

ate methods of analysis (psycholinguistic and quantitative methods). Their usage helps to prove the existence of sound symbolism and to define its nature, types and functioning.

The problem of the symbolic properties of the initial and final phonesthemes was the subject matter of our research. The analysis of linguistic works devoted to different aspects of phonosemantics, as well as the results of the carried out psycholinguistic research (conducted in the co-operation with different informants – 45 students and 5 phoneticians) and statistic analyses of the data enabled us to conclude the following:

The average grades of thirty initial (*Bl-, Br-, Kl-, Kr-, Dr-, Fl-, Fr-, Gl-, Gr-, Pl-, Pr-, Kw-, Sk-, Sf-, Shr-, Sl-, Sm-, Sn-, Sp-, Spl-, Spr-, Skw-, St-, Str-, Sv-, Sw-, Thr-, Tr-, Ts-, Tw-*), and seven final (*-nt, -mp, -tl, -kl, -zm, -gl*) phonesthemes under psycholinguistic research according to six scales (strong/weak; fast/slow; pleasant/unpleasant; cruel/kind; big/small; rough/small) of Charles Osgood's semantic differential prove the linkage between features and sound clusters, i.e. sound and meaning. The phonesthemes *Br-, Kr-, Gr-, Pr-, Str-, Thr-, gl* turned out to be "strong", *Kl-, Fl-, Gl-, Pl-, Sl-, Spl-, Tw-, -mp* – "weak"; *Bl-, Fr-, Pl-, -gl* – "pleasant", *Sf-, Sp-, Skw-, -zm* – "unpleasant"; *Dr-, Pr-, Thr-, -tl, -kl, -nk* – "fast", *Shr-, Sl-, Sw-, -x*; *Bl-, Kl-, Fl-, Gl-, Sm-, -gl* – "smooth", *Pr-, Sf-, Tr-, Ts-* – "rough"; *Fl-, Gl-, Sl-, Sm-, Sn-, -tl, -kl* – "kind", *Pr-, Thr-, -zm* – "cruel"; *Br-, Kw-, Tr-, -tl* – "big", *Kl-, Fr-, Sp-, Ts-, -nt, -nk* – "small".

Initial and final sound clusters correlate with each other, demonstrating their similar symbolic properties. This is mainly caused by the second phonestheme component – sounds [r] and [l]. Phonesthemes which have [l] as the second element (*Bl-, Fl-, Pr-, Gl-*) are characterized as "weak", "pleasant", "kind" and "little", while sound clusters with the [r] as the second component (*Br-, Fr-, Pr-, Gr-*) possess the meaning of "strong", "unpleasant", "cruel" and "big".

The experimental research was also carried out on the linkage between poetic text content and definite initial or final phonesthemes used by the author. The suggested statistic analysis of sound organization of poems which were united in two groups – texts with positive and negative subject matter – helped to establish and describe the most typical two- and three-phonemic initial and final consonantal clusters and their role in expressing semantic loading of the poems by Emily Dickinson, presenting nature, love, life, death, grief, etc. 238 lexemes with initial and final phonesthemes (97 in the poems with positive connotation and 141 – in the poems having negative connotation) were subjected to the research. The connection between the phonesthemes used and the "positive" content of a poem can be demonstrated on the example of the poem "The Bee". The poem is devoted to the nature and expresses Emily Dickinson's admiration with it. The bee is a symbol of a courageous and brave man who can easily conquer women's hearts. The bee's buzz is described with the help of the phonesthemes *Tr-* and *Pl-*: "...like trains of cars on tracks of plush...", i.e. a sound produced by a bee is really a combination of humming and buzzing. The nature is described with positive connotation here; we can prove it by the use of the following phonesthemes *Fl-* (*flower*), *Bl-* (*bloom*), *Kl-* (*clover*). If the bee represents a male sex and the nature is a symbol of a female one, then we can also speak about the gender characteristics of sounds (*Tr-* strong as a man, *Fl-* a naturally weak woman).

The poems with negative connotation prevail in Emily Dickinson's poems, even in those devoted to the nature, for example the poem "A Thunder-Storm". Emily Dickinson shows the approaching of a thunderstorm that is sure to be a problem. She uses sound clusters *Gr-, Thr-, Str-* to show how cruel, dangerous a thunder-storm can be. Although this nature phenomena is really fast, Dickinson says that it "hurried slow" making it even more mysterious and insidious.

Therefore, the sound organization of poetic texts is closely connected to their contents and connotative meanings. Certainly, sound organization is not the only and the main way to express the content, however, phonesthemes with positive or negative sound symbolic meaning add more to the emotional and aesthetic side of any poetic text.

