Formation and Development of Discourse Linguistic Theory[24]

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Abstract
The article represents the author's search for a cognitive and pragmatic nature of discourse. The author attempts to reveal the linguistic content of the term "discourse" in the excessively wide range of its use in the philosophical and social sciences. The basic aspects of the origination and development of linguistic theory of discourse in the context of its current interdisciplinary thinking are under consideration.

Key words
discourse, discourse analysis, aspects of discourse analysis, linguistic structuralism, M. Foucault, T. van Dijk, J. Torfing

Introduction

Since the second half of the twentieth century, most of the human sciences that have chosen anthropocentric paradigm as the dominant strategy for their research are in the zone of the global attraction of language (Rusakova, Rusakov 2008). Even the orthodox adherents of "pure" science, with its narrow disciplinary methodology, have come to terms with the idea that the key to the study of human, his inner and outer world, is language, speech activity, and texts. More effective ways of gaining knowledge about the world than the one that is associated with verbal and cogitative decoding of language do not exist. This situation became general methodological postulate for most humanities and received its metaphoric name "linguistic turn". Since the 1970s, under the influence of postmodernism and semiotics of artificial intelligence (Sergeev 1991; Yazyk i Intellekt 1995), it has been transformed into "discursive turn" (Parshin 1996). Being performative and pragmatic in the broadest sense of the word, it has expanded the target of linguistic research to the level of complex verbal and cogitative formations outside the text. One of them is the phenomenon of discourse including in the field of research not only mental and modal factors causing the text production, but also keeping the intentional motives of the author. Currently, however, the notion of discourse "ingrained" in the conceptual system of philosophy and social sciences insomuch that its linguistic component began to erode. Moreover, the notion of discourse is considerably compromised by inappropriate use of the term itself. As V. Pelevin wrote in "The Helmet of Horror", "when I hear the word "discourse", I reach for my simulacrum"[25]. In this regard, there is a need to restore the essence of linguo-cognitive (see: Alefirenko, Korina 2011) and the cognitive potential of discourse phenomenon.

As a means of communication, thought transmission and expression, language represents a rich tapestry of senses to interpret the socio-cultural essence of the person (Directions in sociolinguistics 1972 ; Fairclough N. 1992). In the epicenter of discourse theory there is the dominant of linguistic anthropocentrism, figuratively called "human in language" (Lakoff, Johnson 1987; Sokolova, Korina 2013). In the process of discursive performance the aspects of human personality, which are not available in its other manifestations, are disclosed. This is explained by the categorical

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[25] The Latin word 'simulo' means 'pretend'; "simulacrum" means a copy that has no original in reality.

property of discourse to be a multifaceted mediator between language and reality and to allow the researcher to penetrate into the hidden from the direct observation and hardly comprehensible secrets of mentality. Therefore, discourse is far broader notion than the text; it is both a process of linguistic activity, and its result.

Intermediate, but no less important, product of discursive activity is a text. The ultimate goal of the activity is to achieve some perlocutionary effect alleged by the author in the course of text production. This effect results from the utterance impact on the recipient with a certain illocutionary purpose (Batsevich, Cosmeda 1997). Perlocutionary effect is created by identifying relations between the text and the extralinguistic reflection of the speech act.

Discourse: myth or linguo-poetic reality?

Anthropocentric nature of discourse suggests that its essence is primarily formed by actors of verbal and cogitative activity, an author and a reader (an interpreter, who combines both activities), their needs, motives, objectives, intentions and expectations, their practical and communicative actions and communicative situations. Neither adequate perception of the text (especially the poetry), nor its translation into other languages can be possible without this kind of search. We refer to the poem "Silentium!" by F.I. Tyutchev ('silentium' in Latin means 'silence', 'hush') and his translation into English by V. Nabokov. V. Nabokov seems to own one of the most successful attempts (from the perspective of all the components of the communicative situation mentioned above) to penetrate the secrets of not only explicit, but also implicit content of Tyutchev's poetic discourse. This approach makes comprehensible even deeply hidden semantic nuances of words, sentences and the semantic content of the whole text.

Молчи, скрывайся и таи
И чувства и мечты свои –
Пускай в душевной глубине
Встают и заходят оне
Безмолвно, как звезды в ночи, –
Любуйся ими – и молчи.

Speak not, lie hidden, and conceal
the way you dream, the things you feel.
Deep in your spirit let them rise
akin to stars in crystal skies
that set before the night is blurred:
delight in them and speak no word.

