

*Iryna Biskub*

## **Cognitive, Social and Communicative Levels of Discourse Analysis: The Case of Critical Discourse Study**

Lesya Ukrainka Eastern European National University

### **Abstract**

The paper presents a methodologically modified procedure of critical discourse analysis. The present research aims at establishing a conceptual scheme for the discourse analysis combining both cognitive and communicative features of a particular type of discourse, merging them into one sociocognitive structure. Critical discourse analysis is viewed both as a method of investigation, as well as a critical multidisciplinary perspective dealing with various types of knowledge, mental models and types of memory. We treat discourse as a well-designed phenomenon that allows individuals to express themselves socially, culturally, and even spiritually. The article presents the mechanisms of mapping the levels of cognition, communication and society onto macro and micro discourse structures. The suggested scheme of critical discourse analysis has been applied to the analysis of the Inauguration speech presented by a famous British film maker Tony Palmer at the official ceremony of granting him the title of Honorary Professor of Lesya Ukrainka Eastern European National University.

**Keywords:** *discourse, cognition, communication, knowledge, ideology*

### **Abstrakt**

W artykule przedstawiono metodologicznie zmodyfikowaną procedurę krytycznej analizy dyskursu. Niniejsze badanie ma na celu stworzenie koncepcyjnego schematu analizy dyskursu łączącego zarówno cechy kognitywne i komunikacyjne danego rodzaju dyskursu, łączące je w jedną strukturę społeczno-kognitywną. Krytyczna analiza dyskursu jest postrzegana zarówno jako metoda dochodzeniowa, jak również i krytyczna wielodyscyplinarna perspektywa dotycząca różnych rodzajów wiedzy, modeli umysłowych i rodzajów pamięci. Traktujemy dyskurs jako dobrze zapro-

jektowane zjawisko, które pozwala jednostkom wyrazić się społecznie, kulturowo, a nawet duchowo. W artykule przedstawiono mechanizmy odwzorowania poziomów poznania, komunikacji i społeczeństwa na makro i mikro struktury dyskursu. Propozowany schemat krytycznej analizy dyskursu został zastosowany do analizy przemówienia inauguracyjnego przedstawionego przez słynnego brytyjskiego filmowca Toni Palmera podczas oficjalnej ceremonii przyznania mu tytułu profesora honorowego Wschodnioeuropejskiego Uniwersytetu Narodowego imienia Łesi Ukrainki.

**Słowa kluczowe:** *dyskurs, poznanie, komunikacja, wiedza, ideologia*

In the era of multidisciplinary research the question concerning the verification of the research results appears to be extremely topical. Establishing new methodologies is always a big challenge and a big necessity at the same time, since the genesis of any science suggests new subject matters, new research material, as well as new solutions to old problems. In modern linguistics, scholars have been exploiting series of productive and accurate methods for the investigation of cognitive and communicative aspects of language. In the field of discourse studies, one of the best examples of research methods is the method of Critical Discourse Analysis (CDA), which is socially and culturally biased. The generally accepted approach to obtaining scientifically reliable results is to use a special well-defined scientific method for researching special types of language phenomena: cognitive methods applied to the exploration of cognitive aspects of language, whereas communicative methods are thought to be relevant only for the investigation of communicative nature of language (Biskub, 2016). The question stands: which aspects, cognitive or communicative, should be given preference in discourse studies? The present research aims at establishing a conceptual scheme for the discourse analysis combining both cognitive and communicative features of a particular type of discourse, merging them into one sociocognitive structure.

In the recent decades, discourse as a sociocultural phenomenon has been the focus of careful linguistic research. The very concept of discourse represents an integral unity of cognitive and communicative aspects of human verbal activity. Since a human being is never able to discriminate between cognitive and communicative planes of discourse communication, it does not make much sense to apply cognitive and communicative methods of research taken in isolation (Biskub, 2016). It is possible to modify the classical CDA procedure by means of mapping human cognitive procedures onto the strategic communicative planning of discourse communication.

