LINGUISTIC APPROACH TO SHORT STORY ANALYSIS

ABORDAREA LINGVISTICĂ A ANALIZEI POVESTIRILOR

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Abstract

One of the most common types of analysis is the linguistic analysis of the text. Its purpose is to reveal the basic stylistic features of the text, their functions in the work and also to determine the style of the author. Like any other analysis, it has its own algorithm, which is worth noting. So, how to do a linguistic analysis of a literary text correctly? In addition, the linguistic analysis of the text suggests the identification of the main language facilities used in the paper.

Key-words: reveals stylistic features; algorithm; language facilities.

Rezumat

Unul dintre cele mai comune tipuri de analiză este analiza lingvistică a textului. Scopul său este să dezvăluie trăsăturile stilistice de bază ale textului, funcțiile lor în lucrare și, de asemenea, să determine stilul autorului.Ca orice altă analiză, are propriul algoritm, care merită observat. Deci, cum să faceți corect o analiză lingvistică a unui text literar? În plus, analiza lingvistică a textului sugerează identificarea principalului facilități de limbă, utilizate în lucrare.

Cuvinte-cheie: dezvăluie trăsăturile stilistice; algoritm; facilități de limbă.

Linguistic analysis of the literary text became the subject of linguistic research quite long ago. Many Russian scientists such as Vinogradov, Galperin, paid special attention to its different aspects. Within last decades some results in studying the nature of text verbal organization were obtained and the literary text was among them. The certain concept to the text study appeared. It is associated with the so-called linguistics of the text, which includes all attainments in understanding the text nature worked out by scientists from very different research areas such as stylistics, structural linguistics, semiotics and hermeneutics. At the same time despite numerous investigations in this field there is no common definition of the term" literary text" now [1, p. 36].

Studying the problem of the literary text analysis, one should firstly clarify the terms "text", "literary text" and "short story" as well as find out the proper approaches to text analysis.

Text is one of the key notions of the modern humanitarian culture. Therefore, it can be logically defined as "primary entity" of all the humanitarian subjects and "all humanitarian and philological way of thinking in general". Text is an immediate reality from which all these disciplines and thoughts can originate. Where is no text, there is no object for investigation and thinking [1, p.6]. According to explanatory dictionaries text is any written speech (literary work, essay, document and even a piece of them); it is a sensible sequence of verbal signs, printed or written coherent speech which can be reproduced [3, p.47].

Linguistic encyclopedic dictionary defines text as sequence of sings united by semantic links characterized by such basic qualities as *cohesion* and *coherence* [2,p.8].We can single out two different directions in text investigations and its definitions. They are linguistic (static) and functional and pragmatic (dynamic). According to the static direction the notion of the text coincides with that given in the linguistic encyclopedic dictionary where text is an objectively existing reality characterized by cohesion and coherence. One of the most precise static definitions of the text belongs to the Russian linguist Galperin who treats text as result of a creative speech production process possessing completion, presented in a form of a written document, literary performed according to its type; it is a creative product containing a title, a number of peculiar units (superphrasal unities) connected by various types of lexical, grammatical, logical, stylistic links, having a definite purposefulness and pragmatic motive. He shares this opinion and understands text as a message existing in such a sequence of signs which possesses a formal coherence, semantic cohesion and appearing on the basis of their formal and semantic structure [4, p. 45].

According to dynamic direction text is considered not all by itself but as one of the components of text activity including the author, recipient, social and cultural situation. Text is a unit of communication and a message. In other words at present text is treated as a result of text activity and the activity itself. Text in dynamics is a "life" of the text in the process of its understanding and production. These processes constitute the essence of communication. In modern linguistic papers there is a number of text definitions which pay attention to cognitive and socio-cultural aspects and treat texts from the point of view of their communicative value. Chuvakin , for example, treats text as a linguistic unit ensuring a communicative interaction of people; a message created by the author for the reader [2, p.15]. Karasik in his turn understands text as a speech realization of the author's intention and the highest level communicative unit realized in written or oral form We share the position of linguists who treat text in dynamics and consider important to study the notion "authentic literary text" and its linguistic and stylistic analysis in terms of dynamic direction [7, p.28].

Understanding of the notions "literary text" becomes important within working out the procedure of linguistic text analysis. Here for methodology of teaching a foreign literature appears the problematic field of research connected with defining the approach as well as working out the steps and content of linguistic text analysis.
This kind of analysis is called corpus linguistic analysis**:** the term corpus refers to a body of texts, and linguistic analysis, as you saw before, refers to the examination of patterns of language use. As a complement to understanding one text at a time, corpus linguistic analysis can help us systematically analyze and understand written language in terms of patterns across many texts and across time.

