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СЕМАНТИЧНИЙ ВИБІР АВТОРА В ЛІТЕРАТУРНОМУ ТЕКСТІ (НА МАТЕРІАЛІ ФЕНТЕЗІЙНИХ РОМАНІВ ПРО ГАРРІ ПОТТЕРА ДЖ. К. РОУЛІНГ)

Стаття аналізує літературний текст у комунікативному аспекті як взаємодію між адресантом і адресатом. Категорія адресантності розглядається як комунікативна категорія, що формалізується мовними засобами вираження категорії зв'язності на формальному, семантичному та комунікативному рівнях тексту. На семантичному рівні чинниками маніфестації категорії адресантності виступають референційна, сполучникова та тематична зв'язність, а також тематично-рематичні семантичні відношення, простежувані в межах аналізованих літературних текстів (цикл творів про Гаррі Поттера Дж. К. Роулінг). Уміла інтерпретація адресатом авторського семантичного вибору сприяє адекватному розумінню й ефективному сприйняттю авторської інтенції, закладеної в літературному тексті.

Ключові слова: *літературний текст, категорія адресантності, категорія адресатності, категорія зв'язності, референційна (сполучникова, тематично-рематична, тематична) зв'язність, дискурс, контекст, текст, семантика, функція.*

THE AUTHOR'S SEMANTIC CHOICES IN LITERARY TEXTS (A STUDY OF J. K. ROWLING'S HARRY POTTER FANTASY NOVELS)

The paper examines literary text as a form of communication between the addresser and the addressee. It outlines the category of the addresser as a communicative one, manifested through the linguistic means that coherence establishes at the formal, semantic, and communicative levels of the text. In the Harry Potter series, J. K. Rowling employs semantic language tools – such as referential, conjunctive, and thematic coherence, as well as thematic-rhematic semantic relations and their types – to communicate with the reader. The recipient's task is to detect, comprehend, and interpret the author's intention semantically encoded in the literary text.

Keywords*: literary text, the category of the addresser, the category of the addressee, coherence, referential (conjunctive, thematic-rhematic, thematic) coherence, discourse, context, text, semantics, function.*

Introduction. The problems that linguistics has addressed in the study of text include the definition of text, approaches to text analysis, text units, text categories,

text levels, text structure, textual meaning, and the distinction between text and discourse. To understand the efforts made by linguists in tackling these issues, it is useful to examine the approaches through which texts have been analysed.

The *structural approach* (Harris 1959; Halliday 1961; Palek 1968; Danes, Wiehweger 1976) focuses on text cohesion, cohesive devices, and the relationship between text and sentence. The *semantic approach* (Halliday, Hasan 1976; Enkvist 1978; Firbas 1992; Fries 1994) examines the functional perspective of sentences, text coherence, theme-rheme structures, and other semantic relations within a text. The *socio-communicative approach* (van Dijk 1977; Cook 1986; Cameron 1995; Fairclough 2003; Sinclair 2004) considers language in use, the interaction between language and context, text as a form of communication, and the distinction between text and discourse. The *pragmatic approach* (Jakobson 1960; Austin 1962; Searle 1969; Sperber, Wilson 1995; Martin, White 2005) studies text as communication, focusing on its primary frames, propositions, speech acts, mental models, and modal worlds.

The definition of text proposed by M. Halliday and J. Webster (2002: 3) integrates these various approaches, presenting text as a coherent structure, a semantic concept, a sociological dynamic event, a semiotic interchange, and a form of cultural transmission. We adopt this notion of text as the foundation for our research. In our view, these scholars, including M. Halliday and J. Webster, have made significant contributions to text analysis and addressed many of the gaps in the field. What remains for our generation is to unify these perspectives, build upon their insights, and further develop the ideas of these prominent linguists in our study.

Therefore, we also examine text – literary text in particular – through the outlined approaches, considering it as a structural, semantic, communicative, and pragmatic product of the interaction between the author (*the category of the addresser*) and the reader (*the category of the addressee*). In our research, we support the view of Ukrainian scholars that the category of the addresser (or the category of intention) is both communicative (Єщенко 2021) and socio-linguistic (Загнітко 2022). Accordingly, we treat the addresser and addressee as distinct identities and social participants in textual communication.

Building on this point, we argue that the category of the addresser manifests itself through the linguistic markers by which *the category of coherence* operates at the formal, semantic, and communicative levels (see Table 1). Consequently, authors may select – consciously or unconsciously – the most appropriate linguistic means from the sets available at each level to shape their message. The reader's task, in turn, is to decode the author's message through careful analysis of the text's linguistic elements.

