

Young Scholars'
Developments
in Philology

Young Scholars' Developments in Philology:

Cultures in Discourse

Edited by

Yulia Lobina

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PREFACE

This book is the result of online sessions on cross-cultural discourse, literary analysis and language education of the 7th International Young Researchers Conference “Studying and Teaching Philology”, which took place in Ulyanovsk, Russia, in April of 2017. Contributions to the volume are revised versions of the papers presented on that occasion.

In this volume, we present some research by young scholars on the much discussed topic of interaction between discourse and culture. Our aim is to explore the multiplicity of aspects of such an interaction, crucial to our understanding of ways of being in today’s global world.

We argue that culture understood as “the sum total of our efforts to make sense of our world” (Raud 2016, 6) is maintained through discourse, which is defined by Weedon [who expounds the views of Michel Foucault] as

“ways of constituting knowledge, together with the social practices, forms of subjectivity and power relations which inhere in such knowledges and relations between them”. (Weedon 1987, 108)

What are the essential features that provide effectiveness of discourse as a means of shaping life-worlds? The studies presented in the volume shed new light on variation as a factor in producing cultural meaning through discourse.

We argue that exploring variation is important in understanding the effectiveness of discourse. Difference in the stances and codes that the participants choose does not preclude effective communication. On the contrary, this is central to the process of shaping and negotiating cultural values, considered to be the essence of discourse as a cultural phenomenon. Consensus among the participants is not the starting point of interaction but the result they aspire to achieve. This is consistent with Bakhtin’s theory of dialogicity as presented, for instance, in Todorov’s works (Todorov, 1984).

Methods and materials used in this volume for examining culture-discourse interaction are accordingly diverse. Most contributors focus on literary discourse, attempting, as R. Raud put it, to “bring textual analysis back into the discussion of cultural phenomena” (Raud 2016, 4). The

exceptions are the first and the last chapters. In the first chapter Irina Zhuchkova analyses linguistic dictionaries as a product of academic discourse on discourse. The last chapter relies on direct communication with participants in classroom discourse, to reveal their attitudes towards it.

Part I presents a kind of methodological key for the studies of the volume, discussing tools for analyzing discourses within and across cultures, although the chapters themselves are theoretically heterogeneous. **Irina Zhuchkova**, in Chapter One, focuses on competing approaches to such terms as discourse style, genre, register, text type in different schools of text typology and discourse analysis. The chapter highlights the complexities of academic discourse on discourse where, despite ongoing interaction of linguistic theories and trends, a consensus has not yet been reached regarding the basic notions in the field. The author suggests a solution to the problem based on the technique of constructing a semantic field of the key terms under study using the thesaurus approach for the modelling of linguistic objects. A close look at nuances of meaning in terminology demonstrates the relevance of two basic types of criteria in classifying discourse types: external, non-linguistic and internal, linguistic. The former are demonstrated to be essential for identifying literary genres, which constitute the type of discourse on which **Part II** focuses.

Part II features five papers revealing techniques for projecting ideologies through discourse mechanisms which have been employed in literary texts over the last two centuries. In **Hibah Shabkhez**' "**The Book will Kill the Edifice**": **Topography and Violence in *Notre-Dame de Paris 1482***" the focus is on interaction of competing discourse codes: architecture and literature. The author describes the relationship between the two modes of creative expression within and around V. Hugo's novel, making apparent the multiplicity of the aspects of interaction. On the one hand, the chapter explains the function of topography in the novel by uncovering the implications of topographical objects with regard to violence as the narrative unfolds. Places of historical significance in Paris are identified as symbols, agents or objects of violence according to their roles in V. Hugo's book. Architectural code is thus regarded as a subordinate but indispensable tool of literary discourse. On the other hand, Hibah Shabkhez discusses Hugo's interpretation of the history of architecture and literature as a story of rivalry, where the emergence of a new mode of expression is instrumental in the fall of architecture, the primordial language of human thought. Interestingly, the historical interaction of the novel under study and the cathedral, its central figure, had the opposite result: the publication of the book saved the edifice from

destruction. The chapter gives insight into the role of multiplicity of codes in effective discourse.

Chapters Three and Four explore the role of literary character as a figure central to the process of translating the author's beliefs and cultural values into the characteristics of their fictional worlds. In **Hibah Shabkhez' "Mrs Norris' through the Ages: from *Mansfield Park* to *Harry Potter*"** similar and diverging characteristics of two Mrs Norrises—a human and a cat—are linked to similarities and contrasts of the literary worlds within which they exist. The study illustrates how the variation tends to be predetermined by the features of discourses contemporary to the authors.

