Means of Coherence and Cohesion
in Spoken and Written Discourse

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This paper deals with a linguistic experiment which has been conveyed following the research of coherence and cohesion in authentic written texts and spoken dialogues and monologues. Our research is based on spoken narratives to which speakers have additionally provided written versions. The recorded and collected material consists of 50 spoken texts and 50 written texts by 50 different respondents. The objective of this work is to extend previous similar linguistic experiments and to bring more experimental material to compare results obtained with the means of coherence research. In this paper, our research also aims to explain basic principles that make the texts intelligible for their recipients. Special attention has been paid to the thematic development of texts because the concept of thematic progressions (Daneš 1968, 1974) can reveal important cohesive chaining.

Keywords: *coherence, cohesion, spoken discourse, written discourse, thematic progressions*

1   Introduction

This contribution is concerned primarily with the analysis of coherence and cohesion means in spoken and written texts[1]. When analyzing an utterance, it is not enough to describe its structure, it is necessary to approach it with respect to the actual communication situation. Each intelligible text should be coherent. Cohesion and coherence belong to the standards of textuality (de Beaugrande, Dressler 1981).

1.1   Coherence versus Cohesion

"For the last three decades cohesion and coherence and their relationship have been a topic of intense debate in the international linguistic community" (Hůlková, Jančaříková 2009: 5). Coherence is a concept the understanding of which is still not fully agreed upon. However, the concept of cohesion has been accepted as an established category for discourse analysis since the publication of *Cohesion in English* (1976). Many linguists make a functional distinction between coherence and cohesion, considering them to be two different approaches (e.g., de Beugrande, Dressler 1981, Hoey 1996).

1.1.1 Means of Cohesion
Cohesion used to be described as "the way certain words or grammatical features of a sentence can connect that sentence to its predecessors and successors in a text" (Hoey 1996: 3). According to Tárnyiková, to put it simply, the cohesion presents "a surface structure linkage between elements of a text" (2009:30).

Continuity of content corresponds with language expression, a text has to be cohesive in continuation of statements or paragraphs. The unity of a text is enforced by

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[1] For me, a text is any material written or spoken (monologic or dialogic) based in an actual communication situation. I use the term *text* as a synonym for *discourse*.

particles, repetition of words, deictic pronouns and adverbials, referring in the frame of the text and out of text as well, further grammatical means, e.g., genus and number (Čechová 2008). Halliday and Hasan (1976) speak about cohesive ties (cohesive links) usually divided into 5 groups: conjunction, reference, substitution, ellipsis and lexical cohesion. Reference is a semantic relation which can be realized exophorically or endophorically (within this class either as an anaphoric or cataphoric reference). Grammatical cohesion comprises morphological categories (tense, verbal voice, verbal mood, definiteness, recurrence with a shift in parts of speech). Some syntactic categories can also express grammatical cohesion (recurrence of a sentence pattern, recursiveness, junction, punctuation marks). Lexical cohesion involves many types of lexical replacements (repetition, synonymy, antonymy, hyponymy and others). Cohesion can also be realized by implicit (zero) signals, defined as follows: "those surface representations which are realized by a phonologically null anaphoric or cataphoric element, the explicit reading of which is recoverable on the basis of commonly shared knowledge of the language system in general." (Tárnyiková 2009:52)

1.1.2 Means of Coherence

Coherence is a feature of the underlying structure of a text. I use the term coherence for the content, thematic and semantic fields of atext (based on cause and effect relations, temporal frames, sequencing of events etc.). I use the term cohesion for explicit expression of content-based connection. Cohesion is one of the articulations of isotopic relations (Daneš 1985), but it is important to keep in mind that "coherence of the text is not guaranteed by the presence of cohesive ties." (Coulthard 1994:174)

In my opinion, it is necessary to research cohesion and coherence together because they signal how the text is connected together and how it conveys its message (see also e. g., Hoffmannová 1983). One way to pursue and verify the level of coherence of the texts analyzed within the experiment is to observe traces of thematic development. The basic framework of a coherent text is created by its thematic structure which belongs to the main factors of text coherence (Daneš, Hlavsa, Grepl 1987).

František Daneš (1968) started exploring the thematic-rhematic aspect of *functional sentence perspective* and applied the framework of functional sentence perspective to the research of higher textual units. Daneš published an important contribution in 1968 in which he described *thematic progressions* (henceforth TP). Daneš (1985) also explored thematic-rhematic structure of an utterance later on, paying attention to "how the choice of theme is motivated by the previous context."

