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## Interpreting Texts in Various Discourses

In recent years, the notion of discourse has received various linguistic and sociological definitions. I shall not quote any of those as none of them applies to the communication-related approach adopted in this article. Thus, discourse is not a language, nor an academic discussion, nor a text, nor a collection of texts. As we see it, it is an area of meanings which formed through the interpretation of texts. Those meanings remain in our memory and are active as per communicational needs. A text which one cannot interpret is not a text for us. Interpretation is a process which enables the formation of a text, which in itself is not significant until it can be interpreted. When one sees a text, even before knowing its a text, one assumes hypothetically that it is a text, but only upon its interpretation, which leads to its understanding, i.e. discovering the meaning it conveys, does it become a text. If upon noticing a text, a person is not ready to interpret it, it is no longer a text for them. The meanings achieved through interpreting and understanding a text co-create discourse, within which the interpreted text formed.

The meanings of texts which create individual discourses may be verbal or non-verbal (visual, musical, etc.) In other words, the verbal, visual, audio form of a text is simply the form of the text, and not discourse, as meanings do not possess any form. The meanings recorded and stored in our memory enable us to understand and interpret new texts, which emerge in the space of a discourse. Then, upon interpreting those new texts, their remembered meanings expand the area of the meanings of the discourse in which they formed. The meanings forming a discourse constitute a basis for reference, its own logic,<sup>1</sup> which enable the interpretation of a message.

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1 A. Awdiejew, *Logiki dyskursów* (in print) [Unless indicated otherwise, quotations in English were translated from Polish].

The typologies of discourses have always been related to their established definitions. In the communicational approach we assume that

[...] different kinds of communication possess different bases for the reference of meaning, and different interpretation mechanisms enabling one to achieve a state of understanding [...] In other words, one could assume that there is one initial universal logic enabling the rationalisation of the entire process of human analysis of reality, classifying its elements, and defining the cause and effect relations between them, yet it does not enable one to conduct a successful interpretation and understand messages in every complex communicational situation and in every specialist discourse.<sup>2</sup>

A clear conclusion ensues, namely that one must learn how to participate in specific discourses. In considering the general purpose of communication and the special base of reference of meaning, we identified such discourses as: academic, official, journalistic, and artistic,<sup>3</sup> which one could narrow down to more specific sub-discourses.

The original form of communication formed within colloquial discourse, to enable people to coordinate joint activities and express emotional attitudes.<sup>4</sup> We believe this discourse constitutes the basis for all other discourses.<sup>5</sup> Aleksy Awdiejew described it with eminent clarity:

**Colloquial discourse**, being a prototype of all future specialist discourses, is synthetic in nature – the entire area of meaning being produced divides into a few interrelated modules: **ideational**, i.e. creating an ontological description of a jointly observed reality, the communicative purpose of which is to truly (or rather reliably) present that reality, and in a text the model is represented by assertive and modal expressions; **axiological**, i.e. creating an evaluation of a jointly observed reality, having the communicative purpose of evaluating, and it is represented in a text by evaluating expressions (opinions); **directive**, i.e. expressing the intention of the participants in a communication to change the observed reality, which in a text is represented by acts of demanding, requesting, proposing, asking, etc.; and **ludic**, the communicative purpose of which is to have an aesthetic experience, and which in a text is represented by various linguistic games, *non-bona-fide* narrations, and other idea-based instances. All those interrelated modules introduce special shades

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<sup>2</sup> Ibid.

<sup>3</sup> A. Awdiejew, G. Habrajska, *Wprowadzenie do gramatyki komunikacyjnej*, vol. 2, Wydawnictwo Leksem, Łask 2006, pp. 190–193.

<sup>4</sup> Vide B. Malinowski, "Ogrody koralowe i ich magia", [in:] *ibid.*, *Dzieła*, vol. 5, PWN, Warszawa 1987.

<sup>5</sup> We offered a detailed description of the academic discourse in the quoted book *Wprowadzenie do gramatyki komunikacyjnej*, and its interactional level was discussed in detail by Aleksy Awdiejew, *Gramatyka interakcji werbalnej*, Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 2004.

of meaning, and they form a synthetic image of understanding [...]. The presented modules of the colloquial discourse, being the original discourse, constitute, we believe, the seeds of all known discourses, which emerged in the historical development of interpersonal communication.<sup>6</sup>

Examples of expressions of the **ideational** module include assertions, e.g. *Janek przyjechał wczoraj* (Janek arrived yesterday), when the speaker takes responsibility for its truthfulness and verifiability, and modal expressions, e.g. *Janek na pewno wczoraj przyjechał* (Janek arrived yesterday for sure) (certainty), *Janek chyba wczoraj przyjechał* (Janek probably arrived yesterday) (assumption), *Wątpię, żeby Janek wczoraj przyjechał* (I doubt that Janek arrived yesterday) (doubt), etc. The **axiological** module is represented by emotive-evaluative acts, e.g. *Jesteś wspaniałym partnerem* (You're a wonderful partner), *Cieszę się, że cię poznałem* (I'm glad I met you), *Jest pan chamem* (You, sir, are a boor), etc. The expressions formulated in the **directive** module in their pure form influence the recipient, i.e. they are mostly of a persuasive nature. Those include such speech acts as a request: *Czy mógłbyś sprawdzić mój tekst?* (Could you check my text?), a command: *Wynieś śmieci!* (Take out the trash!), or a prohibition: *Palenie zabronione!* (No smoking!) Finally, the **ludic** module is represented by such expressions as: *Jurek ogórek kielbasa i sznurek, dzieńdoberek, mam taką obamę!* etc. In all those instances, the speakers abandon the factual level and engage the *non-bona-fide* level.

The **ideational module** within colloquial discourse gives rise to **academic discourse**, which forms through the application of the module on logical disciplines. In academic discourse, the purpose of communication is to detect truth/reliability. Senders composing texts within that discourse strive to find a means of a reliable description of reality, a methodology for studying it, formulating general rules which predict qualitative and quantitative changes in the study subjects being discussed. From that point of view, the main function of those texts is the logical function of truth, and their structure is assigned to classified argumentation chains respectively. Argumentation within academic discourse has a factual nature (1–2), e.g.:

- (1) (P<sub>OG</sub>):<sup>7</sup> *wszyscy ludzie są śmiertelni* (all humans are mortal)  
 (P<sub>s</sub>): *Sokrates jest człowiekiem* (Socrates is human)  
 (C): *Sokrates jest śmiertelny* (Socrates is mortal)
- (2) (P<sub>c</sub>): *gotując się woda intensywnie paruje i bulgocze* (boiling water evaporates profusely and bubbles)

<sup>6</sup> A. Awdiejew, *Logiki dyskursów*.