Although critical approach has long ago become a common universal research technique, it is the domain of discourse studies, where it has acquired a particular meaning not only as a conceptual point of view, but also as a concrete research algorithm. CDA can be viewed both as a method of investigation, as well as a critical multidisciplinary perspective. In CDA, the position of the scholar is crucial from the point of view exemplifying his or her social and political convictions. Critical discourse analysis (CDA) is often referred to as a method, a technique that makes it possible to verify the results of discourse generation and perception. T. van Dijk argues that it is more of "a critical perspective or attitude in the field of discourse studies (DS), using many different methods of the humanities and social sciences" (Dijk, 2015, p. 63). The central point and the climax of CDA, thus, is the procedure of extracting ideologies. Traditionally, by ideology we mean the system of ideas, a combination of a social, cognitive and discursive component. According to van Dijk, in CDA ideologies are sociocognitively defined as shared representations of social groups, and more specifically as the 'axiomatic' principles of such representations (Dijk, 2006, p. 115). In this paper we will try to offer an answer to the question what are the language means that give the participants of discourse communication a clue to understanding basic ideological aspects implied in discourse.

It is important to differentiate between ideologies and culturally biased social views shared by the members of this or that social community. Culture is, definitely, a broader concept; it is an environment that cultivates ideologies, as well as separates one social group from another on the basis of ideological differences. Ideological differences are commonly based on religious beliefs, social and racial aspects reflected in a particular culture. Another remarkable feature of ideologies that makes them an inseparable part of discourse communication is the fact that ideologies should be exposed, reproduced and practiced by the members of a sociocultural community. Thus, their verbal expression is a natural form of their existence.

In order to understand how ideologies work in discourse, we suggest the following specification of the traditional sample of discourse analysis: macrostructures – local meanings – ideologies. The above mentioned concepts present a logical algorithm of discourse analysis. T. van Dijk in his works suggested both social and cognitive evidence to support the conclusion about an integral sociocognitive nature of discourse (Dijk, 2015). This, undoubtedly, is right, and now we treat discourse as a well-designed phenomenon that allows individuals to express themselves socially, culturally, and even spiritually. In contexts like that N. Chomsky emphasizes on the metaphorical use of the term "designed",

treating it as "the simplest evolutionary process consistent with the Basic Property of human language, a system of thought and understanding, and computationally efficient" (Chomsky 2016, p. 107). We would like to add the 'communication' component to this elegant cognition oriented scheme, since communication is the only environment where various types of discourse get activated and are made formal by using concrete language means.

Let us observe how cognitive and communicative levels overlap in the discourse communication. Traditionally, discourse analysis is carried out at two levels: macro and micro levels. Macro level is exemplified by social and cognitive specifications. According to Van Dijk, social parameters indicated at this level allow the participants of communication to make some suggestions about belonging to some social groups, communities, organizations (Dijk, 2006, 2015). They donot have to mention it directly. This kind of information can be inferred from the communicative environment, from the type of language they use, as well as from their particular style of thinking. At the micro level it is possible to identify specific sociolinguistic markers that specify social layer of language used in the communication. Here we may indicate social class (e.g. intermediate, upper intermediate), gender and age specifications of language, formal/informal type of language, etc. In the predominant majority of cases the participants of communication make this sociolinguistic part of analysis spontaneously, without any specific effort, usually even without being aware of it. Associating oneself with a particular social class is a complex procedure, which takes a long time. It is based on life experience, social environment, and presupposes developing particular social and verbal skills. The more automated is the process of using these skills, the stronger is the social class association, the more refined are the linguistic skills used to perform fundamental social functions.

Identifying social belonging is normally the easiest part of discourse communication. Thus, at this stage of discourse analysis the researcher has to do nothing but 'tune' his socially-biased perception and make some statements about social specification of communication participant. Note, that in the real-time discourse communication this phase of social adaptations done mostly unconsciously, spontaneously, and doesn't require any research skills.

Things are getting much more complicated when we move from the social to cognitive level of discourse analysis. Turning first to macro cognitive level, we notice the activation of many kinds of socially shared knowledge. Their origin goes back to family relations, education, upbringing, and belongs to the domain of long-term memory. In the course of interaction with the personal life-style, surrounding people (relatives, friends) and social envi-

ronments, different ideologies, attitudes, beliefs, convictions are being formed at the person’s cognitive macro level. This is where norms and limitations burst upon the scene. Instructions play a big role here, but the true system of values is usually the result of personal assessment, interpretation, reframing of the input information. It is interesting to note, that linguistically and discursively the information stored and retrieved at the macro cognitive level is expressed by the communicative clichés, slogans, sayings, precedent texts, typical intonation patterns, pitch level, articulatory specifications.