2   Spoken Discourse versus Written Discourse

In earlier days, linguists focused mainly on written texts. But the second half of the 20th century is characterized by the pluralization of speech activity research. One of the causes of this situation is the so-called pragmatic turn. It has been possible to research spontaneous spoken texts thanks to the development in technology, and thanks to the shift to process-oriented analysis of texts (Kořenský 2003).

The issue of spokenness and writtenness is very extensive. Natural language messages are communicated by written and acoustic (spoken) form. The relation between these modes is intricate and ambiguous; there are even theories which treat the concepts of writtenness and spokenness as two variants of one system. Current linguistics treats

spoken and written language as two language dimensions which are at the users' disposal, and the usage of one of them is enacted, keeping in mind the other one (Alexová 2000).

It is important to notice that because, due to the development of technical devices used for communication, the traditional differentiation of spoken and written texts, cf. the expressive tendency to dialogue in written text (Müllerová, Skácel 1997), have become relative.

2.1 Aspects of Spoken Discourse

In everyday spontaneous spoken interactions which contain looser structural configurations, it is not so easy to differentiate between the main and secondary communicative lines. The use of loose co-ordination is also characteristic of spoken mode, using the conjunction *and* to connect simple clauses (Chafe 1988). It is not easy to analyze spoken texts because of the high occurrence of irregular sentences as well as non-sentences. Specifics of spoken texts arise from insufficient syntactic ordering of speaker's ideas, often also from unpreparedness and from the effort to say the ideas in the fastest and the most accurate way. Spoken word flows in time, it is not possible to hold it back, but the written discourse allows us to do so (Müllerová, Skácel 1997).

According to Čermák (2008), the characteristic aspects for Czech spoken discourse are the following: non-literary, morphological modifications, rectification, slips, elliptic constructions, anacolutha, juxtaposition and hesitation sound. From the textual viewpoint, evaluative words and particles are used with higher frequency, more forced by the need for a formulation within time-space relations. Spoken texts are strongly influenced by the actual communication situation.

2.1.1 Morphological and Syntactic Characteristics of Spoken Discourse

The spoken language grammar is described from the viewpoint of written language, pointing out the main differences. The morphological characteristic of spoken texts depends on the language of the analysed text. But in many languages it is possible to find some deviant forms of conditional clauses, of congruence between the person and form of a verb in some speakers' speech. In inflectional languages differences can be found in the spoken version of the instrumental case of plural nouns. There can also be some differences in the declination of adjectives as well as in forms of pronouns. Czech spoken language shows an obvious oscillation between literacy language and non-literacy language, it means a clash between the usage of the correct morphological form or the more comfortable incorrect form (Čmejrková 2011).

In spoken discourse some syntactic constructions are identical with the constructions in written texts. But more often the constructions are modified, in some manner are irregular and seem to be deviant (Müllerová 1994). The most usual syntactic phenomena are the crossing sentence perspective, anacolutha, unfinished syntactic construction, false starts of a syntactic construction (repetition), and additive constructions. For spontaneous spoken texts the parallel constructions are also typical: these constructions show no explicit relation between them, the repertory of conjunctions is limited. The sequence of events is usually attached with the conjunction *and* (sometimes together with *so*). Other phenomena typical of spontaneous texts are parallelism of development of constructions as well as rectifications and elliptic constructions. During the analysis of spoken text we can recognize parentheses, idioms, deictic means, contact particles, indeterminate expressions and quotations of other speakers' (not one's own) speech (Müllerová 2011).

2.2 Aspects of Written Discourse

Written communicates offer more chances of planning and preparation, in comparison with spoken communicates. These aspects also imply more precise ordering and organization (Čechová 2008). "Traditionally, written complexes are prototypically associated with a higher degree of complexity, more intricate ways of integrating particular clauses within the complex, as well as a higher probability of longer, more compact (condensed), or fused (amalgamated) structures…" (Tárnyiková 2007:58).

Written text does not assume the unity of place and time between its author and recipient. Decontextualizations, impossibility of immediate reaction or non-expressivity do not characterize electronic written communication (sms, e-mail, chat and communication using social networks). These texts are on the border-line of spokennes and writtenness. Despite this recent development, it is still true that written texts in official environment serve a more prestigious function (Čechová 2008).

3 Description of the Experiment and the Data

The experiment consisted of recording 50 different people. The records provided a set of 50 spontaneous conversations taking place in the circle of the respondents' friends and family. Observing the content of their conversation, the speakers have written down their speeches as narratives. This material enables us to analyze authentic spoken and written texts with the same content. The speakers were Czech males and females, young and old as well (see Authors of Analyzed Texts). Speakers did not know that they were being recorded, but they have given a previous consent with being recorded in some unspecified time. We can thus say that the analyzed material represents spontaneous spoken texts. This is the instruction which the speakers were given after telling their story: "Write the story which you have been narrating, please. Try to write it in the way of standard written formulation of the same content. Please, write your story regardless of its spoken version."

