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КАФЕДРА АНГЛИЙСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ

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АНАЛИЗ ХУДОЖЕСТВЕННОГО ТЕКСТА

Учебно-методическое пособие

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Учебно-методическое пособие построено на категориальном методе анализа текста. В качестве рабочих выбраны текстовые категории композиции, темы, хронотопа и тональности. В опоре на ряд лингвотекстовых исследований этот набор представляется необходимым и достаточным для лингвистического анализа художественного текста.

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Введение

В учебном плане магистрантов, обучающихся по направлению «Филологическое образование», «Анализ художественного текста» (IV семестр), цель данной дисциплины – в углубленном виде показать будущим филологам процедуру анализа художественного текста. Трудно переоценить важность этой фазы в процессе художественного перевода, поскольку художественный текст представляет собой единое целое, воспринимаемое лишь после полного восприятия на языке оригинала.

Учебно-методическое пособие построено на категориальном методе анализа текста. В качестве рабочих выбраны текстовые категории композиции, темы, хронотопа и тональности. В опоре на ряд лингвотекстовых исследований этот набор представляется необходимым и достаточным для лингвистического анализа художественного текста.

Работа с каждой из перечисленных категорий предполагает теоретическое осмысление и практический анализ. Данное пособие содержит фрагменты фундаментальных теоретических исследований, посвященных композиции, теме, хронотопу, тональности, и ряд заданий, направленных на усвоение теоретического материала. Далее предлагаются практические задания. Каждая из анализируемых категорий помещена в отдельный раздел. В конце пособия приводится образец полного категориально-текстового анализа текстового фрагмента.

Категориально-текстовый метод не отрицает другие методы лингвистического анализа художественного текста, а потому во вводной части учебно-методического пособия приведены основные определения текста и описаны основные подходы к тексту как к лингвистическому явлению. Особое внимание уделено уровневому макро подходу к лингвистическому анализу художественного текста, поскольку категориально-текстовый подход взаимосвязан с уровнем и при этом принципиально отличается от него возможностью одновременного изучения единиц разных уровней.

Специалист в области филологии и лингвистики должен владеть, помимо родного, еще несколькими иностранными языками. Аппарат заданий в предлагаемом пособии создан на английском языке. На английском же предлагаются тексты для анализа и отдельные фрагменты теоретических исследований зарубежных ученых. Однако полнота понимания теории, посвященной каждой отдельной категории, недостижима без освоения статей и монографических работ отечественных исследователей, сделавших колоссальный вклад в развитие лингвистики текста. Таким образом, пособие

написано на двух языках, что должно способствовать тренировке языковых компетенций будущего филолога. В отдельных случаях в пособие включены параллельные тексты английских оригиналов и русских переводов художественных текстов – тем самым уже на первом этапе работы у студента-лингвиста формируются навыки сопоставления, актуальные и для написания выпускной квалификационной работы.

Пособие может быть полезно не только студентам, обучающимся по направлению 550 300 «Филология», но и специалистам смежных направлений, работающим в области художественного и публицистического перевода, экспертного лингвистического анализа спорных текстов и т. П

Part 1

THE NOTION OF TEXT AND HOW TO ANALYZE IT

The Notion of Text

Text is the highest unit in the system of language. However, if we consider the difference between language and speech, we should understand any text as a speech unit.

The idea of the distinction on the first four levels is more or less clear. One phoneme can have several sound variants¹ in the speech (consider variation of in Russian молоко, variation of [æ]/[ə] in English exam/ examination). A morpheme can as well appear in different variants : cf. [swi:d-]/[swed-] in Sweden, Swede/Swedish or sound-and-letter changes in poor/poverty, Norway/Norwegian etc. One word can come in different meanings – here, 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).

Now, a linguist thinks, we communicate by means of the sentences. A possible number of sentences composed of 150 000 Russian words planned to be included in БАС (Bolshoi Akademicheskii Slovar), some 400 000 dialect units not taken into account, or of 600 000 English words represented in the Oxford English Dictionary, including dialects and other non-literary forms, is astronomic, taking into account that the length of a sentence can be different. Obviously, a human cannot memorize all the sentences possible. Do we have any abstract idea of the sentence? The answer lies in the m o d e l s representing sentence structures. These models are distinguished differently in works of different grammarians. The number of models of a Russian sentence varies from five (G. A. Zolotova) to seventy or eighty (S. A. Kiselev), in English – from two (R. B. Lees) or three (Ch. Fries) to fifty-one (A. S. Hornby). With the help of one model, for example N1 – Vf in Russian or SV in English, a hardly countable number of sentences can be created (cf. Ученик пишет. Дети учатся. The team went away. The child laughed)

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

Therefore, it is very difficult to imagine a language analogue to the speech unit of the text.

Exercise 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?

1. «Текст – всякое произведение речи, зафиксированное на письме» (О. С. Ахманова).

2. «Текст – словесное, устное или письменное, произведение, представляющее собою единство некоторого более или менее завершенного содержания (смысла) и речи, формирующей и выражающей это содержание» (Б. Н. Головин).

3. «Связный текст понимается обычно как некоторая (законченная) последовательность предложений, связанных по смыслу друг с другом в рамках общего замысла автора» (Т. М. Николаева).

4. «...Текст – это, во-первых, только словесно выраженное произведение; во-вторых, только письменно оформленное произведение; в-третьих, это цельное произведение или сочинение, то есть результат творческого труда, либо отрывок из него, то есть часть, выделенная из целого.

Сегодня можно добавить к этим определениям еще одно, встречающееся в профессиональном употреблении семиотиков: текст – это акт человеческого поведения, выраженный любой кодовой системой» (А. А. Акишина).

5. «Текст – это произведение речетворческого процесса, обладающее завершенностью, объективированное в виде письменного документа, литературно обработанное в соответствии с типом этого документа, произведение, состоящее из названия (заголовка) и ряда особых единиц (сверхфразовых единств), объединенных разными типами лексической, грамматической, логической, стилистической связи, имеющее определенную целенаправленность и прагматическую установку» (И. Р. Гальперин).

6. Текст – «отдельное, целостное, в высшей степени индивидуальное произведение художественной литературы, написанное на данном языке, а также целостная единица в системе литературных произведений» (Н. А. Купина).

7. Текст – «некое упорядоченное множество предложений, объединенных различными типами лексической, логической и грамматической связи, способное передавать определенным образом

организованную и направленную информацию. Текст есть сложное целое, функционирующее как структурно-семантическое единство» (З. Я. Тураева).

8. Текст – «объединенная смысловой связью последовательность знаковых единиц, основными свойствами которой являются связность и цельность. В семиотике под Т. понимается осмысленная последовательность любых знаков, любая форма коммуникации, в т. ч. обряд, танец, ритуал и т. п.; в языкознании Т. – последовательность вербальных (словесных) знаков» (В. П. Мурот).

