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LINGUISTIC ANALYSIS OF THE TEXT

LECTURE SLIDE-NOTES

*(for the students of the second (master's) level of higher education
specialty 035 – Philology)*

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The lecture slide-notes were compiled with the aim of helping students of the specialty “Philology” in preparation for classes, tests and exams in the course “Linguistic analysis of the text”.

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LECTURE 1

LINGUISTIC ANALYSIS OF THE TEXT

LECTURE 1

CONTENT OF THE LECTURE

- o 1. SCIENCES RELATED TO LINGUISTIC ANALYSIS OF THE TEXT.
- o 2. THE NOTION OF TEXT
- o 3. APPROACHES TO TEXT ANALYSIS
- o 4. LINGUISTIC VECTORS OF TEXT ANALYSIS
- o 5. PARAMETERS OF TEXTUALITY

SCIENCES RELATED TO LINGUISTIC ANALYSIS OF THE TEXT -1.

- o According to Professor T. Van Dyck, a well-known Dutch researcher of texts and one of the founders of text linguistics, the science of texts is an interdisciplinary science that integrates separate independent scientific areas, such as **literary criticism, psychology, history, jurisprudence, and theology**. Within text linguistics, he distinguishes such subsections as **text grammar, text pragmatics, text syntax, and text semantics**.

SCIENCES RELATED TO LINGUISTIC ANALYSIS OF THE TEXT -2.

- o Recently, the text as an object is studied by a relatively new sciences - **text linguistics, textology** (which mainly attributes texts to certain authors) and **discourse analysis** (studying "text in social environments" or text among other texts).
- o Modern researchers believe that in the broader sense, text linguistics include **text grammar, text stylistics** and **text linguistics**
- o on itself (understood narrowly).

SCIENCES RELATED TO LINGUISTIC ANALYSIS OF THE TEXT -3

- o **Text grammar** studies, according to Prof. O. I. Moskalskaya, the syntactic phenomena presented in the units bigger than a sentence:
- o theme-rheme progressions, prospective and retrospective cumulation,
- o composition of a separate paragraph (supra-phrasal unit) and of a text in general.
- o **Text stylistics** lies, according to Prof. V. Kukhareno, within speech stylistics, thus studying real texts and their ways of representing certain contents according not only to language norms, but also to meaningful deviations from these norms. Stylistics in general is interested
- o in the principles and effect of using any language means within the text
- o for delivering one's thoughts and emotions in different communicative conditions.

TEXT LINGUISTICS AS A SCIENCE

- o The main idea of **text linguistics** on itself (in the narrower
- o understanding) is studying the unique properties (parameters)
- o of the text which distinguish it from all other units of language. These
- o parameters are called **text categories**
- o The object of the sciences dealing with the linguistic analysis of the text is text.

THE NOTION OF TEXT

- o **Text** is the highest unit in the system of language. However, if we
- o consider the difference between language and speech, we should understand any text as a speech unit. The problem here, which still has no
- o distinct answer, is whether there is a corresponding language unit or not:

Speech level

- o Sound
- o Morph
- o Word (Lexical and semantic variant)
- o Sentence (Utterance)
- o Text

Language level

- o Phoneme
- o Morpheme
- o Word (Lexeme)
- o Sentence
- o Text ?

DISTINCTION CHARACTERISTICS

- o One **phoneme** can have several sound variants: in the speech (consider
- o variation of [æ]/[ə] in English *exam/examination*).
- o A **morpheme** can as well appear in different variants:
- o cf. [swi:d-]/[swed-] in *Sweden, Swede/Swedish* or sound-and-letter changes
- o in *poor/poverty, Norway/Norwegian* etc.
- o One **word** can come in different meanings – polysemantic words (*make, put, thing*) and homonyms give numerous examples. In all these situations, we deal with the correspondence of something abstract, stored in our mind (that is in language) and something concrete, used in everyday communication (in speech).

SENTENCE MODELS

- o Do we have any abstract idea of the sentence?
- o The answer lies in the models representing sentence structures.
- o These models are distinguished differently in works of different
- o grammarians. The number of models in English language varies
- o from two (R. B. Lees) or three (Ch. Fries) to fifty-one (A. S. Hornby).
- o With the help of one model, for example, SV in English, a hardly countable number of sentences can be created (The team went away. The child laughed).

TEXT MODELS

- o And the text? Do we pronounce the texts from our mind?
- o Whatever functional style we take (scientific, documentary, publicistic, colloquial, fiction, religious), the texts are
- o composed, but not taken ready. Even if there are certain ready
- o samples (a written lecture, an application form, a poem learnt by heart,
- o a prayer), before the process of their creation – that is, before their first
- o time being written – they were not just taken from their author's mind,
- o they were composed of sentences and supra-phrasal units (unities).

TEXT DEFINITIONS - 1

- o 1. «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. Beaugrande, W. Dressler).
- o 2. «Text is understood as “whatever is articulated by language”» (J. Culler).
- o 3. «The TEXT can be defined as a naturally occurring manifestation of language, i.e. as a communicative language event in a context» (R.-A. Beaugrande).

TEXT DEFINITIONS - 2

- o 4. «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).
- o 5. «...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 DEFINITIONS – 3

- o 6. «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).
- o 7. «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).

APPROACHES TO TEXT ANALYSIS

The approaches and methods applicable to text analysis are:

- o system approach
- o hypothetic method
- o field approach
- o statistical method
- o thesaurus approach
- o oppositional method
- o distributive and valency method
- o contextual method
- o machinery method

THREE MAIN APPROACHES OF MODERN TEXT LINGUISTICS

- In her book *Fundamentals of Scientific Research in Linguistics*, Prof. I. V. Arnold distinguishes three main approaches (systematic, field, and thesaurus) and seven basic methods of study in modern linguistics:
- hypothetic, oppositional, distributive, statistical, valency, contextual and computer (machinery).

SYSTEM and THESAURUS APPROACHES

- The **s y s t e m** can be defined as a number of elements connected with each other and altogether able to function as a whole. From this point of view, any language appears to be a system, and any text appears to be a system. Studying the system of the text as a whole became one of the main ideas of text linguistics.
- The **t h e s a u r u s** approach implies using ideographic dictionaries, i. e. dictionaries organized according to the groups of meanings, not in the alphabetic order. In most famous Roget's Thesaurus, six such classes have been distinguished: "Words Expressing Abstract Relations", "Words Relating to Space, etc. Each class is separated into sections, groups and subgroups.

FIELD APPROACH

- ◊ According to its main founders Jost Trier and Johann Leo Weisgerber, the purest elements constitute the nucleus. The less purely the meaning is represented by the element, the farther from the nucleus it is placed – either in the sub-nuclear zone, or in the closest periphery, or in the farthest periphery. Any field can be depicted in the following way:
 - ◊ nucleus
 - ◊ the sub-nuclear zone
 - ◊ the closest periphery
 - ◊ the farthest periphery

METHODS OF RESEARCH - 1

- ◊ The **hypothetic method** implies making some suggestion or presupposition to be checked during the analysis. Putting forward a hypothesis is not a purely linguistic method; it rather refers to generally scientific methods.
- ◊ The **statistical method**. Statistics is able to tell whether the author's style has changed from his earliest works to his later ones, whether new words borrowed from English threaten the Ukrainian language, and whether this or that translation is well-prepared. Attributing a text to a certain author also refers to a great extent to this very method.

METHODS OF RESEARCH – 2

- o The **oppositional method**. The **binary (privative)** oppositions can distinguish a number of morphemes (*satisfactory* – *dissatisfactory*) and makes it possible to draw models on a lot of grammatical categories (singular – plural, present – past, etc.). In such an opposition, one member is non-marked, whereas the other one is marked (cf. *window* – *windows*, *work* – *worked*).
- o The **contextual method**. When analysing a context, we distinguish a micro-context and a macro-one. The macro-context being the whole text, the micro-context is generally understood as one syntagma (phrase, sentence), wherein the analysed element occurs.

METHODS OF RESEARCH – 3

- o The **distributive and valency analyses** aim at finding some invariant formula, or a model for combining one unit of language to others. One can find:
 - o – zero-valent (avalent, impersonal) verbs with “technical” subjects it, there in English and no subject at all in Ukrainian: It is freezing. There is frost – Морозить;
 - o – monovalent (intransitive) verbs: Peter fell down. I The sun has set;
 - o – divalent, or transitive verbs: I I bought some II milk. Did I you see II it?;
 - o – trivalent (ditransitive) verbs: Could I you pass II me III the salt, please?;
 - o – quadrivalent (tritransitive) verbs: I I bet II him III five quid IV on the “Daily Arabian”.

METHODS OF RESEARCH – 4

- o The componential method of analysis is realized via componential analysis in morphemics and morphology, semantic componential analysis in lexicology, and member-of-sentence division in syntax.
- o The machinery method, or rather group of computer methods of analysis. The most relevant are: automatic text processing and corpus language studies, methods of automatic (machinery) translation, methods of making electronic dictionaries and databases.

LINGUISTIC VECTORS OF TEXT ANALYSIS

- o The two general linguistic vectors of text analysis are **level analysis** and **categorical analysis**.
- o Both vectors aim at checking the general idea behind the text (its implication) – either on its components (of the lower levels) or on its properties (text categories).

PARAMETERS OF TEXTUALITY - 1

- o 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.
- o 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.
- o *Paul talked to Fritz. He will come tomorrow.*
- o *Paul has written a new novel, it's really exciting.*
- o *Paul and Floki went to the vet. He gave him an injection.*
- o *Franz ordered two but the waiter brought four coffees.*

PARAMETERS OF TEXTUALITY - 2

- o 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.
- o **Coherence** can be illustrated particularly well by a group of relations subsumed under causality:
- o *Jack fell down and broke his crown.*
- o *Artists have special ambitions. Artist is a surname. Everyone admires her art. This is a three syllable word. The program is artfully designed. The artist's name is Katherine.*

PARAMETERS OF TEXTUALITY – 3

- o 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.
- o The fourth standard of textuality would be **acceptability**, concerning the text receiver's expectation to get a cohesive and coherent text.
- o 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.