The records used for transcription and subsequently for confrontation with written versions of the stories were provided in the years 2009–2011 and represent two hours and 30 minutes of clear time. The shortest story took 2 minutes and 45 seconds, the longest one 8 minutes and 13 seconds.

3.1 Problems during the Experiment

Some of the respondents tried to write down pseudo-spoken communication with all its features, they stylized with dialectal characteristics which does not correspond with the written norm of the Czech language. Some of respondents stylized, some of them did not know the written norm and the individual style of others might be influenced by the electronic media. I presumed that the results would be clear-cut as was the instruction, but the realization of the task was heterogeneous. It is a consequence of obtaining results from any experiment like this. Alexová (2000) carried out a similar experiment (she focused it on the syntactic description of texts) and fumbled with analogous problems.

3.2   Authors of Analyzed Texts

The collection of recorded and written texts consisted of 36 texts by women and 14 texts by men (for detailed information see the charts below). The charts reflect written texts from all participants. Young women were mostly university students; the recording took place at the college.
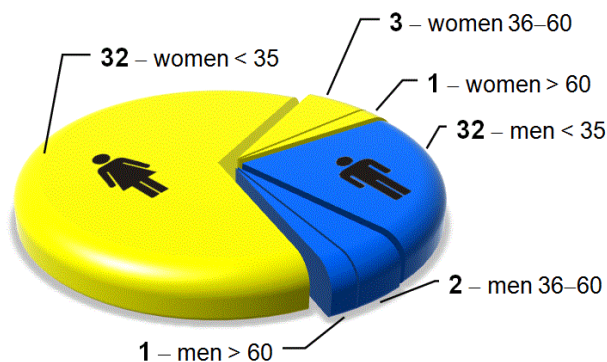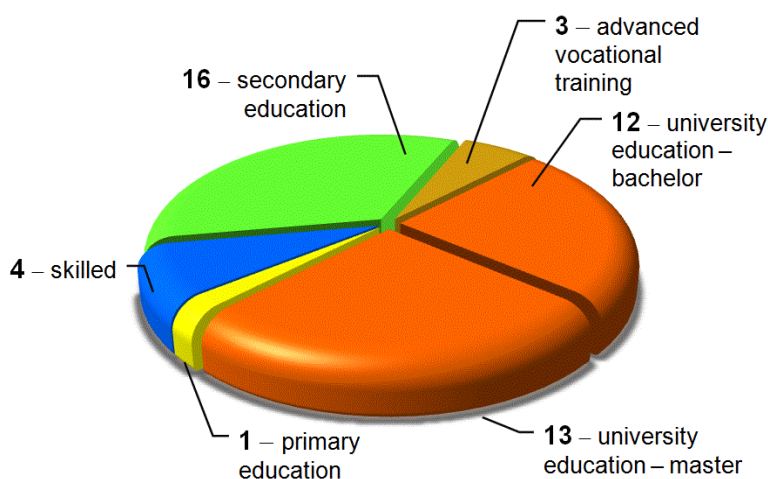

Figure 1: Age and sex of the experiment participants

Figure 2: Education of the experiment participants

4   Methodology

The recording process adhered to basic sociologic fundamentals (Silverman 2005). The transcription of records was made according to the conversation analysis tradition followed in the Czech environment (see e.g., Müllerová, Hoffmannová, Schneiderová 1992). I would like to start with the research that focussed on the means of coherence, in particular on thematic development of texts (Daneš 1968, 1974, 1985). To be able to compare the two modes of text production, I will also aim to reveal in the collected material   the cohesive ties which can (together with thematic structure analysis) show

differences (or similarities) of means of coherence and cohesion used in written and spoken discourse.

4.1 The Framework of Thematic Progressions (TP)

The notion of TP concentrates on how texts develop the ideas they present. The most interesting question within this issue is where themes come from. TP can be investigated by exploring cohesive ties.

Before Daneš (1968), thematic text connections have been researched (using the same methodology) by Daneš' professor Mathesius who follows the French linguist Weil. But it was only Daneš (1974:114) who gave this phenomenon its name *thematic progressions*: "By this term we understand the choice and ordering of utterance themes, their mutual concatenation and hierarchy, as well as their relationship to the hyperthemes of the superior text units (such as a paragraph, a chapter, …) to the whole text, and to the situation."

Daneš (1974) described several basic types of TP (see figures bellow) where *theme* is "what the speaker is talking about" and *rheme* means "what is said about the theme."

