Е. Л. Ананьян

АНАЛІЗ ХУДОЖНЬОГО ТЕКСТУ

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

ДВНЗ «ДОНБАСЬКИЙ ДЕРЖАВНИЙ ПЕДАГОГІЧНИЙ УНІВЕРСИТЕТ»
ФІЛОЛОГІЧНИЙ ФАКУЛЬТЕТ
КАФЕДРА ГЕРМАНСЬКОЇ ТА СЛОВ'ЯНСЬКОЇ ФІЛОЛОГІЇ

Е. Л. Ананьян

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Навчально-методичний посібник

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А64 Ананьян Е. Л. Аналіз художнього тексту : навч.-метод. посіб. / Е. Л. Ананьян. Слов’янськ: ДДПУ, 2021. 107 с.

Навчально-методичний посібник «Аналіз художнього тексту» дозволяє організувати та оптимізувати процес опанування навчальної дисципліни, що передбачає оволодіння методикою лінгвістичного аналізу автентичного художнього тексту. Система різноманітних завдань створює сприятливі умови для ефективного засвоєння змісту навчально-методичного посібника під час аудиторних занять та самостійної роботи.

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ЗМІСТ

ПЕРЕДМОВА

Передумовами успішного лінгвістичного аналізу художнього тексту є: добре знання теоретичних основ філологічного аналізу тексту; досконале володіння навичками виділення й дослідження всіх складників змісту та форми; розуміння закономірностей їх взаємодії; відчуття естетичної природи слова; наявність у того, хто аналізує, філологічних здібностей; добре знання тексту.

Навчально-методичний посібник «Аналіз художнього тексту» містить такі структурні розділи: ПЕРЕДМОВУ, ОПИС НАВЧАЛЬНОЇ ДИСЦИПЛІНИ, МАТЕРІАЛИ ЛЕКЦІЇ, ІНСТРУКТИВНО-МЕТОДИЧНІ МАТЕРІАЛИ ДО ПРАКТИЧНИХ ЗАНЯТЬ ТА САМОСТІЙНОЇ РОБОТИ, ГЛОСАРІЙ, ЛІТЕРАТУРУ та ДОДАТКИ.

Така змістовна наповненість дозволяє організувати та оптимізувати процес опанування навчальної дисципліни, що передбачає оволодіння методикою лінгвістичного аналізу автентичного художнього тексту, вивчення текстоутворюючих можливостей мовних одиниць різних рівнів та їхню роль у передачі змістовно-концептуальної інформації тексту, формування філологічної та іншомовної комунікативної культури студентів, розвиток естетичного смаку тощо.

ОПИС НАВЧАЛЬНОЇ ДИСЦИПЛІНИ

Вивчення навчальної дисципліни «Аналіз художнього тексту» зорієнтовано на формування та вдосконалення професійних компетенцій майбутнього фахівця. Так, студент вчиться сприймати й аналізувати художній текст, розглядаючи його як цілісну та нерозривну єдність форми та змісту, грамотно вилучаючи всі види закладеної в ньому інформації; здійснювати аналіз його ідейно-тематичної основи та поетичної структури; розвивати вміння інтерпретувати метамову тексту, його словесно-естетичну цінність.

Метою вивчення навчальної дисципліни «Аналіз художнього тексту» є формувати та поглиблювати знання студентів-філологів щодо важливих аспектів теорії та практики комплексного лінгвостилістичного аналізу художнього тексту (на матеріалі англійської мови).

Результати навчання з дисципліни:
1. Уміє грамотно опрацьовувати науково-методичну літературу за тематикою дослідження.
2. Володіє компетентністю аналізувати художній текст, виокремлюючи елементи його структури та оцінюючи його з ідейно-змістовної та емотивно-експресивної позицій.
3. Уміє інтерпретувати метамову аутентичного художнього тексту.

Методи навчання:
Метод лінгвістичного аналізу
Дослідницький метод навчання
Частково-пошуковий метод навчання
Пояснювально-ілюстративний метод навчання
Метод проблемного викладу навчального матеріалу
Репродуктивний метод навчання
Герменевтичний метод навчання
Словесні методи (лекція, бесіда, дискусія, диспут).
Метод проєктів з веб-технологіями.
Методи перевернутого та змішаного навчання.
PRES-формула.
Метод творчого пошуку.

Методи контролю:
Методи усного контролю: індивідуальне опитування, фронтальне опитування, співбесіда, залік.

Методи письмового контролю: поточна контрольна робота/ підсумкова контрольна робота з аналізу фрагментів автентичного художнього тексту.
Методи тестового контролю: поточне письмове тестування; підсумкове письмове тестування.
Методи самоконтролю: регулювання власної навчальної діяльності, удосконалювання її; самоаналіз.

Матеріали та ресурси:
• Посилання на дистанційний курс:
http://ddpu.edu.ua:9090/moodle/course/view.php?id=2060
• Платформи та сервіси для організації дистанційного навчання: Moodle, Zoom, Skype.
• Інтернет-платформи онлайн-курсів: edX, Canvas Network, FutureLearn.
• Інтерактивні платформи для навчання: Kahoot!, Socrative, Edmodo, Quizizz.
• Програми для створення презентацій: Microsoft PowerPoint, Canva Live.

Тематичний зміст навчальної дисципліни:
■ Generalities of Text Linguistics.
■ Semantic categories of the text.
■ Structural categories of the text.
■ Principles of poetic structure cohesion.
■ Literary text as a poetic structure.
■ Macro-components of poetic structure. Plot, its constituent parts. Plot structure.
■ Macro-components of poetic structure. Composition. The ways of the representation of the events in a literary work.
■ Genre: typology.
■ The method of linguostylistic analysis.
■ The metalanguage of linguostylistics.
■ Lexis in textual analysis.
■ Principles of linguostylistic analysis of the fiction text.

МАТЕРІАЛИ ЛЕКЦІЙ

Lecture 1.

List of Issues Discussed:

1. Generalities of Text Linguistics.
2. Semantic categories of the text.
3. Structural categories of the text.

References

1. Алексеєнко Н. М., Бутко Л. В., Сізова К. Л., Шабуніна В. В. Лінгвістичний аналіз тексту : практикум : навчальний посібник. Кременчук, 2018. 243 с.

2. Єрмоленко С. І., Юрченко О. В. Методичні рекомендації до курсу «Лінгвістичний аналіз тексту». Мелітополь, 2019. 40 с.

3. Сидоренко Т. М., Стороженко Л. Г. Структуризація тексту: навч. посіб. Київ: ДУТ, 2018. 132 с.

4. Яблонська Т. М. Лінгвістичний аналіз художнього тексту : навч. посіб. для студ. Одеса : видавець Букаєв Вадим Вікторович, 2019. 325 с.

5. Johnstone B. Discourse Analysis. New York, United States : John Wiley & Sons Inc, 2018. 304 p.

6. Rodney Jones H. Discourse Analysis : A Resource Book for Students. London, United Kingdom : Taylor & Francis Ltd, 2018. 232 p.

1. Generalities of Text Linguistics.

Text Linguistics as a separate branch of linguistics is comparatively young. It dates back to the 40-ies of the XX-th century, though intensive research in this field began only in 70-ies of the XX-th century. Text Linguistics is a branch of linguistics that deals with texts as communication systems. Its original aims lay in uncovering and describing text grammars. The application of Text Linguistics has, however, evolved from this approach to a point in which text is viewed in much broader terms that go beyond a mere extension of traditional grammar towards an entire text. Text Linguistics takes into account the form of a text, but also its setting, i.e. the way in which it is situated in an interactional, communicative context. Both the author of a (written or spoken) text as well as its addressee are taken into consideration in their respective (social and/or institutional) roles in the specific communicative context. In general it is an application of discourse analysis at the much broader level of text, rather than just a sentence or word.

Text Linguistics is aimed at the analysis of units which are longer than a single sentence – i.e. texts. Any text is a sequence of sentences and characterized by the following features: structural unity, conceptual-logical unity and communicative-functional aim.

Text Linguistics approaches the text as a whole, which means that in the course of analysis all the aspects of the text mentioned above are taken into account. This approach is called wholistic.

The main aim of Text Linguistics is to find out according to what principles the text is being generated. To answer this question I.G. Galperin suggests the system of text-categories which he regards as "the steps of cognition" of the nature, structure and functioning of the text. The scientist distinguishes between two basic groups of text-categories: semantic and structural ones.
Semantic categories are: informativity, presupposition, pragmatics.
Structural categories are: integrity, cohesion, prospectiveness, retrospectiveness, continuum.

2. Semantic categories of the text.

– Semantic categories of the text: the category of Informativity.
– Semantic categories of the text: the category of Presupposition.
– Semantic categories of the text: the category of Pragmatics.

● Semantic categories of the text: the category of Informativity.

The aim and purpose of any text is to create and pass on information, which finds its expression in the category of Informativity. There are two types of information conveyed in any text – factual and conceptual. Factual and conceptual types of information are interconnected and interdependent, with conceptual information signaling some additional, deep information. Factual information conveys facts, phenomena, descriptions of events and objects, portraits of personages, landscapes, etc. It is explicitly presented and makes up the theme of the text. Conceptual one is more complex type of information. It makes up the idea of the text, its deep message.

● Semantic categories of the text: the category of Presupposition.

It is clearly distinguished in a number of texts. It implies some background knowledge underlying the text and shared by the reader and the writer. Presupposition is closely connected with the category of Informativity as it contributes to enlarging the volume of the information conveyed.

● Semantic categories of the text: the category of Pragmatics.

The category of pragmatics represents by itself the influence of the text upon the reader's emotions, humor and mood. This category reflects the author's attitude towards the events described, his impact on the readers, the intention to convince them. Pragmatics of the text is always determined by the situation of communication.

3. Structural categories of the text.

– Structural categories of the text: the category of Integrity.
– Structural categories of the text: the category of Cohesion.
– Structural categories of the text: the category of Prospectiveness.
– Structural categories of the text: the category of Retrospectiveness.
– Structural categories of the text: the category of Continium.

● Structural categories of the text: the category of Integrity.

It is a psycho-linguistic category of the text. It defines its conceptual and logical unity. Integrity of the text belonging to the belles-lettres style is achieved by consecutive logical development of its main idea. Possibility to compress the information conveyed by the text to conceptual cores gives the right to speak of integrity of the text. Integrity of the text is made up by the interaction of the following main factors: the repetition of meanings, modality, means of foregrounding, false anticipation, integrating function of expressive means and stylistic devices.

● Structural categories of the text: the category of Cohesion.

The category of Cohesion defines the structural unity of the text. The text is perceived by the reader as a certain unity due to various formal markers indicating the structural interrelations between parts of the text (sentences, paragraphs, super-phrasal units). These formal markers are referred to as means of cohesion. These are grammatical means, lexical means, stylistic means and thematic-rhematic correlation.

● Structural categories of the text: the category of Prospectiveness and the category of Retrospectiveness.

Prospectiveness of the text is created by forward and consecutive development of the information conveyed by the text without any retrospective digressions. If the author makes a step back in the narration to supply the reader with all forgoing facts and events which are necessary for understanding the events described in the text we speak of Retrospectiveness.

● Structural categories of the text: the category of Continium.

Continium of the text is achieved through integrity and cohesion and the unity of place, time and events. Continium doesn't admit of any interruptions. If the narration is interrupted by the author's digressions or meditations we speak of discontinium. Discontinium is typical of fiction written in the so-called "stream of consciousness" method.

Lecture 2.

List of Issues Discussed:

1. Principles of poetic structure cohesion.
2. Literary text as a poetic structure.

References

1. Алексеєнко Н. М., Бутко Л. В., Сізова К. Л., Шабуніна В. В. Лінгвістичний аналіз тексту : практикум : навчальний посібник. Кременчук, 2018. 243 с.

2. Єрмоленко С. І., Юрченко О. В. Методичні рекомендації до курсу «Лінгвістичний аналіз тексту». Мелітополь, 2019. 40 с.

3. Сидоренко Т. М., Стороженко Л. Г. Структуризація тексту: навч. посіб. Київ: ДУТ, 2018. 132 с.

4. Яблонська Т. М. Лінгвістичний аналіз художнього тексту : навч. посіб. для студ. Одеса : видавець Букаєв Вадим Вікторович, 2019. 325 с.

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6. Rodney Jones H. Discourse Analysis : A Resource Book for Students. London, United Kingdom : Taylor & Francis Ltd, 2018. 232 p.

1. Principles of poetic structure cohesion.

Each literary work is a unique instance of imaginative representation of reality. Imaginative representation, however, has its own principles (known as aesthetic principles) which cohere all elements of the literary text and render it possible for the latter to constitute a world complete in itself. These principles are common to all literary works.

We now proceed to discuss some of these principles.

Principle of Incomplete Representation

Wholeness in art is different from wholeness in actual reality. We have already shown (see Introduction) that an author in re-creating an object or phenomenon of reality selects out of an infinity of features pertaining to the object only those which are most characteristic. In other words, a literary image represents features that are most characteristic of an object, or which at least, seem such to the author. For instance, in the description of a farmhouse (J. Steinbeck's "The Chrysanthemums") the following features are singled out: "It was a hard-swept

looking house, with hard-polished windows, and a clean mudmat on the front steps." The farm-house had many other peculiarities, no doubt. But those selected very well convey the image of the place. Moreover, they indirectly suggest the image of its owner, the vigorous, beauty-seeking Eliza. Thus, the author, in depicting an image, makes a selection: he picks out part (or parts) which can stand for the whole.

All images in a literary text, those of people, events, situations, landscapes and the like are incompletely represented. At least two factors seem to condition this. First, the linguistic factor. Verbal representation of the whole image is a venture which cannot or should hardly ever be endeavoured. This would take up innumerable pages of writing in which (lie image itself would invariably he dissolved, for Micro is a considerable disproportion between linguistic means of representation and the reality which is to be represented. The second, and the main, is the aesthetic factor. Literature, as we know, transmits aesthetic information. To achieve this aim literature must first of all stir up the reader's interest. One way to do this is to make the reader strain his perceptive abilities and fill in for himself those fragments of the whole which have been gapped or, as we have termed it, incompletely represented, that is, represented through a part. The part selected to fulfill such a representative function must, indeed, have the power of stirring up the reader's imagination so as to make him visualize the whole. The trick of conveying much through little is one of the greatest secrets of imaginative literature. An achieved harmony of the whole and the part is a sign of a truly talented work.

The degree of incompleteness of representation depends upon the genre of the literary work as well as upon the individual manner of the writer. The degree of incompleteness is greater in lyrical poems and smaller in epic works. But even in large works of narrative prose the degree of incompleteness (or gapping) is considerable.

Poetic detail. The part selected to represent the whole is a poetic detail. The term "poetic detail" defies a rigorous definition for as any other element of poetic structure it is a functional category. It emerges as a result of correlation with other elements of the text and can be evaluated only against the background of all of these. Take, for instance, the following extract from W. Faulkner's story "That Evening Sun" in which Nancy, the main character of the story, a Negro washerwoman, is first introduced: "Nancy would set her bundle (of washing) on the top of her head, then upon the bundle in turn she would set the black straw sailor hat which she wore winter and summer. She was tall, with a high, sad face sunken a little where her teeth were missing. Sometimes we would go a part of the way down the lane and across the pasture with her, to watch the balanced bundle and the hat that never bobbed nor wavered, even when she walked down into the ditch and up the other side and stooped through the fence." Nancy is described by a

number of features: the way she set and carried her bundle of washing, her height, her face, her missing teeth. But some of these features stand out more prominent than the other: her "black straw sailor lint which she wore winter and summer" and "her missing teeth", These are the details which suggest the image of Nancy. Not that the reader becomes conscious of their suggestiveness at once. Their full impact may get home to him on recurrence or after he has read more about Nancy and her life. One way or another, in his appreciation of an image the reader will be guided by detail, for it is by carefully selected details that the author depicts his image.

It would be true to say, that the more vivid the detail the greater is the impetus the reader's imagination receives and, accordingly, the greater is his aesthetic pleasure.

There are details of landscapes, of events, etc. The central image of any literary work, that of a character is manifold, so are the details that represent it. These may be the details of: action, speech, physical portrait, ethical, political views, etc. Here is a detail of Babbitt's speech (S. Lewis, "Babbitt"). Mr. Babbitt and his best friend Paul, greet each other over the telephone.

"'How's the old horse-thief?'

'All right, I guess. How're you, you poor shrimp?'

'I'm first-rate, you second-hand hunk o'cheese.'"

The author then remarks "Reassured thus of their high fondness, Babbitt grunted..."

Another detail from the same novel gives the reader an idea of Babbitt's (the owner of a real-estate firm) attitude to common workman. "He almost liked common people. He wanted them well paid and able lo afford high-rents — though, naturally, they must not interfere with the reasonable profits of stockholders."

A poetic detail may be some directly observed and directly expressed feature of an image. Thus, the image of cold autumn ("In Another Country", by E. Hemingway) is conveyed in such details of simple and direct perceptions which may be described as verbal photography: "... small birds blew in the wind and the wind turned their feathers." ... "On one of them (bridges) a woman sold roasted chestnuts. It was warm, standing in front of her charcoal fire, and the chestnuts were warm afterward in your pocket."

A detail of the depicted image, on the other hand, may be represented in an association with some other phenomenon. In such a case it usually takes the form of a trope as in the following detail of the winter-in-Salinas-valley description from J. Steinbeck's story "The Chrysanthemums": "(the fog) sat like a lid on the mountains and made of a great valley a closed pot."

The nature of a truly poetic detail is such that it both typifies and individualizes the image.

Principle of Analogy and Contrast

Analogy and contrast are known to be universal principles of cognition. It is by analogy that the essence of a phenomenon is revealed, the similar and the contrastive in different phenomena discovered.

In the arts and especially in literature analogy/contrast is a way of imaginative cognition. The author contra- and juxtaposes images of real life and in that way reveals the good and the evil, the beautiful and the ugly, the just and the unjust in life.

Analogy and contrast are the organizing axis of poetic structure. They permeate the whole text, all its components, both macro- and micro-: the character and the event representation, the imagery, etc. G. Greene's novel "The Quiet American" may very well serve as an illustration. The author's ethical message that of the man's responsibility in the modern world is conveyed by a contrast of the two main characters: Fowler and Pyle. The author depicts them as antipodes in everything: in their physical appearances, in their spiritual and mental make-up, in the stand they take on all essential issues of life. Pyle is young and quiet. With his "unused face, with his gangly legs and his crew-cut, his wide campus gaze" he seemed, at first sight, "incapable of harm". He came to the East full of York Harding's ideas about the Third Force, eager to help them materialize.

