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TEXT LINGUISTICS AND NARRATOLOGY

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In search of a deeper understanding of elements underlying the formal organization of literary narratives and their impact on the textual meaning, the paper aims at correlating text linguistics to narratology. Based on the assumption that the literary narrative relies on the binary opposition of *story vs. discourse*, the paper seeks to elucidate how each of the seven standards of textuality, advanced by Robert de Beaugrande and Wolfgang U. Dressler, are actualized in literary texts by means of particular narratological concepts, such as fictional communicative situation, text architectonics, narrative perspective, the truth of the text world, implicitness, presentational modes etc. The revealed mutual dependence of the constitutive properties of literary texts on elements of textual content leads to a fine-grained linguistic analysis and interpretation of diverse aspects of textual organization and reception with a view to uncovering the overall meaning of the text.

Keywords: *text linguistics, narratology, standards of textuality, story, discourse, fictional communicative situation, naturalization, authorship.*

LINGVISTICA TEXTULUI ȘI NARATOLOGIA

Fiind în căutarea unei înțelegeri mai profunde a elementelor ce stau la baza organizării formale a textelor narative literare și a impactului acestora asupra sensului textului, lucrarea de față are drept scop corelarea lingvisticii textului cu naratologia. Pornind de la premisa conform căreia textul narativ literar este fundamentat în baza dihotomiei *istorie vs. discurs*, ne propunem să elucidăm modul în care fiecare dintre cele șapte standarde ale textualității propuse de către Robert de Beaugrande și Wolfgang U. Dressler se actualizează în textul literar prin anumite concepte naratologice, precum cadrul comunicativ al discursului ficțional, arhitectura textului, perspectiva narativă, veridicitatea lumii textuale, implicitul, moduri narative etc. Stabilirea interdependențelor existente între proprietățile constituente ale textelor literare și elementele narative contribuie la o analiză lingvistică și interpretare mult mai detaliată a diverselor aspecte ale organizării și receptării textuale menite să releve sensul general al textului.

Cuvinte-cheie: *lingvistica textului, naratologie, standarde ale textualității, istorie, discurs, cadrul comunicativ al discursului ficțional, naturalizare, auctorialitate.*

Introduction: The Scope of Text Linguistics and Narratology

The attempt to explicate the relationship of text linguistics to narratology proceeds from the clarifications of the fields of research covered by these disciplines in an attempt to identify points of intersection or overlapping areas. Text linguistics evolved in the 1970s as a sub-discipline of linguistics, when the domain of linguistic research shifted away from the sentential perspective to a more textual or discursal approach. The main reasons of this change were the limitations that the framework of the sentence imposed on the linguistic analysis. For instance, the study of the syntax of isolated sentences, extracted from the natural context in which they had been produced, was a methodology that overlooked different phenomena, such as deixis, anaphora, definiteness and indefiniteness, modality, etc. The textual perspective, being concerned with the establishment of the rules that determine both the structure and meaning of units of discourse beyond the sentence level, made possible the integrated consideration of the afore-mentioned sentence elements.

As formulated by Robert de Beaugrande and Wolfgang U. Dressler, the main concern of text linguistics is the defining properties of texts – what constitutes their textuality or texture [1]. Two approaches to text can be distinguished: *the text-as-a-product* approach, which focuses on text cohesion, coherence, topical organization, and communicative functions and *the text-as-a-process* perspective, which studies how texts are created and understood, i.e. the text production, reception, and interpretation [2, p.18]. The notion of *context* is central in this regard and refers, according to Shreve, to "(1) the structural and semantic relationships of a sentence in a group of sentences to the sentences that precede and follow it, and (2) the pragmatic situational context surrounding the production of sentences" [3, p.166].

Since narratology in principle is the theory that analyzes the what and the how of narration, narrative theories include sections describing the agencies of narrator and narratee, the representation of space, time,

and acting *personae* (characters) on the story level, as well as sections on different narrative levels and structure of the plot. In M.Fludernik's view, the analysis of the relationship between story and discourse plays a major role in discourse-oriented narratology [4, p.9]. It deals, for instance, with narrative perspective, the representation of thought, or the discursive rearrangement of plot events, etc.