Как сердцу высказать себя?
Другому как понять тебя?
Поймет ли он, чем ты живешь?
Мысль изреченная есть ложь.
Взрывая, возмутишь ключи, –
Питайся ими – и молчи.

How can a heart expression find?
How should another know your mind?
Will he discern what quickens you?
A thought once uttered is untrue.
Dimmed is the fountainhead when stirred:
drink at the source and speak no word.

Лишь жить в себе самом умей –
Есть целый мир в душе твоей
Таинственно-волшебных дум;
Их оглушит наружный шум,
Дневные разгонят лучи, –
Внимай их пенью – и молчи!..

Live in your inner self alone
within your soul a world has grown,
the magic of veiled thoughts that might
be blinded by the outer light,
drowned in the noise of day, unheard...
take in their song and speak no word.

Discursive foreshortening of understanding literary text is contributed by special strategy of its perception when in the spotlight there is not only the text in the integrity of its linear form and content, but also the text in a synergistic (non-linear)

unity with its value- semantic background (Alefirenko 2009 : 7). The unity of the text conceptosphere and the variety of linguistic consciousness of the author, the reader and the characters, thinking and learning, linked by overt or covert dialogic threads. It can be demonstrated by examples of perception and interpretation of this poem by such great artists of word as N.A. Nekrasov, I.S. Aksakov, V.Y. Bryusov, Vyacheslav Ivanov, Andrey Belyi, L.N. Tolstoy, etc.

N.A. Nekrasov believed that in the analyzed poetic discourse of Tyutchev's "Silentium!" "the thought predominates" (Nekrasov, 1990), suppressing the keen perception of verbal forms of expression. I.S. Aksakov focused on his psychologism, since it is impossible to convey with the "logical formula of speech the inner life of the soul in its entirety and truth" (Aksakov 1997: 175). V.Y. Bryusov associated the need to comprehend the deep meaning of poetic discourse with the fact that words cannot exhaustively express one's soul, to convey their thoughts to another in all the nuances (Bryusov 1975: 468).

Как сердцу высказать себя?	How can a heart expression find?
Другому как понять тебя?	How should another know your mind?
Поймет ли он, чем ты живешь?	Will he discern what quickens you?

Vyacheslav Ivanov considered the text of this poem as the quintessential mental outlook representation in F.I. Tyutchev's poetic discourse and the words "Speak not, lie hidden, and conceal" as his poetic credo. The main feat of a poet is a feat of poetic silence. His words are meaningful and mysterious as some secret signs of ineffably great music of spirit. There was a time when "a thought once uttered" became "untrue" (Viacheslav Ivanov 1909: 37-38). Andrey Belyi explained the last phrase of the poem in the context of symbolic poetics: "The word-symbol unites "speechless" inner world with "pointless" outside world". The same thought is in his own aphorism, uttered under the impression of Tyutchev's discourse: "Living speech is always the music of the ineffable; expressed thought is a lie" (Belyi 1910: 429). But perhaps L.N. Tolstoy felt the discourse depths of "Silentium!" more sharply. The quotes from the poem were originally used for his novel "Anna Karenina". Then, in the third chapter of the sixth part the writer removed the link to Tyutchev from the Levin's speech (it was in the earlier versions of this chapter), bringing together the leitmotiv of the Konstantin's image with the idea of "Silentium!". Incidentally, L.N. Tolstoy included the poem in "The Circle of Reading", accompanied by his philosophical reflection. Outlining the philosophical and religious discourse of "Silentium!" he thus marked the innovative way for the commenting poems, which nowadays is called the discursive analysis.

Cross-cutting nature of discourse theory gave rise to different interpretations of its basic category, the discourse. This is explained by the fact that the basis of the developed theory is formed by the different methodological orientations (see Kibrik 1994: 126; Oleshkov 2010). In the academic community of our time there are some meaningful scientific schools, developing their own models of discourse analysis (Alefirenko, Golovaneva, Ozerova, Chumak-Zhun 2012; Oleshkov – ed. 2010). Fierce disputes give rise to d i s c o u r s o l o g y – one of the most popular paradigms of modern human sciences in general and linguistics in particular. Among them, special attention should be given to the methodological tactics developed in the writings of T. A. van Dijk, Jacob Torfing, Marianne B. Jorgensen & Louise Phillips and others.

Methodological dominant in the conception of T. van Dijk

The vector of methodological search of T. van Dijk can be called *socio-communicative*. In fact, it determines van Dijk's understanding the nature of discourse

analysis, a new cross-discipline, constantly expanding the subject of study by *integrating linguistics and sociology*, which suggests adaptation of individual methodological principles inherent in the integratable sciences.