Table 1
Language tools by which the category of the addresser expresses itself in literary discourse

Formal level (Halliday, Webster 2002)	Semantic level (Halliday, Webster 2002; Martin, Rose 2007; Paltridge	Communicative level (Pascual 2014)

	2012; Gómez González, Mackenzie 2018)	
Grammatical cohesion (anaphora, deictics (the article "the"), submodifiers, pronouns, substitution (verbal, nominal), ellipsis, etc.))	**Referential cohesion** (anaphoric, cataphoric, exophoric, homophoric, comparative, bridging reference)	**Question-answer relations** (wh-questions, interrogative sentences as exclamative, rhetoric questions in internal monologues as dialogues)
Lexical cohesion (repetition, synonymy, antonymy, hyponymy, meronomy, collocation)	**Conjunctive cohesion** (additive, adversative, casual, temporal relations)	**Fictive conversational cohesive models** of greeting, farewell, gratitude, command, assertion, conditional, apology, lie, requestioning, interruption, accuse, excuse, warning, threat, etc.
	Thematic cohesion (thematic progression)	**Metaphor** and **metonymy** as a production and interpretation of fictive interaction
	Thematic / rhematic relations (interpersonal, zigzag (linear), multiple themes) in clauses; **semantic relations** of explanation, cause, consequence, conclusion, specification, narration, contrast, coordinating continuation, background, etc.	**Evaluation** (direct speech compounds which present an individual, action, mental (emotional) state, feeling, mood, attitude, principle, desire, intention, attempt, reason, purpose, etc.; discourse particles, vocatives, interjections, interactional words, truncations, etc.; deictic tense, deictic pronouns and deictic demonstratives to describe time and place)
		Culture specific words (cultural realities, cultural terms which witness the author's cultural background)

To recognize the author's intention, which is formally conveyed through the linguistic tools of *the category of coherence* (cohesion / coherence) within a text, it is useful to segment the text continuum (*the category of continuum*) into supra-phrasal units (SPUs). This approach enhances the reader's understanding of the text as a whole and its central idea (*the category of integrity*). Accordingly, we treat the categories of coherence, continuum, segmentation, and integrity as communicative.

At this point, the main **objective** of the research is to explore how the category of the addresser semantically manifests itself and which semantic cohesive patterns J. K. Rowling employs to communicate with her readers in the high-profile *Harry Potter* fantasy novels. The strategies by which the author selects and represents these semantic cohesive patterns, as well as their adequate perception and interpretation by the reader, are of particular interest.

To address this problem, it is appropriate to use structural and functional **methods**, which allow us to examine the communicative nature of the literary text

(within SPUs), analyse how the category of the addresser is semantically expressed, and identify the peculiarities and variations of J. K. Rowling's semantic choices within the literary context of the *Harry Potter* series. Additionally, the systemic sampling method enables to detect SPUs within the text continuum that contain the semantic cohesive patterns through which the author interacts with her readers.

Theoretical background. Discourse analysis is interested in "what happens when people draw on the knowledge they have about language … to do things in the world" (Johnstone 2002: 3). It is, thus, the analysis of language in use. Discourse analysis considers the relationship between language and the contexts in which it is used and is concerned with the description and analysis of both spoken and written interactions. Text is a written discourse (interaction). Its primary purpose, as M. Chimombo and R. Roseberry (1998) argue, is to provide a deeper understanding and appreciation of texts and how they become meaningful to their users.

Whereas a language is the virtual system of available choices that can be made but which have not yet been selected, the text is a specific organization that has already been realized: an actualized relationship between elements in which certain possible selections have been made and implemented (Giuffrè 2017: 54).

R. Hasan (1989a, 1989b) discusses two crucial attributes of texts and which are important for the analysis of discourse. These are unity of structure and unity of texture. Unity of structure refers to patterns which combine together to create information structure, focus and flow in a text, including the schematic structure of the text. That is why it is so important to introduce the notions of theme, rheme and thematic progression, another way in which information flows and focus takes place in texts. It is reasonable to discuss patterns of *cohesion*, a further way in which unity of texture is achieved in text. Unity of texture refers to the way in which resources such as patterns of cohesion create both cohesive and coherent texts. Texture results where there are language items that tie meanings together in the text as well as tie meanings in the text to the social context in which the text occurs. R. Hasan describes texture as being "a matter of meaning relations" (1989b: 71).

The concept of cohesion, described as an alignment or grouping of various descriptive categories, was developed particularly for literary textual analysis (Halliday, Webster 2002: 4).

The basis for cohesion, and in turn texture, thus, is semantic. It is both explicit and implicit and is based in the ways in which the meanings of items are tied in a semantic relationship to each other. The interpretation of these items is found by reference to some other item, or source, within or outside the text. The main patterns of **cohesion** are **reference**, **lexical cohesion**, **conjunction**, **substitution** and **ellipsis** (Paltridge 2012: 115).

Cohesion refers to the relationship between items in a text such as words, phrases and clauses and other items such as pronouns, nouns and conjunctions. This includes the relationship between words and pronouns that refer to that word (reference items). It also includes words that commonly co-occur in texts (collocation) and the relationship between words with similar, related and different meanings (lexical cohesion). Cohesion also considers semantic relationships between clauses and the

ways this is expressed through the use of conjunctions. A further aspect of cohesion is the way in which words such as 'one' and 'do' are used to substitute for other words in a text (substitution) and the ways in which words or phrases are left out, or ellipsed, from a text (ellipsis). All of this contributes to the unity of texture of a text and helps to make the text cohesive (Paltridge 2012: 115).

This approach deals with text semantics which is concerned centrally from the text as a whole and, crucially, from the cross-referential relationships (equivalence, inclusion, exclusion) set up within the text (Palek 1968). As yet R. Hasan has pointed out that in any coherent discourse threads of semantic continuity are created through the construction of cohesive chains (Cloran, Butt, Williams 1996). A cohesive chain is defined as a chain formed by a set of items each of which is related to the others by the semantic relation of co-reference, co-classification and / or co-extension (Carmel 1999).

