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COHERENCE AS REALIZATION OF COHERENCE CATEGORY AND ITS MARKERS IN THE TEXT OF THE NOVEL BY M. KNEAL “ENGLISH PASSENGERS”

The paper contains an integrated linguistic analysis of text coherence as means of realization of coherence category and its markers in modern English fiction.

Due to the complex of linguistic categories discourse is a well-ordered structure. The text unity, close interconnection between its constituents has been called text coherence. Text unity is not only notional aspect. It appears simultaneously in the form of structural, notional and communicative unity which correlates to form, content and function.

The aim of the given research paper is to study and examine such linguistic category as text coherence.

According to the aim the following tasks have been identified: consider and analyse the existing points of view relevant to the given problem, explain and specify the term “text coherence”, detect and identify markers of coherence in the text of modern English fiction novel “English passengers” written by Matthew Kneale in 2000.

This problem occupies an important place in the works of national and foreign linguists, as cohesion and coherence are very important categories of the text. It is necessary to indicate that this problem has not been studied well enough because it has not been finally decided if there is difference between such categories of the text as coherence, cohesion and text unity.

The theoretical basis for the article has been given by the studies of such famous linguists as Halliday M.A.K. and Hasan R. , Beaugrande R.De, W. Dressler,

Van Dijk T., Tannen D., Connor U., Halperin I. R., Turaieva Z. Y., Lukin V. A., Kukhareno V. A., Leontiev A. A., Troshyn M. M. and others.

The term “coherence” has been under investigation since the 1970-s.

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 [1, c. 90].

This paper provides a general overview of “cohesion” and “coherence”, two essential elements that facilitate textual continuity. The article begins with the presentation of different views and definitions of the two terms. Subsequently, cohesion and coherence are discussed in terms of their use in written texts. As the main theme of our research concerns coherence the paper provides more information and review of research studies on coherence.

The terms “cohesion” and “coherence” are defined differently by different linguists. For some, the two terms are interchangeable or imply each other; for others they are independent of one another [2, c. 55]. This paper presents various points of view regarding cohesion and coherence in text and provides a review of research studies on coherence in texts of modern fiction.

Coherence can be regarded as a connection between utterances with discourse structure, meaning, and action being combined. Cohesion is available in various types of discourse and can be identified as a tool of communication completed by interaction between the speaker and the hearer, such as question/answer pairs. Cohesive devices are clues that help locate meanings and accommodate the understanding of a conversation. Discourse coherence, therefore, is dependent on a speaker’s successful integration of different verbal and nonverbal devices to situate a message in an interpretive frame and a hearer’s corresponding synthetic ability to interpret such cues as a totality in order to interpret that message. With regard to coherence, discourse markers are part of participants’ linguistic tools that facilitate oral communication and are both verbal and nonverbal features for the participants who “jointly integrate forms, meanings, and actions to make overall

sense of what is said [4, с. 119].

Coherence may be treated as a semantic property of discourses, based on the interpretation each individual sentence relative to the interpretation of other sentences. Coherence between sentences is based not only on the sequential relation between expressed and interpolated propositions, but also on the topic of discourse of a particular passage. Cohesion does not lead to coherence, but coherence does not suffice to make a text coherent while there must be some additional linguistic property (like cohesion) that makes a text coherent. The two levels of coherence include micro-coherence, which is the linear or sequential relations between propositions, and the macro-coherence, the global or overall coherence of a discourse in terms of hierarchical topic progression.

Within this general framework, cohesion is regarded as an element that accommodates coherence. When a text is cohesive and coherent, it will enable the reader to process information more rapidly.

Coherent text is described as text in which the expectations of the reader are fulfilled. The reader uses his or her knowledge of the world to interpret a text, expecting that his or her knowledge will correspond to the organisation and argument of a text. The reader relies on this kind of knowledge to anticipate information that will be subsequently presented. Interacting with the reader, a coherent text accommodates the reader's expectation of sequential logical ideas, contributing to the reader's comprehension and the clear meaning of a text. The overall coherence of a longer text depends on the coherence within each paragraph or section of the text.

All sentence topics are related in certain ways to the global discourse topic of the text. The patterns of relations between discourse topics, and subtopics are called topical development of discourse. The pragmatic function of coherence identifies three features that are essential to coherence: discourse theme, a set of relevant assertions relating logically among themselves by means of subordination, coordination, and superordination; and an information structure

imposed on the text to guide the reader in understanding the theme or the purpose of the author.