For linguistically oriented discourse analysis of literary texts Van Dijk's ideas are close already because, according to his understanding, the emergence of discourse analysis was caused by attempts to apply the methods of structural linguistics primarily to the study of fiction and mythology. In his opinion, a work of Vladimir Propp's "Morphology of the folk tale" (1928) and inherently structuralist studies of Levi-Strauss devoted to primitive mythology (1958) can be reputed to be the first noteworthy experiments.

By the middle of the twentieth century, through the works of Tzvetan Todorov (1997), who used the methods of structural linguistics and semantics to interpret science fiction discourse, the works on semiotics and semiology of Roland Barthes (1989), Umberto Eco (Eco U. 1986) and others, semiotic approach to the teaching of discourse had integrated in the structural one. This contributed to the expansion of the range of discourse analysis practically to whole semiotic space of culture, including radio, telephone conversation, communication using pager and answering machine, e-mail correspondence, Talk or Chat communication, cinema, advertising, media, fashion, etc.

Since the second half of the twentieth century, when there was a rapid formation of linguistics different "hybrid" disciplines (sociolinguistics ethnolinguistics, pragmalinguistics, cultural linguistics, etc.), discourse theories focused on the methodological doctrines of these disciplines have appeared (G. Broun, B. Basil, J. Gumperz, W. Bright et al.)

Under the influence of ***sociolinguistics*** (Directions in sociolinguistics 1972; Fairclough 1992) theories of the everyday, conversational discourse emerged (William Labov, Harvey Sacs, Emanuel A. Schegloff, Gail Jefferson). The natural and spontaneous language of spoken communication became explored through the prism of social situations. Discourse analysis acquired dialogical and situational dimension. As a result, a kind of so-called situational conversational discourse analysis appeared.

Psycholinguistics, in particular the theory of speech acts (John Austin, Paul Grice, John R. Searle), prompted the search of non-verbal parameterization discourse (Zalevskaya 2001; Kaminska 1998). It is difficult to overestimate the importance for the emergence of discourse analysis, as they enable the discursive analysis of literary text to find its methodological dominant, the intentionality. Finally, after some longtime discussions, the basic phenomena of verbal art, the intentions of discourse-generating subject, its beliefs, values, modus registers are found to be in the limelight.

The constructive influence of pragmalinguistics had an impact on the appearance within the discoursology such its varieties such as discourse analysis of speech genres, works of verbal art (pop verbal genres, for example), discourse analysis of literary texts, etc. The development of this area of discourse typology is enriched by *conversation discourse, advertising discourse, mass-media news discourse* etc. (Michael A.K. Halliday, Geoffrey Leech, David Crystall). Significantly, a new category – *the communicative event* – has appeared in the lens of discourse analysis of the artistic text. It becomes obvious that the utterance, except contextual semantics, has some pragmatic sense, which is obtained in a particular communicative speech situation (Potter, J. & Wetherell 1987; Oleshkov 2006). Thus, the problem of determining the pragmatic mechanisms of literary speech that affect the recipient (who reconstructs the discourse which gave rise to that text) became topical.

As a result of interpenetration of discourse analysis and ***cultural linguistics*** (Alefirenko 2012), discourse began to acquire the status of sign-symbolic cultural

formation, the status of the cultural code. Moreover, "discourse … is now treated not only as a more or less autonomous linguistic phenomenon, but as a base and the condition of the existence of any culture" (Kozhemyakin 2013). Among the existing varieties even the so-called *cultural discourse* has stood out. Through the prism of cultural discourse in a literary text not only social, but also the personal life of the characters is seen – primarily in terms of their axiological and normative consciousness. Another meaningful aspect of the pairing of discourse analysis and linguistics became the study of certain ethnic culture discourse. For example, the discourse of Russian culture (Bazilev 2001), the discourse of Anglo-Saxon culture, etc. In multi-level "culture" registers even *virtual discourse* has appeared (Galkin 2000: 26).