<sup>7</sup> (P<sub>c</sub>) – general premise; (P<sub>s</sub>) – specific premise; (C) – conclusion

(P<sub>s1</sub>): *woda w czajniku intensywnie paruje* (water in the kettle is evaporating profusely)

(P<sub>s2</sub>): *woda w czajniku bulgocze* (water in the kettle is bubbling)

(C): *woda w czajniku się gotuje* (water in the kettle is boiling)

To interpret academic texts, their recipient must possess specialist training. The interpretational field is related to the knowledge one possesses in a specific academic domain. Therefore, to properly process an academic text, one must possess extensive factual training and prior experience in receiving similar texts. In other words, in order to understand an academic lecture, the recipient should remain in continued contact with the practice and the theory of the related domain, i.e. use academic discourse every day. The following texts may serve as examples – the first one from the mathematical sub-discourse (3), while the other from the natural sciences sub-discourse (4):

- (3) Value  $y$  is the *function (relative variable)* of value  $x$  (*non-relative variable or argument*), when the values are linked with each other by a relationship (“functional relationship”); by assigning different values to value  $x$ , one acquires through that relationship the relevant values  $y$ .

That means the following:

$y = f(x)$ , or  $y = \varphi(x)$ , or  $y = F(x)$  etc.

Symbol  $f$  (or  $\varphi$ ,  $F$ ) means a set of actions which must be performed in relation to every value  $x$ , in order to acquire the appropriate value  $y$ .

E.g.  $y = 2x^2 + 3$ ,  $y = x + \sin x$ .

- (4) In the surrounding nature, plants and animals exist as countless various beings. We combine individuals of identical appearances and external build that possess the ability to have offspring into a species.

From this point of view, academic training covers not only the absorption of the necessary scientific details, but also the ability to communicate linguistically with specialists in a field. Academic texts mainly appear graphic form as articles, monographs, textbooks, academic reviews, etc. They also exist in an oral form as presentations at conferences and academic symposia, and discussions and lectures devoted to the domain.<sup>8</sup>

**Legal discourse** constitutes the specialisation of the **directive module** in its pure form, and a version of this with which we all come into contact at some point is the **official sub-discourse**. Every legal or official document, being a component

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<sup>8</sup> We offered a special description of the academic discourse in the quoted book *Wprowadzenie do gramatyki komunikacyjnej*.

of the entire corpus of legal texts being created within legal discourse, should meet the basic condition of compliance with other texts of the type, which have a superior or inferior nature in relation to the text. This means that the rights and obligations of all legal persons presented in a specific document must comply with the rights and obligations defined in other documents. In this discourse, the sender and the recipient operate in the roles of specifically defined legal entities having pre-assigned competences, modes of conduct and modes for the execution of their rights, i.e. they fulfil in those instances the legal roles with which they have been assigned. The objectives fulfilled within that discourse are to induce/force a recipient to conduct a specific action under pain of specific legal-administrative sanctions. The interpretative field in the discourse is almost inaccessible for a regular citizen as without knowing legal interpretations they cannot interpret regulations. The interpretative field in this discourse requires the recipient to possess legal knowledge, and without it they can only trust a competent interpreter who possesses competences to interpret the law. Sadly, an excellent command of the language is not enough, as even the interpretations of legal regulations by linguists are disputed by lawyers. Legal and official texts are fulfilled in graphic form as legal acts: resolutions, acts, ordinances, etc.<sup>9</sup> The following texts may serve as examples; the first is a fragment of a legal act, i.e. the Polish Constitution (5), while the other is an official text, i.e. an application (6):

(5) **Chapter II**

**THE FREEDOMS, RIGHTS AND OBLIGATIONS OF PERSONS AND CITIZENS GENERAL PRINCIPLES**

**Article 30**

*The inherent and inalienable dignity of the person shall constitute a source of freedoms and rights of persons and citizens. It shall be inviolable. The respect and protection thereof shall be the obligation of public authorities.*

**Article 31**

*Freedom of the person shall receive legal protection.*

*Everyone shall respect the freedoms and rights of others. No one shall be compelled to do that which is not required by law.*

*Any limitation upon the exercise of constitutional freedoms and rights may be imposed only by statute, and only when necessary in a democratic state for the protection of its security or public order, or to protect the natural environment, health or public morals, or the freedoms and rights of other persons. Such limitations shall not violate the essence of freedoms and rights. [...]*

Constitution of the Republic of Poland

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<sup>9</sup> We offered a detailed description of legal/official discourse in the cited book *Wprowadzenie do gramatyki komunikacyjnej*.

(6)

Wrocław, 10 Oct 2000

Adam Węch  
 ul. Konstytucji 1  
 56-555 Wrocław  
 NIP Tax ID No.: 777-302-30-01

Revenue Office  
 ul. Rybacka 10  
 55-555 Wrocław

### Application

I wish to kindly request a remission of the remainder of the donation tax in the amount of 1,251 zł. The donated item, for which I still owe the amount of 1,251 zł, is located in Masuria and it is an old dilapidated small house with a plot of land. I am a humble employee of the City Hall, while my wife works for the railways. I support 4 small children. **Currently, I do not possess the means to pay the remainder of the tax for the donation I received from my father.**

I wish to thank you in advance for a positive decision regarding my request.  
 Adam Węch

Orders, bans, official announcements, etc. may also take a graphic form (Photo 1–2), e.g.:



Photo 1. No smoking



Photo 2. No cycling

**Journalistic discourse** formed as a result of the development of the **axiological module** within colloquial discourse. There occurred a broadening of the evaluated reality from the area of everyday life to the issues of social life. The basic discriminant of texts created within the journalistic discourse is persuasion, i.e. exerting influence on recipients. That influence is intended to cause change or consolidate their systems of beliefs and guide their behaviour within society. The senders (authors) of the journalistic discourse are usually journalists and radio and television editors, who by presenting the opinions of specific social groups strive to influence recipients and shape their attitudes in a specific direction. The authors of journalistic texts also

often include participants in discussions and debates; politicians and social activists expressing their opinions while not being professional journalists. Recently, when many people have stopped buying newspapers and decided not to own a television, texts within this discourse are increasingly often created by internet users. Society as a whole is the recipient of such texts, or, more precisely, mainly those people who actively participate in social communication, who read the press on a regular basis, who consciously watch the news and political television shows, and who browse and comment upon news on websites, blogs and social media on a regular basis.