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PRAGMATICS OF TEXT COHERENCE

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Texts must have a certain structure which makes them different from a collection of single sentences. Some of the factors that hold parts of the text together are described in terms of cohesion, or the

ties and connections which exist between sentences within a text. In general, there are five kinds of cohesive ties distinguished in language. These syntactic and semantic ties that cross sentence boundaries and help create texts are reference (pronouns, demonstratives, definite article, etc), substitution (nominal one(s), verbal do, clausal so, etc), ellipsis, conjunction and lexical cohesion (i.e. the selection of words related to each other semantically in various ways to form ties in a text).

However, by itself, cohesion would not be sufficient to let us comprehend what we read. In fact, it is quite easy to create a highly cohesive text which has a lot of connections between the sentences, but which remains difficult to interpret. The connectedness which we experience in our interpretation of texts is not simply based on connections between words. There must be some other factor due to which the text can hang together as a whole. This factor is usually described as coherence.

In contrast to cohesion, which concerns the manner in which the components of the text are connected within a sequence, coherence has to do with how components of the textual world, that is the configuration of concepts and relations which underlie the text, are made mutually accessible and relevant. In other words, cohesion occurs linearly between sentences and relies on the notion of sentence topic while coherence cannot be pursued linearly. Instead, coherence can best be characterized in terms of the notion of "discourse topic," since analysis at the sentence level is irrelevant to the understanding of the notion of text coherence.

Linear connectedness at the sentence level cannot be considered as a sufficient condition for text coherence, which is the issue discussed at the discourse level. Thus, it is often argued that coherence is independent of cohesion. The latter is then regarded as a by-product of coherence, whose function is to help mark or identify the discourse topic formulated in terms of propositions [Yule, G., 2001: 139-142].

It follows that coherence is not merely a feature of texts, but rather the outcome of cognitive processes among text users. It is a conceptual network which has to be recognized and interpreted by the sender (writer) and the receiver (reader) of a text. When reading a text, readers keep trying to make it fit some situation or experience and find a way to incorporate all the elements into a single coherent interpretation. In doing so, they would necessarily be involved in a process of filling in any gaps existing in the text in order to create meaningful connections which may not be expressed by words and sentences. For this purpose, there must be some "propositional relations" between sentences in the text, encoded by the writer and identified by the reader, who tries to make sense of the text and its constituents. These relations may be either supported by visible cohesive ties or left more or less unexpressed.

Such coherence relations may arise from different conceptual domains, which can be seen as types of reasons this particular sentence has been used. They are described in classifications of Martin's conjunctive relations (1992), Mann & Thompson's Rhetorical Structure Theory (1987), and taxonomy of coherence relations of Sanders et al (1992).

One of the basic types of coherence is topic, or thematic progression. It is essential to stay with the same topic long enough for some coherent development to take place. Sometimes, however, mere topic development is superseded by strategies of clarifications, such as explication and contrast. In narratives temporal relations between sentences are quite common, even though they are not always signaled explicitly with cohesive ties. Causality can be represented by all types of cause-and-effect relations. Persuasion involves introducing an argument to strengthen or qualify previously discussed idea and supporting it with facts or other pieces of evidence [Meyer, Paul Georg et al., 2005: 208-210].

In the language of pragmatics, cohesion is the overt relationship between propositions expressed through sentences. It helps establish a propositional relationship across sentences by reference to formal syntactic and semantic signals, without regard to what kinds of illocutionary acts are being performed. Coherence, in its turn, makes it possible to infer the covert, or not overtly linked, propositional connections from an interpretation of the illocutionary acts. Thus, texts can be analyzed both on grammatical and thematic levels, i.e. with respect to the syntactic-semantic relations between sentences (cohesion) and the logic-semantic relations established between propositions making up the thematic structure (coherence).

THE FORMATION OF PEDAGOGICAL INTERACTION CULTURE: PHILOSOPHICAL AND PEDAGOGICAL FOUNDATIONS

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Modern Ukrainian society is being in the phase of active transition from post-industrial society to information one. The main products of post-industrial society are information and knowledge. In contrast the information society is characterized by the increasing role of information and knowledge in the life of people as well as the creation of global information space, which is designed to ensure the interaction of people and their access to information resources.

From a philosophical point of view, information activities, special attitudes towards culture and others, the system of regulatory characteristics, which are used with regard to the nature and conditions of a communicative situation, the level of cultural knowledge and the ability to share it with others are