9. «Если теорию текста не связывать с теорией уровней, то вполне логично определять текст как ряд предложений, считая отличительным свойством текста его объем – признак чисто количественный» (Л. Н. Мурзин, А. С. Штерн).

10. «Текст (от лат. *textus* – ткань, соединение, сплетение) можно определить как объединенную смысловой и грамматической связью последовательность речевых единиц: высказываний, сверхфразовых единиц (прозаических строк), фрагментов, разделов и т. д.» (Г. Я. Солганик).

11. Текст – «феноменологически заданный первичный способ существования языка» (Е. Ю. Прохоров).

12. «Текст – результат целенаправленного речевого творчества; целостное речевое произведение; коммуникативно обусловленная речевая реализация авторского замысла. Т. имеет знаковый характер, т. е. выступает как единство содержания и формы» (Т. В. Матвеева).

13. «Текст (от лат. *textum* – ‘ткань; плетеная работа; связь, соединение’) – предельная единица системы языка и речевого общения. Иначе как в тексте язык нам не дан. Именно в Т. реализуется предназначение языка быть средством общения – его коммуникативная функция.

Т. как единица языка – это обобщенная схема, модель формальной и смысловой структуры реализующих ее конкретных предложений с их лексическим наполнением, грамматикой, категориями субъекта речи и адресата» (А. А. Бернацкая).

14. «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).

15. «Text is understood as “whatever is articulated by language”» (J. Culler).

16. «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).

17. «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).

18. «...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).

19. «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).

20. «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?

Exercise 2. Compare Russian and foreign scientists' definitions of the notion of the text. Can you notice any typological similarities and differences? Translate the English definitions into Russian.

Exercise 3. Study more definitions of the text as suggested in one of the presentations on the web-site RuWord Online, aimed at teachers' vocational training. What job do you think the people who gave these definitions belong to?

Текст – это:

- слова, предложения в определенной связи и последовательности, образующие какое-либо высказывание, сочинение, документ и т. д., напечатанные, написанные или запечатленные в памяти;
- основной материал какого-либо сочинения, документа и т. п., в отличие от примечаний, комментариев к нему; основная часть набора без выносок, подстрочных примечаний и т. п.;
- письменная или печатная фиксация речевого высказывания или сообщения в противоположность устной реализации;
- выраженная и закрепленная посредством языковых знаков чувственно воспринимаемая сторона речевого произведения;
- минимальная единица речевой коммуникации, обладающая относительным единством (целостностью) и относительной автономией (отдельностью);
- авторское сочинение или документ, воспроизведенный на письме или в печати;
- последовательность знаков (языка или другой системы знаков), образующая единое целое;
- первичная данность, базовая категория;

- сообщение, существующее в виде такой последовательности знаков, которая обладает формальной связностью, содержательной целостностью и возникающей на основе их взаимодействия формально-семантической структурой;

- языковое выражение комплексной духовной деятельности или комплексного мышления;

- то, что создается с целью дальнейшей передачи другим (коммуникации) или себе самому через некоторый промежуток времени;

- то, что создано на основе знания, которое приобретается в процессе обучения, социального или профессионального общения в определенный исторический период;

- то, что строится с помощью определенных языковых средств в устном или письменном виде как результат мыслительно-языковой деятельности при наличии определенной потребности, мотивации, намерения с учетом возможных условий восприятия.

Exercise 4. Imagine that you are a manager in a big shop; a media planner working with advertisement; a PR-manager; a psychologist; a programmer. What is a text for you? How would you define it?

Exercise 5. Study the following passage from Prof. N. A. Kupina's habilitation dissertation. Get ready to answer the questions:

1. Is the text a unit of language or of speech? Why is it a problem to consider it as a unit in general?

2. Can a text be considered a unit of syntax? Why or why not?

3. Speak on the idea of a "text in general". Does it resemble an idea of a "language in general"?

4. Name at least 10 scientists who worked in the sphere of text linguistics. Write out the titles of their most important works.

Текст в его отношении к языку и речи

Известны различные подходы к тексту в его отношении к языку и речи.

Текст трактуют как максимальную единицу наивысшего уровня языковой системы (Г. В. Колшанский, Л. Н. Суворова). По мысли Л. С. Бархударова, текст как единица языка «может быть определен как то общее, что лежит в основе отдельных конкретных текстов». Подобный подход предполагает выведение, построение формул, схем текст образования (Ю. С. Маслов) и может быть определен как формальный, в высшей степени абстрактный. Более того, статус текста как единицы языка далеко не самоочевиден (Ю. В. Попов).

Возражение вызывает представление о тексте как единице синтаксического уровня языка: «Синтаксическая единица, как и любая

другая единица, представляет собой единство синтаксического значения и средства его выражения, в то время как смысловые отношения между высказываниями в тексте не имеют для своего выражения специальных синтаксических средств, и поэтому в синтаксическом отношении могут быть названы имплицитными, не обладающими собственной синтаксической формой» (Е. Н. Ширяев).

Большинство исследователей связывает текст со сферой речи. При этом текст определяется как произведение речи безотносительно к сфере единиц (А. Н. Зарубина) и как единица речи (В. В. Одинцов), в том числе – художественной (В. А. Кухаренко). Возникает вопрос: можно ли определять текст как единицу? Единицами правомерно называть лишь объекты, которые в совокупности образуют систему. В этой связи текст целесообразно рассматривать как единицу в системе коммуникативных речевых единиц либо как единицу в системе аналогичных в чем-то текстов: однофункциональных, однотемных, одножанровых, принадлежащих 13 одному автору, объединенных в рамках цикла и др. Таким образом, текст, рассматриваемый как единица, существует в пределах определенной системы. Говорить о тексте как единице безотносительно к системе некорректно.

1.2. Approaching Text Analysis

The problem of the text being a unique unit and object, different from all the units of language, demands to speak separately on the methods of its analysis. These methods can to some extent be borrowed from the units of the lower levels, as the text is composed of them. But as a separate object, the text as well needs its own procedures of analysis.

Exercise 6. Read the following text and tick (✓) the approaches and methods applicable to text analysis.

- | | |
|-----------------------------------|-----------------------|
| ◆ system approach | ◆ hypothetical method |
| ◆ field approach | ◆ statistical method |
| ◆ thesaurus approach | ◆ oppositional method |
| ◆ distributive and valency method | ◆ contextual method |
| ◆ componential method | ◆ machinery method |

In her book *Fundamentals of Scientific Research in Linguistics*, Prof. I. V. Arnold distinguishes three main approaches (systematic, field, and thesaurus) and eight basic methods of study in modern linguistics: hypothetical, oppositional, distributive, statistical, valency, contextual, componential, and computer (machinery). All the examples given refer to the units lower than text.