The senders of texts within journalistic discourse use various means of persuasion referring both to rational arguments and irrational gimmicks, which capitalise on the convictions and emotional experiences of recipients in relation to the objects of persuasion. This discourse is dominated by axiological argumentation (7–8), which utilises the heuristic rules well known in the relevant culture, which are shared by some social groups and rejected by others.<sup>10</sup> For example:

- (7) (GP):<sup>11</sup> *prezydenta należy szanować* (the president ought to be respected)  
 (QJ): *Andrzej Duda jest prezydentem* (Andrzej Duda is the president)  
 (C): *Andrzeja Dudę należy szanować* (Andrzej Duda ought to be respected)
  
- (8) (GP): *osoby niepełnosprawne wymagają poświęcenia rodziny* (the families of disabled people have to make sacrifices)  
 (QJ): *Kowalski jest osobą niepełnosprawną* (Kowalski is disabled)  
 (C): *Kowalski wymaga poświęcenia rodziny* (Kowalski's family have to make sacrifices)

The goal is proven in the selection of the means of communication, mainly emotionally loaded, based on the social requirement for emotional solidarity, their subjective nature, and occasional proofs indicating the current state of social moods.

Journalistic texts are fairly diverse, and they mainly appear in the mass media. They play a huge role in shaping public opinion and social integration, they shape the image of governments, political parties and their representatives, and they present the major problems of social and economic life. They exist in the form of printed texts, audio content in radio and television shows, discussions between politicians, journalists, and sometimes experts, including broadcasts of parliament debates, photoreports, documentaries, memes, advertisements, etc. Due to this diversity, texts created

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<sup>10</sup> A. Awdiejew, "Ideologia, postawa a komunikacja", [in:] *Ideologie w słowach i obrazach*, I. Kamińska-Szmaj, T. Piekot, M. Poprawa (eds.), Wydawnictwo Uniwersytetu Wrocławskiego, Wrocław 2008, pp. 65–72.

<sup>11</sup> (GP) – general principle; (QJ) – qualifying judgement; (C) – conclusion

within journalistic discourse require similarly diverse interpretative competences. On the one hand, those are competences related to the topic, i.e. social-political knowledge within the scope of the related text, and, on the other, competences related to the ability to interpret various communication codes: verbal, visual (photography, images), and sound (mainly musical), especially when they are interconnected to form a single text (a film, meme, advertisement).<sup>12</sup> Here are several examples of journalistic texts:

fragment of a press interview (9)

(9) **Przemysław Szubertowicz:** Don't you think Poland is becoming blanketed with a thick cloud of stupidity? Despite having liberty, economic transformations, democracy.

**Olga Lipińska:** Well, the thing with democracy is that everyone feels obliged to present what they think. The problem is that not everyone thinks. And that's why things are as they are. Stupidity has existed forever, but now you could say that it's particularly attractive for the media. The national and religious pathos mixed with grubbiness and arrogance of the government. Can one feel confident having support in the riffraff? Sure. The end justifies the means and a few more such rules and off with her head! Well, I would like to know how that is only one man has a plan for "perfecting" my homeland. [...] Why the government is squandering my money? Without even asking.

2006

– report/documenting photograph (Photos 3–5)



Photo 3. Tram 1947–1948<sup>13</sup>



Photo 4. 1 May<sup>14</sup>



Photo 5. August 1980  
(© Bogusław Nieznalski)<sup>15</sup>

<sup>12</sup> We offered a special description of the journalistic discourse in the quoted book *Wprowadzenie do gramatyki komunikacyjnej*.

<sup>13</sup> [https://www.google.com/search?q=fotografia+dokumentalna+Warszawa+tramwaje&hl=pl&tbm=isch&source=iu&ictx=1&fir=hfeHSLIGcnHDyM%253A%252CPNDUbg-s8qcUtM%252C\\_&usg=\\_\\_27ciQ8XKqSJCcx8sQ85gJKGHZUc%3D&sa=X&ved=oahUKEwisxp38ie7aAhUMiCwKHQ UxA9lQ9QEIKTAA#imgsrc=HgEDNmitcJYEDM:&spf=1525506345433](https://www.google.com/search?q=fotografia+dokumentalna+Warszawa+tramwaje&hl=pl&tbm=isch&source=iu&ictx=1&fir=hfeHSLIGcnHDyM%253A%252CPNDUbg-s8qcUtM%252C_&usg=__27ciQ8XKqSJCcx8sQ85gJKGHZUc%3D&sa=X&ved=oahUKEwisxp38ie7aAhUMiCwKHQ UxA9lQ9QEIKTAA#imgsrc=HgEDNmitcJYEDM:&spf=1525506345433) [accessed on: 5.01.2019].

<sup>14</sup> <http://www.dzienniklodzi.pl/historia/a/1-maja-w-prl-pierwszomajowe-pochody-paradowaly-ulicami-naszyc-miast,9932080/> [accessed on: 5.01.2019].

<sup>15</sup> <https://adrianwykrota.fotoblogia.pl/279,co-z-ta-fotografia-dokumentalna-rozwoj-polskiego-dokumentu-i-reportazu> [accessed on: 5.01.2019].

– memes

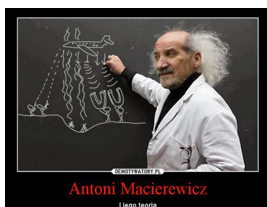


Photo 6. Meme 1<sup>16</sup>



Photo 7. Meme 2<sup>17</sup>



Photo 8. Meme 3<sup>18</sup>

To understand memes, one must possess additional discursive knowledge on the persons or situations presented in them. Without this one would be hard-pressed to decipher the persuasive intentions of the authors. To interpret meme #1 one has to know what a scientific theory is, that on a blackboard someone draws the plan of the plane crash in Smolensk and the role of Antoni Macierewicz in propagating his theory of the coup (Photo 6); one has to know why the demonstrating elderly women are referred to as the youth team (Meme #2 – Photo 7), and who Pawłowicz and Grodzka are, and what views they hold (Meme #3 – Photo 8).

– advertisements



Photo 9. Advertisement of the ZUBR beer<sup>20</sup>



Photo 10. Advertisement of the PEPSI beverage<sup>19</sup>

16 <https://demotywatory.pl/3972302/Antoni-Macierewicz> [accessed on: 5.01.2019].