The micro cognitive level is mainly responsible for the formation of personal mental models. The quality and quantity of individual mental models strongly depends on the short-term memory, autobiographical memory, one’s own embodied and sensorimotor experience. Normally, involving the information from the micro cognitive level makes communication more personal, facilitates friendly atmosphere, or, on the contrary, causes misunderstanding due to lack of shared personal knowledge and experience.

Taking into consideration the above mentioned level differentiation of discourse communication, T. van Dijk suggested the following level organization of the sociocognitive approach of discourse (Dijk, 2015, p.71):

Table 1: The organization of the sociocognitive approach of discourse

<b>Level of Structure</b>	<b>Cognition</b>	<b>Society</b>
<b>Macro</b>	Socially shared knowledge, Attitudes, ideologies, norms, values	Communities, groups, organizations
<b>Micro</b>	Personal mental models of (experiences of) social members	Interaction/discourse of social members

This scheme presents the mechanisms of mapping the levels of cognition and society onto macro and micro discourse structures. What we suggest is to add the level of communication to this logical structure. Apparently, all cognitive and social aspects can be verbalized and expressed in the process of communication. Discourse communication goes on by activating both macro and micro structures. Following van Dijk’s idea of starting a discourse analysis with the extraction of semantic macrostructures, we would offer making a semantic macro plan of the discourse fragment under analysis. Semantic macrostructures, i.e. global topics, should be enclosed in the macro statements of the plan. By doing this we modify the methodology of discourse analysis by offering con-

crete instructions for researchers and students of linguistics, who traditionally prefer to follow some established stages while doing their analysis.

The second (micro) stage of the communicative analysis presupposes a careful linguistic consideration of particular language structures, with help of which global topics – items of the macro plan – are expressed in the discourse. At this stage the key-words bearing on the macro topics are selected, and their contextual environment becomes the focus of the researcher's attention. The comparative characteristics of the dictionary meanings and local discourse meaning becomes the vital point of the analysis, since the outlined differences help specify cognitive and communicative parameters of the discourse.

To illustrate how the suggested scheme of discourse analysis makes it possible to uncover the specific features of a particular type of discourse, we applied it to the analysis of the Inauguration speech presented by a famous British film maker Tony Palmer at the official ceremony of granting him the title of Honorary Professor of Lesya Ukrainka Eastern European National University (October 2, 2016, Lutsk, Ukraine). The full video recording of Mr. Palmer's speech is available at <https://www.youtube.com/watch?v=B8Gzt5lReZo>. Tony Palmer's vast filmography of over one hundred films ranges from early works with The Beatles, Cream, Rory Gallagher, Jimi Hendrix and Frank Zappa (200 Motels), to the famous portraits with and about Walton, Britten, Stravinsky, Maria Callas, André Previn, John Osborne, Leonard Cohen (Bird on a Wire), Margot Fonteyn and Menuhin, as well as feature films such as Testimony, starring Ben Kingsley as Shostakovich. Among over 45 international prizes for his work are 14 Gold Medals at the New York Film & Television Festival (the most recent in 2016), awards from the Jerusalem, San Francisco, São Paulo, Chicago, Sofia, Cuenca and London Film Festivals, as well as numerous BAFTA (British Academy of Film & Television) EM-MY, GRIERSON nominations and awards. For his Inauguration lecture Tony Palmer took three life stories of his personal friends – 'The Beatles' front singer John Lennon, the great Russian composer Dmitriy Shostakovich, and the greatest singing actress of the 20th century Maria Callas.

