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**Culture specific words as cohesive markers of a literary
communicative text (in the fantasy novel *Harry Potter
and the Philosopher's Stone* by J. K. Rowling)**

**Культурні реалії як когезійні маркери літературного
комунікативного тексту (у структурі роману-фентезі
«Гаррі Поттер і філософський камінь» Дж. Роулінг)**

Summary. *The paper deals with text linguistics and focuses on the leading approaches (structural-grammatical, semantic, socio-communicative (pragmatic), synergistic) to text study as a whole, its levels, units, and categories. It is proposed to interpret text as a horizontally and vertically level content-functional whole that integrates segmented text units – supraphrasal unities, which formal, semantic and communicative structure is provided by linguistic means of the category of coherence representation (in its correlation with the categories of continuum, integrity and discreteness), determined by an author's intention that is encoded in text.*

Simultaneously with the research of text structural-semantic content that is formalized by linguistic tools of the category of coherence realization within the boundaries of a supraphrasal unity (a set of the latter), an attempt has been made to identify a literary text as a cultural sign system that reflects mentality, cultural values, origins, social reality, experience, images, sounds, objects and practices of its author. A literary text is considered as a cultural discourse with its own concepts, signs and codes covert by an author in a literary text, which meanings are extracted by a reader in interaction with text in the process of its interpretation.

The purpose of the analysis is to trace cultural realities and their role in the grammatical coherence and communicative organization of a literary text discourse. The material of the study is the structure of the fantasy novel “Harry Potter and the Philosopher's Stone” by J. Rowling, which is full of terms of the

British background culture. Therefore, it seems possible to investigate cultural realities in the structure and content of a literary work, to qualify cultural markers as functional, informative and communicative units of a coherent literary whole, to identify cultural terms as prominent cohesive markers of a literary textual discourse.

Key words: *the category of coherence, literary text, cultural realities, cohesive markers, British culture.*

Анотація. *Стаття присвячена дослідженню питань лінгвістики тексту із висвітленням провідних підходів (структурно-граматичний, семантичний, соціокомунікативний (прагматичний), синергетичний) у вивченні текстового цілого, його рівнів, одиниць, категорій. Пропонується трактування тексту як рівневого горизонтально й вертикально змістово-функціонального цілого, що інтегрує у собі сегментовані текстові одиниці – надфразні єдності, формальна, семантична та комунікативна структура яких забезпечується мовними засобами репрезентації категорії зв'язності (у корелятивному співвідношенні із категоріями континууму, цілісності та членованості), зумовленими ідейною інтенцією автора, що закодована в тексті.*

Одночасно із дослідженням структурно-семантичної наповненості тексту, забезпечуваної мовними засобами реалізації категорії зв'язності у рамках надфразної єдності (сукупності останніх), зреалізовано спробу ідентифікувати художній твір як культурну знакову систему, яка відбиває менталітет, культурні цінності, походження, психічні чинники, соціальну реальність, досвід, образи, звуки, об'єкти та практики її автора, які постають лінгвістично формалізованими виявами категорії зв'язності у змісті текстового повідомлення. Літературний текст обґрунтовується як культурний дискурс із властивими йому поняттями, знаками та кодами, захищеними автором у художньому творі, значення яких видобуваються читачем у взаємодії із текстом у процесі його інтерпретації.

Метою аналізу постає спроба простежити культурні реалії та їхню роль у граматичній зв'язності та комунікативній організації художнього текстового дискурсу. Матеріалом дослідження слугує структура роману-фентезі «Гаррі Поттер і філософський камінь» Дж. Роулінг, яка сповнена термінами британської фонові культури. Відтак, можливим видається простеження культурних реалій у структурі й змісті літературного твору, кваліфікування культурних маркерів як функціональних, інформативних та комунікативних одиниць зв'язного художнього цілого, ідентифікування культурних термінів як провідних когезійних маркерів художнього текстового дискурсу.

Ключові слова: *категорія зв'язності, художній текст, культурні реалії, когезійні маркери, британська культура.*

Introduction. The development of the notion “text” as a proper linguistic concept with a number of terminological meanings (“supra-phrasal unity”, “complex syntactic whole”, “text”, “discourse”) dates from the late 40s of the XXth century, when it, being described structurally and grammatically, showed to be one of the objects of linguistic research and text linguistics in 60–70’s.

