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**CATEGORIES AND PROPERTIES OF TEXT IN MEMOIRS' STRUCTURE****H. A. Kolosova***Kyiv, National Technical University of Ukraine**“Kyiv Polytechnic Institute”*

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This article describes problem of current importance for the modern linguistics of text and discourse – the problem of analysis of different classifications of text categories and properties in artistic texts and specifying of universal categories and properties for memoirs. Description and study of the text categories are carried on through taxonomical (classifications) and qualitative approaches. Author analyzes specifics of functioning of such categories and properties in the space of Winston Churchill's memoirs “My early life”, which serves as a basic material for the research. This work looks through different categories and properties of memoirs, which help to discover semantic and structural qualities of the text on deep and surface levels. Article indicates the range of obligatory (general) and additional (typical only for texts of specific styles and genres) categories of text and describes their functioning in memoirs. Author systematizes different classifications of the text categories and properties and reveals separate subproperty, which is typical only to autobiographical genres of the text, especially for the memoirs. An important role is given to the place of authorial “I” in formation of an artistic picture in memoirs, which is represented by the writer, in comparison to the picture of the world and to the perception of it by a recipient.

**Key words:** text category, text property, memoirs, absolute anthropocentrism, ego-anthropocentrism, sociologic side, dialogism.

**Introduction.** Categories of text show their most general and basic qualities and represent steps in perception of ontological, gnoseological and structural parameters. A study of categories and properties highlights the **actuality** of our work, because it is impossible to talk about any object of research, not naming and not explaining its categories. **Aim** of our study bases on investigation of the textual categories and functioning through the display of properties of the text structure, organization of text units, connections that can be set between them. In such case our **task** is closely connected to a stylistic analysis, which is based not only on the language facts, but on their selection, organization, compatibility.

**Definitions of the term “category” in different scientific paradigms.** From the philosophical point of view, a category is a wide concept, that represents the most general and substantial properties, signs, connections, relations of objects, phenomena of the objective world [2, p.240]. We should appeal to interpretation of categories from the point of view of linguistics. A.A. Reformatsky considers that grammatical categories are presented by unions, groups, totalities of the homogeneous grammatical phenomena and totality of homogeneous grammatical words in the difference of their forms. Categories in grammar can be wide, as for example, parts of speech, and more limited, as for example, internal grouping within the limits of some part of speech [6, p.316]. Categorical can be determined as something that has the most generalized meaning and cannot get the other meaning. A text category is a feature that is typical for all texts and without which there can exist none them, i.e., it is a typology side. Such parameter is programmed at the level of primary authorial intention. Of course, we should distinguish categories and properties of the text, because categories have more general character, they are like universals represented in every text, regardless its language and genre [7, p.100].

**Ranges of text categories and properties.** The classic set of text categories was proposed by Dressler and de Beagrande in 1981: cohesion, coherence, intentionality, perception, situation, informativeness and intertextuality [9, p.140].

However, this list was supplemented and broadened by many linguists. We collected the most universal and actual for research of memoirs categories and properties, having compared their interpretation from the point of views of different scientists.

A.N. Morohovsky divides the categories and properties on general and obligatory for all types of text, and private - specific for the separate types of texts. Such notions as informativeness, discreteness, personality / impersonality, concentration on a reader, text forming and text construction belong to the general type. Among private ones it is possible to distinguish such concepts as a depth (implication), scoring (effect of polyphony) and other [4, p.206- 207].

O.I Taupova distinguishes 14 text forming categories and properties: cohesion, coherence, completeness, absolute anthropocentrism, sociologic side, dialogue side, openness and sequence, static and dynamic, tension, aesthetic, vividness, interpretiveness [7, p.99].

Z.J. Turaeva divides the categories of text into two basic groups. Categories that represent features of structure are included in the first group; second group presents features of its semantic side. On the whole, categories have universal character and exist in the text regardless the language of the origin and type of text. The set of categories and properties for different languages includes such as character of author, artistic chronotope (one spatio-temporal continuum), category of informativeness, implication, causality, modality and other. These and other categories and properties can exist in memoirs [8, p.80-82].