I. Mel'čuk and J. Milićević (2020), in their turn, specify some salient characteristics of the meaning-text approach which is reflected in emphasis on 1) formal modelling of languages for the representation / description of semantic facts (semantic networks for representing meanings of sentences and lexical units; dependency trees for representing the syntactic structure of sentences; lexical functions for representing lexical relations; and rules of various types for representing semantic operations (such as lexicalization of an initial semantic structure or synonymous paraphrasing)); 2) synthesis over analysis; 3) relational dependency representations in language, and, therefore, in semantics; 4) lexicon and its modelling.

As M. Halliday and J. Webster put it, "a literary text has meaning against the background of the language as a whole, in all its uses; how can its language be understood except as the selection by the individual writer from the total resources at his disposal?" (2002: 3).

Consequently, meaning – as a property of language – is only a special case of acquisition of knowledge. During the processing of texts, surface expressions are taken as cues to activate the combination of concepts and relations (Giuffrè 2017: 59).

The first real treatment of **reference** is attributed to G. Frege (1948) for whom a referring expression is an expression that refers to a unique object, in other words, a definite description. In his view, a referring expression is a type of sign, and by sign G. Frege means any designation representing a proper name, which thus has as its reference a definite object (this word taken in the widest range). One of G. Frege's greatest contributions, or at least his longest-lasting contribution, is his idea that any given referring expression will have two different types of meaning: sense and reference (Fontaine, Jones, Schönthal 2023: 6).

The role of the addressee is central to referring, not just in terms of a shared conceptualisation of the referent, but because for acts of referring to work, the addressee has to implicitly or explicitly agree to the expression. Quite fair seems to be M. Halliday and J. Webster's note (2002: 38) at this point that reading a text is not a purely receptive activity; the reader is also a speaker, even if he is only talking to himself.

As explained by S. Brennan (2000: 4), "referring expressions are provisional until ratified by addressees" who play a crucial role in the successful resolution of a referring expression. In instances where the identity of the referent could be potentially unclear or the intentions of the speaker are uncertain, it is the addressee's role which is the most decisive (Fontaine, Jones, Schönthal 2023: 12).

The discourse-functional approach considers reference to be a discourse-level referring procedure, involving a dynamic three-way relationship between text, discourse, and context (Cornish 1999: 1).

The authors believe that there are at least four basic types of junction: conjunction, disjunction, contrajunction, and subordination (Giuffrè 2017: 57).

A further way in which language contributes to the texture of a text is through the use of **conjunction**. Conjunction refers to words, such as 'and', 'however', 'finally' and 'in conclusion' that join phrases, clauses or sections of a text in such a way that they express the logical-semantic relationship between them. They are a further important part of discourse knowledge that both speakers and writers, and readers and listeners, draw on as they both produce and interpret spoken or written discourse (Paltridge 2012: 123).

Theme and **rheme** also contribute to the texture of a text. Theme is the starting point of a clause; that is, what the clause is about. The remainder of the clause is the rheme (Paltridge 2012: 129). The theme usually contains given information and the rheme – new information (Ghadessy 1999: 130–131). Patterns of theme and rheme combine in a text to give it a sense of thematic development (known as the "method of development" of the text (Fries 2002)). The theme of a clause, for example, may pick up, or repeat, the meaning from a preceding theme. This leads to   a pattern of theme reiteration, where the theme of each clause is the same (Fries 1994: 229). The thematic development of the text reinforces its **thematic cohesion** and establishes **thematic-rhematic semantic relations** between the constituents of the text.

In our study, we approach coherence both as cohesion (the physical connection of words) and as coherence (the meaning these connections convey). Accordingly, text semantics is grounded in referential coherence, conjunctive coherence, thematic coherence, and thematic-rhematic coherence, including various semantic relations and their types. The author's selection of specific semantic items from the available options to convey their intention (the category of the addresser), together with the reader's accurate perception and interpretation of these choices, defines the focus of our research. This approach enables a deeper understanding of the linguistic means and their types through which the category of the addresser manifests itself at the semantic level of a literary text.

Methodological background and method. To identify and analyse the linguistic items through which the category of the addresser manifests itself at the semantic level of a literary text, we follow the approaches of M. Halliday and J. Webster (2002), J. Martin and D. Rose (2007), and B. Paltridge (2012) regarding referential, conjunctive, and thematic cohesion, as well as thematic-rhematic (semantic) relations and their types. It is important to note that the substitutive and elliptical types of cohesion distinguished by these linguists can reasonably be classified as forms of

grammatical cohesion, since, together with lexical cohesion, they constitute the linguistic tools through which the category of the addresser expresses itself at the formal level.

As follows, the **reference** may be *exophoric*, to some phenomenon located outside the text and in the context of situation; or *endophoric*, to an element within the text, typically something that has preceded (*anaphoric*) but sometimes to something that follows (*cataphoric*) (Halliday, Webster 2002: 38; Paltridge 2012: 115–117).

To these types of reference specified by M. Halliday, J. Webster and B. Paltridge we will also refer a *bridging* reference (Martin 1992; Martin, Rose 2007) where an item refers to something that has to be inferentially derived from the text or situation; that is, something that has to be presumed indirectly and a *comparative* reference, i.e. the identity of the presumed item is retrieved not because it has already been mentioned or will be mentioned in the text, but because an item with which it is being compared has been mentioned (Eggins 2004: 35).