In **"Portsmouth was Portsmouth: Mansfield was Home': the Reasons behind Fanny Price's Allegiance to *Mansfield Park*"**, **Hibah Shabkhez, Ibreez Shabkhez and Azka Mahboob** through a subtle analysis, reveal the devices used by Jane Austen to establish her own ideological position, manifested through the central character and widely disapproved of by readers and critics ever since.

In the following two chapters, we see the mechanisms of realisation of the participants' strategies towards other discourse participants. **Ibreez Shabkhez' "Fascination and Alienation Associated with the "Native Other" in Victorian English Literature: A Study of the Imperial Gothic"** explores the practices of marginalizing certain groups of discourse participants as they occurred in Victorian art forms like literature, painting and music. The study reveals two strategies used by Victorian authors in order to exclude significant groups of the Empire's population from the cultural dialogue. The two techniques discussed by Ibreez Shakhbez are 'romanticising the East', showing its inhabitants to be primitive and incomprehensible, and 'otherising' them by keeping the storyline pointedly detached from them, both strategies employed by the economically and culturally dominant majority and ignoring the multicultural heritage of the empire.

Maksim Duleba, however, in his **"Henry Miller and Friedrich Nietzsche: Celebration of the Body and Sexual Machinery as Contradicting 'Slave Morality'"**, conducts an analysis of the devices used by the minority of discourse participants (this minority actually consisting of a single individual) to display their stance, which stands in stark contrast to the ideologies of the majority. To defend his views (which are shown by Maksim Duleba to be consistent with those of Nietzsche) against the conventional moral values, Henry Miller's narrator resorts to irrationalism, integrating motifs of the woman's body with cosmic ones. In

writing about female protagonists, prominence is also given to celebration of the body, synthesizing their physical and abstract features.

The choice of discourse strategies and the factors influencing it are also, and even to a greater extent, the focus of **Part III**, which concentrates on how literary discourse functions in cross-cultural settings. More specifically, it deals with the strategies of the interpreter, who is a mediator, a discourse participant and, in a great number of cases, indispensable in this type of communication. As **Roksolana Povoroznyuk** demonstrates in “**Exploring Para-Translational Procedures in Russian and Ukrainian Versions of *The Emperor of All Maladies: A Biography of Cancer* by Siddhartha Mukherjee**”, the interpreter, in the globalization era, is caught between the identities and stances of the original writer and the target recipient, belonging to different cultures, and, possibly, the mediator’s own ideological position. The author argues that, at this point, the procedure of mere linguistic translation is not enough to ensure communicative success. More and more, translators resort to paratranslational techniques, which involve a lot of both translatorial freedom and responsibility, arguably crucial in providing cross-cultural understanding.

Still more intricate is the problem of the translator’s choice while rendering hybrid texts, which are themselves the products of interaction of different subcultures within an ethnical culture. In Chapter Eight, **Roksolana Povoroznyuk** argues that terminological variation is an imminent factor of translating such texts, promoting a more successful intercultural communication.

The question of participants’ freedom is presented in a more controversial light in the final part of the volume dealing with the strategies of second language socialisation. In this part, **Christelle Frangieh Fenianos** sheds light on the attitudes of classroom discourse participants towards the optimal degree of learners’ autonomy in vocabulary acquisition. The results of the study, which included questionnaires, interviews and classroom observations, demonstrated a lot of variation, and even confusion, in the teachers’ and students’ perception of the simulation course, requiring considerable student autonomy. While realising the benefits of the innovative method of vocabulary acquisition, most respondents seemed to be influenced by more traditional modes of teacher-student interaction to which they were exposed previously at school. As with the choices in other types of discourse, there might be no single answer to how to enter the world of cross-cultural communication.

Overall, this volume brings together studies on the role of diversity, variation, and choice in discourse as a mechanism of producing cultural

meaning. These phenomena are studied in the literary, academic and classroom settings. We hope that this volume will help illuminate new perspectives on the relationship between culture and discourse.

