VARIOUS APPROACHES TO DISCOURSE ANALYSIS

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Despite the fact that research in the field of discourse has been ongoing for almost half a century, interest in this phenomenon does not dry out, and this is primarily due to the fact that this concept does not have a clear framework. After considerate examination of the studies regarding discourse analysis, three main groups of approaches were identified. Such researchers as T.A. van Dijk, R. Wodak, W. Chafe, N. Fairclough argued that the discourse should be viewed as *speech action with its inherent semantic homogeneity, relevance, attachment to a specific context, genre and ideological affiliation,* and during the analysis the present facts must be taken into consideration. Second group of linguists (F. Schneider, O.V. Alexandrova, E.S. Kubryakova, V.V.Krasnyh) identified discourse analysis with verbalized activity with its inherent correlation with a whole layer of culture, social community, and even with a specific historical period. And the third group of Kazakh researchers – L.V. Ekshembeeva, G.K. Ikhsangalieva, M.S. Musataeva, Z.A. Nurshaikhova, Z.S. Nurzhanova – propose the idea that the discourse is a strategy in communication and Internet websites of official companies. This article is focused around approaches by N.Fairclough, F. Schneider and Kazakh researchers.

Norman Fairclough's approach is distinguished by the fact that it includes not only the basic categories and concepts, but also carefully developed design of empirical research. All three elements of his well-known three-dimensional model of Critical Discourse Analysis (CDA) are connected: text, discursive practice and social practice (*see Figure.1*).
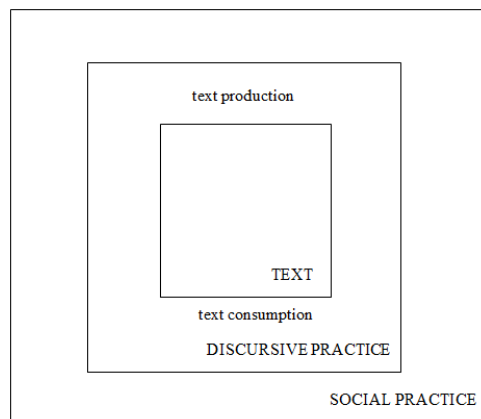

Figure 1. Three-dimensional model in CDA by Norman Fairclough [1, 73]

The first, *text analysis* level, involves the study of the linguistic features of the discourse (vocabulary, grammar, syntax, non-verbal features such as pictures and emoticons.). *The second* level – *analysis of discursive practice*, implies an answer to the question of how text creators use existing discourses and genres and how recipients of texts use available discourses and genres to perceive and interpret texts. Internet discourse, for instance, is able to comprise all types of discourses: pedagogical, mass media, personal type, etc. both verbally and verbally. *The third* outer level is an *analysis of social practice* focuses on the role of discursive practice in maintaining social order and social change.

Fairclough's ideas can be compiled into the statement "*discourse creates social world and social world influences discourse*", as according to through discourse practices people tend to comprehend the society and social practices which happen around them. Simultaneously, social practices affect the way we perceive and interpret the discursive practices [1, 86]. Thus, they are the continuum of one another, while the text analysis facilitates the interpretation process and create the predictable patterns for simple perception.

Florian Schneider's approach consisting of 10 steps differs from Fairclough's three-dimensional model by the fact that it is more concerned with the cultural and historical background behind the communicative situation which is being analyzed [2]. First *four steps* represent the work with the context, analysis of the background production process, preparation and coding of the material. The *fifth stage* is the examination of the text structure: the intention, introduction and compulsion parts.

The *sixth and seventh steps* described as the study of the cultural references. This step is very crucial and challenging, as it requires answering the questions as "To what extent the culture and historical events influenced the production of this text?", "Are there certain types of discursive fragments, interdiscursivity and intertextuality, if so, how are they presented?", "What part of the text leads to the cultural and historical influence?", etc.

The *eighth step* is one of the necessary, too – the linguistic analysis of the text, where the tendency of the word usage is identified; it is suggested to divide them into several categories, for example, parts of speech, grammatical features, literary figures, etc. With this, there is a similarity with Fairclough's text analysis level. The *last two levels* by Schneider include clear organization of the achieved results and presentation process.

