THE PECULIARITIES OF TEXT CATEGORIES AND LITERARY TEXT IN LINGUISTICS

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Abstract: The article investigates the problem of text categories and the question of their taxonomy. One of the basis notions in text linguistics is the notion of text categories.

Keywords: text, category, content, formal means, cohesion, integrity.

One of the basis notions in text linguistics is the notion of text categories. Text category is a basic inherent property of the text common to all its types. Text categories in their correlations constitute text as such. Text category is considered a two fold entity formed on the basis of both semantic content and its formal means of expression [2, 36]. The problem of text categories raises the question of their taxonomy. It should be noted that there is a considerable diversity of opinions at this point. The most complete classification of text categories is suggested by I.R. Galperin. In his monograph (1981) a detailed analysis of the following categories is given: informativity, segmentation, cohesion, continuum, prospection/ retrospection, modality, integrity, completeness. In addition to that Z.Y. Turaeva (1986) introduces such categories as progression, stagnation, the author's image, artistic space and time, causality, subtext. A.I. Novikov distinguishes such categories as extension, cohesion, completeness, succession, statics and dynamics, deep perspective. S.G. Ilyenko (1989) outlines the categories of informativity, integrity, delimitation, modality, communicativity. Despite some discordance of opinions all scholars support the view that text categories are subdivided into two groups: semantic and structural. In other words, there are categories which deal with the semantic structure of the text, and those which secure its formal structural organization. For instance, cohesion is mainly regarded as different types of formal connections of text component, whereas coherence presupposes the semantic integrity of the text. It is essential to note that text categories are also subdivided into obligatory and optional types. Obligatory categories are basic, fundamental ones common to all text-types, and they determine text's status. Optional categories are relevant only to certain text-types; they depend on a text-type. Such categories as cohesion, integrity, informativity are undoubtedly obligatory inasmuch as they constitute the essence of the text. As for implicitness, subjective modality, the author's image, they may be referred to the optional type of categories due to the fact that they are mostly relevant to the belles-lettres texts. A fictional text (belles-letters), being one of the forms of literary communication, has peculiar features which distinguish this text type from

other forms of communication. I.R. Galperin suggests the following features of text types:

1) genuine, not write imagery achieved by means of stylistic devices;
2) the use of words in contextual, and very often in more than one dictionary meaning;
3) the vocabulary which reflects to a greater or less degree the auther's personal evaluation of things and phenomena;
4) a peculiar individual selection of vocabulary and syntax, a kind of lexical and syntactical idiosyncrasy.

It is now common knowledge that any text is assigned to convey certain information. There are different types of information. I.R. Galperin differentiates the following types of information: content-factual, content-conceptual and content-subtextual. Factual information contains data about facts, events, actions, objects, ideas, etc. Factual information is explicit, and therefore is easily observed in the text. Subtextual information is implicit, and it mostly characteristic of fictional texts. This information is embodied in some text fragments on the basis of the stylistic resources used in the text. It appears in the text due to various expressive means and stylistic devices, contextual meanings and additional senses, associative and intertextual links. So, subtext is a kind of additional hidden information that can be drawn from the text thanks to the ability of language units to engender associative and connotative meanings. Hence, the role of stylistic means in conveying subtextual information is difficult to overestimate. Meanwhile, conceptual information, being an essence of the literary communication reflects the author's conceptual world picture, his understanding of people's social, economic, political and cultural life. The decoding of conceptual information depends on factual and subtextual types of information. The final aim of fictional text analysis is to reveal conceptual information, to penetrate through the surface structure of the text into its deep-level meaning. Conceptual information is discrete and can be presented as a hierarchic system of conceptually different units. It is essential to mention that the factual information is easily perceived because it is explicit, as for subtextual and conceptual information, it should be found, extracted and interpreted. Moreover, stylistic information is mostly inherent in fictional texts. But to some extent it can be discovered in publicistic and even scientific texts. This information, being expressive by its nature is subdivided into emotive, evaluative and imaginative types. Stylistic information can be manifested in the text both explicitly and implicitly. This type of information carries a great weight of significance, especially in a work of fiction, for its purpose is to produce a certain impression, and express the author's world view. Stylistic information is closely interlaces with pragmatic one because it presupposes emotional impact on the reader

and the system of his aesthetic values. But pragmatic information is much wider as it tends not only to produce an emotional impact on the reader but also to urge him to act. Besides that pragmatic information contains knowledge about the communicants, first of all about the addresser. It is essential to mention that pragmatic information is a very complex phenomenon which deals with many factors: the factor of an addresser and addressee, the ways of the most adequate presentation and distribution of information in the text, relationships of stylistic and pragmatic functions, and so on. So, the category of informativity is one of the basic text categories compulsory for all text-types. However, different types of information are differently located in different texts, and can be expressed either explicitly or implicitly. In other words, the character of information depends on a text-type. For instance, factual information and information indicating are observed in all text- types, whereas conceptual and subtextual information is peculiar mainly to fictional texts.

It should be noted that nowadays, in the course of teaching foreign languages and translation, the tasks connected with the formation of discourse and culturological competences become especially topical. For many years the literary text remains as an object of close attention of domestic and foreign researchers, such as Bart (1987), Lotman (1998), Zolotova (2001), Kuhn (2001), etc. The research of literary prose maintained its relevance from the emergence in the 19th century of the classical hermeneutics, with which the text was considered as a fact of a culture. Teaching possibilities of the literary texts are well known. Modern methodology offers various options for studying the literary text: a philological analysis (Bobylyov, 1991), a linguistic analysis or linguistic interpretation (Gorelikov, 1989; Novikov, 2007; Vasilyev, 1995), a linguo-cognitive analysis (Popova & Sternin, 2000). It was confirmed repeatedly in some research (Kubryakova & Alexandrova, 1997, Kibrik, 2003, Karasik, 2012) that different linguo-cultural communities possess different cognitive bases defined by distinctions in linguistic worldview and classification of surrounding reality. The implementation of the proper cross-cultural communication is impossible without knowing the cognitive base components of the foreign language linguistic worldview.

Considering questions of the analysis of a discourse, it is important to define the difference between concepts of the discourse and the text itself. As it has been stated before by Arutunova (1999), the term "discourse" is close to the concept "text"; however it denotes a more dynamic, extended-in-time character of language communication while "text" appears more perfunctorily as a result of language activity. Text may be taken for a specific language medium which enables the formation of cognitive ideas with the aim of imparting information and forming or interpreting a coherent sequence of utterance. It is supposed to be endowed with referential continuity and logical reasoning. For this reason, to create, understand and

translate a text means to form a specific cross connection between its semantic contents. Gopferich offers the following definition of text: "A text is a thematic or functionally oriented, coherent linguistic or linguistically figurative whole which has been formed with a certain intention, i.e. a communicative intention and which fulfils a recognizable communicative function of the first or second degree and represents a functionally complete unit in terms of content".

List of used literature:

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