Yulia Lobina

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PART I:
STUDIES IN DISCOURSE VARIATION

CHAPTER ONE

GENRES, REGISTERS, TYPES,
DISCOURSE STYLES:
CLARIFYING THE CONCEPTS AND MODELLING
A SET OF SEMANTIC RELATIONS

IRINA ZHUCHKOVA

1. Introduction

One of the main problems in text typology and discourse analysis relates to the differentiation of terms such as discourse style, genre, register, text type. Traditionally, the interpretation of these terms depends on the criteria by which texts or discourse is classified. However, the main problems with these notions are that there are so many competing approaches and terms with similar, but not identical meanings. Moreover, all these terms are sometimes misunderstood and confused with one another. Therefore, all the terms are still the subject of ongoing discussion, and consensus has yet to be reached among members of the international linguistic community regarding how these linguistic phenomena should be understood.

The aim of the current study is, therefore, two-fold. The first aim is to attempt to distinguish among the terms because it is important to point out the various nuances of meaning. The second purpose of this study is to provide a framework of semantic ties for these terms, in order to illustrate how the notions related to the typology of text and discourse differ from each other, and identify factors that unite them all into a single semantic field.

The results of this research will contribute to the recent studies within the subject field called text typology, and will be an addition to the university courses of text linguistics, stylistics and discourse analysis since all these notions are important tools for analyzing texts and discourses that circulate within society.

2. Review of the literature

After reviewing a number of books and articles on the topic we noticed that like many notions in linguistics the concepts “genres”, “discourse styles”, “text types”, “discourse types”, and “registers” are bound to specific theories. In fact, Jurgen Esser (Esser 2009, 75) states that several authors have changed their terminology and definitions over the years. The evolution of terms, however, is not relevant for the purposes of the current research.

Despite the variety of concepts, the first distinction that may be made is between text external terms, and text internal terms under study. For instance, the terms “genre” and “register” are based on external, non-linguistic, “traditional” criteria while the term “text type” is based on the internal, linguistic characteristics of texts. In Virtanen’s model (Virtanen 1992, 293) text types are characterized with the help of text-internal criteria given as stereotyped examples, which—for the author—are clear and salient instances of abstractions. A British linguist, Douglas Biber, has this to say about the external criteria: “Genre categories are determined on the basis of external criteria relating to the speaker’s purpose and topic; they are assigned on the basis of use rather than on the basis of form” (Biber 1988, 170). Further, this linguist states that the term “text type” refers to “the groupings of texts that are similar with respect to their linguistic form, irrespective of genre categories” (Biber 1988, 70).

This means that the above mentioned distinction is generally accepted by the linguistic community. However, there have been many other attempts made to classify discourse types and genres, which therefore suggest another distinction. Thus, R.E. Longacre (Longacre 1976) and E.L. Smith (Smith 1985) aim at determining universal characteristics of language rather than characteristics of any one particular language. By these characteristics the scholars understand different “global speech acts”, “deep structure genres” or “discourse types” which are not language-specific and not necessarily tied to specific surface forms. Consequently, we can affirm that texts are necessarily integrated with the abstract discourse type and more concrete text type, whereby the second distinction adds to the controversy of the contemporary text typology.

It is also worth mentioning that the relationship between discourse analysis and typology has been characterized by the problem that any real text or discourse will display features of more than one type. This “‘multifunctionality’ is the rule rather than the exception” (Mellet 2009, 32). For instance, two texts may belong to the same text type even though they may come from two different genres, because they have some

similarities in linguistic form (e.g. biographies and novels are similar in terms of some typically “past-tense, third-person narrative” linguistic features).

Many scholars all over the world have studied the problems of text typology. The classifications mentioned above are yet to be integrated into one semantic field. That is why we intend to study the relationship between terms used in classifications by different scholars, i.e. to identify complete synonyms, partial synonyms (quasisynonyms) and other types of semantic relations.

3. Methods

One of the techniques used in the construction of semantic fields is the thesaurus approach to modelling linguistic objects. The construction of terminological semantic space, in our opinion, is preferable to a method using the formal distribution of terms (e.g. alphabetical order). In this regard it should be noted that our understanding of the notions “term” or “terminological sign” is based on the idea that any linguistic sign comprises the signifier and the signified, the components of the latter revealing semantic relations among terms (Piotrovskij 1999, 43).