**Functioning of the textual categories and properties in memoirs.** An important role is played by the active bringing in of authorial “I” to form an artistic picture of the world that shows up in subjectivity of interpretative concept, and in assessment of represented image. It results in the anthropocentrism of language, that projecting on artistic text, emphasizes the category of the authors character. The world picture that is designed in artistic text is skipped through individual consciousness of the writer. In other words, it is possible to distinguish the property of absolute anthropocentrism, which, as feature of artistic text, shows up though three centers: an author – a creator of text, characters in the text, reader – “coauthor” of work.

Text is created by a human, subject of the text is a human, and it is created mostly for a human – all these factors stipulate its **absolute anthropocentrism** [1, p.41]. In case of memoirs it is possible to distinguish the subproperty of **ego-anthropocentrism**: an author represents life of an author. If to represent anthropocentrism through a coherent chain “a sender – subject of story – addressee”, then in case of artistic memoirs such logical sequence will look like the following: a sender – sender – addressee. Id est, greater part of thematic center will be headed for a sender, while in artistic work, the sender will be only the third part of semantic orientation.

One of the basic text categories is **coherence** – semantic unity. Text is a result of speech activity, as well as any activity of human, it has an aim and reason. Reason and aim determine the subject of speech, and unity of the subject is a theme of expression – the next text feature that presents the following: text is expression on a certain theme; intention of speaker is realized in text; it is possible to choose the title; text is a complete autonomy expression; text has beginning and end (i.e., it is discrete).

The next category is **cohesion** – structural property. Text is a complex object, which contains several sentences connected with each other by subject and form. Basis of cohesion lies in “communicative acceptability”, where every sentence is built on the base of previous. Cohesion has two directions: intentionality – the basis of intracohesion, and syntagmatics – basis of extracohesion. Extracohesion can be heard in rhythmic organization of the text, for instance in the child verses:

*Bee, a bee, a bumblebee  
Stung a man upon his knee  
And a hog upon his snout,  
I'll be dogged if you ain't out!* [2]

If to represent basic text categories graphically, then coherence is the vertical line of chart, and cohesion – a horizontal. However, these axes of coordinates cooperate with each other. Coherence on a surface materializes in cohesion; cohesion is conditioned by coherence and, in turn, stipulates her. Co-operation of these features allows looking through their nature: coherence is certain description of result of perception of inwardly coherent text, and connection – it is an instrument that allows getting this description [5, p.27].

We should go back to a category that is directly related to the coherence, namely, to the **theme** or **authorial intention** that is the substantial and necessary feature of any text. It is an extralinguistic factor that is included in the kernel of text and determines its structure. A theme shows up in thematic groups that fold the thematic field of thematic unity. The theme of memoirs is an author and his life during certain period of time. A global theme consists of smaller topics: descriptions of events, localities, judgments, dialogues with the real people, letters, documents etc.

**Basic thesis** (main idea) is a point of view of author on this theme, subject of plot and its main property [1, p.42]. Thesis can be expressed directly in text with brightly shown function of influence. In some texts thesis passes through all text and is reconstructed by the compression of it. If to distinguish basic thesis of memoirs of W. Churchill “My early life” in a definite fragment, then to our opinion, it can be one of the sentences of authorial preface: “*I have thought that it might be of interest to the new generation to read a story of youthful endeavor, and I have set down candidly and with as much simplicity as possible my personal fortunes.*” [1, p.8].

**Unity of external and internal forms of memoirs** – one of its basic properties. External form shows totality of language instruments, including their semantic side that is realized through author’s intention. It is given to direct perception and must be analyzed and clarified. Perceived side folds an internal form, or plot. Mental meaning is formed in the intellect of human and correlates with an external form [5, p.5].

**Openness and sequence** (or logic) of memoirs – properties that are based on its semantic and formal levels. At the semantic level openness finds a reflection in an amount of the direct relationships between main object and other objects that line up within the limits of aspects of its description, which can be named subthemes. During formation of memoirs there must be a certain scheme that represents the order of the elements sequence. Such scheme creates composition of the text and finds its expression in the intention [5, p.24-25].