17 <https://www.google.com/search?q=memy+PiS+m%C5%82odzie%C5%BC%C3%B3wka&hl=pl&tbm=isch&tbo=u&source=univ&sa=X&ved=oahUKEwi1J5k3NDbAhXD3SwKHfJoA5cQsAQIjg&biw=1093&bih=496#imgrc=By2py3RREvbJQM>: [accessed on: 5.01.2019].

18 <https://www.google.com/search?q=Paw%C5%82owicz+i+Grodzka+memy&hl=pl&tbm=isch&tbo=u&source=univ&sa=X&ved=oahUKEwjsIZnV3NDbAhWBG5KWHbgUCU5QsAQIjg&biw=1093&bih=496#imgrc=7Mr1BlgAUoETjM:&spf=1528895797035> [accessed on: 5.01.2019].

19 [https://www.google.pl/search?hl=pl&biw=1092&bih=635&tbm=isch&sa=1&ei=870wXKTjCsPVwQL484uoDg&q=reklamy+PEPSI+-+wyzwanie+smaku&oq=reklamy+PEPSI+-+wyzwanie+smaku&gs\\_l=img.3...0.0..54886...0.0..0.0.....0.....gws-wiz-img.ISRSZidebIA#imgrc=UcSYS4BEIkZqjM](https://www.google.pl/search?hl=pl&biw=1092&bih=635&tbm=isch&sa=1&ei=870wXKTjCsPVwQL484uoDg&q=reklamy+PEPSI+-+wyzwanie+smaku&oq=reklamy+PEPSI+-+wyzwanie+smaku&gs_l=img.3...0.0..54886...0.0..0.0.....0.....gws-wiz-img.ISRSZidebIA#imgrc=UcSYS4BEIkZqjM): [accessed on: 5.01.2019].

20 <https://www.google.pl/search?q=reklamy+piwa+%C5%BBubr&hl=pl&tbm=isch&tbo=u&source=univ&sa=X&ved=oahUKEwjhlu7V3PbQAhUIXiWkHeCKAJAQsAQIjg&biw=1188&bih=559#imgrc=QXdY5lSNMuV--M>: [accessed on: 5.01.2019].

To interpret advertisements, it is also necessary to introduce discursive knowledge, usually from colloquial discourse, even though advertisements belong to journalistic discourse, since they aim to persuade and promote. The reference to colloquial discourse requires one to employ in their interpretation predicative patterns and semantic standards. The advertisement of the Żubr beer (Photo 9) utilises the predicative pattern of OPRZEĆ SIĘ (REST) [SOMETHING1 ON SOMETHING2] and OPRZEĆ (BASE) [SOMEONE, SOMETHING ON SOMETHING]. The image refers to the physical meaning: OPRZEĆ SIĘ (REST) [something1: LOG, on something2: ON BISON], while the slogan and the photograph of the product being advertised convey a metaphorical meaning: NA BALU [AT PARTY (the Polish word “bal” is a polyseme: (1) a log, (2) a party)] > DRINK [someone: ?, something: ŻUBR BEER] & GOOD > AT A PARTY > HAVE A TIME [someone: ?]. When the recipient recalls those patterns, they can decipher the persuasive and promotional goal:

GP: with ŻUBR beer everyone has a good time

QJ: you want to have a good time (at the party)

C: **buy ŻUBR beer** (and take it to the party)

The interpretation of the advertisement of the popular PEPSI beverage (Photo 10) has to begin with the analysis of the advertising slogan: *Podejmij wyzwanie i odkryj smak lata* (Take the challenge and discover the taste of summer), noting the reference to the predicative pattern: DISCOVER [SOMEONE, SOMETHING], de-trivialised in the form of: DISCOVER [SOMEONE, something: NEW or GOOD > TASTE]. Then, one notices the obvious semantic standards: TO BE HOT [IN SUMMER] → DRINK [SOMEONE, SOMETHING] & TO BE COLD [SOMETHING], which became de-trivialised in the form of: IN SUMMER > DRINK [SOMEONE, something: COLD > BEVERAGES] & HAVE [COLD > BEVERAGES, TASTE OF SUMMER]. That leads to noting the relationship: BE GOOD [TASTE OF SUMMER] and noting the metaphor: DISCOVER [SOMEONE, TASTE OF SUMMER]. When considering the other elements of the text included in the advertisement, the recipient will read: THE TASTE OF SUMMER IS THE TASTE OF PEPSI (written overtly), which leads to the conclusion: DISCOVER [SOMEONE, TASTE OF SUMMER] is to DISCOVER [SOMEONE, TASTE OF PEPSI]. Finally, one must interpret the repeated “challenge”, which indicates the predicative pattern: CHALLENGE [SOMEONE1, SOMEONE2, to something: TO A DUEL] & ACCEPT [SOMEONE2, something: CHALLENGE]. The authors of the advertisement used the device of personifying the taste of PEPSI, which enabled the de-trivialisation of the pattern in the following form: CHALLENGE [someone1: TASTE (PEPSI), SOMEONE2, to something1: DRINK (SOMEONE, something2: PEPSI)] & ACCEPT [SOMEONE2, something3: CHALLENGE]. The image adds new content as

the character of Santa Claus drinking PEPSI in summer constitutes a suggestion to drink the beverage all year long.

The least studied discourse within the theory of communication is **artistic discourse**, which constitutes the extension of the **ludic module** within colloquial discourse. Its inherited communicational purpose is to offer aesthetic experiences. The only thing that changed, and expanded considerably, is the array of means which offer such experiences. The notion of aesthetic experience has an unclear and complex nature. However, one might identify four main components. The first one is the depiction of the world specific for each trend in art. The world depicted in those texts is usually fictional, invented by their author. That is not relevant as their main purpose is not to provide information on reality but for a recipient to actively “participate” in the invented world, i.e. to experience it, which would be impossible without extensive imagery and elevated expressiveness. Such participation is, of course, ludic in nature. A recipient’s ability to thus participate in something depends on their interpretative and ideatory capabilities. This requires practice and receptivity, and it is not available for everyone. Sample verbal (10) and visual texts (Photos 11–13):

(10) Nie wychylaj się, spójrz: plac  
– z rąk mi wypadł,  
potoczyło się, oddaliło  
śródmieście,  
a w górę  
– gdy nas rozkosz dwoi –  
Niesie  
podsadzony pięcioma piętrami  
pokoik!