Since then text unit has been represented through the prism of the following approaches: 1) *structural-grammatical* (40–60's) – formal markers and coherence (cohesion) types (R. De Beaugrand, T. Van Dijk, W. Dressler, R. Hasan, M. Halliday, D. Vieweger); 2) *semantic* (70's) – semantic similarity of words, semantic repetition as text coherence realization (E. Agricola, V. Buchbinder, T. Van Dijk, S. Gindin); 3) *socio-communicative* (90's) – text is distinguished as a means of communication, a certain communicative act (T. Matveeva, T. Radzievska, Z. Turaeva, O. Vorobyova); 4) *pragmatic* within socio-communicative approach—text is regarded as a definitely organized speech (V. Karasik, A. Kintsel, V. Krasnykh, Yu. Sorokin); 5) text interpretation in relation to contemporary *synergistic* paradigm as a specific object that only being in contact with a human being, who produces and comprehends it, comes alive, becomes mobile, dynamic, full of sense owing to a person's energy, thought (K. Belousov, O. Korbut, G. Moskalchuk, V. Pyschalnikova) [1, p. 5–6].

The present view considers text as a complex integration of the outlined approaches and current concepts of its analysis. In the research we regard text as a level (*formal, semantic, communicative, paradigmatic* levels (N. Bolotnova, M. Brandes, I. Chernukhina, K. Filipov, A. Zahnitko)) horizontally and vertically organized content-functional theme-rheme whole of segmented text units – *supra-phrasal unities* (I. Halperin, O. Moskalska, T. Nikolayeva, E. Referovska, G. Solganyk, Z. Turaeva, A. Zahnitko), which formal, semantic and communicative structure is provided by *the category of coherence (cohesion / coherence)* realization as the most prominent text category (L. Babenko, R. De Bogrand, V. Dressler, M. Halliday, I. Halperin, R. Hasan, O. Selivanova, N. Valgina, A. Zahnitko) in its correlation with the textual categories of *integrity, segmentation* and *continuum* by language patterns of its expression, which choice is predetermined by the author's intention (motive, idea) (I. Chernukhina, M. Pravdin, V. Rudnev, Yu. Sorokin, Z. Turayeva, M. Vsevolodova, A. Zahnitko, O. Zalevska) that is coded within a literary text [1, p. 5–6].

Such approach to text study with the linguists' focus mainly on its structural and semantic analysis does not completely interpret the latter as a cultural sign system which reflects mentality, cultural values, origins, social reality, experience, images, sounds, objects and practices of its author signifying with the same mechanism as a language. Furthermore, any literary text may be referred to as a cultural discourse with its concepts, signs, and codes which meanings are produced in the interplay between text and its reader.

In terms of this the purpose of the current study is to investigate culture specific words and their role in grammar cohesion and communicative organization of a literary text.

The tasks of the analysis are as follows: 1) to trace culturally related words in the fantasy novel *Harry Potter and the Philosopher's Stone* by J. K. Rowling; 2) to identify cultural markers as functional, informative and communicative units of a coherent literary whole; 3) to qualify culturally specific terms as primary cohesive markers of a literary discourse.

The significance of the research lies in that it throws light at text as a coherent and cohesive unity and considers text, literary in particular, as a culturally and communicatively specified whole.

Methodology / Methods. To sort out the outlined problem, it is reasonable to apply structural and functional methods, which allow to explore a structural-semantic and communicative-informative nature of a literary text through the analysis of the coherence category language realization within its boundaries.

Systemic sampling method makes it possible to extract from the analysed text continuum supra-phrasal unities which contain cultural terms in their structure by exploring the most frequently used categories (food, clothes, drinks, hobbies, celebrations, etc.) which the defined cultural specified words within a literary text may relate to.

Results and Discussion. The systematic study of communicative organization of a sentence began in mid-19th–early-20th century (T. van Dijk, J. Firbas, M. Halliday, V. Mathesius, P. Sgall, etc.). The Ukrainian researchers focused on functional nature of a sentence, its communicative aspect, typology of its categories (K. Horodenska, N. Huivaniuk, M. Pliushch, I. Vykhoanets, A. Zahnitko, etc.).

In the meantime, it was supposed that a sentence cannot be fully characterized in complete isolation from its natural context coherent discourse, be it a monologue (narrative, report, explanation, etc.) or a dialogue type exchange. Just as modern semantics strives to get over the borders of isolated words in order to study sentence semantics, so research in communicative organization means, in the first place, getting over the borders of isolated sentences in order to examine the properties of sentences within whole texts (= 'discourses') [9, p. 16]. Though isolated sentences are, however, considered as constituents of discourse [9, p. 16].

