

Таким чином, Х-штрих теорія, яка включає в себе лексичні та функціональні категорії, дає можливість вирішити ціле коло питань із сфери синтаксичної типології: 1) порядок слів, який визначає порядок слідування категорій S (підмет), V (присудок) та O (додаток) в глибинній структурі речення (враховуючи те, що англійська мова є SVO типу); 2) позицію підмета; 3) позицію комолементатора; 3) структуру речення як простого, так і складного.

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COMMUNICATIVE APPROACH TO TEXTUAL STRUCTURE ANALYSIS

У статті йдеться про переваги застосування комунікативного підходу до аналізу художнього тексту. Проаналізувавши тематичну структуру тексту, автор приходиться до висновку про те, що їй притаманна особлива когезія тематичних ліній, які пов'язані з окремими частинами тексту та з текстом у цілому. Таке переплетення тем відображає авторську стратегію реалізації комунікативної ідеї.

В статье идет речь о преимуществах использования коммуникативного подхода к анализу художественного текста. Проанализировав тематическую структуру текста, автор приходит к выводу о том, что ей присуща особенная когезия тематических линий, которые связаны с отдельными частями текста и с текстом в целом. Такое переплетение тем отображает авторскую стратегию реализации коммуникативной идеи.

This article focuses on the advantages of communicative approach for adequate analysis of a literary text. Having analyzed the thematic structure of a text, the author comes to the conclusion that it is characterized by a peculiar cohesion of thematic lines, which are connected with separate parts of the text and the text in general. This interlacing of themes reflects the strategy the writers use in the process of realization of their communicative idea.

Communicative linguistics focuses on language, represented in real processes of communication and is aimed at the study of regularities, constituents, and factors of real-life communication [4, p. 550].

The study of the communicative structure of the utterance/text does not seem to be new in modern linguistics. Communicative syntax as a special field of linguistic research appeared on the basis of traditional syntax. The subject of this trend of syntactic research is the organization of the speaker's utterance according to the speaker's intentions. But some scholars, N. A. Sliusareva in particular, suggest that the most suitable name for this trend of scientific investigation is "actual syntax", which is in keeping with the Prague school tradition of study of the syntactic structure of the language [5, p. 4].

A famous Czech scholar W. Mathesius is the founder of the theory of the actual division of a sentence or, in other words, functional sentence perspective. H. Paul's ideas of 'the psychological subject' and 'the psychological predicate' are also widely known. V. B. Kasevych considers that the theme-rheme division of an utterance comes from Aristotle's two-member propositional structure: 'subject – predicate' [1, p. 244–245]. W. Mathesius and F. Daneš contributed greatly to the elaboration of the idea of actual division for the analysis of a text. Their systems of concepts are interrelated: thematic progressions introduced by F. Daneš are the logical continuation of W. Mathesius's ideas of theme-rheme division. And yet many problems connected with adequate literary text analysis still remain unsolved, this fact stipulating the topicality of the conducted research.

The objective of this article is to analyse the structure of a literary text by way of applying the methods of communicative linguistics. The outlined objective presupposes the necessity to carry out the following tasks: to discuss theme–rheme relations in the structure of a text; to specify thematic structure of a text as a peculiar cohesion of themes.

The research was carried out on the material of modern English short story [7; 8].

Theme and rheme as categories of the functional sentence perspective are connected with text-building more than other syntactic units since it is the communicative perspective of a message that is taken into consideration here. The speaker can not transmit information at once; the linearity of speech stipulates a certain order of the elements in the produced message. Different elements of a message have different communicative charge, so the choice of the order of elements is very important for communication. Thus, thematic and rhematic relations prove to be the reflection of the speaker's communicative strategy. According to his/her intentions, the speaker builds up the message, each element of which has its certain function and at the same time contributes to the development of the message.

According to W. Mathesius, functional division of the sentence should be opposed to its formal division. Formal division presupposes the division of a sentence into its grammatical elements, while functional division deals with the ways of including a sentence into the overall context. Correspondingly, the main elements of formal sentence division are grammatical subject and grammatical predicate, and the main elements of formal sentence division are: a) the starting point (or basis) of the utterance, i.e. something that is known in the given situation (or may be easily understood) and from which the writer proceeds; b) the nucleus of the utterance, i.e. something that the writer informs about the starting point of the utterance [3, p. 239]. The beginning of the short story "A Worn Path" by E. Welty is a proper example of this:

It was December – a bright frozen day in the early morning. Far out in the country there was an old Negro woman with her head tied in a red rag, coming along a path through the pinewoods [7, p. 30].