Fowler, on the contrary, is an aging man, cynical and sophisticated. He prides himself on detachment, on being uninvolved, on not belonging to this war. Step by step showing Pyle's activity in Viet-Nam the author makes the reader see that in the tragic world of that country it is the quiet, earnest Pyle that turns out to he cold, cruel and menace-carrying. He is impregnably armoured by York Harding's teaching and his own ignorance. His innocence, the author says, is a kind of insanity.»

The cynical Fowler, the man who had prided himself on not being involved, on the contrary, comes to realize that he is responsible for the war "as though those wounds had been inflicted by him." Pyle did not abandon his stand, York Hunting and his teaching. Civilians killed in the street are just mere war casualties for him. To Fowler their deaths cannot be "justified by any amount of killed soldiers".

Thus, it is through the antithesis of Pyle — Fowler and the spiritual and ethical worlds they represent that the author conveys his idea of what man's true responsibility is, of what man should do in the world torn by enmity and conflict.

The principle of analogy and contrast may not be so explicit in some works as it is in the work we have mentioned above, but it infallibly finds a manifestation in any literary work.

As will be shown below, analogy and contrast underlie quite a number of such elements of poetic structure as tropes and figures of speech.

Principle of Recurrence

When we read a literary text our thought does not run in just one, onward, direction. Its movement is both progressive and recursive: from the given item it goes on to the next with a return to what has been previously stated. This peculiar movement of the thought is conditioned by the fact that the literary text as we have shown above (see pp. 25—27) represents a cohesion of two layers the verbal and the supraverbal. The supraverbal layer is not coincident with the strictly verbal layer. The verbal is direct, linear, the supraverbal is essentially recursive.

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

Poetic structure of the literary text is so modeled that certain of its elements which have already occurred in the text recur again at definite intervals. These recurrent elements may be a poetic detail, an image, a phrase, a word.

The recurrence of an element may have several functions, i. e. be meaningful in a variety of ways. One of these functions is that of organizing the subject matter, giving it a dynamic flow. Consider, for instance, the following expository passage from E. Hemingway's "Old Man at the Bridge" and see how the recurrent phrase "old man" organizes and frames it up. "An old man with steel-rimmed spectacles and very dusty clothes sat by the side of the road. There was a pontoon bridge across the river and carts, trucks, and men, women and children were crossing it. The mule-drawn carts staggered up the steep bank from the bridge with soldiers helping push against the spokes of the wheels. The trucks ground up and away heading out of it all and the peasants plodded along in the ankle deep dust. But the old man sat there without moving. He was too tired to go any farther."

A recurrent element may represent the leit-motif of the literary work, expressing the author's message as, for instance, in "The Basement Room" by G. Greene. The story tells about a seven-year-old boy whose parents have gone on a fortnight's vacation leaving him in charge of the butler, Baines, and his wife, Mrs. Baines. The boy descends into the basement room, the dwelling-place of the Baines' and ... finds himself involved in their life, with its conflicts, its secrets and its bitterness. Each of them, in turn, entrusts his/her secret to the boy and expects him to keep it. The boy is entirely on the side of the butler; he hates and abhors the butler's wife. But when it happens that the $_s$ butler unintentionally causes the death of his wife, the boy betrays him to the police, for he feels it unbearable to keep the secret, to have the responsibility Baines has laid upon him.

The following two sets of phrases run parallel to each other at certain intervals through the whole of the story. The first set is: "Philip began to live"; "this is life", "this was life"; "it was life he was in the middle of;" "Philip extracted himself from life"; "a retreat from life". And the second set: "And suddenly he felt responsible for Baines"; "Again Philip felt responsibility"; "He would have nothing to do with their secrets, the responsibilities they were determined to lay on him"; "he surrendered responsibility once and for all." These two recurrent sets of phrases run as the leit-motif of the story: living means having responsibilities, asserts the author; when one surrenders responsibilities one retreats from life.

It may be mentioned here in passing that it is Upon the recurrent elements (phonetic, syntactic, lexical, etc.) and their peculiar distribution within the poetic structure that the rhythm of the text largely depends, for rhythm is repetition with variation.

Quite a number of figures of speech are based upon the principle of recurrence.

2. Literary text as a poetic structure.

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

At the same time when one reads a text of imaginative literature one cannot but see another layer gradually emerging out of these verbal sequences. One sees that word sequences represent a series of events, conflicts and circumstances in which characters of the literary work happen to find themselves.

One sees that all these word-sequences make a composition, a plot, a genre, and a style, that they all go to create an image of reality and that through this image the author conveys his message, his vision of the world.

Plot, theme, composition, genre, style, image and the like make the supraverbal (poetic) layer which is, nevertheless, entirely revealed in verbal sequences. The supraverbal and the verbal layers of the text are thus inseparable from each other. The fact that all the elements of the literary text, such as those mentioned above, materialize in word sequences makes the latter acquire a meaning that is superimposed by the whole of the literary text.

Thus, the text of a literary work or any part of such is not a mere linguistic entity, it is something more involved. The involved nature of the literary text makes it entirely individual (unique), makes it essentially unsubstitutable for any other word sequences. When we substitute some purl of a literary text, i. e. some given word sequence for a synonymous one, we simultaneously change the content, for the content of the literary work is indivisible from its text, (It should be mentioned here that it is in the literary text that the etymological meaning of the word text/

from the Latin *textum* – to weave/is completely motivated). A linguistic text, on the contrary, allows of substitution; one verbal sequence may have a sense similar to that of another verbal sequence, consequently, one verbal sequence may stand for another, *e. g.* the sentence: "He was one of the most inefficient liars I have ever known" when viewed just as a linguistic entity allows of a number of substitutions, such as: "one could easily see when he told a lie", or "he didn't know how to tell a lie", etc. When this sentence is part of a literary text its meaning cannot be completely rendered in so many other synonymous words. Something of the meaning will be left unconveyed. And this something is the implication the sentence acquires from the whole of the supraverbal layer. To understand what "an inefficient liar" means in the sentence given above as part of a literary text we have to know the whole poetic context, in this case the poetic context of the novel "The Quiet American" from which the sentence is taken.

The cohesion of the two layers, i. e. of the strictly verbal and the supraverbal constitutes what is known as the poetic structure of the literary text. There is nothing in the literary work that is not expressed in its poetic structure. It is the whole of the poetic structure that conveys the author's message. One element (or component) of the poetic structure is as important as any-other, for through them all the author's message is conveyed. All the components of the poetic structure compose a hierarchy, .an organization of interdependent layers. The basic unit of the poetic structure is the word. All the various layers of the structure, i. e. the syntactic, the semantic, the rhythmical, the compositional, the stylistic are expressed in words.

The concept of unity and interdependence of elements in the poetic structure can be illustrated by the following example. The simile “he watched me intently like a prize-pupil” when taken by itself is nothing oilier than just a play on words, a word-image. But within a literary text (in this case "The Quiet American") it is a unit which along with others in the system of similes (and the latter in its turn as a unit in the system of all tropes and figures of speech used in the novel) goes to depict the image of Pyle. The image of Pyle in its turn, as one of the character-images together with all the other ones in the novel, goes to convey the author's message.

Representation of the literary work in terms of a structure or a hierarchy of layers presupposes the concept of macro- and micro-elements (components) and bears upon form-content relationship.

Macro- and micro-elements is a functional, not an absolute category. Within a literary work a simile, for instance, is a micro-element in relation to a macro-element which may be the image of a character, and the latter, in its turn, is a micro-element in relation to the macro-element which is the literary work itself, understood as an image of reality.

The fact that macro-elements of a literary work are made, out of micro-elements means in the final analysis that micro-elements are form in relation to macro-elements which are content.

An isolated simile taken by itself as any other verbal entity is a unity of content and form. The same simile within a literary work is either form or content depending upon the element in relation to which it is taken. Thus, the simile *he watched me intently like a prize-fighter* is form in relation to the macro-element, the image of Pyle, which this simile goes to build up. On the other hand, the quoted simile is content in relation to the form, the elements which it is made up of: *watched, intently, prize-fighter.*

The following should be emphasized in connection with what has just been stated: an analysis in which the idea of the literary work is considered separate from its verbal materialization is an erroneous and harmful practice. It is harmful in that it leads the reader away from the appreciation of the essence of verbal art. Also it indirectly inculcates in the reader a view that literature is an unnecessarily long and circumlocutions way of expressing an idea which could otherwise be expressed in a much shorter and simpler manner. Unfortunately this erroneous practice is often followed in classroom discussions of literary works.

Lecture 3.

List of Issues Discussed:

1. Macro-components of poetic structure.
2. Plot, its constituent parts.
3. Plot structure.

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1. Macro-components of poetic structure.

Poetic structure of the literary work involves such entities as *image, theme, idea, composition, plot, genre* and *style*. As components of poetic structure they are essentially inseparable from each other, but as basic categories of the theory of literature they may be treated in isolation.

Literary Image. The world of a literary work is the world of its characters, situations, events, etc. similar to those of real life. Characters and the situations they are engaged in may be entirely fantastic, nevertheless, they, too, are inspired by objective reality. The fact that literary images are similar to life breeds a belief in an untrained reader that literary characters are people of real life and not imaginative representation of the author's perception of life. This is an erroneous belief, stemming from one's ignorance of the intrinsic properties of literature. Literature cognizes and interprets life by re-creating life in the form of images inspired by life and in accordance with the author's vision. It means that, for instance, Soames from J. Galsworthy's *Forsyte Saga* is not just an English bourgeois, but a literary character created by Galsworthy in precisely the way his talent, his vision, his understanding of the English middle class life have urged him to create. In giving the image of Soames as well as the other images of *The Forsyte*

Saga the author transmits to the reader his own philosophy of life, his ethic and moral code.

Literary image is thus the "language" of literature, the form of its existence. The term "image" refers not only to the whole of the literary work or to such of its main elements as characters or personages but to any of its meaningful units such as detail, phrase, etc. Literature being a verbal art, it is out of word sequences that literary images emerge, although images as such are supraverbal entities. Consider, for instance, the following word sequences from E. Caldwell's short story *Wild Flowers* that build up an image of nature. "The mocking-bird that had perched on the roof top all night, filling the clear cool air with its music, had flown away when the sun rose. There was silence as deep and mysterious as the flat sandy country that extended mile after mile in every direction. Yesterday's shadows on the white sand began to reassemble under the trees and around the fence posts, spreading on the ground the lacy foliage of the branches and fuzzy slabs of the wooden fence." All images in the literary work constitute a hierarchical interrelation. The top of this hierarchy is the macro-image, the literary work itself, which includes *the image of life*, *the images of characters* and *the image of the author*. At the bottom of the hierarchy there is the word-image or the ***micro-image*** (tropes and figures of speech), which builds up character-images, event-images, landscape-images, etc. Each micro-image, when in isolation, is just a stylistic device, but within the poetic structure it is an element, which equally with others, helps to reveal the content.

In literature attention is usually centered on human character and human behaviour, though the images of things, animals, landscape, time, etc. may also be important. In most literary works one character is clearly dominant from the beginning up to the end. Such a character us generally called the ***main***, ***central*** or ***major*** character, or the ***protagonist***. The main character may also be called ***hero or heroine***, if he or she deserves to be called so. The ***antagonist*** is the personage opposing the protagonist or hero. The ***villain*** is the character with marked negative features.

Since images in art reflect the writer's subjective attitude to them, they are always emotive and appeal to the reader through all the senses: sight, hearing, touch, smell, taste. In the reader's mind images call up not only visual pictures and other sense impressions, they also arouse feelings, such as warmth, compassion, affection, delight or dislike, disgust, resentment. Our emotional responses are directed by the words with which the author creates his images.

Accordingly, characters may be ***simple***, which are constructed round a single trait, and ***complex***, which undergo change and growth, revealing various sides of their personalities. Characters may also be shown ***statically*** (when the character does not undergo any changes throughout the story) and ***dynamically*** (when the character is depicted in his/her development).

The characters can be portrayed from different aspects: physical, emotional, moral, spiritual, social. The description of those aspects is known as ***characterization***. There are two main *types* of characterization: ***direct*** (when the author rates the character himself) and ***indirect*** (when the author shows the character in action and lets us watch and evaluate him for ourselves).

Means of character characterization:

1. presentation of the character through action (which shows his behaviour and deeds);
2. speech characteristics (which reveal the character's social and intellectual standing, his age, education, occupation, his state of mind and feelings, etc.);
3. psychological portrayal and analysis of motives (by way of inner and represented speech);
4. description of the character's appearance;
5. description of the world of things that surround the character;
6. the use of a foil, where **Foil** is a literary device designed to illustrate or reveal information, traits, values, or motivations of one character through the comparison and contrast of another character. A literary **foil** character serves **the purpose** of drawing attention to the qualities of another character, frequently the protagonist.

Theme and Idea. The ***theme*** of a literary work is the represented aspect of life; the theme of a story is the main area of interest treated in it; as literary works commonly have human characters for the subject of depiction, the theme of a literary work may be understood as an interaction of human characters under certain circumstances, such as some social or psychological conflict. Within a single work the basic theme may alternate with rival themes and their relationship may be very complex. They are all linked together to represent a unity. Indeed, a link between the various constructive themes is indispensable: without such a link the literary work loses its essential characteristic, which is unity of all its elements. The theme of a literary work can be easily understood from the plot (the surface layer) of the work.

In the process of developing the theme the author expresses the ***idea*** of a literary work. It is the underlying thought of deductive character and emotional attitude transmitted to the reader by the whole poetic structure of the literary text. The most important idea is the ***message*** of the literary work. It is generally expressed *implicitly*, i.e. indirectly, and can be conveyed by different techniques, such as:

- *parallelism* (e.g. parallel actions of the dream and reality, or parallel events which begin and end a story);
- *contrast* (between the protagonist characters, the impression they try to produce and the impression they actually produce, etc.);
- *recurrence* (or repetition) of events or situation;
- *poetic detail*;
- *symbols*;
- *arrangements of plot structure*, etc.

2. Plot, its constituent parts.

Plot is a sequence of interlinked events in which the characters are involved, the theme and the idea revealed. The plot of any story involves character and *conflict*, which imply each other. ***Conflict*** in fiction is the opposition (or struggle) between forces or characters. Conflicts into ***external*** and ***internal***.

Different types of *external* conflicts are usually termed in the following way:

1. Man against man (when the plot is based on the opposition between two or more people);
2. Man against nature (the sea, the desert, the frozen North or wild beasts);
3. Man against society or man against the Establishment;
4. The conflict between two different sets of values.

Internal conflicts, often termed "man against himself", take place within one character. They are localized in the character's inner world and are rendered through his thoughts, feelings, intellectual process, etc.

The plot of a literary work may be based on several conflicts of different types, and may involve both an external and an internal conflict. Accordingly short stories are subdivided into: a ***plot*** (or ***action***) short story and a psychological (or ***character***) short story (i.e. the conflict of the inner world).

The events of the plot are usually set in particular place and time, which are called the ***setting***. In some stories (novels) the setting is scarcely noticeable, in other ones it plays a very important role. The functions of the setting are the following:

1. helping to evoke the necessary atmosphere (or mood), appropriate to the general intentions of the story;
2. reinforcing characterization by either paralleling or contrasting the actions;
3. reflecting the inner state of a character;

4. placing the character in a recognizable realistic environment (by including geographical names and allusions to historical events);
5. revealing certain features of the character (especially when his domestic interior is described);
6. becoming the chief antagonist whom the character must overcome.

The setting may perform one or several functions simultaneously. Characters, actions, conflict and setting work together to accomplish the author's purpose.

So, plot is a sequence of events in which the characters are involved, the theme and the idea revealed. Events are made up of episodes, episodes, in their turn, of smaller action details. Each and every event that represents the gist of the plot has a beginning, a development and an end. The plot, accordingly, consists of *exposition*, *story*, *climax* and *denouement*.

In the exposition the necessary preliminaries to the action are laid out, such as the time, the place, and the subject of the action.

Story is that part of the plot which represents the beginning of the collision and the collision itself.

Climax is the highest point of the action.

Denouement is the event or events that bring the action to an end.

Novels may have two more components of plot structure: the ***prologue*** (facts from beyond the past of the story) and the ***epilogue*** (additional facts about the future of the characters if it is not made clear enough in the denouement).

3. Plot structure.

There is no uniformity as far as the above mentioned elements of the plot and their sequence in the text are concerned. Thus, among short stories, there are such which begin straight with the action (the conflict) without any exposition.

A work of narrative prose that has all the elements mentioned above: exposition, story, climax, denouement as clearly discernable parts, is said to have a closed plot structure.

A literary work in which the action is represented without an obvious culmination, which does not contain all the above mentioned elements understood in their conventional sense, is said to have an open plot structure.

Plot structure is not a formal factor. It is as meaningful as any other component of the literary work: whether it is open or closed is conditioned entirely by the content.

There are known two types of short stories. First: a plot (action) short story. As a rule, this type has a closed structure.

Second: a psychological (character) short story. It generally shows the drama of a character's inner world. The structure in such a story is open.

Speaking about the two types of short stories, i.e. the plot short story and the character short story, it should be emphasized that they do not represent the only types. The more usual is the so-called mixed type, which includes a great variety of stories ranging from psychological plot short stories to short story-essays in each of which the specific content conditions its own form of representation, i.e. its own type of composition and plot-structure.

Lecture 4.

List of Issues Discussed:

1. Macro-components of poetic structure. Composition.
2. The ways of the representation of the events in a literary work.

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1. Macro-components of poetic structure. Composition.

Just like a musician and an artist, a writer sets the tone of a composition to his or her purpose, making decisions about what that tone should be to form a structure. A writer might express anything from the point of view of cool logic to impassioned anger. A composition might use clean and simple prose, flowery, descriptive passages, or analytical nomenclature.

Since the 19th century, English writers and teachers have been grappling with ways to classify forms and modes of writing so beginner writers can have a place to start. After decades of struggle, rhetoricians ended up with four categories of writing: Description, Narration, Exposition, and Argumentation.