Conjunctions are described by M. Halliday and R. Hasan (1976) under the groupings of *additive*, *adversative*, *causal* and *temporal* conjunctions. Any pair of adjacent sentences may be related by one of a small set of semantic relations, which may be described in most general terms under the four headings of 'and', 'yet', 'so', and 'then' (*additive*, *adversative*, *causal*, *temporal*) which predetermine **conjunctive cohesion** (Halliday, Webster 2002: 40). J. Martin (1992) and D. Rose (2007) discuss conjunctions under the categories of *additive* ('and', 'or', 'moreover', 'in addition', 'alternatively'), *comparative* ('whereas', 'but', 'on the other hand', 'likewise', 'equally'), *temporal* ('while', 'when', 'after', 'meanwhile', 'then', 'finally', 'at the same time') and *consequential* ('so that', 'because', 'since', 'thus', 'if', 'therefore', 'in conclusion', 'in this way') conjunctions. This study examines *additive*, *adversative*, *causal*, and *temporal* semantic relations, analysing their occurrence between the constituents of SPUs in literary texts.

As for **thematic cohesion**, it may be interrelated with **thematic progression** regarding the notions of *theme* and *rheme* which are also employed in the examination of the semantic means of the literary text (Eggins 2004), or method of development of texts (Fries 2002). Themes may be interpersonal, zigzag (or linear), multiple (Paltridge 2012: 129–130).

To examine thematic-rhematic relations, our research draws on the classification of discourse relations and their linguistic representation proposed by M. Gómez González and J. Mackenzie (2018: 22). This framework includes **thematic-rhematic semantic relations** such as *explanation*, *cause*, *consequence*, *comment*, *elaboration*, *conclusion*, *result*, *specification*, *narration*, *contrast*, *coordinating continuation*, and *background*.

It is worth noting that, corresponding to the types of syntactic connections (*linear*, *parallel*, and *integrative*) identified in our previous research (Андрущенко 2016: 157), we proposed the following types of interlinear semantic relations: *informational*, *explanatory-motivational*, *argumentative* and *commenting*, *conceptual-paradigmatic*, and *associative-figurative semantic interlinear relations* (Загнітко 2001: 485–486). These interlinear semantic relations can be observed between the constituents of SPUs

within literary written discourse, which the category of coherence establishes as a universal functional-semantic category (Андрущенко 2016: 157).

Results and discussion. Based on our classification of interlinear semantic relations within SPUs and in consideration of the views of M. Halliday and J. Webster (2002), J. Martin and D. Rose (2007), B. Paltridge (2012), and M. Gómez González and J. Mackenzie (2018), we identify the following semantic means through which the category of the addresser manifests itself:

1) referential coherence (anaphoric, cataphoric, exophoric, homophoric, comparative and bridging reference);

2) conjunctive coherence (additive, adversative, casual, temporal relations);

3) thematic coherence (thematic progression);

4) thematic-rhematic relations (interpersonal, zigzag (or linear), multiple themes) in clauses; semantic relations of explanation, cause, consequence, conclusion, specification, narration, contrast, coordinating continuation, background, etc.

In the present study, we examine the language tools outlined above, which J. K. Rowling employs in her *Harry Potter* fantasy novels and which play a crucial role in the semantic cohesion and coherence of the analysed literary discourse. Accordingly, our research focuses on reference (referential coherence) and its various types (Halliday, Webster 2002; Martin, Rose 2007; Paltridge 2012) as a key cohesive linguistic mechanism through which the category of the addresser semantically manifests itself within the literary texts.

1. Anaphoric reference is where a word or phrase refers back to another word or phrase used earlier in a text (Paltridge 2012: 115). Anaphoric and cataphoric reference in text continuum is occasionally reproduced by reference to characters, objects, places by means of substitutive and deictic words, i.e. *he*, *she*, *it*, *they*, etc.; *there*, *here*; *this*, *that*, *these*, *those*, etc.:

(1) *This left only one **parcel**. Harry picked **it** up and felt **it**. **It** was very light. He unwrapped **it**. […]. 'What is **it**?' […]*

*'**It**'s an **Invisibility Cloak**', said Ron, a look of awe on his face. 'I'm sure **it** is – try **it** on'* (Rowling 2014c: 216).

This SPU illustrates an anaphoric reference, where the substitutive pronoun **it** refers back to the lexeme **parcel** mentioned earlier in the text continuum: '*This left only one parcel. Harry picked it up and felt it. It was very light. He unwrapped it.*'

At the same time, a cataphoric reference can be observed in this SPU, where the pronoun *it* ('*What is it?*') anticipates the object introduced later in the text: *'It's an Invisibility Cloak'* – Harry's father's cloak, which he receives as a present from Professor Dumbledore for his first Christmas at Hogwarts.

2. Cataphoric reference describes an item which refers forward to another word or phrase which is used later in the text (Paltridge 2012: 116).

(2) *'Play **Quidditch** at all?'*

*'No', Harry said again, wondering what on earth **Quidditch** could be* (Rowling 2014c: 83).

This SPU is semantically and communicatively structured through the lexical repetition of the word *Quidditch* – a popular game in the wizarding world – which

Draco Malfoy, the pale boy from Madame Malkin's robe shop, uses to interrogate Harry.