Poza rozwarte okno, ścian na-  
bitych – wypadł,  
z twego ciała wycaluj mnie  
w śmigłą przestrzeń!  
Niebo obrywa się błyskawicznie  
w dół,  
w wichurę,  
i drga burzą nagie powietrze.

Na niebie, z burzy, którą piorun  
błyskawicą spruł,  
rozrabiające tęczę  
śmigło!

Don’t lean out, look: square  
– I dropped it,  
it rolled down, away the downtown,  
and up  
– when pleasure doubles us –  
Carries  
a room elevated on five storeys!

Outside an opened window, nailed  
walls – it fell,  
from your body kiss me over into  
swift space!  
The sky is falling lightning fast to  
the ground,  
into gales,  
and twitches the bare air with the  
storm.

In the sky, from the storm torn by  
a lightning,  
a rainbow distorted by a  
propeller!

Julian Przyboś *Burza*



Photo 11. *Violín y candelabro*  
George Braque<sup>21</sup>



Photo 12. *Slave ship*  
William Turner<sup>22</sup>

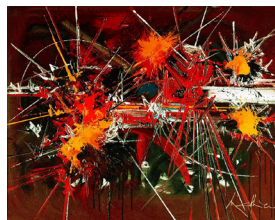


Photo 13. *Expressive abstractionism*  
George Mathieu<sup>23</sup>

The second component of an aesthetic experience is to experience it subjectively. That mainly entails experiencing emotions of various origins, e.g. love, tenderness, admiration, etc. Examples in literature include the descriptions of emotions and descriptions of nature (11–13), and within the visual code, the presentations of emotional scenes and, again, images of nature (Photos 14–18). Here are a few examples of this:

(11) Ty przychodzisz jak noc majowa,  
biała noc, noc uśpiona  
w jaśminie,  
i jaśminem pachną twoje słowa,  
i księżycem sen srebrny płynie.  
[...]

You come as a May night,  
white night, night asleep in jasmine,  
and jasmine is the scent of your words,  
and the moon flows in your silver  
dream. [...]

Władysław Broniewski, *Poezja*

(12) Bóg stworzył świat  
bo chciał pogłaskać kota  
i oprzeć się wieczorem  
o szarozłoty brzozy pień  
Bóg stworzył świat  
bo chciał ciebie przytulić

God created the world  
because we wanted to strike a cat  
and lean in the evening  
on the grey and golden trunk of  
a birch

God created the world  
because he wanted to hold you close

Joanna Ślósarska, *Genesis z czułości*

<sup>21</sup> <https://pl.pinterest.com/pin/196188127490927310/> [accessed on: 5.01.2019].

<sup>22</sup> [https://www.google.pl/search?q=romantyzm+malarstwo&hl=pl&dcr=1&tbm=isch&source=iu&ictx=1&fir=NGq9AzfguocEzM%253A%252CHyLM2fEwJbAGeM%252C\\_&usg=\\_\\_kChZOUX7MpCjIPYm1UsWU6KqZok%3D&sa=X&ved=oahUKEwjyocmW\\_v\\_ZAhWrxYKHW2uBmUQ9QEiUjAG#imgsrc=upZpsucL9sPD7M:&spf=1521723638092](https://www.google.pl/search?q=romantyzm+malarstwo&hl=pl&dcr=1&tbm=isch&source=iu&ictx=1&fir=NGq9AzfguocEzM%253A%252CHyLM2fEwJbAGeM%252C_&usg=__kChZOUX7MpCjIPYm1UsWU6KqZok%3D&sa=X&ved=oahUKEwjyocmW_v_ZAhWrxYKHW2uBmUQ9QEiUjAG#imgsrc=upZpsucL9sPD7M:&spf=1521723638092) [accessed on: 5.01.2019].

<sup>23</sup> [https://www.google.pl/search?q=abstrakcjonizm&sa=N&hl=pl&dcr=1&biw=1093&bih=496&tbm=isch&source=iu&ictx=1&fir=LzRh4CXzE9Z58M%253A%252COBy-rH-3ZkCeRM%252C\\_&usg=\\_\\_KHfybWZVpAjjYHa\\_5C7ivmrzcmQ%3D&ved=oahUKEwiTtGynYDaAhWiBZoKHeYmDYc4ChD1AQgoMAA#imgsrc=PgdYtJHF6ZAf5M:&spf=1521731988468](https://www.google.pl/search?q=abstrakcjonizm&sa=N&hl=pl&dcr=1&biw=1093&bih=496&tbm=isch&source=iu&ictx=1&fir=LzRh4CXzE9Z58M%253A%252COBy-rH-3ZkCeRM%252C_&usg=__KHfybWZVpAjjYHa_5C7ivmrzcmQ%3D&ved=oahUKEwiTtGynYDaAhWiBZoKHeYmDYc4ChD1AQgoMAA#imgsrc=PgdYtJHF6ZAf5M:&spf=1521731988468) [accessed on: 5.01.2019].

(13) A niebo poczęło się zaciągać coraz mroczniej; chmury wypęzły ze wszystkich jam, podnosiły potworne łby, przeciągały zgniecione kadłuby, rozwichrzały sine grzywy, zielonawymi kłami błyskały i szły całym stadem – groźną, ponurą i milczącą ciżbą waliły się na niebo;

The sky, too, was now overcast, ever with darker clouds, which came creeping up out of every cavern, raising heads of monstrous size, stretching forth long lean flanks, throwing their grey manes to the winds, baring gigantic discoloured teeth, and coming on in mighty battalions.