The four classical types of composition (description, narration, exposition, and argumentation) are not categories, per se. They would almost never stand alone in a piece of writing, but rather are best-considered modes of writing, pieces of

writing styles that can be combined and used to create a whole. That is to say, they can inform a piece of writing, and they are good starting points for understanding how to put a piece of writing together.

Examples for each of the following composition types are based on the American poet Gertrude Stein's famous quote from "Sacred Emily," her 1913 poem: "A rose is a rose is a rose."

Description. A description, or descriptive writing, is a statement or account that describes something or someone, listing characteristic features and significant details to provide a reader with a portrayal in words. Descriptions are set in the concrete, in the reality, or solidity of an object as a representation of a person, place, or thing in time. They provide the look and feel of objects, a simultaneous whole, with as many details as you'd like.

A description of a rose might include the color of the petals, the aroma of its perfume, where it exists in your garden, whether it is in a plain terracotta pot or a hothouse in the city.

A description of "Sacred Emily" might talk about the length of the poem and the facts of when it was written and published. It might list the images that Stein uses or mention her use of repetition and alliteration.

Narration. A narration, or narrative writing, is a personal account, a story that the writer tells his or her reader. It can be an account of a series of facts or events, given in order and establishing connections between the steps. It can even be dramatic, in which case you can present each individual scene with actions and dialog. The chronology could be in strict order, or you could include flashbacks.

A narration about a rose might describe how you first came across it, how it came to be in your garden, or why you went to the greenhouse that day.

A narration about "Sacred Emily" might be about how you came across the poem, whether it was in a class or in a book lent by a friend, or if you were simply curious about where the phrase "a rose is a rose" came from and found it on the internet.

Exposition. Exposition, or expository writing, is the act of expounding or explaining a person, place, thing, or event. Your purpose is not to just describe something, but to give it a reality, an interpretation, your ideas on what that thing

means. In some respects, you are laying out a proposition to explain a general notion or abstract idea of your subject.

An exposition on a rose might include its taxonomy, what its scientific and common names are, who developed it, what the impact was when it was announced to the public, and/or how was it distributed.

An exposition on "Sacred Emily" could include the environment in which Stein wrote, where she was living, what her influences were, and what the impact was on reviewers.

Argumentation. Also called argumentative writing, an argumentation is basically an exercise in comparing and contrasting. It is the methodological presentation of both sides of an argument using logical or formal reasoning. The end result is formulated to persuade why thing A is better than thing B. What you mean by "better" makes up the content of your arguments.

Argumentation applied to a rose might be why one particular rose is better than another, why you prefer roses over daisies, or vice versa.

Argumentation over "Sacred Emily" could compare it to Stein's other poems or to another poem covering the same general topic.

2. The ways of the representation of the events in a literary work.

The narration may be done in the first person, the narrator being either his own protagonist: "When I had first opened the door, I did not know what I was about to do; but now that I had seen her in her room, kneeling in prayer beside her bed, unaware that I was looking upon her and hearing her words and sobs, I was certain that I could never care for anyone else as I did for her. I had not known until then, but in the revelation of a few seconds I knew that I did love her. (E.Caldwell, Warm River); or focusing on another: "Oh, there were hundreds of things she had said. I remember everything, but I can't recall the words she used. I can't repeat them. She uttered them in a jumble of things. They had come from her lips like the jumbled parts of a cut-out puzzle. There was no man wise enough or patient enough to put the words in their correct order. If I attempted to put them together, there would be too many 'ands', and 'buts' and 'theys' and thousands of other words left over. They would make no sense in human ears. They were messages from her heart. Only feeling is intelligible there." (E.Caldwell)

The narration may be done in the third person. The narrator then focuses on some other character or characters. He may have direct knowledge of these and act as an observer. For instance. "He had been contemptuous of those who wrecked. You did not have to like it because you understood it. He could beat anything, he thought, because no thing could hurt him if he did not care. All right. Now he would not care for death. One thing he had always dreaded was the pain. He could stand pain as well as any man, until it went on too long, and wore him out, but here he had something that had hurt frightfully and just when he had felt it breaking him, the pain had stopped." (E.Hemingway The Snows of Kilimanjaro).

The narrator may have no direct relation to the persons he speaks about, he may not be present at all, be entirely anonymous, as in the following: "But the weather held clear, and by nightfall he knew that the men were certain to be holding his tracks. By nightfall Roy was too exhausted to be cunning, and he lay in his sleeping bag in the first dry corner he found in the rocks" (J.Aldridge The Hunter).

The narration, whatever it is: first-person, third-person, anonymous, rests on such forms as:

Interior monologue. The narrator as his own protagonist or the character he narrates about speaks to himself. "Soames moved along Piccadilly deep in reflections excited by his cousin's words. He himself had always been a worker and a saver, George always a drone and a spender; and yet, if confiscation once began, it was he – the worker and the saver – who would be looted! That was the negation of all virtue, the overturning of all Forsyte principles. Could civilization be built on any other? He did not think so." (J.Galsworthy To Let).

Dramatic monologue. The narrator (as his own protagonist) or a character speaks alone but there are those he addresses himself to, e. g. "I think you take too much care," said Winifred. "If I were you, I should tell her of that old matter. It's no good thinking that girls in these days are as they used to be. Where they pick up their knowledge I can't tell, but they seem to know everything." (J.Galsworthy To Let).

Dialogue. The speech of two or more characters addressed to each other. (The term is too obvious to need illustration.)

Narration. The presentation of events in their development, e.g. "The Collector had watched the arrest from the interior of the waiting-room, and throwing open its perforated doors of zinc, he was now revealed like a god in a shrine. When Fielding entered the doors clapped to, and were guarded by a servant, while punkah, to mark the importance of the moment, flapped dirty petticoats over their heads." (E.M.Forster A Passage to India).

Description. The presentation of the atmosphere, the scenery and the like of the literary work, e.g. "They are dark. Even when they open towards the sun, very little light penetrates down the entrance tunnel into the circular chamber. There is little to see, and no eye to see it, until the visitor arrives for his five minutes and strikes a match." (E.M.Forster A Passage to India).

All these forms of presentation, as a rule, interrelate in a literary text, with one or another of them standing out more prominent.

The arrangement and disposition of all the forms of the subject matter presentation make up the composition of the literary text.

Lecture 5.

List of Issues Discussed:

1. The Concept of Genre
2. Genre: Typology
3. Genre and Readers' Expectations
4. Genre and Culture

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1. The Concept of Genre

The word *genre* means "kind of" or "sort of" and comes from the same Latin root as the word genus. Discussions of genre probably began in ancient Greece with Aristotle, and the practice of distinguishing kinds of texts from each other on the basis of genres and their characteristics has continued uninterrupted since then. Many specific text genres have been recognized since Aristotle's day – fiction, essays, biography, newspaper stories, academic writing and advertising, among others.

The concept of *genre* has also been extended beyond language-based texts, so that we customarily speak of genres in relation to art, music, dance and other non-verbal methods of human communication. For example, in art we are familiar with the genres of painting, drawing, sculpture and engraving. In addition, within each genre, sub-genres have developed. For painting, sub-genres might include

landscape, portraiture, still life and non-representational works. Some of the recognized sub-genres of fiction include novels, short stories and novellas. Presumably, any number of sub-levels can exist for any one genre, and new sub-genres may be invented at any time. Recently, genre theories have been promulgated for texts about every kind of human activity (e.g., business, politics, medicine, religion and sport, among others). In each, genres and sub-genres can be identified. This proliferation of genre analysis for various purposes means that we cannot exclude any kind of text (or other kind of document that can be mounted on the Web) from an investigation of the usefulness of genre.

2. Genre: Typology

A discussion of genres is a discussion of classificatory activity – specifically, of the division of some whole thing into the kinds or types of the thing. Typologies have been developed routinely in all fields of knowledge and in different communities of endeavor. In bibliographic classification and subject analysis, for example, the initial subdivision of all texts into fiction and non-fiction comes from C.A. Cutter's *Rules for a Dictionary Catalog* (1904). According to Cutter, one of the functions of the catalog is to allow the user to choose between "literary" and "topical" works, that is, between works without topics (i.e., "literary" works) and works with topics or subjects (i.e., non-literary, "topical," non-fiction works). This distinction has remained almost unquestioned in discussions of text genres, and the example illustrates the extent to which a genre distinction may become culturally ingrained and therefore nearly invisible. We are so accustomed to the fiction/non-fiction distinction that it is hard to imagine how to subdivide texts according to some other initial characteristic of division. Nevertheless, other initial distinctions have been suggested, such as the distinction between narrative texts (e.g., some novels, newspaper stories, scientific research reports and medical case studies) and non-narrative texts (e.g., some novels, poetry, philosophical works and mathematical works).

Consensus seldom exists, however, on any typology. Different modern analyses of general text types, for example, have used the communicative purpose of the text as a characteristic of division to divide all texts into the following sets:

1. descriptive, narrative, argumentative, literary, poetic, scientific, didactic and conversational;
2. descriptive, narrative, expository, argumentative and instructive;
3. narrative, procedural, behavioral expository.

These text typologies have some shared and some unshared genres. Each set contains a "narrative" category, but the sets differ markedly on the remaining

categories. In addition, each of the above examples is based on a theoretical position that determines which characteristics of texts are considered salient for forming groups.

Since identification of genres entails the use of classification, all the methods and criteria for a viable classification system come into play. Sorting a whole set of things into genres should ideally conform to the accepted desiderata of mutual exclusivity and joint exhaustivity. That is, the genre categories should not overlap with each other, and all possible instances should be accounted for and accommodated in the groupings. These ideal conditions may not be possible to achieve in any classification or in any domain. It is clear, for example, that sorting text types into sub-types on the basis of their purpose poses special problems because each text can contain elements of more than one purpose. In the first example above, for instance, a conversational text can also be a description, a narration and/or an argument, or a poetic text may also have a didactic and/or a narrative purpose.

Adding to the problems of identifying genres is the further complexity that genres may also be identified on the basis of some characteristic of division other than communicative purpose. For example, some genres may be called "form" genres while others may be called "content" genres. Most people would expect to recognize a poem by its physical "silhouette" on the page or a letter by the presence of a conventionalized format for the address and salutation. In contrast, it is more difficult to distinguish between two prose forms such as fiction from non-fiction because they have roughly the same format on the page (although fiction might sometimes be identifiable by the presence of short paragraphs signaling conversation). In the case of the content genres that have no identifiable physical format, it is necessary to read the text in order to assign it to a genre (e.g., a basis in "reality" for non-fiction, a basis in the "imaginary" for fiction).

A further problem for identifying genres is that even the most familiar ones are unstable, changeable and can divide, fuse and/or mutate to form different kinds of hybrid texts. New names are often coined for these hybrids, such as non-fiction novel, infomercial, prose poem and docudrama. In this practice, the ideal of mutual exclusivity is sacrificed in order to ensure joint exhaustivity of the classes. But the necessity of adding new classes dynamically undermines the stability of the typology and confounds reader expectations for the content(s) and structure(s) of the genres. This tension between continuity and change is a common one for information organization and retrieval analysis and systems.

If it is outside events that are objectively narrated by an author, the genre is epic with narrative prose as its main variety (novel, romance, story, short-story, fable, fairy-tale).

If the author speaks about an aspect of reality reflected in his own inner world, if his emotions and meditations are represented without a clearly delimited thematic or temporal setting, the genre is lyric with lyric poetry as its main variety (a lyric poetry, ballad, elegy, epitaph, epithalamium).

If it is present day conflicting events that are represented in the speech and actions of characters in their interrelations with each other, the genre is dramatic with different types of plays as its main manifestations.

Another factor that delimits the genre of writing is the nature of the represented conflict. In accordance with this factor literary works are divided into tragedy, comedy and drama.

3. Genre and Readers' Expectations

Readers have explicit learned expectations for the genres with which they are familiar. Genre theory and genre analysis postulate ideal text types against which individual instances of texts can be measured. Often large numbers of readers share the same (or similar) names for a particular genre, have a shared understanding of the general purpose of a certain kind of text and a shared awareness of some of the formal text features that one associates with certain kinds of texts. Knowledgeable readers are able to recognize instances of many genres and to bring this recognition into play when deciding whether or not to read a particular kind of text. We have learned what kind of content to expect of a biography, for example, because we have learned to be alert to the functions and forms of biography as a genre. We can exclude all biographies from consideration if we want to do so. If we want to read biography, however, we will decide which one to read on the basis of the specific biographee (and his/her gender, profession, time period, etc.) not on the basis of the genre itself.

Readers' expectations for and understanding of various genres have been exploited in such practices as genre colonization, where the vocabulary and text forms of one field are used to rationalize and legitimize changes in another. For example, discussions of students as both the "consumers" and the "products" of an educational institution use terms from the field of marketing to create new kinds of expectations in the field of education. This analogical reasoning likening one field to another extends to the development of analogous text genres such as the creation of marketing plans, mission statements and outcome analyses for educational

institutions. In cases of genre colonization, readers must have expectations both for the genres of one field and of the standard structures and expectations of another field.

Such reader expectations, however, have had to remain somewhat flexible because of the instability and slipperiness of genres. For example, word processing software sometimes provides help in preparing certain kinds of documents such as letters or reports, but these generic formulaic documents may not be appropriate or acceptable in a specific situation. For example, we would normally distinguish between a "business letter" and a "love letter" as sub-categories of the genre "letter." We would expect the latter to be considerably more personal and informal than the former, and we would probably not expect a love letter to include a formal address and salutation. Similarly, a particular enterprise often has a standard format for what that organization calls a report, and the specific format favored by the organization may be different from the generic format provided by the software. It is relatively easy for people to learn to adjust their expectations for a genre to include both new sub-genres and exceptional cases of old ones. It is presumably less easy, however, to produce genre recognition rules for exceptional genre texts in order to aid electronic retrieval. These problems are exacerbated by the invention of new and/or changed sub-genres and by the potential "invisible" presence of genre colonization techniques.

4. Genre and Culture

The relationships of genre instances to genre typology, to reader expectations and to genre recognition are necessarily mediated by culture and context. Like classification systems of all kinds, genre typologies are at least partially determined by the culture in which they are embedded. In each text, an author's intention is related to and situated in some culture larger than the individual text. Both genres and the texts they accommodate are artifacts of culture, even though the cultural context in question may be broad (e.g., western civilization) or narrow (e.g., The ABC Company). In both cases, some genre typologies are appropriate and useful for certain cultural purposes and others are not, and this appropriateness and usefulness depends on their ability to fulfill the function(s) for which the typology has been created. Studies comparing folk taxonomies with western scientific taxonomies, for example, usually comment on the specific applications and usefulness of the different taxonomies in their own cultures and for the differing cultural purposes for which they were intended. Like all classification systems, genre typologies are not naïve, innocent or objective. Instead, they are developed for some explicit purpose and their successful application is necessarily

dependent upon their cultural salience. Bibliographic classification systems such as the Dewey Decimal and the Library of Congress systems provide familiar examples of the kind of cultural warrant underlying all human classificatory activities.

These observations are familiar ones, but they are not trivial in an information research context, because the cultural content in any genre typology eventually determines its potential applications and their successes or failures in information search and retrieval contexts. Culture-neutral methods of classifying entities are particularly needed in the electronic world, where the globalization of information is increasing daily. Genre theory and genre analysis are not exceptions to the need for astute cultural analyses.

Lecture 6.

List of Issues Discussed:

1. Goals and objectives of linguostylistic analysis of a literary text.
2. The method of linguostylistic analysis.

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1. Goals and objectives of linguostylistic analysis of a literary text.

The twentieth century made adjustments to the theory and practice of literature, delimiting literary and linguistic aspects of the analysis of a literary text within philology. The assertion that “the text on one side is turned towards literary criticism and the other towards linguistics” has become a commonplace. Literary criticism has traditionally been engaged in the study, first of all, of the ideological and thematic content of literary works, their genre and compositional originality, and linguistics – the study of the linguistic means that function in the text and ensure their construction. Thus, the linguostylistic analysis of a literary text presupposes a detailed and thorough analysis of linguistic means “under a linguistic microscope” (expression of N. M. Shansky) in order to reveal their role and functions in the ideological and thematic content of the text (the way from word to content).

The need for a linguostylistic approach to the analysis of a literary text is due to the fact that in the field of text research during the 20th century, in the direction from Russian formalism to the structuralism of the 60s, there was a tendency to integrate

(enter) such related disciplines as poetics, psycholinguistics, anthropology, semiotics, etc.

Linguistic analysis of a literary text develops the skills of analytical reading which is essential for the formation of a modern philologist. Analytical reading skills make it possible to develop the ability not only to passively receive information from a literary text, but also to actively analyze it and subsequently interpret it correctly.

“Linguostylistic analysis of a text is the study of the role and functions of various linguistic means in conveying the content of the text as well as the intention and style of the author. Text analysis with the linguostylistic approach enables to determine the types of linguistic techniques used in a literary work to express the peculiarities of an author's worldview, choice of time and place, personalities of characters as well as plot structure and its development.

In modern science and practice, linguistic analysis of a literary text consists of incomplete (partial) and complete analysis. The first case emphasizes on the linguistic dominant which forms the stylistic dominant together with an author’s core idea. In the second case, units of all levels of the linguistic structure of the text are studied in their aesthetic unity and interaction. Linguostylistic analysis of the text is a complete analysis of the text.

2. The method of linguostylistic analysis.

It has long been assumed and recognized that all speech events that have ever been produced by people orally or in writing can be divided according to their function into intellective and imaginative. In terms of V. Vinogradov’s functional styles the communicative function should be carefully distinguished from the function of aesthetic impact. Thus, in intellective communication when the main aim of the speaker or writer is to pass on information the communicative function appears to be of primary importance. In fiction, however, the writer is always in search of his own peculiar ways of affecting his audience, holding the readers’ interest, getting them emotionally involved with his characters or engrossed in the plot. Therefore, he is chiefly concerned with connotative meanings, that is additional expressive-emotional-evaluative overtones which either form part of a linguistic unit or are evoked in it in speech. Hence, it is the function of aesthetic impact that is brought into prominence when dealing with fiction.

However expressive scientific texts may be, their basic function remains that of conveying information, stating facts, expressing critical opinions, etc. When, on the contrary, elements of informative writing occur in a literary work they undergo a certain transformation and are turned into a powerful artistic device instead of

merely passing on straightforward information. Thus, we may observe the interaction of the two functions both in fiction and intellective communication.