Upset at knowing so little about the wizarding world, Harry questions Hagrid (after his conversation with Malfoy) about what *Quidditch* is. Here, the term functions as a cataphoric reference, anticipating the name of the popular game that Harry will later play exceptionally well:

(3) *'So what is **Quidditch**?'*

*'It's our sport. **Wizard sport**. It's like – like football in the Muggle world – everyone follows **Quidditch** – played up in the air on broomsticks and there's four balls – sorta hard ter explain the rules'* (Rowling 2014c: 86).

In this SPU, Harry finally receives the answer. The category of the addresser is manifested through lexical repetition (*Quidditch*) and periphrastic repetition (*wizard sport*).

3. Exophoric reference looks outside the text to the situation in which the text occurs for the identity of the item being referred to (Paltridge 2012: 116):

(4) *'Is that where –?' whispered Professor McGonagall.*

*'Yes,' said Dumbledore. 'He'll have that **scar** for ever'.*

'Couldn't you do something about it, Dumbledore?'

*'Even if I could, I wouldn't. **Scars** can come in useful. I have **one** myself above my left knee which is **a perfect map of the London Underground*** (Rowling 2014c: 16).

The context of this SPU depicts Professor McGonagall noticing the lightning-bolt scar on Harry Potter's forehead, which serves as evidence of his encounter with Voldemort. She asks if there is any way to remove it: *'Couldn't you do something about it, Dumbledore?'* In response, Professor Dumbledore assertively remarks: *'Scars can come in useful,'* referring to his own scar above his left knee (*'I have one myself above my left knee'*), which he describes as a perfect map of the London Underground. Understanding the reference to the London tube and its layout requires the reader to immediately extend interpretation beyond the textual context.

4. Homophoric reference is where the identity of the item can be retrieved by reference to cultural knowledge, in general, rather than the specific context of the text (Paltridge 2012: 116).

(5) *On **Hallowe'en** morning they woke **to the delicious smell of baking pumpkin wafting through the corridors**. Even better, Professor Flitwick announced in Charms that he thought they were ready **to start making objects fly**, something they had all been dying to try since they'd seen him make Neville's toad zoom around the classroom* (Rowling 2014c: 183).

This SPU refers to the Halloween holiday (*Halloween*) (Rogers 2003) and its celebration at Hogwarts, evoked through the delicious smell of baking pumpkins wafting through the corridors and Professor Flitwick's announcement that he will teach students to make objects fly. However, a deeper understanding of Halloween relies more on general cultural knowledge than on the immediate textual context.

5. With **comparative reference**, the identity of the presumed item is retrieved not because it has already been mentioned or will be mentioned in the text, but because an item with which it is being compared has been mentioned (Eggins 2004: 35).

(6) *'The Chasers throw the Quaffle and put it through the hoops to score'*, Harry recited. *'So – that's sort of like* **basketball on broomsticks** *with six hoops, isn't it?'*

'What's **basketball***?' said Wood curiously.*

'Never mind,' said Harry quickly (Rowling 2014c: 180).

Harry Potter is engaged in a conversation with Oliver Wood, the Keeper and Captain of the Gryffindor Quidditch team. Wood explains the rules of Quidditch: *'The Chasers throw the Quaffle and put it through the hoops to score,'* while Harry compares these rules to those of Muggle basketball, of which Wood has no knowledge.

6. Bridging reference (Martin 1992; Martin, Rose 2007) is where an item refers to something that has to be inferentially derived from the text or situation; that is, something that has to be presumed indirectly.

(7) *Harry scanned the moving photograph, and a grin spread across his face as he saw all nine of the Weasleys waving furiously at him, standing in front of a large* **pyramid***. Right in the middle of the picture was Ron, tall and gangling, with his pet rat Scabbers on his shoulder and his arm around his little sister, Ginny* (Rowling 2014d: 9).

In this SPU, the reference to the lexeme *pyramid* is bridging, indicating the location where the Weasleys are spending their summer holidays – Egypt and its great pyramids, constructed as monuments to house the tombs of the pharaohs and to symbolize the ancient Egyptian conception of life after death.

Thus, reference and its various types play a significant role in text structure and serve as key means for the semantic interpretation of literary texts.

Conjunctive coherence (Halliday, Webster 2002; Martin, Rose 2007) takes place when a certain pair of adjacent sentences are structurally and semantically related to one of the following types of semantic relations: additive – the conjunction 'and', adversative – the conjunction 'but', causal – 'so', temporal (temporal) – 'then' (Halliday, Webster 2002: 40).

For example, when Harry is appointed Seeker of the Gryffindor Quidditch team, we can trace all types of semantic connective relations between sentences within the boundaries of the analysed SPUs.

1. Additive relations:

(8) *Meanwhile, in the changing rooms, Harry* **and** *the rest of the team were changing into their scarlet Quidditch robes (Slytherin would be playing in green). Wood cleared his throat for silence.*

'OK, men,' he said.

*'**And** women,' said Chaser Angelina Johnson.*

*'**And** women,' Wood agreed. 'This is it'.*

'The big one,' said Fred Weasley.

'The one we've all been waiting for,' said George (Rowling 2014c: 198).