The dyad of story and discourse, proffered by Seymour Chatman (1978) in the seminal work under the same title, is of paramount importance in elucidating the connection between text linguistics and narratology [5]. There are two dimensions of the literary narrative: the *narrative content*, i.e. *story*, and the *narrative form*, also termed *discourse*. The content of the narrative is a set of represented events along with the characters and the circumstances attending those events. The form of the narrative is the way in which these events are represented through a particular stylistic/poetic choice regarding the order of narrative events, the presentational modes, which also include the type of discourse, and the narrative perspective. Understanding the various ways of textualizing the content of the literary narrative offers an insight into the role of narratology in respect to text linguistics. Thus, to be able to assess the main textual principles of cohesion, coherence, informativeness, etc. propagated by the central text linguistics tenets, one needs awareness of the text poetics.

The Correlation of the Standards of Textuality to Narratological Concepts

In order to illustrate the specific intersections of text linguistics studies with narratology, in what follows, we will focus narrowly on the possible connections between each of the seven standards of textuality, advanced by Robert de Beaugrande and Wolfgang U. Dressler in *Introduction to Text Linguistics*, and the relevant concepts of narratology.

As a communicative occurrence or product, the text meets seven standards or criteria of textuality or constitutive principles of textual communication: cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality [6]. **Cohesion** is the network of lexical, grammatical, and semantic relations which provide links among various parts of a text. These relations organize and, to some extent, create a text, for instance by requiring the reader to interpret words and expressions by reference to other words and expressions in the surrounding sentences and paragraphs [7, p.190]. Cohesion is systematized by means of five distinct categories: reference, substitution, ellipsis, conjunction, and lexical cohesion. Each of these categories is represented in the text by particular features – repetitions, omissions, occurrences of certain word classes, and lexical constructions which have the function of signalling that the interpretation of one textual element is dependent on another element in the text.

As far as the literary narrative is concerned, very often the components of the surface text seem loosely connected because of the occurrence of different types of referencing elements which impede the reader to construe a given part or a whole text as a logical concatenated piece. For instance, the following two types of opening excerpts are characterized by different forms of referencing elements and, consequently, display various degrees of cohesion:

ONE EVENING of late summer, before the present century had reached its thirtieth year, a young man and woman, the latter carrying a child, were approaching the large village of Weydon-Priors, in Upper Wessex, on foot. They were plainly but not ill clad, though the thick hoar of dust which had accumulated on their shoes and garments from an obviously long journey lent a disadvantageous shabbiness to their appearance just now [8, p.1].

He came back into the kitchen. The man was still on the floor, lying where he had hit him, and his face was bloody. He was moaning. The woman had backed against the wall and was staring with terrified eyes at Willi, his friend, and when he came in she gave a gasp and broke into loud sobbing. Willi was sitting at the table, his revolver in his hand, with a half empty glass of wine beside him. Hans went up to the table, filled his glass and emptied it at a gulp [9, p.174].

The first example drawn from the novel *The Mayor of Casterbridge* by Thomas Hardy features an *emic incipit* – an explicit type of texts opening that provides the reader with the necessary information for the understanding of the exposition: characters and places are usually introduced by an indefinite article and a modifying phrase followed up by the use of the definite article and/or a proper name. The network of predominantly anaphoric references, which “point backwards” to previously mentioned information in the text, helps the reader find her/his way through the narrative. Thus, in the quoted example readers assume that *its* in *its thirtieth year* is the year of the century introduced earlier in the sentence; the *latter* stands for the

woman in a young man and woman; they refer to the same couple, likewise *their shoes and garments* and *their appearance* are the young man and woman's.

