DISCOURSE ANALYSIS AT THE CREATIVE AND INTERPRETATIVE LEVEL

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Abstract: A discourse is an output of prudential planning of an author embedding his/her intentions in the discourse structure through various means. The discourse is an amalgamation of the knowledge, experience as well as the cognitive status of the author that are likely to be shared by the respondents in the interactive phase. The term cognitive status here indicates the beliefs attitudes and assumptions of the creator (Asher and Singh, 1993).   The interaction with the discourse pushes the readers/listeners through an analytical process that automatically results in discourse segmentation and realization of its purpose to arrive at inferences and derivations of the authorial messaages. Here the process involves not only the identification of messages from the reader/listener perspective but also an attempt to look into what exactly the creator demands from the readers/listeners. This can be distinguished as a strategic process wherein the reader/listener constructs a mental representation of anything-a character, described objects or narrated events and actions based on the discourse markers available to them. Similar is the effort taken by the creator who erects/creates the discourse universe carefully with apt choices of lexemes, linguistic markers and contexts that induce the utilization of the cognitive status of the respondents(both-reader and listener) and ensures the disclosure of the intentional messages.   This paper makes an attempt to unfurl the creative strategy of the speaker/writer as well as the projection of the vantage position the respondents take to come closer to the intentional message in the process of the interpretation of a discourse.

The first section of the paper takes care of the production or the creative process. A strategy involves human action, that is, goal-oriented, intentional, conscious, and controlled behavior (van Dijk, 1977, 1980). The author uses such a strategic approach-a combination of structural, language, cognitive and grammatical strategies to build the discourse universe. The discourse markers exemplify the messages at the local as well as the global level.   These strategies are interrelated and act either in single or in collaboration with each other to gain the efficacious result. When the cognitive element intersects in the process the creator not only views discourse representation in minds but also the social context that embraces the discourse universe. The structure of the discourse is well planned with effective language and other strategies mentioned. Though the Discourse Representation Theory (DRT) was introduced by Hans Kamp as a theoretical framework to deal with aspects like semantics and pragmatics of anaphora and tense in early 1980's(Kamp 1981) now this is used as a framework for many purpose. The rhetorical relations that emerge in the discourse augment the interpretations as close as possible to the intentional message of the creator. This section delves deep into the different strategies mentioned, the DRT and specific rhetorical relations from the creator's perspective.

The next section sheds light on the respondent's perspective in the comprehension and interpretation process. The paper considers the practical syllogism of Aristotle as a framework to perceive how respondents try to reason out the intentional message. This theory permits the author to invent notions to procure the trust and belief of the respondents. It also paves way for the reader to recognize   discourse as a controlled and conscious creation. Similarly the rhetorical relations that bind the discourse segment aid in inferring the intentions. Specific discourse markers indicate specific relations and   this approach Knott (1996), Knott and Dale (1994), and Knott and Sanders (1998) is profitable in the analysis.   Both these theories are applied at the macro and micro level in a discourse for the interpretative purpose. The section devotes space for the definition and application of Aristotle's Practical Syllogism and elaborates on discourse markers and rhetorical relations in the interpretation process.

**Keywords:** cognitive status, discourse markers, practical syllogism, rhetorical relations.

Introduction: A discourse is an outcome of prudent planning of an author embedding his/her intentional messages in the discourse with certain strategies .It is a conscious attempt involving human action, that is, goal-oriented, intentional, conscious, and controlled behavior (van Dijk, 1977, 1980). The creation is based on the knowledge of language, experience and cognitive status of the creator. The term "cognitive status' mentioned here relates to the beliefs, attitudes and assumptions of the creator (Asher & Singh 1993).

The creator also takes into account the status of the reader/listener. After a conceptual creation is planned the author tries to have a rough draft at the discourse level so as to select a discourse universe familiar to the readers. At the onset of creation the process takes into consideration the comprehension stage first and then the interpretative stage at the interactive phase. Here the creator tries to be an effective communicator by making his audience to decode the message/intention with similar cognitive

status and with the discourse markers that project In *The Cognition of Literary Work of Art,* Ingarden (1973) holds the view that a literary work is complex, with intentionally stratified structures in it, and the origin of a literary work is in the creative acts of consciousness on the part of the author. Top down planning is a significant step of the author where multiple entities are at play.