As a result of the expansion of discourse analysis in the area of cultural linguistics and ethnolinguistics, its interests have expanded further: in addition to the folk genres and myths, ritual interactive communication has become the object of discourse analysis. Nowadays there are different sociocultural theories of discourse: the theory of ethnic discourse, the theory of social minorities discourse, the theory of racism discourse, etc. Existing approaches to the understanding the nature of discourse do not contradict and are not mutually exclusive. They only change the methodological perspective of its understanding, orienting on some aspects and properties of discourse. Practical application of discourse analysis is characterized by pairing different methodological ideas proposed by existing theories of discourse. In its turn, the resulting methodological doctrines project development of new theories of discourse. By this means, there is a formation and development of such integrative ideological and theoretical areas as the critical discourse analysis, the study of the political and ideological discourses, etc.

The integration of the discursive and linguocultural consciousness is so organic that it is extremely difficult to give an adequate interpretation of discourse without it. Therefore, in our definition, these two meaning-making lines form an important categorical node. According to this approach, a text-forming discourse should be understood as (a) verbal and cogitative objectification of image-bearing intention, (b) oriented to represent any communicative event, (c) taking into account the axiological dominant, inherent in this or that sociocultural tradition.

Post-structuralist ideas of discourse analysis
According to Jakob Torfing (1999), the most influential area to offer probably the most popular version of discourse theory is post-structuralism. However, the tradition of post-structuralist discourse analysis has contributed to critical updating of methodological arsenal of different human sciences. The theory of discourse, the author states, came into being as an attempt to integrate the central ideas of *linguistics* and *hermeneutics* and the key ideas of social sciences. This aspiration was spurred by growing recognition that language and social consciousness are tightly interlaced during the process of societal transformation.

From text linguistics to post-structuralism – such is the range of interpretation of the discourse essence in the works of J. Torfing. The author distinguishes three traditions of discourse analysis (1999). The first one interprets the discourse from the linguistically restricted point of view, defining it as a text unit of spoken and written language. Within this tradition discourse analysis focuses on studying linguistic features of participants of verbal and cogitative activity, necessarily taking into account their social status.

The second tradition of discourse analysis, according to J. Torfing, considers the discourse much wider, not confining its scope to spoken and written language. The object field of discourse analysis is expanded to the studying social

practices. The second generation of the theories of discourse, as J. Torfing notices, includes wide conglomerate of research works under the common name "critical discourse analysis". The founder of this direction is Norman Fairclough (see: Fairclough 2003). His supporters consider discourse as a kind of **linguistic mediation of events**, determined by socially constructed causal forces. Such an understanding of the discursive mechanism contradicts the views of Michel Foucault (Foucault 1971), who believed that all social practices are of discursive nature, obeying the rules of discourse formation according to its cultural and historical chronotope.

The third tradition of discourse doctrine is inherently extremely post-structuralist. According to Jacques Derrida's maximalist formula (2000) "Everything is a discourse", the term "discourse" is the same as the social category. In studies of Roland Barthes, Julia Kristeva, Jacques Lacan the discourse is interpreted as the social environment in which values and meanings are constructed and reproduced. The ideas of Louis Althusser and Antonio Gramsci serve as the intellectual origins of post-structuralist discourse theories. Based on their approach, implicit meaning of the literary text can only be comprehended through research of axiological and semantic contexts and ways of their verbal and cogitative interpretations.

Thus, poststructuralist discourse theory ideas reflected primarily on understanding two essential properties of its main category. 1. Discourse is initially a semiotic system which consists of components such as the language and imagery. 2. Discourse does not only construct the world, but is constructed by this world itself. As for the discourse analysis, its hallmark is pairing within it linguistic and extralinguistic approaches.

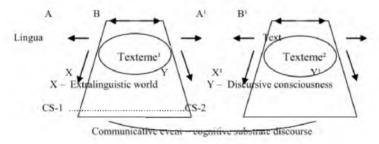**Formation of the convergent linguistic theory of discourse**

Existing multidimensional doctrines of discourse analysis cannot be problem-free. First, the main differences concern solving the problem of the scope of discourse: do discourses form human living environment wholly or partially? Secondly, there is a discrepancy in the matter of what is the main subject of linguistic discoursology. Some theories consider *mundane* human relationships as their subject; other theories give precedence to the analysis of texts generated by *public*, *academic* and *ideological* discourses. In this situation convergent linguistic discourse methodology seems more constructive. It integrates selectively previously approved concept of previously formed traditions. Among them there are three basic postulates: 1) our knowledge and understanding of the world are not the direct reflection of the external world but the result of its discursive interpretation; 2) the ways of understanding and verbal representation of reality are conditioned by the historical and cultural context, and 3) knowledge arises in the course of interaction of social and discursive practices.

