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DISCURSIVE ANALYSIS OF POLITICAL DISCOURSE

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Abstract: Discourse is defined as a process of real-life communication in which systemic linguistic qualities, degree of spontaneity and completeness, thematic coherence, and clarity for other people play a significant role. It's hard to overlook the fact that human communication is always influenced by the communicants' positions. It is critical that they belong to a social group and speak in a normal manner. Discourse takes into account and reflects the specific circumstances in which and for which it was created: 1) the author's communicative intents; 2) the author's relationship with the addressees; 3) various "important" and "insignificant" conditions; 4) the ideology and stylistic climate of an era in general, the concrete environment, and specific individuals to whom the message is addressed; 5) the genre and stylistic features of the message and communicative situation; 6) associations with previous experience that brought the speech act into orbit (Karasik, 2002). These characteristics and situations, as well as supporting statements and their combination with the appropriate linguistic tools, are used to assign certain categories of discourse.

Literature Review

V.I. Karasik's classification of discourse is based on the criterion of direction. He distinguishes two sorts of discourse: 1) personal (personal-oriented), in which the speaker acts as an individual in all of his inner world's richness; and 2) institutional (status-oriented), in which the speaker acts as a representative of a given social rank (Karasik, 2000). P. Grays, J. Austen, J. Searle, D. Gordon, J. Lakoff, N. I. Formanovskaya, and V. S. Kubryakova all accept a similar distinction between personal and institutional speech. According to Matveeva, the criterion for classifying a discourse is straightforward: classification is based on the notions of the addresser and addressee. Communication in the form of monologue is the initial type of discourse. The second sort of communication is that which occurs within the context of status and role relationships, i.e. verbal interactions between representatives of social groups. The institutional discourse is a form of communication that takes place within the context of status and role relationships. In relation to modern society the following types of an institutional discourse are allocated: political, diplomatic, administrative, legal, military, pedagogical, religious, mystical, medical, business, advertizing, sports, scientific, scenic and mass-informational (Karasik, 2000).

Classification of a political discourse

We propose, first and foremost, that we address the characteristics of its discursive content when referring to political speech as a sort of institutional communication. The type of public institution, which is defined by a special term in the collective consciousness of the language and generalized in the fundamental concepts of this institution, in particular, the functioning of political speech as a power, reveals the specifics of institutional discourse (Karasik, 2000). As a result, political discourse is more than just a means of communication; it also brings together certain aims and participants. The objective and participants of a discourse are determined by the type of discourse; for example, the purpose of political speech is the conquest and derivation of power; and its participants are politicians and society. We propose that you grasp a set of all key features of a political discourse that are common to all genres of this discourse and can identify it from other types of conversation under the heading of political discourse

content. Building a complete and precise system of distinguishing characteristics is difficult because they form a very flexible frame, the characteristics of which are dependent on the type and specificity of a particular discourse.

We propose highlighting the most prevalent semantic-pragmatic categories, i.e. inherited qualities as part of the political discourse, based on the classifications of many writers (Alekseeva, 2001; Karasik, 2004; Konkov, 2011; Hlevova, 1999):

The author's picture

"I think that the single most essential task of any President is to safeguard the American people," Barack Obama says in his Future Vision. And I am equally certain that doing so effectively in the twenty-first century will necessitate a new vision of American leadership and a new understanding of our national security – a vision that is informed by historical lessons but not constrained by obsolete thinking" (Barack Obama, 2008).

Ability of the addressee or a factor of the addressee

A discourse's structure presupposes the existence of two roles: the speaker's and the addressee's. As a result, during the study of a discourse, it is feasible to recreate the mental world of communicants, details, and a reality evaluation from two perspectives: from the standpoint of discourse creation and from the standpoint of discourse comprehension. As a result, the ability of the addressee as a discourse category is one of the most important.

Informational content

This category characterizes all act of communication to a greater or lesser extent, although it is directly dependent on the communicative aims of a speech. The goal of political discourse and its social function is to persuade addressees to do politically right acts.

Intentionality

It is a discourse category that denotes the speaker's communicative intent. Any verbal work (from word to text) is uttered with a specific purpose in mind by the author. This category, like the previous one in regard to political discourse, is directly dependent on the discourse purpose, which already mandates rules of linguistic behavior to the addressee. The goal of a political discourse can be to indicate to addressees the need for action, as well as to estimate. The last component of a political discourse is linked to the next category.

Emotionality and expressivity

The different combinations of syntactic elements that give concrete discourses and texts, as creative embodiments of discourses, not only integrity and connectedness, but also an additional expression, form the basis of this category. In a political discourse, expressional shades can range from friendly familiar to slightly caustic, depending on the objective of their use for conveying these or those semantic features, so traditional canons of institutional, i.e. official etiquette of formulations are frequently ignored.