Section-I

Hayes (Chenoweth & Hayes 2001, 2003; Hayes 2009) has developed a text production model involving four steps-1.conceptual creations by the proposer, 2.translatig concepts into linguistic text by the translator 3.evaluating and revising to reach the goal by the evaluator and 4.the transcriber who releases the text as a final product. This framework is selected here to unravel the creative process. The proposer, the translator, the evaluator and the transcriber are amalgamated as one person, the author.
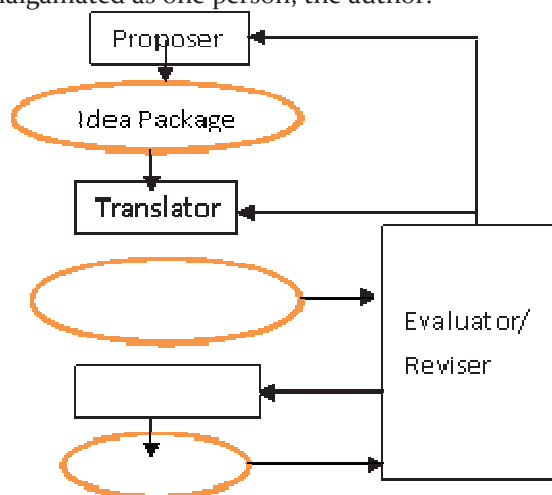
The proposer is the author at the initial stage who takes care of creating a cognitive environment and build the discourse universe. The thematic conception aids the author in the proper selection of the world, the people/characters, the language appropriate to the characters and the events at the macro level in the text planning.

Text Planning: The text planning is based on the cognitive status of the author as mentioned earlier and involves several strategies like the structural, language and cognitive strategies. The framework projects the "knowledge-constituting" process where the already existing data stored in the long-term memory is retrieved during the construction. At the same time it can be accepted that fleeting ideas that come on the way can also be utilized. In a dual-process model of creation Galbraith (1999,2009,) acknowledges the text production that happens in a spontaneous way. At the proposal level cognitive strategy is involved.

relation patterns in stringing the units of a discourse. **Discourse Representation Theory:** It is a framework introduced by Hans Kamp in the early 1980's to arrive at the meaning of a sentence under formal semantic approach. DRT represents 'the discourse context' in a discourse structure and consists of referents /entities in a context and the conditions that hold these referents. It also helps in arriving at the possible interpretations with the clue words like quantifiers and other lexical terms. Presuppositions can also be derived at. The distinctive features of DRT, is that it projects mental representation of objects in a discourse bound with the contextual conditions. In a way it helps to project the mental representation of the attitudes and beliefs in language. As per DRT each sentence or word is embedded in a context and when interpreted a new context emerges. Each sentence also paves way for presuppositions with some trigger word .For example in a sentence

I am coming here after five years

the word 'after' triggers the presupposition and the ensures the visit before five years and a new context emerges and inference is derived with a new outlook. This identification goes beyond the linguistic meaning and this was made possible by the DRT framework. It helps in updating contexts with previous information in the discourse by the readers. Kamp (1981) named it as discourse structure construction rules which guides in encoding and gives way for decoding. While decoding the process takes the route based on the hearers mental state and when each one proceeds in this manner the logical representation helps in disambiguation .In the above given sentence the presupposition is made possible and the mental map is further drawn with the next available context as given below

I could see new and tall buildings where the improvement in geographical aspect in terms of space is a new context and if a word like 'happy' is added then the identification is easier and the new positive context emerges. So a formal logical representation with algorithms paves way for a methodology in the interpretation process. With this base on content and context planning, the strategies applied will also shed light on the creation process.