Based on this approach, we aim to compare and analyse the definitions of the key terms among others covering the subject fields of Discourse Analysis, Text typology and Text Linguistics. In order to conduct the analysis we observed the following contemporary dictionaries of linguistic terms:

Routledge Dictionary of Language and Linguistics (Bussmann 1996);
Glossary of linguistic terms (Loos 2004);
Merriam-Webster's Seventh New Collegiate dictionary (2005);
Oxford Concise Dictionary of Linguistics (Matthews 2007);
A dictionary of linguistics and phonetics (Crystal 2008);
Key Terms in Discourse Analysis (Baker 2011),

as well as works of the aforementioned linguists (see the Review of the literature section) in order to find, compare and analyze the definitions of the terms under study.

The description of the meaning of terms through structured sets of *semantic* features was carried out with the help of a componential analysis of their definitions. By using this kind of analysis we were able to analyze terms in two dimensions: 1) vertical, comparing the meanings of different hierarchic levels and 2) horizontal, comparing the meanings of the same hierarchic levels (Najda, 1983). Therefore the purpose of the first stage of the analysis was to find hyperonyms, hyponyms, holonyms and meronyms;

the second stage allowed for identifying synonyms, antonyms and further equivalence, and related semantic relations.

Therefore in the current study we used the following semantic relations based on three basic types of relationship permitted by a standard thesaurus approach (NISO 1998), as well as a variety of specialized relationships found in the works of J. I. Gorbunov (2004):

1. Equivalence relations:

- synonymy;
- variance;
- quasisynonymy;

2. Hierarchical relations:

- hyperonymic relation ('generic-specific' or 'type of' relation);
- meronymic relation ('part-whole' relation);

3. Associative relations:

- <unit-related approach>;
- < discipline/subdiscipline-object >;
- <unit-means>;
- <classification-criteria>;
- <unit-entity>.

The set of relations constructed enabled us to analyze the terms under study from the semantic perspective and draw a number of schemata illustrating the interdependence or interplay of these terms, which also contributed to the differentiation of their meanings.

4. Results

As outlined in the Methods section, the first stage of our investigation was to analyze the definitions of the key terms. Thus, the term "genre" is traditionally defined as "a type of text as distinguished by its function or its form" (Matthews 2007, 157). In other words, written and oral genres are usually characterized by certain regularities of form. In any case, the form that a written genre is typically recognized as having is in fact driven by the social action that we want this writing to accomplish. In English and American linguistics the term "genre" has evolved in response to certain social purposes which certain types of writing have to serve. Thus we can consider that the main criterion of further genre distinction is its form, i.e. the term "form" is related to the key term via the <classification—criteria> associative relation.

It is worth mentioning that the term “genre” has a complete synonym; “field-related genre”, which can replace the key term in all contexts. Moreover, the term “field-related genre” or just “genre” is studied not only in text linguistics but also in the course of literature, discourse analysis and stylistics, and therefore all these terms are connected by the associative relation <unit-related approach>.

Within the fields of discourse analysis and text linguistics there have been many studies which have compared different genres, reflecting differences in external format and situations of use. Although the number of genres is unlimited, all genres can be divided into 2 big groups: literary and non-literary genres. The former is further subdivided into fiction and non-fiction (See Fig.1-1). All subtypes of the term “fiction” in the schema (namely the terms “fable”, “poetry”, “legend”, “tall tale”, “fanfiction”, “folklore”, “realistic fiction” and others) are hyponyms of the key term as well as subtypes of the term “non-fiction” (namely the terms “biography”, “essay”, “textbook”, “reference book”, “autobiography” etc.). The list of hyponyms of the terms “non-fiction genre” and “non-literary genre” can be extended. In this regard we should say that the number of such hyponyms in English and American linguistics is unlimited.

In order to show how each term in the following schema can be described through the constructed set of semantic relations, we will illustrate the meaning of the term “literary genre” in more detail. The semantic field of this term comprises the following: the term “non-literary genre” as its antonym, the term “genre” as its hyperonym (a generic term), the terms “fiction genre” and “non-fiction genre” as its hyponyms (its types), the term “text linguistics” as the main discipline studying this term with its subfield “text typology” and the terms “literature”, “discourse analysis”, “stylistics” as related approaches in which linguists also make a study of this particular term.