4.1.1 Simple Linear Theme
The first type of TP is called *simple linear TP* (the theme of the second sentence is created from the rheme of the previous sentence). The label *simple linear TP* refers to its exploring, cogitation and description. It is possible to attest this type of TP e.g., in textbooks, in technological descriptions or in reports (Daneš 1968).
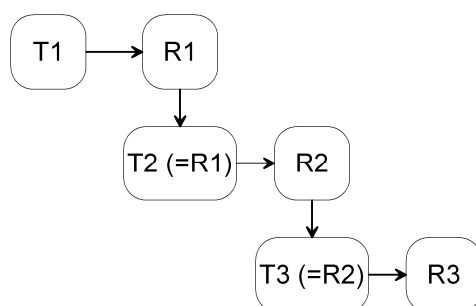

Figure 3: Diagram of *simple linear TP*

4.1.2 TP with Continuous Theme
The second type of TP is called *TP with continuous theme* (one theme enters into a relation with several rhemes). This type of TP should be primarily attested in non-scenic descriptions or in narratives. From the stylistic point of view, this TP requires variability in the formulation of the repeated theme (Daneš 1985).
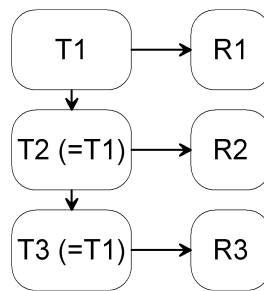
T1 → R1
↓
T2 (=T1) → R2
↓
T3 (=T1) → R3

Figure 4: Diagram of *TP with continuous theme*

4.1.3 *TP with derived Themes*

The third type of TP is named *TP with derived themes* (themes are derived from one hypertheme). *TP with derived themes* and also *TP with continuous theme* are predominantly used in poetry (Daneš, Hlavsa, Grepl 1987).
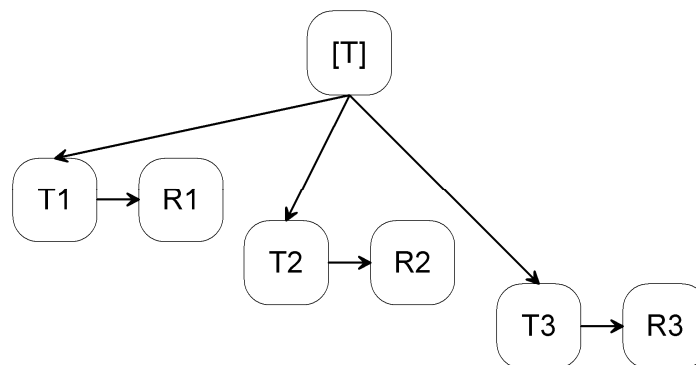
[T]
T1 → R1
T2 → R2
T3 → R3

Figure 5: Diagram of *TP with derived themes*

4.1.4 *The Exposition of Split Rheme*

The diagram shows a rheme split into several parts which are subsequently developed in the lines of their own (Daneš 1974).
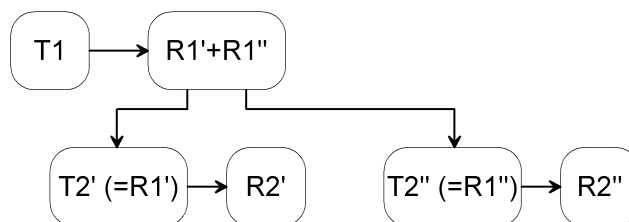
T1 → R1'+R1"
T2' (=R1') → R2'   T2" (=R1") → R2"

Figure 6: Diagram with *exposition of split rheme*

4.1.5 *Thematic Jump (TP with an omitted link)*

Daneš (1968) defines *thematic jump* as a *TP with continuous theme* which is realized in a distant way: it means that there is at least one break between the utterances and then the TP continues again. Daneš acknowledges that the enumeration of TP is not complete, as for various modifications or some new types.

5 Hypotheses and Research

Based on previous work on this issue I state four hypotheses which the research will verify. *Hypothesis 1* supposes that spoken and written texts will use different means of coherence and cohesion. *Hypothesis 2* presumes that written texts will contain more visible TP and will use more complicated TP; such as *TP with derived themes*. *TP with continuous theme* and *simple linear theme* should be characteristic of spoken texts (see e.g., Müllerová 1976, 2000, Hoffmannová 2000, Alexová 2000, Bäcklund). *Hypothesis 3* predicts that the framework of TP is applicable also to higher thematic units (so-called thematic chunks).

First, I have analyzed the structure of the texts. Constructive functions of individual utterances helped me reveal the conversation structure – its beginning, continuation and conclusion. Thanks to constructive functions it was possible to recognize that some written texts contain an introduction and a conclusion in spite of the fact that these parts are not realized in the spoken version. Writers may have wanted to introduce the issue to the readers.