Text analysis is one of the main problems in modern linguistics. Literary text analysis also occupies an important place within philological researches. The present article deals with the problem of linguistic short story analysis, the procedure of which with regard to the philology students studying foreign literature in our opinion hasn't been studied enough yet.

The linguistic short story analysis can be carried out successfully if it is based on the understanding of its essence and content, approach to the analysis and its logical steps.

Investigation of the short story as the subject of linguistic analysis is based on a complex of theoretical and empirical research methods. Among them are the following methods and procedures: analysis of linguistic, psycho-linguistic, socio-cultural papers, studying of personal experience, watching.

Short story is a lingual (graphic and sound) design of a piece of belles-letters that is presented by the author as a finished letter. In a literary text the message form is considered the main one; it presents the system of linguistic means for expressing some vivid content. The message form is transformed into a high-principled conception. As the result it appears as aesthetically motivated. Aesthetic motivation provides the individuality of expressing [5,p.36]. Short story can be also treated as a communicative oriented verbal work which possesses aesthetic value found out in the process of its acquisition [6, p.145]. . Some other scientists consider a literary text not only as something aesthetic and ideal but also as a lingual and material category. Therefore, we can confirm that a short story is an entire logical (semantic) message oriented by the author to the audience. It carries the information, keeps and conveys it.

A short story is a piece of prose fiction that typically can be read in one sitting and focuses on a self-contained incident or series of linked incidents, with the intent of evoking a single effect or mood. The short story is a crafted form in its own right. Short stories make use of plot, resonance, and other dynamic components as in a novel, but typically to a lesser degree. While the short story is largely distinct from the novel or novella/short novel, authors generally draw from a common pool of literary techniques. It is a text which is produced for performing a certain social function in the linguistic community where it has been produced. In other words, authentic text is an original text created for real situations but not for educational aims. Determining what exactly separates a short story from longer fictional formats is problematic.

Some authors have argued that a short story must have a strict form. Somerset Maugham thought that the short story "must have a definite design, which includes a point of departure, a climax and a point of test; in other words, it must have a plot". Short story writers may define their works as part of the artistic and personal expression of the form. They may also attempt to resist categorization by genre and fixed formation.
Short stories have deep roots and the power of short fiction has been recognized in modern society for hundreds of years.

As William Boyd, the award-winning British author and short story writer has said:
[short stories] seem to answer something very deep in our nature as if, for the duration of its telling, something special has been created, some essence of our experience extrapolated, some temporary sense has been made of our common, turbulent journey towards the grave and oblivion [7, p.154].
They are real linguistic content, real addressee of the information reported in text, reporting of the real information.

Any analysis is sorting, dissolution, general conclusion from particular deductions. Linguistic analysis of a short story implies the analysis of the text from its inner side. It requires the search for lexical, stylistic and syntactic devices which form a certain particularity of the text.

Various aspects of linguistic and stylistic analysis of literary texts occupy an important place in linguistic investigations. Analysis of the literary text is considered to be the necessary component of the whole study of any text because the content and linguistic form of the text form a dialectical unity. According to Vinogradov linguistic analysis is the analysis which studies how the graphic structure is expressed in imaginative verbal system of the text. Its object is the text as the structure of verbalisms in their aesthetic organization. Linguistic and stylistic analysis of the text is the analysis which includes determination of the extra-linguistic factors preceding the description of linguistic elements either neutral or stylistic and stylistically coloured words. The aim of such analysis is the determination of stylistic text organization conditions, finding out its linguistic, verbal, functional, style and stylistic devices.

Analyzing linguistic features in a text can be a challenging task. For one thing, there are several linguistic features and intentional, writer-designed elements in a text that are specific to the style of writing. For example, explanatory or informational texts contain different linguistic features from narratives, or texts that tell stories. The first step in analyzing a text is to identify the type of text you want to analyze [7, p.38].

Once you have identified the type of text, then the author's purpose for writing the material should be clear. Why is it important to understand the author's purpose? Because the author's purpose, to a great extent, will determine the linguistic features and conceptual framework of the text. Using informational or explanatory texts as an example, it would be highly unusual for a writer to use puns or idioms in a serious informational text. The type of text and the author's purpose are two frameworks from which to draw out the concepts and the linguistic features to be analyzed.