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 *field approach* refers to a specific way of a system organization, wherein certain elements can realize this or that meaning more or less purely. 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.

The *thesaurus 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", 15 "Words Relating to Space", "Words Relating to Matter", "Words Relating to the Intellectual Faculties", "Words Relating to the Voluntary Powers", and "Words Relating to the Sentiment and Moral Powers". Each class is separated into sections, groups and subgroups.

Therefore, this approach implies referring a certain linguistic unit, particularly a word, to a specific group according to its meaning.

Exercise 7. In what way are these three approaches connected? How can they be applied for text analysis?

Within these three approaches, the aforementioned eight methods can be used.

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. When making a text analysis, we first read the text and somehow formulate its theme and idea. This is our hypothesis, which is further checked during the analysis.

The *statistical method*, as well as the hypothetic one belonging not only to linguistics, comes to use when something counted in language or in a text shows certain dynamics. 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 Russian 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.

The *oppositional method*, worked out by the Prague school according to the phonemes, proved to be very useful in its application to other levels of language.

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). A good example of binary-opposed lexical meanings can be found in any contrary antonyms (life – death).

The equipollent oppositions are distinguished in the situations where both members are marked. Here, the word formula has two possible plural forms in English: formulae and formulas. The oppositions formula – formulae and formula – formulas are binary (privative), whereas the opposition formulae – formulas is equipollent. In lexicology this kind of oppositions is found, for example, when a word develops both a metaphoric and a metonymic meaning.

The gradual oppositions, forming a scale, are as well distinguished in grammar (strong – stronger – the strongest). One can here remember a scale of tenses (tense-aspect forms) or a scale of modal verbs. A gradual opposition of lexical meanings is a basis for the stylistic device of gradation: They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens (Maugham).

The *d i s t r i b u t i v e* and *v a l e n c y* *a n a l y s e s* aim at finding some invariant formula, or a model for combining one unit of language to others. Here refer the well-known models “make smb. do smth.” or “let smb. do smth.”, widely used in teaching practice. When finding out the valency of a certain linguistic unit, however, we count its combinability with all the possible elements at the same level of language. Verb valency, for example, is counted according to its obligatory partners (which make the sentence completed). Therefore, one can find:

- zero-valent (avalent, impersonal) verbs with “technical” subjects it, there in English and no subject at all in Russian: It is freezing. There is frost – Морозит;
- monovalent (intransitive) verbs: Peter fell down. The sun has set; –
- divalent, or transitive verbs: I bought some milk. Did Iyou see it?; –
- trivalent (ditransitive) verbs: Could you pass me the salt, please?; –
- quadrivalent (tritransitive) verbs: I bet him five quid Von the “Daily Arabian”; Saint Jerome translated the Old Testament from Greek into Latin.

The last four types mentioned can as well be found in Russian in the same semantic groups of verbs.

The *c o n t e x t u a l* *m e t h o d* is to some extent the lexical reflection of the valency analysis in grammar. 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. The element being the nucleus of the context, all its closest contextual partners come to be a qualifiers (refiners) nod.

The c o m p o n e n t i a l m e t h o d of analysis is realized via IC's analysis in morphemics and morphology, semantic componential analysis in lexicology, and member-of-sentence division in syntax. For all of its stages, the oppositional approach is to be taken into account.

Finally, the m a c h i n e r y m e t h o d, or rather g r o u p o f c o m p u t e r m e t h o d s of analysis, is even difficult to be enumerated and listed. Perhaps, the most relevant here would be the following groups of methods: automatic text processing and corpus language studies, methods of automatic (machinery) translation, methods of making electronic dictionaries and databases.

One more idea to be discussed here is the l o g i c a l a p p r o a c h. Each text has certain pre-text, which includes important conditions for the text to be true. Such conditions are called presuppositions. Thus, for the joke What's the best thing about Switzerland? – I don't know, but the flag is a big plus, the presupposition is that there exist two speakers and at least one country known by both as Switzerland, which has a flag. One more presupposition is that the second speaker knows only about the flag of this country, and probably nothing more.

The text implications are logical consequences of the text. The joke given above implies that the flag has a form of a plus and this is positively perceived by the second speaker. The contamination of these two ideas bears the funny effect of the joke.

Exercise 8. Give your ideas on the applicability of each of these methods to the text analysis.

1.3. Linguistic Methods of Text Analysis

The two general linguistic vectors of text analysis are l e v e l a n a l y s i s and c a t e g o r i c a l a n a l y s i s. 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). Although this book is devoted to the second vector, the first one is as well worth being observed.

Level analysis was well-developed in Soviet times in our country. It implies the following stages:

- putting forward the general idea;
- checking this idea on the phonemic level (assonance and alliteration);
- checking this idea on the morphemic level
- if possible;
- checking this idea on the lexical level (all the possible changes of meaning including tropes, and all the direct meanings);

– checking this idea on the grammatical level (morphological and syntactic);

– approving or disapproving the idea given.

Exercise 9.

Study a sample of level analysis and distinguish all the mentioned stages within it.

Part 2 CATEGORICAL TEXT ANALYSIS

2.1. Text and its Categories

The text is an object studied by a relatively new science – *t e x t l i n g u i s t i c s*. This science should be distinguished from *t e x t o l o g y* (which mainly attributes texts to certain authors) and *d i s c o u r s e a n a l y s i s* (studying “text in social environments” or text among other texts).

What is more important, the term “text linguistics” has a broader and a narrower understandings. In the broader sense, it implies *t e x t g r a m m a r*, *t e x t s t y l i s t i c s*, and *t e x t l i n g u i s t i c s* on itself (understood narrowly).

T e x t g r a m m a r studies, according to Prof. O. I. Moskalskaya, the syntactic phenomena presented in the units bigger than a sentence: theme-rheme progressions, prospective and retrospective cumulation, composition of a separate paragraph (supra-phrasal unit) and of a text in general.

T e x t s t y l i s t i c s lies, according to Prof. I. V. Arnold, 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 in the principles and effect of using any language means within the text for delivering one’s thoughts and emotions in different communicative conditions.

The main idea of *t e x t l i n g u i s t i c s* on itself (in the narrower understanding) is studying the unique properties (parameters) of the text which distinguish it from all other units of language. These parameters are called *t e x t c a t e g o r i e s*.

Exercise 10.

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 [1] 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 [1], 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, was a request to be given a beverage of a particular brand. In the new setting, 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 nonseries 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.

Exercise 11.