Among the general markers of text coherence topical markers occupy a significant place. They make up a special paradigm of connective means as they suggest the potential for provision of connection between part of the text and segments of dialogues which are located in distant way. Topical markers are able to play the role of relevant signals of the strategy of global coherence in the text participating in the process of information division, namely in organization and segmentation of discourse.

Using topical markers by the author focuses the reader's attention on the highlighted and key, from the author's point of view, segments of information. This makes the process of interpretation of the text easier for the reader.

Also, speaking about text coherence we shouldn't forget the role of the title of the text and the headings of the chapters if the text is long. Headings and subheadings represent the key concepts and supporting ideas in the text. They visually convey levels of importance and give key information to the reader. Heading is the first level of connection between the text and the reader which starts the interpretation and its understanding. The word or expression mentioned in the heading "runs through" the whole text creating the category of coherence. At the same time the word itself undergoes inevitable semantic changes which lead to creation of individual – artistic meaning. Realisation of this meaning happens retrospectively during returning to the heading after finishing reading of the text.

The markers of text coherence, namely morphological-syntactic, stylistic and lexical - semantic markers make their contribution during the process of text coherence formation.

The author uses the direct word order in the sentences. Applying epithets, similes, metaphors, hyperboles, famous phrases, stylistically coloured words the author makes the characters of his novel more vivid. Non-verbal elements make their significant contribution in creation of the text coherence.

E.g. “...No, the Kewleys were **careful, sober** people, but with a **terrible** taste for **litigating** wills, and a **perfect** eye for a **rotten** buy” [5, с. 34] (Epithets)

He seemed pleased, **like a hound that’s smelt rabbits**, and straight away turned to his six boys in scarlet. [5, с. 9] (Simile)

All I got back was **black looks** and Scripture talk [5, с. 10] (Metaphor)

Bad luck? Why, we had enough of it to **fill up half the ocean**. [5, с. 90] (Hyperbole)

Likewise for herring you must always say **child**. For a cat you say **scraper**. For a mouse you say **lonnag**. The wind is **Old Bags**. [5, с. 7]. (Anglo-manx dialect)

How could they say that nothing was happening? [5, с. 78] (rhetorical questions)

'Cato, who made the earth?'

Quick as a flash the little fellow rattled off his answer. '**God did.**'

'Very good.' He turned next to Ophelia. 'Who made the sky?' '**God did.**'

'Omega, who made the trees?' – '**God did.**' (Repetitions)

Quite gone was all his shiny buttons cheeriness. [5, с. 11] (Inversion)

Topically connected words: *sailcloth, vessel, canvas, deck, fishing port, crew, cabin, sea chest, ship’s stores, dining cabin, hull, fo’c’sle, crew’s sea chest, hammock, sailmaker etc.*

The author uses different kinds of fonts, italics, capitalizations, underlining the key information to make the text coherent.

As for narrative methods, the author tells the story from the first-person point of view and the reader has the opportunity to know the facts straight from the source.

Summarising all the facts mentioned above, we can conclude that different aspects of text formation in complex make their contribution to the text coherence.

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ГЕНДЕРНИЙ АСПЕКТ ВИКОРИСТАННЯ ЕМОЦІЙНО-ОЦІННИХ НОМІНАЦІЙ (НА МАТЕРІАЛІ АНГЛОМОВНИХ ФІЛЬМІВ)

Вступ. Вивчення гендерно зумовленої поведінки доводять, що мовлення представників різних статей не варіюється хаотично, а співвідноситься з системно упорядкованими соціальними розбіжностями. Різноманітність підходів до вивчення цього явища свідчить про великий інтерес вітчизняних та зарубіжних філологів. Дослідження вчених набувають все більшої популярності й у вивченні емоційно-оцінних номінацій. Проте, співвідношення двох вищезазначених тем наразі майже не розглянуто. Отже, звернення до проблематики гендерних розбіжностей у використанні емоційно-оцінних номінацій є актуальним, виправдовуючи наш науковий інтерес.

Метою дослідження є вивчення гендерного аспекту у використанні емоційно-оцінних номінацій у ситуативному мовленні англомовного дискурсу (на прикладі англомовного серіалу режисерів Джеремі Стілберсона (англ.