The second example selected from the short story "The Unconquered" by W.S. Maugham is an instance of *etic incipit* generally encountered in figural narratives which favour internal focalization and treat persons and objects from the fictional world as given, known and therefore in no need of being introduced, with referents being withheld for quite long stretches of text. Formal markers of this type of opening are: naming with no accompanying explanation, the use of pronouns without antecedents (referentless pronouns), noun phrases with definite articles (familiarizing articles) before any people or objects have been properly introduced by indefinite ones, and cataphoric reference [10, p.44]. In the given excerpt there is no antecedent for the personal pronoun *he*. Its identity is disclosed towards the end of the quoted paragraph *Hans went up to the table [...]*. Cataphoric reference is a classic device for engaging the reader's attention. Readers have to piece the connections together, slowly, and deduce who Hans and Willi are, what has happened to the man and woman. Unknown information to the reader is presented in the guise of given information with resort to the definite article (*the kitchen, the man, the floor, the wall, the table*) when referring to newly introduced elements of setting. Since the text is devoid of any exposition that would introduce the reader to the protagonists' situation, the items in question, though specific, are unidentifiable in the text. Readers are compelled to use more than just the text to establish referents; the narrator expects us to share a world with him irrespective of the text, with a house and a typical kitchen in it, furnished in a certain way, where a fighting scene is taking place. Hence cataphora and familiarizing articles usually generate uncertainty and therefore may intensify readers' interest in the text.

Another aspect of text cohesion that is inextricably linked to its poetics is the density of cohesive devices that run throughout a text. In some instances there might be numerous clusters of cohesive ties, yielding a very close texture which serves to reinforce the unity of the text. Conversely, there might be isolated sentences or other structural units which do not cohere with those around them, even though they form part of a connected passage. This is usually the case of transitions of some kind, for instance the transition from narration to description or from a main line of the narrative to a flashback in a passage of prose fiction. Generally a greater degree of cohesion is found within a paragraph than between paragraphs. In some literary narratives, however, as an idiosyncratic feature of certain authors' style, the rhythm is contrapuntal: the writer extends a dense cluster of cohesive ties, across the paragraph boundary and leaves the texture within the paragraph relatively loose. Given to the fact that continuity is the basic feature of textuality, readers would normally interpret text-world events and situations presented by these passages as related. Noticeable gaps could be filled by making inferences about how the text world is evolving without explicit statements being provided.

Coherence, the second standard of textuality in Beaugrande and Dressler's account, cannot be properly explained without recourse to narratology. As a text linguistic notion, coherence denotes the properties in the structure and design of a text that motivate readers to consider the identified textual parts as all contributing to a whole and making sense, not just being an arbitrary set of sentences [11]. In Robert de Beaugrande and Wolfgang U. Dressler's view, coherence "concerns the ways in which the components of the textual world, i.e., the configuration of concepts and relations which underlie the surface text, are mutually accessible and relevant" [12]. Interpreting textual worlds requires the meaning of expressions in the surface text and common sense knowledge based on the readers' expectations and experience regarding the organization of events and situations.

Linguistically, coherence is ensured by lexical and grammatical structures, i.e. *cohesion* (anaphoric relations, recurrence, partial recurrence, general relations including cause-consequence, contrast, evidence, concession, result, etc. between the sentences or clauses of the text, etc.), norms of paragraphing and paragraph structure. The basis of coherence of literary texts was introduced in Aristotle's *Poetics*, emphasis being laid on unity of plot with a beginning, a middle, and an end, unity of incident, the developing structure by means of complications followed by a denouement. In the case of narratives, there are generic norms that guide coherence, such as the presence of story or plot, the development of an inter-related sequence of fictional events, the focus on one or a few characters undergoing change, and the presence of a situation of stability developing disequilibrium, following which a renewed but altered equilibrium emerges (closure). Coherent texts are based on norms which a classical reader expects in a text, i.e. linearity of the narrative, transparency of meaning, and continuity of plot. Such texts do not contain irrelevant details or complex symbols, their endings completely

