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MEANING CONSTRUCTION THROUGH THE PERCEPTION OF PHONOSEMANTIC SYMBOLS OF THE TEXT

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Abstract: The process of text comprehension related to the process of meaning construction is considered in the article. The authors focus on a specific "tonality of meaning" constructed by the recipient through the perception of phonosemantic symbols of the text and analyzed through the cognitive algorithm of comprehension. Such significant processes as text perception, comprehension of text elements, categorization of the perceived text elements, creation of associations based on the comprehended text elements are integrated in the construction of "tonality of meaning". Phonosemantics and its fundamental subsystems, including sound symbolism (phonetic symbolism) and sound imitation are in the spotlight of the article. The association theory plays a great role in emotional "tuning" of the text defined by the specific arrangement of lexis creating the tonality of meaning.

The investigation of text comprehension and interpretation allows presenting the specifics of the text structure both from its content and sound (phonosemantic) organization. The sound (phonosemantic) organization is understood by the author as a sequential text structure.

Nowadays there are a lot of theories and methods analyzing the text comprehension, but only a few researches are dedicated to the sound (phonosemantic) organization which contributes to meaning construction. Comprehension is understood as a thinking activity, the result of which is meaning construction by the reader. The result of comprehension is meaning as a sort of knowledge, meaningful formation which is included into existing knowledge system or corresponds to it, that's why "meaning" as ideal meaningful model is created (constructed) by the reader in the process of the text comprehension [1, p. 15].

The tonality of meaning is defined in this work as emotional text tuning characterized by the specific lexical unit arrangement creating the tone sounding.

Construction of tonality of meaning is expressed through the following algorithm:
1) text perception;
2) reflection of perceived text building means;
3) categorization of perceived text building means;
4) association revealing based on reflected text building means;
5) categorization;
6) construction of tonality of meaning.

The article deals with phonosemantic means of the text which are necessary in the process of construction of tonality of meaning. The process of construction of tonality

of meaning is directly associated with psychology of such cognitive processes as sensation, perception, thinking, categorization.

Thinking activity in the perception of the text sound organization represents the reflection of such phonosemantic means which are perceived as unusual, devoid of automatism and thus attracting reader's attention. This leads to construction of tonality of meaning, which in its turn assists the readert in the construction of contextual meaning. Examining the process of text comprehension, we distinguish the cognitive algorithm of the text sound organization.

Thinking activity is the reflection of one's actions. In the process of such reflection the need for revealing the relations between the steps of these actions arises. And revealing the relations is possible only through the reflection of one's own way of categorization. The mechanism of cognitive process of comprehension presented in this paper is based on the reflection of each step. Thus, in this paper the construction of tonality of meaning is based on the principle of step-by-step categorization of sound organization of the text.

According to the algorithm, the process of comprehension of sound organization begins with perception.

The process of perception of sound organization is based on the psycho-physiological activities. Man has a rather complicated ear in which the sound waves vary as sounds with corresponding physical characteristics.

Psychologists interpret perception as the process of detecting object world in the human psyche and consider it as a multidimensional image of reality formed in the human consciousness where "the object through the reality considers itself in the image" [2, p. 32 – 50].

The process of perception is a sort of recognition and transmission of signals to the recipient's brain cortex. With the help of sensory signals human brain gets the sound information primarily of sensory origin.

Perception is always connected with thinking, memory, attention; directed by motivation and emotionally colored [3, p. 432].

According to A. B. Mikhalev it is the image of objects that is the initial form of reality reflection and realizes the cognitive function of the language [4, p. 213].

As it was mentioned above according to the suggested cognitive algorithm the process of reflection occurs at each step of perception and comprehension. The recipient should reflect the reality that means organizing in one's vision the elements of this reality, to create links between things, phenomena, processes [4, p. 111].

