The Issue of Hybridization of Discursive Practices

Ramila Farman kyzy Huseynova [1]

[1] *Azerbaijan University of Languages*
134 Rashid Behbudov Street, Baku, Azerbaijan

Abstract. The discourse research, which was reduced to analysing such linguistic problems as the text and the conditions of its generation, gradually gave way to analysing discourse as a social phenomenon. In the 90s of the last century, the status of discourse analysis was determined as an interdisciplinary science. In all fundamental research, the central theme is the concept of discourse as a derivative of social practice and its connection with the social structure.

Keywords: discourse; genre; social practice; text.

INTRODUCTION

Critical Discourse analysis focuses on the following points. Discourse is considered primarily a social practice and interpreted as a process of social activity in the form of written and oral texts and other semiotic signs, for example, visual images [3, p. 267]. Subsequent studies of the nature of discourse analysis describe discourse as a social practice – a standardised social activity [2, p 70]. Discourse exists in a form determined by social activity and is expressed using the appropriate genre.

Naturally, various types of discourse reflect multiple aspects of human activity. N. Fairclough defines genre as "a way of using language adapted to a social condition and in connection with specific social activity" [3, p. 283]. He calls the type of text a genre configuration and declares that the class is more specific than the genre. According to Fairclough, the kind of text is actualised in a specific social activity and an equally specific social situation [3, p. 284]. This position can be regarded as a continuation of the theory of speech genres proposed by M. Bakhtin [1, p. 30].

The functioning of a language in various textual genres and types depends on several factors. Among them, it is necessary first of all to distinguish sociolinguistic and individual characteristics. Sociolinguistic factors have their requirements for genres and types. The personal psychological nature of the addressee determines the genre-typological choice of the text.

METHODS

The research method is discourse analysis and descriptive. Different linguistic facts are selected for research materials.

RESULTS AND DISCUSSION

Let's clarify the question of types and genres. Narrative, descriptive, informative and expositional genres are traditionally distinguished. At the same time, the variety of the kinds of social activity determines the variety of types of speech activity. There are types of artistic, media, political, and religious genres, such as a novel, newspaper, advertising, political debates, and sermons. Equally important is whether this genre is an oral statement of a politician or lawyer or a written text intended for social networks. It functions in real historical time or remains "forever" on the rights of a classic work of fiction.

As the principles of cooperation and collaboration, P.Grice identifies four maxims: qualities,

quantities, harmony and style, as characteristic communication features in real historical space and time. P.Grice means compliance with the requirements of cooperation (at least at an elementary level) between the addressee and the addressee, necessary to ensure communication efficiency. Participants must be fluent in one language and know the general topic. Otherwise, the success of communication will be questioned [5, p. 55].

Any discourse consists of several discursive genres. M. Talbot considers media lessons a hybrid of genres [13, p. 29]. After all, media discourse includes many genre varieties – TV, newspaper, Internet publishing, advertising, and "intergenre" — interviews, letters to the editor, Internet portals, and speeches in social networks. This is the textual reality of the functioning of modern mass media.

Hybridity, as an inter-genre phenomenon, is characteristic of many types of discourse. Recently, hybrid varieties of lessons have become the focus of attention of scientists. For example, A. Fetzer writes about the phenomenon of political media discourse [4, p. 18]. Indeed, there are many similarities between political and media discourses (the flow of speech in real-time, the apparent pragmatic attitude of speakers, etc.). Unlike these types of discourse, artistic and academic discourses do not unfold in real-time, and the texts of these discourses are usually written.

Thematic discourse analysis distinguishes two types of discourse: individual and institutional. Particular speech includes such types as everyday dialogues and personal correspondence. The institutional lesson covers broader areas. These are media discourses, political, legal, academic or scientific, and religious discourse and their corresponding genres: newspaper articles, radio messages, speeches at court sessions, political debates, scientific articles, lectures, etc.

The oral or written form of discourse, as well as its connection with a specific time, is realised in various types and genres and has a solid reverse effect on them. The text's style, genre and semigenre determine the discourse's oral or written form and its temporal characteristics. Thus, the text of artistic discourse and all literary genres exist in written form. Artistic discourse does not unfold in real time (poetic impromptu addresses to the audience are instead an exception). For example, many genres of media, judicial and political discourse (television interviews, court ses-

sions, social media communication, parliamentary debates, etc.) are real-time oral texts. A spoken or written text in a small or sizeable historical time, oral or written form, directly affects the process of its generation in a pre-intentional or spontaneous form. Unlike a written text not directly related to real-time, an oral utterance is not planned and is characterised by a specific spontaneity.