The Inauguration address begins with the following statement that sounds more like rhetoric questions:

"Each man has a song; each woman has a song. The question, therefore, is how to express that song – in music, a poem, a painting, a novel? And maybe a second question is what should that song express? And what is the purpose or function of that song – to charm, seduce, confront, inspire or just entertain?" (Palmer, 2016, p. 9)

The semantic macrostructure enclosed in this introductory question can be verbalized as follows: *everyone has a song*. The word *song* is used for five times in this short introductory remark, and, obviously carries a unique importance for the audience to understand the main message of T. Palmer's discourse. Oxford Living Dictionary (<https://en.oxforddictionaries.com/definition/song>) defines *song* as:

- A short poem or other set of words set to music or meant to be sung.
- [mass noun] Singing or vocal music.
- A musical composition suggestive of a song.
- A poem, especially one in rhymed stanzas.
- [archaic] Poetry.
- The musical phrases uttered by some birds, whales, and insects, typically forming a recognizable and repeated sequence and used chiefly for territorial defense or for attracting mates.

In Tony Palmer's speech the word *song* acquired a different discursive meaning ('local meaning' in van Dijk's terminology) (Dijk, 2015) – the style of life, the purpose of life, the meaning of life. This meaning is implied starting from the first lines of the speech, and it goes through the whole discourse fragment, being its main global topic, main macrostructure, which is exemplified at all the levels – cognitive, social, and communicative.

Still the speaker prefers to stick with the metaphor based on the well-known dictionary meanings by saying: "And what is the purpose or function of that song – to charm, seduce, confront, inspire or just entertain?" (Palmer, 2016, p. 9)

The second semantic macrostructure is *John Lennon's Song*. Talking about his best friend, the most influential pop singer of the 20<sup>th</sup> century – John Lennon – Tony Palmer prefers to uncover the local discursive meaning of *song*:

"That was his song. That is what he believed and what he stood for. That's the cry of all young people about to start out on life's journey." (Palmer, 2016, p. 10)

Contextually, *song* is specified by the following language means – what he believed and what he stood for, life's journey. This makes the audience prepared for the presentation of yet another story – the story of Shostakovich. While moving to the next part of his speech, i.e. Shostakovich's Song – the speaker addresses to the mental models of the audience, assuming that people may lack clear knowledge about who Shostakovich was and what kind of music he composed. So, he needs to give more verbal detail for defining

the music of Shostakovich:

"... it is not Puccini. The music is aggressive, confrontational, often dissonant, and there are no 'tunes', in the conventional sense." (Palmer, 2016, p. 11)

Apparently, all those epithets are fully applicable to the description of Shostakovich's life, they emotionally describe the great composer's *song*. Moreover, Tony Palmer emphasizes on the drastic importance of Shostakovich's *song*, since he didn't *sing* only for his own, he dared to speak out the *song* of the millions of people who had to survive under Stalin's regime:

"I believe the silent mass of the Russian people who had no voice, realized that Shostakovich spoke for them, hence the opera's immense popularity. He was their voice, he was singing their song." (Palmer, 2016, p. 13)

With the help of the following descriptions the speaker brings about mental models of the events the discourse is about. It is clear that interaction with the audience is only possible when all participants share same socially acquired knowledge, in his case – the knowledge of social justice, the importance of social equality, and the understanding of the pervasive nature of the communist regime represented by Stalin.

The third semantic macrostructure in Tony Palmer's speech is Maria Callas's *song*. In his lecture he described her *as* "the great singer, whom I had the privilege to know, sadly only at the end of her life and long after she had ceased to appear on stage as the greatest singing-actress that anyone who saw her (I did, as a school lad, incidentally) would or could ever forget" (Palmer, 2016, p. 13). Discursively, this description seems to be more than enough to activate either long-term memory of the listeners, or to create new vivid verbal picture for those who missed a chance to know much about Maria Callas. Everything matters here – the author's epithets, superlative adjectives. All they create a specific epistemic atmosphere of communication, where the author's personal attitude is clearly expressed. This is a simple but powerful strategy based on the assumption that the recipients have the same sociocultural knowledge the author has.