**Tonality** of the memoirs or **emotionally-expressive sense** is a text property, in which the psychological state of author can be represented [1, p.42]. The tonality field contains psychological self-opening of author, which includes the effect of an increase influence on the addressee.

**Evaluation** moves away from emotionally-expressive sense – this category is related only to the various (intellectual) evaluations [1, p.42]. An evaluation represents an authorial idea about positive and negative meaning of the phenomenon or attitude toward the addressee of speech on the basis of logical dichotomy “well-badly”, that in speech will show certain variants and degrees: *well, very well, miraculously, perfectly* and other. For example, in the next sentence authorial attitude is represented through the use of adjectives with different degrees of positive estimation: “*Cuba is a lovely island. Well have the Spaniards named it “The Pearl of*

*the Antilles” The temperate yet ardent climate, the abundant rainfall, the **luxurious** vegetation, the **unrivalled** fertility of the soil, the **beautiful** scenery all combined to make me accuse that absent-minded morning when our ancestors let so delectable a possession slip through their fingers.” [1, p.77]. Thus, words with a value “good” are distinguished in the memoirs – however, they have different degrees of evaluation: *lovely – luxurious – unrivalled – beautiful*.*

One of the basic properties of memoirs is **temporality of the text (text time)**. Time and space are universal properties of all material; it is a necessary condition of the world of the phenomena. Text, as a reflection, determines the fragment of reality. The basic types of the text time are the following: objective time – it relatively the adequate reflection of the real time (historical, calendar); conceptual time – reflection of ideal essences based on realities of concepts and conceptions.

In memoirs time is passed through the subjective comprehension of certain historical events or course of life of the famous person, and it is incarnated by a writer in an artistic form with the usage of real historical documents, deep correlation of own spiritual experience with the inner world of characters, social and psychological nature of actions [3, p.333]. The emphasis on documentary basis, successive consistency and retrospection becomes important in memoirs.

**Locality** of the memoirs’ text (text space) is the next property that is closely connected to temporality. The text space has several types: objective space, which is represented by similarity of the real world that is skipped through the text; other types of space: conceptual, psychological, social. Text time and space surround character of author as reflection of subject that creates correlation with a human language. Such correlation is a location - one of the basic functions of language along with the functions of nomination and predication. A location is an abstract relation that arises up around “I” of creator, as a central reference-point, that overrides categories of time and space [8, p.80-82].

The presence of such property as **sociologic side** [1, p.43] means that the text, from one side, is related to a certain period of time, the epoch, social structure of society, and from other - executes social functions. Sociologic side of memoirs “My early life” is many-sided: situations in the text create clear character of epoch in a period from 1874 to 1904, including next social elements: 1) childhood description of a man that comes from the noble family (the use of certain vocabulary becomes frequent in such case, for example titles of people that surrounded a child: *Sir, Duke, Lord* etc.); 2) war description and participation of author in military campaigns (frequent usage soldiery ranks: *General, Colonel, Marshal* etc.); 3) description of political situation from the point of view of politician (frequent usage of real political names: *Mr. Balfour, Mr. Henry Chaplin, Mr. Lloyd George, Mr. Thomas Gibson Bowles* etc.).

There also exist a lot of **different properties of text** important for memoirs. There will be brief overview of them:

– **Dialogism** – it is connected with one property of artistic text and especially memoirs – endlessness, openness, and multi-layeredness of its sense that omits unambiguous interpretation of text [1, p.43].

– The **static** and **dynamic** of the text are connected to the aspect of its consideration, because text simultaneously is in the static and in dynamic state. The static state belongs to the text, which is examined as a certain result, product of speech activity. The dynamic state is a text in the process of its production, perception and understanding.

– **Tension** – any text must interest, “hold on the soul” of a reader from the first lines and to strengthen interest both in a greater and in a less measure, sometimes with “retardation” up to its completion.

– **Aesthetic** – it causes an aesthetic effect by all system of artistic text, representing the uniqueness of creative individuality in relation to reality.

