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USE OF PHILOLOGICAL STUDIES IN TEACHING ENGLISH FOR DESIGNERS

The process of globalization makes new demands for teaching. We propose to use supplementary studies of phonosemantics as a subject for students' scientific circle work in English. Studying the phenomenon of "zvukotsvet" (the term and methodology of A. P. Zhuravlev) on the material of poetry or other texts can be quite useful and interesting for students-designers. Such studies give new opportunities for them to express colors subconsciously, with the help of written or sounding poem.

Let us analyze the poem "And sky and the sea..." by V. Bryusov, who proceeded from the idea of "synthesis" of cultures and traditions, from the point of view of phonetic means of expressing symbolic content.

According to V. N. Toporov, there are two types of description of the "marine" complex: the first refers to the "romantic version", and the second, "unconventional" type, is of a special nature. Its sign is the "marine" code of the "non-marine" message, which is expressed in the description not of the sea itself, but of something else, "for which the sea serves only as a description form" [3, p.577-578].

An example of such a transmission of the "principle of the elements", which tells about the person and the world around us, the chosen poem can serve. Note that the sea symbolizes the "heart" of a person as a center of feelings and emotions, and "thoughts" - it is written in all three stanzas. At the sound-color level, this is confirmed by the excess of the normal rate of letters У + Ю and И, which "color" the poem in blue tones. Let us analyze the first stanza:

Just as the sea contains a storm, calm, chaos, harmony, the heart contains the whole world of human emotions, which is clearly reflected in the color sound of the analyzed stanza (we speak about a complex unit of a letter and a sound) After A. Zhuravlev's methodology): the first and second "sea" lines are characterized by the excess of the norm of "blue" И 3.6 times and the "blue-purple-blue" У+Ю 4.3 times, the "green" Э + Е 2.4 times on average. Compared with the "sea" lines about the "heart" which are marked not only by a significant increase in the share of "blue" И (2.5 times and the sound-letters У+Ю by 3 times), but also by the presence of "red" А + Я, taking third place among the manifesting colors that implicate the element of fire, the world of earthly feelings and emotions.

In the second stanza, the continuation of the color incarnation of the theme of fire in the first two lines describing the "furious roar of the surf" is noted, which is explicated by a slight excess of the norm of the letters А + Я 1.1 times, the color dominant remains blue in all its variety of shades: the appearance of red intersperses creates purple waves.

The third stanza is represented by dominant dark blue tones with yellow-green gaps. A similar situation is observed with the transition of color from the last lines of the previous stanza to the next (so red appeared at the end of the first stanza and was developed in the second, having culminated in the last line and dissolving in blue to get purple):

Thus, the study of the phenomenon of "sound-coloring" as a scientific circle work with students-designers can help them improve their professional skills and their English level.

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