comply with the readers' expectations. According to Toolan, stories that do not come up to readers' expectations about time, goal, causality, ending, etc. may fail to elicit their interest and be deemed as incomplete or incoherent [13]. In this regard, readers' competences and their cultural background are essential in tracking narrative coherence. Those who are knowledgeable about the ensemble of narrative techniques used in a certain text by the author are able to complete the blanks or solve the indeterminacies, thus restoring the unity of the text. Besides, in literary works coherence may be deliberately precluded in order to enhance readers' involvement in discovering the missing links for themselves. Building the coherence of a text is a cognitive process which implies the interaction of text-presented knowledge with people's stored knowledge of the world. Therefore coherence is a pragmatically-determined quality, requiring close attention to the specific sense made of the text in the cultural context.

M.Fludernik maintains that the elliptical, the implied, the unsaid but inferable, on the one hand, and overabundant texts characterized by a surplus of information, on the other hand, represent complications that defy coherence in narratives [14, p.148-152]. Among other challenges to coherence, the following can be listed: free indirect discourse, which comprises two centers of orientation ascribed to two different narrative entities – character and narrator, bearers of distinct points of view; metaphor where readers fail to detect it, hyperbole, irony, sarcasm, unreliability which leads to ambiguity; "texts" comprising randomly connected sentences, with equally random sequencing of unrelated words within those sentences which thwart any ability of the reader to construct the meaning behind the text; plot twists which involve discontinuity of character, time, place, and event-sequencing caused by a sudden tragedy or comedy; repetitive telling, anachrony etc.

Intentionality and **acceptability** are generally regarded as a 'pair' of principles of textuality. The former standard concerns the producer's intention to convey a particular message or information as a cohesive and coherent content, so that it fulfills the producer's goal, whereas the latter concerns the reader's attitude that a text should be accepted as cohesive and coherent and consequently relevant for him/her, admitting that it fulfills the intended purpose. These conditions draw on co-operation, a pragmatic principle where every participant in the communication process must make an effective contribution to realize the text as a successful communicative activity. As far as the literary text is involved, intentionality and acceptability correlate with such narrative concepts as authorship, text consistency, "naturalization" or "narrativization".

A literary text is created by an author who has a particular intention about how that text should act on a reader and how it should be interpreted. The concepts of author and intention are notions that offer a necessary point of origin and guide to meaning for any given text. The biography of the author determines to a great extent the intention of the literary text. Dates, facts, and events in an author's life, relevant aspects in his worldview, his cultural environment and personal predispositions, the literary and generic conventions that were available to the author at the time when the work was created are indices juxtaposed with literary elements of his or her works in order to find aspects which connect the biography of the author with the text and, hence, determine the meaning of the text [15, p.90]. Readers' contribution to text meaning cannot be overlooked either. Readers ascribe meanings to texts on the basis of the interaction between textual and contextual evidence: the elements of organization or patterning identified in the formal structures of the text, especially its language structures, and various kinds of background, social knowledge, belief and attitude that readers bring to the text [Ibidem, p.8].

Situationality, as a separate standard of textuality which concerns the factors making a text relevant to a situation of occurrence, can be related to the same concept of authorship. Shreve states that, "texts are reflective of their contexts of use, their time and place of production, the intentions of their producers" [16, p.172]. Since literary narratives are also referred to as instances of *narrative discourse* that take place in a communicative setting comprising a speaker and an audience (addresser and addressee), situationality is an inherent feature of the content of the fictional communicative situation. Two different aspects of the same concept of authorship should be made reference to when treating situationality in relation to the literary text: the verbal meaning of the text vs. the significance of the text. Following E.D. Hirsch's assertion formulated in *Validity in Interpretation* (1967), and later in *The Aims of Interpretation* (1976), a text meaning is "the verbal meaning which an author intends", which is *determinate* (even if in some instances ambiguous, or multiply significant), *unchangeable* through the passage of time, and *reproducible* by each competent reader [Apud: 17, p.128]. The *significance* of a text to a reader is the relation of its verbal meaning to other aspects,

such as the personal situation, beliefs and values, cultural environment of the reader's own era, and so on. It makes the text alive and resonant for diverse readers in diverse times as it is indeterminate and ever-changing, depending on the context of the situation.