We can observe an additive relation (the conjunction *and* being repeated) between the components of this dialogical SPU, when Oliver Wood (the Captain) is addressing his players before the game begins: *'OK, men,'* he says, followed by the line *'And women,'* added by Chaser Angelina Johnson, which Oliver Wood acknowledges with *'And women'.*

2. Adversative relations:

(9) *It happened again. It was as though the broom was trying* **to buck him off**. **But** *Nimbus Two Thousands did not suddenly decide* **to buck their riders off** (Rowling 2014c: 202).

The adversative relation between the two sentences within this SPU is marked by the conjunction *but* and the full repetition of the syntactic structures *to buck him off* and *to buck their riders off*. This repetition draws the reader's attention to the characteristics of Harry's broom, the Nimbus 2000, emphasizing that such a clever broom could have bucked him off only if it had been cursed beforehand.

3. Causal relations:

(10) *Harry tried to turn back towards the Gryffindor goalposts; he had half a mind to ask Wood to call time out – and then he realised that* **his broom was completely out of his control. He couldn't turn it. He couldn't direct it at all. It was zigzagging through the air and every now and then making violent swishing movements which almost unseated him** (Rowling 2014c: 203).

The prepositive sentence component *his broom was completely out of his control* is further explicated by the postpositive sentence elements and their enumeration (*He couldn't turn it; He couldn't direct it at all; It was zigzagging through the air and every now and then making violent swishing movements which almost unseated him*), establishing non-conjunctive causal relations within this SPU.

4. Temporal relations:

(11) *Suddenly, people were pointing up at Harry all over the stands. His broom had started to roll over and over, with him only just managing to hold on.* **Then** *the whole crowd gasped. Harry's broom had given a wild jerk and Harry swung off it. He was now dangling from it, holding on with only one hand* (Rowling 2014c: 203).

The adverb *then* links the sentences within this SPU, marking temporal semantic relations that indicate the succession of actions and the development of events.

Thematic-rhematic semantic relations – including explanation, cause, consequence, comment, elaboration, conclusion, result, specification, narration, contrast, coordinating continuation, and background (Gómez González, Mackenzie 2018: 22) – structurally, semantically, and communicatively connect the components of the literary text, and their adequate interpretation by the reader enhances the understanding of the covert meanings embedded by the author within the text.

1. Thematic-rhematic semantic relations of *explanation*:

(12) *'But I knew, too, where Voldemort was weak. And so I made my* **decision**. **You would be protected by an ancient magic of which he knows, which he despises, and which he has always, therefore, underestimated – to his cost. I am speaking, of course, of the fact that your mother died to save you. She gave you a lingering protection he never expected, a protection that flows in your veins to this day. I put my trust, therefore, in your mother's blood. I delivered you to her sister, her only remaining relative'** (Rowling 2014b: 769).

The lexeme *decision* in the prepositive sentence, referring to Professor Dumbledore's choice once he recognized the Dark Lord's weakness, provides semantic integrity to the sentences within this SPU. Dumbledore explains his decision to protect

young Harry – after his wizard parents were killed by Voldemort – through the following postpositive sentences: '*You would be protected by an ancient magic of which he knows, which he despises, and which he has always, therefore, underestimated – to his cost*'; '*I am speaking, of course, of the fact that your mother died to save you*'; '*She gave you a lingering protection he never expected, a protection that flows in your veins to this day*'; '*I put my trust, therefore, in your mother's blood*'; '*I delivered you to her sister, her only remaining relative*'.

The communicative purpose of this SPU is to make the reader aware that Harry's mother sacrificed her life to protect him from the Dark Lord, thereby granting Harry continuous protection in his future encounters with Voldemort.

2. Thematic-rhematic semantic relations of *contrast*:

(13) *He was finding it hard to decide whether he wanted **to be with people or not**; whenever **he was in company** he wanted **to get away** and whenever **he was alone** he wanted company* (Rowling 2014b: 782).

This SPU depicts the contrast in Harry's emotions following the death of his godfather, Sirius Black, at the hands of Voldemort's followers. Harry is overwhelmed with grief and desperately attempts to isolate himself from his friends, though this strategy proves unhelpful: *He was finding it hard to decide whether he wanted to be with people or not; ... whenever he was in company he wanted to get away, and whenever he was alone he wanted company.*

3. Thematic-rhematic semantic relations of *background* are defined by descriptions of colours, music sounds, tastes, scents, and natural phenomena:

(14) *And yet sitting here on the edge of the lake, **with the terrible weight of grief dragging at him**, **with the loss of Sirius so raw and fresh inside, he could not muster any great sense of fear**. It was **sunny**, and **the grounds around him were full of laughing people**, and even though **he felt as distant from them as though he belonged to a different race**, it was still very hard to believe as he sat here that his **life must include, or end in, murder** ...* (Rowling 2014b: 787).

This SPU semantically contrasts Harry's depressed mood with his friends' joyful spirits. Harry is consumed by grief over the death of his godfather, Sirius Black (*with the terrible weight of grief dragging at him, with the loss of Sirius so raw and fresh inside, he could not muster any great sense of fear*). Moreover, he is preoccupied with the prophecy that dictates his life as a choice: to kill or to be killed (*his life must include, or end in, murder …*). These heavy thoughts cause Harry to distance himself (*he felt as distant from them as though he belonged to a different race*) from his friends, who are enjoying a sunny day and their carefree life (*It was sunny; the grounds around him were full of laughing*).