Having briefly presented Maria's tragic biography and heartbreaking love-story with Aristotle Onassis, Tony Palmer maturely returns to the central concept of the discourse – the concept of *song*. Maria Callas was a singer, thus in her particular case the concept *song* is used both literally and figuratively. The author's evaluative judgments about her sound objective and convincing:



"But she was a singer; a great artist, and she had a song ... 'I lived for my art, I lived for love.' That was her song. It is heart-breaking and utterly unforgettable. Her broken voice tells us perhaps more than we should know about this woman, broken by life, and yet determined to sing her song." (Palmer, 2016, p. 13)

The three examples analyzed above serve as a sort of framework in discourse communication. The last part of it is presented as a summary, in which the author draws cognitive, social, cultural, and even geographical parallels with the moment of speaking, focusing the recipients' attention on the present event. Recent work in cognitive psychology and artificial intelligence has demonstrated that macro-structures are involved in our ability to summarize stories. *Song*, as the central discourse semantic macrostructure, appears to be a linking idea relating three outstanding personalities – John Lennon, Dmitriy Shostakovich, and Maria Callas – to the particular place in Ukraine, where the communication was taking place:

"Of course, this particular area in Ukraine has a very special meaning for me – you could almost say a very special song. 50 kms from where we are standing lived one of the greatest composers of the 20th century, Igor Stravinsky, whom I knew, at Ustilug in the Volyn Region. ... And the more I began to explore that area, I suddenly realized what a hot-bed of creativity it had been at the end of the 19th Century, a true cross-fertilisation of apparently different cultures, but in fact growing from the same root. Not too far south-west from Ustilug had been born another extraordinary composer, Béla Bartok, in Stannicolau Mare in what is now Romania; and 150 kms to the East from where we now stand was born, for me, the greatest novelist of the 20th Century, Joseph Conrad. Yes, he was Ukrainian<sup>1</sup> by birth, born in Berdychiv, was brought up speaking Polish, but wrote some of the greatest novels in the English language." (Palmer, 2016, p. 13)

This is the example of activating autobiographical memory in discourse communication. The author brings about yet another three stories of life,

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<sup>1</sup>T. Palmer is totally wrong identifying Joseph Conrad as Ukrainian; Joseph Conrad, whose real name was Józef Konrad Korzeniowski (1857-1924) was an English novelist of Polish birth (The New Lexicon Webster's Dictionary of the English Language – Encyclopedic Edition. New York: Lexicon Publications. 1989, p. 207). Every reliable source confirms this information. (Editor-in-Chief).

relating them to the main semantic macrostructure, i.e. song. In critical discourse analysis we deal with abstract rules and categories for the generation of discourse. These abstract rules are based on the actual strategies used in the comprehension or production of speech. Semantic macrostructures work at the level of discourse's strategic planning. Such strategies usually have a hypothetical character.

The participants of communication possess implicit knowledge about the necessary structure of discourse, its main implicatures and presuppositions. At this point we deal with concept of the so-called "macro speech act" T. van Dijk (Dijk, 1976) suggests that the notion of a macro-speech-act is necessary in order to understand the cognitive processes involved in the planning, execution, control, interpretation, and other processing of discourse and speech acts in communicative interaction.

But the actual discourse generation presupposes the utilization of a set of processing techniques, mainly verbal, in order to facilitate the execution of very complex strategies. One of such verbal 'tricks' is perpetual repetition of the key word, or key words (*song* and *life*):

"And what was their song? Conrad put it very simply. "What a droll thing life is", he wrote, "that mysterious arrangement of merciless logic for a futile purpose ... So, ladies and gentlemen, each man has a song; each woman has a song. Those questions remain; how to express that song? What should that song express? And what is the purpose or function of that song? All I know is this: it is imperative, it is our duty and privilege as human beings, in whatever political or social system we find ourselves, even in the worst dictatorship imaginable, to sing that song loud and clear, without hesitation or fear of the consequences."  
(Palmer, 2016, p. 14-15)

This simple at first sight observation has interesting empirical consequences. The key to the understanding of the communicative power in discourse communication is to model the process of establishing general humanistic values in discourse by means of activating the mechanism of evaluation. It can be done by means of analyzing the treatment of the main semantic macrostructure from the point of view of the interpreter. The relation between language and evaluation is fundamental; it deals with the relation between evaluative attitudes and meaning.

Evaluative attitudes may be expressed in language in many different ways. In fact, we may express approval or disapproval by using specific

explicit evaluative terms (Davidson, 2004, p. 19). But in real time discourse communication we can express positive or negative attitude by saying almost anything depending on a particular context, using sentences that contain no evaluating words. An essential part of critical discourse analysis is dedicated to the identification of basic attitudes and thus defining the main ideological presuppositions.