Władysław Reymont, *Chłopi*



Photo 14. Author Joanna Kostecka



Photo 15. Author Joanna Kostecka

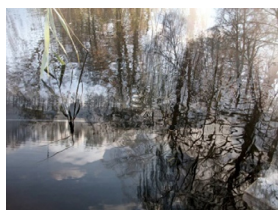


Photo 16.  
Author Bronisław Czerkas<sup>26</sup>



Photo 17. *Przed burzą*<sup>24</sup>  
Józef Chełmoński



Photo 18. *Zima*<sup>25</sup>  
Piotr Mastalerz

<sup>24</sup> [https://www.google.com/search?hl=pl&q=przed+burz%C4%85+j%C3%B3zef+che%C5%82m%C5%84ski&tbm=isch&source=iu&ictx=1&tbs=simg:CAESvgIJ3S6li5P1wdsasgILEKJU2AqABAgVCAIMCxCwjKcIGmIKYAgDEiilFaQVxgv4CogLphXVCqcVwvwwXFdc-tzq5Org6IDjYPrQ6tjrLk\\_1otGjCoQfJPIHfFpKV4apr7pvSU4BLguZMmkQXfJPVAF8Ctcgt1YQB4he3f3u3ZwSBGTokgBAwLEl6u\\_1ggaCgoICAESBMe9Y\\_1kMCxCd7cEJGpoBChoKCHBhaW5oaW5n2qWl9gM-KCggbvS8wNXFkaAodCgpydXJhbCBhcmVh2qWl9gMLCgkvbS8wMWYodGQKIwoQd2FoZXJjb2xvciBwYWludNqliPYDCwoJL2ovMDE4a3RwChgKBWdyYXNz2qWl9gMLCgkvbS8wOHQ5Y18KIQoOd29ya2luZyBhbmltYWZapYj2AwsKCS9tLzA3X2dtbAw&fir=17dd8UXFKH7m\\_M%253A%252C404-WDusa3-MxM%252C\\_&usg=AI4\\_-kRqgx5ZmK6l58klBwHmNFORZ5AQxg&sa=X&ved=2ahUKEwjm1\\_mfxNffAhUBKIAKHxuYDiQQ9QEwAnoECAYQBA#imgrc=17dd8UXFKH7m\\_M](https://www.google.com/search?hl=pl&q=przed+burz%C4%85+j%C3%B3zef+che%C5%82m%C5%84ski&tbm=isch&source=iu&ictx=1&tbs=simg:CAESvgIJ3S6li5P1wdsasgILEKJU2AqABAgVCAIMCxCwjKcIGmIKYAgDEiilFaQVxgv4CogLphXVCqcVwvwwXFdc-tzq5Org6IDjYPrQ6tjrLk_1otGjCoQfJPIHfFpKV4apr7pvSU4BLguZMmkQXfJPVAF8Ctcgt1YQB4he3f3u3ZwSBGTokgBAwLEl6u_1ggaCgoICAESBMe9Y_1kMCxCd7cEJGpoBChoKCHBhaW5oaW5n2qWl9gM-KCggbvS8wNXFkaAodCgpydXJhbCBhcmVh2qWl9gMLCgkvbS8wMWYodGQKIwoQd2FoZXJjb2xvciBwYWludNqliPYDCwoJL2ovMDE4a3RwChgKBWdyYXNz2qWl9gMLCgkvbS8wOHQ5Y18KIQoOd29ya2luZyBhbmltYWZapYj2AwsKCS9tLzA3X2dtbAw&fir=17dd8UXFKH7m_M%253A%252C404-WDusa3-MxM%252C_&usg=AI4_-kRqgx5ZmK6l58klBwHmNFORZ5AQxg&sa=X&ved=2ahUKEwjm1_mfxNffAhUBKIAKHxuYDiQQ9QEwAnoECAYQBA#imgrc=17dd8UXFKH7m_M): [accessed on: 5.01.2019].

<sup>25</sup> <https://www.touchofart.eu/Piotr-Mastalerz/pmas12-Zima/>: [accessed on: 5.01.2019].

<sup>26</sup> Photograph held by the author.

The third component is the ability to reflect, i.e. the ability to experience wisdom. It covers the ability to see the paradoxes of our existence, the ability to perceive the same phenomena from various perspectives, to step outside of stereotypes, and to see things in a unique new light. Examples include literature (14) and art which demands reflection:

(14) Ty! co jesteś Miłości-profiem,  
Któremu na imię Dopełnienie;  
To – co w Sztuce mianują  
Stylem,  
Iż przenika pieśń, kształci  
kamienie...  
O! Ty – co się w Dziejach  
zowiesz Erą,  
Gdzie zaś ani historii zenit jest,  
Zwiesz się razem: Duchem  
i Literą,  
I „*Consummatum est*”...  
O! Ty – Doskonałe-wypełnienie,  
Jakikolwiek jest Twój  
– i gdzie?... znak...  
Czy w Fidiu? Dawidzie?  
czy w Szopenie?  
Czy w Eschyliowej scenie?...  
Zawsze – zemści się na tobie:  
BRAK!...  
– Piętnem globu tego –  
niedostatek:  
Dopełnienie?... go boli!...  
On – rozpoczynać woli  
I woli wyrzucać wciąż przed się  
– zadatek!  
– Kłóś?... gdy dojrzał jak złoty  
kometa,  
Ledwo że go wiew ruszy,  
Dészcz pszenicznych ziarn  
proszy,  
Sama go doskonałość  
rozmieta...

Oh You! Love's profile  
Fulfilment your name:  
These – Art dubs them style,  
Who penetrate song, who shape stones  
...  
Oh! You – who in chronicles sign  
yourself Era,  
Where you are, aren't, history's Zenith,  
Are Spirit and Letter in one,  
“Consummatum Est” ...  
Oh! You – Exquisite fulfilment,  
Whichever you are, And where? ...  
Are a sign ...  
In Phidias? David? Or Chopin?  
Or a scene out of Aeschylus? ...  
Evermore – vengeance upon you: PRI-  
VATION! ...  
Globe's Stigma – penury:  
How it hurts him! ... Fulfilment? ...  
He – who prefers to begin  
Forever to throw out before him –  
down payed!  
– “Ear of Corn”? ... like a gold comet  
ripened,  
Wind's breath barely stirs it,  
A rain of wheat sprinkles down grains  
Perfection along sweeps away ...

Cyprian Kamil Norwid, *Chopin's*  
*Piano*

[Translated into English by Jerome  
Rothenberg]



**Photo 19.** *The Garden of Earthly Delights*<sup>27</sup>  
Jerome Bosch



**Photo 20.** *The Starry Night*<sup>28</sup>  
Vincent van Gogh

The non-systemic depiction of the world and paradoxical thinking are directly linked to experiencing comicality, which is a special case of this type of thinking and it possesses an aesthetic value. The experience of wisdom cannot be compared to the systematic cognition of science, as it is essentially of an entertainment nature. Examples of this include jokes, anecdotes and sayings (15–17), and satirical images (Photos 21–22), less often paintings (Photo 23):

(15) Są dwa ważne powody,  
Dla których Polska mi zbrzydła:  
Za dużo świeconej wody  
Za mało zwykłego mydła.

There are two reasons,  
Why Poland is tiring:  
Too much holy water  
And too little cleaning.

