

SPACE-TIME IN THE CONTEXTUALIZED DISCOURSE AND ITS ROLE IN TEACHING ANALYTICAL READING

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Abstract

Analytical reading is one of the main aspects and basis of adequate text interpretation, which is a dynamic cognitive act on the part of the reader, who is supposed to be asking questions of the text as it unfolds. As Rudyard Kipling used to say: *I keep six honest serving men; they taught me all I knew; their names are What, Why, When, How, Where, and Who*. By answering these questions readers build their target world based on his/her background knowledge of the world in general and they are aware of how states and events are characteristically manifested in the texts.

After readers investigate "who and what", which coincides with the nomination and predication, main categories of a text, readers go on analyzing "why and how" all happened in the text. (Spheres of pragmatics and stylistics). On this level, the careful observer grasps the pragmatic intention of a text and constructs in his/her mind the fictional image. But the truth in most cases lies in details and the main clues to read the hidden ideas between the lines, on the super-verbal layer, a reader needs to observe "where and when" happened the main events, as well as to connect a prospective telling with a retrospective one to maintain continuity of the text.

Thus the goal of this article is to investigate fictional time and space, as one of the main categories of a fictional text – Its metrical and topological peculiarities compared with real (objective) time and space. The main outcomes are: 1. To help the students to realize how the theoretical issues of text Linguistics and discourse work in the context while doing the analytical reading. 2. To develop a new practical part, named "Text and Context" for the existing theoretical lecture course in Text Linguistics. 3. To give more linguistic clues to the students for carrying the lingua-pragmatic and stylistic analysis of the texts.

Thus the novelty of a given article is stipulated by those observations and conclusions which have led us to reinterpretations of conventional statements about the 3-D Dimension of Chronotope, (subject-time-space = I-here-now) as well as to emphasize the role of chronotope (Bakhtin) in the contextualized discourse. Thus after acknowledging the three main categories of a text: Nomination, Predication, and Location, students will know how to carry out the analytical reading and interpret the text adequately. As a result, they will be able to defend their Bachelor's and Master's thesis successfully. The methodology of the given investigation is qualitative, Therefore the examples, taken from the fiction by the English and Georgian authors are analyzed through interpretations and categorizations. As a result, the methods used in this investigation are descriptive as well as a synthesis of content analysis.

Keywords: Text, Discourse, Interpretation, 3-D Dimension of Chronotope, Contextualized discourse.

1. INTRODUCTION

"All worthy work is open to interpretations the author did not intend. Art isn't your pet -- it's your kid. It grows up and talks back to you." Joss Whedon

Every linguist tries to generalize and distinguish one of the most appropriate definitions of the text and discourse among several, before starting the investigation of certain theoretical linguistic issues, which should lead the readers to adequate interpretation. In this respect, a text should be contextualized and it should have the main categories of cohesion and coherence, i.e. pragmatic intention, a reader should be able to read between lines and reconstruct the fictional image of a text. Thus, the object of our interpretation should be the literal texts, so-called the Belles - Letters (Fiction) a) poetry; b) emotive prose; c) drama, which has an aesthetic and cognitive function.

The literary text comes into existence as a subjectively transformed reflection of the objective reality in tune with the aesthetic-emotional intent of the author: he/she endeavors to convey his/her ideas, thoughts, and emotions, which is enabled by his/her orientation towards experience. From the point of view of the language resources' choice, an immense lexical variability coupled with the uniqueness of expression comes to the fore here. Another crucial feature of a literary text is connected with the release of the polysemy of words for an adequate understanding of the text is achieved only "through a careful mapping of its entire denotative and connotative dimension" (Hermans, 2007: 82). Besides, it is claimed that the principal feature of a literary text rests on its focus on the message, not on content (Landers, 2001: 7; Burkhanov, 2003: 139; Hermans, 2007: 78-79; Sánchez 2009: 123).

1.1 For Some Definitions of a Text

Text is one of the main elements that play a significant role in communication. People communicating in language do not do so simply by using individual words or fragments of sentences, but by utilizing texts. We speak text, we read text, we listen to the text, we write text, and we even translate text. Text is the basis for any discipline such as law, religion, medicine, science, politics, etc. Each of these is manifested in the languages specifically, i.e. it has its special terminologies. A text is above all a multidimensional unit and as such is not liable to a simple unifying definition. The sum of parameters used to define text differs from linguist to linguist so the list of definitions could be very long. Bearing this in mind, the following selected definitions shall be considered: We generally express our needs, feelings, etc. by using text whether orally or in writing. Cultures are transferred to other people via texts.