The consistency of the literary text is a formal feature determined by its unity, harmony, and the truth of the text world. Hence it relies heavily on cohesion and coherence. The unity and harmony of the text is ensured by the following features: congruence between *the content order of events* (events in the sequence in which they supposedly 'really' occurred) and the *form order of events* (the order in which the narrative presents these events to the reader), reasonable deviations from the linear chronology of the story, the anticipation of sudden content reversals, logical endings rather than surprising and tricky, singulative telling (recounting once what happened once, rather than repetitive telling (recounting several times what happened once), character's constant behavior and motivation, consistent world view reflected in the work, etc.

The afore-mentioned terms of "naturalization" and "narrativization" are relevant in explaining the reader's capacity to solve various inconsistencies, such as the elliptical, the implied, the unsaid but inferable that defy coherence in narratives. These concepts have been proffered in order to account for readers' capacity to track global coherence even in texts that display very low degrees of explicit coherence. The process of "naturalization" introduced by Jonathan Culler explains readers' interpretative strategies when confronting textual or semantic inconsistencies resorting to the familiarization of the strange [18, p.134-160]. Based on Culler's process of naturalization, Monika Fludernik uses "narrativization" to describe a reading strategy by resorting to one specific macro-frame, namely that of *narrativity* [19, p.25]. When offered potentially unreadable narratives, readers attempt to recuperate inconsistencies in terms of actions and event structures at the most minimal level, i.e. they construct these texts in terms of their alignment with experiential (real-life) cognitive parameters [*Ibidem*, p.235]. According to Fludernik, these incoherences cease to be worrisome when they are read as series of events or when they are interpreted as distorted versions of a reflecting or telling agency or consciousness (narrator or focalizer) [*Ibidem*, p.202]. Consider the flash story "The Outing", written by Lydia Davis characterized by a low degree of explicit coherence:

An outburst of anger near the road, a refusal to speak on the path, a silence in the pine woods, a silence across the old railroad bridge, an attempt to be friendly in the water, a refusal to end the argument on the flat stones, a cry of anger on the steep bank of dirt, a weeping among the bushes [20].

The unusual plot design and deviation from the norms of textual composition challenge the canons of text coherence and, therefore, require of readers great sense-making skills in order to solve the inconsistencies and comprehend the text. The first difficulty the reader faces is the general uncertainty as to what happens in the story. It contains an enumeration of barely related actions rendered linguistically through noun phrases. There is no exposition or any character introduced. The only given element of the story is the setting. The reader, activating his knowledge, infers that the implied actions take place somewhere in the nature, *near the road, on the path, in the pine woods, across the old railroad bridge, in the water*, as the title of the story "An Outing" also suggests it. Based on the rules of cohesion and common knowledge about the norms of behaviour readers are familiar with and apply for understanding the textual world, they can infer the unifying idea for the whole text: an argument that happened between the supposed characters and their attempts to end it. The cohesive links that help them draw these inferences are supplied by the thematic chain of argument which includes paraphrase (*refusal to speak/silence*), repetition (*refusal to speak, refusal to end*) and near synonymy (*outburst of anger, cry of anger, a weeping*).

Informativity concerns the extent to which the occurrences of the presented text are expected vs. unexpected or known vs. unknown [21]. Texts present new or novel information in the context of old/known information. The informativity of a text is evaluated by the writer at least partially on the basis of an appreciation of what knowledge the reader and writer share (mutual knowledge) and what authors expect readers already to know (prior knowledge). A receiver's expectations of what will appear in a text are considerably affected by their perception of what text type they are currently reading. What is unexpected in a technical report, for instance, may be less unexpected in a poem, and vice versa. The processing of highly informative pieces of texts is more demanding, but more interesting as well. On the contrary, low informativity can be disturbing, causing boredom or even rejection of the text.