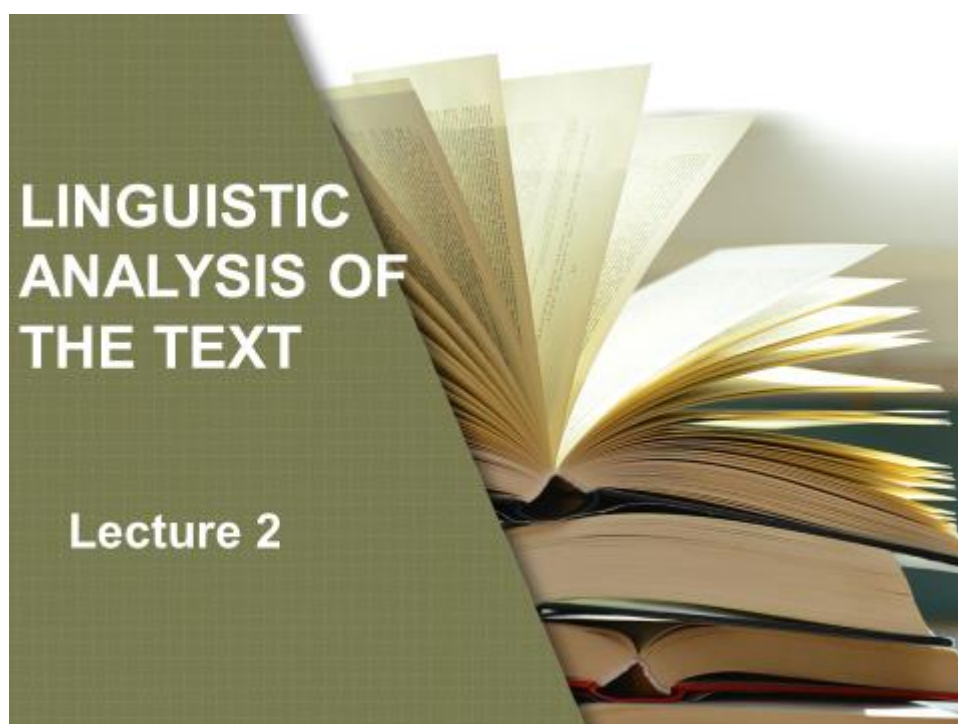
PARAMETERS OF TEXTUALITY – 4

- o The sixth standard of textuality can be designated **situationality** and concerns the factors which make a text relevant to a situation of occurrence.
SLOW CHILDREN AT PLAY
- o The text always bears the imprint of the situation in which it appears and is used.
- o 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.
- o **Intertextuality** manifests itself in cases where one text is secondary, derived from the original one, for example, such texts of the scientific style as a book review, an abstract of an article, notes of the lecture.

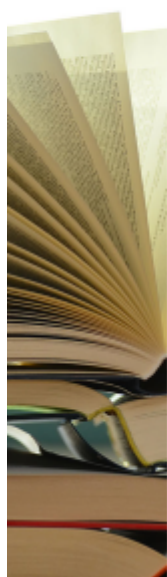


THANK YOU FOR YOUR
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LECTURE 2



CONTENT



1. CATEGORIES FOR THE TEXT
COMPOSITIONAL ANALYSIS
2. PARTS OF COMPOSITION
3. THEMATIC ANALYSIS OF THE TEXT
4. CHRONOTOPE ANALYSIS
5. TEXT INTERPRETATION
6. TEXT GENRES. CLASSIFICATIONS.
FICTION VS NON-FICTION

CATEGORIES FOR THE TEXT COMPOSITIONAL ANALYSIS



Topic, chronotope (space + time), and tonality

Topic refers to the speaker, the addressee (subjects of the communicative act), the event or the object of discussion.

Chronotope reflects the conditions of the speech.

Tonality is the attitude of any subject or object to itself, to each other, to any other possible phenomenon or action.

AUTHOR AS A SUPRA CATEGORY



The author is a supra-category, as everything in the text happens thanks to him/her.

The author constructs the whole text, and all the communicative lines (i. e. text categories) are developed within his/her idea. This way of text organization and development is called **c o m p o s i t i o n**.

WHAT IS TEXT COMPOSITION?



Composition is to be the first stage of the categorical text analysis.

Before analysing topic, chronotope, tonality, we need to distinguish the compositional peculiarities of the text.

Composition is grouping of the meaningful parts of the text, motivated by the intention of the author. If we take the text in statics, then composition is a structure, an arrangement of its parts.

THREE PARTS COMPOSITION OF THE TEXT



The main parts are: **composition frame (introduction and conclusion)** and the **main part**. Each of the compositional parts of the text has its own communication purpose.

The **introduction** carries the psychological load; the **main part** contains the development of the theme, i.e. plays the main content role; **conclusion** summarizes the topic and completes the text by establishing connection with the introduction. The parts of the composition must match the proportions characteristic of a particular genre and can be delimited by using special logical connectors, and in oral speech, additionally, with the help of tempo and pauses.

THE HEADING



The heading is a special composition block. When the text is short, the heading is distinguished by a large semantic capacity, representing a "clot of content" of the whole text.

Some linguistic styles use a **heading complex**: **heading** together with a **pre-title**, a **subtitle**, an **epigraph**, etc.

THEMATIC ANALYSIS-1



The Ukrainian word *тема* has two English equivalents: **theme** and **topic**.

In text linguistics, **theme** is generally understood in its Common meaning. *Prof. E. Agricola* formulated it as follows: "*the sense nucleus, understood as a general concentration of the whole text contents*".

Webster's Third New International Dictionary gives the following definitions: "a subject or topic on which one speaks or writes"; "a proposition for discussion"; "a subject of artistic representation"; "an idea, ideal, or orienting principle".

THEMATIC ANALYSIS-2



Topic, as compared to **theme**, has a more specified meaning, rather connected with rhetoric or composition: "*a prepared form of argument applicable to a great variety of cases*"; "*a heading in an outlined argument or exposition*"; "*a phrase summarizing what is to be presented in a discourse or a section in it*".

Thus, **topic** is a kind of a general plan (1st definition), an opening or summarizing phrase, sentence (2nd and 3rd definitions).

THEMATIC ANALYSIS-3



In *Oxford Advanced Learner's Dictionary*, we find the following definitions:

theme – **noun 1**. the subject or main idea in a talk, piece of writing or work of art: *North American literature is the main theme of this year's festival.* ◊ *The President stressed a favourite campaign theme – greater emphasis on education. The naked male figure was always the central theme of Greek art.* ◊ *The stories are all variations on the theme of unhappy marriage.*

Both words (**theme** – in the meaning which is interesting for us) are defined via "subject", the latter fact making them absolute, indistinctive synonyms.

CHRONOTOPE ANALYSIS-1



Chronotope is a composite category consisting of two interrelated components: **text space (locality)** and **text time (temporality)**.

The **locality** should not be confused with **location** – the unity of the narrator with text space and time (models like “I – here – now” or “I – there – then”).

Text time is not to be confused with grammatical **tenses** of the verbs in the text, though they are of course related to it, being a part of its realization (representation), one of the markers of text time.

CHRONOTOPE ANALYSIS-2



The locality and temporality have similar ways of realization, both in language and in speech (and, therefore, in a text). Both *a table* and *a day* can be called *long* or *short*. In English we can say “*The Train arrived half an hour late*” and “*At last our holidays arrived*”. Cf. Also the following: “*October welcomed Mr John to talk to us on his products*”.

There are two common oppositions of text space and text time:

objective/subjective and **static/dynamic**. Within the objective space, one can find a specific sub-type of conceptual space. Symmetrically, within the subjective space a sub-type of fiction space is distinguished.

TEXT INTERPRETATION. HISTORY



The first discipline that dealt with text investigation was *hermeneutics* (Gr. *hermeneutikos* – the one that explains/ interprets).

Hermeneutics studies the process of understanding and interpreting texts as well as presuppositions, means, aims and criteria for such understanding.

The science started as studies of the Bible texts

and later other ancient texts. **Philological**

hermeneutics is the discipline that deals with the processes of text understanding (I. Bogin, 1982).

HOW WE CAN UNDERSTAND TEXTS?



1. to get to know the internal links of the text contents; 2. to comprehend its idea/s; 3. to become familiar with alien feelings, thoughts and solutions realized in the text; 4. to move towards the knowledge and its acquirement; 5. to re-create the intentions of the author of the text (ibid).

Like rhetoric, *hermeneutics* has roots in ancient Greece as principles of explaining, interpreting and translating were a topic of Greek philosophy and mythology. The mythological patron of hermeneutics was considered to be Hermes, the messenger of gods as well as the inventor of speech and writing.

“SURFACE LEVEL” AND “DEEP LEVEL”



A central topic of ancient textual criticism was the allegorical interpretation of Homer's works. Classic criticism dealt with two levels of textual analysis. At a "**surface level**", textual commentary explained word and sentence meanings. At a "**deep level**" of analysis, a second, hidden sense had to be uncovered, which became later known as the allegorical sense.

In the Middle Ages *hermeneutics* concentrated on the interpretation of the Biblical texts. Modern hermeneutics was developed from the works by M. Heidegger, H. Gadamer, P. Ricoeur, U. Eco, M. Bakhtin and other scientists.

ORIGIN OF TEXT INTERPRETATION



The development of hermeneutics led to the origin of another discipline – *text interpretation* which can be defined as the discipline aimed at processing aesthetic, semantic and emotional information of the literary text by restoring the author's world perception and his intentions embodied into the text (Prof. V. Kukharensko).

Text interpretation deals with the ways of individual understanding of the text. As a result, the focus of the research transfers to the sphere of the *reader, his/her reactions and thoughts*.

LINGUOSTYLISTICS AND LITERARY STYLISTICS



Stylistics is traditionally divided into *linguostylistics* and *literary stylistics*. The fundamentals of linguostylistics were introduced by Charles Bally's *Stylistique* (1905). The work dealt neither with writers nor with literature in general but rather with stylistics of the language.

A correlation between the stylistic properties of an artistic text and the psychology of the author was analyzed about ten years later in the work of Leo Spitzer (1880-1960).

L. Spitzer's determination to analyze works and never tried to establish the stylistic system of a language laid the foundation of literary stylistics.

LINGUOSTYLISTICS VS LITERARY STYLISTICS



Stylistics of language/ linguostylistics/ functional stylistics (Prof. I. V. Arnold) covers the system of expressive means as well as language means used for nomination and communication.

Literary stylistics researches the author's intention and the image of the author (*genetic stylistics/ stylistics of the author/ coding stylistics* based on logical, psychological and philological analysis by L. Spitzer), analyses how the message is perceived by the addressee, the reader's reaction to the text (*stylistics of the perception/ stylistics of the reader/ decoding stylistics/ communicative stylistics* grounded on stylistic analysis by M. Riffaterre, linguistic analysis by L. Shcherba, decoding stylistics by I. V. Arnold or *stylistics of the message*).