Werlich (1976: 23) defines text as follows: A text is an extended structure of syntactic units [i.e. text as super-sentence] such as words, groups, and clauses and textual units that is marked by both coherence among the elements and completion...

For Beaugrande and Dressler (1981: 63), the notion 'text' is defined as, A naturally occurring manifestation of language, i.e. as a communicative language event in a context. The SURFACE TEXT is the set of expressions used; these expressions make some knowledge EXPLICIT, while other knowledge remains IMPLICIT, though still applied during processing.

For Halliday and Hasan (1976: 1-2), the notion 'text' is, A term used in linguistics to refer to any passage-spoken or written, of whatever length, that does form a unified whole. a text is a unit of language in use. It is not a grammatical unit, like a clause or a sentence; and it is not defined by its size. A text is best regarded as a SEMANTIC unit; a unit not of form but of meaning.

For Kress (1985a), a text is "manifestations of discourses and the meanings of discourses and the sites of attempts to resolve particular problems"

1.2 Text or Discourse

Although the ancient Greeks (among others) had much to say on discourse, some scholars consider the Austrian linguist Leo Spitzer's *Stilstudien* [Style Studies] of 1928 the earliest example of discourse analysis (DA). Michel Foucault translated it into French. (1972).

However, the term first came into general use following the publication of a series of papers by Z. Harris beginning in 1952 and reporting on work from which he developed transformational grammar in the late 1930s. Formal equivalence relations among the sentences of a coherent discourse are made explicit by using sentence transformations to put the text in a canonical form. Words and sentences with equivalent information then appear in the same column of an array. "Dialogical Approach" – written by Beth Brait, examines Bakhtin's theory and emphasizes the relationship between text and discourse; the text is not considered autonomous, but as something, that is inserted into a broader perspective, in which the text is linked "to the concrete utterance which shelters it and the discourses which constitute it" (Beth Brait). The discussion of this contribution brings some elements of this conceptual framework – utterance, interaction, sign, and ideology – and, above all, the dialogical dimension of every utterance, then "text" by authors

working in this perspective.

Thus a text is the shelter of discourse; Text is the product and discourse is the process; there is no text without discourse, and vice versa.

Therefore, dynamism and processuality are considered a text's main categories and basis. Dynamism is created on the level of cohesion, (verbal layer of the text) and processuality takes place on the super-verbal layer of the text, and on that level is constructed the Image and recognized the pragmatic intention of a text, i.e. Discursive analysis is carried. (R. Enukidze 1990)

That is the reason, why the most adequate definition of a text for me as a text linguist, (N.D-2017) is the one, which claims that a text is a recorded lingual unit and it represents the completed sense connectivity with its situational context. If we consider minimal units like: "Keep off the grass", "Keep left", "Keep out", and "Ramp Ahead" are also texts, we may say that they communicate a definite idea, but there is no need to interpret them; As well as there is no need to find out any other kind of information and think about the author's hidden pragmatic intention. Information is ceased on the level of informing us about this or that kind of concrete upcoming danger or caution. More than this, communication would be achieved if they stand in the right place and 'context', but if the pieces of metal or wood with suchlike cautions on them will be placed somewhere in the attic or souvenir shop, then they lose their original communicative value and we may think, they are useless and unimportant. (P. Verdonk, 2006)

Thus, we may come to the main conclusion, that in case of context estrangement, a text loses its original communicative value and this is the main nature of a text. As for a discourse's character, it is the activation of a text in its natural context. To say it in another way, text contextualization is, factually, the process of an author or talker having an intended message or pragmatic intention's interpretation by the reader or listener. In this relation, a text is a product, dictated by a discourse, which from its side, is considered as the process. (P.Verdonk, 2006).

Therefore the text discourse is the processual, associative level unit and sphere of pragmatics; while the text (oral or written) is the material basis to realize the discourse, which undergoes on the verbal level and is the subject of Semantic and linguistic studies.

Thus, with the help of P. Verdonk (2006), we may conclude that verbal-formal meaning and text semantic-syntactical formation in the sphere of Semantics and Stylistics; while the contextual text is pragmatic, intentional discourse belongs to the linguistic pragmatics.

I would like to illustrate C. Pierce's words: "The word or sign which man uses is the man himself, Every thought is a sign, taken in conjunction with the fact that the life is a train of thought, proves the man is a sign... my language is some total of myself, for man is the thought himself" (Th. Sebeok, 1986). For explaining the essence of a human, and reflecting on his/her ideas, human thoughts should be realized verbally, for guessing the meaning and interpreting the pragmatic intention it should be communicated, encoded, and reinterpreted. In this respect, Pierce's idea "The man is a thought" may be changed into a similar expression "The man is a discourse".