Translate the text given in Ex. 10 into Russian, paying special attention to the terms naming "all seven standards of textuality".

Exercise 12.

Study the theses written by Prof. S. I. Gindin in 1995. Speak on the main stages of text linguistics formation.

Exercise 13.

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

As mentioned above, *t e x t c a t e g o r i e s* are the main obligatory properties of any text. Without their complex a text cannot exist. This was the idea of differentiating a “text” from any “non-text”. However, with the development of text linguistics, the definition of a text category changes. The number of text categories gradually changes as well.

Exercise 14.

Study the following definitions of a text category given by Prof. T. V. Matveeva in the 1990s and in the 2000s–2010s. How did this definition evolve?

Exercise 15.

Look at the seven “standards of textuality” (Ex. 11) suggested by R.-A. de Beaugrande and W. Dressler. Can they be called “text categories”?

Exercise 16.

Write out of a passage given in Ex. 21 those text categories which have already been distinguished in Russian text linguistics. Answer the following questions:

1. Which categories were the first to be studied in text linguistics? Why are they called “global”? For what reason were they used by the supporters of text linguistics when it was only at the stage of its formation (1960s–1970s)?

2. Tell the difference between a “text category” (TK) and a “functional semantic and stylistic category” (ФССК). According to which scientific schools were both of them defined and distinguished? Which term is more acceptable now?

Exercise 17.

In Prof. T. V. Matveeva’s monograph *Functional Styles in the Aspect of Text Categories*, find the alternative Russian terms for «текстовое пространство» и «текстовое время». What is the origin of these terms? Which composite category do they form?

Exercise 18.

Remember the following statement of R.-A. de Beaugrande and W. Dressler: “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”.

Translate the names of all the “standards of textuality” into Russian. Which of them are mentioned in the Russian tradition as text categories?

Exercise 19.

Match the Russian names of text categories in the left hand column with their English analogues in the right-hand one.

адресат	coherence
акцентность	cohesion
гипотетичность	completeness
диалогичность	separateness
завершенность	topic
иерархия	author (subjectivity)
композиция	evaluation (modality)
логический тезис	tonality (modality)
логичность	locality
отдельность	temporality
оценочность	addressee
партитурность	composition
подтекст	prospect(ion)
проспекция	retrospection
ретроспекция	subtext
связность	accentuation
субъект (авторизация)	logical consistency
текстовое время	logical thesis
текстовое пространство	hierarchy
тема	text score (partitae)
тональность	segmentability
целостность	dialogue-orientedness
членимость	anticipation (hypotheticality)

Exercise 20.

As Prof. T. V. Matveeva stated in 2003 (see Ex. 17), the number of text categories is gradually growing. This means that text linguistics aims at looking for new obligatory parameters of the text, which have not yet been described before.

Study the following fragment. Which new categories are written in the quotation? What is the principle of listing text categories (as observed by the author)?

Exercise 21.

Where is the border between “global” and “more particular” categories in the row quoted? Check your answer: read the fragment of the monograph *Functional Styles in the Aspect of Text Categories*.

2.2. Compositional Analysis

So, as was stated in the previous chapter, the following categories are considered enough for the text 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. The chronotope reflects the conditions of the speech. The tonality is the attitude of any subject or object to itself, to each

other, to any other possible phenomenon or action. All these categories constitute the triangle answering the questions *Who* (is speaking/doing) *what?* *to whom?* *Where* and *when* does the action take place? *How* does the speaker express his/her attitude?

Each text category, however, has its own way of organization depending on the author's will. The author is a supra-category, as everything in the text happens thanks to him. He constructs the whole text, and all the communicative lines (i. e. text categories) are developed within his idea. This way of text organization and development is called *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.

Exercise 22.

What are the standard constituents of any text? Read the following passage about composition and name these elements. Get ready to define "a compositional fragment", "a compositional block", and "a compositional part" in English.

When composing any text, the author can place the events *chronologically* and *non-chronologically*. The non-chronological model of the events sequence can be *deductive*, *inductive*, *analogical*, *stadial*, and *concentric*.

Exercise 23.

Give the examples of each type basing on the texts you have ever read before.

2.3. Thematic Analysis

The Russian word *tema* has two English equivalents: *theme* and *topic*. The term *theme*, on its turn, means two different things in syntax and in text linguistics. In syntax, it means "the part of the sentence which contains a starting point of the statement"²⁰ and is generally opposed to *rheme* – some kind of new information written about it. Thus, *theme* refers to what is given, what exists beyond any question, and, therefore, is known *a priori*. Generally, *theme* is associated with the subject of the sentence and with all the members of sentence referring to the subject (constituting a subject group). *Rheme*, on the contrary, is predicative in its function and is connected with the predicate and its group.

In text linguistics, *theme* is generally understood in its common meaning. E. Agricola formulated it as follows: "the sense nucleus, understood as a general concentration of the whole text contents". The ideas of condensed contents, sense nucleus, meaningful core we find in a great lot of works (O. I. Moskalskaya, I. V. Arnold, T. V. Matveeva, T. V. Itskovich et al.). 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”.

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). This understanding does not cover the idea of a text category.

Therefore, the text category of the theme is to be rendered in English with the help of the word theme. However, not all dictionaries provide satisfactory evidence of this. 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 favorite 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.

2. (music) a short tune that is repeated or developed in a piece of music.

3. = THEME MUSIC the theme from ‘The Godfather’

4. (old-fashioned, NAmE) a short piece of writing on a particular subject, done for school.

5. (linguistics) the part of a sentence or clause that contains information that is not new to the reader or audience – compare RHEME

adjective (BrE) ~ pub/bar/restaurant, etc. a pub, bar, etc. that is designed to reflect a particular subject or period of history: an Irish theme pub

topic – noun a subject that you talk, write or learn about: The main topic of conversation was Tom’s new girlfriend. ◇ The article covered a wide range of topics.

Both words (theme – in the meaning which is interesting for us) are defined via “subject”, the latter fact making them absolute, indistinctive synonyms. The same for the Macmillan English Dictionary for Advanced Learners:

theme – noun

2

1. the main subject of something such as a book, speech, art exhibition or discussion: + of Love and honour are the main themes of the book.

◆ *a recurrent/recurring theme* (= one that occurs several times): Musical instruments are a recurrent theme in his still life paintings.

◆ *a central/main/common/underlying theme*: Good child care was the central theme of the conference.

2. *theme or theme music/song/tune* a short piece of music that is played at the beginning and end of a radio or television program or a film: the theme from the film Rocky

2a. a short tune that is repeated in a longer piece of music

3. AmE old-fashioned a short ESSAY written for school

topic – noun a subject that you write or speak about: There has been little research on this particular topic.