Theatricality

The term "theatricality" encompasses a combination of political, commercial, and scenic discourses. Theatricality in a political discourse is linked to the fact that one of the communication parties - the people - plays the role of the observer addressee, who sees current political events as a certain show performed for them with a captivating plot and an unpredictable ending. Politicians, when speaking with one another and with journalists, are continuously reminded of "a spectator audience" and act or "work for public," attempting to make an impact and "break an applause."

Conclusion

As a result, using a field approach to analyze the semantic-pragmatic structure of a political discourse allows for the discovery of not only all of the distinctive aspects of this type of discourse, but also, to some extent, fields of contact with other types of discourse. Because of its goal, the discursive features field system can assist in identifying features that are in and out of a zone of crossing between different types of discourse, as well as confirming closer interdependence of types of discourse within each class assigned according to status characteristics. The interpretation of information in the political discourse of the mass media is a phenomenon distinct from, say, an incident that cannot be objectively observed. The human aspect is important.

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THE EPIC POEMS «ALPAMYS» AND «BEOWULF»
AS THE KARAKALPAK AND ENGLISH NATIONAL TREASURES

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Abstract: Epic poems play a vital role in literature, as their functions are to commemorate struggles and adventures of kings, to elevate the status of the hero among the audiences, supernatural deeds as well as highly stylized language. This research was conducted in order to investigate if there were significant similarities and differences between the epic poems «Beowulf» and «Alpamys». It constitutes a relatively new area which has emerged from the initial analogy of literature and culture of Anglo-Saxon and Turkic people. The principal objective is comparing the way the heroes defeat enemies, international and intercultural aspects and perspectives on tranquility as apparently shown in the poems. Findings of this study revealed that in terms of the settings and verse forms, «Beowulf» consists of 3,182 alliterative lines, whereas «Alpamys» consists of 17000 lines. Statistically speaking, the results of analyzing the poems showed the obvious distinctions between the characteristics of the protagonists and antagonists.

Key words: commemorate, deed, conduct, analogy, alliterative, distinction, protagonist, antagonist.

Аннотация: Эпические поэмы играют жизненно важную роль в литературе, поскольку их функции заключаются в увековечении борьбы и приключений королей, повышении статуса героя среди зрителей, сверхъестественных деяниях, а также в высокой степени стилизованном языке. Это исследование было проведено с целью выяснить, существуют ли существенные сходства и различия между эпическими поэмами «Беовульф» и «Алпамыс». Оно представляет собой относительно новую область, возникшую в результате первоначальной аналогии литературы и культуры англосаксонских и тюркских народов. Основная цель – сравнить то, как герои побеждают врагов, международные и межкультурные аспекты и перспективы безмятежности и самообладания, как это явно показано в стихотворениях. Результаты этого исследования показали, что с точки зрения построения и стихотворных форм «Беовульф» состоит из 3182 аллитеративных строк, тогда как «Алпамыс» состоит из 17000 строк. С точки зрения статистики, результаты анализа стихотворений показали очевидные различия между характеристиками главных героев и антагонистов.

Ключевые слова: память, поступок, поведение, аналогия, аллитерация, различие, главный герой, антагонист.

In the past few decades there has been a growing interest in the study of analysis epic poetry. For instance,

- «A study in comparison and contrast of Iliad and Ramayana» by Dr. Harmik Vaishnav (2019)
- «The inductions of the Odyssey and the Aeneid» (1934) published by the Johns Hopkins University Press
- «A comparative study of the Gilgamesh epic and Genesis» (2006) by Nozomi Osanai.

Research on origins and characteristics of poetry has a long tradition. Epic poetry is an ancient genre of literature and narrates the stories depicting the mammoth deeds of great kings, help from the Gods, intrigues, fight of ideas and morals, as well as invincible warriors and their feats. The quotation of a British poet Lascelles Abercrombie (1881-1938) confirms this: «Epic poetry exhibits life in some great symbolic attitude. It cannot strictly be said to symbolize life itself, but always some manner of life». Although there are numerous common aspects in epics, conspicuous conflicting ideas of cultures and raise questions to the rational mind are shown in poems.

This research will focus on a humble endeavor to compare and contrast of the prominent epic poems: «Alpamys» as a representative of Western literature and tradition and «Beowulf» as a representative of Old English literature. They are incredible examples of fighting, triumph and glory stories both of which involved in heroic events, actions of heroes determine the destiny of the nations. However, the settings and manuscripts of the poems have obvious dissimilarities. Beowulf set in pagan