The central function of natural language is communication, i.e., the transmission of information (meaning) by a word, a sentence, sentences or contexts in regard with communicative organization and due to intimate relation of language and interaction.

Traditionally, the following three aspects of sentence representation are distinguished: logical, grammatical, and psychological (J. Firbas, M. Halliday), since I. Mel'cuk replaces the terms as follows: logical by semantic, grammatical by syntactic, psychological by communicative (or pragmatic and informational [9, p. 17]). That allows to admit that the same aspects are typical for text presentation as an integrity of sentences.

Consequently, any word in a sentence, sentence itself or a number of utterances determine a conversation as a form of verbal communication. This is crucial since sequential turn-taking, as in ordinary conversation, is where the meaning of utterances unfolds, where they become intelligible and coherent to us [10, p. 1].

The use of conversational structures in grammar and discourse occurs in both living and dead languages, in ancient and modern discourse, and across various genres and sociolinguistic groups [10, p. 7].

Fictive interaction is the use of the conversation as a frame to structure mental, discursive, and linguistic processes. Fictive interaction may partially serve as a model for: (i) thought, (ii) the conceptualization of experience, (iii) discourse organization, and (iv) the language system and its use [10, p. 9]. Fictive interaction indicates correspondence between form and interactional function. That means that interaction between the author of a literary text and its recipient is communication (conversation) itself, since the sender of the text message encodes its meaning by language markers and the reader is expected to decode linguistically expressed message within text.

Quite interesting seems to be some linguists' (R. Robins) consideration on what the context for language is, and, correspondingly, for text, in particular. J. Firth's points out that a language was embedded in the life and culture of its speakers. Culture is defined as a context for a language which expresses the mental life, social reality and experience of its speakers, whereas language is considered as a system with its grammar structures (E. Sapir, B. Whorf, etc.) [7, p. 5–6]. Text expressed by a language should be regarded as a grammatical, meaningful, communicative and cultural essence.

As for the text of our analysis, we will dwell upon one of *Harry Potter* series, that is a fantasy novel *Harry Potter and the Philosopher's Stone*, written by British author J. K. Rowling who is worldwide famous for creating a new fantasy world for the entertainment of children. The humour effects, varieties of language, word-play, puns, and idiomatic expressions have been incorporated in the text which shows the author's remarkable work. The biggest challenge is posed by cultural related terms set up in British background culture which are scattered throughout the text [8, p. 44].

Cultural related terms are designated by different names such as cultural terms, culture specific items, culture markers, cultural references, cultural bound items and realia. These embody various material items like food, clothes, currency, cultural notions like customs, institutions and proper names, names of persons, animals, locations and traditional celebrations [8, p. 44].

As R. Hall puts it, “By culture, here we mean the actual grounded terrain of practices, representations, languages and customs of any specific society” [3, p. 9]. In order to understand culture, we need to explore how meaning is produced symbolically in language as a signifying system.

Bearing in mind the most prominent markers of the category of coherence realization within a text boundaries: 1) *lexical units* (lexical, synonymic, antonymic, derivational, hyponymic, periphrastic, thematic repetition); 2) *linear homogeneity of verbs-predicates tense forms; syntactic parallelism*; 3) *deictic-functional components* (pronominal-substitutive elements, conjunctions, prepositions, adverbs, particles, numerals, modal words, parenthetical words) [1; 2], we propose to analyse several examples from the novel:

And now, over to Jim McGuffin with the weather. Going to be any more showers of owls tonight, Jim?’

‘Well, Ted,’ said the weatherman, ‘I don’t know about that, but it’s not only the owls that have been acting oddly today. Viewers as far apart as Kent, Yorkshire and Dundee have been phoning in to tell me that instead of the rain I promised yesterday, they’ve had a downpour of shooting stars! Perhaps people have been celebrating Bonfire Night early – it’s not until next week, folks! But I can promise a wet night tonight’ [12, p. 7].

The structural cohesion and communicative coherence of all the elements within this supra-phrasal unity is determined by thematic repetition of the words *Jim McGuffin*, *weather*, *showers of owls*, *weatherman*, *rain*, *a downpour of shooting stars*, *wet night* to denote the concept *weather*. As for culturally specified words, there is the reference to *Jim McGuffin*, as a Muggle (this word is used to name common people opposed to wizards in the novel) television weatherman, to indicate the British cultural peculiarity as a nation, namely, their love to watch weather TV-shows as well as talk about weather, since weather being so unpredictable in the UK. One more cultural term which helps to tie the constituents of the analysed supra-phrasal unity is *Bonfire Night*. It is known that on 5 November people across the UK celebrate Bonfire Night with fireworks, bonfires, sparklers and toffee apples. The reason they do it is because it is the anniversary of the Gunpowder Plot (1605): a failed attempt to blow up the Houses of Parliament in London by a group of dissident Catholics.