At the sentential level, informativity is actualized by theme and rheme components. The placement of constituents in the theme and the rheme is generally determined by what is given (or old) information in the clause and what is new information. A particular aspect of thematic organization relates to the markedness of thematic choice, i.e. the selection of a clause element as theme by placing it in initial position. The degree of markedness of a certain element depends on the importance or meaning ascribed to it by the speaker or writer. The more obligatory and expected an element is, the less marked and the weaker its meaning is; the less expected a choice is, the more marked it is and the more significance it carries. Such variations in word order are also related to narrative representation strategies. For instance, the initial positioning of prepositional phrases of place or direction, as in *Into the room it came* or *In flew a large bird* is frequently related in narratives with the description of surprising developments presented from the point of view of an observer, the protagonist, who implicitly functions as a focalizer. The quoted extract from Hemingway's short story "Indian Camp" exemplifies the correlation between word order strategies and *internal focalization*:

They came around a bend and a dog came out barking. Ahead were the lights of the shanties where the Indian bark peelers lived. More dogs rushed out at them. The two Indians sent them back to the shanties. In the shanty nearest the road there was a light in the window. An old woman stood in the doorway holding a lamp.

Inside on a wooden bunk lay a young Indian woman. She had been trying to have her baby for two days [22, p.63].

The marked theme in the fragment, achieved by fronting the adjuncts of place in the sentences which contain underlined parts, functions as an index of internal focalization. For instance, the structure of the last quoted sentence reflects the sequence of impressions of the observing/focalizing character, Nick, positioned within the same spatial frame and from whose perspective readers are seeing whatever develops. The initial positioning of the adverbial modifier of place, *inside on a wooden bunk*, conveys the spatial dimension of focalization, whose agent perceives first a lying woman; only then does he realize that this is *a young Indian woman* – the new information of the utterance. A similar scenario of event sequencing can be followed in the first sentences of the excerpt above.

The truth of the text world is one of the narratological principles that insures the communicative function of the text and reveals the connection between narratology and text linguistics. In P. Stockwell's view, literary texts portray a fictive world, also called *text world*, inhabited by concrete individuals who are endowed with specific features and involved in specific events unfolding in specific settings on the model of the actual world, real world [23, p.34]. Although the world and its inhabitants projected by the literary text are fictional, invented, they seem alive and real. Even if the real world serves as a model for the mental construction of the fictional world, it does not limit the latter to the exact imitation of reality. On the contrary, authors are free to construct fictional worlds that differ from the actual world, thus amounting to text informativity. The relevance of this principle to the informativity of the text can be revealed with reference to Kazuo Ishiguro's dystopian science fiction novel *Never Let Me Go*, which is set at some time in the future and tells the story of three students who, the reader discovers, are clones, bred for the sole purpose of harvesting their organs for medical research:

[...] But Miss Lucy was now moving her gaze over the lot of us. [...] "If no one else will talk to you," she continued, "then I will. The problem, as I see it, is that you've been told and not told. You've been told, but none of you really understand, and I dare say, some people are quite happy to leave it that way. But I'm not. If you're going to have decent lives, then you've got to know and know properly. None of you will go to America, none of you will be film stars. And none of you will be working in supermarkets as I heard some of you planning the other day. Your lives are set out for you. You'll become adults, then before you're old, before you're even middle-aged, you'll start to donate your vital organs. That's what each of you was created to do. You're not like the actors you watch on your videos, you're not even like me. You were brought into this world for a purpose, and your futures, all of them, have been decided. So you're not to talk that way anymore. You'll be leaving Hailsham before long, and it's not so far off, the day you'll be preparing for your first donations. You need to remember that. If you're to have decent lives, you have to know who you are and what lies ahead of you, every one of you" [24, p.68].