Each utterance of oral and written speech reflects the movement of the thought from something, that is already known, something, that is named by the speaker to something that is still unknown to the readers or listeners. While forming the utterance the author of a literary text takes into consideration the background knowledge of the addressee about the subject of speech and depending on this s/he makes the known part of the utterance the starting point of it, while in the second part s/he presents what s/he has to inform about the first part. That is why, such division of the utterance into two parts – the theme (given, unknown) and rheme (new, unknown) – reflects the actual position of the speaker in a given case as regards the contents of the utterance proper, as well as regards those for whom the utterance is meant.

Sometimes it is impossible to divide the utterance into theme and rheme because it contains only new, unknown for the reader information. It is characteristic of the phrase-beginners (phrase-starters) when the writer wants to introduce the reader into the essence of events. This is very typical of fables, as may be seen from the examples below:

Not so very long ago there was a very fine gander [8, p. 64];

Once upon a starless midnight there was an owl who sat on the branch of an oak tree [8, p. 64];

Once upon a time, in a far country, there lived a king whose daughter was the prettiest princess in the world [8, p. 66];

In Cobra country a mongoose was born one day who didn't want to fight cobras or anything else [8, p. 68].

As a rule, the theme precedes the rheme in a sentence. W. Mathesius called such order of theme–rheme organization 'an objective order', in which the movement proceeds from the known to the unknown, thus making the process of utterance comprehension easier. W. Mathesius called the sequence in which the rheme precedes the theme 'a subjective order'; in this case the rheme moves to the beginning of the sentence, thus acquiring particular importance [3, p. 244]. The placement of the rheme into initial position is accompanied by a particular intonational foregrounding, and the utterance itself acquires emotional and expressive colouring.

Besides word-order and intonation there are other means of expression of actual information: emphatic particles, specific syntactic constructions, articles, active–passive voice transformations [2, p. 184]. Different languages make use of these means of expression in a different way.

Let us consider the sentence: *A woman with shorn white hair is standing at the kitchen window* [7, p. 4] and the other one, slightly changed by us for the purpose of analysis: *The woman with shorn white hair is standing at the kitchen window*. The two sentences have identical syntactic structure and almost identical lexical content: the difference is just in the form of the article. But this difference determines a different functional perspective of the two sentences. In the first case, the indefinite article is

the marker of new information, and in the second, the definite article shows that the object referred to is already known. The morphological form of the article is irrelevant for the Ukrainian language, and the function of actual information foregrounding is taken over by other means, word-order in particular: *Жінка з коротким сивим волоссям стоїть у кухні біля вікна; У кухні біля вікна стоїть жінка з коротким сивим волоссям.*

Together with the division of the utterance into theme (the starting point) and rheme (what is reported about the theme), some scholars also distinguish between the given (i.e. the knowledge, that (as the speaker presupposes) exists in the mind of the hearer at the moment of perception of the utterance) and the new (i.e. the knowledge, that is introduced into the mind of the hearer by the utterance). The division of the utterance into theme/rheme, on the one hand, and the given/new, on the other, touches upon different communicative axes of the utterance.

From the point of view of informative value the rheme plays a more important role in the utterance than the theme, because the introduction of relatively new information is connected with the rheme. But in the inner structuring of a text the theme becomes quite relevant. Low informative loading of thematic elements allows for using them as a perfect building material.

Any text (or text fragment) may be represented as a sequence of themes. The thematic structure of a text is characterized by a peculiar cohesion of themes, their connections with separate parts of the text and the text in general. F. Daneš suggested that the whole complex of thematic relations in the text should be called “a thematic progression” and singled out five main types of thematic progressions in a text [6, p. 186–192]:

(A) Simple linear progression (a progression with consecutive thematization). This type of thematic progression in F. Daneš’s opinion is the most widespread in the text. Consecutive unfolding of information is typical of it: the rheme of the previous sentence becomes the theme of the subsequent one. We shall look, for example, how the consecutive thematization of the rhematic elements occurs in the text fragment describing Saturday morning in Z. Sherburne’s short story “From Mother ... With Love”:

It began like any other Saturday, with Minta lying in bed an extra hour. Breakfast was always lazy and unhurried on Saturday mornings. The three of them in the breakfast room – Minta’s father engrossed in his paper; her mother flying around in a gaily colored housecoat, mixing waffles and frying bacon; Minta setting the table [8, p. 3].