Jerzy Paczkowski<sup>29</sup>

(16) – Kaziu, gdzie ty – pracujesz?  
– Nigdzie.  
– A co robisz?  
– Nic.

“Kaz, where do you – work?”  
“Nowhere!”  
“So what do you do?”  
“Nothing.”

<sup>27</sup> [https://pl.wikipedia.org/wiki/Ogr%C3%B3d\\_rozkoszy\\_ziemi%C5%9Bkich#/media/File:Hieronimus\\_Bosch\\_023.jpg](https://pl.wikipedia.org/wiki/Ogr%C3%B3d_rozkoszy_ziemi%C5%9Bkich#/media/File:Hieronimus_Bosch_023.jpg) [accessed on: 5.01.2019].

<sup>28</sup> [https://pl.wikipedia.org/wiki/Vincent\\_van\\_Gogh#/media/File:Van\\_Gogh\\_-\\_Starry\\_Night\\_-\\_Google\\_Art\\_Project.jpg](https://pl.wikipedia.org/wiki/Vincent_van_Gogh#/media/File:Van_Gogh_-_Starry_Night_-_Google_Art_Project.jpg) [accessed on: 5.01.2019].

<sup>29</sup> <http://naszemiasto.pl/artykul/za-malo-zwyklego-mydla,4527730,art,t,id,tm.html> [accessed on: 5.01.2019].

- To wspaniałe zajęcie!
- Ale duża konkurencja.

“What a wonderful occupation!”  
 “But the competition is fierce.”

Alosza Awdiejew,  
*Opowiem ci dowcip*

- (17) Stoi Nowy Ruski nad rzeką  
 i łowi ryby. Wędkę ma ze złota  
 a kołowrotek z platyny. Nagle  
 złapał złotą rybkę. Ale jako ekolog  
 wypuścił ją z powrotem.  
 A rybka wróciła i mówi:  
 – Jestem złota rybka. Może jakieś  
 życzenie, proszę pana?  
 – Dobrze – mówi Nowy Ruski  
 – Mów życzenie i spływaj, bo nie  
 mam czasu.

A New Russian stands on a river and  
 angles. His rod is made of gold and his  
 fishing reel is made of platinum. Sud-  
 denly he catches a goldfish. Yet being an  
 environmentalist, he sets it free.  
 But the goldfish returns and says:  
 “I am a goldfish. What about a wish,  
 sir?”  
 “All right,” says the New Russian, “Say  
 the wish and get lost ‘cause I don’t have  
 time for this.”

Alosza Awdiejew,  
*Opowiem ci dowcip*



Photo 21. Henryk Sawka<sup>30</sup>



Photo 22. Andrzej Mleczko<sup>31</sup>



Photo 23. *The Dutch Proverbs*<sup>32</sup>  
 Pieter Bruegel the Elder

<sup>30</sup> [https://www.google.com/search?hl=pl&biw=1092&bih=635&tbm=isch&sa=1&ei=mbwwXJXnC\\_c\\_srgSOs6HACw&q=henryk+sawka+rysunki+satyryczne+nieszadczam&oq=henryk+sawka+rysunki+satyryczne+nieszadczam&gs\\_l=img.3...65126.67329..67571...0.0..0.118.903.12j1.....0....1..gws-wiz-img.....oi30.Rrh5ivon490#imgrc=4C2uB195U5FDwM](https://www.google.com/search?hl=pl&biw=1092&bih=635&tbm=isch&sa=1&ei=mbwwXJXnC_c_srgSOs6HACw&q=henryk+sawka+rysunki+satyryczne+nieszadczam&oq=henryk+sawka+rysunki+satyryczne+nieszadczam&gs_l=img.3...65126.67329..67571...0.0..0.118.903.12j1.....0....1..gws-wiz-img.....oi30.Rrh5ivon490#imgrc=4C2uB195U5FDwM): [accessed on: 5.01.2019].

<sup>31</sup> <https://www.google.com/search?q=mleczko+rysunki+i+aforyzmy&hl=pl&tbm=isch&tbo=u&source=univ&sa=X&ved=oahUKEwjU5pbglrfbAhUBqCwKHf4CD6QQsAQIJg&biw=1093&bih=496#imgrc=PCIEO5dT19l5kM:&spf=1528018379690> [accessed on: 5.01.2019].

<sup>32</sup> [https://pl.wikipedia.org/wiki/Pieter\\_Bruegel\\_\(starszy\)#/media/File:Pieter\\_Brueghel\\_the\\_Elder\\_-\\_The\\_Dutch\\_Proverbs\\_-\\_Google\\_Art\\_Project.jpg](https://pl.wikipedia.org/wiki/Pieter_Bruegel_(starszy)#/media/File:Pieter_Brueghel_the_Elder_-_The_Dutch_Proverbs_-_Google_Art_Project.jpg) [accessed on: 5.01.2019].

The fourth and the best visible factor resulting in aesthetic experiences is the formal organisation of an artistic text. The description of the organisation may be found in various studies and analyses of different works of art: literature, painting, sculpture, architecture, film, music, etc. Clearly, the texts created within artistic discourse feature the greatest diversity and richness of forms among all the discourses. The interpretative fields are, in that case, different and they depend on the type of text.<sup>33</sup> Below, I included the examples of the formal organisation of verbal texts: a poem (18), and visual texts: painting (Photo 24), sculpture (Photo 25) and architecture (Photo 26), the forms of which evoke aesthetic experiences.

(18) Wtedy gdym biegło za aniołami  
a ziemia jak zatrwożona matka  
plątała moje korzenie  
i zasypywała żwirem  
Wtedy  
gdym błękitniałam  
kwitnąc i szumiąc  
w rozpalone usta słońca  
i nie pamiętałam o podziemnych  
strumieniach  
nie pamiętałam pić  
i gdym umierało biegnąc  
w tiulach powietrza  
coraz wyżej  
śniłam buciki na korzeniach  
z purpurowymi wstążkami  
i dzwoneczkami  
śniłam swoje delikatne stopy  
na miękkich chmurach  
i poustawiane obok buciki  
wszyscy aniołowie mówili mi  
żem oszalało  
ale ja śmiałam się z ich lęku  
i wyszedł do mnie Bóg  
który był szewcem  
i mnie ubrał

When I ran following angels  
and the earth as anxious mother  
tangled my roots  
and buried under grit  
Then  
when I blued  
blooming and hummed  
in the burning lips of the sun  
and I did not remember about  
underground streams  
I did not remember to drink  
and when I was dying running  
in the tulle of air  
ever so high  
I dreamt tiny shoes on roots  
with purple ribbons and bells  
I dreamt my tender feet  
on soft clouds  
and the tiny shoes standing by  
all the angels told me  
that I was mad  
but I laughed at their fear  
and out to me came God  
who was a cobbler  
and clad me

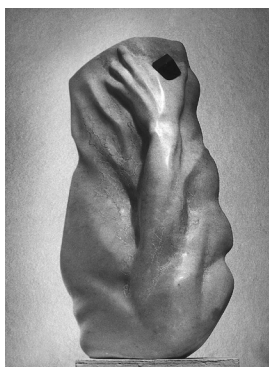
Joanna Ślósarska,  
*Monolog leśnego drzewa*<sup>34</sup>

<sup>33</sup> We provided a detailed description of artistic discourse in the cited book *Wprowadzenie do gramatyki komunikacyjnej*.