In cognitive focus of communicative event category all the main factors causing the text (activity and communicative, sociolinguistic, linguocultural and psycholingual) are integrated. So-called *discursive psychology*[26] made an invaluable contribution to the birth and formation of convergent linguistic theory of discourse. Its functional value for linguistic discourse theory is determined by the fact that it considers discourse as a *situational use of language and speech* in different types of communication, including verbal art. By reference to its basic principles, as the core of developing convergent linguistic conception of discourse we consider such verbal and activity categories as intentional attitudes which are author's specific courses of

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[26] The first developers of the discursive psychology are Jonathan Potter, Margaret Wetherell, Michael Billig, Sue Widdicombe, Rob Woffit.

action, his orientations, and intentions, which he intends to implement in a particular communicative situation. In this respect, it is important to understand a communicative situation as the complex which allows representing structure of the entire communicative event deeply and multifaceted. As we put it, communicative situation (CS) is created by reacting of 5 functionally important elements: 1) the addresser who is planning to realize their intentions, motives and intentions in the form of text; 2) the recipient or percipient who hosts and interprets the message; 3) the language code as a system of signs by which the message is transmitted; 4) the semantic content of the generated text; 5) the circumstances and other participants in the communicative event. Qualitative variation of parameters alters the communicative situation. Hence is its dynamic and virtual nature, because all the components of the communicative situation are not of subject (corporeal) but of semantic character. At the epicenter of semantic relations between the elements of the communicative situation there is a person who can be (simultaneously or sequentially): A – the subject of communication (generator of a communicative situation, projecting axiological and semantic space in the text); B – the partner (as a person involved in the semantic space of another subject); X – the matter or topic of communication; Y – discursive consciousness. The last one forms the architectonic elements of literary communication (texteme, potential or emic text, conceptual cognitive structure of the text; syntactical model; lexical code and architectonics of the utterance) (see: Alefirenko 2012a: 12-15). On this basis, the convergent linguistic theory of discourse can be regarded as anthropocentric, because it has the socialized world of the linguistic person (author, reader, other participants of discursive relations whose images will be presented in the text by means of the relevant characters) in its epicenter.

X-Y represents the line of referential (presentive) meanings.

A-B projects the text dialogueness which is based on the communicative situation in which an interaction of communicants is performed.

A-Y shows the ways of sigh representation of the semantic content.

A-X displays the methods and principles of interpretation of the communicative situation, as well as subject-situational background, place and time of discourse, everything that is happening around (participants of communication and ethnocultural stereotypes).

B-Y reveals the peculiarities of perception and interpretation of the text.

B-X indicates the attitude of the recipient to the perceived semantic content.

General perception of the semantic content of the text is determined by the intersection of the types of semantic relationships mentioned above, revealing the internal structure of the communicative event represented in the text – a compound of linguistic form and meaning which is projected by the communicative pragmatic situation. Communication between the situations simulates "communicative event" (van Dijk), playing out between the addresser (the author), the referent and the

addressee (the reader) of the text and serving as the thinking substrate of literary discourse.

Thus, the stages of formation of discourse theory demonstrate that the extralinguistic strategy is dominating in it. Meanwhile, philological studies need the methodology of a convergent type with harmonious combination of linguistic, cognitive and communicative and pragmatic techniques. According to this approach, the discursive analysis of the F.I. Tyutchev's poem "Silentium!" will combine all three aspects. First of all, it should be noted that in the poem the poet raises the question, which has repeatedly appealed by romantic poets, especially V. Zhukovsky. Is everything subject to verbal clearance and expression, or maybe there are things that remain unsaid?

The poem reflects the duality and polarity of the poet's mental outlook. The main theme is the eternal opposition of the external world and the spiritual life. The sense and the phenomenon are given here together with an antipode. The author sympathizes with the man who is doomed to inner loneliness and misunderstanding.

Communicative and pragmatic component is represented by the first strophe, the poet appeals to an invisible companion, possibly a friend, perhaps to himself. Here, the action of the external world seems to be transported into the inner world. Poet persuades his interlocutor persistently and passionately:

Молчи, скрывайся и таи	Speak not, lie hidden, and conceal
И чувства и мечты свои —	the way you dream, the things you feel.
Пускай в душевной глубине	Deep in your spirit let them rise
Встают и заходят оне	akin to stars in crystal skies
Безмолвно, как звезды в ночи, —	that set before the night is blurred:
Любуйся ими – и молчи.	delight in them and speak no word.