I have observed the thematic development of texts, their segmentation to thematic chunks[2], I have noticed excursions from a topic and changing topics because of the establishment of text coherence. We could see Daneš's types of TP on a higher level, i.e. between thematic chunks.

I determined the basic cohesive ties in the written and in the spoken texts. I tried to determine the thematic-rhematic structure of the texts. In written texts there were no problems, but in the spoken texts there were some breaks of themes which made the determination more difficult. There was also a problem with non-sentences which I had to paraphrase as sentences to be able to determine their thematic-rhematic structure.

6 A Sample Text

R	TB	Speaker	Spoken version	Written version
1	A	X	*co bylo / co doma ↑ zemáky vykopané ↑* (Czech) **what was /what was at home ↑ are potatoes unearthed ↑ (English)**	
	A	Y	*HOvnó / ježižmarjá //* (listuje v poště) **shit / gosh //** (he is reading his mails)	
2	A	Y	*zelenina schovaná / vybytá / všecko / LÍstí není POhrabané //* **vegetable is harvested / unearthed / everything / leaves are not raked off //** *tráva JE jako poseČEná / to jó @ / pohrabaná / ještě komPOstery zbývají mi SCHOvat /* **grass is mowed / that is yeah / it is raked off / just composters have to be put aside /**	*.....brambory jsou už dávno vykopané, zelenina schovaná a* *… **potatoes were unearthed long time ago, vegetable is harvested and*** *tráva posečená. Před zimou ještě zbývá pohrabat listí a schovat kompostéry.* **grass is mowed. Before winter there is leaves raking off and putting the composters aside.**

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[2] Thematic chunk is the part of dialogue where there is consensus between communicants. The thematic chunk is based on one theme and it is created by minimum two replicas.

	A	Y	*jako / také černé piksle do kerých jako se davá bioodpad / na hlinu / takže toto musim //* **like / such big black boxes where bio-waste is put inside / for slay / so I have to do this //**	
	A	Y	*(tišeji) á // to listí / jinak je to v pohodě / no // co ešté se musí udělat↑ //* **(quietly) and // the leaves / otherwise it is ok / well // what else has to be done↑ //**	
3	B	Y	*teď sem dělal budku pro ptaky / bo se stara rozPAdla / přes přes nedělu //* **on these days I have been making a bird box / because the old one has broken / during Sunday //** *musím ešté natřít na ňu střechu / poVĚsit //* **I have to paint its roof yet / hang it up //**	*Přes neděli jsem dělal ptačí budku a zbývá mi ji ješté natřít, dát plech na střechu a vymyslet uchycení...* **On Sunday I was making a bird box and I have to paint it, put sheet metal on the roof and I have to come up with a mounting for it…**
	C	Y	*a musim si spravit tu @ natáčecí @ zařízení na @ parabole protože je to vy vyšinuté kousek blbě //* **and I have to repair the @ rotation adjustment on @ satellite dish because it is off off centre a little bit silly //** *a nemáme / nekopíruje to úpně ideálně ten orbit / těch družic //* **and we do not have / it does not copy the electron orbit perfectly / orbit of the satellite //**	*Jo, a ješté upravit natáčecí zařízení k satelitní anténé, bo už ideálně nekopíruje orbit a nefungují nékteré družice.* **Well, I have to set up a rotation adjustment for the satellite antenna because it does not copy the orbit perfectly and some satellites have not been working.**
	C	Y	*a tak nékdy až bude pěkně // teď se to nedá* **and so sometimes when the weather is nice // now it is not possible**	

Table 1: Dialogue of two friends (workmates)

The above cited text is a dialogue between two workmates who were sitting in their office on Monday. Communicant X is 28 years old, Y is 25. One colleague wants to know what his friend did at home. Y reads the mails first, later he speaks about the situation at home. *Thematic chunks* which are realized in texts: A – work in the garden, B – making a bird box – temporary theme related to garden, C – satellite adjustment. Thematic development on higher level is linear in both texts; from A through B to C.

Main cohesive ties that can be determined in the spoken text: 1) *what at home* (hyperonym) – *shit* (reference to hypertheme) – *vegetable, leaves, grass, composters* (kohyponym) – *composters, black boxes* (synonymy); 2) *what has to be done* (hyperonym) – *bird box* (hyponymy) – *roof* (meronymy) – *mounting*; 3) *what else – satellite – rotation adjustment – repair – do not copy – when the weather is nice*. In the written version of this text the main cohesive ties are the following: 1) *potatoes – vegetable – grass – leaves – composters*; 2) *bird box – sheet metal – mounting*; 3) *rotation adjustment – orbit – some satellites*.