<sup>34</sup> The author dedicated the poem to Prof. Anna Krupska-Perek.



**Photo 24. Musical**  
Thomas Lange<sup>35</sup>



**Photo 25. Staccato**  
Zbigniew Władyka<sup>36</sup>



**Photo 26. Walt Disney concert hall**  
project by Frank Gehry<sup>37</sup>

Clearly, each discourse introduces different rules of interpretation, which a participant must learn. Discourses develop and exist within their own interpretative fields. Participation in a discourse both expands and improves its interpretative field. When a person does not participate in a discourse, they drop out of the discourse altogether. It is worth remembering that people possess various levels of readiness to participate in specific discourses.

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<sup>35</sup> [https://www.google.pl/search?q=Kubizm&sa=N&hl=pl&dc=1&tbm=isch&source=iu&ictx=1&fir=56vp-sGWU\\_OdNM%253A%252Ci\\_Xn5npSAp4V3M%252C\\_&usg=\\_mIHKloRB-RQxGCjIM6rT4dHlv5o%3D&ved=oahUKEwiS8d-imYDaAhXkApoKHdjMC5k4ChD1AQgoMAA&biw=1093&bih=496#imgdii=EM9BofEKeW\\_YCM:&imgsrc=fzjiW\\_tmEp6FM:&spf=1521730880963](https://www.google.pl/search?q=Kubizm&sa=N&hl=pl&dc=1&tbm=isch&source=iu&ictx=1&fir=56vp-sGWU_OdNM%253A%252Ci_Xn5npSAp4V3M%252C_&usg=_mIHKloRB-RQxGCjIM6rT4dHlv5o%3D&ved=oahUKEwiS8d-imYDaAhXkApoKHdjMC5k4ChD1AQgoMAA&biw=1093&bih=496#imgdii=EM9BofEKeW_YCM:&imgsrc=fzjiW_tmEp6FM:&spf=1521730880963) [accessed on: 5.01.2019].

<sup>36</sup> Photograph held by the author.

<sup>37</sup> <https://internityhome.pl/odkrywaj/trendy/style-architektury-wspolczesnej-przewodnik/> [accessed on: 5.01.2019].

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Grażyna Habrajska

## Interpretacja tekstów w różnych dyskursach

### *Streszczenie*

W ujęciu komunikatywistycznym dyskurs to obszar sensów powstałych wskutek interpretacji tekstów, które to sensy pozostają w naszej pamięci i są aktywowane w miarę potrzeb komunikacyjnych. Sensy tworzące dany dyskurs, stanowią swoistą bazę odniesienia – własną logikę. Zatem musimy się nauczyć, jak uczestniczyć w poszczególnych dyskursach. Uwzględniając ogólny cel komunikacyjny i swoistą bazę odniesienia sensu, wyróżniliśmy dyskursy: potoczny, naukowy, urzędowy, publicystyczny i artystyczny, w obrębie których można wyróżniać tematycznie węższe subdyskursy. Teksty tworzone w obrębie poszczególnych dyskursów i subdyskursów mogą mieć formę zarówno werbalną, jak i wizualną. Każdy dyskurs wprowadza odmienne reguły interpretacji, których uczestnik musi się nauczyć. Dyskursy rozwijają się i istnieją we własnych polach interpretacyjnych. Uczestnictwo w dyskursie równocześnie rozszerza i usprawnia jego pole interpretacyjne. Kiedy człowiek nie uczestniczy w danym dyskursie, to z tego dyskursu wypada. Pamiętać trzeba, że ludzie mają różny stopień gotowości uczestniczenia w poszczególnych dyskursach.

**Słowa kluczowe:** dyskurs, pole interpretacyjne, interpretacja tekstu.

## Interpreting Texts in Various Discourses

### *Summary*

Within the communication-based approach, discourse is an area of meanings, which are formed through the interpretation of texts. Those meanings remain in our memory and are active as per communicational needs. The meanings forming a discourse constitute a particular basis for reference, i.e. its own logic. Therefore, one must learn how to participate in specific discourses. In considering the general purpose of communication and the special base of reference of meaning, we identified such discourses as: academic, official, journalistic, and artistic, which one could narrow down to more specific sub-discourses. The texts created within a discourse or sub-discourse may take both verbal and visual forms. Each discourse introduces different rules of interpretation, which a participant must learn. Discourses develop and exist within their own interpretative fields. Participation in a discourse both expands and improves its interpretative field. When a person does not participate in

a discourse, they drop out of the discourse altogether. It is worth remembering that people possess various levels of the readiness to participate in specific discourses.

**Keywords:** discourse, interpretative field, text interpretation.

**Grażyna Habrajska** – professor; for over a decade she has collaborated with A. Awdiejew on building the theory of the communication science, publishing highly appreciated works in the field. Her academic interests include: the theory and practice of communication (communication studies) in terms of verbal and visual communication, communication grammar, discourse analysis, persuasion and manipulation, axiology in communication, etc. Together with A. Awdiejew she published *Wprowadzenie do gramatyki komunikacyjnej* (vol. 1 – 2004, vol. 2 – 2006) and *Komponowanie sensu w procesie odbioru komunikatów* (2010). She is the author of the monographs: *Komunikacyjna analiza i interpretacja tekstu* (2004), *Wybrane zagadnienia wprowadzające do nauki o komunikowaniu* (2012), and over a hundred academic papers. She is the editor of various collective academic monographs; since 2007, she is the editor of the series of annual monographs entitled *Rozmowy o komunikacji*.