The importance of distinguishing three main abstractions of a text for an adequate interpretation

Text interpretation is a dynamic cognitive act on the part of the reader, who is supposed to be asking questions of the text as it unfolds, to be building its target world based on his/her background knowledge of the world in general and to be aware how states and events are characteristically manifested in it. While doing analysis, the reader has to activate his/her knowledge, make inferences and constantly assess his/her interpretation of the text in the light of its socio-cultural context. Thus, as many possibilities, we have to interpret the text and as many associations, it arises, the literal work is highly artistic and creative. Moreover, vice versa, if we have fewer versions to interpret so close stands such text to the non-fictional works. It is obvious that it is not enough to distinguish only functional features of the text for carrying deep analysis, but we need to establish some other distinctive categories of a fictional text, from other kinds of texts. We should investigate some general categories, which are characterized for all kinds of texts, i.e. those categories that are relevant generally to a text. The research object of TL is, first, the system of text categories and the linguistic organization of those categories in different types of texts. Although nearly all text linguists agree that, the notion of a 'text' is the natural domain of language; they vary in their views on what constitutes a text.

For interpreting the text adequately, we should distinguish three main abstractions-constituents of any text: Nomination, Predication, and Location, as it is impossible to carry any kind of discursive analysis without paying attention to the setting-space, where the action took place, and time, when it happened. As well as

time matters greatly in the linear sequence of a plot or retrospective telling of the events and it influences dramatically the results. Without acknowledging the retrospective telling of events and recalling past events, which are directly imposed in the present narration, we will not be able to understand and interpret any piece of postmodernist literature correctly.

2. CHRONOTOPE ROLE IN CONTEXTUALIZED DISCOURSE

As Georgian linguist professor, R. Enukidze (1990) wrote since the 70 years of the 20th century, the researchers' interests grew greatly in the field of universal categories of a text, especially, in time and space. One of the good evidence of this interest will be considered the two symposiums "Rhythm, Time and Space in Literature and Art" held in 1970 and 1974 years in Petersburg. Artwork is generally materialized in time and space, though a different field of this artwork has different structures of its realization. M. Kagan thinks that a piece of art, painting, sculpture, and an architectural building is a spatial structure; Poetic art is temporal; Dance, stage, and cinematography is temporal and spatial; Though there are different views on this issue; P. Mayerhop writes that "Literature like music is a temporal art". N.Fray admits that "Some art move in time, like music; others are presented in space, like in painting...Literature seems to be intermediate between music and painting". Thus, literature is a temporal-spatial phenomenon to N.Fray's belief. Earlier, as Vernandsky used to say, time and space, as the main coordinators of the text categories were being researched separately, for "logical convenience", but they didn't exist separately, independently from each other. More than this, these two notions (Time and Space) were unified by Bakhtin(1938) under one umbrella name- Chronotope. It became one of the main general characteristics of artwork and the genre meaning awarded it. Bakhtin characterized the "knight novel" chronotope as "adventurous time+ the foreign world, (space)". The heroes were traveling through the vast space "through the nine seas and nine mountains" without mechanical transport and in the end, they used to meet as young and nice as they used to be at the beginning when they fell in love. M.Meilakh, for example, the Chronotope of "Courtly lyrics" characterized as the "Dotty time + dotty space"; It's well-known that in that period developed the classical genre of literature, the actions happened "in one place and during 24 hours".

T Motilova considered the contemporary novel's chronotope coordinators as, «compressed time + compressed space». R.Enukidze (1990) thinks that in the British-American short stories chronotope is realized by the following type of time and space:" habitual space + one period of time". As for the publicist text (essays) chronotope, I (N.D.2009) gave it the following name: "Indefinite time + indefinite space". Generally, Time and Space in fiction are inter-determinant factors. To exist in space means to be side by side; to exist in time means to be one after another. I. Potebnja thought that Lyrics coincide with- "Presence"; Epic is "Perfectum". W. Bull was discussing the time aspects and the humans' relations to the events in the following way: "When a man places himself to actual events in time he performs three and only three acts: "he experiences, he recalls, he anticipates". Not all the above-mentioned should be understood as if the problems of literal works can be divided into genres, but the same themes can be realized in the different genres. Genre division is the writer's chosen style of adequate reflection. The author's deep-felt experience reflection is -lyrics; his/her experience - epic; reflection generalization of the psychological problems, as the eternal human and eternal problems are - drama.