TEXT GENRES



The first group of texts consists of the texts that are built up according to fixed principles and patterns. To this group belong texts of **official-business** style such as *applications, protocols, legal papers, announcements, instructions, etc.*

The second group comprises texts that follow flexible patterns, namely of usual or free character.

The first subgroup includes texts that are built according to certain schemes and fixed successions (*research articles, dissertations, reviews, editorials, commentaries, etc.*). Free patterns are typical of *literary texts and publicist sketches / essays.*

FICTION VS NON-FICTION-1



Fiction is story-telling of imagined events. It is contrasted to **non-fiction** that makes factual claims about reality. Accordingly fictional and non-fictional texts differ with regard to their different structural qualities. Most non-fictional texts correspond to **strict requirements set to their graphical layout, selection of grammar structures and vocabulary units.** The most rule-bound are *official documents and some scientific texts, e.g., summaries, reviews, and annotations.* Thus, they belong to **rigid** texts, which rule out to a great extent the verbal expression of the author's individuality.

FICTION VS NON-FICTION-2



Most **scholarly texts**, such as *articles, papers, dissertations, manuals*, etc. follow **flexible** structural patterns that are partially **standardized**: they comply with a number of formal and content regularities, though allowing a certain degree of creative freedom. Some journalistic texts, such as *brief news items, announcements, advertisements, and newspaper headlines* are also based on flexible patterns.

The highest degree of improvisation and the author's involvement is pertinent to fictional texts, which alongside such products as journalistic *articles, orations, TV commentaries and essays* follow **free** textual patterns.

GINDIN'S CLASSIFICATION OF TEXT MODELS



According to the classification suggested by Prof. S. Gindin there are three **types of text models**:

- 1. Fixed (rigid)** – in which the form and content are inflexible and fixed (applications, law documents, regulations, agreements, constitutions);
- 2. Usual** – which have a certain permanent compositional scheme of components (thesis, reviews, newspaper commentaries, scientific papers);
- 3. Free / flexible** which are not subject to a strict modelling (literary fiction and publicist texts).

Considering all the above mentioned facts this classification can be modified





In a more general sense according to the form of presentation texts can be *oral and written*. As a certain reflection of the real world texts can be *literary and non-literary*.

The difference between literary and non-literary texts is shown in the table:

Distinctive features	Literary texts	Non-literary texts
Connection between communication and human activity	present	absent
Aesthetic function	present	absent
Content	implicit	explicit
Perception	ambiguous	non-ambiguous
Reflection of the world	unreal	real

BELLES-LETTRES TEXT



A *literary (fictional, belles-lettres) text* stands apart from other types of texts due to the specific code - *language of fiction* - it employs, which is regarded as secondary in relation to the natural language (primary code) used in texts of other registers.

While journalistic, scientific, official-documentary texts interpret the objective reality more or less directly and uniformly, through their authors' statements and arguments, a literary text creates an *imaginary picture of the world through poetic images*. Thus, it is valued for its aesthetic qualities rather than informative content. Belles-lettres texts belong to the domain of art and include *poetry, drama, fiction and criticism*.

ADMONI'S TEXT TYPOLOGY -1



- 1) **sacral** (*religious, magic, mythological*) texts that are characterized by a certain lexico-semantic stability;
- 2) **utilitarian** texts that serve to satisfy practical needs of a person in any social activity. To this group belong:
 - a) **scientific texts** as texts that actualize the humans' knowledge about nature and society;
 - b) **manufacturing** (виробничі) that are aimed at instructing the reader in certain branches of life and activity;
 - c) **administrative-legal** texts are laws and everything connected with them (*protocols, minutes, complaints, etc*);
 - d) **publicist texts** are based on the realization of various kinds of information;
 - e) **advertising texts** are the newest of the thematic texts.

ADMONI'S TEXT TYPOLOGY - 2



- 3) **literary texts** are aimed at the direct insight of psychical/ emotional life of a person.
- 4) **audio mass media texts** comprise *religious texts in songs and psalms, folk songs, romance, opera, etc*.

PROF. S. MAKSIMOV'S TYPOLOGY



Non-fictional texts are *artefactual texts*, in which representation of events has a tendency towards maximum authenticity.

Literary texts are *mentafactual texts*. Their main purpose is to present the author's individual interpretation of reality; the communicative function of such texts is primarily aesthetic.

V. PROPP "MORPHOLOGY OF FAIRY-TALE" E" (МОРФОЛОГІЯ (ЧАРІВНОЇ) КАЗКИ)



The analysis was based on the acts of fairy-tale personages, their deeds, which V. Propp called *functions*. The scheme of the magic fairy-tale looks like this:

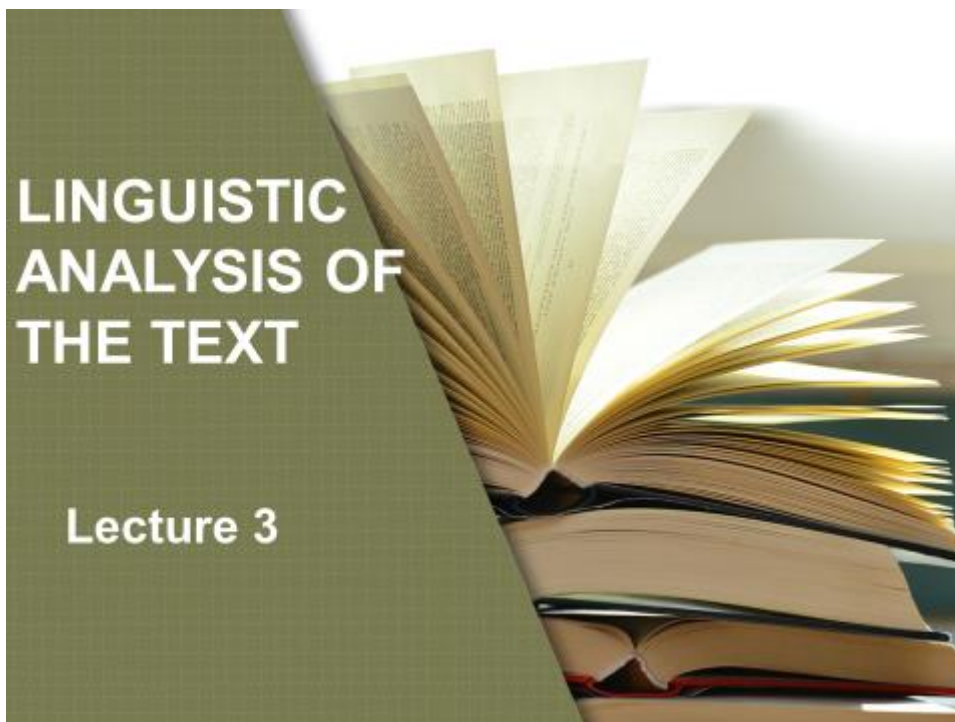
Відбувається якесь лихо. До героя воляють про допомогу. Він вирушає на пошуки. Дорогою зустрічає будь-кого, хто піддає його випробуванню і нагороджує чарівним засобом. За допомогою цього магічного засобу він знаходить об'єкт своїх пошуків. Герой повертається і його нагороджують.

The scheme works as a universal compositional "skeleton", frame of a fairy-tale, which consists of numerous plotlines (intrigues). Thus, according to V. Propp the composition is stable, while the plot is variable.



**THANK YOU FOR
YOUR ATTENTION!**

LECTURE 3



CONTENT OF THE LECTURE



1. General and Specific Categories of the Text.
2. General Categories of the Text. Integration (cohesion and coherence) of the Text. The Cohesive Means. Deictic markers.
3. Conceptuality of the Text. The Theme and the Message of the Text.
4. Informativity of the Text. Content-factual, Content-conceptual, Content-implicational Information.
5. Discreteness of the Text. Supra-phasal units and Paragraphs in Style.

GENERAL AND SPECIFIC CATEGORIES OF THE TEXT



Category (in the linguistic sense) is any group of language elements, which is singled out on the basis of some common feature.

General categories, i.e. obligatory to all text types, and **specific categories**, typical of certain texts.

Among the general ones A.N. Morokhovsky and V.A.

Kukhareenko regard **integration/integrity, conceptuality,**

information / informativity, discreteness, modality,

personality / impersonality, local-temporal

interrelationship / 'chronotop' as they are presented in texts of all registers (functional styles) of language.

Among **specific categories** one can distinguish **prospection/retrospection, anthropocentricity, implication, emotivity, polyphony, suspense, etc.**

INTEGRATION/INTEGRITY OF THE TEXT



Integration/integrity is the category responsible for the wholeness of the text. This category has structural and semantic aspects, which are reflected in two planes/dimensions of the text: **cohesion and coherence.**

Cohesion characterizes the ways the textual elements – sentences, paragraphs, etc. – are comprehensibly connected.

INTRA-TEXTUAL CORRELATION



Cohesion is the external, structural organization of the text based on lexical, grammatical and other types of correlation between textual components. This *intra-textual* correlation may be of two types:

- **anaphoric** – with the preceding fragment of the text.
- **cataphoric** – with the succeeding fragments.

THE COHESIVE MEANS-1



The cohesive means are:

- elements which indicate semantic incompleteness of its fragments (*but, in spite of, later, then, that's how it was, on the other hand, etc.*);
- different kinds of repetition;
- lexical cohesive means (*synonyms, antonyms, paronyms*);
- stylistic devices of different levels (e.g. *parallelism, antithesis, extended metaphors and similes, periphrasis*);

THE COHESIVE MEANS-2



- grammar means (*using pronouns instead of nouns; tense and voice correlation*);
- theme-rheme correlation of sentences and paragraphs;
- communicative correlation of different components of the text (*question-answer, imperative-reaction*);
- structural-compositional features (*rhetoric devices*);
- graphic means (hierarchy of paragraphs, special punctuation marks).

CONTACT OR DISTANT COHESION



Contact cohesion: *Surely* Tom didn't take any of this business about finding work across the water seriously. *Surely*.
(M. Binchy, *Scarlet Feather*).

Distant cohesion is observed in the connection of the title and the text.

The Cat in the Rain (E. Hemingway) and the dialogue between the American girl and the maid:

e.g. "Ha perduto qualche cosa, Signora?"

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

"A cat?"

"Sì, il gatto."

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

"Yes," she said <...>.

REPETITION AS A COHESIVE DEVICE



In general, **cohesion** is mostly based on different types of **repetitions**. According to the type of cohesive elements we can distinguish *rhythmical, phonetic, lexical, stylistic, image-making, and compositional-structural cohesion*.

The **coherent** text is the text that 'sticks together' as a unit. Within the text *cohesive ties or deictic markers* are used to help guide readers through the textual world maze.