The term “genre” is sometimes confused with the term “text type”. In order to explain the term “text type”, it is necessary to reiterate that text types are based entirely on the linguistic form. As can be seen from Fig. 1-2, this key term is the main object of one of the branches of text linguistics, and namely the terms “text typology” or “classification of texts”. Moreover, this term has a complete synonym— “text class”, denoting the same notion, and a quasisynonym “discourse type”, which is used to intend the same sense as the term “text type” though not in all contexts and not by all authors. Thus, “discourse type” is a term coined by T. Virtanen (Virtanen 1992) who contrasts it with a traditional notion of “text type”. In her theory the term “text type” refers to concrete linguistic forms which instantiate the more abstract “discourse type” (see Review of the literature).

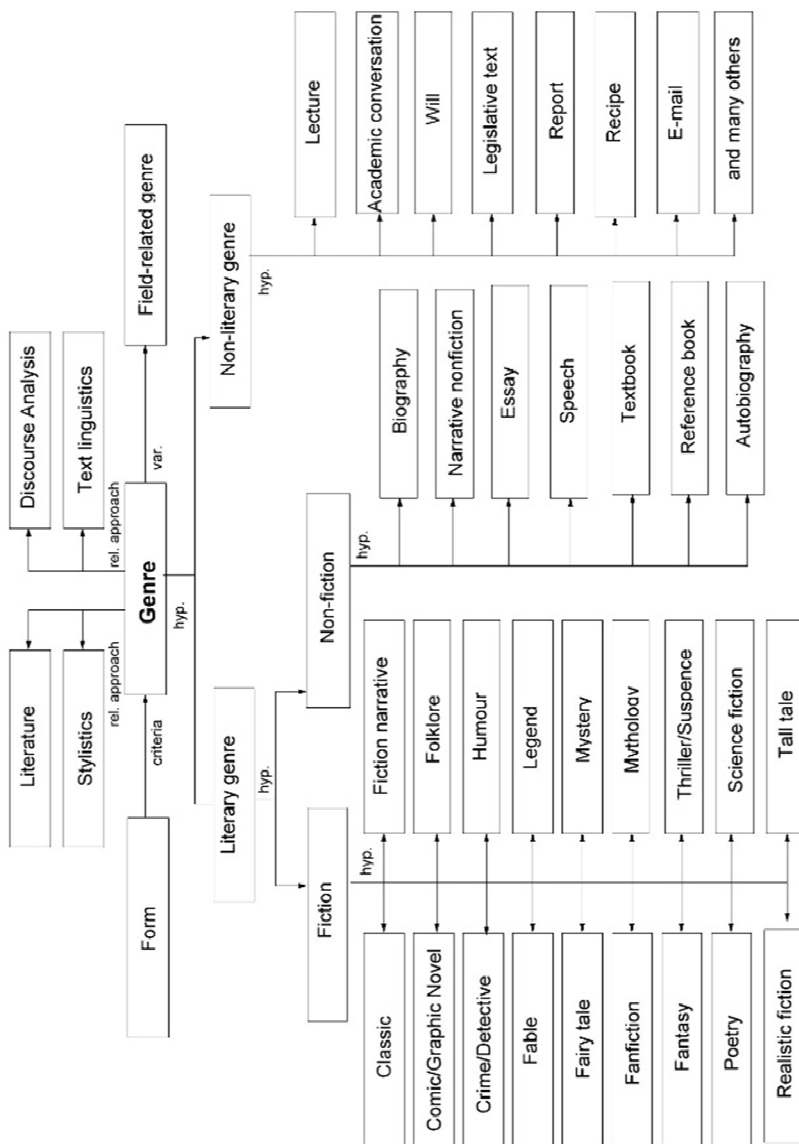


Fig.1-1. Semantic field of the term «genre»

However, T. Virtanen distinguishes the same 5 discourse types as text types, as described by E. Werlich (Werlich 1976). In Fig. 1-2 these text types coincide with the ones listed in the strategic classification. Based on these facts, we insist that by contrasting the terms “text type” and “discourse type” T. Virtanen introduces a just partially different terminology.

Before proceeding it will be necessary to explain that there are numerous text classifications due to different approaches to classification and characterization. In this regard, D. Biber (Biber 1988) notes that some of the text types established by different linguists do not seem to differ from each other to any great extent. The componential analysis of definitions of different text types taken from different classifications proved this fact. As a result, in our study we differentiate only three main text classifications and this coincides with D. Lee’s (Lee 2001, 39) idea presented in his article, where he claims that these basic classifications are based on different criteria (text function, thematic development and form, or sphere of communication).