In a given context the words of the speaker normally acquire a correct interpretation by means of activating corresponding mental models in them, as well as dealing with different types of memory – semantic and episodic (Van Dijk, 2015). The task of the speaker is to supply adequate verbal and non-verbal clues. The interpretation of his words by the listeners does not necessarily correspond to what he wants to maintain. In discourse communication the attitudes are formed not by imposing the direct meaning of the utterances, but rather by identifying true beliefs or desires that the speaker has towards his sentences.

Tony Palmer shapes peoples' attitudes towards the things he is talking about by using specific discourse markers. Having analyzed his inauguration speech, we singled out the following markers for modifying discourse attitudes:

– Intimization markers:

"A friend of mine called John Lennon expressed it thus ..." (Palmer, 2016, p. 9).

"Some years ago, I made a cinema film about Shostakovich." (Palmer, 2016, p. 10).

"I believe the silent mass of the Russian people who had no voice, realized that Shostakovich spoke for them" (Palmer, 2016, p. 11).

"... the great singer Maria Callas, whom I had the privilege to know, sadly only at the end of her life" (Palmer, 2016, p. 12).

"... the greatest singing-actress that anyone who saw her (I did, as a school lad, incidentally) would or could ever forget" (Palmer, 2016, p. 12).

"What had fascinated me about her, however, and the main reason I wanted to make a film about her, was the quality of her voice" (Palmer, 2016, p. 12).

"And the more I got to know Maria, the more I realized something was very very wrong; she was without doubt the one of the loneliest persons I have ever met" (Palmer, 2016, p. 12).

"And then, one night, as she told me in her apartment in Paris, having arranged a dinner date with Onassis for a couple of evenings hence, she turned on the television news to see Onassis marrying Jacqueline Kennedy!" (Palmer, 2016, p. 13).

"Of course, this particular area in Ukraine has a very special meaning for me – you could almost say a very special song ..." (Palmer, 2016, p. 13).

"... Igor Stravinsky, whom I knew" (Palmer, 2016, p. 13).

"And the more I began to explore that area, I suddenly realized what a hot-bed of creativity it had been at the end of the 19th Century" (Palmer, 2016, p. 13).

"... and 150 kms to the East from where we now stand was born, for me, the greatest novelist of the 20th Century, Joseph Conrad" (Palmer, 2016, p. 14).

– Generalization markers:

"That's the cry of all young people about to start out on life's journey" (Palmer, 2016, p. 10).

"But it is as true today as it was then, especially for the countless young people ... from Syria, from Africa, from the Ukraine, all staring over the wall of the European Union in 2016" (Palmer, 2016, p. 10).

"... it is imperative, it is our duty and privilege as human beings" (Palmer, 2016, p. 15).

– Authority markers:

"a cinema film about Shostakovich called Testimony, starring Ben Kingsley, which opened the London Film Festival and has since been shown around the world" (Palmer, 2016, p. 10).

"It (the opera) even reached New York, without permission incidentally" (Palmer, 2016, p. 11).

"Now, those of you who know the opera will realize it is not Puccini" (Palmer, 2016, p. 11).

– Markers of belief:

"That is what he believed and what he stood for" (Palmer, 2016, p. 10).

– Direct evaluation markers:

"... the great Russian composer Shostakovich" (Palmer, 2016, p. 10).

"The opera was described as 'formalist,' 'bourgeois,' 'coarse' and 'vulgar'" (Palmer, 2016, p. 10).

"The music is aggressive, confrontational, often dissonant" (Palmer, 2016, p. 11).

"... long after she had ceased to appear on stage as the greatest singing-actress that anyone who saw her ... would or could ever forget" (Palmer, 2016, p. 12).

"... until along came Aristotle Onassis, one the richest men on earth" (Palmer, 2016, p. 11).

"... one of the greatest composers of the 20th century, Igor Stravinsky" (Palmer, 2016, p. 13).

"... extraordinary composer, Béla Bartok" (Palmer, 2016, p. 14).

"... he (Joseph Conrad) wrote some of the greatest novels in the English language" (Palmer, 2016, p. 14).

– Markers of emotions:

Sarcasm – "Maybe he (Stalin) was just too busy murdering millions of his fellow countrymen to have found time for 'an opera'" (Palmer, 2016, p. 11).