This is best understood from the text segment of F. M. Dostoevsky's novel "Crime and Punishment" in which Raskolnikov is described. Let's analyze the thinking process of contextual meaning construction which helps us to construct the tonality of meaning. The first step (perception) represents the initial acquaintance of the reader with the text (perception of the text):

"*Он шел по тротуару как пьяный, не замечая прохожих и сталкиваясь с ними… Лицо его, было мокро от слез; оно было бледно, искривлено судорогой, и тяжелая желчная улыбка змеилась по его губам. Сильно билось его сердце, и сильно волновались его мысли… Он был раздавлен, даже как-то унижен. Ему хотелось смеяться над собою со злости. Тупая зверская злоба закипела в нем*" [5, p. 410]. "He went along the pavement like a drunken man, regardless of the passers-by, and jostling against them… Raskolnikov's face was wet with tears; his face was pale and distorted and a bitter, wrathful and malignant smile was on his lips. His heart was beating violently, and his brain was in a turmoil… He was crushed and even humiliated. He could have laughed at himself in his anger… A dull animal rage boiled inside him."

At the perception of the text the categorization of means of text building (grammar, lexical, stylistic and phonosemantic means) occurs. The process of categorization and reflection (I and II) has not sharp boarders as categorization always

requires reflection in the active thinking process. In the process of reflection and categorization in this segment of the text phonosemantic means that contributes to meaningfulness-tone building (alliteration, assonance, paronymy, sound symbolism, onomatopoeia) are categorized. The sound organization of the text is formed with frequently used sounds (phonosemantic symbols). At quantity accumulation in the given segment of the text the definite sound organization generates associations which are also categorized. Phonosemantic means are the initial elements in the text building means reflecting. The reflecting process ends up with meaningfulness-tone building.

In the given text segment the meaning of character's state expressed through author's speech is represented. With the help of dominant sounds [з], [с] words "*злая*", "*злоба*", "*злость*", "*зверская*" are drawn together paronymically with meaning generating associations according to onomatopoeia (whistling sounds) with the key word-comparison "*змеилась*". The verb formed by conversion arises sound symbolic associations besides sound imitative ones (IV step of the algorithm) "*шипящий, зудящий, тяжелый, неприятный, болезненный, страшный, холодный, беспоко-ящий, действующий на нервы*". Hissing and whistling sounds [ж], [ч], [з] in words "*тяжелая, желчная, раздавлен, унижен*" support the associative process of the main dominants [з], [с] in associations "*неприятный, болезненный, давящий, беспокоящий, страшный*". Dominant sound [с] is used by the author in the sentence "*Сильно билось его сердце и сильно волновались его мысли…*" both as in anaphoric and epiphoric positions representing the character's state as "*болезненное, тяжелое, беспокойное*". Sound repetition [о] in the beginning of the segment invokes "*мрачные, тяжелые, тоскливые, долгие, унылые*" notes of mood through the corresponding text sound indicating the character's long illness. As a result of this categorization of associations revealed by the recipients and determination of dominant associations (V step of the algorithm) the meaningfulness-tone of this segment is built – "*болезненный, тяжелый, мрачный*" (VI step of the algorithm).

For contextual meaning construction the author uses other means apart from phonosemantic ones. Such stylistic devices as comparison and metaphor "*как пьяный*", "*змеилась*", "*зверская*", metonymy "*искривлено, раздавлен, закипела*" are used for description of character's painful state of mind. The usage of anaphora in stylistic construction in the sentence "*Сильно билось его сердце и сильно волновались его мысли…*" allows creating and fixing the following meaning in the reader's memory. "The character has a strong emotional experience", which is stressed with emphatic inversion construction. The direct word order allows the sentence to take the following form "*Его сердце сильно билось, и мысли сильно волновались*". The statement implies that the character is subject to suspicious anxiety and unconscious fear. From the description given by the author the recipient comes to the conclusion that the character is in a state of fear, nervousness, irritation, bitterness, discontent with his work and uncertainty of himself. Representation of the character's emotional state is performed with the help of lexical means, namely: epithets "*тяжелая, желчная, злая улыбка*" and unusual phraseological units "*искривлено судорогой*", "*сильно волновались его мысли*". Unconscious bitterness is represented with the help of repetitive lexical units "*злоба*", "*злость*".

