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Research Article

GENRE AND STYLE ORGANISATION OF THE TEXT

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ABSTRACT

The article deals with the essential parameter of the text - its belonging to a certain style and genre design, as well as such parameters as functional-stylistic parameter, parameter of preparedness, parameter of integrity/connectivity, parameter of algorithmicisation, parameter of the degree of explication of the idea, functional-pragmatic parameter.

KEYWORDS

Normative texts, coherent and cohesive texts, defective texts, incoherent texts, epistemic (descriptive) text, implicitness.

INTRODUCTION

Another essential parameter of any text is its belonging to a certain style and genre design. The laws of organisation of texts of different styles are studied primarily by functional stylistics, rhetoric, and the literary genre of the text as a historically formed type of literary work, which has a set of essential features, aesthetic qualities, is the subject of study primarily literary work. These essential parameters of the text in a general form should be characterised and in the philological analysis of the text at the preliminary stage of its consideration.

At the same time, the theory of speech genres, the ideas of which (see, for example, the works of M. M. Bakhtin and M. N. Kozhina) seem to be fruitful and promising for the analysis of literary and artistic works, has been actively developed in linguistics in recent years. In the light of this theory, a literary-fiction work

is considered as a speech act, speech activity, which is conditioned by the aesthetic-cognitive and communicative nature of the text.

Reflecting on the nature of speech genres, M. M. Bakhtin noted their richness, diversity and immensity:

"The richness and diversity of speech genres is immense, because the possibilities of diverse human activity are inexhaustible and because in each sphere of activity there is a whole repertoire of speech genres, differentiated and growing with the development and complication of this sphere. It is necessary to emphasise the extreme heterogeneity of speech genres (oral and written). In fact, to speech genres we should include short replicas of everyday dialogue (and the variety of types of everyday dialogue depending on its topic, situation, and composition of participants is extremely great), and everyday story, and letter (in all its various forms), and a short standard military command, and a detailed and detailed order, and a rather variegated repertoire of business documents (in most cases standard), and a diverse world of publicistic speeches (in the broad sense of the word: public, political); but here we must also include the diverse forms of scientific speeches and all literary genres (from a proverb to a multi-volume novel). <...>

The extreme heterogeneity of speech genres and the associated difficulty in determining the general nature of an utterance should not be minimised. It is especially important to pay attention here to the very significant distinction between primary (simple) and secondary (complex) speech genres (this is not a functional distinction). Secondary (complex) speech genres - novels, dramas, scientific research of various kinds, large publicistic genres, etc. - arise under conditions of more complex and relatively highly developed and organised cultural communication (mainly written) - artistic, scientific, socio-political, etc. In the process of their formation, they absorb and process various primary (simple) genres, formed in the conditions of direct speech communication. These primary genres, which are part of complex genres, are transformed in them and acquire a special character: they lose their non-direct relation to the real reality and to real foreign statements; for example, the replicas of everyday dialogue or letter in the novel, retaining their form and everyday meaning only in the plane of the content of the novel, enter the real reality only through the novel as a whole, that is, as an event of literary and artistic, not everyday life. The novel as a whole is a statement, like the lines of a domestic dialogue or a private letter (it has a common nature with them), but unlike them it is a secondary (complex) statement" (Bakhtin, 1979, p. 327).

The ideas of M. M. Bakhtin, expressed more than twenty years ago, have not been fully developed, especially the study of literary and artistic texts as secondary complex genres, which absorb and

harmoniously organise a variety of primary genres in accordance with the idea and concept.

Functional and stylistic parameter. Classification of texts according to this parameter is carried out taking into account the purposes and sphere of communication, so that the proposed typology of texts corresponds to the main functional and stylistic varieties of speech: official-business texts, scientific, journalistic, conversational, artistic are distinguished. Not indisputable in this series is the allocation as a special type of conversational text. But the works of recent years on colloquial speech (O. B. Sirotinina, E. A. Zemskaya, O. A. Lapteva, E. N. Shiryaev, etc.) convince us that the text can be considered any coherent speech whole regardless of the form of its representation - oral or written. At the same time, oral conversational works, considered in their separateness and completeness, are special types of text, which differ from other texts also by the parameter of preparedness.

The parameter of preparedness. According to this parameter texts are divided into spontaneous, situational, and prepared. To the first category belong the texts of colloquial speech, produced simultaneously in the sphere of communication. Texts of all other functional-stylistic varieties belong to the category of prepared texts.