Theme (T) and **rheme** (R) interrelation within the text continuum may be represented by Fig. 1.

(15) ***Harry managed not to shout out, but it was a close thing. The little creature on the bed had large, bat-like ears and bulging green eyes the size of tennis balls. Harry knew instantly that this was what had been watching him out of the garden that morning*** (Rowling 2014a: 12).

This SPU is developed by the first two sentences as **rhemes (R)**:

(**R3**) *Harry managed not to shout out, but it was a close thing.*

(**R4**) *The little creature on the bed had large, bat-like ears and bulging green eyes the size of tennis balls.*

The third sentence, *Harry knew instantly that this was what had been watching him out of the garden that morning*, functions as a **theme (T1)**. This theme is already known to the addressee from the previous context and is communicatively structured by the two preceding **rhemes (R3** and **R4).**

(16) ... *He had been staring absent-mindedly into the hedge – and **the hedge was staring back. Two enormous green eyes had appeared among the leaves*** (Rowling 2014a: 9):

(**R1**): *He had been staring absent-mindedly into the hedge – and the hedge was staring back.*

(**R2**): *Two enormous green eyes had appeared among the leaves.*

As such, the development of the text communicatively demonstrates how a new **rheme** is gradually transformed into a **theme**, simultaneously introducing new **rhemes** into the textual continuum. This illustrates how the *category of informativity* manifests itself, while being interrelated with *the category of the addresser*, as well as with *the categories of coherence*, *continuum*, *segmentation*, and *integrity*, all of which are communicatively expressed through the text.

(17) ... *'Who are you?'*

'Dobby, sir. Just Dobby. Dobby the house-elf', said the creature (Rowling 2014a: 13).

Consequently, the sentence *'Dobby, sir. Just Dobby. Dobby the house-elf', said the creature* is a **rheme (R5)** which relates to rhemes (**R3**) and (**R4**), which apparently become themes (**T2**) and (**T3**):

$$R3\ (T2) \longrightarrow R4\ (T3) \longrightarrow T1 \longrightarrow R5$$
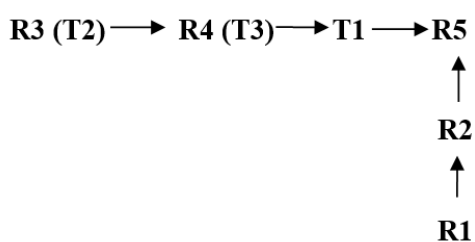$$\uparrow$$
$$R2$$
$$\uparrow$$
$$R1$$

Figure 1. Theme and Rheme Interrelation in the Text Continuum

As for themes, they relate to thematic progression and may be *interpersonal*, *zigzag* (or *linear*) or *multiple*.

Interpersonal theme refers to an item that comes before the rheme which indicates the relationship between participants in the text, or the position or point of view that is being taken in the clause. An interpersonal theme can express probability (e.g. perhaps), usuality (e.g. sometimes), typicality (e.g. generally) or obviousness (e.g. surely). It can also express opinion (e.g. to my mind), admission (e.g. frankly), persuasion (e.g. believe me), entreaty (e.g. kindly), presumption (e.g. no doubt), desirability (e.g. hopefully) or prediction (e.g. as expected) (Halliday, Matthiessen 2004).

(18) *Black wheeled Buckbeak around, facing the open sky.*

'We'll see each other again,' he said. *'You are –* **truly** *your father's son, Harry …'* (Rowling 2014d: 441).

The theme of this SPU (*'You are – truly your father's son, Harry …'*) contains the interpersonal element *truly*, which expresses Sirius's personal opinion. The following rheme (*'We'll see each other again,' he said*) reflects the strong bond between Sirius and Harry. As Harry's godfather and his parents' close friend, Sirius remains loyal to them and to their son until the very end.

Zigzag or **linear** theme is where the rheme of one clause is picked up in the theme of the next clause. These patterns may also be combined into multiple / split rheme patterns. **Multiple** is more than a single thematic element in the theme component of the clause.

In the example below, we may detect all three types of themes (interpersonal, linear and multiple):

(19) *'You are not working hard enough!'*

For some reason, **Snape seemed even angrier** *than he had done two minutes before, when* **Harry had seen into his teacher's memories**.

'You are lazy and sloppy, Potter, it is small wonder that **the Dark Lord –'**

'Can you tell me something, sir?' said **Harry, firing up again**. **Why do you call Voldemort the Dark Lord? I've only ever heard Death Eaters call him that** (Rowling 2014b: 548).

This SPU depicts Snape teaching Harry Occlumency, the magical art of closing one's mind against intrusion by Legilimency, the ability to access another person's thoughts. Lord Voldemort, known for this skill, attempted to invade Harry's mind.

Within this SPU, the constituents are structurally, semantically, and communicatively interrelated through interpersonal themes: 1) Professor Snape's disdain for Harry – as James Potter's son, whom Snape hated most – is expressed in his thematic reproaches: *'You are not working hard enough!'; 'You are lazy and sloppy, Potter'*. At the same time, Snape's sincere efforts to protect Harry, the son of his only love, Lily Potter, are also thematically encoded. 2) Harry's opposition to Voldemort is highlighted through his theme-inquiry: *'Why do you call Voldemort the Dark Lord?'* 3) Snape's past as a Death Eater is reflected indirectly through Harry's rheme-reproach: *'I've only ever heard Death Eaters call him that'*. 4) Snape's dual allegiance – serving both Voldemort and Dumbledore simultaneously – further structures the thematic interplay.