COHERENCE. DEICTIC MARKERS



Prof. L. Levinson identified five major types of *deictic markers*.

- *person* (grammatical markers of participant roles in a speech event, e.g. first person is the speaker's reference to self, second – to addressee, third – to others);
- *place* (spatial, refers to how languages show the relationship between space and the location of the participants in the discourse, e.g. a distinction between close to speaker (proximal) and away from the speaker (distant) – *here-there, this-that, come-go*);

DEICTIC MARKERS-2



- **time** (temporal, refers to time relative to the time of speaking, *now-then, yesterday-tomorrow*;
- **discourse** (means to keep track of reference in the unfolding discourse, '*in the following chapter*', etc);
- and **social** (is used to code social relationships between speakers and addressee or audience: there are two kinds of social deixis - *absolute* which is uniformly attached to a social role – *Mr. President, Your Honour* - and *relational* which locate persons in relation to the speaker – *my teacher, cousin*).

MEANS OF COHERENCE



The coherence of the text is ensured by the following **means**.

- the communicative intention of the author;
- the theme of the text;
- the genre of the text;
- the image of the author;
- its emotional means and stylistic devices;
- different means of foregrounding.

THE COMMUNICATIVE INTENTION



Communicative intention is realised in the *modality* and *pragmatic aim* of the text.

Modality is the author's attitude towards the events, the characters, etc. It starts with the choice of the theme and problems of the work. The *pragmatic aim* is the author's intention (the message of the text), the aim to influence the readers.

The pragmatic unity of the text is aimed at solving certain communicative tasks (*election manifestos, orders, oaths, instructions, and questionnaires*). In the literary texts it is the task of the *aesthetic impact* on the reader.

EXPLICIT AND IMPLICIT PRAGMATIC INTENTION



Pragmatic intention of the literary text may be *explicit* - when the writer openly invites the reader to follow the trend of his argumentation (*Dear reader,...*) and *implicit* - which is reflected through actualisation of those elements of the text structure which can influence the reader, intensify his cognitive/ intellectual and emotional reactions.

“THE THEME, GENRE OF THE TEXT AND THE IMAGE OF THE AUTHOR



The theme/thematic unity of the text is its common concept, the main idea, which may not be formulated openly, but it is always present in the form of a certain motivation.

The genre/compositional genre unity of the text presupposes its reference to a certain functional style or genre.

The uniting function of the image of the author is a characteristic feature of literary texts. It means that all separate constituent parts of the text are permeated by a single world outlook, which is reflected in the writer's attitude to the characters, the kind of conflicts and problems raised in the text.

EXPRESSIVE MEANS, STYLISTIC DEVICES. FOREGROUNDING



The uniting role of expressive means and stylistic devices in the development of the plot of the text, personages' characterisation, the revealing of the key theme of the text (e.g. the distant repetition (it turns the reader's attention to the key subject of the text), the *extended* metaphor, simile).

Foregrounding refers to different means of the formal organisation of the text, which focuses the reader's attention on certain elements of communication and which establishes semantically relevant relations between the elements of one or several levels. There are several types of foregrounding (*coupling, convergence, defeated expectation/ deceived expectancy, strong positions - the epigraph, the title, the opening and the closing parts of the text, the proper name, the artistic detail*).

CONCEPTUALITY



An organizing idea (concept) is the basis of any text as it ensures its semantic unity. **Conceptuality** can be defined as an organization of a text around a certain idea. **Concept** is the formulated **idea** of the text, its social, moral, esthetical idea.

The reader's comprehension of the main idea of the text results from the profound analysis of different textual components, primarily - *the theme and the message*.

MESSAGE OF THE TEXT



Message is defined as an inference to be drawn from the theme or a problem to be pondered as a result of reading the text. Derivation of the message results from the reader's close inspection of different aspects of a literary text.

A frank presentation of viewpoints is more commonly found in *non-fiction, i.e. in journalistic and scientific texts*, where the main idea is often stated clearly either in the **topic sentence** (usually, the first one) or in the **title**. The message is "an underlying thread invisibly unifying all the disparate episodes and elements of the narrative".

INFORMATIVITY/INFORMATION OF THE TEXT GENRES



Informativity/information is a text category that helps the reader to understand the *concept* of the text, its formulated idea. Informativity of literary text is heterogeneous and multi-channel as it unites several planes of information:

1. *content-factual information*;
2. *content-conceptual information*;
3. *content-implicational / subtextual information* (I.R. Galperin).

Content-factual information is contained in, e.g., matter-of-fact styles: newspaper, official documents.

Content-conceptual information reveals the information of notions, ideas or concepts. It may not lie on the surface of the verbal exposition.

Content-implicational / subtextual information adds to the text additional significance.

DISCRETENESS OF THE TEXT



Discreteness means a partitioning of the text into its constituent parts. It is a distribution of syntactical, graphical and logical units of the text – its sentences, paragraphs, parts.

What textual fragment can be considered the minimal basic supra-structural unit? The majority of linguists single out **paragraphs** and **supra-phrasal units** as minimal supra-syntactical units.

SUPRA-PHRASAL UNIT-1



The ***supra-phasal unit*** (*SPU*) is a succession of sentences united by a common micro-theme and cemented by different means of inter-phasal connection. It is characterised by semantic, communicative and structural completeness.

E.g. *Roland picked out a tiny pearlhandled knife with a blade of soft silver folded into it. Sophie took it from him. When she opened the blade to show him, the whole thing was still no more than four inches long.* (**W. Golding**. *Darkness Visible*).

SUPRA-PHRASAL UNIT-2



A SPU comprises a number of sentences ***interdependent structurally*** (usually by means of connectives, tense-forms, etc.) and ***semantically*** (one definite thought dealt with). *It can be extracted from the context without losing its relative semantic interdependence.*

SPU can be embodied in a sentence, it may be a component part of the paragraph. It may occupy the whole of the paragraph and coincide with it.

THE PARAGRAPH



The paragraph (P) is a compositional device aimed at facilitating the process of understanding what is written, or inducing a certain reaction on the part of the reader. It discloses the writer's manner of depicting the objective reality, the features of the object or phenomenon described.

The P differs from the SPU as:

- it can comprise several themes;
- it may consist of one SPU;
- it can include several SPU;
- it is singled out graphically.

PARAGRAPH IN STYLES-1



Paragraph building in the style of *official documents* is mainly governed by the particular conventional forms of documents (pacts, charters, business letters, etc).

In the building of paragraph in *newspaper style*, other requirements are taken into consideration: psychological principle (the sensational effect of the communication) and the grasping capacity of the reader for quick reading.

PARAGRAPH IN STYLES-2

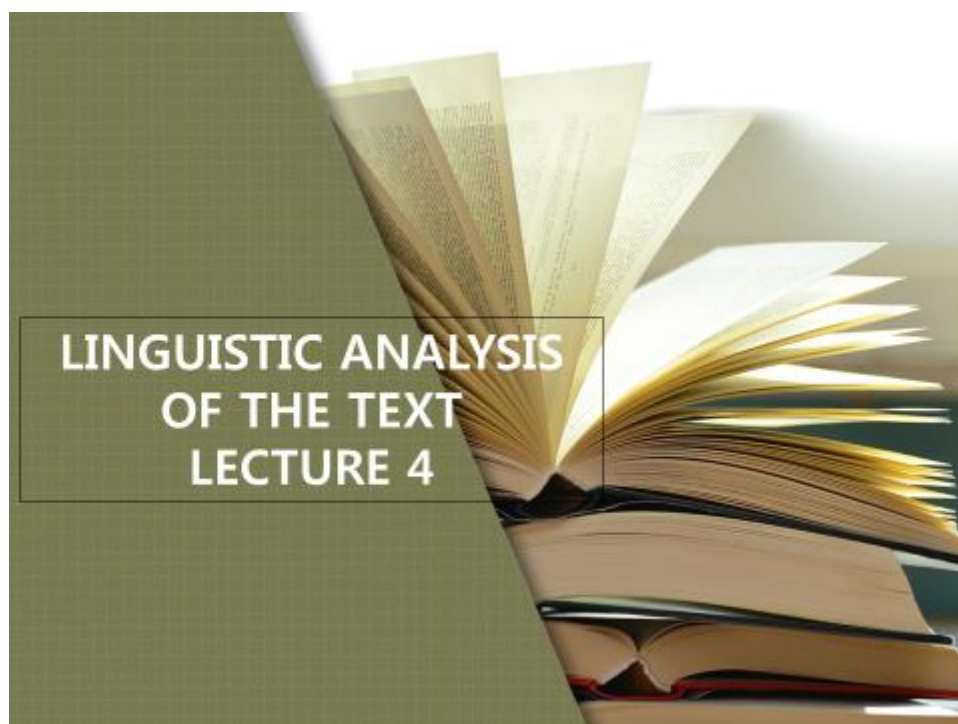


The P structure in *the belle-lettres* and *publicistic styles* is affected by the purpose of the author. To secure the desired impact the writer finds it necessary to give details and illustrations, to introduce comparisons and contrasts.



**THANK YOU FOR
YOUR ATTENTION!**

LECTURE 4



CONTENT



1. GENERAL CATEGORIES OF THE TEXT. DISCRETENESS IN LITERARY TEXT.
2. PLOT AND SUBPLOT OF THE TEXT. CONFLICT.
3. TONE OF THE NARRATION.
4. MODALITY OF THE TEXT.
5. PERSONALITY / IMPERSONALITY OF THE TEXT.
6. CHRONOTOP. CONCEPTIONAL AND FICTIONAL TIME AND SPACE.
7. SPECIFIC CATEGORIES OF THE TEXT. PROSPECTION AND RETROSPECTION. ANTHROPOCENTRICITY. IMPLICATION. EMOTIVITY.

GENERAL CATEGORIES OF THE TEXT DISCRETENESS IN LITERARY TEXT



Text composition shows a semantic unity of the text realized through:

- *the plot of the text*, which can be further subdivided into *subplots*,
- *presentational sequencing*,
- *underlying compositional structure*.

PLOT AND SUBPLOT OF THE TEXT



Plot of the text is a well-ordered series of events that are logically connected within a literary work. The classical plot structure includes *the exposition*, *the beginning of the plot*, *plot complications*, *the climax or culmination*, *the denouement (resolution)*, *the conclusion or ending*.

Subplot as a secondary plot is usually connected to the main plot through the relationships between the characters or by mirroring features of the main plot.