So much, then, for the problem of functional styles. The subject of this chapter is the method of linguostylistic analysis applied to the study of works of literature. There are two distinct stages or levels of research which are here kept apart for practical reasons: *semantic* and *metasemiotic*.

On the semantic level we concentrate on the general semantic content, or nominative (direct) meanings of linguistic units. As has already been mentioned, the communicative or in our case we call it the "semantic" function of speech consists in passing on information and what is especially important to stress, it is for this reason, that there always exists a one-to-one correspondence between every unit of the expression-plane and that of the content-plane. The semantic level of linguostylistic analysis is, however, only a preliminary stage of the investigation for, as is well known, the function of aesthetic impact or the metasemiotic function of speech proves to be of primary importance if we take into account the specific character of the process of creation in literature.

On the metasemiotic level we are concerned with the study of the additional *meta*-content of linguistic units or connotations. Each unit of expression here serves its particular purpose and the reader is expected to visualize reality which takes the form of images. On the metasemiotic level we are always confronted with cases of violation of the immediate correspondence between units of expression and those of content. Thus, we speak of various stylistic devices used for special metasemiotic purposes by the author to create a particular artistic effect.

Let us now consider the following example – a few lines from J. Keat's poem *To Autumn*:

Then in a wailful choir the small gnats mourn

Among the river shallows, borne aloft

Or sinking as the light wind lives or dies

We begin by understanding the words of the poem as such, in their ordinary use, for unless we have a very clear idea of what they mean on the semantic level, we would not be able to appreciate their metaphoric significance and, therefore, understand them fully.

On the metasemiotic level we deal with the words used in their indirect sense that is with "transposition" of their meanings. Thus, "semantically" such

words as *wail, choir, mourn* can only be applied to human beings. In the poem, however, *wailful, choir* and *mourn* describe gnats' behaviour suggesting a certain resemblance between the way the poet sees the last moments of these insects' life before the coming of winter and a human being grieving over the death of somebody. It should be noted, that the reader is confronted with a whole string of words closely associated with each other, bearing upon the same general point of reference. As a result, the reader is expected to create a particular image in his mind.

In the case of *live* and *die* we seem to be justified in speaking about dead or trite metaphor. Their meanings (*fig) (of things without life) remain in existence; survive* and (*fig) cease to exist; disappear* correspondingly are fixed in dictionaries as their derivative meanings. We ought to admit, however, that in the present highly emotional context of the poem some remnants of the original meaning of these words are still possible to recognize. Personification in the poem involves animals, objects and phenomena of nature.

The moment we try to understand something, we must make it absolutely clear from the start that this can only be done when the work is perused and analysed in its entirety, as a global whole. Unless we are acquainted with the author's views and the time when he lived and worked and which he described in his writings, we shall not be able to understand, let alone appreciate fully, what this or that stylistic device is based on, what effect is created and for what purpose. Thus, when discussing the poem *To Autumn*, it is important to note that the poet does not only praise the fruitfulness of this season and mourn the passing of summer, he persistently stresses the association of autumn and early death, the idea of the transience of life.

To conclude, the ultimate aim of linguostylistic analysis is to achieve proper and more or less complete understanding of the text. As far as literature is concerned understanding can only be attained if the reader is able to "bridge the gap" between the two levels of research – the semantic and metasemiotic ones – that is if he is able to establish the connection between words and word-combinations with their simple, direct and unambiguous reference and the connotations by evocation which the author has chosen for creating the images.

It should be borne in mind that the understanding of a piece of writing can only be attained by degrees. The more deeply a person reads into the lines, the more levels or "dimensions" of understanding are revealed, the more complete understanding is finally gained. Sometimes the understanding of one line or even a word-combination calls for an extensive philological study of the writer's whole

work or even several works for to “read” some meaning “into” the line one must always have proof.

The method of linguostylistic analysis can be applied to all kinds of texts. It is important to remember that though linguostylistic analysis begins with words on the semantic level, it is hardly ever confined to words. It usually involves the study of various aspects of language: collocations, grammatical forms, patterns of major syntax, etc. even sounds may lend themselves to metasemiotic transformation.

It should be also emphasized that methods for analyzing a literary text depend on its characteristics, specifics and research goals. These methods include:

1) linguostylistic commenting; 2) functional and stylistic analysis; 3) quantitative characteristics of text elements when studying the style of the writer; 4) the method of selective consideration, analysis and explanation of language difficulties, individual author's deviations from general language norms; 5) the method of line-by-line analysis of a coherent text in its dynamic length and integrity. This method is based on identifying interconnection between micro- and macro-images. Line-by-line analysis requires consideration of strict, artistically fixed sequence of literary text and dynamics of these images in fiction. The practical lessons will primarily use this method; 6) a method of cross-cutting and complex analysis of the entire work as a whole, its compositional, figurative and linguistic structure; 7) the method of linguistic experiment - transformation, changing the structure of the syntactic structure while maintaining the conceptual content of a phrase, a passage; 8) method of comparison (1) author's options; 2) the way different writers develop a theme; 3) difference between original literary texts and their translations); 9) heuristic method - comprehension and thinking on through structure of the text.

Lecture 7.

List of Issues Discussed:

1. The metalanguage of linguostylistics.
2. Tropes and Figures of speech: Peculiar features and functions

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1. The metalanguage of linguostylistics

In the European philological tradition there have always existed phenomena regarded as linguostylistic concepts proper. They are: ***tropes*** which are based on the transfer of meaning, when a word (or a combination of words) is used to denote an object which is not normally correlated with this word, and ***figures of speech*** whose stylistic effect is achieved due to the unusual arrangement of linguistic units, unusual construction or extension of utterance.

There is a considerable number of terms which can serve to denote different tropes and figures of speech. Most of these terms go back to ancient rhetoric where all the stylistic devices were thoroughly investigated and provided with names and definitions. In the course of time some terms used in Greek and Roman philology have disappeared whereas new ones were introduced. The meanings of some terms have changed. Thus, the Greek "metaphora" was used by Aristotle in a very broad sense, close to the modern meaning of the term "trope", that is, it embraced metonymy, synechdoche, hyperbole and simile.

Theoretically speaking, the division into tropes and figures, which can be traced back to classical philology, is generally accepted. The fact is that the English term "figure of speech" is often indiscriminately used to denote any stylistic device, including metaphor (this is how "metaphor" is defined, for instance, in one of the dictionaries of literary terms published in the U.S.A.: "a metaphor is a figure of speech in which one object is likened to another by speaking of it as if it were that other" – Standard College Dictionary). The term "trope", which was widely employed in the XVIII century in almost the same meaning as the Ukrainian "троп", has practically fallen out of use.

Nevertheless we are convinced that the distinction between tropes and figures is not only a question of metalanguage. It concerns the ontology of linguostylistic phenomena, their essential features. We regard tropes and figures of speech as basic linguostylistic categories whose study should be based on their numerous realitions in speech.

Expressive means of a language are those forms and properties that have the potential to make the utterance emphatic or expressive. They don't change the semantic structure. They only add some degree of emotive force to the utterance structure. These can be found on all the levels – phonetic, phonographical, morphological, lexical or syntactical.

A stylistic device is a literary model in which semantic and structural features are blended so that it represents a generalized pattern.

All stylistic devices belong to expressive means, but not all expressive means are stylistic devices. Thus, phonetic phenomena, such as pitch, stress, pausation, tempo are all expressive means without being stylistic devices: *I do know you. I'm really angry with that dog of yours* (Intensifiers). According to Professor Galperin a stylistic device is such a generative model which through frequent use in language is transformed into a stylistic device (e.g. metaphor). It's like an algorithm used for an expressive purpose.

A convergence of expressive means and stylistic devices is the accumulation of several expressive means and stylistic devices of the same or different levels of language, promoting the same idea or emotion in the same context.

2. Tropes and Figures of speech: Peculiar features and functions

Simile is the most rudimentary form of trope. It can be defined as a device based upon an analogy between two things, which are discovered to possess some feature in common otherwise being entirely dissimilar: "darkness when once it fell, fell like a stone". (G. Greene)

Metaphor, a most widely used trope, is also based upon analogy, upon a traceable similarity. But in the metaphor, contrary to the simile, there is no formal element to indicate comparison. *E. g.* "... and I was not a hawk, although I might seem a hawk to those who had never hunted ...". (E. Hemingway)

Personification, a kind of metaphor, is a device which endows a thing or a phenomenon with features peculiar of a human being: "… In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers". (O'Henry)

Metonymy is a trope in which the name of one thing is used in place of that of another, closely related to it: "(England)... sucked the blood of other countries, destroyed the brains and hearts of Irishmen, Hindus, Egyptians, Boers and Burmese." (J. Galsworthy)

Antonomasia is the use of a proper name for a common one: "The Giaconda smile". (A. Huxley)

Epithet is an attributive characterization of a person, thing or phenomenon: "Carrying himself straight and soldierly." (E. Hemingway)

Allusion is a reference to specific places, persons, literary characters or historical events that, by some association, have come to stand for a certain thing or an idea: "Chocolate was her Achilles' heel."

Zeugma is a figure of speech which consists of one main element and a number of adjuncts. The adjuncts represent semantically different word-classes thus differing in the type and degree of cohesion with the main element. *E. g.* "He had a good taste for wine and whiskey and an emergency bell in his bedroom."

Pun is a figure of speech emerging as an effect created by words similar or identical in their sound form and contrastive or incompatible in meaning: "Her nose was sharp, but not so sharp as her voice or, the suspiciousness with which she faced Martin." (S. Lewis)

Oxymoron is a kind of antithesis in that is also based upon a contrast between two words. But contrary to the antithesis where contrastive words are

contra-posed (in parallel constructions), in the oxymoron contrastive words may be juxtaposed as modifier and modified: "The wordy silence tumbled her." (O. Wilde)

Antithesis is a phrase, a sentence or a group of such in which a thing (or a concept) is measured against, or contrasted to its opposite: "Too brief for our passion, too long for our peace." (G. Byron)

Hyperbole is an expression of an idea in an exceedingly exaggerate language, *e. g.* "I'd cross the world to find you a pin." (A. Coppard)

Meiosis is an expression of an idea in an excessively restrained language: "He knows a thing or two".

Climax (gradation) is another unit of poetic speech based on the recurrence of a certain syntactic pattern. In each recurrent sequence the lexical unit is either emotionally stronger or logically more important. *E. g* "Walls − palaces − half-cities, have been reared." (G. Byron)

Anticlimax is the reverse of climax. In this figure of speech emotion or logical- importance accumulates only to be unexpectedly broken and brought down. The sudden reversal usually brings forth a humorous or ironic effect, as in the following: "She felt that she did not really know these people, that she would never know them; she wanted to go on seeing them, being with them, and living with rapture in their workaday world. But she did not do this." (A. Coppard).

Litotes, a specific form of understatement, consists in the use of a negative for the contrary, as in: "I le had not been unhappy all day." (E. Hemingway)

Depending upon the position a repeated unit occupies in the utterance there are distinguished four types of repetition.

1) Anaphora: repetition of the first word or word-group in several successive sentences, clauses or phrases. *E. g.* "I love your hills, and I love your dales." (J. Keats)

2) Epiphora: repetition of the final word or word-group. *E. g.* "I wake up and I'm alone, and I walk round Warlley and I'm alone, and I talk with people and I'm alone." (J. Braine)

3) Anadiplosis (catch repetition): repetition at the beginning of the ensuing phrase, clause or sentence of a word of a word-group that has occurred in the initial, the middle or the final position of the preceding word-sequence.

E. g. But Brutus says he was ambitious;

And Brutus is an honorable man. (W. Shakespeare)

4) Framing, or ring repetition: repetition of the same unit at the beginning and at the end of the same sentence, stanza, or paragraph.

How – beautiful is the rain!

After the dust and heat,

In the broad and fiery street

In the narrow lane

How beautiful is the rain!

(H. W. Longfellow)

Lecture 8.

List of Issues Discussed:

1. Lexis in textual analysis
2. Principles of linguostylistic analysis of the fiction text.

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1. Lexis in textual analysis

The word-stock of any given language can be roughly divided into three uneven groups, differing from each other by the sphere of its possible use.

The biggest division is made up of neutral words, possessing no stylistic connotation and suitable for any communicative situation, two smaller ones are literary and colloquial strata respectively.

In order to get a more or less clear idea of the word-stock of nay language, it must be presented as a system, the elements of which are interconnected, interrelated and yet independent. Some linguists, who clearly see the systematic character of language as a whole, deny, however, the possibility of systematically classifying the vocabulary. They say that he word-stock of any language is so large and so heterogeneous that it is impossible to formalize it and therefore present it in any system. The words of a language are thought of as a chaotic body whether viewed from their origin and development or from their present state.

Indeed, coinage of new lexical units, the development of meaning, the differentiation of words according to their stylistic evaluation and their spheres of usage, the correlation between meaning and concept and other problems connected with vocabulary are so multifarious and varied that it is difficult to grasp the

systematic character of the word-stock of a language, though it coexist with the systems of other level-phonetics, morphology and syntax.

To deny the systematic character of the word-stock of a language amounts to denying the systematic character of language as a whole, words being elements in the general system of language.

The word-stock of a language may be represented as a definite system in which different aspects of words may be singled out as interdependent. A special branch of linguistic science lexicology has done much to classify vocabulary. A glance at the contents of any book on lexicology coil suffices to ascertain the outline of the system of the word-stock of the given language.

For our purpose, i.e. for linguistic stylistics, a special type of classification, stylistic classification, is most important.

In accordance with the already mentioned division of language into literary and colloquial, we may represent the whole of the word-stock of the English language as being divided into three main layers: the literary layer, the neutral layer and the colloquial layer. The literary and the colloquial layers contain number of subgroups each of which has a property it shares with all the subgroups within the layer. This common property, which unites the different groups of words within the layer, may be called its aspect. The aspect of the literary layer is its markedly bookish character. It is this that makes the layer more or less stable. The aspect of the colloquial layer of words is its lively spoken character. It is this that makes it unstable, fleeting.

The aspect of the neutral layer is its universal character. That means it is unrestricted in its use. It can be employed in all styles of language and in all spheres of human activity. It is this that makes the layer the most stable of all.

The ***literary layer*** of words consists of groups accepted as legitimate members of the English vocabulary they have no local or dialectal character.

The ***colloquial layer*** of words as qualified in most English or American dictionaries is not infrequently limited to a definite language community or confined to a special locality where it circulates.

The ***literary vocabulary*** consist of the following groups of words: 1. common literary: 2. terms and learned words: 3. poetic words: 4. archaic words; 5. barbarisms and foreign words: 6. literary coinages including nonce-words.

The ***colloquial vocabulary*** falls into the following groups: 1. common colloquial words: 2. slang: 3. jargons: 4. professional words: 5. dialectal words: 6. vulgar words: 7. colloquial coinages.

Neutral, common literary and common colloquial vocabulary

Neutral words, which form the bulk of the English vocabulary, are used in both literary and colloquial language. Neutral words are the main source of synonymy and polysemy. It is the neutral stock of words that is so prolific in the production of new meanings.

The wealth of the neutral stratum of words is often overlooked. This is due to their inconspicuous character. But their faculty for assuming new meanings and generating new stylistic variants is often quite amazing. This generative power of the neutral words in English language is multiplied by the very nature of the language itself. It has been estimated that most neutral English words are of monosyllabic character, as, in the process of development from Old English to Modern English, most of the parts of speech lost their distinguish suffixes. This phenomenon has led to the development of conversion as the most productive means of word-building. Word compounding is not so productive as conversion or word shift in the part of speech in the first case and by the addition of an affix in the second. Unlike all other groups, the neutral group of words cannot be considered as having a special stylistic coloring.

Common literary words are chiefly used in writing and in polished speech. One can always tell a literary word from a colloquial word. The reason fro this lies in certain objective features of the literary layer of words. What these objective features are, is difficult to say because as yet no objective criteria have been worked out. But one of the undoubtedly is that literary units stand in opposition to colloquial units. This is especially apparent when pairs of synonyms, literary and colloquial, can be formed which stand in contrasting relation.

The following synonyms illustrate the relations that exist between the neutral, literary and colloquial words in the English language.

Colloquial	Neutral	Literary
Kid	Child	Infant
Daddy	Father	Parent
Chap	Fellow	Associate
Get out	Go away	Retire
Go on	Continue	Proceed
Teenager	Boy (girl)	Youth (maiden)
Flapper	Young girl	Maiden

It goes without saying that these synonyms are not only stylistic but ideographic as a well, i.e. there is a definite, though slight, semantic difference between the words. But this is almost always the case with synonyms. There are very few absolute synonyms in English just as there are in any language. The main distinction between synonyms remains stylistic. But stylistic difference may be of various kinds: it may lie in the emotional tension connoted in a word, or in the sphere of application, or in the degree of the quality denoted. Colloquial words are always more emotionally colored that literary ones. The neutral stratum of words, as het term itself implies, has no degree of emotiveness, nor have they any distinctions in the sphere of usage.

Both literary and colloquial words have their upper and lower ranges. The lower range of literary words approaches the neutral layer and has a markedly obvious tendency to pass into that layer. The same may be said of the upper range of the colloquial layer: it can very easily pass into the neutral layer. The lines of demarcation between common colloquial and neutral, on the one hand, and common literary and neutral, on the other, are blurred. It is here that the process of interpenetration of the stylistic strata becomes most apparent.

Still the extremes remain antagonistic and therefore are often used to bring about a collision of manners of speech for special stylistic purposes. The difference in the stylistic aspect of words may color the whole of an utterance.

There is a certain analogy between the interdependence of common literary words and neutral ones, on the one hand, and common colloquial words and neutral ones, on the other. Both sets can be viewed as being in invariant variant relations.

The neutral vocabulary may be viewed as the invariant of the standard English vocabulary. The stock of words forming the neutral stratum should in this case be regarded as an abstraction. The words of this stratum are generally deprived of any concrete associations and refer to the concept more or less directly. Synonyms of neutral words, both colloquial and literary, assume a far greater degree of concreteness. They generally present the same notions not abstractly but as a more or less concrete image, that is, in a form perceptible by the senses. This perceptibility by the senses causes subjective evaluations of the notion in question, or a mental image of the concept. Sometimes an impact of a definite kind on het reader or hearer is the aim laying behind the choice of a colloquial or a literary word rather than a neutral one.