◆ *She tried to think of another topic of conversation.*

◆ *The topic for discussion today is 'The Health of the Nation'.*

Exercise 24.

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

Exercise 25.

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

Exercise 26.

And now, let us turn to Russian terminological dictionaries. Study the following article from Prof. T. V. Matveeva's Complete Dictionary of Linguistic Terms. Get ready to answer the questions that follow:

1. What is the connection of the theme and the main thesis of the text?

2. Prove the idea of the "theme not having a particular language realization".

3. What are micro themes? Under what conditions can they be distinguished?

4. Suggest several examples of text types (ТЕКСТОТИПЫ).

5. What do the words in bold mean in the quoted text? Why are the nine words bolded at the very beginning, but then only four, the two of them repeated twice?

6. What member of sentence does the theme of the text most often correspond to? Via what parts of speech can it be realized?

How is the theme of the text analysed? The linguists agree that this category is represented in the text via *n o m i n a t i v e c h a i n s* – chains of words referring to the main subject or object of the text. One such chain can therefore be called a *t h e m a t i c c h a i n*.

If there is a main person, character, subject acting in the text, we write out all the nominations referring to him/her/it and get such a chain. For example, in W.

Shakespeare's Sonnet I, it will be a you-chain, reproduced (according to Middle English tradition) in the forms of thou:

From fairest creatures we desire increase,
That thereby beauty's rose might never die,
But as the ripper should by time decease,
His tender heir might bear his memory:
But thou, contracted to thine own bright eyes,
Feed'st thy light's flame with self-substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel.
Thou that art now the world's fresh ornament
And only herald to the gaudy spring,
Within thine own bud buriest thy content,
And, tender churl, mak'st waste in niggarding:
Pity the world, or else this glutton be,
To eat the world's due, by the grave and thee.

(thou, thee = you, thine, thy = your, thyself = yourself)

Here, the author does not name the addressee. Hence the chain contains only pronouns and looks as follows:

thou – thine – thy – thyself – thy – thy – thou – thine – thee

The general idea behind this writing-out can be different. By the nominations of the subject or object, we can find out the author's attitude to him/her/it. By the frequency of certain forms within the chain, we can judge on the most important ones for the author. The contextual combinations of each nomination within a chain and their distribution in the text can provide further material for analysis. These three parameters correspond to the three main aspects of categorical text analysis: *s e t, c o m b i n a t o r i c s, d i s t r i b u t i o n*.

Exercise 27.

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).

Exercise 28.

Study the theses by Prof. V. G. Gak. Answer the following questions:

1. Remember Prof. V. G. Gak's typology of transformations in translation. In what way is it connected with the logical categories of inclusion, exclusion, contradiction, and overlap?

2. Think of examples of one-object nominations in any text you know.

3. Which point of the theses gives the first classification of thematic nominations? Which three types of one-object nominations does the author mention?

Exercise 29.

Give English definitions for the following terms:

- 1) thematic chain,
- 2) nominative chain,
- 3) basic nomination,
- 4) main nomination,
- 5) primary nomination,
- 6) secondary nomination,
- 7) supplementary nomination,
- 8) lexically new nomination,
- 9) (pronominal) substitute,
- 10) synonymic nomination,
- 11) referentially equal nomination,
- 12) taxonomic nomination,
- 13) transform,
- 14) narrowed transform,
- 15) widened transform,
- 16) grammatical transform.

Exercise 30.

Suggest possible paradigms of nominations. Fill in the table:

Basic equal	Synonymic	Referentially	Taxonomic	Transform	Substitute
dog-rose					
			fish		
	blooming Sally				
		bastard			
	ilex				
				Potter	
					them
dumbbells					
Tom Sawyer		2.			
			transport		

In which columns can there be emotionally colored nominations? Give your own examples.

Exercise 31.

Suggest possible paradigms of transforms. Fill in the table:

Basic	Narrowed transform	Extended transform	Grammatical transform
Van Damme			
	Liz		
		Professor Mc Gonagall	
			Hobbitizing
Vladislav Igorovich			
			Putinzation
	Jack		

Exercise 32.

As you can see from Ex. 33, a narrowed transform very often appears to be a shortened name of a person. Sometimes, however, a “shortening” becomes a “widening”. Suggest variant transforms for the following names and state whether they are narrowed or extended:

Abraham, Agnes, Albert, Alexander, Alexandra, Alfred, Andrew, Anne, Anthony, Augustine, Barbara, Benjamin, Catherine, Cecilia, Charles, Chester, Christopher, Daniel, David, Deborah, Dennis, Dolores, Dorothy, Edward, Elizabeth, Ellen, Eugene, Ferdinand, Fiona, Gabriel, George, Gregory, Gustav, Helen, Herbert, Hilary, Isabella, James, Jeffrey, Jessica, John, Joseph, Karina, Leonardo, Margaret, Melissa, Michael, Minerva, Montgomery, Nathaniel, Nicholas, Oliver, Oscar, Pamela, Paul, Penelope, Peter, Philip, Rachel, Rebecca, Regina, Roberta, Robinson, Sarah, Sharon, Sidney, Stanley, Stephen, Steven, Stuart, Susan, Sylvester, Tamara, Teresa, Theodore, Thomas, Timothy, Valentine, Valerie, Veronica, Victor, Victoria, William, Yvonne, Zelda.

Analyzing thematic chains. As it has been mentioned earlier, three main parameters are considered when we analyze any thematic chain: *set, combination, distribution*. Here, we shall try to make observations on the chain written before out of Sonnet I by W. Shakespeare:

thou – thine – thy – thyself – thy – thy – thou – thine – thee

As the addressee has no name, the chain consists but of pronominal substitutes. Within the s e t, we consider 9 nominations, all of them substitutes, including two thou (main nomination), all the rest being its modifications: one thee (objective case of thou, i. e. its grammatical transform), three thy, two thine (possessive modifications), and one thyself (a reflexive derivative). All these forms can be considered archaic nowadays, but in Shakespeare's times – that is, on the border of Middle English and early New English – the thou-forms were typical to address one person.

As far as the c o m b i n a t o r i c s of the chain is concerned, we cannot observe any regular rhythm within it. Marking each new nomination with a new letter (*thou, thee* = *A, a*; *thine* = *b*; *thy* = *c*; *thyself* = *d*), we can re-write this chain in the following way:

$$A - b - c - d - c - c - A - b - a$$

However, some certain combinatorial features can be observed.

1. The nomination thou (a), being the main one, passes through the whole text, whereas the nomination thy (c), the same frequent as thou, is concentrated mainly in the middle of the chain.
2. The only twice repeated nomination in the chain is, by the way, thy (c), which makes it the second important within the chain.
3. All the four nominations are first given in the text without any repetition. The two repetitions of thou (a) and thy (c) come only after thyself (d) was mentioned. This can be considered a reflection of the divergence tendency within any thematic chain of a fiction and newspaper text as noticed above.