PRESENTATIONAL SEQUENCING VS UNDERLYING COMPOSITIONAL STRUCTURE



The *presentational sequencing* (фабула) is the sum of the main events, which can be reproduced in a certain logical and chronological order. Presentational sequencing does not always coincide with the *underlying compositional structure* (сюжет), in which the arrangement of the plot events often violates temporal coherence and spatial relationships.

NARRATIVE STRUCTURE



The distribution of plot elements, or the *narrative structure*, can be *simple* (straight-line), i.e. corresponding to the linear sequencing of events. It can be also *inverted*, with the conclusion at the beginning of a text or with the exposition missing, or with any other deviations from the usual compositional order. The narrative structure may have

- a *circular* narrative structure
- a *frame* narrative structure,
- *digressions*: retardations, flashbacks, and flash-forwards (foreshadowings).

CONFLICT

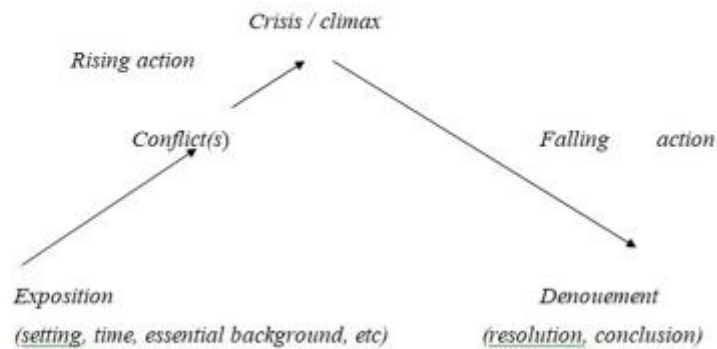


Conflict - a struggle between opposing forces (characters, characters and society, characters and natural elements)
The conflict between characters and fate or the unknown is called the **external conflict**. The conflict within the character's conscience is called the **internal conflict**. The conflict increases until **a crisis, or turning point (climax)**. After the crisis the action changes to a **falling action**, in which the character either resolves the conflict or is changes in some way.

PLOT DIAGRAM



The following diagram outlines *the plot – the sequence of events* – of a typical short story.



TONE OF THE NARRATION



The author's **tone** is the attitude towards the subject: ironic (wry and amusing), sharply critical, cynical (distrusting human motives), etc.

The **elements that contribute to the tone** of a passage are:

- the choice of details;
- the diction (choice of words);
- the arrangement of these words (the writer's manner of expression).



E.g.: Rosa Lublin, a madwoman, gave up her store – she smashed it up herself – and moved to Miami.

In Florida she became a dependent. Her niece in New York sent her money and she lived among the elderly, in a dark hole, a single room in a "hotel".

*There was an ancient dresser-top refrigerator and a one-burner stove. Squads of dying flies blackened the rope. The sheets on her bed were just as black – it was a five-block walk to the Laundromat. The streets were a furnace, the sun an executioner: every day without fail it blazed and blazed, so she stayed in her room and ate two bites of a hard-boiled egg in bed, with a writing board on her knees; she had lately taken to composing letters. (C. Ozick. *Rosa*).*

GENERAL CATEGORIES OF THE TEXT. MODALITY



Modality is the text category which reflects the speaker's (writer's) attitude to reality. Modality is realized in

- modal words;
- syntactical expressive means;
- stylistic devices,
- intonation;
- composition of the text.

According to the structure of the text components modality can be of two types - *phrasal and textual*.

EPISTEMIC VS DEONTIC MODALITY



Modality can be **epistemic** or **deontic**. Epistemic modality points out at the likelihood that the experiential content is believed by the author to be true. *e.g. In a million years she would not admit it, not even to herself (M.Binchy, Scarlet Feather).*

Deontic modality renders the amount of obligation, permission or necessity conveyed by the text. It is realized through modal verbs *have to, must, had better, out to, should, need to, be supposed to.*

e.g. He must have known she was there (M.Binchy, Scarlet Feather).

OBJECTIVE VS SUBJECTIVE MODALITY



Objective modality means the logical correspondence of textual content to the objective reality. *Subjective modality* signifies the author's attitude to the narrated events. These two types are closely connected with the category of personality/impersonality.

PERSONALITY / IMPERSONALITY OF THE TEXT



Personality / impersonality of the text depends on the explicitness / implicitness of its author's personality. The degree of personality / impersonality varies in accordance with the *genre, narrative technique* (subjectivized, objectified) and *perspective* (unlimited / limited, constant / variable), as well as *the form of presentation* (the author's narrative, reported speech, direct speech).

TONE (SLANT) OF THE TEXT



An author reveals his/her attitude toward the characters, events or ideas through the *tone (slant)* imparted to a text. *Tone*, regarded as a vehicle of the author's mood, is conveyed by means of *specially selected words, syntactical structures, stylistic nuances, as well as macro-images and settings.*

CHRONOTOP



The local-temporal unity is called '*chronotop*'. There are three perspectives of exploring the subject and writing about it: *static* - with unchanging, distinctive changes; *dynamic* - showing process, changing, or *relative* - placed in classifications with other things, compared and contracted, associated through analogies.

Perceptual or emotive (individually sensed) *time and space* are modelled in the form of *fictional time* and *fictional space*.

CONCEPTUAL VS FICTIONAL TIME



Fictional time

- does not correspond to the real duration of the events;
- while conceptual time is linear, fictional time is usually multidimensional and shifting from past to future within one literary text;
- depiction of the same historical span or the same area is usually achieved through fragmentary images;
- fictitious time is ideal.

Shifts of the multidimensional time are termed *flashbacks* (deviations into the past, anaphoric) and *flash-forwards* (deviations into the future, cataphoric).

FICTIONAL SPACE



Fictional space is the description of place of action in a literary text. It may be quite wide, embracing the whole planet (in science fiction). On the other hand, it may narrow to the size of a small room.

In any case the fictional space has a definite structure: its borders are pointed out and its parts are connected with certain characters and plot elements.

SPATIAL DEVELOPMENT OF THE TEXT



Spatial development of the text refers to the arrangement of things in an environment. This pattern is found most often in *descriptive writing*. Spatial order makes it easy for the reader to picture what might otherwise be a jumble of impressions. Some typical ways authors arrange details spatially are from left to right or right to left, from near to far or from far to near, from top to bottom or the reverse. Transitions help to visualise the scene beyond, below, further down, etc.

e.g. *From a high-flying airplane the jungle looks like an endless expanse of massed broccoli, the rounded tree-tops standing close together and giving no glimpse of the ground.*

If the airplane circles lower, a few crumbling walls of light-gray limestone appear above the green, like rocky islets poking out of a sea.

Approached on foot the scene is strikingly different. The jungle floor is deeply shaded, with only occasional flecks of sunlight filtering through from the sky. There is a little undergrowth; the ground is soft with rotting humus and great trees stand solemnly with thick vines dripping down from their tops. (J. Leonard. Ancient America).

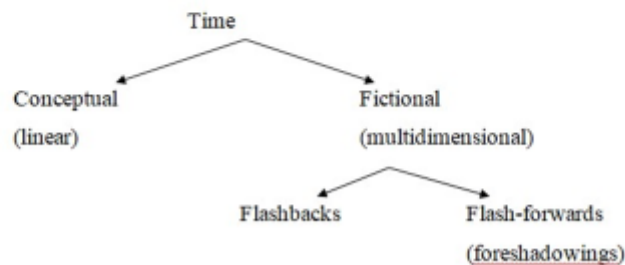


FICTIONAL TIME VS FICTIONAL SPACE



In comparison with *fictional time* *fictional space* is *more independent*. The description of the place of action may constitute an autonomous fragment.

But it is never free from the man, moreover, the landscape, the interior are used to reflect the character's habits, tastes, spirits.



SPECIFIC CATEGORIES OF THE TEXT. PROSPECTION



Prospection is the specific text category, which unites different linguistic forms of referring information to what will be said in the following parts of the text. E.g. *He strode into the living room, feeling very brisk and competent. He could not know, of course, that when Louise did get home he **would be out** cold on the divan.* (R.P. Warren).

RETROSPECTION



Retrospection is the text category, which unites the forms of language expression relating the reader to the previous information. Practically every text is to some extent based on retrospection.

The categories of propection and retrospection are interconnected because very often the title of the text (which often actualizes propection) can be understood after the retrospective reading. The category of retrospection is also realized in such part of the text as *epilogue* (or *conclusions* in scientific and technical articles).

ANTHROPOCENTRICITY/ ANTHROPOCENTRISM



Anthropocentricity/ anthropocentrism is the category that reflects the relations between language and culture as well as the relations between human physiology, cognition and language implemented in the text.

Anthropocentrism is the position that human beings are the central or most significant species on the planet, or the assessment of reality through an exclusively human perspective.

Anthropocentricity is a textual category that combines the categories of addresant (адресантності) and addressee (адресованості).

IMPLICATION/ IMPLICITNESS



The concept of a literary work should be traced both in the textual (explicit, verbal) and sub-textual (implicit, deep-lying) layers. In fact, the main idea of any literal text is predominantly implicit, as its abstract sense is expressed by means of concrete images that may evoke various interpretations. **Implicitness** of literary text is a structural-semantic category often conceptualized as **subtext**.

Prof. I.R. Galperin believes that the ambiguity of subtext demands plurality of interpretative approaches:

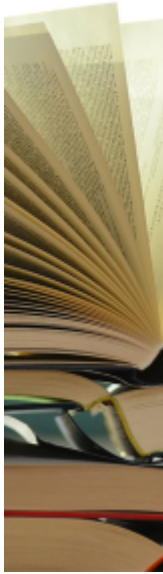
"background knowledge" - linguistic, philological, and cultural competence, disparity between the readers' and writer's in thesaurus, as well as by other factors.

EMOTIVITY



Emotivity as a basic category of literary text is responsible for the emotional value of the text and is characterized by complexity of the interface between language, people and their emotions.

Emotivity covers the author's emotional intentions directly expressed or implied in the text as well as hypothetical readers' emotions outlined in it. The category under research gets its textual realization through particular **textual components**.