In addition to connecting discourse with time, another essential aspect of its functioning is its presence in the natural or virtual world. An illustrative example of a discursive text reflecting the real world is an informational text, and a convincing example of a reflection of the virtual world is a text of fiction. Informational texts are the property of media and academic genres. A characteristic feature of media texts (headlines, advertisements, news, etc.) is their informativeness [14, p. 105; 7, p. 150]. Informativeness is also characteristic of the genres of academic texts: textbooks, curricula and manuals. Informational texts include thematised ideas and facts referring to extralinguistic reality.

The virtual world can be reflected not only in fiction but also in other types of texts. Even though many newspaper genres recreate momentary reality, some are realised in an imaginary world. Contextual features determine the fundamental differences between texts functioning in the natural and invented worlds. Unlike textbooks that directly refer to reality, texts that address the imaginary world are mediated by the sender. It is enough to compare the news genres with the genres of the author's artistic discourse.

Only a few media genres are purely aliased with more or less evidence. For example, the expressive function appears implicit in informational and vocative texts. In many informational texts, only separate fragments of informative texts related to opinions, recommendations and judgments are subordinated to vocativity.

On the other hand, no media text can be purely informative: the share of the author's subjectivity will undoubtedly manifest itself in one of its parts. Expressive texts also carry some new information, but the degree of their activity is different. Although expression is subordinated to persuading the addressee and involving him in another value system, the direct (natural) or indirect (virtual) impact on the recipient is prioritised. These strategies can be called discursive. In general, when creating a written or oral text, the

main goal is to convey information rationally with the help of a cognitive effect that facilitates understanding.

All types and text genres face the main unchanging task: to achieve a pragmatic and cognitive result. The analysis of the styles and genres of texts leads to the conclusion that there is more or less practical interest in various discursive strategies. It is enough to compare political, judicial and media texts with artistic and academic genres: a student's speech at an oral exam, an applicant's defence of a dissertation at an academic council, etc.

A politician's speech, a lawyer's speech, or an advertising prospectus traditionally express such discursive strategies as a reasonable intention to act on the addressee to involve him in some other activity [8]. This pragmatic strategy does not depend on the oral or written form of the text and its connection with real-time. This conclusion can be reached by looking at some written texts of advertisements. Let's turn to the ad placed in the famous English newspaper "Financial Times":

The tourbillion split seconds competition chronograph Felipe Massa Sapphire is a watch either love or hate: "*You either regard it as an incredible piece of craft and imagination or think it looks like cheap plastic*" (Financial Times, Saturday, June 9, 2012).

The author of this prospectus advertises a costly Patek Phillippe watch, repeating the personal pronouns of the second person ("you"). He demonstrates knowledge of the psychology of a potential buyer [10, p. 246]. For him, the reaction of this buyer is entirely predictable, which is confirmed by the type of newspaper that placed this advertisement: readers of the Financial Times are mainly representatives of the business elite who are interested in the state of the global economy. So, straightforward information about the watch is charged simultaneously with a solid pragmatic and cognitive effect.

The situation is somewhat different in the literary text and does not always correspond to the "principles of cooperation" mentioned by P. Grice [5, p. 56]. Galperin, in a literary text, along with cognitive and factual information (inherent in texts functioning in real-time), the aesthetic function is the leading one [6, p. 15].

A distinctive feature of literary texts is the reflection of the author's inner world, emotionality,

and expressiveness. Depending on the plot of the work, the author, actualising his pragmatic and stylistic attitudes in it, along with artistry, emotionality and expressiveness, also generates ambiguity up to the point of uncertainty. The language forms, judgments, aspirations, wishes, and apologies caused by the author produce not direct but indirect effects on the addressee, encourage him and direct his perception to a specific goal. These discursive strategies pass through the filter of the author's consciousness, generate the text's structure and actualise the reader's receptive potencies.

Additionally, the recently created works of fiction, such as the fantastic novels of J. Rowling's Harry Potter and Hollywood films, are dominated by opposite trends. The author's powerful tendentiousness enhances the pragmatic impact of these texts on the addressee, up to the manipulation of his consciousness, which leads to a weakening up to the disappearance of the aesthetic effect. Poets are well aware in practice of how voice intonation leads to the almost autonomous birth of the following lines.