To study the third aspect – the d i s t r i b u t i o n of the thematic chain in the text, one should look into the Sonnet:

From fairest creatures we desire increase,
 That thereby beauty's rose might never die,
 But as the ripper should by time decease,
 His tender heir might bear his memory:
 But thou, contracted to thine own bright eyes,
 Feed'st thy light's flame with self-substantial fuel,

Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel.
Thou that art now the world's fresh ornament
And only herald to the gaudy spring,
Within thine own bud buriest thy content,
And, tender churl, mak'st waste in niggarding:
Pity the world, or else this glutton be,
To eat the world's due, by the grave and thee.

Supplying the numbers of all the lines wherein the nominations are mentioned, we get the following chain:

thou (5) – thine (5) – thy (6) – thyself (8) – thy (8) – thy (8) – – thou (9) – thine (11) – thee (14)

Again, certain observations can be made. The addressee appears only in the fifth line, which makes it possible to think that the first four lines are introductory (according to the composition of the Sonnet). The distribution of the nominations is not equal: the fifth and mainly the eighth lines come to be the most loaded with the nominations of the *thou*-chain. Closer to the end of the Sonnet, the nominations appear less and less frequently, but the last nomination coincides with the last word of the whole text.

Therefore, this last nomination (*thee*, a grammatical transform of *thou*) occupies a *s t r o n g p o s i t i o n* in the text. Other strong positions belong to the main nomination *thou* (5, 9) and to *thyself* (8), as they stand at the very beginnings of the lines (in the fifth line *thou* stands after a functional word *but*, which is not taken into account).

So, *thou* proves to be the main nomination, all the three times coming in a strong position. The nomination *thy*, the same frequent as *thou*, is all the three times presented in a *w e a k p o s i t i o n*.

2

Exercise 33.

Look up on the Internet and find the article Meaning of the Strong Position for Interpreting a Fiction Text written by Prof. I. V. Arnold on a strong position in a fiction text and its meaning for the text interpretation.

Exercise 34.

Now, it's your turn. Take the thematic chain written out in Ex. 30 or from a text on your choice. Analyze it on the basis of set, combinatorics, and distribution.

2.4. Chronotope Analysis

C h r o n o t o p e is a composite category consisting of two interrelated components: **t e x t s p a c e** (**l o c a l i t y**) and **t e x t t i m e** (**t e m p o r a l i t y**). The terms naming both components are to some extent pitfalls for the researcher. The **l o c a l i t y** should not be confused with **l o c a t i o n** – the unity of the narrator with text space and time (models like “I – here – now” or “I – there – then”). Location, therefore, is not a constituent of chronotope, but an even more composite category, a combination of chronotope and topic. **T e x t t i m e** is not to be confused with grammatical **t e n s e s** 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.

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” and “Kremlin welcomed the three presidents to meet Mr. Putin”.

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.

Exercise 35.

Try to define what the chronotope is with the help of the following text. Refer to the works of M. M. Bakhtin if possible.

Bakhtin's Theory of the Literary Chronotope: Reflections, Applications, Perspectives

2

Since western scholars became acquainted with his writings in the 1970s and 1980s, the Russian scholar Mikhail Bakhtin has been an indispensable figure in literary theory and a number of related disciplines in the humanities. It was, however, not for a further decade or so that his concept of the literary chronotope, one of the key notions for understanding Bakhtinian thought on narrative form and

evolution, began to receive systematic scholarly attention. Since the conceptual innovation that Bakhtin introduced with this idiosyncratic view of temporal and spatial relationships in narrative could almost be regarded as a new paradigm, albeit a minor one, the explanatory potential of which has by no means been exhausted yet, this attention was certainly appropriate. Initially designed as an analytical instrument for establishing generic divisions in the history of the western novel, chronotopic analysis has recently been proposed as a conceptual tool for enriching such diverse fields as narratology, reception theory, cognitive approaches to literature and even gender studies.

The aim of this introductory article, firstly, is to recapitulate the basic principles of Bakhtin's initial theory as formulated in "Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics" (henceforth FTC) and "The Bildungsroman and its Significance in the History of Realism (Toward a Historic Typology of the Novel)" (henceforth BSHR). Subsequently, we present some relevant elaborations of Bakhtin's initial concept and a number of applications of chronotopic analysis, closing our state of the art by outlining two perspectives for further investigation. Some of the issues which we touch upon receive more detailed treatment in other contributions to this volume. Others may offer perspectives for future Bakhtin scholarship.

Bakhtin's Theory of the Literary Chronotope

But wherein exactly lies the conceptual advance offered by the concept of literary chronotopes? Unlike sheer formalist or structuralist approaches to narrative time and space, according to Bakhtin these two categories constitute a fundamental unity, as in the human perception of everyday reality. This "intrinsic connectedness of temporal and spatial relationships" denoted by the term "chronotope" is tantamount to the world construction that is at the base of every narrative text, comprising a coherent combination of spatial and temporal indicators. The famous passage in FTC in which Bakhtin comes closest to formulating some sort of a definition reads as follows:

In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. The intersection of axes and fusion of indicators characterizes the artistic chronotope.

Exercise 36.

Read the following passages. For each of them, tick (✓) the type of text space and write out the words and phrases which come to be its signals.

Type of space (according to reality)	Type of space (structural)	
	Static	Dynamic
Objective		
Subjective		

STORIES ABOUT FAMOUS PEOPLE

1. George Washington

George Washington, the President of the United States of North America, had a friend who fought with him in the war and was in peace time his daily companion. This friend was a pleasant man but had no talent for business. When a high government post became vacant many people thought that Washington's friend was sure to get it.

But another candidate for the office appeared. This was a political opponent of Washington, a man of great talent for business. How great was everybody's surprise when that other man got the post. When people asked the president to explain this appointment, he said:

"My friend is welcome to my house and to my heart; but with all his good qualities, he is not a man of business; the other man is. My private feelings have nothing to do with the case. I am not George Washington, but President of the United States; as George Washington I am ready to do my friend any kindness which is in my power, but as President of the United States I can do nothing."

2. The Secretary's Watch

George Washington did not like people who were always late. One morning his secretary came late and saw that Washington was in his office already. The secretary said that his watch was wrong that morning. Washington replied quietly: "Yes, you must get another watch, and if that does not help you, I shall get another secretary." Objective Subjective Type of space (according to reality) Static Dynamic Type of space (structural)

3. An Officer who Learnt a Lesson

In the American War of Independence, an officer and a group of soldiers were raising a heavy tree from the ground. They needed it for a battery. There were not enough soldiers for the work; but the officer didn't do anything; he only shouted orders. Suddenly another older officer, not in uniform, rode up on his horse.