Thus, the term “functional classification” is related to the term “text function” through the semantic associative relation called <classification-criteria>. In addition to this, this term has several hyponyms connected with the term “functional classification” via “type of” relation. These hyponyms are the terms “representative text type”, “directive text type”, “expressive text type”, “commissive text type” and “declarative text type”. The same type of semantic relation (hyperonymic relation, to be more precise) unites the term “strategic classification” and its subtypes: “argumentative text”, “narrative text”, “descriptive text”, “expository text”, “instructive text”. It is important to note that in the strategic classification the main criterion of distinction is thematic development.

As for the term “situational classification”, it is based on two other criteria: form of communication and sphere of communication. According to the form of communication, text typologists distinguish between spoken and written, as well as dialogical and monological texts. Taking into account the sphere of communication, linguists differentiate texts into 3 types: private, official and public texts.

The term often confused with the term “genre” is “register”. When discussing the register of a text or discourse, we refer to “the use of language for a particular purpose or in a particular social setting, that is, its level of formality” (Loos 2004). In British and American traditions the term “register” is defined as a particular configuration of field, tenor, and mode choices. Evidence for this is in Fig. 1-3 which shows three semantic subfields of the key term. In other words, a language variety is associated with particular contextual or situational parameters of variation and is

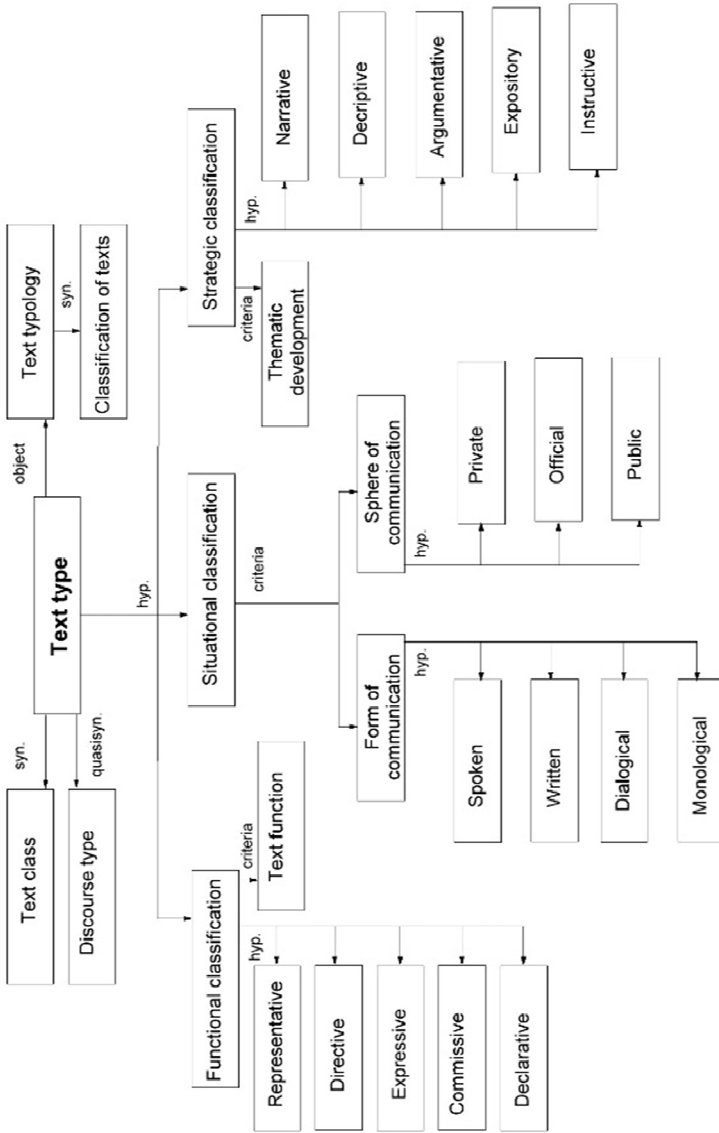


Fig. 1-2. Semantic field of the term “text type”

defined by its linguistic characteristics. Consequently, in this semantic field, besides the semantic “type of” relation among the terms “field”, “style”, “mode” of discourse and their subtypes (e.g. the term “style” can be divided into four categories: familiar, formal, informal and ceremonial registers), there is a “part-whole” relation between the key term and its essential parts.