E.g. *And as for the tree – she positively hated the tree. It was a sycamore, but light-years away from the friendly sycamores she remembered from her childhood, good for climbing, shady in summer, scattering winged seed-pods in the autumn. This one should never have grown at all; should never have been planted, should never have reached such a height, such density, such sombre, depressing size. It shut out the sky, its gloom discouraged all life except cats, who prowled, howling, along the top of the walls and used the sparse earth as their lavatories. (R. Plicher. *The Tree*).*

EMOTIVITY MARKERS



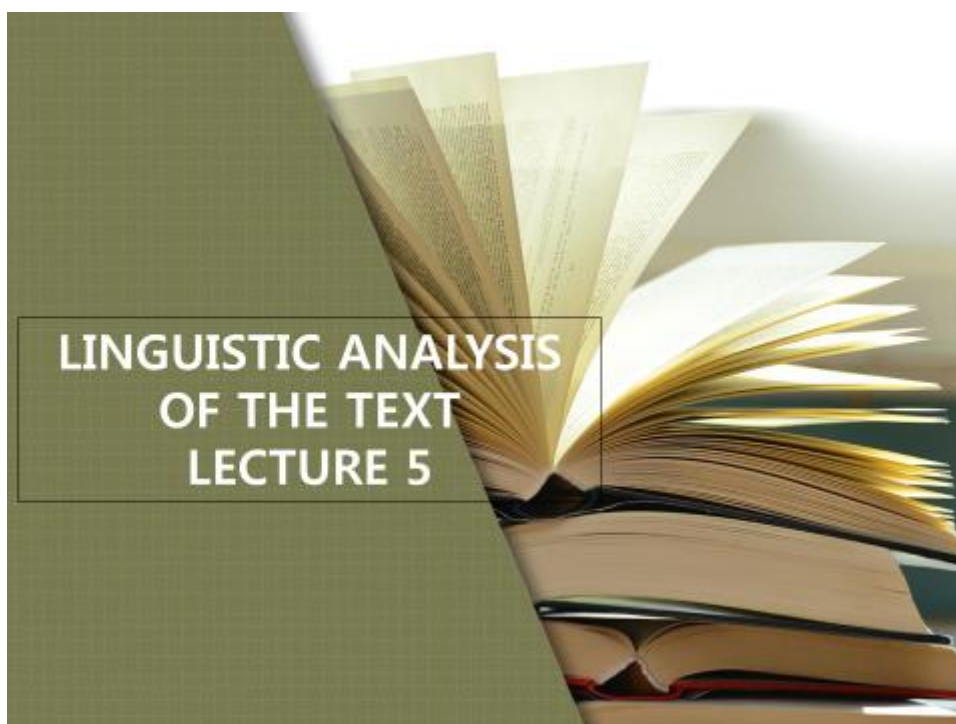
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**THANK YOU FOR
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LECTURE 5



CONTENT



1. SPECIFIC CATEGORIES OF THE TEXT. POLYPHONY.
2. SUSPENSE. SUSPENSE VS CLIMAX.
3. INTERTEXTUALITY. TYPES OF INTERTEXTUALITY.
4. IMPLICATION AS KEY ELEMENT OF LITERARY TEXT ANALYSIS
5. IMPLICATION OF TITLE, PRECEDENCE.
6. IMPLICIT DETAIL: SUPERFICIAL, TRITE, LOCAL, DEEP AND DARK.
7. DARK IMPLICATES. REMINISCENCE, ALLUSION, ETHNO-CULTURAL IMPLICATIONS.

SPECIFIC CATEGORIES OF THE TEXT POLYPHONY



Polyphony does not simply refer to the co-existence of harmonizing voices.

The polyphonic novel is defined by M. Bakhtin as the quality of the relationship between the narrator and the character(s) in such a way that the former gives the latter the right to the final word - the character's voice is never ultimately submerged by that of the narrator.

Thus M. Bakhtin describes *polyphony* as such: "A plurality of independent and unmerged voices and **consciousnesses**".

SUSPENSE



Suspense is a feeling of pleasurable fascination and excitement mixed with apprehension, tension, and anxiety developed from an unpredictable, mysterious, and rousing source of entertainment. *Suspense* may operate whenever there is a perceived suspended drama or a chain of cause is left in doubt, with *tension being a primary emotion* felt as part of the situation.

Suspense is a combination of anticipation and uncertainty dealing with the obscurity of the future. In terms of narrative expectations, it may be contrasted with mystery or curiosity and surprise.

THE TERM ORIGIN



According to Greek philosopher Aristotle in his book *Poetics*, **suspense** is an important building block of text meaning building up tension. In very broad terms, it consists of having some real danger looming and a ray of hope. The two common

outcomes are:

- the danger hitting, whereby the audience will feel sorrowful;
- the hopes being realized, whereby the audience will first feel joy, then satisfaction.

A DEUS EX MACHINA



A **deus ex machina** (/ˈdiːəs ɛks ˈmækiːnə/ from Latin "god from the machine" is a *plot device* whereby a seemingly unsolvable problem is suddenly and abruptly resolved, with the contrived and unexpected intervention of some new event, character, ability, or object. Depending on how it's done, it can be intended:

- to move the story forward when the writer has "painted himself into a corner" and sees no other way out;
- to surprise the audience;
- to bring a happy ending into the tale;
- or as a comedic device.

THE PARADOX OF SUSPENSE



Some authors have tried to explain the "*paradox of suspense*", namely: a narrative tension that remains effective even when uncertainty is neutralized, because audiences know exactly how the story resolves (see R. Gerrig 1989, K. Walton 1990, R. Yanal 1996, W. Brewer 1996, R. Baroni 2007).

R. Baroni (2007) proposes to name *rappel* this kind of suspense whose excitement relies on the ability of the audience to anticipate perfectly what is to come, a precognition that is particularly enjoyable for children dealing with well-known fairy tales.

SUSPENSE VS CLIMAX



In thrillers, *suspense* is the key element authors use to leave the reader or viewer hanging, trying to figure out what will happen next. The effect is especially strong when the work ends without actually revealing what happens next in the storyline.

Suspense is what gives a person the "*on-edge*" feeling. Suspense builds in order to make those final moments, no matter how short, the most memorable.

The *suspense* of a story may be the point at which the reader or viewer feels more eager to know the end, and what would happen next. It is often referred to in literature as *the climax*, when characters and events reach a high complexity.

TYPES OF INTERTEXTUALITY-1.



The Australian media scholar J.Fiske has made a distinction between '*vertical*' and '*horizontal*' *intertextuality*.

Horizontal intertextuality denotes references that are on the 'same level' i.e. when books make references to other books, whereas ***vertical*** intertextuality is found when, say, a book makes a reference to film or song or vice versa.

TYPES OF INTERTEXTUALITY-2.



Prof. N.Fairclough distinguishes between '*manifest intertextuality*' and '*constitutive intertextuality*'.

Manifest intertextuality signifies intertextual elements such as presupposition, negation, parody, irony, etc. ***Constitutive intertextuality*** signifies the interrelationship of such discursive features of the text as structure, form, or genre.

James Joyce's 1922 novel *Ulysses* bears an intertextual relationship to Homer's *Odyssey*.

INTERTEXTUALITY



Intertextuality is the shaping of a text meaning by another text. Intertextual elements include: *allusion, quotation, calques, plagiarism, translation, pastiche and parody*. An example of intertextuality is an author's borrowing and transformation of a prior text or to a reader's referencing of one text in reading another.

The term "intertextuality" was coined by linguist Julia Kristeva in 1966. J. Kristeva considers that meaning is not transferred directly from writer to reader but instead is mediated through, or filtered by, "codes" imparted to the writer and reader by other texts.

IMPLICATION AS KEY ELEMENT OF LITERARY TEXT ANALYSIS



The literary text consists of two layers or levels: the obvious surface layer (*explicit*) and deep-lying, concealed layer (*implicit*). Moreover, the implicit layer may have different levels. This results in different degrees of comprehension of the meaning by different readers (*addressees*).

e.g. Leo saw a profusion of loaves of bread go flying like ducks high over his head, not unlike the winged loaves by which he had counted himself to sleep last night. (Bernard Malamud's "The Magic Barrel").

DIRECT VS INDIRECT ALLUSION



The **direct allusion** in the example is to the canonical Bible stories, the mention of loaves of bread here would definitely allude to one of them. However, many native American speakers identified this allusion as **indirect** and found it hard to associate the phrase with a concrete Bible story. The allusion, acting as a symbol of an unattainable dream, heightened by the implicit idiom **pie in the sky** ("a hopeful plan or suggestion, that has not been or has little chance of being put into effect; a preposterously optimistic goal") for an American reader is still more of a prompt than a hindrance.

IMPLICIT TITLE



Implicit title expresses in a conceptual form the main idea or theme of a literary text and requires for its realisation the macro-context of the whole work. *An implicit title is a framing sign, requiring obligatory conclusive consideration after reading the complete literary text. It increments the value of its meaning at the expense of a multitude of contextual meanings. The content meaning of a title at the entrance into the text never coincides with its meaning at the exit from the text. (it is revealed only retrospectively after reading the whole story).*

E.g. "The Lion's Skin» by W.S. Maugham realises simultaneously concretisation and generalisation of meaning.

IMPLICATION OF PRECEDENCE



Implication of precedence denotes such a compositional structure of a literary text, which gives the reader an impression that he/she is a witness of an on-going story, the preceding events, facts and personages of which are supposed to be familiar to the reader. This structure is often realized by *the initial definite article opening the text, initial usage of a personal and demonstrative pronouns* and other elements, producing the impression of “*beginning from the middle*” - *in medias res* increasing the dynamism of narration and deep-hidden tension: “*In the fall the war was always there, but we did not go to it any more*”.

IMPLICIT DETAIL



Implicit detail is an umbrella term that unites a multitude of various hidden meanings evoked by literary images. E.g. “*over the medical machines for the treatment of mutilated joints of the war invalids, the doctor hung photos which were to inspire the patients with optimism and belief in the restoration of the lost functions. But the major only looked out of the window*”. He paid no attention to the photos as he didn't believe in the beneficial effect of the machines – he regularly came to the hospital not for treatment, but for keeping company with other invalids which gave him relief, particularly when he was depressed by his personal grief.

TYPES OF IMPLICIT DETAILS -1



Prof. G.G. Molchanova classifies implicit details into:

superficial, trite, local, deep and dark.

1. *superficial implicates* refer to economy of speech and embrace all manner of *elliptical utterances, unfinished sentences, aposiopesis*, etc. This type of implicitness does not require special decoding, since the missing parts are restored in a semiautomatic way.

Aposiopesis is when a sentence is purposefully left incomplete or cut off. It's caused by an inability or unwillingness to continue speaking. This allows the ending to be filled in by the listener's imagination. In order to show aposiopesis in a sentence, one may use the em dash (--) or ellipsis (...).

e.g. *I'm so angry, I could -- I could--!*

TYPES OF IMPLICIT DETAILS -2



1. *trite implicates* (банальні, тривіальні) include trivial stylistic devices and expressive means such as *dead epithets, metaphors, hyperboles*, etc., e.g. *"That will all pass. You are a fortunate young man. You will play football again like a champion"*;

TYPES OF IMPLICIT DETAILS - 3



2. *local implicates* are micro-images (figures of speech) having significance for the correct understanding of a textual fragment. Local implicates are of medium intensity.