On the communicative plane each subsequent sentence of this fragment is based on the previous one. Thus, unfolding of the text occurs from the given (themes) to new (rhemes) information which in its turn becomes the theme of a new sentence.

(B) Progression with repeated theme. The characteristic feature of this type of thematic progression is the presence of one theme, which is repeated in each sentence of the text. Thus, the same theme, while occurring in the whole text (or a fragment of the text), makes it coherent. The theme of the first paragraph of the short story “The Sentimentality of William Tavener” by W. Cather is the theme of Hester, a farmer’s wife:

It takes a strong woman to make any sort of success of living in the West, and Hester undoubtedly was that. When people spoke of William Tavener as the most prosperous farmer in McPherson County, they usually added that his wife was a “good manager.” She was an executive woman, quick of tongue and something of an imperatrix. The only reason her husband did not consult her about his business was that she did not wait to be consulted [8, p. 45].

This theme is repeated several times: it is the starting point of the speaker’s reasoning, the rhematic elements add new features to the image of the main character – Hester Tavener.

(C) Progression with derivative themes. This type of thematic progression covers such cases of textual organization in which each sentence of a text, having no elements of either consecutive or repeated thematization, serves to express a common theme of the fragment. The main theme, or ‘hyper-theme’ (in F. Daneš’s terminology) of a text, may be mentioned explicitly by the speaker or may be formulated on the basis of separate descriptions.

Let’s consider, for example, the fragment that describes the natural phenomena typical of autumn (“The Scarlet Ibis” by James Hurst):

It was in the clove of seasons, summer was dead but autumn had not yet been born, that the ibis lit in the bleeding tree. The flower garden was stained with rolling brown magnolia petals and ironweeds grew rank amid the purple phlox. The five o’clocks by the chimney still marked time, but the oriole nest in the elm was untenanted and rocked back and forth like an empty cradle. The last graveyard flowers were blooming, and their smell drifted across the cotton field and through every room of our

house, speaking softly the names of our dead [7, p. 16].

(D) Progression with a split theme. This type of thematic progression is based on a double rheme, the components of which during thematization form the starting points for the development of separate thematic progressions. Such thematic progressions may present different types (described above) and develop in turns. Let's observe, for example, the way independent thematic progressions develop in the fragment from Norman Mailer's short story "The Notebook":

The writer was having a fight with his young lady. They were walking toward her home, and as the argument continued, they walked with their bodies farther and farther apart.

The young lady was obviously providing the energy for the quarrel. Her voice would rise a little bit, her head and shoulders would move toward him as though to add weight to her words, and then she would turn away in disgust, her heels tapping the pavement in an even, precise rhythm which was quite furious.

The writer was suffering with some dignity. He placed one leg in front of the other, he looked straight ahead, his face was sad, he would smile sadly from time to time and nod his head to every word she uttered [7, p. 40].

(E) Progression with a thematic jump. This kind of progression presupposes that a break may occur in a theme-rheme chain, which, however, is easily restored from the context. Such break is mostly observed in a progression with consecutive thematization. One of the variants of thematic jump may be exemplified by a rather lengthy abstract taken from J. Steinbeck's "The Pastures of Heaven".

"Well, Miss Mary Morgan, as near as I can figure, the purpose of this interview is to give me a little knowledge of your past and of the kind of person you are. I'm supposed to know something about you when you've finished. And now that you know my purpose, I suppose you'll be self-conscious and anxious to give a good impression. Maybe if you just tell me a little about yourself everything'll be all right. Just a few words about the kind of girl you are, and where you came from."

Molly nodded quickly. "Yes, I'll try to do that, Mr. Whiteside," and she dropped her mind back into the past.

There was the old, squalid, unpainted house with its wide back porch and the round washtubs leaning against the rail. High in the great willow tree her two brothers, Joe and Tom, crashed about crying, "Now I'm an eagle." "I'm a parrot." "Now I'm an old chicken." "Watch me!"

The screen door on the back porch opened, and their mother leaned tiredly out. Her hair would not lie smoothly no matter how much she combed it. Thick strings of it hung down beside her face. Her eyes were always a little red, and her hands and wrists painfully cracked. "Tom, Joe," she called. "You'll get hurt up there. Don't worry me so, boys! Don't you love your mother at all?" The voices in the tree were hushed. The shrieking spirits of the eagle and the old chicken were drenched in self-reproach. Molly sat in the dust, wrapping a rag around a stick and doing her best to imagine it a tall lady in a dress. "Molly, come in and stay with your mother. I'm so tired today."