Schneider also observed that some researchers tend to overgeneralize the results. The claim that the data analyzed through such tool as discourse analysis is applicable for all people is incorrect: it might only show the tendency, but not the total fact.

The final approach to discourse analysis represents the centrality on the strategy rather than the culture and society. However, although the strategy is on the frontline, the backend is always about the society and the effectiveness of the particular strategy among people. During their study Екшембеева Л.В., Ихсангалиева Г.К. and other linguists analyzed the official websites of such companies as Nestle, Foodmaster, Halyk Bank, KazTransOil, Samruk Kazyna and KazakhMys [3, 145]. The goal was to decide whether these companies need to reconsider their strategies and ideological issues, goals and objectives.

The authors identified the categories they would utilize during their research.

– *the aim and objectives*. They should be relevant to the present time, time-based and achievable without grandiloquent words and phrases.

– *position of the company*. Self-evaluation, background information, verbal and non-verbal features matter the most.

– *the strategy*. The attention is paid to appropriacy and applicability to the social life of the population, he future plans, concrete steps to achieve the aim, how the company perceives the people: as consumers only or as part of the better life builders.

– *the need for modification*. Having conducted three previous steps, the discourse analyst decides whether the modification is needed or not.

– *linguistic features*. The ways certain words and phrases act as clichés in the strategy and their effectiveness are evaluated [3, 149-150]. Their analysis of the website of KazTransOil is an example of following these steps. The authors conclude that the discourse of this company's website is full of grammatical, lexical mistakes, at times being a simple copy and paste from other companies. As a contrast, they suggest the discourses of Foodmaster and Halyk Bank to be the effective and grammatically correct ones, adding the fact that their websites are not in need of modification, comparing to KazTransOil.

In order to conclude three approaches to discourse analysis it is suggested to compare them through Venn diagram, discussing the meeting points (*see Diagram 1*).

CDA   **Schneider**

Discourse = ideology; Discourse creates social world

Cultural background; Intention;

Culture – text – linguistic analysis; Discursive fragments

Interpretation; Linguistic analysis.

Strategy ↔ country realia Modification – needed? Work with the target audience
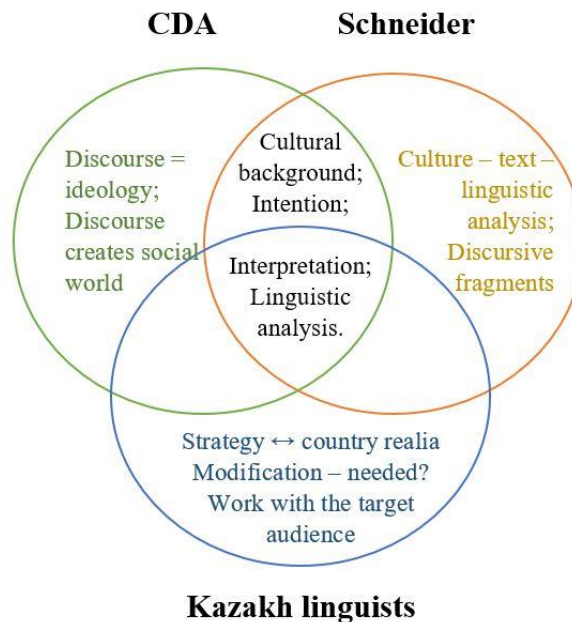
Kazakh linguists

Diagram 1. The comparison of three approaches to discourse analysis

Critical discourse analysis of Norman Fairclough involves the society and discourse to suggest clear and deep results. On the other hand, it does not take the modification issue into consideration, as it is done in Kazakh linguists' monography. The latter approach, however, is not concerned by the cultural background as much as it is with Schneider' 10 step guide to discourse analysis. Here, culture is represented through the speech, text and discourse. Schneider also introduces the old term discursive fragments over again: the phrases which are the carriers of the main idea (e.g. the text is about economic crisis and the discursive fragments for this are "*economics" and "crisis*").

Although these approaches to discourse analysis are different in their functions and goals, there are meeting points between them, too. To some certain degree each of them pays little or much attention to the *culture, historical background and ideology*. CDA is all about ideology and society, Schneider is fully concerned with culture, while for Kazakh linguists' approach strategy with the consideration of the society's needs and cultural background is in the first place.