A similar tendency is inherent in some academic texts. Even though all genres of this type (monographs, scientific articles, reports, lectures, etc.) are marked with the seal of verified argumentation [11, p. 37; 12, p. 18], genres such as exam answers, speeches or dissertations are devoid of a pronounced pragmatic attitude.

However, the addressee's (student) use of lecture texts or manuals written for a university audience gives his response a tangible argumentative and pragmatic intention. She was awarded scientific reports and messages addressed to participants of conferences, symposiums and seminars. As a result, the addressee has equal rights to the addressee, becoming an active participant in the discourse. Such discourse, regardless of its direct or indirect relation to real-time, is dialogised [11, p. 45].

"The concept of discourse is often associated with types and forms of speech" [7]. G. Batsevich provides a list of types of discourse (TV and radio discourses, newspaper, theatre, film discourses, advertising discourse, political, and religious), among which he also calls literary discourse. Studying works of fiction, we are dealing with literary discourse, which manifests itself in the small prose of writers of the late twentieth — early twenty-first century. Linguists note that this period is the time of new literary trends and

the search for new principles of text organisation [15]. Writers focus a lot on the selection and use of language tools. Literary text is intended for communication of a particular kind. It is designed for a special type of communicants and a specific distribution of roles between them. Therefore, the question of literary discourse sometimes acquires a debatable character. Moreover, even time aims at the idea that a literary text as a specific formation does not have a discourse because the creation of discourse and its perception cannot be represented as direct components of one communicative act. In addition, literary communication has a unique code for transmitting information and influencing the listener or reader. The creation of the text is not unconstrained and spontaneous. The author is also guided by certain attitudes, as well as communicative intentions and techniques of aesthetic influence on the addressee known to him. Because the primary purpose of literary discourse is the emotional-volitional and aesthetic impact on those to whom it is addressed, the main constitutive factor is its pragmatic essence. The functioning of literary discourse is impossible outside of dialectical relations: a writer — a work of fiction — a reader. The traditional approach to analysing a literary text involves the study of textual units, grammatical categories, connections and stylistic devices. The specificity of the fiction lies in the speaker's speech activity. Here, we mean the discursive activity of the speaker, which goes beyond the text itself and makes the interpretation of a literary work a particular type of discourse. In addition to the speaker, it is necessary to consider the reader factor, whose role is in the perception of a literary text. Therefore, literary discourse can be defined as the interaction process between the text and the reader.

Literary discourse is the speaker's discourse and characters subordinate to aesthetic communication. Yu. Lotman described the specific features of the academic type of discourse, the most important of which, in his opinion, is that the content of the message in such a discourse is a personality [9, p. 30]. The news in the literary discourse acquires the character of actualisation by the nature of its integrity. The researcher concludes that the academic discourse does not offer a new mentality but a new language for completion. Literary style can also be considered a consistent supposed/unpredictable interaction process between the text and the reader. However, the text without a reader is incomplete. In reality,

it exists in the process of its perception during the reconstruction of that part of its content that is not directly expressed in the text. Still, it is assumed that it is known to the reader and introduced by him in creating literary discourse.

Researchers also note that literary discourse can be characterised within the framework of various classifications of types of speech. According to G. Pocheptsov's category, it belongs to an unaddressed subspecies of the written kind of discourse. So, this type of discourse is one of the most complex concepts in the theory of speech. Each linguist interprets it in their own way, considering specific aspects of its nature. A literary text is the embodiment of a verbal message that conveys subject — logical, aesthetic, symbolic, emotional and evaluative information combined in the ideological and artistic content of the text into a single whole. Leading scientists and linguists refer to literary discourse as various discourses, each performing a specific function. Nowadays, the definition of the features of a work of art discourse is of particular value. In its essence, literary discourse contains the imprint of culture at a specific stage of the development of society. The address of fiction contributes primarily to the conceptualisation of knowledge, which allows it to be used in connection with their further purpose. In the most general sense, discourse should be understood primarily as the ideologically shaped speech activity of a linguistic personality that forms the verbal space of a particular scientific direction or art within the framework of interaction with other direct participants in this activity. Literary discourse should be understood as a communicative act that does not necessarily and not primarily pursue goals (such as a question, statement, threat, or promise), characteristic, for example, for interpersonal communication, or any other set of goals inherent in different types of discourse.