For instance, after the description of a cold autumn day in a foreign town with an insistent repetition of the word "cold", a local implicate appears in the text – a bridge on which a woman is selling roasted chestnuts. "*It was warm, standing in front of her charcoal fire, and the chestnuts were warm afterward in your pocket.*" The repetition of the word "warm" is not accidental – it's an implicate which by contrast emphasises the coldness of the windy autumn day described in the previous paragraph.

TYPES OF IMPLICIT DETAILS - 4



3. *deep implicates* are micro-images (figures of speech) or macro-images whose decoding is important for understanding of the entire literary work. For example, the recurrent image of chrysanthemums in D.H. Lawrence's story *The Odour of Chrysanthemums* intimates the hardships, gloom and loneliness of the heroine's life spent in the cold (autumn-like) atmosphere of an English miner's family; the flowers also presage the heroine's husband's death.

TYPES OF IMPLICIT DETAILS – 5



4. **dark implicates** require from the reader additional cultural and philological competence for their decoding. For example, the phrase "*Fear no mom the heat o' the sun*" recurs several times will in V. Woolf's novel *Mrs. Dalloway*, as it is pondered by the two main characters - Mrs. Dalloway and Septimus Smith. An unexperienced reader could hardly be expected to identify it as a quotation from the mourning song in Shakespeare's play *Cymbeline*. However, once aware of the origins of this phrase, the reader is able to trace the idea and convey the message, of the novel: death is inevitable, thus, every moment of life is too precious to waste. Dark implicates require some additional language competence, culture and erudition for its understanding.

DARK IMPLICATES. REMINISCENCE



Reminiscence is a reference to some other literary work in the fictional text. Reminiscences can be classified into **direct** ones (quotation from literary works), and **indirect** ones (paraphrased quotations or their semantic and stylistic elements). One of the characters of D.H. Lawrence's novel *Lady Chatterley's Lover* Tommy Dukes criticizes other people's opinions and achievements, for their selfish motives which take precedence over purely scholarly goals: "*No, there's something wrong with the mental life, radically. It's rooted in spite and envy, envy and spite. Ye shall know the tree by its fruit*". Tommy Dukes' criticism is reinforced by the indirect reminiscence of the frequently quoted fragment from Christ's Sermon on the Mount: "*For every tree is known by his own fruit; neither doth a corrupt tree bring forth good fruit*" [Luke 6:44].

DARK IMPLICATES. ALLUSION



Allusion may be defined as a mention of the name of a real person, historical event, or literary character, which is not just a straightforward reference but which conjures up some additional meaning, pointing to a quality or characteristic for which the word has come to stand. Since allusions are not based on direct quotations, they are usually harder to detect than reminiscences. For example, in his story *England, my England* D.H. Lawrence describes the character of Godfrey Marshal employing the allusion to one of the famous Biblical heroes: "Here was a man who had kept alive the red flame of fatherhood, fatherhood that even had the right to sacrifice the child of God, like Isaac." Here the writer implicitly compares Godfrey Marshal to Abraham who showed readiness to sacrifice his son Isaac following God's order [Genesis 22:9]. The author hints at Marshal's excessive sense of responsibility for his offspring which borders on possessiveness.

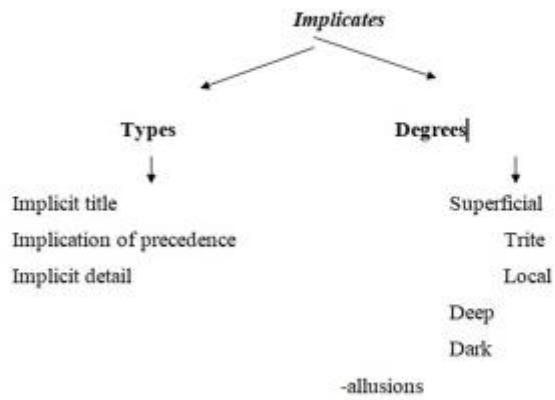
DARK IMPLICIT DETAILS. ETHNO-CULTURAL IMPLICATIONS



Ethno-cultural implications - textual units that bear hidden meanings related to realia, customs, traditions, stereotypes, beliefs or popular facts shared within a certain cultural community.

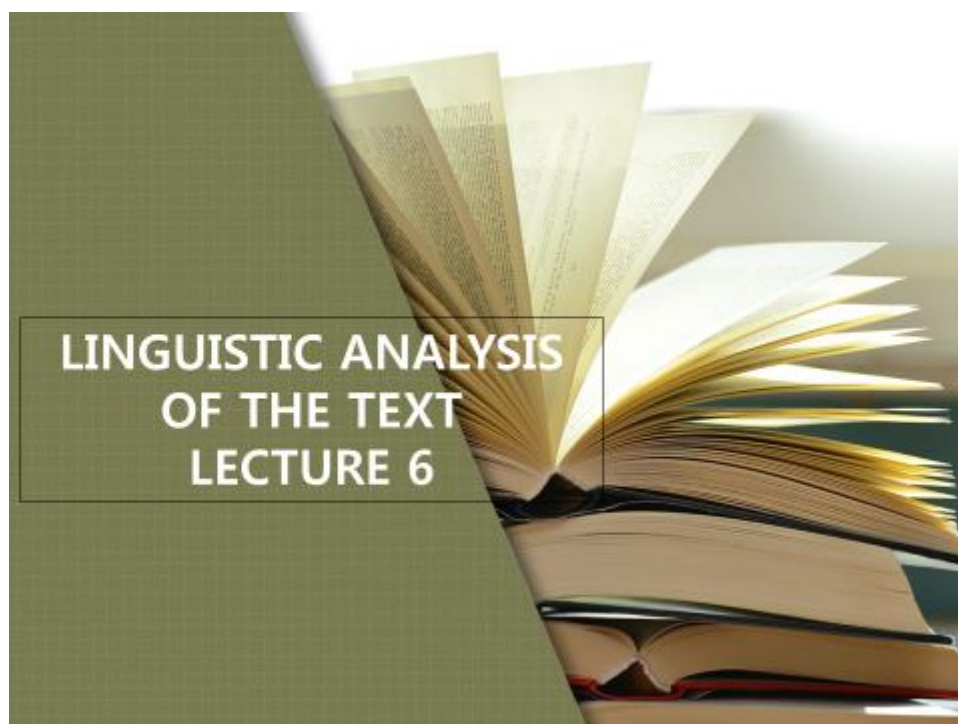
E.g. D. Coupland, the author of the bestseller *Generation X: Tales for an Accelerated Culture* (1991), uses numerous names of modern American cultural phenomena to create conspicuous images: "... there's too much weight improperly distributed: towers and elevators; steel, stone and, cement. So much mass up so high that gravity itself could end up being warped – some dreadful inversion – an exchange program with the sky."

IMPLICATES SCHEME



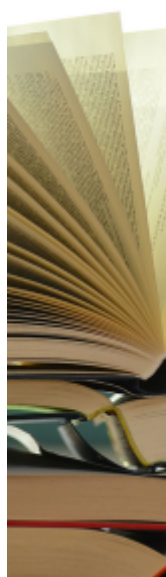
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LECTURE 6



LINGUISTIC ANALYSIS OF THE TEXT LECTURE 6

CONTENT



1. The ambiguity of the notions 'the author', 'the implied author', 'narrative situation'.
1. Author's speech: types and functions.
2. Types of narrators.
3. Types of narration.
4. Narrative perspective /focalization.

ANTHROPOLOGICAL CENTRES OF THE TEXT



Three anthropological centres of the text:
addresser - message - addressee.

On the level of non-fictional communication we speak about *the author and the reader*, on the level of fictional mediation, the notions *addresser* and *addressee* on the level of action, the information is transferred from *character* to *character*.

THE TERM “AUTHOR”



The term “author” is used to denote the author as

- 1) the biographically and biologically real writer;
- 2) the author-narrator as a subject, presented in the literary text itself alongside other characters (as one of the components of the literary text);
- 3) the author (author’s image) which appears in the reader’s consciousness and which is not identical to the real writer.

THE AUTHOR VS THE NARRATOR



The narrator *exists in the same world as other personages*, while the author is *above* them. The writer's views, beliefs and emotions constitute *the author's image/ the image of the author*.

The term was introduced by Acad. V.V.Vinogradov, according to whom *the image of the author* (IA) is the expression of the essence of the text that holds together the whole system of the characters' speech structures in their relation to that of the narrator (or the story-teller) and that is the ideological and linguistic focus of the resulting whole. The IA is the cementing force uniting all stylistic means and devices into a comprehensive verbal structure, as well as an internal core around which the whole stylistic system and imagery are grounded.

'IMPLIED AUTHOR' BY W. S. BOOTH



According to W. S. Booth, the implied author has no voice, no direct means of communicating. It instructs the reader silently, through the designing the whole, with all the voices, by all the means it has chosen to let the reader learn (S. Chatman).

The implied author must be seen as a construct inferred and assembled by the reader from all the components of the text. It is considered as a set of implicit norms rather than as a speaker or voice.

NARRATIVE SITUATIONS BY SCH. RIMMON-KENAN



Sch. Rimmon-Kenan distinguishes between three 'narrative situations: *first-person narration; authorial narration, and figural narration.*

A first-person narrative is told by a narrator who also appears as a character in the story, usually telling about the events she/he experiences himself/herself.

An authorial narrative is told by a narrator who does not appear as a character in the story – he tells a story about other people. He sees the story from an outsider's position, often a position of absolute authority that allows her/him to know everything about the textual world.

A figural narrative presents a story as if it was seen through the eyes of a character.

THE AUTHOR'S NARRATIVE



The writer's views and emotions are most explicitly expressed in the author's speech (the author's narrative).

The distribution of the author's narrative is not even and depends on the *compositional speech forms (discourse modes)*. The traditional *term modes of discourse*, actually refers to the various kinds of prose writing: *exposition, description, argumentation and narration.*

The choice of one mode over another reflects the author's purpose in writing.

MODES OF DISCOURSE. EXPOSITION



Exposition (expository writing) is essentially factual writing with a straightforward purpose: *to explain, to make clear, to set forth.*

Facts (verifiable truths) are opposed to **opinions**.
e.g. Women NEED underwear, but women WANT lingerie.

Now there's an opening line with a hook. It's from an article in the June 5 Forbes magazine. The president of Victoria's Secret said it. He ought to know – he's got six hundred stores and a catalog company with \$2 billion in sales to back it up. I can somewhat attest to this truth myself (R . Fulghum. Women Want Lingerie).