In the diagram, common colloquial vocabulary is represented as overlapping into the standard English vocabulary and is therefore to be considered part of it. It borders both on the neutral vocabulary and on the special colloquial vocabulary which, as we shall see later, falls out of standard English altogether. Just as common literary words lack homogeneity so do common colloquial words and set expressions. Some of the lexical items belonging to this stratum are close to the

non-standard colloquial groups such as jargonisms, professionalisms, etc. There are on the border line between the common colloquial vocabulary and the special colloquial or non-standard vocabulary. Other words approach the neutral bulk of the English vocabulary.

Thus, the words *teenager (a young girl or young man)* and *hippie (hippy) (a young person who leads an unordered and unconventional life)* are colloquial words passing into the neutral vocabulary. They are gradually losing their non-standard character and becoming widely recognized. However, they have not lost their colloquial association and therefore still remain in the colloquial stratum of the English vocabulary. So also are the following words and expressions: *take (I take it = I understand);* to go for (*to be attracted by, like very much – «You think she still goes for the guy?»*); *guy (young man); to be gone on (to be madly in love with); pro (professional, e.g. a professional boxer, tennis - player,* etc.)

The spoken language abounds in set expressions which are colloquial in character, e.g. *all sorts of things; just a bit; how is life treating you?; so-so; what time do you make it/; to hob-nob (to be very friendly with, to drink together); so much the better; to be sick and tired of; to be up to something).*

The stylistic function of the different strata of the English vocabulary depends not so much on the inner qualities of each of the groups, as on their interaction when they are opposed to one another. However, the qualities themselves are not unaffected by the function of the words, in as much as these qualities have been acquired in certain environments. It is interesting to note that anything written assumes a greater degree of significance than what is only spoken. If the spoken takes the place of he written or vice versa, it means that we are faced with a stylistic device.

Certain set expressions have been coined within literary English and their use in ordinary speech will inevitably make the utterance sound bookish. In other words, it will become literary. The following are examples of set expressions which can be considered literary: in accordance with, with regard to, by virtue of, to speak at great length, to lend assistance, to draw a lesson, responsibility rest.

Special literary vocabulary

Terms

Terms are directly connected with the concept they denote. Terms are mostly and predominantly used in special works dealing with the nations of some branch of science. There sore it may be said that they belong to the style. They may as well appear in newspaper style, in publicistic and practically in all other existing styles of language. But their function in this case changes. They do not always fulfill their basic function that of bearing exact reference to a given concept. When used in the belles-letters style, for instance, a term may acquire a

stylistic function and consequently become a stylistic device. This happens when a term is used n such a way that two meanings are materialized simultaneously.

The function of terms, if encountered in other styles, is either to indicate the technical peculiarities of the subject dealt with, or to make some reference to the occupation of a character whose language would naturally contain special words and expressions.

The piling up of difficult and special terms hinders the readers understanding of the text if he is not a specialist even when the writer strives to explain them. More over, such an accumulation of special terminology often suggests that the author is displaying his erudition. There is an interesting process going on in the development of any language. With the increase of general education and the expansion of technique to satisfy the ever-growing needs and desires of mankind, many words that were once terms have gradually lost their quality as terms and have passed into the common literary or even neutral vocabulary. This process may be called «determinization». Such words as ‘radio’, `television' and the like have long been in common use and their terminological character is no longer evident.

When terms are used in their normal function as terms in a work of belles-lettres, they are or ought to be easily understood from the context so that the desired effect in depicting the situation will be secured.

Here is an example of a moderate use of special terminology bordering on common literary vocabulary.

«There was a long conversation along wait. His father came back to say it was doubtful whether they could make the loan. Eight percent, then being secured for money, was a small rate of interest, considering its need. For ten percent Mr. Kuzel might make a call-loan. Frank went back to his employer, whose commercial choler rose at the report» (Theodore Dreiser, «The Financier»).

Such terms as ‘loan’, ‘rate of interest’, and the phrase ‘to secure for money’ are widely known financial terms which to the majority of the English and American reading public need no explanation. The main task of them in this passage is not to explain the process of business negotiations, but to create the environment of a business atmosphere.

In this example the terms retain their ordinary meaning though their function in the text is not exactly terminological. It is more nearly stylistic, inasmuch as here the terms serve the purpose of characterizing the commercial spirit of the hero of the novel. However, they are not stylistic devices because they fail to meet the main requirement of an stylistic device.

The following is an example where a term is used as a stylistic device.

«Green eyes, fair skin, pretty figure, famous frontal development», Squill remarked. (W.M. Thackeray).

The combination ‘frontal development’ is terminological in character (used sometimes in anatomy). But being preceded by the word ‘famous’ used in the sense indicated by the Shorter Oxford Dictionary as ‘a strong expression of approval (chiefly colloquial), excellent, capital’ the whole expression assumes a specific stylistic function due to the fact that ‘frontal development’ is used both in its terminological aspect and in its logical meaning ‘the breast of a woman’.

Whenever the terms used in the belles letters style set the reader at odds with the text, we can register a stylistic effect caused either by a specific use of terms in their proper meanings or by simultaneous realization of two meanings.

Poetic and highly literary words

Poetic words form a rather insignificant layer of the special literary vocabulary. They are mostly archaic or very rarely used highly literary words which aim at producing an elevated effect. They have a marked tendency to detach themselves from the common literary word-stock a gradually assume the quality of terms denoting certain definite notions and calling forth poetic diction.

Poetic words and expressions are called upon to sustain the special elevated atmosphere of poetry. This may be said to be the main function of poetic words.

V.V. Vinogradov gives the following properties of poetic words:

«…the cobweb of poetic words and images vials the reality, stylizing it according to the established literary norms and canons. A word is torn away form its referent. Being drawn into the system of literary styles, the words are selected and arranged in groups of definite images, in Phraseological series, which grow standardized and stale and are becoming conventional symbols of definite phenomena or characters or of definite ideas or impressions».

The literature trends known as classicism and romanticism were particularly rich in fresh poetic terms. Poetical words in an ordinary environment may also have a satirical function. Poetical words and word-combinations can be likened to terms in that they do not easily yield to polysemy. They are said to evoke emotive meanings. They color the utterance with a certain air of loftiness. But the excessive use of poeticisms should be avoided.

The very secret of a truly poetic quality of a word does not lie in conventionality of usage. On the contrary, a poeticism through constant repetition gradually becomes hackeyed. Like anything that lacks freshness it fails to evoke a

genuinely aesthetic effect and eventually call forth protest on the part of those who are sensitive to real beauty.

A good illustration of the use of poetic words the bulk of which are archaic is the following stanza from Byron's Childe Harold's Pilgrimage.

*Whilome (*at some past time*) in Albion's isle (t*he oldest name of the island of Britain*) there dwelt (*lived*) a youth,*

*Who ne (*not*) in virtu's ways did take delight:*

*But spend his days in riot (*wasteful living*) most uncouth (*unusual, strange*).*

*And vex'd (*disturbed) *with mirth (*fun*) the drowsy ear of Night.*

*Ah me! (*interjection expressing regret, sorrow*) in sooth (truly he was a shameless wight (*a human being*).*

*Sore (*severely, harshly*) given to revel (*noisy festivity*) and ungodly (*wicked*) glee (*entertainment*);*

Few earthly things found favor in his sight.

*Save concubines (*prostitutes*) and carnal (*not spiritual*) company,*

*And flaunting (*impudent*) wassailers (*drunkards; revelers*) of high and low degree.*

Archaic/Obsolescent words

It is a well-known fact that the word-stock of any language is constantly changing and renewing. Old words die and new words appear. Before disappearing, a word undergoes the stages of being obsolescent, obsolete and archaic. The beginning of the aging process of a word is marked by decrease in its usage. The term 'archaisms' (from the Greek archaios 'ancient') denotes words which are practically out of use in present-day language and are felt to be obsolete, recalling bygone eras.

Archaic words belong to Old English and are not recognized nowadays. The main function of old words is to create a realistic background to historical works of literature.

Archaisms are stylistically heterogeneous. They are usually thought to pertain to the upper strata of the vocabulary. As a general view this opinion is correct, but only with reference to the lexical units which, though obsolete, are not completely out of use. A high-flown archaic word must be popular enough not to become quite a stranger to the modern linguistic perception; besides, its meaning, its denotation must not collide with its highly positive connotation. Thus, the well-known pronominal forms *thou*, *thee*, *ye* or the words like *knight*, *hauberk*, *main (= ocean)*, etc. are high-flown archaisms. This is, however, hardly the case with words

practically unknown to the public at large: they may produce the opposite stylistic impression, that of degradation (for detailed treatment see below).

Archaic words should not be confused with historic words. According to Prof. Morokhovsky, archaic words are old words for denoting still existing objects and concepts. They have synonyms in Modern English. Thus, the noun *main* has been replaced by *ocean*; the verb *to deem,* by *to consider*, etc.

Historic words, on the other hand, denote already non-existing objects or concepts, which dropped out from realities of present-day life. One of the reasons why words disappear is the disappearance of their referents, i.e. the objects they denoted. Such archaisms are called 'material archaisms', or 'historical archaisms', such as yeoman, hauberk and the like.

The use of archaic words in fiction, for instance, in historical novels, serves to characterize the speech of the times, to reproduce its atmosphere, its 'historical colour'. Numerous archaisms can be found in Walter Scott's novels (in the following examples the reader will find lexical archaisms, as well as archaic grammatical forms):

Nay, we question you not," said the burgher; "although hark ye — I say, hark in your ear — my name is Pavilion."

"... methinks it might satisfy you that I am trustworthy."

"Prithee, do me so much favour, as to inquire after my astrologer, Martinys Galeotti, and send him hither to me presently."

"I will, without fail, my Liege," answered the jester, "and I wot well I shall find him at Dopplethur's." (Scott)

Archaization of the works of fiction does not mean complete reproduction of the speech of the past; it is effected by occasional use of archaic words and archaic forms.

Rarely used words are called ***obsolescent***. To English obsolescent words belong the pronoun t*hough* and its forms *thee*, *thy* and t*hine*, the verbs with the ending *-est* (*though makest*) and the ending *-th* (*he maketh*), and other historical survivals. Obsolete words have gone completely out of usage though they are still recognized by the native speakers (methinks = it seems to me; nay = no).

Barbarisms and Foreignisms

The English Vocabulary contains a considerable layer of words called ***barbarisms*** - words of foreign origin, not completely assimilated. Retaining their

foreign appearance, barbarisms are considered to be on the outskirts of the literary language. Most of them have corresponding English synonyms:

e.g.: chic = stylish

en passant = in passing

ad infinitum = to infinity

For stylistic purposes we distinguish between ***barbarisms*** and ***foreign words proper***.

Barbarisms are part of the English word-stock. ***Foreign words*** do not belong to the English Vocabulary. They are not registered in English dictionaries. In printed works they are usually italicized to indicate their alien nature or their stylistic value.

There are foreign words which fulfil a terminological function:

e.g.: solo, tenor, blitzkrieg, Luftwaffe.

Both foreign words and barbarisms are used in various language styles with various aims and in various functions. One of these functions is to supply "local background colour" to depict local conditions of life, concrete fact and events, customs and habits.

For example: in a small German town, a boy with remarkable appetite is made the focus of attention. The author describes the peculiarities of the German menu by introducing several German words into his narrative:

"The little boy ... had a famous appetite, and consumed schinken*, and* braten*, and* kartoffeln*, and cranberry jam with a gallantry that did honour to his nation"*.

Literary Coinages (Including Nonce-Words)

Neologisms are usually defined as new words or new meanings for established words.

But how long can words and their meanings be regarded as new? If a word is fixed in a dictionary, provided the dictionary is reliable, it ceases to be new. In Professor Galperin's opinion the term "neologism" should be avoided.

New words are generally coined as a result of the development of science and technology-terminological coinages. The second type of new coinages is stylistic, i.e. words are coined in search of more economical, compact and expressive means of communication. Affixation in predominant in coining new words: missileer; fruitologist.

Blending - rockoon = rocket+balloon (“Alice through the Looking Glass”); avigation = aviation + navigation

Nonce-words: ‘Even if I wanted to avoid Texas I could not, for I am *wived* in Texas, and *mother-in-lawed*, and *uncled*, and *aunted*, and *cousined*.’

Special Colloquial Vocabulary. Slang

There is hardly any other term that is as ambiguous and obscure as the term ***slang***. Slang seems to mean everything that is below the standard of usage of present day English. There is no satisfactory definition of the term.

The first thing that strikes the scholar is the fact that no other European language has singled out a special layer of vocabulary named slang.

The New Oxford English Dictionary defines ***slang*** as follows: ***the special vocabulary used by any set of persons of low or disreputable character; language of low and vulgar type; the cant or jargon of a certain class or period; the language of highly colloquial type considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some special sense***.

These different and heterogeneous phenomena united under one term “slang” cause natural confusion.

In search of objective criteria of distinguishing between the stylistic layers of the English colloquial vocabulary, some linguists point out that one the most conspicuous features of slang is that it requires constant innovation.

It never grows stale. If a slang word or phrase become stale, it is replaced by a new slangism.

Slang is claimed to satisfy a natural desire for flesh, newly created words and expressions, which give the utterance emotional colouring and subjective evaluation.

It is argued that the term “slang” should be used for those forms which are either mispronounced or distorted in some way phonetically, morphologically or lexically. Slang is nothing but a deviation from the established norm at the level of the vocabulary of the language.

H.Wentworth and S.Flexner in the “Dictionary of American Slang” write: “Sometimes slang is used to escape the dull familiarity of standard words, to suggest an escape from the established routine of everyday life. When slang is used, our life seems a little fresher and a little more personal… Slang is used for the pure joy of making sounds, or even for a need to attract attention by making noise…”.

This quotation shows that what is labelled slang is either all kinds of nonce-words so frequently appearing in lively everyday speech and just as quickly disappearing, or jocular words and word-combinations formed by using various word-building means.

e.g.: *rot - nonsense*

to do a flit - to quit one's flat without paying the rent or board

bread-basket - stomach

According to Eric Partridge there are many kinds of slang: Cockney, public–house, commercial, society, military, theatrical, parliamentary, even standard slang.

The term "slang" seems to be a universal term for any word or phrase which, though not yet recognized as a fact of standard English, has won general recognition as a fresh innovation quite irrespective of its nature: cant, jargon, dialect, jocular or a pure colloquialism. There is a tendency in some modern dictionaries to replace the label "slang" by informal or colloquial. Such practice clearly manifests the dissatisfaction of lexicographers with the term "slang". It simply shows the word sounds familiar through constant repetition in newspaper language without classifying slangisms into heterogeneous parts of English colloquial vocabulary.

Jargonisms

Jargon is a group of words that exist in almost every language. Its aim is to preserve secrecy within a certain social group. Jargonisms are usually old words with entirely new meanings, which can be understood only by the people inside the social group (not outside it).

Jargonism are social (not regional) in character, for example: the jargon of thieves and vagabonds (cant), the jargon of jazzmen, the jargon of the army (military slang), etc.

e.g.: *grease – money*

loaf – head

tiger hunter –gambler

lexer - student preparing for a law course

Jargonisms do not always remain on the outskirts of the literary language. Many of them have entered the Standard Vocabulary: *kid, fun, queer, bluff, fib, humbug* (formerly slang words and jargonisms are now considered common literary).

Professionalisms

Professionalisms are used in a definite trade or profession by people connected by common interests. They are correlated to terms. Whereas terms are coined to name new concepts or phenomena appearing in the process of science and technology development, professionalisms name the already-existing concepts, tools or instruments anew. Their main feature is their technicality. They belong to the special non-literary layer of the vocabulary (unlike terms).

Terms	Professionalisms
Easily decoded, can enter neutral vocabulary	Remain in circulation within a definite professional community
Semantic structure transparent, Easily understood	Semantic structure obscure, based on a metaphor, metonymy
Mono-semantic	Mono-semantic

e.g.: *tin-fish - submarine*

block buster - a bomb especially designed to destroy blocks of big buildings

e.g. *a piper - a specialist who decorates pastry with the help of a cream-pipe.*

Unlike jargonisms, professionalisms do not aim at secrecy. They fulfil a useful function in communication, facilitating the process of grasping information. Professionalisms are used in emotive prose to depict the natural speech of a character. They show not only the vocation, but also education, breeding, environment and even psychology (speech characterization-device).

Dialectal words

Dialectal words are those, which in the process of creation of the English national language remained beyond its literary boundaries, and their use is generally confined to a definite locality.

There is sometimes a difficulty in distinguishing dialectal words from purely colloquial words.

Some dialectisms have become so familiar in colloquial or standard colloquial English that they are accepted as belonging to (standard) colloquial English:

e.g. *lass - girl/beloved girl (from Scottish and northern dialect)*

lad - a young man

Still the words have not lost their dialectal associations.

Dialectal words can be found in emotive prose (not other functional styles). Their function is to characterize personages through their speech.

Vulgar Words (Vulgarisms)

Vulgar words are expletives and swear words of abusive character: e.g. *damn, bloody, hell.*

Vulgarisms are often used in conversation, out of habit. In modern fiction they can be found even in a good novel in direct speech of the characters (but not in other functional styles). Their function is to express strong emotions: annoyance, anger, vexation, etc. Not every coarse expression is a vulgarism. Coarseness may result from improper grammar, non-standard pronunciation, misuse of words and expressions or distortion of words.

Coarse words may simply lack refinement. Vulgar words are not simply coarse; they are rude and strongly emotionally charged.

Colloquial Coinages (Nonce-Words)

Colloquial coinages are spontaneous, elusive. Not all of them are found in dictionaries or even in writing. Colloquial coinages (unlike literary ones) are based on semantic changes in words (sometimes built with help of affixes). Most of them are newly minted words labelled ‘slang’ in dictionaries. Prof. Galperin refers them to «просторечье» (city vernacular bordering on non-literary speech).

e.g.: *knave = boy / swindler*

deer = beast (any kind)/ certain type of animal.

As well as literary stylistic coinages, they are created to make the utterance more expressive. Generally they are new names to old concepts. They are coined according to the same word-building pattern.

The fate of these coinages is also different. Some live for a very short time, others live longer. Very few of them become generally accepted words. The majority is used only once. Those are nonce words. Nonce words used in oral colloquial speech are different from those used in written literary speech. Literary nonce-words remain in the text for which they were created. Colloquial nonce-words leave no trace at all. They are nonregistered anywhere.