Wholeness/coherence parameter. Psycholinguistic typology of texts according to these parameters is proposed by L. V. Sakharny. Given the presence/absence of these categories in texts, he proposes to distinguish the following varieties of texts:

I. Normative texts - integral and coherent.

II. Defective texts:

1. Degrammaticalised incoherent texts, which include, first of all, sets of keywords of texts (the cohesion of the keywords is not explicated, it is reconstructed from their set). Such texts are also found in poetry - see, for example, in A. Blok: Night, street, lantern....

Then these are texts of aphasia patients. Here is an example from the work of T. V. Apukhtina (Apukhtina, 1977, p. 147);

A girl gives a balloon. Boy. A book. Bench. Guys two - boy girl. Small - girl skirt boy boy trousers. Grandpa beard - Moscow. Street.

Finally, these are texts with incorrectly expressed cohesion, which are most often found in children's speech, in the speech of foreigners and in oral speech. This phenomenon is called syntactic agrammatism: Such a large .... factory. Container two stand third row; Sasha laughs and dances.

1. Degrammaticalised coherent but non-coherent texts (devoid of general meaning). For example: There is an

elderberry in the garden, and an uncle in Kiev. Usually similar texts are a characteristic feature of speech pathology (in schizophrenia), they can be present in spontaneous dialogues. In literary works are often used as a technique of language play. Here is such a text (fragment) belonging to L. Petrushevskaya (the text is called "Pusky Byaty"):

Kalusha syaapala po napushka i uvazila butyavka i volit:

- Kalushata, kalushatochki!

- Butyavka! The Kalushatas swore and shook off the butyavka....

3. Disintegration of the text. It is observed in the speech of schizophrenic patients, in incoherent mumbling, in the speech of foreigners.

Algorithmisation parameter. A. N. Baranov, examining the text by the degree of algorithmisation/heuristic, identified three types of texts: fixed, semi-fixed and unfixed (see: Baranov, 1993). In his opinion, fixed texts are mainly of a documentary nature, relying on forms that contain the main text and gaps in it. Filling the gaps constitutes the procedure of creating an algo¬rhythmised text. Semi-fixed texts are built on fixed strategies of text generation on the basis of a fixed idea. They function in the sphere of live human communication, and specific situations determine the choice of verbal means of expressing the idea. These are texts of greeting, farewell, gratitude, etc. Non-

fixed texts are distinguished by the individuality of the idea, intensiveness, situationality and, most importantly, a huge variability of verbal expression. They include, first of all, artistic texts.

The parameter of the degree of explication of the idea. According to this parameter, hard and soft texts are distinguished. Hard texts are texts of state agreements, decrees, headings, texts such as train timetables, etc. Such texts are characterised by full explication of information and, due to their unambiguity, are simple from the point of view of interpretability. In soft texts, on the contrary, there is implicitness in the realisation of the idea, which generates ambiguity. The consequence of uncertainty, multi-layered content of such texts is the multiplicity of their interpretations. Artistic works belong to this type of texts.

Functional-pragmatic parameter. A. N. Baranov proposed his own variant of text typology in this aspect, taking into account the factor of the addressee and the factor of the recipient of information, i.e. taking into account the generation and perception of the text. The main one is the level of subjective interpersonal modality, which is specialised in the form of three private parameters - prescription, description, evaluation - that determine the textotype.

Prescription generates deontic (normal, prescriptive) text, which is created to regulate the performance of

some action in terms of rules and norms. These are official business texts, acts, statutes, instructions, orders. Such texts are also differentiated into two subclasses: personal and interpersonal (directive, taking into account the status of the author and the recipient). The former include personal requests and orders, pleas, etc. The latter include directive, interpersonal appeals, moral and ethical rules.

- Description forms the basis of an epistemic (descriptive) text, which is intended to describe the state of affairs in the world with a certain degree of reliability and truthfulness. Evaluation is the basis of axiological (evaluative) texts, which are generated to influence the emotional sphere of the recipient's consciousness in order to form a certain system of values. Depending on the type of the evaluative operator (positive/negative evaluation), encouraging and censuring texts are distinguished. (Sorokin Y.A.).

Thus, the functional-pragmatic parameter allows us to distinguish texts-prescriptions, texts-descriptions, texts-evaluations. If we consider the artistic text in the context of various classifications, it can be characterised as follows: the artistic text is a complex or complex text (structure parameter), a work of artistic style (functional-stylistic parameter), it is a text prepared (parameter of preparedness), unfixed (parameter of algorithmicisation), soft (parameter of explication of the idea), descriptive with elements of

deontic and axiological texts (functional-pragmatic parameter), integral and coherent.

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