2.1 Fictional Time – Its Metrical and Topological Peculiarities

Humans always were interested in time: St. Augustine (Confession. b. XI): "what, then, is time? If no one asks of me, I know, if I wish to explain to him who asks, I know not". B. Russel: "A few questions about time can reduce us to hopeless confusion" as for Dzenon Eleel's dialogue, it says, "Does the past exist? No. Does the future exist? No. Then only the present exists...yes. However, in the present, there is no lapse in time. Quite so. Then time doesn't exist? Oh. I wish you wouldn't be so tiresome". Dzenon asserted the unreality of time. According to a Dialectic-materialistic view, time exists as a movable material form. Moreover, time characterizes the sequence of material processes. (R. Enukidze 1990).

Real (objective) time has the following signs: topological univariate, (single-dimensionality) continuity, and straight-linearness. The metric time quantitative aspect is measured by the time flow rapidity.

In the 20th Century linguists and literal theory, scholars got very interested in fictional, perceptual (psychological) time problems and concepts, where the time aspects consequence are destroyed and inter-invasion of time flaky is happening. For establishing the inter-relationship between the objective, (real) and fictional, (perceptual) time, it is necessary to distinguish their distinctive marks. Fictional time is a perceptual time. Objective time is general, (the time we live in); it is a physics notion. We are the parts of the time, which is measured quantitatively, though the Hippies considered the objective time also should be counted as the qualitative entity, as the events merit aspect. They answered the question "what time is it"? – "It is a happy

time, a gloomy time". 20-century Georgian prominent poet G.Tabidze used to write in his famous poetry

"..God, this vengeful early morning rain

Pours incessantly like a jet of the pitch!

Will not its end, this spiteful night?

What time is it? What time is it?

'Time for drunkenness,

Bitter and precious

Wine's hour has struck!'

So answered Charles Baudelaire,

When the question was asked –

What is the time"? (Translated by Nana Bukhradze)

Another excerpt we may give for analyzing the "time" aspect is from famous poetry: "Auguries of innocence" (W.Blake)

To see a World in a Grain of Sand

And a Heaven in a Wild Flower

Hold Infinity in the palm of your hand

And Eternity in an hour....

Alternatively, we may give "Time you old gypsy man", by Rolf Hodgson

Time, You Old Gypsy Man

Will you not stay?

Put up your caravan

Just for one day?

Thus, the objective time is dominant in the quantitative aspect, and for the perceptual time, the main aspect is qualitative. Time universal factors are metric, turn, and direction. The movement of the celestial bodies, (astronomy), measures time metric while perceptual time is sensual and subjective. W. Bull used to write, "What is a long time to a hungry child may be only the second to its busy mother". Alternatively, as the famous proverb says: "A watched pot never boils".

Turn and direction represent time qualitative marks. Objective time is straight-lined, prospective, subjective one is retrospective and may have some prospective deviations. Subjective time reversibility is realized in the extended associations, in the stream of consciousness, which earlier was known as the "dream symbolism", "which is as old as the sleeping beauty".

There are many attitudes toward the fictional time problem. Maybe the scholars get interested in the writer's approach to time (Joyce, Faulkner, and Dostoevsky) or time can be observed as the mean of extending the plot narration in the fictional text; as one of the main coordinators of fictional chronotype. When K.Berk was establishing the definable components of a dramatic situation, to this effect he singled out the following questions: who, where, when, what, why, and how.

The first three from here: who, where, and when are the matching aspects of the linguistic conceptual coordinators of the fictional chronotype. While pragmatic and stylistic studies answer the questions, why and how.

2.2 The Fictional Space Parameters

The fictional space is investigated less than fictional time. The reason for it should be that time has more versions than space. The fictional space is characterized with the same marks, as the real space: three-dimensionality and continuity. Its metrical marks are size, curvature, and isotropy (i.e. invariability of the properties during the alternation of the direction). However, the fictional space is characterized unlike the objective space with superconductivity. E. Welty wrote: "Place in fiction pertains to feeling, feeling profound

pertains to place; place in history partakes of feeling as feeling about history partakes of place. Every story would be another story, and unrecognizable as art, if it took up its characters and plot and happened somewhere else". Hemingway's "A Canary for one" for example, the scene takes place in the train, and the setting is described so: "As it was getting dark, the train passed a farmhouse burning in a field. Motorcars were stopped along 358 the road and bedding and things from inside the farmhouse were spread in the field. Many people were watching the house burn"... such was the post-war scene, description of which seems a bad omen for that one, whose love story should be interrupted and "burnt down" by her "caring" Mom....