Thus, the purpose of literary discourse can be described as follows: through his work, the writer attempts to directly influence the "spiritual space" of the reader as a recipient to influence him and make some changes. In this case, spiritual space is a system of values, knowledge, views on a particular person's life, aspirations and desires, and personal guidelines. Another distinctive feature of literary discourse from other types of speech is that a literary text has a unique creative intra-textual reality. That is its creation was carried out under the influence of the imagination and creative energy of the au-

thor, which causes its conditional and, as a rule, fictional character. Proceeding from this, it follows that a literary text or discourse in a narrow sense is fictional, within which the relationship of the depicted world with reality is mediated, refracted through the individual author's perception of it, transformed by the author's intention, that is, conceptualised. The next feature of the literary discourse is its great variety of genre, thematic, age and ideological components.

It is necessary to point out at least two factors inherent in all types of discourse. Firstly, their generation (including the text, its inference, understanding and interpretation) is directly conditioned by the cognitive interest of the participants.

Secondly, all types of discourse are marked by one degree or another of ideologisation (it should be considered that the absence of ideology is also an ideology).

N. Zaichikova identifies three distinctive features of discourse:

- discourse presupposes text (linguistic or semiotic);

- discourse has a cognitive basis;

- the discourse is ideological [16, p. 55].

CONCLUSIONS

Thus, in the sociolinguistic and socio-cognitive approaches to discourse, the relations between text, context and speech are the focus of attention. The reader operates within complex hybrid social and communicative situations that define the essence of any (personal or institutional) discourse. Considering such a factor is significant in understanding all aspects of human communication within the framework of such a complex communicative phenomenon as discourse. Social life introduces people to an ideology that spontaneously becomes knowledge. At the same time, the cultural factor is fundamentally essential in each type and genre of discourse. If culture is also treated as knowledge supplied by society, studying the relationship between speech and ability takes priority. These relations are considered within the framework of the socio-cognitive approach to discourse formed in the last decade.

REFERENCES

1. Bakhtin, M. (1986). *Estetika slovesnogo tvorchestva* [Aesthetics of verbal creativity]. Moscow: Kultura (in Russian).

2. Chouliaraki, L., & Fairclough, N. (1999) *Discourse in late modernity: rethinking critical discourse.* Edinburgh: Edinburgh University Press.

3. van Dijk, T. A. (Ed.). *Discourse as social interaction: Discourse studies. A multidisciplinary introduction (Vol. 2)*. London: Sage Publications.

4. Fetzer, A. (2013). The multilayered and multifaceted nature of political discourse. In *The pragmatics of political discourse. Explorations across cultures* (pp. 1–18)*. Amsterdam: John Benjamins.

5. Grice, H. (1975). Logic and conversation. *Syntax and semantics,* 3, 41–58.

6. Galperin, I. (1981). Tekst kak ob'ekt lingvisticheskogo issledovaniya [Text as an object of linguistic research]. Moscow: Nauka (in Russian).

7. Habibova, K. (2019). Sociolinguistics analysis of political communication. Zakarpatski filolohichni studii, 8(1), 149-154.

8. Habibova, K. (2023). Virtual discourse as a communicative requirement of the modern era. *Ad Alta. Journal of Interdisciplinary research,* 13 (1), 173-176.

9. Lotman, Y. (1970). *Struktura khudozhestvennogo teksta* [The structure of a literary text]. Moscow: Iskusstvo (In Russian).

10. Mammadov, A. (2014). Deictic Representations of Person in Media Discourse. Lodz Papers in Pragmatics, 10(2). doi: 10.1515/lpp-2014-0013

11. Schiffrin, D. (1985). Everyday Argument: Organisation of Diversity in Talk. *Handbook of Discourse Analysis,* 3, 35-46.

12. Schiffrin, D., Tannen, D., & Hamilton, H. (2003). *The Handbook of Discourse Analysis Cornwall*. London: Blackwell Publishing.

13. Talbot, M. (2007). *Media discourse: Representation and Interaction*. Edinburgh: Edinburgh University Press.

14. Wodak, R., & Busch, B. (2004). Approaches to Media Texts. In *The Sage Handbook of Media Studies* (pp. 105–122)*.* London: Sage.

15. Wodak, R. (2009). *The Discourse of Politics in Action. Politics as Usual*. London: Palgrave Macmillan.

16. Zaychikova, N. (2003). Politicheskij tekst-politicheskij diskurs-politicheskij roman [Political text - political discourse - political novel]. In *Polifonija obrazovanija i anglistika v mul'tikul'turnom mire* (25-26, November, pp. 55–56). MSLU: Moscow (in Russian).