Finally, I was interested in the thematic-rhematic structure within one replica and finding out its relation to other thematic-rhematic structures of other replicas. I have made the diagram of TP for each of the 50 spoken and written texts, see example below. The example text shows that the relation of cohesive ties to thematic structure of the text is very strong.
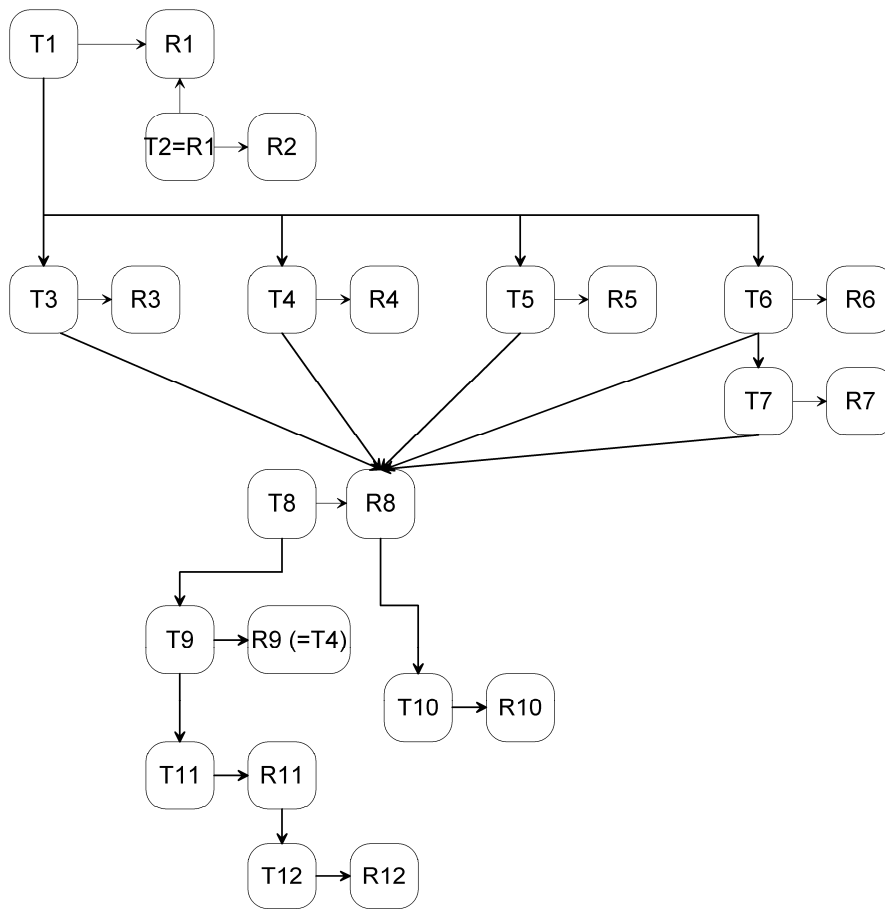
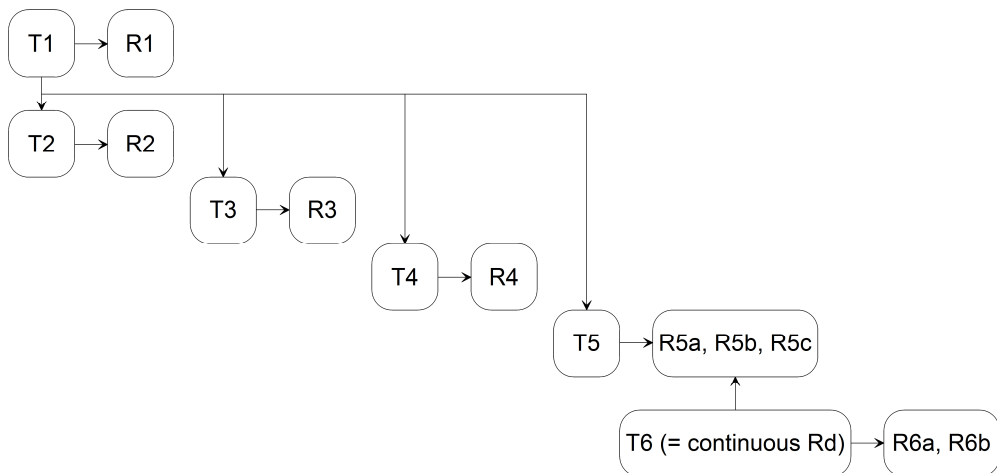Figure 7: Thematic progressions in the spoken version

Figure 8: Thematic progressions in the written version

In both versions of the text input descriptions of individual cohesive ties are introduced, they usually become themes of the utterance (e.g., *vegetable, leaves, grass*). Further ones related to them mostly have the function of a rheme (*composters, bird box* etc.). The mechanism of textual cohesion is in these texts predominantly based on the

cohesive ties mentioned. Other means are explicit connectors at the beginning of textual units. In spoken versions: *that is yeah, like, and, well, what else, and, and, and, and so*; one of these connectors (in a broader sense) was also used in the written version: *well and*. The repertory of them in the spoken version corresponds to those commonly used in spontaneous spoken communication.