Cognitive Strategy: The construction involves many strategies and the cognitive strategy is of prime significance. At the initial stage a discourse universe is built with a plot, land, events and people. With such a base the context evolves in tune with the content and a suitable cognitive environment gradually emerges to make the sharing of knowledge between the text as an out product and the readers viable. When there is a meeting point between the text and the expectation of the readers based on their

knowledge base the author's plan of transferring the conceptual creation at the communicative level become successful. Gutt (1996) treats the context as the cognitive environment that should be the very prime notion to be attended to in the creative process. The socio cultural background aids the process at various levels of the construction-at the thematic/conceptual, structural, lexical, linguistic level of the discourse. The completed discourse then takes the shape of a text and when the readers interact with it, it assumes the discourse level once again and vibrates with life for exploration and navigation and exhibits the information and the intentions of the creator.

A cognitive environment is raised conducive for familiar involvement. . The writer visualizes the cognitive status of the readers and frames the world in such a way that it might be familiar to them. As pert the view of Gutt (1996) a change in awareness can be brought about by a context (p.241) and any writer who strive s to achieve this will definitely take into account a common ground as has mentioned earlier to share the knowledge of both and plan the text. So it is the beliefs, assumptions and the attitudes of the readers also that serve as base for production. But the writer now takes in the input hypothesis of Krashen (1985) and sees to it that the input in the form of plot, character and the episodes enhance the existing cognitive knowledge of the readers. Van Dijk renders a multifaceted opinion that

"Mental models of contexts are subjective, but not arbitrary. After experiencing and participating in many thousands of unique communicative situations, language users tend to generalize and normalize such situations, so that also their mental models of such situations are generalized to shared, social representations of such situations. Such social representations will abstract from ad hoc, personal and other specific aspects of communicative situations, and hence reduce the subjectivity of each context model. It is in this fundamental way that (this aspect of) the social order is reproduced, how the rules of conversations and other interactions are being acquired, and how context models may be coordinated by different participants" (Van Dijk 2007, 293)."

With the existing knowledge base with respect to socio cultural elements events, episodes, space and people are constructed and they come into contact with the knowledge base of the readers with linguistic markers.

Linguistic strategies: This strategy involves translating thoughts into language expressions where the readers are smoothly guided to identify not only the semantics but the communicative message also. There is a remarkable difference between the sentential semantics and intentional message. While presenting the intended messages in his/her text the writer is keen in presenting them in a way the readers would comprehend them. Writing is as much a matter of discovering or inventing the thought to be expressed in the text, as it is a matter of expressing it in an appropriate and convincing way (Flower & Hayes 1980). The next step is that, the writer tries various strategies to bring in the proximity of the *readers t*owards the discourse universe he creates. The writer has to initiate the transfer of the conception into linguistic expression.

In his books *The Literary Work of Art* and *The Cognition of Literary Work of Art,* Ingarden (1973) analyzes the basic structures of literary work as follows:

"Literary work is a many-layered formation. It contains (a) the stratum ofverbal sounds and phonetic formations and phenomena of higher order; (b) the stratum of semantic units: of sentence meaning and the meaning   of whole groups of sentences; (c) the stratum of schematized aspects in which objects of various kinds portrayed in the work come to appearance; and (d) the stratum of the objectives portrayed in the intentional states of affairs of projected by the sentences" (p. 12).

Taking the above definition of a literary text if the text production process is analyzed it will be clear that the writer takes care of all these step by step at the micro structure level. But at the same time the process starts top down the lane also where the conversation between characters are worked with the origin of the characters using different register and slang to meet the expectations f the readers while they interact with the text. This goes with the first layer of the text as given by In garden .In "Sea of Poppies" we come across characters of different countries and the way they speak is different. We hear many foreign words with regional accent. The improvisation of language at the micro level not only serves well with regard to the communicative aspect at the local level but goes at a deeper level with the writer's text planning in building the discourse universe with people at the macro level. The readers are led into the world tactfully so as to make them feel part and parcel of the fictitious world. This can be certified as a positive cognitive effect. Here we can think of the view of Sperber and Wilson (1986) who in the relevance theory stated that a text becomes relevant to a reader only when it yields positive cognitive effect, a contextual effect in the process of text comprehension and interpretation. The next layer talks about the semantic aspect of a text. The syntax also is involved in meaning derivation. The text production at this level demands a deep knowledge of the semantic, syntactic and pragmatic

interface of the language The use of apt grammatical and lexical elements aid the readers to disambiguate many possibilities and strike at the right intentional message .