A wide range of interpersonal themes transforms the thematic context of this SPU into multiple, where the rhemes of the prepositive sentences are echoed and picked up as themes in the postpositive sentences.

Thematic coherence provides thematic and semantic relation of the elements within SPU:

(20) *'What is it?'*

Harry picked **the shining, silvery cloth** *off the floor.* **It was strange to the touch, like water woven into material**.

'It's **an Invisibility Cloak**,*' said Ron, a look of awe on his face. 'I'm sure it is –* **try it on**.*'*

*Harry **threw the Cloak around his shoulders** and Ron gave a yell.*
'It is! Look down!'
*Harry **looked down at his feet, but they had gone**. He dashed to the mirror. He **pulled the Cloak over his head** and **his reflection vanished completely*** (Rowling 2014c: 216).

Thematically cohesive constituents (*the shining, silvery cloth; It was strange to the touch, like water woven into material; try it on; threw the Cloak around his shoulders; looked down at his feet; but they had gone; pulled the Cloak over his head and his reflection vanished completely*), which mark the key lexeme-concept of these SPUs – namely, the Invisibility Cloak – provide structural-semantic integrity to the constituents within these SPUs.

The sentence counterparts of the analysed SPUs are thematically connected through the concept of *the Deathly Hallows* – mystical objects inherited by Harry. The Invisibility Cloak serves to protect him and help him resist the evil and darkness embodied by Voldemort. Later, Harry comes into possession of the remaining Hallows – the Elder Wand and the Resurrection Stone. According to legend, the one who unites all three gains mastery over death and ultimate power. Fully aware of the destructive consequences such possession could bring, Harry chooses to renounce them all.

Conclusion. We have examined literary discourse and its structure as an interaction between the addresser and the addressee, where their communicative relationship predetermines the author's choice of language to encode the text. The reader's task, in turn, is to decode and adequately interpret the content produced by the author through the proper analysis of these linguistic means.

Thus, we argued that the category of the addresser is linguistically expressed through the language items that the category of coherence (cohesion and coherence) establishes at the formal, semantic, and communicative levels of the text.

We also examined the semantically marked devices of literary discourse in J. K. Rowling's *Harry Potter* novels, which the author deliberately employs to communicate with her readers. This analysis enabled us to define the nature of the category of the addresser and to specify that it is manifested through the linguistic means provided by the category of coherence at the semantic level of the text. Taken together, these findings allowed us to treat the categories of the addresser and coherence as communicative, alongside those of the addressee, continuum, segmentation, and integrity.

Among the prominent semantic markers through which the category of the addresser manifests itself, we identified referential, conjunctive, and thematic coherence (including thematic progression), as well as thematic-rhematic semantic relations. These relations encompass interpersonal connections, zigzag (or linear) progression, multiple themes within clauses, and such logical-semantic types as explanation, cause, consequence, conclusion, specification, narration, contrast, coordinating continuation, and background.

The perspective of our research is to develop a universal, integrated model of substantial text analysis, grounded in structural, semantic, communicative, pragmatic,

and intercultural approaches. This model aims to reveal techniques for analyzing texts across different types, languages, cultures, literary trends, and genres.

All this will contribute to a deeper understanding of the communicative-linguistic strategies involved in the production of text content by the addresser and its perception by the addressee, which may serve as a valuable tool for educators in the field of linguistics and in the practice of teaching foreign languages.

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THE AUTHOR'S SEMANTIC CHOICES IN LITERARY TEXTS (A STUDY OF J. K. ROWLING'S HARRY POTTER FANTASY NOVELS)

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Abstract

Background: Text has traditionally been analysed from structural, semantic, socio-communicative, and pragmatic perspectives. From a communicative point, a text is viewed as an interaction between the addresser (the category of the addresser) and the addressee (the category of the addressee). In this study, the category of the addresser is considered communicative, expressing itself through language tools, which the category of coherence, also communicative, establishes at formal, semantic, and communicative levels. The semantic choices made by the author are essential for the reader's accurate interpretation of the author's intentions encoded in the literary text.

Purpose: This paper aims to demonstrate the semantic tactics an author employs to express and share her thoughts in interaction with readers. These semantic items correspond to language patterns specific to referential, conjunctive, thematic, and thematic-rhematic coherence, which can be identified within SPUs in the fantasy novels *Harry Potter* by J. K. Rowling.

Discussion: Language markers by which the category of the addresser semantically manifests itself and which the category of coherence establishes at semantic level, include: referential coherence (anaphoric, cataphoric, exophoric, homophoric, comparative, and bridging reference); conjunctive coherence (additive, adversative, causal, and temporal relations); thematic coherence (thematic progression); thematic-rhematic semantic clausal relations (interpersonal, zigzag, and multiple themes conveying explanation, cause, consequence, conclusion, specification, narration, contrast, coordinating continuation, and background).

As such, these semantic cohesive tools play a crucial role in maintaining the structural and communicative integrity of the text.

Keywords: literary text, the category of the addresser, the category of the addressee, coherence, referential (conjunctive, thematic-rhematic, thematic) coherence, discourse, context, text, semantics, function.

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