The usage of the gender of the verb is similar, in both texts, the author is modest so he starts with the third person and says what was done. But it was him who did it, so he could have used the first person. He uses the first person for self representations in the second half of the text, where he talks about more complicated things, as making a bird box and repairing the satellite. The respondent used three tenses in a time axis; he started in the present, continued in the past and finished by future duties.

The diagram above shows that in the spoken text *simple linear theme*, *TP with continuous theme*, *rhematization of previous theme* (e.g., R9=T4) were realized, but the most important principle in this text is *TP with derived themes from hypertheme* (what was at home). The written text was shorter, but contained the same information and the basic principle stayed the same – *TP with derived themes from hypertheme*. The written text does not use another similar principle pattern (just once *simple linear theme*) as the spoken version of the story but *a split rheme* occurs.

7   Results

The basic types of ordering the themes in 50 spoken texts (on the level of thematic chunks) look like this:

- A – B – C – /D/
- A – A1 – A2 – A3
- A – B – A – /B – A – B/
- A – (A + B) – B – C – D – E
- A – * – A – * – A – B – C
  * A progression of thematic chunks was interrupted by themes related to the communicative situation.

In nine spoken texts *linear progression of theme* (A – B – C) was realized. In eight shorter texts a split theme occurred in various modifications (A1 – A2 – A3). The return of the theme in five spoken texts which had a pattern: A – B – A – /B – A – B/ was also interesting. Five texts were interrupted by themes referring to communicative situations (e.g., *I will close the window*; *do you want a cup of tea*; *close the door, please*). Other texts used a lot of combinations of these patterns of thematic chunks development. Twenty-one spoken texts have a pattern identical to written texts. These are mainly the shorter texts. On the other hand, the omission of a whole thematic chunk (in some instances more thematic chunks) was observed in 13 texts. The elided chunks were closely connected to the communicative situation and some were parts of an incorporated dialogue (reactions to a replica of the other partner, questions and answers to them). Very often the introductory and concluding thematic chunks were omitted; writers focussed just on the central part of the speech. It could also be caused by memory capabilities of each communicant.

The analysis of cohesive ties helps to reveal the thematic development, sometimes a lot of pronouns were used in spoken texts. As far as connectors are concerned, their

usage was similar to the example text, i.e. redundant conjunctions and some other grammatical parts of speech were used to order the speakers' ideas.

The analysis of thematic-rhematic development in the level of the utterance revealed that in each text there is one dominant principle of thematic development. The most common types of TP used in spoken texts seem to be *simple linear TP* (in 22 texts) and *TP with continuous theme* (in 20 texts) and there were also instances of *TP with derived theme* (in 8 texts). In written texts the results were similar: *TP with continuous theme* (in 19 texts), *simple linear TP* (in 23 texts) and *TP with derived theme* (in 8 texts). There were 16 instances when the basic principle of development was different in the spoken and in the written versions. For example speaker no. 3 used TP with continuous theme in his speech, but mainly simple linear theme in his written version, talking about his experience at college. Other differences were in speaker no. 8 who used simple linear theme in the spoken version, but in the written version she preferred TP with theme derived from hypertheme in her narration about her birthday.

It is not easy to observe the reasons for using the two most common types of TP, but I am able to say in which instances speakers (as well as writers) used *TP with a theme derived from hypertheme*. Thes types of TP were chosen for narrations concerning some experience (eating food and speaking about a recipe) or some events (birthday, christening of children, a visit of some place) etc., where the hypertheme was broken down into several secondary themes. Here a description is usually used and cohesive ties are created by hyperonyms, hyponyms and kohyponyms.

8 Comparison with Previous Research

Müllerová (1976) explored thematic chunks on a high level of thematic development; she sees an analogy to Daneš's TP (*TP with continuous theme, thematic derivation, simple linear TP* and also *split rheme*). Müllerová analyzed working dialogues also on the level of thematic chunks which was the most common place of occurrence for a *simple linear TP*, but she ran across „a nestful of ordering themes" which can be identified as modification of *TP with continuous theme*.