The text world portrayed in this particular stretch and in the whole text diverges significantly from the knowledge about the real world the readers possess. Considering the degree of expectedness of the quoted

occurrence in the light of our knowledge about the real world and expectations related to social and individual values, the situation of someone being brought to life just for the sake of donating their organs seems appalling. The grotesque revelation of what really lies ahead for the Hailsham students is a startling scenario which cannot comply with the readers' image of the world. The submissive acceptance of being exploited as a donor-clone is another content element which increases the informativity of the text. Hence the degree of informativity of a certain literary text is determined by the factological accuracy of the fictive world presented in it. Texts belonging to realistic genres possess a lower degree of unexpectedness than science fiction or fantasy texts.

Another narratological element that influences the textual standard of informativity is the type of presentational mode the author resorts to in order to render the story. The classical dichotomy of *showing* vs. *telling* determines the degree of informativity of a literary excerpt or of a complete text. Since informativity has to do with what the text communicates and the way this information is communicated, it seems sensible to assert that the telling mode, which uses a narrator to present the story explicitly, yields a highly informative text, whilst the showing mode, which lacks narratorial mediation, reduces the degree of informativity. An eloquent example of literary work that employs scenic presentation is Ernest Hemingway's short story "Hills like White Elephants". The part of the story which includes the dialogue between the two main characters, the American and his lady companion, about having an abortion, unfolds while the couple are waiting for the train and having a drink. The description of the station is the only telling mode of presentation employed in the text. Hemingway uses the cinematic technique of recording the character's motion and words without any intervention on the narrator's part to comment, at least, on who utters the lines of the dialogue. In the fragment presented below, the only signs of narratorial mediation are the recurrence of the neutral reporting verb *to say* (*the man said, the girl said*) and the scarce description of the girl's movement (*The girl looked at the ground the table legs rested on*). Since gestures and facial expressions are not available, readers have to infer the emotions from the content of the dialogic lines. Therefore they are constrained in the interpretation of the story by its brevity and almost total lack of description or explanation.

'The beer's nice and cool,' the man said.

'It's lovely,' the girl said.

'It's really an awfully simple operation, Jig,' the man said. 'It's not really an operation at all.'

The girl looked at the ground the table legs rested on.

'I know you wouldn't mind it, Jig. It's really not anything. It's just to let the air in.'

The girl did not say anything [25, p.15].

Intertextuality, the seventh standard of textuality, means that the creation and understanding of a text depends on knowledge of other texts (e.g. legal texts referring to previous laws). Texts are always processed by readers in the wider context of other texts encountered in their cultural environment. Thus, intertextuality refers to the way a given text relates to other texts that are (or have been) relevant in a particular kind of situation or to a specific kind of purpose [26, p.173]. In the case of literary texts, this standard is realized through such elements as genre, allusions, thematic links, form, content, motifs, symbols, figurative language, etc.

Conclusions

The purely text linguistics view on literary medium is unsatisfactory due to the complexity of the literary narratives which arise from the correlation of the narrative content to the narrative form. While considering the textuality of a literary texts, the recourse to narrative theories benefits significantly the quality of a critical linguistic analysis, as it reveals more detailed aspects underlying the formal organization of the text. Thus the evaluation of cohesion of a literary work is not confined to the analysis of repetitions, omissions, occurrences of certain word classes, or lexical constructions, but it also draws on the following narratological concepts: type of narrative situation, emic vs. etic opening, referentless pronouns, familiarizing articles, etc. Coherence of the literary narrative relies heavily on a number of elements pertaining to content architectonics: plot structure, story chronology, narrative perspective and implicitness. Intentionality and acceptability are related to knowledge about the structure of fictional communicative situation, text consistency, and inference. Situationality correlates with aspects of authorship and text reception theories. The degree of informativity of a literary piece is subtly related to the category of focalization and is influenced by the literary subgenre the text belongs to, the truth of the text world, and the presentational modes used in the textualization of the story. Intertextuality is highly influenced by allusions, thematic links, recurrent form patterns, content, motifs and symbols.

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