"Hullo!" he cried to the officer of the group, "Why don't you help your men to lift that tree?" "Can't you see that I am an officer?" was the reply.

"Oh, you are, are you?" said the older officer, who then came down from his horse and joined the men. He worked till drops of sweat covered his face. When they finished the job and put the tree in its place, the older man turned to the younger officer and bowed. "Good-bye, sir. Next time when you do not have enough men for this sort of work, invite the Commander-in-Chief. I shall be happy to help you again."

It was Washington himself, the Commander-in-Chief of the army .

Exercise 37.

With the help of the texts given, or on any other text chosen, prove the interrelation of the categories of space and time. The problem of differentiating between the types of locality Different scientists distinguish different types of locality. The following oppositions, beside the aforementioned, can be found:

- anthropocentric space/non-anthropocentric (e. g. nature-centric or sociocentric) space;
- detailed/non-detailed space (empty or filled with some objects);
- continuous/discontinuous space;
- closed/opened space;
- horizontal/vertical space;
- circle/square/other shape of some spatial capacity.

The first five oppositions are rather binary (privative), whereas in the last case we observe an equipollent opposition.

2.5. Tonality Analysis

The category of tonality corresponds to the emotive charge of the text. The emotions as a psychological phenomenon are generally based on the philosophic category of evaluation – that is, on perceiving something as positive and negative. That is why the tonality of the text can be generally described as positive or negative (or both, if there is some ambivalent perception).

The emotive charge of any text is expressed via its expressive means: numerous stylistic devices (tropes and figures), composition changes etc. Generally any word, any element of a text can provide its emotive charge.

This feature makes it difficult to analyse the category of tonality. However, it would be a mistake to refer every word to the field of this category. There are more or less stable lexical units which constitute its nucleus, closest and farthest periphery. According to Prof. L. G. Babenko, these are:

- categorical emotives (words whose main categorical seme is an emotion: joy, sadness, jealous, grief, languish, yearn, miss, grieve etc.);
- differential emotives (words with an emotive differential seme: idiot, clever, great, congratulations etc.);
- connotational emotives (words of an emotive or evaluative connotation: death, war, very often expressed by the diminutive suffixes: granny, tellie = TV, popsy, daddio etc.).

These types may combine, as in sweetie or heartie, where both differential and connotational emotive is presented.

The sub-nuclear zone of the field of tonality can be probably referred to the interjections (ah, wow, mmmmm etc.) – words of non-separable semantics, which can hardly be said to have any emotive seme, but nevertheless express certain emotion.

Exercise 38.

On the basis of the text above, draw the field structure of tonality based on its language resources. Show the nucleus, the subnuclear zone, the closest and the farthest peripheries.

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Appendix

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 Up Her Nest

Wee, sleekit, cow'rin', tim'rous beastie,
Oh, what a panic's in thy breastie!
Thou needna start awa' sae hasty, ³
Wi' bickering brattle!
I wad be laith to rin an' chase thee,
Wi' murd'ring pattle!

The Writings in Prose and Verse of Rudyard Kipling: Rewards and Fairies. New York, 1910. P. 200–201. The Big Book of Aesop's Fables / ed. by M. Scott Buck. [S. l.], 2009. P. 1.

The Russian translation is given for the better understanding of the unknown words. К полевой мышши, разоренной моим плугом (В ноябре 1785) Пер. М. Михайлова

Трусливый серенький зверек!

Велик же твой испуг: ты ног

Не слышишь, бедный, под собой.

Поменьше трусь!

Ведь я не зол – я за тобой

Не погонюсь.

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 doubtna, whiles, 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!

Its 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 passed
Out-thro' thy cell.
That wee bit heap o' leaves an' stubble
Has cost thee monie a weary nibble!
Now thou's turned 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 naught but grief an' pain,
For promis'd joy.

Увы! с природой наша связь
Давно навек разорвалась...
Беги, зверек, хоть я, как ты,
Жилец земли Убогий: сам терплю беды,
Умру в пыли.

Воришка ты; но как же быть?
Чем стал бы ты, бедняжка, жить?

Неужто колоса не взять тебе в запас,
Когда такая благодать в полях у нас?
Твой бедный домик разорен;
Почти с землей сровнялся он...
И не найдешь ты в поле мхов
На новый дом;
А ветер, грозен и суров,
Шумит кругом.
Ты видел – блекнули поля,
И зимних дней ждала земля;
Ты думал: «Будет мне тепло,
Привольно тут».
И что же? плуг мой нанесло
На твой приют.
А сколько стоило хлопот
Сложить из дерна этот свод!
Пропало все – и труд и кров;
Нигде вокруг
Приюта нет от холодов,
От белых вьюг.
Но не с тобой одним, зверек,
Такие шутки шутит рок!
Неверен здесь ничей расчет:
Спокойно ждем мы счастья,
А судьба несет невзгону в дом.

Text 4

Anna is working in the London sales office of Lufthansa, the big German airline. She is going to be in England for at least two years. She likes the job; she likes London. The reason she is not happy is that she cannot find a room of her own. She has looked at many flats but they have all been so expensive. At the moment she is staying with a cousin in Putney, a suburb of London. The two girls do not get on well together. Anna knows that she must find a room of her own. She likes Putney. The journey to her office only takes twenty minutes. So the question is: Can she find a room in Putney for a reasonable rent? On Tuesday, April the 15th, Anna asked the manager for the morning off. The manager said that she could have the whole day free. She left the house and got a bus to Putney Bridge. Anna set off for the offices of The Echo, the local newspaper, to put an advertisement. She arrived at the offices of The Echo at twenty past nine and went up to the advertising department on the second floor. Opposite her she saw a pretty, dark-haired girl and smiled at her. The girl was also filling in a form. Anna looked at the girl for a while and finally said:

A n n a: Excuse me, I'm not quite sure how you say this in English. Do you say "I want to let a room" or "I want to rent a room"?

G i r l: Well, that depends. Have you got a room, or...

A n n a: No, I want one...

G i r l: Then you want to rent a room. You rent a room from someone, you let a room to someone.

A n n a: I see. I always mix up those two verbs.

S u s a n: You speak very good English. Where do you come from?

A n n a: Germany. My home's in Hamburg. My name's Anna Klein. Still thou art blest, compared wi' me! The present only toucheth thee: But, och! I backward cast my e'e On prospects drear! An' forward, though I canna see, I guess an' fear!

S u s a n: How do you do? I'm Susan Bond. (They shake hands) You say you're looking for a room?