MODES OF DISCOURSE. EXPOSITION-1



Description refers to writing that shows what some one or something looks like or what something feels like. The writer's purpose is to paint a picture in words. Description always relies on sensory details, i.e. words or phrases that appeal to the reader's senses. It is used to set the scene or to evoke a mood, exploring concrete details that appeal primarily to the reader's sense of sight. Description supplies the details of the appearance of characters and places and time of action. It is usually static.

MODES OF DISCOURSE. DESCRIPTION-2



*e.g. Directly it began to rain, and it rained like all fury, too, and I never see the wind blow so. It was one of these regular summer storms. It would get so dark that it looked all blue-black outside, and lovely; and the rain would thrash along by so thick that the trees off a little ways looked dim and spider-webby; and here would come a blast of wind that would bend the trees down and turn up the pale underside of the leaves; and then a perfect ripper of a gust would follow along and set the branches to tossing their arms as if they was just wild; the next, when it was just about the bluest and blackest – fst! It was as bright as glory and you'd have a little glimpse of tree-tops a-plunging about, away off yonder in the storm, hundreds of yards further than you could see before; dark as sin again in a second, and blow you'd hear the thunder let go with an awful crash and then go rumbling, grumbling, tumbling down the sky towards the under side of the world, like rolling empty barrels downstairs, where it's long stairs and they bounce a good deal, you know (M. Twain. *The Adventures of Huckleberry Finn*).*

PORTRAIT AND LANDSCAPE DESCRIPTIONS



Portrait is one of the means of character's individualisation; it helps to define his/her social status and standing. The portrait is always evaluative.

Landscape is not only a static background of events described, but also it reflects the dynamic processes in the text. The key *functions* of the landscape description are: 1) to serve as the background for the events described; 2) to serve as a means of in-depth explanation rendering of the personage's image, and his/her state (either in harmony with the environment, or the reverse).

MODES OF DISCOURSE.

ARGUMENTATION/PERSUASION



Argumentation/persuasion is an explanatory form of the author's speech. It offers causes and effects of the character's behaviour, his (or the author's) considerations about moral, ideological and other issues.

Argumentation traditionally refers to the setting up of logically valid arguments that can be used in defence of a specific issue.

Persuasion is an attempt to change another person's feelings or opinions by any effective means. In other words, the persuasive mode reflects the writer's attempt to convince the reader that a particular idea or opinion is worth holding, to win the reader over to a certain point of view, or to get the reader to change his/her mind. We see persuasive writing most often in *ads, political speeches, newspaper or magazine editorials, voting pamphlets*, or other writing.

The two essential components of persuasive writing are *appeals to reason* and *appeals to emotions*, either alone or in combination.

ARGUMENTATION



*e.g. I have often wondered at the savagery and thoughtlessness with which our early settlers approached this rich continent. They came at it as though it were an enemy, which of course it was. They burned the forests and changed the rainfall; they swept the buffalo from the plains, blasted the streams, set fire to the grass, and ran a reckless scythe through the virgin and noble timber. Perhaps they felt that it was limitless and could never be exhausted and that a man could move on to new wonders endlessly. Certainly there are many examples to the contrary, but to large extent the early people pillaged the country as though they hated it, as though they held it temporarily and might be driven off at any time (J. Steinbeck. *America and Americans*).*

MODES OF DISCOURSE. NARRATION



Narration most easily recognised mode of discourse, which is simply telling a story. A writer employs narrative because his/her purpose is to relate events, either real or imagined in a chronological order. One of the simplest forms of narration is *the fable*, a short tale written or told to illustrate a moral truth. It is the most dynamic compositional form. It is in the narrative proper where the unfolding of the plot (a sequence of events) is concentrated.

POINT OF VIEW



Point of view – the position from which the narration and evaluation of the events described takes place.

There are two possible ways to present the point of view:

1. Point of view of one of the personages. A personage, through whose eyes the author views the events, may be one and the same from the beginning up to the end of the text, however more often the point of view on the events is transferred from one character to another.
2. If the narrator calls himself the author – the narration is carried out from the point of view of the author, who is outside the story.

THE PROBLEMS OF THE POINT OF VIEW



The point of view is determined by three problems:

- 1. who tells the story;*
- 2. how much is the story-teller allowed to know;*
- 3. to what extent are the characters' thoughts and feelings are reported?*

Despite a variety of combinations there are four basic points of view (types of narrators):

- 1. omniscient;*
- 2. limited omniscient (major or minor character);*
- 3. first person (major or minor character);*
- 4. objective.*

THE OMNISCIENT POINT OF VIEW



When the story is told from the ***omniscient point of view***, it is narrated by the author, whose knowledge is unlimited. It is a third person narration with comments, interpretations and complete author's freedom. The reader knows what the characters think, feel.

*e.g. A grasshopper, cold and hungry, looked on. Finally he could bear it no longer (***Aesop's fable. The Ant and the Grasshopper***).*

THE LIMITED OMNISCIENT POINT OF VIEW



Limited omniscient point of view is a third-person narration, the story presents the viewpoint of one character (major or minor). Thus, the author looks at the events of the textual world through his/her eyes and mind. He knows everything about this character, but he never shows what **other** characters are thinking, feeling or doing. The chosen character may be a participant of the events or an observer.

e.g. Connie felt dim with horror, yet she stood quite still, touching the flowers (D. Lawrence. Lady Chatterley's Lover).

THE FIRST-PERSON POINT OF VIEW



In the first-person point of view the author disappears into the character who tells the story in the first person. The advantage of such narration is that the story looks immediate and real, there seems to be no opportunity for the author's direct interpretations of the events. However, this point of view offers excellent opportunities for indirect interpretations, hidden irony of the author.

e.g. The ride did Ma good. Rested her (D. Carter).

THE OBJECTIVE POINT OF VIEW



The objective viewpoint allows the author to hide behind a camera.

This point of view is called dramatic. The readers are placed in the position of a spectator who can see and hear what the characters say but can only infer what they think or feel, or what they are like.

The example of the story like that is the one written in dialogue, as the presence of the author's words give way to comments and interpretations (*E. Hemingway, Hills like White Elephants*).

This point of view is dynamics and action, the problems are connected with its reliance on external action and dialogues which offer no opportunities for interpretation by the author and thus force the reader to make their own interpretations.

TYPES OF NARRATORS



1. The narrator – who is above or superior to the story – is not opposed to the author in certain essential characteristics of his ideological position and does not belong to the story (*O. de Balzac, Pere Goriot*).

2. The narrator is evidently different from the author, he is a fictitious figure, created by the author. This narrator is opposed to the author and is outside the story.

3. The narrator takes part in the story. Two sub-types can be found in this case:

a. The narrator-personage – the narrator is in the centre of the story, i.e. he or she is one of its main characters or a protagonist;

b. The narrator-witness/observer – the narrator is in the periphery of the story, he or she is a witness rather than a character.

TYPES OF NARRATION-1



The two main *types of narration*.

From the 3rd person – the unnamed author-narrator is above the world of narration (objective).

From the 1st person – the narrator-personage is one of the main characters (personal/subjective).

Everything is told from his or her point of view.

Prof. V.A. Kukhareno calls the first type of fictional narrator as *implied author*. The author's image and the narrator are united. e.g.: *J. Galsworthy. The Forsyte Saga*, *E. Hemingway. For Whom The Bell Tolls*.

TYPES OF NARRATION-2



The narration from the 1st person (personal/subjective). The author hides behind the figure of a fictitious character – narrator, and presents all events from his/her point of view, and only sporadically emerges in the narrative with his own considerations.

This form of author's speech is called by Prof. V.A. Kukhareno as *entrusted narrative*. This type of narrative may be carried out in the 1st person singular, when the narrator proceeds with his story openly, from his own name (a subjective form of narration). The main function of the narrator is to maintain the authenticity of the events described.

TYPES OF NARRATION-3



There are two types of the narration from the 1st person.

1. *The narrator is the character of the events described.*

In this type of narration the story is told by a narrator, the author is hidden behind the mask of a storyteller (*E. Hemingway. Farewell to Arms, J.D. Salinger. The Catcher in the Rye*). The narrator may be the protagonist (*Sh. Bronte. J. Eire*). The narrator is not only named but his/her speech is stylistically marked – all his/her speech peculiarities are reflected in it. The narrator is an analogue of the author – he chooses, evaluates and narrates the facts (*Dr. Watson, R. Crusoe*).

The narrator is on the periphery of events. His/her role is that of the observer, a witness, a correspondent. A character-observer, doesn't participate in the events (*E. Bronte. Wuthering Heights*, where the events are narrated by a nanny Nelly).

NARRATIVE PERSPECTIVE



Narrative perspective (NP) shows the narrator's position as regards the story as a whole and its specific minor aspects. The NP presupposes the interaction of the narrative, compositional, temporal and spatial organisation of the text, dependent on the author's communicative strategy.

OMNISCIENT OR UNLIMITED NARRATIVE PERSPECTIVE



Prof. A.I. Domashnev groups various types of NP into two main ones:

1. Omniscient, or unlimited NP / external focalisation – the implied author distances himself from the narrated events, he is above the characters, he is free to switch from one episode to another, to transcend time and space, to establish cause and effect relations as he sees fit. This type of focalisation is predominant in **H. Fielding's** *Tom Jones*, **H. De Balzac's** *Le Pere Goriot* and **M. Foster's** *Passage to India*.

The panoramic plane/view suggests a general picture of the described events. *The close up* description or narration presupposes the depiction of reality from a close distance, a short time and space limit.

LIMITED OR CONCENTRATED NARRATIVE PERSPECTIVE



2. Limited or concentrated NP / internal focalisation suggests the description from the point of view of either the narrator identified in the text and having some reference to the story or one of the characters who, at the same time, is the narrator. In Western tradition, this phenomenon is known as "internal focalisation" that occurs inside the represented events.

e.g. Pip the child in many parts of **Ch. Dickens' Great Expectations**.

From the point of view of time an internal focalizer is limited to the "present" of the characters. In spatial terms a panoramic view or simultaneous focalisation is impossible when focalisation is attached to a character.

This type of NP is "subjective".

CHANGES IN NP



Most prose narratives establish their narrative situation quickly. However, there are texts with changes in NP:

- texts that switch a narrative situation from one chapter to the next (e.g. *J. Joyce. Ulysses*, *Ch. Dickens. Bleak House*);
- texts that switch narrative situations from one passage to another, and
- borderline cases whose narrative situation fluctuates between one or more types.



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