The context of the example below makes us aware of the British favourite sweets:

‘Would you care for a sherbet lemon?’

‘A what?’

‘A sherbet lemon. They’re a kind of Muggle sweet I’m rather fond of’ [12, p. 11].

The hyponymic repetition of a cultural related word *a sherbet lemon* and a lexeme *sweet* determines lexical-semantic and structural integrity of the sentences within this supra-phrasal unity. The cultural related lexeme *sherbet lemons* are a popular sweet in the UK, and are sold in most sweet shops. They are boiled sweets which have an intense lemon flavour with powdered sherbet centres.

One more reference to the British specific item of food we may observe in the following example:

They ate in the zoo restaurant and when Dudley had a tantrum because his knickerbocker glory wasn't big enough, Uncle Vernon bought him another one and Harry was allowed to finish the first. Harry felt, afterwards, that he should have known it was all too good to last [12, p. 28].

The culturally related component *knickerbocker glory* (a layered ice cream with fruit and meringue that is served in a large tall conical glass to be eaten with a distinctive long spoon, particularly in Great Britain and Ireland) structurally and semantically unites the constituents of the prepositional and postpositive sentences, since this cultural term is substituted by the components of enumeration *another one*, *the first*. Not to mention the generalizing word *all* which refers a reader to the context of the previous sentences and explicates the covert sense of Harry's miserable childhood as a nephew in the Dursleys family.

'It's the best place for him,' said Dumbledore firmly. 'His aunt and uncle will

be able to explain everything to him when he's older. I've written them a letter.'

'A letter?' repeated Professor McGonagall faintly, sitting back down on the wall. 'Really, Dumbledore, you think you can explain all this in a letter?' [12, p. 14].

The formal cohesion and communicative coherence of the conversation between Professor Dumbledore and Professor McGonagall is determined by the lexical repetition of the lexeme *a letter*. Besides, it implies the covert sense of the Britons' existing and so popular practice of personal (official) correspondence.

One more cultural tradition that characterizes the British nation is their passion for drinking tea:

Couldn't make us a cup o'tea, could yeh? It's not been an easy journey... ' [12, p. 51].

'What about that tea then, eh?' he said, rubbing his hands together [12, p. 52].

The giant sat back down on the sofa, which sagged under his weight, and began taking all sorts of things out of the pockets of his coat: a copper kettle, a squashy package of sausages, a poker, a teapot, several chipped

mugs and a bottle of some amber liquid which he took a swig from before starting to make tea [12, p. 52].

The giant took a gulp of tea and wiped his mouth with the back of his hand [12, p. 53].

The fragment above depicts the scene when Hagrid visits Harry to congratulate him on his 11th Birthday and to hand Harry in an invitation letter to study in Hogwarts School of Witchcraft and Wizardry.

The formal structure and semantic integrity of the elements of this fragment is provided by description of the process of making and drinking tea and all the utensils (cutlery, crockery) the one may need to make tea: *a kettle, a poker, a teapot, mugs, etc.*; the lexical repetition of the word *tea* and grammatical repetition of the phrase *took a swig – took a gulp of tea* also enhances structural, semantic and communicative organization of the sentences within the analysed supra-phrasal unity.

Conclusions.

In our research we interpreted and examined text not only as a structural and grammatically formalized unity, but as a cultural communicative sign system which reflects mentality, cultural values, origins, social reality, experience, images, sounds, objects and practices of its author signifying with the same mechanism as a language.

Such approach to text analysis enabled to trace culturally related words in the fantasy novel *Harry Potter and the Philosopher's Stone* by J. K. Rowling and qualify them as structural, functional, informative and communicative markers of a coherent cultural discourse identifying the most frequently used categories (food, clothes, drinks, hobbies, habits, celebrations, etc.) which the defined cultural specified words within a literary text might relate to.

The prospect for further study lies in the necessity to investigate language patterns of text categories interrelation in structure of modern English and Ukrainian literary texts to explore the specificity of an addresser and an addressee's cultural communication and interaction.

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