х.Т. Стилїстика англійської мови. Конспект лекцій з дисципліни «Стилїстика англійської мови» для студентів (бакалаврів) спеціальності 035 «Філологія». Одеса : Державний університет «Одеська політехніка», 2021. 97 с. (електронний варіант).
5. Сіняговська І.Ю. Порівняльна стилїстика англійської та української мови : курс лекцій для студ. спец. 035 «Філологія», ступінь бакалавр / М-во освіти і науки України, Донец. нац. ун-т економіки і торгівлі ім. М. Туган-Барановського, каф. іноземної філології та перекладу. Кривий Ріг : ДонНУЕТ, 2018. 60 с.
6. Томчаковська Ю.О., Строченко Л.В., Томчаковський О.Г. Структура аналізу англomовного наукового тексту юридичної тематики. *Вчені записки ТНУ імені В. І. Вернадського. Серія: Філологія. Журналістика*. 2022. Том 33 (72). № 4. Ч. 2. С. 300-304.
7. Бацевич Ф.С., Кочан І. Лінгвістика тексту : підручник. Львів : ЛНУ імені Івана Франка, 2016. 316 с.
8. Загнітко А. Сучасна лінгвістика: погляди та оцінки : науково-аналітичне видання. Донецьк : Дон НУ, 2014. 464 с.
9. Кухаренко В.А. Інтерпретація тексту. Вінниця : Нова книга, 2004. 272 с.
10. Селіванова О. Сучасна лінгвістика: напрями та проблеми. Полтава : Довкілля-К., 2008. 711 с.
11. Селіванова О.О. Сучасна лінгвістика: термінологічна енциклопедія. Полтава : Довкілля-К., 2006. 716 с.

12. Kukharenko V.A. A Book of Practice in Stylistics. Vinnytsia, Nova Knyga, 2000. 174 p.
13. Simpson P. Stylistics. A resource book for students. Routledge English Language Introductions, 2014. 332 p.
14. Stylistics. The Cambridge Handbook of Stylistics. Cambridge, 2015. 670 p.

Навчальне видання

ТОМЧАКОВСЬКИЙ Олександр Георгійович,
СТРОЧЕНКО Леся Василівна,
ТОМЧАКОВСЬКА Юлія Олегівна,
ШВЕЛІДЗЕ Лідія Дмитрівна

TEXT LINGUISTICS

*Навчально-методичний посібник для здобувачів першого (бакалаврського) рівня
вищої освіти галузі знань 03 «Гуманітарні науки»
спеціальності 035 «Філологія»*

В авторській редакції

Підписано до друку 19.01.2024 р.

Формат 60×84 1/16. Папір офсетний.

Друк цифровий. Ум. друк. арк. 2,90. Обл.-вид. арк. 2,34.

Тираж 150 прим. Замовлення № 19-02/16.

Відділ реалізації. Тел.: (067) 542-08-01. E-mail: info@book.sumy.ua

ПФ «Видавництво «Університетська Книга»

40000, м. Суми, площа Покровська, 6

Тел.: (0542) 65-75-85. E-mail: publish@book.sumy.ua

www.book.sumy.ua, newlearning.com.ua

Свідоцтво суб'єкта видавничої справи ДК № 7461 від 05.10.2021

Віддруковано на обладнанні ПФ «Видавництво “Університетська книга”»