The writer brings out certain relation pattern in text like background, contrast, antithesis, elaboration, result, purpose etc with the use of the linguistic elements mentioned to produce the events and episodes. These categories not only provide meaning but also technically lead the readers to decipher the intentions at the communicative level. Sometimes the creator projects important information along with a subordinate one. Many theories like that of Halliday and Hasan (1976), Grosz and Sidner(1986)Mann and Thompson(1988),Polayani's theory(1988,1996) have dealt with the paratactic and hypotactic relation in a text.

One of the issues in the study of rhetorical relations is how to recognize them, both from the point of view of the analyst, and from the point of view of the hearer or reader. Semantically, verbs can point to certain relations: cause, trigger, provoke, or effect can all indicate a causal relation. These discourse markers like 'and', 'therefore' 'so', 'but', 'and so', 'although', 'though' 'even', 'since' before', 'after',etc mark certain relation patterns like elaboration, evaluation, justification ,contrast, concession, antithesis .An example will clearly bring out the function of such markers.   The passage below emphasizes the coherence relation of elaboration exhibited by quantifier 'enough'.   The measurement 'enough' relates to a measurement of space, which can hold a park.

"The grounds of the estates were extensive enough to provide each Mansion with a surrounding park , and these were ,if anything, even more varied in   design than they enclosed- for the malis who tended the gardens, no less   than   the owners themselves vied to outdo each other in the   fancifulness of their plantings (Ghosh,47)"

In the above sentence the quantifier 'enough' signals, elaboration in terms of description focusing on the extensiveness of the space to a specific area that can permit a well designed park.

The discourse markers bring out a link of the utterances at the local level with reference to semantics and intentional message. Verbs help the author to procure enough space for information rendering and other categories like preposition, adverbs, and quantifier's signal intention.

Look at the following sentence.

She ran to the park to meet her friend and take a book from her.

The verb 'ran', 'meet' and 'take' naturally take arguments and give information. In

"I saw him dash against a wall."

the consequence of the action and the damage in the form of injury can be imagined. But if the same action is rendered differently as "I saw him dash into the wall" the phrase 'into' accurately quantifies the damage and besides being informative the choice of the word here indicate the intention of the author.

Section II:

Practical Syllogism: When the text comes under the interactive phrase the responsibility falls under the readers to identify the intentional message beyond the semantic context of an utterance. Aristotle's Practical syllogism is taken as framework to arrive at the authorial message from the readers perspective. The term 'syllogism' refers to the inferences made based on the propositions given in a text with premises containing a quantifier like ' all', 'some', 'few' etc which was invented by Aristotle. A syllogism is said to have two premises and a conclusion drawn based on the premises.. Shakespeare employs this rhetorical device in his play "Timon of Athens" Act 4, scene 3:

"Flavius: Have you forgot me, sir?

Timon: Why dost ask that? I have forgot all men;

Then, if thou grant'st thou'rt a man, I have forgot thee."

The premise gives enough cues to assume the cognitive status of the author. Abduction (explanatory reasoning) and deduction takes place.. Inferences are made from many cues in a text - premises, facts, state of affairs, cultural base etc. Aristotle stated that conclusions are derived with the propositions given applying logic reasoning and it is possible to arrive at specific inferences. The premises are the details from which conclusions are drawn.   In the propositions there are descriptive terms referring to classes and relational terms .As per Aristotle's study the syllogistic reasoning brought out limited conclusions based on fixed form and content (doctrine of square opposition). Using the doctrine of square of oppositions he formulated a theory based on four logical relations with four logical forms. With the following table this can be understood.