We may sum up in Iuri Lotman's (1979) words: "Place of action isn't only the nature or landscape description as the decorative setting, but the whole spatial continuum forms the certain toponym, which serves to transmit some other relations except the space".

Events are defined by the time coordinators, object (subject) - by the space. Their inseparable link is revealed in that, that the given body may be in the same place at a different time, but it cannot be in the same time in different places. (Though in fiction it is also possible to be in different places at the same time in one's thought and imagination). As it happens with Bloom, the main hero from James Joyce "Ulysses". The scene is such: He gets up in the morning, enters the bathroom for washing hands, and suddenly in the narration is included a big tree, where the four boys were fighting over something. A careful reader guesses that it is a case of retrospective telling, the hero recalls the past and in his mind, he appears suddenly under that big tree, where quarreling took place. It was his boyhood's unforgettable memory: The beginning of his great "Odyssey". Another example may be brought from Kurt Vonnegut's "Slaughterhouse-Five" for analysis. The main hero at the end of his life is in bed counting his last days and recalling the past. He often feels some unpleasant moisture of the mossy wall, as if he touches that nasty wall; if the reader is not acknowledged with the main categories of a fictional text and technique of retrospective narration, which destroys the continuity of the cohesion, a reader may become a bit confused. It will not be so easy to connect the bedroom with a mossy wall, where the worriers were shot.

2.3. 3-D Dimension of Chronotope

Each time, the time aspect includes its corresponding spatial element. According to the fields of art Lessing in his "Laocoon" gave the time and space characteristics yet. Such is the attitude from the literal theory studies, but linguistically chronotype is the transported location in the fictional reality together with the two rest coordinators of nomination and predication, but the dominant part has location, as it reflects the language anthropocentrism too. Thus, the location includes three coordinators: time, space, and subject. As E. Benveniste says: "I-here-now" The conceptual model of lingual location "I-here-now" takes the image of a fictional chronotopic conceptual model in the fictional texts: Subject + fictional time + fictional space. For the deep analysis of the fictional chronotype we need to characterize each coordinator topologically;

1. Topology developed as a field of study out of geometry and set theory, through analysis of such concepts as space, dimension, and transformation.[2] Such ideas go back to Gottfried Leibniz, who in the 17th century envisioned the "geometric" situs (Greek Latin for "geometry of place") and analysis situs (Greek Latin for "picking apart of place"). Leonhard Euler's Seven Bridges of Konigsberg Problem and Polyhedron Formula are arguably the field's first theorems. Johann Benedict Listing introduced the term topology in the 19th century, although it was not until the first decades of the 20th century that the idea of a topological space was developed. By the middle of the 20th century, topology had become a major branch of mathematics. The text topological classification takes place between literal and non-literal texts. Thus, topological qualities mean certain properties, which can be generalized.

Fictional subject by the linguistic view is the subject-objective relations realization in the plot continuum. As E. Benvenist (1974) says, the proper "I"s perception takes place only in reciprocal opposition. "I" means "You" i.e. person's polarity. In the dialogical situation "You" becomes "I". On the level of a text, the third member "it" should be added to this system, and "it" may become then "I"

In this case, we are interested in the fictional subject's chronotopical sides, which are revealed during the functioning of the narrative dynamics. i.e. the "I-here-now" is being realized, as R. Enokidze(1990) describes this by the 3-D model according to the short story chronotopical topology;

S (a common person) + T (episodic past) + Sp. (habitual space).

J. Esservain wrote, "A short story is a brief, imaginative narrative, unfolding a single predominating incident and a single chief character; it contains a plot, the details of which are so compressed, and the whole treatment so organized, as to produce a single impression". But as Br. Matheus says: "... a true short story differs from the novel chiefly in its essential unity of impression". It's "much in little" and "constant activity of

thought" is realized in a short story.

The 3-D model of chronotype in essays can be expressed by S (subject, author) + T (indefinite time) + S (indefinite space), as the author narration in the essays is indefinite (N.D.2017). That is why the chronotype may be defined as an indefinite time and an indefinite space. As is exemplified in Virginia Woolf's, essay "How to Read a Book".

Conclusions:

- Text is a product - discourse is a process, a text shelters the discourse;
- Literal texts have the main categories of cohesion and coherence, dynamic (verbal) and processual (super-verbal) levels, which make it possible to encode the message and communicate the pragmatic intention through the adequate interpretation of both
- Time and Space = Chronotope is one of three universal categories of a text which plays an immense role while interpreting and communicating the contextualized discourse.

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