Hurt – "It's difficult to imagine how hurt she must have been by that" (Palmer, 2016, p. 13).

The most numerous group is the group of intimation markers, the main function of which is to make the recipients believe that the author's intention is to speak about the facts that belong to his own autobiographic memory. By reacting at those markers the listeners can easily identify the propositional content of the utterances by viewing them through the prism of the speaker's system of values. The speaker – Tony Palmer – had previously been introduced as a famous film maker, the owner of many awards for his documentaries. Thus, his personal evaluation matters much for the participants of communication.

Having analyzed the set of language means involved in discourse communication, we think it would be rational to include the third – communication – level to the general frame of discourse analysis, offered by T. van Dijk. This methodological expansion will allow for a more detailed procedure of linguistic analysis of discourse. Thus, the scheme of structural organization of discourse analysis, apart from its social and cognitive levels, will also include a communicative level. The macro communicative level is exemplified by a strategic discourse plan and the use of semantic macrostructures. The specific discourse markers of attitude will be indicated and analyzed at a micro communicative level. Thus the general three-level scheme of discourse analysis is presented below:

Table 2: Complex structural organization of discourse

<b>Level of Structure</b>	<b>Cognition</b>	<b>Society</b>	<b>Communication</b>
<b>Macro</b>	Socially shared knowledge, Attitudes, ideologies, norms, values	Communities, groups, organizations	Strategic plan, macrostructures
<b>Micro</b>	Personal mental models of (experiences of) social members	Interaction/discourse of social members	Discourse markers

Having modified the scheme of discourse analysis, suggested by van Dijk, we suggest that procedurally discourse analysis may consist of three main

stages: 1) macrostructures analysis, 2) local meanings analysis, 3) the extraction of ideologies. To illustrate the last part of, it's necessary to remind that the message does not make sense without shared sociocultural knowledge, for instance about current unfriendly relationships between Ukraine and Russia, as well as the ongoing debate on decommunization and the claims of Ukraine to join the European Union. Tony Palmer's whole lecture expresses his professional attitude and interest in arts, also featuring norms and values of democracy, the power of humanism. These attitudes are based on a more fundamental ideology that ALL ART IS POLITICAL, which is why his words about Stalin's Russia sound so convincing:

"If we want to know what life was like in Russia under Stalin, you only have to listen to the music of Shostakovich. That is why his music is so important, to us, today. His music is an unanswerable affirmation of the human spirit in songs that will remain central to our understanding of Russia for all time. His music is therefore political, in the way the John Lennon song is also clearly political. But then all art is political. Don't kid yourself that, in the end, it has any other function." (Palmer, 2016, p. 11-12)

The political power of art is proclaimed verbally in these lines, but the author's second, but no less powerful ideology, which is no so clearly verbalized, but can easily be read between the lines is ART IS A UNIVERSAL LANGUAGE. Consider, for example:

"Now if you write a poem which says 'Stalin bad man', Stalin can read that, and next moment the poor old poet has a bullet in his head .... But if you write a tune which says that, 'Stalin bad man', it's awfully hard to prove. So at a time when it was impossible to speak out except in praise of the regime, I believe the silent mass of the Russian people who had no voice, realized that Shostakovich spoke for them, hence the opera's immense popularity ...". (Palmer, 2016, p. 11)

Human cognition is based on a certain system of knowledge accumulated during our lifetime. Knowledge is at the core of cognition, thought, perception, understanding, action, interaction and discourse. Knowledge is shared by the members of epistemic communities, thus shaping their ideologies. Socially shared knowledge is 'instantiated' (applied) in the construction of personal mental models that represent our individual experiences, perceptions and interpretations of events and situations (Van Dijk, 2015). Knowledge acquires a very special relevance for critical discourse analysis, since

knowledge is a source of power. Hence the main task of critical discourse analysis – to examine the quality of this power, the directions of this power, the effects of this power on people. But the key point here is – knowledge. We have tried to show how social knowledge, i.e. beliefs shared by all or most members of epistemic communities or cultures, works at all the three levels of discourse communication – cognitive, social and communicative. Attitudes and ideologies are the forms of social beliefs that are only shared by specific groups and have an evaluative nature. So, the task of critical discourse analysis is to demonstrate how social cognition is extrapolated to discourse communication.

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