– **Vividness** – ability to create the system of images [1, p.43]. Vividness synthesizes the various features of artistic prose – space, time, character of author, aesthetic ideal, plot and other.

– **Interpretiveness** – possibility of ambiguous comprehension of report through the prism of individual, social and cultural experience of every separate recipient [7, p.100].

**Conclusion.** We should mention that description of the text categories and properties helps to investigate much deeper the structure of memoirs and describe the parameters of text creation by an author and perception of it by its reader. We have described the range of categories and properties that can be the detailed base for the description of deep and visual structures of memoirs. Among such categories and properties the most actual for our research are the following: absolute anthropocentrism (ego-anthropocentrism for memoirs), cohesion, coherence, theme or authorial intention, basic thesis or the main idea, unity of external and internal forms of memoirs, openness and sequence, logic, tonality, evaluation, temporality, locality, sociologic side, dialogism, static and dynamic, tension, aesthetic, vividness, interpretiveness.

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#### **Г. А. Колосова. Категорії та властивості тексту в просторі мемуарів.**

В статті описується актуальна проблем сучасної лінгвістики тексту та дискурсу – а саме проблема аналізу різних класифікацій текстових категорій та властивостей в художніх творах та виведення універсальних категорій та властивостей для мемуарів. Опис та вивчення текстових категорій базується на таксономічних (класифікаційних) та квалітативних дослідженнях. Автор розбирає специфіку функціонування таких категорій та властивостей в просторі мемуарів Вінстона Черчилля «My early life», які описують перші 30 років життя письменника (дитинство, військова кар'єра та політичне життя), що слугують базовим матеріалом для дослідження. В роботі розглядаються категорії та властивості мемуарного тексту, які допомагають детально розкрити та описати семантичні та структурні ознаки твору на глибинному та поверхневому рівнях. В статті було досліджено ряд облігаторних (типових для будь-якого типу тексту) та додаткових (типових для окремих творів) категорій тексту та описано їх функціонування в мемуарах В.Черчилля. Автором було систематизовано різні наукові класифікації категорій та властивостей тексту та виведено окрему підкатегорію, яка може бути специфічною для творів автобіографічних жанрів, а особливо для мемуарів. Важливу роль надано прояву авторського «Я» у формуванні художньої картини світогляду в мемуарах, яку представляє письменник зі своєї точки зору, на контрасті із загальною картиною світу та зі сприйняттям тексту адресатом.

**Ключові слова:** категорії тексту, властивості тексту, мемуари, абсолютний антропоцентризм, его-антропоцентризм, соціологічність, діалогізм.

#### **А. А. Колосова. Категории и свойства текста в пространстве мемуаров.**

В статье описывается актуальная проблема современной лингвистики текста и дискурса – а именно, проблема анализа разных классификаций текстовых категорий и свойств в художественных текстах и выведение универсальных категорий и свойств текста для мемуаров. Описание и изучение текстовых категорий базируется на таксономических (квалификационных) и квалитативных исследованиях. Автор разбирает специфику функционирования таких категорий и свойств в пространстве мемуаров Уинстона Черчилля «My early life», которые описывают первые 30 лет жизни автора (детство, военная карьера и политическая жизнь), которые служат базовым материалом для исследования. В работе рассматриваются категории и свойства мемуарного текста, которые помогают детально раскрыть и описать семантические и структурные признаки произведения на глубинном и поверхностном уровнях. В статье был исследован ряд облігаторных (типичных для любого текста) и дополнительных (типичных для отдельных текстов) категорий текстуальности и описано их функционирование в мемуарах В. Черчилля. Автором были систематизированы разные научные классификации категорий и свойств текста и выведена отдельная подкатегория, которая может проявляться в произведениях автобиографического характера, а особенно в мемуарах. Важную роль играет проявление авторского «Я» в формировании художественной картины мировоззрения в мемуарах, которую представляет мемуарист со своей точки зрения, на контрасте с общей картиной мира и на контрасте с восприятием текста адресатом.

**Ключевые слова:** категории текста, свойства текста, мемуары, абсолютный антропоцентризм, его-антропоцентризм, социологичность, диалогизм.

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