2. Principles of linguostylistic analysis of the fiction text

The text as a multifarious complex structure constitutes the central problem in the analysis of a literary work and the text, if perceived as an integral whole, will enlarge the aesthetic and ideological value in it.

The following steps may be very helpful for the linguostylistic interpretation of a fiction text:

Approximate Scheme of Overall

Stylistic Analysis of a Fiction Text

1. The text (extract, excerpt, episode, passage, piece, paragraph) under consideration (analysis) comes from

- ✧ (indefinite) a work of literature (novel, story, short story, tale, play, fable, poem) written by …. *name of the author*;
- ✧ (definite) the book ((novel, story, short story, tale, play, fable, poem) … *name the work* … written by … …. *name of the author*.

2. The author (writer, poet) is famous for (known as an) … *a bit of information about the author and his work, style of writing.*

3. The extract concerns (is devoted to, deals with) … .

4. The basic theme is … .

5. The central idea finds its particularization in …/ is disclosed through the following collision (internal/external conflicts) … .

6. From the point of view of presentation the text is

- the 1st/3rd person narrative
- rather a description than a narration
- rather a narration than a description
- a mixture of narration and description

with some a) insertion of direct/interior/ represented speech; b) lyrical/ critical/ philosophical/ digression/ retardation / foreshadowing/ flashbacks to the past.

7. The plot is simple/ complex/ intricate. It centers around…

8. The setting of the events is realistic/ historical/ fantastic/ exotic/ rural.

9. The span of time the extract covers is (obviously) …

10. The narrative flow is straight/ complex/ circular/ frame-like.

11. The climax of the plot development is presented in …

12. The denouement is shown in …

13. The sentence structure is (predominantly) a) simple; b) composite; c) complicated by the following predicative complexes…; homogeneous/ heterogeneous enumeration of … . It is aimed at exciting (evoking) a feeling/ an emotion/ a state of mind/ the sense of being a witness of a particular logical (complex, confused) philosophical (moral, social) consideration (observation).

14. The text segmentation is realized by the following graphic means: … .

15. The tone of the piece of literature is formal/ semiformal/ informal/ conversational/ casual/ sympathetic/ cheerful/ vigorous/ serious/ humorous/ mock-serious/ lyrical/ dramatic/ excited/ agitated/ passionate/ impassive/ detached/ matter-of-fact/ dry/ impartial/ melancholy/ moralizing/ unemotional/ pathetic/ sarcastic/ ironical/ sneering/ bitter/ reproachful, etc. It becomes obvious owing to:

a) such cases of morphemic foregrounding as repetition of the root…/ the prefix…/ the suffix…/ the inflexion;

b) the morphological transportation of … ;

c) the following phonetic stylistic phenomenon/ -na: … .

16. The direct/indirect characterization of the person-image/ landscape-image/ animal-image/ object-image... is achieved with a number of tropes and figures of speech. They are the following: … .

We may perceive the optimistic/ involved/ critical/ contemptuous/ ironical/ cynical, etc. attitude of the narrator/ interlocutor(s).

A deliberate exaggeration…/ an unexpected comparison (simple)…/ a round-about metonymic(metaphoric) way of portraying (exposing, revealing, enforcing, rendering, bringing out, ridiculing, etc) the positive (negative, contradictory, complex/ well- rounded) character of … produces the effect of… .

To stimulate/ stir imagination (to arouse warmth/ affection/ compassion/ delight/ admiration/ dislike/ disgust/ aversion/ resentment; to increase the credibility of the plot; to stimulate the reader to make his own judgment; to increase the immediacy and freshness of the impression, etc. the author makes use of … *name the tropes and figures of speech..*

17. Personal impression of the text.

ІНСТРУКТИВНО-МЕТОДИЧНІ МАТЕРІАЛИ ДО ПРАКТИЧНИХ ЗАНЯТЬ ТА САМОСТІЙНОЇ РОБОТИ

Тематика практичних занять

№ з/п	Назва теми
1.	The outlines of the following theoretical questions: – Generalities of Text Linguistics. – Semantic categories of the text (informativity, presupposition, pragmatics). – Structural categories of the text (integrity, cohesion, prospectiveness, retrospectiveness, continuum). The review of the scheme of overall linguostylistic analysis of a fiction text.
2.	The outlines of the following theoretical questions: – Principles of poetic structure cohesion (principle of incomplete representation, principle of analogy and contrast, principle of recurrence). Text analysis of the work of literature: ***"The Last Leaf"*** by ***O. Henry***.
3.	The outlines of the following theoretical questions: – Macro-components of poetic structure. Literary image. The theme. The idea. – Macro-components of poetic structure. Plot, its constituent parts. Plot structure. Text analysis of the work of literature: ***"Cat in the Rain"*** by ***E. Hemingway***.
4.	The outlines of the following theoretical questions: – Macro-components of poetic structure. Composition. The ways of the representation of the events in a literary work. – Genre (epic, lyric and dramatic genres). Text analysis of the work of literature: ***"A Cup of Tea"*** by ***K. Mansfield.***
5.	The outlines of the following theoretical questions: – The method of linguostylistic analysis. – The metalanguage of linguostylistics. Tropes and figures of speech. – Lexis in textual analysis. – Principles of linguostylistic analysis of the fiction text. Text analysis of the work of literature: ***"The Apple Tree"*** by ***J. Galsworthy*** (the extract).

Тематика самостійної роботи

№ з/п	Назва теми
1.	Text as an integral whole. The problem of the essence of the notion "text" and "discourse".
2.	The category of depth. The notion of "implication".
3.	Cohesion. The basic concept of cohesion. The mechanisms of cohesion.
4	Correlation between cohesion and coherence. The Entity (Wholeness).
5.	The author's idea and the objective idea of the fiction text. The definition and the essence of the notion "author's intention".
6.	Historicity of plot. The main constituents of plot. Correlation between plot and composition.
7.	The problem of the category of composition. Composition as traditional philological object: form and/or content: theoretical approaches that identify composition with structure (form) of the fiction text versus ones that identify it with plot and story (content) of the fiction text.
8.	Short story as a short prose genre.
9.	Methods and issues in linguostylistic analysis. Methodological considerations.
10.	Foregrounding theory. Text analysis of the work of literature: ***"Honeymoon"*** by ***K. Mansfield***. Text analysis of the work of literature: ***"The Wind in the Willows"*** by ***K. Grahame*** (the extract).
11.	Vocabulary as the level of linguostylistic analysis of a fiction text. Connotation as a secondary nomination, its emotive charge in the piece of imaginative literature. Text analysis of the work of literature: "***A Blackjack Bargainer"*** by ***O. Henry***.
12.	Text analysis of the work of literature: ***"The Curtain Blown by the Breeze"*** by ***M. Spark***. Text analysis of the work of literature: ***"The picture of Dorian Gray"*** by ***O. Wilde*** (the extract).

Питання та завдання для самоконтролю

Assignment 1. Modern linguistics knows more than 300 various definitions of the text. Some of them you will find below. Read them and compare. Which of them consider the problem of text existence as a speech unit without a certain language analogue?

● «Every text is at least somewhat informative: no matter how predictable form and content may be, there will always be a few variable occurrences that cannot be entirely foreseen» (R.-A. de Beaugrande, W. Dressler).
● «Text is understood as "whatever is articulated by language"» (J. Culler).
● «The TEXT can be defined as a naturally occurring manifestation of language, i.e. as a communicative language event in a context» (R.-A. de Beaugrande).
● «The published text is understood as an integral sign, whose message is derived and interpreted by the reader in a complex process of cultural communication» (I. M. Zavala, T. A. van Dijk, M. Díaz-Diocaretz).
● «...a text can be defined as a sign-act by means of which someone refers to someone else about something with the aid of one or several semiotics that can be more or less coded» (J. D. Johansen, S. E. Larsen).
● «Text is understood as anything that can be read and comprehended or constructed to share meaning and includes reading, writing/designing, speaking, listening and viewing» (E. N. Skinner & M. J. Licktenstein).
● «Text is understood as a vehicle for communication which allows the transfer of information, depending on specified communicative purposes and intentions» (G. Tonfoni, L. Jain).

Why do you think there is no universal definition of the text?

Assignment 2. Read the following text and tick the approaches and methods applicable to text analysis.
▲ system approach
▲ hypothetic method
▲ field approach
▲ statistical method
▲ thesaurus approach
▲ oppositional method
▲ distributive and valency method
▲ contextual method
▲ componential method
▲ machinery method

Assignment 3. Read the following passages from the book "Introduction to Text Linguistics" by R.-A. de Beaugrande and W. Dressler. How many parameters of textuality do the authors distinguish? Make a list of them and give examples of your own.

A text will be defined as a communicative occurrence which meets seven standards of textuality. If any of these standards is not considered to have been satisfied, the text will not be communicative. Hence, noncommunicative texts are treated as non-texts. We shall outline the seven standards informally in this chapter and then devote individual chapters to them later on.

The first standard will be called cohesion and concerns the ways in which the components of the surface text, i.e. the actual words we hear or see are mutually connected within a sequence. The surface components depend upon each other according to grammatical forms and conventions, such that cohesion rests upon grammatical dependencies. As linguists have often pointed out, surface sequences of English cannot be radically rearranged without causing disturbances.

The second standard will be called coherence and concerns the ways in which the components of the textual world, i.e., the configuration of concepts and relations which underlie the surface text, are mutually accessible and relevant. Coherence can be illustrated particularly well by a group of relations subsumed under causality. These relations concern the ways in which one situation or event affects the conditions for some other one. In a sample such as: Jack fell down and broke his crown. The event of 'falling down' is the cause of the event of 'breaking', since it created the necessary conditions for the latter.

The third standard of textuality could then be called intentionality, concerning the text producer's attitude that the set of occurrences should constitute a cohesive and coherent text instrumental in fulfilling the producer's intentions, e.g. to distribute knowledge or to attain a goal specified in a plan.

The fourth standard of textuality would be acceptability, concerning the text receiver's attitude that the set of occurrences should constitute a cohesive and coherent text having some use or relevance for the receiver, e.g. to acquire knowledge or provide co-operation in a plan.

The fifth standard of textuality is called informativity and concerns the extent to which the occurrences of the presented text are expected vs. unexpected or known vs. unknown/certain. Every text is at least somewhat informative: no matter how predictable form and content may be, there will always be a few variable occurrences that cannot be entirely foreseen. Particularly low informativity is likely to be disturbing, causing boredom or even rejection of the text.

The sixth standard of textuality can be designated situationality and concerns the factors which make a text relevant to a situation of occurrence. We saw in I.5

that one might treat the road sign SLOW CHILDREN AT PLAY in different ways, but that the most probable intended use was obvious. The ease with which people can decide such an issue is due to the influence of the situation where the text is presented. In the case of sample SLOW CHILDREN AT PLAY, the sign is placed in a location where a certain class of receivers, namely motorists, are likely to be asked for a particular action. It is far more reasonable to assume that 'slow' is a request to reduce speed rather than an announcement of the children's mental or physical deficiencies. Pedestrians can tell that the text is not relevant for themselves because their speeds would not endanger anyone. In this manner, the sense and use of the text are decided via the situation.

The seventh standard of textuality is to be called intertextuality and concerns the factors which make the utilization of one text dependent upon knowledge of one or more previously encountered texts. Intertextuality is, in a general fashion, responsible for the evolution of text types as classes of texts with typical patterns of characteristics... Within a particular type, reliance on intertextuality may be more or less prominent. In types like parodies, critical reviews, rebuttals, or reports, the text producer must consult the prior text continually, and text receivers will usually need some familiarity with the latter. An advertisement appeared in magazines some years ago showing a petulant young man saying to someone outside the picture:

As long as you're up, get me a Grant's.

A professor working on a research project cut the text out of a magazine, altered it slightly, and displayed it on his office door as:

As long as you're up, get me a Grant.

In the original setting, [As long as you're up, get me a Grant's] was a request to be given a beverage of a particular brand. In the new setting, [As long as you're up, get me a Grant] seems to be pointless: research grants are awarded only after extensive preparation and certainly can't be gotten while casually walking across a room. The discrepancy is resolvable via one's knowledge of the originally presented text and its intention, while the unexpectedness of the new version renders it informative and interesting. This interest effect offsets the lack of immediate situational relevance and the nonserious intention of the new text presenter.

We have now glanced at all seven standards of textuality: cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality. These standards function as constitutive principles of textual communication: they define and create the form of behaviour identifiable as textual communicating, and if they are defied, that form of behaviour will break down.

Assignment 4. Look at the seven "standards of textuality" (Assignment 3) suggested by R.-A. de Beaugrande and W. Dressler. Can they be called "text categories"?

Assignment 5. How old is text linguistics? What are the main stages of the development of text linguistics? Name them and give their periods.

Assignment 6. Why are the Macmillan English Dictionary for Advanced Learners' definitions of theme and topic inconsistent for their distinction?

Assignment 7. Find and compare the definitions of theme and topic in other dictionaries. Are these words defined similarly or differently?

Assignment 8. Write the thematic chains out of the texts given in Appendix. Try to make some observations on the set, combinatorics, and distribution of their components (links).

Assignment 9. On the basis of the texts given in Appendix or with the help of your own texts show the interdependence of the text categories of:

– time and space;
– time and theme;
– time and composition;
– theme and composition.

Why is composition based not only on the change of themes, but also on the changes of time and space? Give your examples.

Assignment 10. Choose a text of your own (some fine sample texts you can find in the Appendix) and write its categorical analysis. Remember to use the following plan:

1. Introduction. What do you know about this text and its author? When was it written? What is it all about? Try to formulate its main idea.
2. Composition. How does it support the main idea you have formulated?
3. Theme and its connections with the main idea of the text.
4. Chronotope (text space, text time) in connection with the main idea.
5. Tonality of the text. How does it support the main idea you have suggested? 6. Conclusion. Is the idea you have hypothesized at the very beginning supported by all the categories? How?

NB! Drawing circles for the field categories is not obligatory, but is highly recommended for a more vivid interpretation of what you are describing.

Методичні поради з опанування тем практичних занять та самостійної роботи

Поряд з опануванням теоретичного матеріалу студенти повинні вміти практично застосовувати отримані знання в різних видах текстової діяльності: сприйнятті, інтерпретації, розумінні та аналізі автентичного тексту. Практичні заняття є формою організації навчального процесу, що направлена на поглиблення науково-теоретичних знань та опанування методів роботи, у процесі якої формуються вміння та навички виконання навчальних дій у сфері дисципліни, що вивчається. Практичні заняття передбачають ґрунтовне вивчення студентами певних теоретичних положень навчальної дисципліни. Під час практичних занять формуються вміння та навички практичного використання теоретичних знань у конкретних ситуаціях шляхом виконання поставлених завдань, розвивається наукове мислення та іншомовне мовлення, здійснюється контроль академічної успішності студентів.

Під час підготовки до практичних занять студентам необхідно ознайомитися з теоретичним матеріалом навчальної дисципліни за темами, що вивчаються, – розібрати конспекти лекцій, вивчити глосарій, опрацювати літературу та інформаційні джерела, рекомендовані викладачем. Під час самого заняття рекомендовано брати активну участь у виконанні запропонованих завдань, ставити питання та дискутувати, охайно та своєчасно виконувати контрольні завдання. Контроль за якістю навчання та ходом опанування навчальної дисципліни здійснюється на підставі рейтингової системи поточного контролю та підсумкового контролю знань студентів. Поточний контроль передбачає оцінювання набутих загальних і фахових компетентностей, рівня знань, умінь і навичок здобувачів вищої освіти на підставі результатів виконання ними завдань і певних видів робіт під час практичних занять, презентації проектної роботи, тестування, завдань самостійної роботи тощо.

Професійна спрямованість курсу передбачає орієнтування студентів на методику навчання роботи з автентичним текстом, беручи до уваги сучасні тенденції у сфері мовної освіти, пов’язані з комунікативно-діяльнісним підходом до викладання іноземної мови. Студенти мають практикувати “глибоке” читання художнього англомовного тексту з метою досліджувати його ідейну, конотативну та емотивну цінність; здійснювати лінгвостилістичний аналіз тексту; розвивати свій художньо-естетичний смак.

Особливу значущість в опануванні темами курсу має самостійна робота студентів, яка є невід’ємною частиною процесу навчання у виші. Правильна організація самостійної роботи дозволяє студентам розвивати вміння та

навички в засвоєнні та систематизації отриманих знань, забезпечує високий рівень успішності під час навчання, сприяє вдосконаленню іншомовної та літературознавчої майстерності. Самостійна робота студентів у позааудиторний час передбачає підготовку до аудиторних занять, а також вивчення окремих тем, що розширюють та поглиблюють знання студентів за тематичними розділами навчальної дисципліни. Така робота включає опрацювання теоретичного матеріалу, роботу з додатковою науковою літературою, виконання практичних завдань, підготовку до всіх видів контрольних випробувань з дисципліни, виконання творчих робіт. Самостійна робота з навчальної дисципліни «Аналіз художнього тексту» також включає реферування теоретичних матеріалів, присвячених окремим питанням філологічного дослідження тексту, а також виконання лінгвістичного аналізу фрагментів запропонованих автентичних текстів.

Вибір текстів для аналізу визначається викладачем та орієнтований на вивчення творів, що мають культурологічну значущість.

У разі виникнення труднощів з вивченням запропонованих тем рекомендовано взаємодію студентів з викладачем у межах часу, відведеного на консультації.

ГЛОСАРІЙ

Affinity

Similarity, inherent likeness.

Allegory

A story, poem, painting, etc. in which the characters and actions represent general truths, good and bad qualities, etc.

Alliteration

Repetition of the same consonant sound or consonant sound group at the beginning of two or more words that are close to each other.

Allusion

Reference to some literary, historical, mythological, biblical, etc. character or event commonly known.

Anadiplosis / Catch repetition / Linking / Reduplication

Repetition of the last word or phrase in one clause or poetic line at the beginning of the next.

Anaphora

Repetition of a word or phrase at the beginning of successive clauses or lines of verse.

Anticlimax

A sudden drop from the dignified or important in thought or expression to the commonplace or trivial, sometimes for humorous effect.

Antithesis

Opposition or contrast of ideas, notions, qualities in the parts of one sentence or in different sentences.