The poet uses very modest means of artistic expression: epithet (the magic of *veiled thoughts*), comparison and metaphor ("Deep in your spirit *let them rise akin to stars in crystal skies* that set before the night is blurred"). A special mood is created with the words of high style (e.g. Russian «оне»), aphorisms ("How can a heart expression find?", "A thought once uttered is untrue"), alliteration (e.g. Russian «Их оглушит наружный шум»).

The energy, and a strong-willed rush in this strophe are rendered with imperative verbs (*speak not, lie hidden, and conceal*) and the special construction of the utterance. There are three sentences there connected to a single phrase. The inner life of the poet is correlated with the night; he compares feelings and dreams with the silent night stars. With these light romantic lines Tyutchev defines the "signs" of soul life such as subtlety, elusiveness, vagueness, uncertainty and unpredictability of our desires, thoughts, and dreams. However, the "feelings and dreams" acquire a degree of autonomy and significance – they live an independent, fulfilling life, "rise" and "set". Isn't it because sometimes the person has some trouble in sorting out their own feelings? This is the leitmotiv of the first strophe of the poem.

The second strophe is a request from the internal world to the external world, and then vice versa – again to the inner. Vigor and persistence are replaced by cold logic of author's considerations. A key position here belongs to an aphorism: "A thought once uttered is untrue". It is the idea that explains the call for silence in the first and last strophes.

The poet begins with putting some rhetorical questions, expressing doubts about the very possibility of interfacing the human inner world with the outer world. This doubt is underlined in the text with the particle «ли». These questions play a role of a thesis in the poet's reasoning:

Как сердцу высказать себя?	How can a heart expression find?
Другому как понять тебя?	How should another know your mind?
Поймет ли он, чем ты живешь?	Will he discern what quickens you

Then the author gives a definite answer to his own questions:

Взрывая, возмутишь ключи, –	Dimmed is the fountainhead when
Питайся ими – и молчи.	stirred:
	drink at the source and speak no word.

Psychic life is compared here with the undimmed fountainhead. There is an unbridgeable chasm between the state of mind and speech. Therefore, as a final output the appeal to his companion sounds: "drink at the source and speak no word". The poet emphasizes the idea of personal self-sufficiency. A person, in his view, is a whole separate world with endless depths of his mind and soul. That is why he must acquire the cherished harmony in his own soul.

Лишь жить в себе самом умей —	Live in your inner self alone
Есть целый мир в душе твоей	within your soul a world has grown,
Таинственно-волшебных дум;	the magic of veiled thoughts that might
Их оглушит наружный шум,	be blinded by the outer light,
Дневные разгонят лучи, —	drowned in the noise of day, unheard...
Внимай их пенью и молчи!..	take in their song and speak no word.

The implementation of the linguistic approach to discourse analysis of the literary text, particularly poetic text, is based on the ideas of pairing two scientific paradigms: communicative-pragmatic and cognitive. We see two ways of pairing them: a) complementarity of functionalism and linguocognitive postulates and b) their integration (Batsevich, Cosmeda 1997: 7). Realism of both methods is provided, according Chenki, by their own categorical properties: a) research tactics of communicative-pragmatic paradigm is focused on the interaction of communicative factors affecting generation of literary text; b) linguocognitive methodology focuses on the mental factors of text production (cf.: Chenki 1997: 345).

According to E.A. Selivanova, communicative activity within linguistic, psychic and mental processes (Selivanova 2002: 8), which have production and perception of literary texts as phases of that processes, affects the attribute of cognitive spaces generated by the author and the reader. Without such interrelation of cognitive structures and psyshomental processes – perception, thinking, attention, memory (Gerasimov, 1985: 213) – no discursive analysis of the text cannot be fulfilled.

In recent times, the doctrine of discourse continues its separation on several areas: communicative semiotic (Roland Barthes, Jean Baudrillard, Patrick Serio, Umberto Eco), linguistic and psychological (Michael Billig, Jonathan Potter, Margaret Wetherell, Sue Widdicombe, Rob Woffit), communicatively cultural studies (Victoria Krasnykh, Mikhail Oleshkov, Stuart Hall) and linguistic and politological science (Olga Rusakova, Elena Sheigal, etc.).

Therefore, the interdisciplinary nature of discourse analysis is a categorical property of the discourse itself. The topical area of linguistic theory of discourse, although virtually open, yet tends to save the parity between verbal and non-verbal means of discourse formation. The present staging point of linguistic theory of discourse poses cognitive synergistic direction of literary text research which is intensively and extensively developing.

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Words: 6231
Characters: 42 681 (23,71 standard pages)

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