Intention. Discourse is an intention. It is a communicative goal which every text has whether explicitly or implicitly. Three of the reviewed approaches have the point for the intention.

Interpretation. At every stage of discourse analysis the adequate interpretation of the material plays a big role. The interpretation of the ideology or cultural peculiarities might lead to the conflicts, and the discourse analysists observe this process carefully to highlight the statement which caused it.

Linguistic analysis is the point that exists in every approach studied today in its fullest. All of the features above (culture, history ideology, intention and interpretation) are expressed through verbal and non-verbal features of the discourse. Parts of speech, grammar, cliché, stylistic tools – all are included into the linguistic analysis and the success of the analysis mostly depend on this last step.

Literature

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TEXTUAL ANALYSIS OF M.AUEZOV'S STORY «ҚАРАШ-ҚАРАШ ОҚИҒАСЫ»

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M. Auezov's work " Қараш-Қараш оқиғасы " was born from a special stylistic research of the writer. There are three main versions of the story in scientific circulation. The first version was published in in the literary journal "Zhana Mektep" in 1927, reprinted in 1936 in latin and the last version in 1959. The writer pointed out one of the most important issues in Kazakh society, such as socio-class conflict in this work. In three versions of the work, the author added or shortened chapters, changed the names of the characters, made various edits and presented to the reader a new work. In the final version, taking into account the ideological principles and principles of that time, a number of stylistic changes were made and published as a new edition. M. Auezov's "Қараш-Қараш оқиғасы" depicts the internal conflicts of the Kazakh people. The work describes the problem of class conflict arising from the social stratification among the population. In order to make a textual analysis of the work, let's discuss the changes made to it. When we compare the version of 1927 and the 1936 edition, we see that there is no significant changes between them. We see that the author deliberately abbreviated only some parts of the text. Here is an example from the first version:

«Мінгізіп алып, жоғарғы бетте мертігіңкіреп талмаурап қалып әлі күнге тұрмай жатқан атын алды да, бар жылқышы жылқыға қарай аяңдады» [1].

«Бақтығұл қазіргі сағатта өз қылығына да, үй ішінің ұуанышты шырайына да ырза еді. Осы күйді тоқтап, тоқтық пен тыныштықты көксеп, кедейлік боқтықпен алысып, құлазыған үйін жылытамын, жаңаратамын, күлдіріп жұбатамын деп істеп жүрген өз істерін еске алады» [1].

The excerpts cited in the example were in the first version of the work, and were removed in the 1936 edition. One of the most important changes between the first and second versions is the change of the name of the main character Baktygul's son. In the first version of the story, the name of Baktygul's son is Kural. The writer changed it to Seit in the 1936 edition. An example of an excerpt from two versions of the work, which reflects the change of the person's name:

«Жыртық киімді, күрең жүзді қара қатын балаларына шай қайнатып отыр екен. Үй іші әлі қора жанында тігілген жыртық қара киіз үйде еді. Тамға кірген жоқ-ты. Үш баласы бар еді. Үлкені момын – Құрал – он жаста. Қалғанының біреуі – бес жасар Жұматай, үшіншісі екі жастағы емшектен әлі шықпаған қара қыз Бәтимә еді» [1].

«Жыртық киімді, күрең жүзді қара қатын балаларына шай қайнатып отыр екен. Үй іші әлі қора жанында тігілген жыртық қара киіз үйде еді. Тамға кірген жоқ-ты. Үш баласы бар еді. Үлкені момын: Сейіт – он жаста. Қалғанының біреуі: бес жасар Жұматай, үшіншісі екі жастағы емшектен әлі шықпаған қара қыз Бәтимә еді» [2].

Another point to note in this example is that in the 1927 and 1936 editions, Baktygul's wife was often referred to as a "қара қатын". We can see it from the excerpt of the first and last editions of the story: *«Қара қатын байының қабағына қайта-қайта қарап қойып, ішінен ырза болғанжылы жүзбен қалжыңды айта отырып, үйіндегі барымен шай берді»* [1].