NAME	FORM	TITLE
A	Every S is P	Universal Affirmative
E	No S is P	Universal Negative
I	Some S is P	Particular Affirmative
O	Some S is not P	Particular Negative

But now this can be used only in an extended form

for interpretation. Asher (1993) abstracts the rule of practical syllogism   where the knowledge base KB and a premise yields a result .For easy comprehension alphabets A, I, Y and X are made use of here. The author A intends Y and wants his/her readers I to identify y and so he adds X in the proposition as a premise. Asher quotes the example given by Moore and Pollock (1992) and explains the syllogistic reasoning and the evolving relation pattern that brings out the belief property in deriving at the intentionality in the given utterance.

a) George Bush supports big business.

b) He's sure to veto House Bill 1711.

The author A intends the refusal as positive supposition and he intends the notion and to make the readers also to identify the message he makes use of a relation pattern –result/evidence as belief property. The readers are led to identify the intended message by the premise in the proposition, of course not a quantifier as indicated by Aristotle but by the word 'supports' and the reasoning takes step by step as follows:

George bush supports big business

Bush supports bills only if the bill is good for big business

Bush vetoes bills that is not good for big business

The House Bill 1711 doesn't support big business

He is sure to veto House Billi 1711s

Hence the belief of the readers is the base for the identification. The word 'supports' displays the stance of Bush   that results in the action of vetoing the Bill. The identification is made possible by the addition of X (words-supports, big business) representing the quality that   can result in a specific decision making possible .The principle of syllogistic reasoning when extended even to propositions without quantifiers the derivation of the intended message becomes possible as is explained above. The relation patterns and the discourse markers either lexical or grammatical, aid in the interpretation process.

Sperber and Wilson opined that (1986) the context of an utterance "is the set of premises used in interpreting [it]"(p.15) and defines it with a psychological perspective saying "a context is a psychological construct, a subset, of the hearer's assumption of the world p.15).So where the reader is able to share the knowledge with the propositions in the text, comprehension is made easier and moving beyond that to identify the intention gets processed also. This can also happen with the premises in the given proposition and this is what is proved by the practical syllogistic approach by Aristotle.

Aristotle's theory was improved and this paved way for more theories to interpret and comprehend the text and identify the authorial message. Deeper level of analysis is made possible for textual comprehension and interpretation. The descriptive premise is identified in any pattern with or without quantifiers. Here not only the surface level meaning is understood but the intention is made explicit. Look at the following example

She is a teacher

She is a medalist

She is an atheist

In all the above sentences the complements 'teacher' medalist and atheist are descriptive and introduces the subject but each complement can carry the intentional communicative message if embedded in a context. Aristotle's syllogistic reasoning when extended is potential of projecting the author's intention.

Rhetoric relation and interpretation: There are many rhetorical relations like elaboration, contrast concession, evaluation, judgment, volition etc. which are identified by discourse markers like 'and', 'and so', 'but', 'even',' if', 'although' , 'though' , 'because', 'but' 'yet', 'still', 'since'   etc .There are many different mechanisms at play: morphological, syntactic, semantic, and pragmatic. Morphologically, tense, for instance, helps mark temporal relations, guiding the reader in the interpretation of progressions or flashbacks in time. One syntactic mechanism is sentence mood (indicative, imperative, interrogative) that disposes the author's attitudes. Fraser (1990:386), for instance, refers to mood as a structural marker of pragmatic meaning. Semantically, verb meaning can point to certain relations: cause, trigger, provoke, or effect can all indicate a causal relation. Pragmatically, phenomena such as implicative establish relations between propositions that are not explicitly present in the text, but are constructed in the minds of the speakers and is understood by the readers under the beliefs, attitudes and assumptions

Conclusion: The creation of a text is a process that happens step by step with a conscious effort of an author. With some strategies the author encodes specific intentions along with general information expecting the respondents to decode them at their end. This is possible with discourse markers and the rhetorical relations that emerge with the context. Implicit information is an outcome of the writers confidence on his/her readers ability to decode the message with the cognitive status. Decoding is possible when the readers also select a context from their long term episodic memory clothed with their language competency and deductive ability to go far beyond the linguistic meaning and capture the writer's intention.

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