Since all the terms in the constructed scheme are connected with each other, the semantic relations of the term “field” are as follows: the term “field of discourse” can be regarded as its variant, the term “register” is its holonym (its “whole” in the “part-whole” relation), the terms “language of the press”, “language of religion”, “language of science”, etc. are its hyponyms. In addition, the term “text typology” is considered to be the main subdiscipline of text linguistics studying this term. Other related approaches are discourse analysis and stylistics, since they are also involved in the study of different types of register. A rather similar semantic field belongs to the term “mode” with its two variants “mode of discourse” and “discourse mode” and its hyponyms “written text” and “oral text”. Meanwhile the term “style” is one of its co-meronyms. The term “style of discourse” coincides in meaning with the terms “tenor of discourse” and “mode of discourse”, all denoting “a style of speech that is suitable for a particular type of addressee, social setting or subject matter” (Loos 2004). Therefore all these terms are regarded as complete synonyms with identical hyponyms which are realized through the terms “formal style”, “informal style”, “ceremonial style” and “familiar style”.

The semantic components of the notion “register” are very similar to the notion “discourse style” which is regarded in the semantic field as its partial synonym (Fig. 1-4). The concept of “discourse style” refers to meaningful and systematic variation in language use. Since discourse analysis aims to represent the diversity of social context, discourse styles are denoted as the way we use language in different styles depending on the context of a communicative act in terms of subject matter, audience, occasion, shared experience and the purpose of communication. The concept of discourse styles refers to meaningful and systematic variation in language use, considered in relation to contextual aspects of its occurrence; therefore the essential components of this term are different dimensions of the social context. They are interpersonal, socio-structural, modal, ideological and pragmatic contextual dimensions. These terms are associated with the term “discourse style” via a “part-whole” relation.

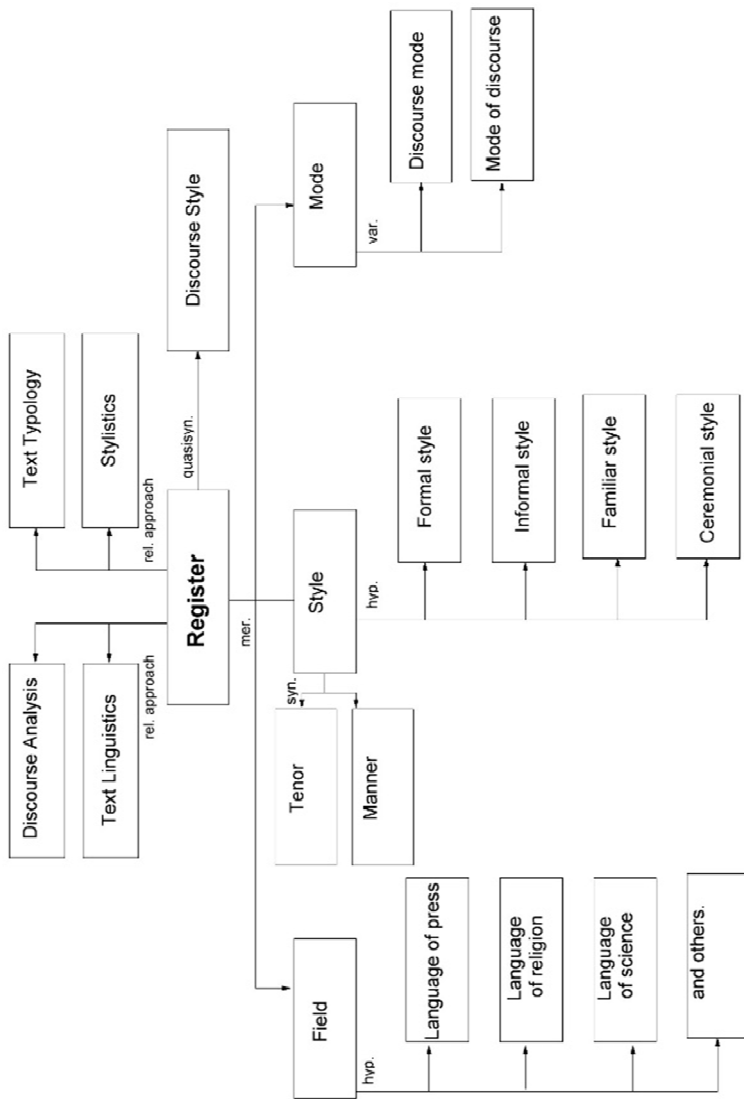


Fig. 1-3. Semantic field of the term “register”

Moreover, in this particular semantic field we observe another type of semantic relation, and namely a “generic-specific” relation between the main term and different types of discourse styles, which are oratorical, deliberate, intimate, consultative and casual conversation. An oratorical style is used in public speaking, whereby wording is carefully planned in advance, and numerous rhetorical devices are appropriate. Comparing this definition with the one for the term formal register we observe that these concepts have much in common and can therefore be regarded as partial synonyms. The same applies to the terms “intimate style” from the “discourse style” semantic field, and the term “informal style” from the “register” semantic field. As a result, we see that terms belonging to different semantic fields are interrelated, and their meaning can be described through terms from other semantic areas.

