

Анотація дисципліни «Лексико-стилістичний аналіз тексту»

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Підготувала проф. Михальчук Н.О.

The subject “Lexical and Stylistic analysis of the text” deals with two types of information: *content-conceptual* and *content-factual*. *Content-conceptual* information is that which reveals the formation of notions, ideas or concepts. This kind of information is not confined to merely imparting intelligence, facts (real or imaginary), descriptions, events, proceedings, etc. It is much more complicated. Content-conceptual information is not always easily discernible. It is something that may not lie on the surface of its verbal exposition. It can only be grasped after a minute examination of the constituents of the text provided that the reader has acquired the skill of supralinear analysis. Moreover, it may have various interpretations and not infrequently reveals divergent views as to its purport. It follows then that content-conceptual information is mainly found in the belles-lettres language style. Here it reigns supreme although it may also be encountered in some other functional styles and particularly in diplomatic texts.

Content-factual information is that contained in what we have already named matter-of-fact styles, such as in newspaper style, in the texts of official documents and in some others. The classification of information into content-conceptual and content-factual should not lead to the conclusion that texts of a scientific nature, for example, are deprived of concepts. The word “conceptual” has multi-dimensional parametres, it can be applied to different phenomena. Scientific treatises and monographs are undoubtedly characterized by original concepts, theories, hypotheses, propositions. But these concepts are explicitly formulated and need no special stylistic inventory to decode them. Whereas the concepts contained in works of art (to which the functional style of belles-lettres belongs) are to be derived from the gestalt of the work. Taken by itself, such a division of information may appear unconvincing, inasmuch as too many interpretations of the word “conceptual” can be suggested. But its aim, if it is repeated, the word emphasizes the crucial difference between what is more or less clearly stated in verbal chains and what is only suggested and therefore needs mental effort to get at what is said by sublinear or hidden information. In conclusion we suggest the following procedures in stylistic analysis which will facilitate the process of disclosing the kind of information contained in the given text.

The first procedure is to ascertain the kind of the text being dealt with. This procedure may be called the *taxonomic stage* of the analysis. Taxonomy is the science of classification. It states the principles according to which objects are classified. There is an immediate need to get a clear idea as to what functional style this or that text belongs. Furthermore, the taxonomical analysis will bring to our mind a definite model of the text in this or that style. Sometimes it is not enough to state that the text belongs to, let me say, the style of official documents. It is necessary to specify what kind of the document is being analyzed. Thus, it is very important to find out whether the text is a memorandum, or a note, or a pact, etc. If

the text is one that belongs to the belles-lettres style, it is necessary to point out what kind of a text it is, such as a poem (what type), a story, a novel and further, within it, a description, a portrait, a conversation (dialogue), the author's narrative, his speculations, etc.

The second procedure, which may be called the *content-grasping stage*, aims at the approximate understanding of the content of the given text. It does not claim to be a complete penetration into the hidden purport of the author. The conceptual information will be disclosed at later stages in the analysis.

However, this superficial grasping of the general content is an important stage, it should stand out against a deeper understanding of the information of the text contains in the broad meaning of the term.

The third procedure, which might be called *semantic*, has as its purpose the close observation of the meanings of separate words and word combinations as well as of the significations of the various sentences and supra-phrasal units. This stage of the analysis predetermines the lines of further analysis which will reveal the deeper information. In maintaining this procedure it is vitally important not to lose the sight of the fact that, as has been pointed out before, the meanings of words and the significations of the sentences and supra-segmental units (SPUs) are liable to modifications under the integrating power of the whole text, thus its gestalt. It is advisable at this stage of the analysis to consult dictionaries inasmuch as dictionaries will show the polysemy of words, thus enabling the student to distinguish a simultaneous realization of two or more meanings of the word in the sentence.

The fourth procedure, which should be called the *stylistic stage*, aims at finding out what additional information might be imparted by the author's use of various stylistic devices, by the juxtaposition of sentences within a larger frame of utterance, that is, in the SPUs, and also by the interdependence of predicative and relative SPUs.

The fifth procedure, which conventionally might be called the *functional stage*, brings us back to the second one, such as the content-grasping stage. This analysis sets the task of investigating the conceptual information contained in the whole text. In maintaining this stage of analysis we should assemble the previously acquired data and make a kind of synthesis of all the procedures.