Antonomasia

The use of a proper name in place of a common one or vice versa to emphasise some feature or quality.

Aposiopesis / Break-in-the-narrative

A sudden break in speech often occurs in the oral type of speech. It is caused by strong emotion or some reluctance to finish the sentence. In belle-letters style a break in speech is often used in dialogue to reflect its naturalness.

Assonance

A stylistically motivated repetition of stressed vowels. The repeated vowel sounds stand close together to create a euphonious effect and rhyme.

Asyndeton

The omission of conjunctions.

Belles-letters

1. literature regarded as a fine art, especially as having a purely aesthetic function; 2. light and elegant literature, especially that which is excessively refined, characterized by aestheticism, and minor in subject, substance, or scope.

Barbarism

A non-standard word, expression or pronunciation in a language, particularly one regarded as an error in morphology, while a solecism is an error in syntax. The label was originally applied to mixing Ancient Greek or Latin with other languages. It expanded to indicate any inappropriate words or expressions in classical studies, and eventually to any language considered unpolished or rude. The term is used mainly for the written language.

Cacophony

The use of a combination of words with loud, harsh sounds. In literary studies, this combination of words with rough or unharmonious sounds are used for a noisy or jarring poetic effect. Cacophony is considered the opposite of euphony which is the use of beautiful, melodious-sounding words.

Chain repetition.

It presents several successive anadiploses. The effect of it may be that of smoothly developing logical reasoning or emphasizing the emotional colouring.

Chiasmus

Inversion of the second of two parallel phrases or clauses**.**

Cliché

An expression, idea, or element of an artistic work that has become overused to the point of losing its original meaning or effect, even to the point of being trite.

Climax

A figure of speech in which a series of phrases or sentences is arranged in ascending order of rhetorical forcefulness.

Connotation

In linguistics and literary theory, a 'secondary' (often emotional) meaning (or a range of associations) evoked by a word beyond its explicit denotation or dictionary meaning. Such meanings may be implied by the writer or speaker and/or inferred by the reader or listener. More broadly in the arts the same process generated by an image, sound, gesture etc. *Connotation* or *connotative meaning* is additional, or secondary, meaning associated with a linguistic sign in addition to its denotative content. Connotation is traditionally considered to be of an associative and subjective nature and deemed peripheral to the understanding of the sign in question.

Convergence

Concentration of various devices and expressive means in one place to support an important idea and ensure the delivery of the message.

Couplet

Two successive lines of poetry, esp. of the same length that rhyme.

Denotation

The strict dictionary meaning of a word. *Denotation* or *denotative meaning* is the relationship between a linguistic sign and its direct content, often considered the primary meaning of the sign. Denotation is considered to be of a referential nature. It is contrasted with connotation.

Detachment

A seemingly independent part of a sentence that carries some additional information.

Ellipsis

All sorts of omission in a sentence.

Emotive

Characterised by emotion, expressing or producing emotion.

Enumeration

A stylistic device by means of which homogeneous parts of a sentence are made semantically heterogeneous.

Epigram

A short poem with a witty or satirical point; any terse, witty, pointed statement, often with a clever twist in thought.

Epiphora

Repetition of words or phrases at the end of consecutive clauses or sentences.

Epithet

An adjective or descriptive phrase used to characterise a person or object with the aim to give them subjective evaluation.

Euphemism

A variety of periphrasis. It is also a round-about naming of a thing considered too fearful or too blunt to be named directly. It is a word or a phrase used to replace an unpleasant word or expression by a more acceptable one. Euphemism is also used to avoid taboo things.

Euphony

Harmonious combination of sounds that create a pleasing effect to the ear.

Expressive means

Expressive means of a language are linguistic forms and properties that have the potential to make the utterance emphatic or expressive. Expressive means can be found on all the levels – phonetic, graphical, morphological, lexical or syntactical.

Figure of speech

A stylistic device of whatever kind, including tropes and syntactical expressive means.

Figures of contrast

Stylistic devices based on opposition (incompatibility) of co-occurring notions.

Figures of co-occurrence

Stylistic devices based on interrelations of two or more units of meaning actually following one another.

Figures of identity

Co-occurrence of synonymous or similar notions

Figures of inequality

Those based on differentiation of co-occurring notions.

Figures of quality

Renaming based on radical qualitative difference between notion named and notion meant.

Figures of quantity

Renaming based on only qualitative difference between traditional names and those actually used.

Figures of replacement

Tropes, 'renamings', replacing traditional names by situational ones.

Foreignism

A loanword that has not been adapted and integrated into the recipient language at all and that is not (yet) perceived as belonging to it fully.

Framing

The beginning of the sentence is repeated in the end of the successive syntactical unit. The function of framing is to stress the notion mentioned in the beginning of the sentence.

Gap-sentence link

Seemingly incoherent connection of two sentences based on an unexpected semantic leap; the reader is supposed to grasp the implied motivation for such connection.

Graphon

Intentional misspelling to show deviations from received pronunciation: individual manner, mispronunciation, dialectal features, etc.

Hackneyed

Lacking in freshness or originality.

Hyperbole

A figure of speech in which an author or speaker purposely and obviously exaggerates to an extreme. It is used for emphasis or as a way of making a description more creative and humorous. It is important to note that hyperbole is not meant to be taken literally; the audience knows it's an exaggeration.

Idea

The idea of a literary work is the underlying thought and emotional attitude transmitted to the reader by the whole poetic structure of the literary text. Poetic structures being a multi-layered entity, all of its layers pertain to the expression of the idea.

Idiolect

A particular person's use of language, individual style of expression.

Imagery

Ideas presented in a poetical form; figurative descriptions and figures of speech collectively.

Inherent

Existing in something or someone as a permanent and inseparable element, quality or attribute.

Inversion

A reversal of the normal order of words in a sentence.

Irony

A stylistic device in which the words express a meaning that is often the direct opposite of the intended meaning.

Jargon

The language, esp. the vocabulary, peculiar to a particular trade, profession or group.

Litotes

A figure of speech in which understatement is employed for rhetorical effect principally via double negatives.

Meiosis

Deliberate diminution of a certain quality of an object; expressive understatement.

Metaphor

A relation between the dictionary and contextual meanings based on the affinity or similarity of certain properties or features of the two corresponding concepts.

Metonymy

A deliberate use of words in two meanings – a dictionary and contextual one. The basis for it is not similarity of notions but associations (logical or physical relations between phenomena) that connect notions.

Onomatopoeia

A combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder), by things (machines or tools), by people (sighing, laughter, patter of feet) and by animals. Combinations of speech sounds of this type will inevitably be associated with whatever produces the natural sound.

Oxymoron

A variety of epithet. It is also an attributive (sometimes an adverbial) word joined with a word of contrastive meaning in one phrase, but contrasted to the epithet in oxymoron two logical meanings meet to be transferred to one emotive. Combination of non-combinative words causes a strong emotional effect, giving a humorous, ironic, emotional coloring to the phenomenon described.

Paradox

A stylistic device in which a statement appears to be self-contradictory, but contains something of a truth. Paradox exhibits inexplicable or contradictory aspects or it may be an assertion that is essentially self contradictory, though based on a valid deduction from acceptable premises.

Parallelism

A device which may be encountered not so much in the sentence as in the macro - structures dealt with the syntactical whole and the paragraph. The necessary condition in parallel construction is identical or similar, syntactical structure in two or more sentences or parts of sentence.

Parenthesis

A variant of detachment. It is a qualifying or appositive word or word-combination which interrupts a syntactical construction and introduces some additional information. Its function is to emphasize something or explain and specify an utterance.

Periphrasis

A stylistic device which consists in renaming an object or phenomenon by a phrase or a sentence with the aim of bringing out and intensifying some feature or a quality of that object or phenomenon. It is well-known as a round - about way of speaking used to name some object or phenomenon.

Personification

A kind of metaphor that gives inanimate objects or abstract ideas human characteristics.

Pleonasm

It is defined as the use of more words in a sentence than are necessary to express the meaning.

Plot

The pattern of events and situations in a narrative or dramatic work, as selected and arranged both to emphasize relationships between incidents and to elicit a particular kind of interest in the reader or audience.

Polysyndeton

A stylistic device in which several coordinating conjunctions are used in succession in order to achieve an artistic effect. The term *polysyndeton* comes from a Greek word meaning "*bound together*".

Proverb

A short, well-known, supposedly wise saying, usually in simple language.

Pun

A stylistic device based on the interaction of well-known meanings of a polysemantic word. The pun is more independent and it is realized in a larger context where the word that is used may show its polysemantic power.

Question-in-the-narrative

Question-in-the-narrative changes the real nature of a question and turns it into a stylistic device. A question-in-the-narrative is asked and answered by one and the same person, usually the author.

Quotation

A phrase or sentence taken from a work of literature or other piece of writing and repeated in order to prove a point or support an idea. They are marked graphically: by inverted commas: dashes, italics.

Represented speech

A device which coveys to the reader the unuttered or inner speech of the character, his thoughts and feelings.

Rhetorical Question

A question asked in order to create a dramatic effect or to make a point rather than to get an answer. A rhetorical question may have an obvious answer, but the questioner asks it to lay emphasis to the point. In literature, a rhetorical question is self-evident, and used for style as an impressive persuasive device.

Rhyme

The repetition of identical or similar terminal sound combination of words. Rhyming words are generally placed at a regular distance from each other.

Rhythm

A regular recurrence of elements in a system of motion: the rhythm of speech, dancing music, etc.; an effect of ordered movement in a work of art, literature, drama, etc. attained through patterns in the timing, spacing, repetition, accenting, etc. of the elements; in prosody: a metrical (feet) or rhythmical (iambus, trochee, etc.) form.

Sarcasm

A sharp, bitter, cutting remark; a kind of irony, usually in the form of words that appear to praise, but intend to insult.

Satire

A work of literature that ridicules vice or folly in ideas, institutions or individuals. Although a satiric work treats its subject with varying degrees of amusement and scorn, its ultimate purpose is to bring about improvement by calling attention — either directly or indirectly — to higher standards of human behavior.

Simile

A figure of speech in which two unlike things are explicitly compared by the use of *like*, *as*, *resemble*, etc.

Suspense

Suspense as a stylistic device consists in arranging the matter of communication in such a way that unimportant details are amassed at the beginning, the main idea being withheld till the end of the utterance (usually suspense is framed in one sentence).

Synecdoche

A figure of speech in which a part is made to represent the whole or vice versa; a variety of metonymy.

Tautology

The repetition of the same statement; the repetition of the same word or phrase, or of the same idea or statement in other words.

Theme

The central or dominating idea in a literary work. In literature, it is the abstract concept that is made concrete through its representation in person, action, and image in the work.

Zeugma

The use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being on the one hand literal, and on the other, transferred.

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ДОДАТКИ

Texts for Analysis

Text 1

R. Kipling

IF

If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:

If you can dream – and not make dreams your master;
If you can think – and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: 'Hold on!'

If you can talk with crowds and keep your virtue,
Or walk with Kings – nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,

Yours is the Earth and everything that's in it,
And – which is more – you'll be a Man, my son!

Text 2

THE DOG AND THE SHADOW

It happened that a Dog had got a piece of meat and was carrying it home in his mouth to eat it in peace. Now on his way home he had to cross a plank lying across a running brook. As he crossed, he looked down and saw his own shadow reflected in the water beneath. Thinking it was another dog with another piece of meat, he made up his mind to have that also. So he made a snap at the shadow in the water, but as he opened his mouth the piece of meat fell out, dropped into the water and was never seen more.

Beware lest you lose the substance by grasping at the shadow.

(From Aesop's Fables)

Text 3

R. Burns

To a Mouse

On Turning her up in her Nest, with the Plough, November 1785.

Wee, sleeket, cowran, tim'rous beastie,
O, what a panic's in thy breastie!
Thou need na start awa sae hasty,
Wi' bickerin brattle!
I wad be laith to rin an' chase thee
Wi' murd'ring pattle!

I'm truly sorry Man's dominion
Has broken Nature's social union,
An' justifies that ill opinion,
Which makes thee startle,
At me, thy poor, earth-born companion,
An' fellow-mortal!

I doubt na, whyles, but thou may thieve;
What then? poor beastie, thou maun live!
A daimen-icker in a thrave
'S a sma' request:
I'll get a blessin wi' the lave,
An' never miss 't!

Thy wee-bit housie, too, in ruin!
It's silly wa's the win's are strewin!
An' naething, now, to big a new ane,
O' foggage green!
An' bleak December's winds ensuin,
Baith snell an' keen!

Thou saw the fields laid bare an' waste,
An' weary Winter comin fast,
An' cozie here, beneath the blast,
Thou thought to dwell,
Till crash! the cruel coulter past
Out thro' thy cell.

That wee-bit heap o' leaves an' stibble
Has cost thee monie a weary nibble!
Now thou's turn'd out, for a' thy trouble,
But house or hald,
To thole the Winter's sleety dribble,
An' cranreuch cauld!

But Mousie, thou art no thy-lane,
In proving foresight may be vain:
The best laid schemes o' Mice an' Men
Gang aft agley,
An' lea'e us nought but grief an' pain,
For promis'd joy!

Still, thou art blest, compar'd wi' me!
The present only toucheth thee:
But Och! I backward cast my e'e,
On prospects drear!
An' forward tho' I canna see,
I guess an' fear!

Text 4

R. Kipling

HOW THE WHALE GOT ITS THROAT

In the sea, once upon a time, O my Best Beloved, there was a Whale, and he ate fishes. He ate the starfish and the garfish, and the crab and the dab, and the plaice and the dace, and the skate and his mate, and the mackereel and the

pickereel, and the really truly twirly-whirly eel. All the fishes he could find in all the sea he ate with his mouth – so! Till at last there was only one small fish left in all the sea, and he was a small 'Stute Fish, and he swam a little behind the Whale's right ear, so as to be out of harm's way. Then the Whale stood up on his tail and said, 'I'm hungry.' And the small 'Stute Fish said in a small 'stute voice, 'Noble and generous Cetacean, have you ever tasted Man?'

'No,' said the Whale. 'What is it like?'

'Nice,' said the small 'Stute Fish. 'Nice but nubbly.'

'Then fetch me some,' said the Whale, and he made the sea froth up with his tail.

'One at a time is enough,' said the 'Stute Fish. 'If you swim to latitude Fifty North, longitude Forty West (that is magic), you will find, sitting on a raft, in the middle of the sea, with nothing on but a pair of blue canvas breeches, a pair of suspenders (you must not forget the suspenders, Best Beloved), and a jack-knife, one shipwrecked Mariner, who, it is only fair to tell you, is a man of infinite-resource-and-sagacity.'

So the Whale swam and swam to latitude Fifty North, longitude Forty West, as fast as he could swim, and on a raft, in the middle of the sea, with nothing to wear except a pair of blue canvas breeches, a pair of suspenders (you must particularly remember the suspenders, Best Beloved), and a jackknife, he found one single, solitary shipwrecked Mariner, trailing his toes in the water. (He had his mummy's leave to paddle, or else he would never have done it, because he was a man of infinite-resource-and-sagacity.)

Then the Whale opened his mouth back and back and back till it nearly touched his
tail, and he swallowed the shipwrecked Mariner, and the raft he was sitting on, and his blue canvas breeches, and the suspenders (which you must not forget), and the jack-knife. He swallowed them all down into his warm, dark, inside cupboards, and then he smacked his lips so, and turned round three times on his tail.

But as soon as the Mariner, who was a man of infinite-resource-and-sagacity, found himself truly inside the Whale's warm, dark, inside cupboards, he stumped and he jumped and he thumped and he bumped, and he pranced and he danced, and he banged and he clanged, and he hit and he bit, and he leaped and he creeped, and he prowled and he howled, and he hopped and he dropped, and he cried and he sighed, and he crawled and he bawled, and he stepped and he lepped, and he danced hornpipes where he shouldn't, and the Whale felt most unhappy indeed.

(*From Just So Stories by R. Kipling*)

Text 5

"Little girl, little girl,
Where have you been?"
"I've been to see grandmother
Over the green."
"What did she give you?"
"Milk in a can."
"What did you say for it?"
"Thank you, Grandam."

(*From Mother Goose's Songs*)

Text 6

She was an old woman and lived on a farm near the town in which I lived. All country and small-town people have seen such old women, but no one knows much about them. Such an old woman comes into town driving an old worn-out horse or she comes afoot carrying a basket. She may own a few hens and have eggs to sell. She brings them in a basket and takes them to a grocer. There she trades them in. She gets some salt pork and some beans. Then she gets a pound or two of sugar and some flour.

Afterwards she goes to the butcher's and asks for some dog-meat. She may spend ten or fifteen cents, but when she does she asks for something. Formerly the butchers gave liver to any one who wanted to carry it away. In our family we were always having it. Once one of my brothers got a whole cow's liver at the slaughter-house near the fairgrounds in our town. We had it until we were sick of it. It never cost a cent. I have hated the thought of it ever since.

The old farm woman got some liver and a soup-bone. She never visited with any one, and as soon as she got what she wanted she lit out for home. It made quite a load for such an old body. No one gave her a lift. People drive right down a road and never notice an old woman like that.

There was such an old woman who used to come into town past our house one Summer and Fall when I was a young boy and was sick with what was called inflammatory rheumatism. She went home later carrying a heavy pack on her back. Two or three large gaunt-looking dogs followed at her heels.

The old woman was nothing special. She was one of the nameless ones that hardly any one knows, but she got into my thoughts. I have just suddenly now, after all these years, remembered her and what happened. It is a story. Her name was Grimes, and she lived with her husband and son in a small unpainted house on the bank of a small creek four miles from town.