The next area you may want to analyze is the grammatical structure and organization of the text. Formal writing differs from informal writing in that the vocabulary found in formal texts tends to lean toward technical jargon, where informal texts are conversational. The use of certain types of vocabulary is a clue to the audience for which the text is intended. Highly technical or academic vocabulary is a clue that the intended reader is someone who is working in the field or conducting research. This type of conceptual framework tends to contain several source citations, refer to authorities in the field, and present an argument in concrete terms. Again, this is different from narratives or stories, which use linguistic features to paint an image in the reader's mind that jumpstarts the reader's imagination.

Another perspective you could take when analyzing a text is to consider what the author leaves out. This method of analysis of linguistic features and concepts requires you to read between the lines of the text, to pay attention to the blank spaces. This type of analysis tries to answer the question "Why did the author include certain information, and conversely, why did the author exclude other information?" By choosing to use certain linguistic features, by definition, the writer is choosing to forgo others. The answer is not as simple as that the writer

chose a certain linguistic feature because it makes the writing clearer or more interesting. Some analysts refer to this method of analysis as looking for the author's worldview or hidden agenda.

Linguistic analysis, to be complete, requires that the analysis be performed from two perspectives: that of the writer and that of the intended audience.

Linguistic approach to a literary text analysis pays special attention to the system of the text and its structural characteristics. This approach originates in the middle of the XXth century. It can be applied to analysis of the text understood either as "a sequence of language units of any order" or "an abstract language unit of highest level" or "the maximum language unit" [4, p. 27].

Studying the text as a whole speech product linguists focus on the central element of communicative model: author – text – addressee. Text as a speech product serves a universal form of communication.

To sum it all up we should conclude that the complexity of text structural, semantic and communicative organization, its correlation as a component of literary and aesthetic communication with the author and reader, its dependence on the reality and its significant character are the reason for plurality of approaches to its analysis. The approaches and directions can be used together complementing one another.

At preparatory stage students first of all are given a general scheme providing logical guidelines of the analysis ahead [6, p.74]. It includes such items as getting acquainted with the author's biography and personality, a literary genre the text belongs to, time and locality in which the action proceeds, the main idea and the message conveyed by the author. All these things are discussed at the analytical stage of the analysis. The given scheme also supposes picking up already known lexical, stylistic and syntactic devices. At analytical stage students read and analyze various short stories by English or American authors. Firstly, the analysis is conducted by the teacher in class as a group oral work and further students carry it out individually in stages. Reflexive stage is devoted to evaluation and self-evaluation of the work done.

Linguistic analysis of a short story implies the analysis of the text from its inner side, the search for lexical, stylistic and syntactic devices providing its authenticity. It serves as a research method aimed at studying linguistic means and stylistic devices of different levels according to the functional and aesthetic point of view as well as from the point of view of their correspondence to author's intention his individual manner of writing. Linguistic analysis of a short story carried out by philology students will be perfect and relevant if it is based on the integration of literary; linguistic; psycholinguistic and communicative approaches and the procedure including preparatory, analytical and reflexive stages. This conclusion has been proved by the results of our observations and students' tests.

Linguistic analysis is a complex and rapidly developing science. Several approaches to linguistic analysis have been developed, each with its own strengths and weaknesses. To obtain the best results you should choose the approach that gives superior performance for the type of analysis you need.

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**BREXIT SAGA'S IMPACT OF THE ENGLISH LANGUAGE.
BREXIT LANGUAGE OF NEGOTIATION**

**IMPACTUL BREXIT-ULUI ASUPRA LIMBAJULUI ENGLEZ.
LIMBAJUL BREXIT-ULUI ÎN NEGOCIERI**

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Rezumat

Cuvantul "Brexit" a prins viaţă într-un timp foarte scurt. În curând a devenit un cuvânt obişnuit. Pentru cei care încă nu au devenit adepţi înrăiţi ai Brexitului e necesar de atenţionat că există două tipuri de Brexit – doar simplu cuvânt Brexit şi cel ce e legat de Brexit ca fenomen politic. "Grexit" care a anticipat apariţia cuvântului Brexit. "Grexit" a fost propus de economiştii din "City Trays" în februarie 2010. Autorul Brexitului, D-l Peter Wilding, adept al Uniunii Europene regreta crearea acestui cuvânt (Britain + exit = Brexit), ce a dus la apariţia cuvintelor Bremain, Bregret, Remainer, Leaver care au fost automat întroduse în dicţionare prestigioase. Autorii studiului cercetează lexicul negativ, pozitiv şi neutru ce determină inteligenţa şi calitatea (care adesea lasă de dorit) pe perioada Brexitului.

Cuvinte-cheie: "Grexit", Remainer, Leaver, Brexit, februarie 2010, Peter Wilding.