Molly stood up the stick in the deep dust. "You, miss," she whispered fiercely. "You'll get whipped on your bare bottom when I come back." Then she obediently went into the house.

Her mother sat in a straight chair in the kitchen. "Draw up, Molly. Just sit with me a little while. Love me, Molly! Love your mother a little bit. You are mother's good little girl, aren't you?" Molly squirmed on her chair. "Don't you love your mother, Molly."

The little girl was very miserable. She knew her mother would cry in a moment, and then she would be compelled to stroke the stringy hair. Both she and her brothers knew they should love their mother. She did everything for them. They were ashamed that they hated to be near her, but they couldn't help it. When she called to them and they were not in sight, they pretended not to hear, and crept away, talking in whispers.

"Well, to begin with, we were very poor," Molly said to John Whiteside. "I guess we were really poverty-stricken. I had two brothers a little older than I. My father was a traveling salesman, but even so, my mother had to work. She worked terribly hard for us" [7, p. 79-80].

Belles-lettres texts usually manifest a complex interlacing of various thematic lines. This interlacing reflects the strategy the writers use in the process of realization of their communicative idea.

Thus, the thematic progressions, discussed in this article, are abstract models that underlie the structure of texts. These progressions seldom occur in texts separately; most often there occur different combinations of these types.

Thematic progressions, though, can not reflect all aspects of semantic organization of a text. However, they may be used, for example, for the purpose of analysis of factual information in a text.

Another possible prospect of further research in this field may be connected with topical problem of teaching a foreign language. It will be useful to evaluate the role of context in language teaching and to see which type of thematic progressions is most adequately perceived by the foreign language learners. With the ideas specified above in mind, further study of the communicative structure of a text is quite an urgent and topical task.

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ФУНКЦІОНУВАННЯ АФІКСАЛЬНИХ АНТОНІМІВ В АНГЛІЙСЬКІЙ ЗАГАЛЬНОВЖИВАНІЙ ЛЕКСИЦІ ТА ПРАВОВІЙ ТЕРМІНОЛОГІЇ

У статті розглядається взаємозв'язок між термінологічною та загальновживаною антонімією. Автор використовуючи квантитативні методи (коефіцієнт кореляції), досліджує функціонування афіксальних антонімів в англійських художніх і юридичних текстах.

В статье рассматривается взаимосвязь между терминологической и общеупотребительной антонимией. Автор используя квантитативные методики (коэффициент корреляции), исследует функционирование аффиксальных антонимов в художественных и юридических текстах.

The following article deals with the interrelation between terminological and conventional antonymy. The author investigates the functioning of paronymous antonyms in the structure of English literary and law texts with the help of quantitative methodology (correlation coefficient).

Розуміння мови як цілеспрямованої системи засобів вираження є основою лінгвістичної парадигми на сучасному етапі розвитку науки про мову. Одним із таких підходів до вивчення мови є функціональний, який передбачає аналіз функціональної природи мовних одиниць та й мови загалом, за якого акцентується на призначенні мовної одиниці [4; 159]. Функціональна лінгвістика займається дослідженням не тільки окремих слів та висловлень, але й об'ємного мовного матеріалу, що дає змогу стверджувати, що мовна система та її фрагменти піддаються впливу і навіть формуються під дією функціональних вимог [5; 300]. Дослідження різних мовних категорій в руслі функціональної лінгвістики дає змогу визначити їх статус та шляхи генезису в мові та мовленні. Однією з таких мовних категорій є антонімія. Актуальність дослідження даної парадигматичної категорії зумовлена перш за все функціями протиставлення та заперечення, які вона виконує в процесі комунікації. Людське мислення постійно поляризує об'єкти та стани навколишньої дійсності, а це знаходить своє відображення в антонімії. Варто зауважити, що поляризація, як спосіб логічного мислення, притаманна також і науковій думці для вираження необхідних та неминучих явищ науки. Такі поляризовані явища у фаховій мові виражаються термінами-антонімами.

Теоретичні засади дослідження антонімії на матеріалі різних мов були розроблені багатьма українськими та зарубіжними вченими-лінгвістами, зокрема в логічному аспекті (Л.О. Новиков, М.Р. Львов, В.Н. Комісаров та ін.), психолінгвістичному аспекті (Ш. Балі, W.G. Charles, А.М. Міл-