Hoffmannová (2000) pursued themes and rhemes in telephone conversations by people who reported a fire. In announcing that there is a fire somewhere, the callers very often thematize what they know i.e. the place of fire. The callers put the action of something burning to the rheme. If callers put the place of fire to the rheme, it is often the case that the answering fireman starts his replica by repeating the place of fire; it can be considered as *simple linear theme*. Sometimes there was also a simple linear utterance and Hoffmannová wrote also examples of *TP with continuous theme* where callers were talking about the place of fire in more replicas.

Less successful application of the framework of TP to 8 telephone conversations was carried out by Bäcklund (1992). She inquired into TP in telephone conversations from the London-Lund corpus of spoken English. According to Halliday's theme (a theme which is at the beginning of the sentence), she revealed 61 examples of *theme iteration (TP with continuous theme)* which can be explored by focusing on their personality in their speeches, and 42 examples of *chaining (simple linear TP)*. There were many parts of texts which she was not able to interpret through the framework TP.

Also Alexová (2000) took notice of the existence of types of TP in spoken communication and the fact that they are important means of text coherence. In her

dissertation she analyzed spontaneous spoken narration and later asked the narrator to write the story down. In the spoken as well as in the written version the basic principle of the story was *TP with continuous theme*, the author further refers to frequent thematization of previous components in the spoken version and to the occurrence of *TP with derived themes* in the written version.

Cloran (1998) chose dialogues between mothers and their children of pre-school age for her analysis of TP. She has noticed some TP: "We are, thus, exploring four logical possibilities in TP: (i) Theme → Theme; (ii) Theme → Rheme; (iii) Rheme → Theme; (iv) Rheme → Rheme" (Cloran 1998:392). It is clear from her description that she noticed *TP with continuous theme*, *TP with continuous rheme*, *simple linear theme* and *simple linear rheme*.

Authors in partial research found out that *simple linear TP* was also superior in written texts (e.g., Dubois 1987; Rørvik 2003; Cromton 2004; Herriman 2011; Fries 1995), others wrote that the principle of development in their materials was *TP with continuous theme* (Nwogu 1995; Carther-Thomas 2008). These analyses of written texts were focused on scientific texts. But similar results were revealed also in other texts of various functional styles (Červenka 1976, Drápela 2008, Dušková 2010 etc.). As Martinková (2012) noticed, it is difficult to draw universal conclusions because of the small differences in the research methodology.

I uncovered that spontaneous spoken conversation can be based on several types of TP. It was interesting that the most common principles used in spoken texts were simple linear TP and TP with continuous theme. In accordance with previous research of TP in spoken text, I can confirm the fact that it is very difficult to determine the types of TP in dialogues and it is necessary to provide better criteria for successful determination of TP in dialogues. There were utterances which I was not able to classify.

In comparison with previous studies of TP in written texts, my material embodies the same results as other works. Writers used the two most common types of TP which are considered basic (Daneš 1968).

9   **Conclusion and Proposal for Further Research**

This research shows that one way to approach propositional coherence is through theme/rheme analysis. The demonstrativeness of spoken and written discourse is an issue. For the following research it will be interesting to make a similar experiment in a reversed order that is, the speaker should write the story first, and only later tell it. Or there is one more way to compare the results and verify their reliability – follow the same process as in this experiment and add one more narration of spoken version after writing the story. These two alternative designs of the experiment can reveal how the written version is influenced by the fact that the ideas of the narration are construed for the second time.

The present contribution dealt with a linguistic experiment entrapping authentic spoken material and a written version of each spoken story. There are a lot of ways in which we can reveal coherence and cohesion of text (see e.g., 1.1.1; 1.1.2). I chose mainly one option which is given by the framework of TP.

I have verified 3 hypotheses. *Hypothesis 1* was confirmed because spoken texts were based on special connectors. *Hypothesis 2* was only partly confirmed. Thematic development in spoken texts was really more complicated, but the most common

principles in written as well as in spoken texts are *TP with continuous theme* and *simple linear theme*. The *TP with derived themes from hypertheme* was used in some written and also in the same number of spoken texts, so it is not possible to claim that this type of TP is characteristic of one mode of communication. *Hypothesis 3* was fully confirmed and the framework of TP is fully applicable to higher units of communication, on thematic chunks.

In this paper it was demonstrated that *thematic progressions* play a very important role as means of text coherence. The research also revealed that almost each of Daneš' type of TPs was represented in each of the analyzed written and spoken texts. Each analyzed text was coherent, it was possible to find the TP at a high level of structure and within one speech as well. Spoken utterances used more complicated TP and thematic jumps as well (speakers suddenly started to speak about something different). In further research it is necessary to deal with spoken texts, as there are still a great number of questions to be answered.

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