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A n n a: Yes.

S u s a n: Furnished or unfurnished?

A n n a: Furnished.

S u s a n: Hm. How much do you want to pay?

A n n a: Not more than five pounds a week.

S u s a n: That's funny. We want to let a room, and the rent is five pounds a week. Why don't you come and see it? It's quite near here. Susan and Anna left the offices of The Echo together. They crossed the bridge over the river and walked along the busy High Street. Then they climbed a steep hill and took the third turning on the left. The name of the street was Chestnut Avenue. It was a tall, well-built house. Anna liked the look of it immediately. Susan walked up a short flight of steps and opened the front door. Anna followed her into the hall.

S u s a n: Mother's out. But I can show you the room. It's on the top floor. (They climbed the stairs). Here we are. (She opens a door on the landing at the top of the stairs).

A n n a: What a lovely room!

S u s a n: You like it?

A n n a: Yes, I do. Very much. (She walks over to the window and looks at the view). And such a marvellous view! Doesn't the river look beautiful when the sun's shining on it? I do like to live near water. You've got a very nice garden, haven't you? Anna liked the room very much. It was bigger than she expected – about twenty feet (6 meters) long by sixteen feet (5 meters) wide. One end had a curtain in front of it. Anna looked behind the curtain. In one corner there was a wash-basin. She turned on the taps. The water from the hot tap was really hot. There was also an electric cooker, and on a shelf above it there were three new saucepans and a frying pan. Beside the cooker there was a small cupboard. Anna opened it. In it there were plates, cups, saucers and a teapot. In a drawer at the top there were knives, forks and spoons. This part of the room was really a small kitchen. Anna pulled back the curtain and looked at the rest of the room. The carpet was light grey and covered most of the floor. In front of the gas fire there was a thick red rug. The curtains were also red – but of a lighter shade. The walls were white. The sun was now shining brightly through the window. It was a cheerful comfortable room. Beneath the window there was a dressing-table with three drawers and a mirror. There were two armchairs, a small table with reading lamps and a few pictures on the walls. Anna did not like the pictures. "I'll soon change those," she thought, for she had already decided that she wanted the room. Next to the gas fire there was a large built-in cupboard for clothes. That evening Anna met Mrs. Bond. The two of them got on very well.

M r s. B o n d: Well, that's fine, Anna. We'll be very pleased to have you. When do you want to move in?

A n n a: May I come on Saturday?

M r s. B o n d: Yes, of course. I'll be in all Saturday morning. I hope you'll like it here. So, Anna got a room with a view over the river Thames. (*From Anna in London by Alan R. Beesley*)

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

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 mackerel and the pickerel, 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. “Contrary to expectation, Still no bullet with my name. “In the fighting I was wounded By a fragment – just a nip. And three times I was surrounded, And three times I gave a slip. “And though feeling mildly p̄ervous, I’ve come through (and it was dire) Indirect and cross, as well as Overhead and triple fire. “To the long route-march accustomed Often on the dusty road I’ve been partially dispersed, and I’ve been partially destroyed. But he’s still Alive and kicking Kitchen – camp-site – battle station. Gaily eating, drinking, smoking, Whether waiting or in action. ‘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 crept, 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 7

Thomas Gray Elegy Written in a Country Churchyard

The curfew tolls the knell of parting day,

The lowing herd wind slowly o’er the lea,

The plowman homeward plods his weary way,

And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,

And all the air a solemn stillness holds,

Save where the beetle wheels his droning flight,

And drowsy tinkling’s lull the distant folds;

Save that from yonder ivy-mantled tower
The moping owl does to the moon complain
Of such, as wand'ring near her secret bow'r,
Molest her ancient solitary reign.
Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mould'ring heap,
Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep.
The breezy call of incense-breathing Morn,
The swallow twitt'ring from the straw-built shed,
The cock's shrill clarion, or the echoing horn,
No more shall rouse them from their lowly bed.
For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care:
No children run to lisp their sire's return,
Or climb his knees the envied kiss to share.
Oft did the harvest to their sickle yield,
Their furrow of the stubborn glebe has broke;
How jocund did they drive their team afield!
How bow'd the woods beneath their sturdy stroke!
Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure;
Nor Grandeur hear with a disdainful smile
The short and simple annals of the poor.
The boast of heraldry, the pomp of pow'r,

And all that beauty, all that wealth e'er gave,
Awaits alike th' inevitable hour.
The paths of glory lead but to the grave.
Nor you, ye proud, impute to these the fault,
If Mem'ry o'er their tomb no trophies raise,
Where thro' the long-drawn aisle and fretted vault
The pealing anthem swells the note of praise.
Can storied urn or animated bust
Back to its mansion call the fleeting breath?
Can Honour's voice provoke the silent dust,
Or Flattery soothe the dull cold ear of Death?
Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire;
Hands, that the rod of empire might have swayed,
Or waked to ecstasy the living lyre.
But Knowledge to their eyes her ample page
Rich with the spoils of time did ne'er unroll;
Chill Penury repressed their noble rage,
And froze the genial current of the soul.
Full many a gem of purest ray serene,
The dark unfathomed caves of ocean bear:
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.
Some village Hampden, that with dauntless breast
The little tyrant of his fields withstood;

Some mute inglorious Milton here may rest,
Some Cromwell guiltless of his country's blood.
The' applause of listening senates to command,
The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land,
And read their history in a nation's eyes,
Their lot forbade nor circumscribed alone
Their growing virtues, but their crimes confin'd;
Forbade to wade through slaughter to a throne,
And shut the gates of mercy on mankind,
The struggling pangs of conscious truth to hide,
To quench the blushes of ingenuous shame,
Or heap the shrine of Luxury and Pride
With incense kindled at the Muse's flame.
Far from the madding crowd's ignoble strife,
Their sober wishes never learn'd to stray;
Along the cool sequester'd vale of life
They kept the noiseless tenor of their way.
Yet ev'n these bones from insult to protect,
Some frail memorial still erected nigh,
With uncouth rhymes and shapeless sculpture deck'd,
Implores the passing tribute of a sigh .

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Text 8

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 9

Christopher Marlowe

The Passionate Shepherd to His Love

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,⁴

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 lined 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 becomes 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 love.

Text 10

Solomon Grundy (*short 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.

Long version

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 11

John Keats Stanzas in a Drear-nighted December

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 thawing's glue them
From budding at the prime.
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.
Ah! would 'twere so with many
A gentle girl and boy!
But were there ever any
Writh'd not of passed joy?

Text 12

LEFFINGWELL ELEMENTARY SCHOOL

When I was seven, my parents, my fourteen-year old brother, Farid, 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 the⁵start 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 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 fair-skinned 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*)