ON GLOBAL AND LOCAL COHERENCE IN DISCOURSE

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A number of scientists divide all categories based on connectivity into two main groups − structural (cohesion) and content (coherence). However, they emphasize the conventionality of this division [11, 81]. The global, dominant component in discourse is coherence, which refers to a semantic connection of sentences, while the indicators of structural cohesion in the text may not always be manifested, for example, the text may be incomplete, but still, having a semantic unity, will refer to the text.

The aim of the research is to consider two levels of coherence and ways to achieve coherence in discourse.

Material and methods. In the course of the research we analyzed excerpts from "A Christmas Carol" by Charles Dickens. As major methods we applied descriptive, comparative and hermeneutic approaches.

Results and their discussion. Coherence is wider than cohesion since it covers not only the formal grammatical aspects of utterances, but also the semantic-pragmatic (including thematic and functional) aspects of the semantic and interactive coherence of the discourse both local and global.

Many linguists, including T. van Dyke, note that it is the macrostructure, which refers to the global value attributed to the discourse. We can give an example of the global (thematic) coherence of news discourse: If we say that the text of the news deals with the U.S. attack on Libya, we correlate the message with the entire text as a whole − *U.S. planes flew to Lybia. They bombed the harbor of Benghasi* − to such macroposition or theme as: *The U. S. attacked Lybia*, for we know that the attack can be carried out with the help of aircraft, that the aircraft can fly and drop bombs and dropping bombs is one of the ways of attacking. Unlike local coherence, global coherence is of a more general nature, and characterizes a discourse as a whole.

Local coherence is local cohesion of sentences performed by thematic-rhematic coherence of the discourse and cohesion. If every sentence reported only the known, and there were no new information, the communication would be senseless. But the utterance, as a rule, can not contain only new information. Most English sentences (94%) have a progressive structure (first the theme, then the rheme), and only a minority (6%) – the regressive structure. Let's consider an excerpt from the novel "A Christmas Carol" by Charles Dickens.

Scrooge! He was a tight-fisted hand at the grind-stone, a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas. What is the relationship between the components of this text?

First of all, thanks to a common thought: in all the sentences they are talking about Scrooge. Yet, if you look closely at the first sentence, from the point of view of the theory of actual division, it is divided into 3 parts: *He was* (first movement, a theme known from the preceding context), *a tight-fisted hand at the grind-stone* (the second part, a rheme, which carries new information) and *a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner!* (the third part is again a rheme characterizing the subject). The writer describes the main character, whose name appears at the beginning of the description. Each subsequent sentence contains new information: physical description, character, world outlook. All the sentences have one common theme, which connects different sentences, and rhemes. Within each sentence the thought is also moving from theme to rheme. The idea is moving in parallel, which is characteristic of the description when the attributes of an object, phenomenon, setting are listed, etc., when something is matched, contrasted, compared, when thought moves in parallel.

There is another type of communication in which thought flows smoothly from one sentence to another, gives rise to a third, and closely connects the sentences as links in a chain. Let's consider another excerpt:

The door of Scrooge's counting-house was open that he might keep his eye upon his clerk, who in a dismal little cell beyond, a sort of tank, was copying letters. Scrooge had a very small fire, but the clerk's fire was so very much smaller that it looked like one coal.

The first part of the first sentence that is t*he door of Scrooge's counting-house was open* is a theme about the door to the office, but the second part – *that he might keep his eye upon his clerk* – is new information as Dickens introduces a clerk in the narrative. The next part of this sentence − *who in a dismal little cell beyond, a sort of tank, was copying letters who in a dismal little cell beyond, a sort of tank, was copying letters* is rhematic and carries additional information about the room and the occupation of the young man. New information about the room is introduced in this part of the first sentence: *a sort of tank*. In the second sentence, the narrative is about Scrooge and the clerk already familiar to us. Now new is the information about the fireplace.

Thus, the movement of thought from sentence to sentence takes place due to the fact that the rheme of the preceding sentence becomes the theme of the subsequent, which discloses new information. This type of movement is characteristic of logical, consistently developing speech, which can be called a chain.

Conclusion. Global coherence is the relation of each particular utterance to the overall discourse plan (strategy, scripts, and cognitive schemes in the minds of interlocutors). Global coherence is planning of one's verbal behavior and its correlation with the situation. Unlike local coherence, global coherence is of a more general nature, and characterizes discourse as a whole.

1. Тураева, З.Я. Лингвистика текста : текст: структура и семантика / З.Я. Тураева. – Москва: Просвящение, 2006. – 127 с.

СТЕРЕОТИПНЫЕ ЗАИМСТВОВАНИЯ
В БЕЛОРУССКОЙ ПЕРИОДИЧЕСКОЙ ПЕЧАТИ НАЧАЛА XXI ВЕКА

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Для того чтобы максимально ускорить и упростить чтение и понимание газетного текста, в языке газетных сообщений употребляются слова и выражения, повторяющиеся из номера в номер. Они составляют своего рода терминологию газетного стиля. Современная белорусская пресса широко использует речевые стандарты различных групп (штампы, клише, универсальные слова и др.).

Цель данной работы − изучить стереотипные заимствования в белорусской периодической печати начала XXI века.

Материал и методы. В качестве материала исследования рассматриваются стереотипные заимствования, функционирующие на страницах белорусских газет начала XXI века («Витебские вести», «Витьбичи», «Аргументы и факты в Беларуси», «Комсомольская правда в Беларуси», «Советская Белоруссия»). В процессе исследования использовались следующие методы: метод наблюдения, эвристический метод, метод стилистического анализа.

Результаты и их обсуждение. Ограниченность газетной площади письменных средств массовой информации делает особенно актуальной проблему языковой экономии. Конкретно речь идет о необходимости максимального насыщения каналов коммуникативной связи компактно выраженной информацией. Для этого используются коммуникативные стереотипы − готовые речевые формулы.

Стереотипные заимствования составляют отдельную группу коммуникативных стереотипов. Это только что введенные в национальный речевой оборот варваризмы [1, с. 193]. Они обозначают современные понятия, активно функционируют в принимающем их языке и в языке-источнике и употребляются некритически (*таблоид, пиар, бестселлер*): <u>*Имидж − все! (СБ)*</u>

Употребление иноязычной лексики в печати обусловлено такой газетной тенденцией, как компрессия речи: чаще всего в русском языке можно передать значение заимствований не одним словом, а только при помощи описательных конструкций (*ньюсмейкер, инсайдер, картридер*). Так же использование заимствований в прессе можно объяснить желанием авторов привлечь внимание к статье, «зацепить» читателя. Заимствованные слова наполняют публицистический текст определенной долей экспрессивности, создают «эффект новизны». И все-таки