(*From Death in the Woods by Sherwood Anderson*)

Text 7

Christopher Marlowe **The Passionate Shepherd to His Love**	*Sir Walter Raleigh* **The Nymph's Reply to the Shepherd**
Come live with me and be my Love, And we will all the pleasures prove That hills and valleys, dale and field, And all the craggy mountains yield. There will we sit upon the rocks And see the shepherds feed their flocks, By shallow rivers, to whose falls Melodious birds sing madrigals. There will I make thee a bed of roses And a thousand fragrant posies. A cap of flowers, and the kirtle, Embroider'd all with leaves of myrtle. A gown made of the finest wool, Which from our pretty lambs we pull, Fair ined slippers for the cold, With buckles of the purest gold. A belt of straw and ivy buds With coral clasps and amber studs: And if these pleasures may thee move, Come live with me and be my Love. The shepherd swains shall dance and sing For thy delight each May-morning: If these delights thy mind may move, Then live with me and be my Love.	If all the world and love were young, And truth in every shepherd's tongue, These pretty pleasures might me move, To live with thee, and be thy love. Time drives the flocks from field to fold, When rivers rage, and rocks grow cold, And Philomel becometh dumb, The rest complains of cares to come. The flowers do fade, and wanton fields, To wayward winter reckoning yields, A honey tongue, a heart of gall, Its fancy's spring, but sorrow's fall. Thy gowns, thy shoes, thy beds of roses, Thy cap, thy kirtle, and thy posies, Soon break, soon wither, soon forgotten: In folly ripe, in season rotten. Thy belt of straw and ivy buds, Thy coral clasps and amber studs, All these in me no means can move, To come to thee, and be thy love. But could youth last, and love still breed, Had joys no date, nor age no need, Then these delights my mind might move, To live with thee, and be thy love5
(prove = experience; kirtle = gown, skirt, or other petticoat; Philomel = the nightingale; gall = bitterness)	

Text 8

Solomon Grundy

Short version	*Long version*
Solomon Grundy, Born on a Monday, Christen'd on Tuesday, Well on Wednesday, Took ill on Thursday, Grew worse on Friday, Died on Saturday, Buried on Sunday, That was the end of Solomon Grundy	Solomon Grundy, born on a Monday, Christened on a stark and stormy Tuesday, Married on a grey and grisly Wednesday, Took ill on a mild and mellow Thursday, Grew worse on a bright and breezy Friday, Died on a grey and glorious Saturday, Buried on a baking, blistering Sunday. That was the end of Solomon Grundy.

Text 9

Thomas Hood

No!

No sun – no moon!
No morn – no noon –
No dawn – no dusk – no proper time of day –
No sky – no earthly view –
No distance looking blue –
No road – no street – no "t'other side the way" –
No end to any Row –
No indications where the Crescents go –
No top to any steeple –
No recognitions of familiar people –
No courtesies for showing 'em! –
No knowing 'em!
No traveling at all – no locomotion,
No inkling of the way – no notion –
"No go" – by land or ocean –
No mail – no post –
No news from any foreign coast –
No Park – no Ring – no afternoon gentility –
No company – no nobility –

No warmth, no cheerfulness, no healthful ease,
No comfortable feel in any member –
No shade, no shine, no butterflies, no bees,
No fruits, no flowers, no leaves, no birds,
November!

Text 10

John Keats

Stanzas in a Drear-nighted December

I
In drear-nighted December,
Too happy, happy tree,
Thy branches ne'er remember
Their green felicity:
The north cannot undo them
With a sleety whistle through them
Nor frozen thawings glue them
From budding at the prime.
II
In drear-nighted December,
Too happy, happy brook,
Thy bubblings ne'er remember
Apollo's summer look;
But with a sweet forgetting,
They stay their crystal fretting,
Never, never petting
About the frozen time.
III
Ah! would 'twere so with many
A gentle girl and boy!
But were there ever any
Writh'd not of passed joy?
The feel of not to feel it,
When there is none to heal it
Nor numbed sense to steel it,
Was never said in rhyme.

Text 11

LEFFINGWELL ELEMENTARY SCHOOL

When I was seven, my parents, my fourteen-year old brother, Farshid, and I moved from Abadan, Iran, to Whittier, California. Farid, the older of my two brothers, had been sent to Philadelphia the year before to attend high school. Like most Iranian youths, he had always dreamed of attending college abroad and, despite my mother's tears, had left us to live with my uncle and his American wife. I, too, had been sad at Farid's departure, but my sorrow soon faded – not coincidentally, with the receipt of a package from him. Suddenly, having my brother on a different continent seemed like a small price to pay for owning a Barbie complete with a carrying case and four outfits, including the rain gear and mini umbrella.

Our move to Whittier was temporary. My father, Kazem, an engineer with the National Iranian Oil Company, had been assigned to consult for an American firm for about two years. Having spent several years in Texas and California as a graduate student, my father often spoke about America with the eloquence and wonder normally reserved for a first love. To him, America was a place where anyone, no matter how humble his background, could become an important person. It was a kind and orderly nation full of clean bathrooms, a land where traffic laws were obeyed and where whales jumped through hoops. It was the Promised Land. For me, it was where I could buy more outfits for Barbie.

We arrived in Whittier shortly after the start of second grade; my father enrolled me in Leffingwell Elementary School. To facilitate my adjustment, the principal arranged for us to meet my new teacher, Mrs. Sandberg, a few days before I started school. Since my mother and I did not speak English, the meeting consisted of a dialogue between my father and Mrs. Sandberg. My father carefully explained that I had attended a prestigious kindergarten where all the children were taught English. Eager to impress Mrs. Sandberg, he asked me to demonstrate my knowledge of the English language. I stood up straight and proudly recited all that I knew: "White, yellow, orange, red, purple, blue, green."

The following Monday, my father drove my mother and me to school. He had decided that it would be a good idea for my mother to attend school with me for a few weeks. I could not understand why two people not speaking English would be better than one, but I was seven, and my opinion didn't matter much.

Until my first day at Leffingwell Elementary School, I had never thought of my mother as an embarrassment, but the sight of all the kids in the school staring at us before the bell rang was enough to make me pretend I didn't know her. The bell finally rang and Mrs. Sandberg came and escorted us to class. Fortunately, she had figured out that we were precisely the kind of people who would need help finding the right classroom.

My mother and I sat in the back while all the children took their assigned seats. Everyone continued to stare at us. Mrs. Sandberg wrote my name on the board: F-I-R-O-O-Z-E-H. Under my name, she wrote "I-R-A-N." She then pulled down a map of the world and said something to my mom. My mom looked at me and asked me what she had said. I told her that the teacher probably wanted her to find Iran on the map.

The problem was that my mother, like most women of her generation, had been only briefly educated. In her era, a girl's sole purpose in life was to find a husband. Having an education ranked far below more desirable attributes such as the ability to serve tea or prepare baklava. Before her marriage, my mother, Nazireh, had dreamed of becoming a midwife. Her father, a fairly progressive man, had even refused the two earlier suitors who had come for her so that his daughter could pursue her dream. My mother planned to obtain her diploma, then go to Tabriz to learn midwifery from a teacher whom my grandfather knew. Sadly, the teacher died unexpectedly, and my mother's dreams had to be buried as well.

Bachelor No. 3 was my father. Like the other suitors, he had never spoken to my mother, but one of his cousins knew someone who knew my mother's sister, so that was enough. More important, my mother fit my father's physical requirements for a wife. Like most Iranians, my father preferred a fairskinned woman with straight, light-colored hair. Having spent a year in America as a Fulbright scholar, he had returned with a photo of a woman he found attractive and asked his older sister, Sedigeh, to find someone who resembled her. Sedigeh had asked around, and that is how at age seventeen my mother officially gave up her dreams, married my father, and had a child by the end of the year.

As the students continued staring at us, Mrs. Sandberg gestured to my mother to come up to the board. My mother reluctantly obeyed. I cringed. Mrs. Sandberg, using a combination of hand gestures, started pointing to the map and saying, "Iran? Iran? Iran?" Clearly, Mrs. Sandberg had planned on incorporating us into the day's lesson. I only wished she had told us that earlier so we could have stayed home.

After a few awkward attempts by my mother to find Iran on the map, Mrs. Sandberg finally understood that it wasn't my mother's lack of English that was causing a problem, but rather her lack of world geography. Smiling graciously, she pointed my mother back to her seat. Mrs. Sandberg then showed everyone, including my mother and me, where Iran was on the map. My mother nodded her head, acting as if she had known the location all along but had preferred to keep it a secret. Now all the students stared at us, not just because I had come to school with my mother, not because we couldn't speak their language, but because we were stupid. I was especially mad at my mother, because she had negated the positive impression I had made previously by reciting the color wheel. I decided that starting the next day, she would have to stay home.

The bell finally rang and it was time for us to leave. Leffingwell Elementary was just a few blocks from our house and my father, grossly underestimating our

ability to get lost, had assumed that my mother and I would be able to find our way home. She and I wandered aimlessly, perhaps hoping for a shooting star or a talking animal to help guide us back. None of the streets or houses looked familiar. As we stood pondering our predicament, an enthusiastic young girl came leaping out of her house and said something. Unable to understand her, we did what we had done all day: we smiled. The girl's mother joined us, then gestured for us to follow her inside. I assumed that the girl, who appeared to be the same age as I, was a student at Leffingwell Elementary; having us inside her house was probably akin to having the circus make a personal visit.

Her mother handed us a telephone, and my mother, who had, thankfully, memorized my father's work number, called him and explained our situation. My father then spoke to the American woman and gave her our address. This kind stranger agreed to take us back to our house.

Perhaps fearing that we might show up at their doorstep again, the woman and her daughter walked us all the way to our front porch and even helped my mother unlock the unfamiliar door. After making one last futile attempt at communication, they waved good-bye. Unable to thank them in words, we smiled even more broadly.

After spending an entire day in America, surrounded by Americans, I realized that my father's description of America had been correct. The bathrooms were clean and the people were very, very kind.

(*From Funny in Farsi by Firoozeh Dumas*)

Text 12

If thou beest he; But O how fall'n! how chang'd
From him, who in the happy Realms of Light
Cloth'd with transcendent brightness didst out-shine
Myriads though bright: If he whom mutual league,
United thoughts and counsels, equal hope
And hazard in the Glorious Enterprize,
Joynd with me once, now misery hath joynd
In equal ruin: into what Pit thou seest
From what highth fall'n, so much the stronger prov'd
He with his Thunder: and till then who knew
The force of those dire Arms? yet not for those,
Nor what the Potent Victor in his rage
Can else inflict, do I repent, or change,
Though chang'd in outward lustre; that fixt mind,
And high disdain, from sense of injur'd merit,
That with the mightiest rais'd me to contend,
And to the fierce contention brought along
Innumerable force of Spirits arm'd,

That durst dislike his reign, and me preferring,
His utmost power with adverse power oppos'd
In dubious Battel on the Plains of Heav'n,
And shook his throne. What though the field be lost?
All is not lost; the unconquerable Will,
And study of revenge, immortal hate,
And courage never to submit or yield:
And what is else not to be overcome?
That Glory never shall his wrath or might
Extort from me. To bow and sue for grace
With suppliant knee, and deifie his power
Who, from the terrour of this Arm so late
Doubted his Empire, that were low indeed;
That were an ignominy and shame beneath
This downfall; since by Fate the strength of Gods
And this Empyreal substance cannot fail,
Since through experience of this great event
In Arms not worse, in foresight much advanc't,
We may with more successful hope resolve
To wage by force or guile eternal Warr
Irreconcileable, to our grand Foe,
Who now triumphs, and in th' excess of joy
Sole reigning holds the Tyranny of Heav'n.
So spake th' Apostate Angel, though in pain,
Vaunting aloud, but rackt with deep despare:
And him thus answer'd soon his bold Compeer.
O Prince, O Chief of many Throned Powers
That led th' imbattelld Seraphim to Warr
Under thy conduct, and in dreadful deeds
Fearless, endanger'd Heav'ns perpetual King,
And put to proof his high Supremacy,
Whether upheld by strength, or Chance, or Fate,
Too well I see and rue the dire event,
That with sad overthrow and foul defeat
Hath lost us Heav'n, and all this mighty Host
In horrible destruction laid thus low,
As far as Gods and Heav'nly Essences
Can perish: for the mind and spirit remains
Invincible, and vigour soon returns,
Though all our Glory extinct, and happy state
Here swallow'd up in endless misery.
But what if he our Conquerour, (whom I now
Of force believe Almighty, since no less

Than such could hav orepow'rd such force as ours)
Have left us this our spirit and strength intire,
Strongly to suffer and support our pains,
That we may so suffice his vengeful ire,
Or do him mightier service as his thralls
By right of Warr, what e're his business be
Here in the heart of Hell to work in Fire,
Or do his Errands in the gloomy Deep;
What can it then avail though yet we feel
Strength undiminisht, or eternal being
To undergo eternal punishment?
Whereto with speedy words th'Arch-fiend reply'd.
Fall'n Cherube, to be weak is miserable
Doing or Suffering: but of this be sure,
To do ought good never will be our task,
But ever to do ill our sole delight,
As being the contrary to his high will
Whom we resist. If then his Providence
Out of our evil seek to bring forth good,
Our labour must be to pervert that end,
And out of good still to find means of evil;
Which oft times may succeed, so as perhaps
Shall grieve him, if I fail not, and disturb
His inmost counsels from thir destind aim.
But see the angry Victor hath recall'd
His Ministers of vengeance and pursuit
Back to the Gates of Heav'n: the Sulphurous Hail
Shot after us in storm, oreblown hath laid
The fiery Surge, that from the Precipice
Of Heav'n receiv'd us falling, and the Thunder,
Wing'd with red Lightning and impetuous rage,
Perhaps hath spent his shafts, and ceases now
To bellow through the vast and boundless Deep.
Let us not slip th' occasion, whether scorn,
Or satiate fury yield it from our Foe.
Seest thou yon dreary Plain, forlorn and wilde,
The seat of desolation, voyd of light,
Save what the glimmering of these livid flames
Casts pale and dreadful? Thither let us tend
From off the tossing of these fiery waves,
There rest, if any rest can harbour there,
And reassembling our afflicted Powers,
Consult how we may henceforth most offend

Our Enemy, our own loss how repair,
How overcome this dire Calamity,
190 What reinforcement we may gain from Hope,
If not what resolution from despare.

(*From Paradise Lost by J. Milton*)

Text 12

Ernest Hemingway – 'Cat in the Rain'

There were only two Americans stopping at the hotel. They did not know any of the people they passed on the stairs on their way to and from their room. Their room was on the second floor facing the sea. It also faced the public garden and the war monument. There were big palms and green benches in the public garden.

In the good weather there was always an artist with his easel. Artists liked the way the palms grew and the bright colors of the hotels facing the gardens and the sea.

Italians came from a long way off to look up at the war monument. It was made of bronze and glistened in the rain. It was raining. The rain dripped from the palm trees. Water stood in pools on the gravel paths. The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain. The motor cars were gone from the square by the war monument. Across the square in the doorway of the café a waiter stood looking out at the empty square.

The American wife stood at the window looking out. Outside right under their window a cat was crouched under one of the dripping green tables. The cat was trying to make herself so compact that she would not be dripped on.

'I'm going down and get that kitty,' the American wife said.

'I'll do it,' her husband offered from the bed.

'No, I'll get it. The poor kitty out trying to keep dry under a table.'

The husband went on reading, lying propped up with the two pillows at the foot of the bed.

'Don't get wet,' he said.

The wife went downstairs and the hotel owner stood up and bowed to her as she passed the office. His desk was at the far end of the office. He was an old man and very tall.

'Il piove,[1]'the wife said. She liked the hotel-keeper.

'Si, Si, Signora, brutto tempo[2]. It is very bad weather.'

He stood behind his desk in the far end of the dim room. The wife liked him. She liked the deadly serious way he received any complaints. She liked his dignity.

[1] It's raining.'
[2] 'Yes, yes Madam. Awful weather.'

She liked the way he wanted to serve her. She liked the way he felt about being a hotel-keeper. She liked his old, heavy face and big hands.

Liking him she opened the door and looked out. It was raining harder. A man in a rubber cape was crossing the empty square to the café. The cat would be around to the right. Perhaps she could go along under the eaves.

As she stood in the doorway an umbrella opened behind her. It was the maid who looked after their room.

'You must not get wet,' she smiled, speaking Italian. Of course, the hotel-keeper had sent her.

With the maid holding the umbrella over her, she walked along the gravel path until she was under their window. The table was there, washed bright green in the rain, but the cat was gone. She was suddenly disappointed. The maid looked up at her.

'Ha perduto qualque cosa, Signora?'[3]

'There was a cat,' said the American girl.

'A cat?'

'Si, il gatto.'

'A cat?' the maid laughed. 'A cat in the rain?'

'Yes, –' she said, 'under the table.' Then, 'Oh, I wanted it so much. I wanted a kitty.'

When she talked English the maid's face tightened.

'Come, Signora,' she said. 'We must get back inside. You will be wet.'

'I suppose so,' said the American girl.

They went back along the gravel path and passed in the door. The maid stayed outside to close the umbrella. As the American girl passed the office, the padrone bowed from his desk. Something felt very small and tight inside the girl. The padrone made her feel very small and at the same time really important. She had a momentary feeling of being of supreme importance. She went on up the stairs. She opened the door of the room. George was on the bed, reading.

'Did you get the cat?' he asked, putting the book down.

'It was gone.'

'Wonder where it went to,' he said, resting his eyes from reading.

She sat down on the bed.

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

George was reading again.

She went over and sat in front of the mirror of the dressing table looking at herself with the hand glass. She studied her profile, first one side and then the other. Then she studied the back of her head and her neck.

'Don't you think it would be a good idea if I let my hair grow out?' she asked, looking at her profile again.

[3] 'Have you lost something, Madam?'

George looked up and saw the back of her neck, clipped close like a boy's.

'I like it the way it is.'

'I get so tired of it,' she said. 'I get so tired of looking like a boy.'

George shifted his position in the bed. He hadn't looked away from her since she started to speak.

'You look pretty darn nice,' he said.

She laid the mirror down on the dresser and went over to the window and looked out. It was getting dark.

'I want to pull my hair back tight and smooth and make a big knot at the back that I can feel,' she said. 'I want to have a kitty to sit on my lap and purr when I stroke her.'

'Yeah?' George said from the bed.

'And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes.'

'Oh, shut up and get something to read,' George said. He was reading again.

His wife was looking out of the window. It was quite dark now and still raining in the palm trees.

'Anyway, I want a cat,' she said, 'I want a cat. I want a cat now. If I can't have long hair or any fun, I can have a cat.'

George was not listening. He was reading his book. His wife looked out of the window where the light had come on in the square.

Someone knocked at the door.

'Avanti,' George said. He looked up from his book.

In the doorway stood the maid. She held a big tortoiseshell cat pressed tight against her and swung down against her body.

'Excuse me,' she said, 'the padrone asked me to bring this for the Signora.'

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