Thus, in addition to lexical, stylistic, grammar means of text building phonosemantic organization of the text plays an important role in building contextual meaning "character's state" in relation to sound form. Phonosemantic organization makes up the meaning tuning of the text on the basis of sound and meaning associates. While interpreting text peculiarities of cognitive processes such as perception, reflection, categorization, revealing associations and the tonality of meaning should be taken into account in the perception of phonosemantic organization of the text.

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Процесс смыслообразования при восприятии реципиентом звукового оформления текста

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Аннотация: Рассмотрен процесс понимания художественного текста, который непосредственно связан с процессом смыслообразования. Среди смыслов художественного текста в центре внимания – смысл-тональность, который формируется за счет восприятия реципиентом звукового оформления текста и анализируется с помощью когнитивного алгоритма понимания. Такие важные процессы, как восприятие текста, осмысление средств текстопостроения, категоризация воспринимаемых средств текстопостроения, усмотрение ассоциаций на основе осмысленных средств текстопостроения, участвуют в процессе построения смысла-тональности в тексте. Основное внимание уделено фоносемантике и ее фундаментальным подсистемам: звуковому символизму (фонетическому символизму) и звуковому подражанию. Ассоциативная теория играет важную роль в организации эмоциональной настроенности текста, определяемой особой аранжировкой лексических единиц, которые создают тон звучания.

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Prozess der Sinnbildung bei der Wahrnehmung vom Empfänger der lautlichen Ausstattung des Textes

Zusammenfassung: Im Artikel wird der Prozess des Verständnisses des künstlerischen Textes, der mit dem Prozess der Sinnbildung unmittelbar verbunden ist, betrachtet. Unter den Sinnen des künstlerischen Textes ist in der Mitte von der Aufmerksamkeit des Autors die Sinn-Tonalität, die auf Rechnung der Wahrnehmung vom Empfänger der lautlichen Ausstattung des Textes formiert wird und mit Hilfe des kognitiven Algorithmus des Verständnisses analysiert wird. Solche wichtigen Prozesse wie die Wahrnehmung des Textes, das Verständnis der Mittel des Textbaues, die Kategorisation der wahrgenommenen Mittel des Textbaues, das Ermessen der Assoziationen aufgrund der bewussten Mittel des Textbaues nehmen im Prozess des Baues der Sinn-Tonalität im Text teil. In der Mitte von der Aufmerksamkeit im Artikel sind die Phonosemantik und ihre grundlegenden Systemgruppen: der lautliche Symbolismus (der phonematische Symbolismus) und die lautliche Nachahmung. Die assoziative Theorie spielt die wichtige Rolle in der Organisation der emotionalen Einstellung des Textes, die mit der besonderen Bearbeitung der lexikalischen Einheiten bestimmt wird, die den Ton des Tönens schaffen.

Processus de la formation du sens lors de la perception de la présentation phonétique du texte par le récipient

Résumé: Dans l'article est examiné le processus de la compréhension du texte des belles-lettres qui est lié avec celui de la formation du sens. Parmi les sens du texte des belles-lettres on met à part le sens – tonalité qui est formé compte tenu de la la présentation phonétique du texte par le récipient et analysé à l'aide de l'algorithme cognitif de la compréhension. Les processus importants comme perception du texte, interprétation des moyens de la construction du texte, catégorisation des moyens de la construction du texte, déduction des associations participent au processus de la formation du sens – tonalité dans le texte. Au centre de l'article se trouve le phénomène de la phonosématique et ses sous-systèmes : symbolisme phonétique et imitation phonétique. La théorie d'association joue un rôle important dans l'organisation du côté émotif du texte déterminé par un arrangement particulier des unités lexicales qui créent le ton du son.

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