In order to illustrate this, below we provide an example of all the semantic relations of the term “oratorical style”:

- *hyperonymic relation* unites it with the term “discourse style”;
- *co-hyponemic relation* unites it with the terms “deliberate style”, “consultative style”, “intimate style” and “casual conversation”, all of them connected with the key term “discourse style” via a “generic-specific” or “type of” relation;
- *quasisynonymic relation* unites it with the term “formal register” (from a different semantic field);
- *antonymic relation* unites it with the term “intimate style” and through it with “informal register” (from a different semantic field);
- *<discipline-object> associative relation* unites it with the term “discourse analysis”.

Regarding the semantic relations, it is important to notice that all terms present in all the semantic fields described above can be defined through a set of semantic ties. The set concerns both the key terms under study and minor types and subtypes of these terms, as well as other synonyms and variants related to them.

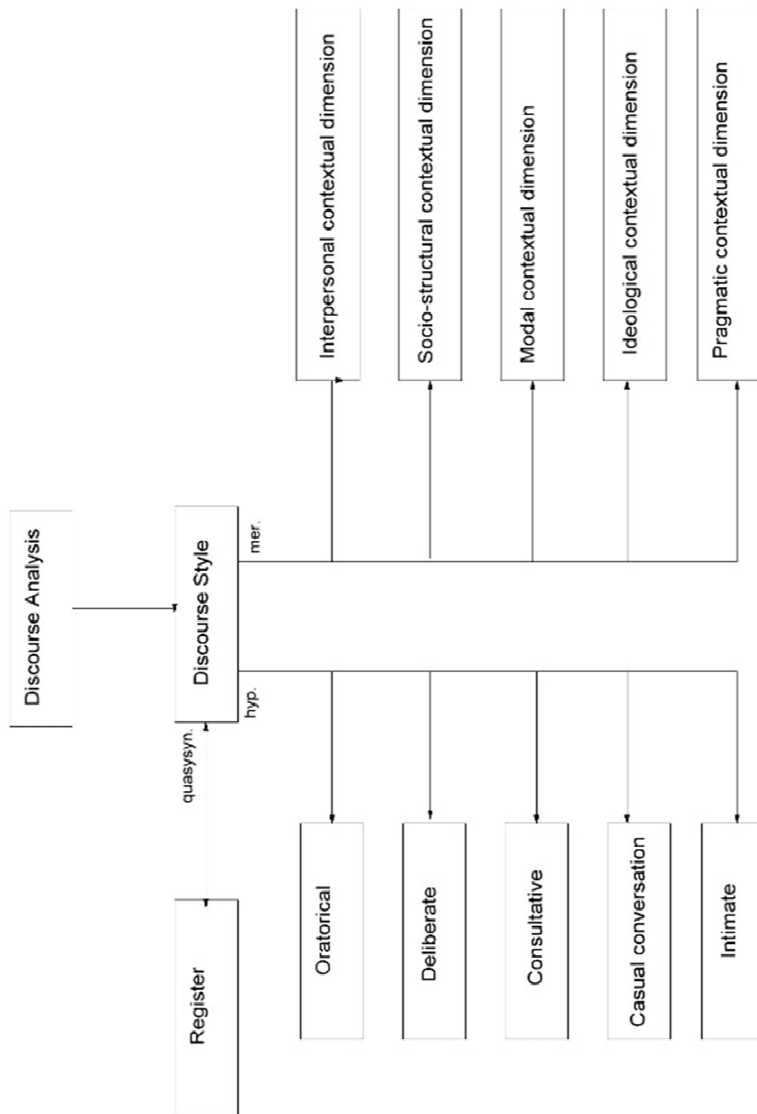


Fig. 1-4. Semantic field of the term “discourse style”