



On The Interdiscursive Interaction In Literary Discourse

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ABSTRACT

This article examines the concept of interdiscursivity in contemporary discourse studies and its manifestation in literary narrative. Interdiscursivity is understood as the interaction and integration of elements belonging to different discursive domains within a single communicative event. The theoretical framework of the study is based on the approaches of N. Fairclough, V. Bhatia, and I. S. Shevchenko, who interpret interdiscursivity as a key mechanism of discursive interaction and as an integral hypercategory of discourse.

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Introduction. In modern linguistics and discourse studies, the concept of interdiscursivity has become an important analytical tool for understanding how different discursive practices interact within social communication. Contemporary societies are characterized by increasingly complex communicative environments in which professional, institutional, and cultural discourses frequently intersect. As a result, texts and communicative practices often display hybrid characteristics that reflect multiple discursive traditions simultaneously.

Interdiscursivity refers to the interaction and integration of elements from different discourses within a single communicative event. This phenomenon has been extensively examined in critical discourse analysis, genre studies, and sociolinguistics. Scholars such as Norman Fairclough, Vijay Bhatia, Ruth Wodak, and Ron Scollon have contributed significantly to understanding how interdiscursivity operates in professional communication, media discourse, and social practices. At the same time, researchers such as I. S. Shevchenko have proposed a cognitive-communicative perspective on interdiscursivity, viewing it as an integral hypercategory of discourse that reflects the interaction of conceptual, communicative, and metacommunicative elements. Combining these perspectives allows for a deeper understanding of how interdiscursivity functions across various discursive domains.

Many researchers have conducted their studies using Fairclough's analytical framework. Fairclough views interdiscursivity as a central aspect of discursive change in modern societies. According to this approach, discursive practices evolve through the incorporation of elements from different genres and discourses, leading to hybrid communicative forms. For example, Musson and Cohen (1996) studied British medical practice and observed that medical discourse has increasingly incorporated elements of entrepreneurial discourse. This transformation reflects broader socio-economic changes, particularly the transition from state-supported healthcare systems to privatized medical services. As a result, medical communication now integrates managerial and business-oriented language, illustrating a clear case of interdiscursivity between professional domains. Similarly, Candlin and Maley (1997) examined mediation texts and identified interdiscursive relations between negotiation, counseling, therapeutic, and legal discourses. Their analysis demonstrates how professional communication often integrates strategies from multiple fields to address

complex social interactions. This blending of discourses reflects the need for communicative flexibility in contexts where legal, psychological, and interpersonal considerations intersect.

Interdiscursivity is not limited to verbal communication; it also operates across multiple semiotic systems, including visual design and multimedia communication. Contemporary discourse studies increasingly examine how linguistic and visual elements interact to create complex meanings. For instance, Manika Subi Lakshmanan analyzes the book cover of Patricia McCormick's *Sold* using a critical discourse analytical approach. The visual design of the cover demonstrates interdiscursive relations between textual, cultural, and political discourses. The word "Sold," printed in dark red at the center of the cover, resembles a commercial stamp used to mark purchased goods. This visual metaphor evokes the discourse of commerce and commodification, suggesting that the human subject represented in the narrative has been treated as a commodity. At the same time, the saffron-yellow background creates interdiscursive connections with South Asian cultural and religious traditions. The colour is associated with Hindu and Buddhist monastic robes and with the saffron band of the Indian flag, symbolizing courage, sacrifice, and spiritual renunciation. Through these visual and textual elements, the book cover integrates discourses of religion, culture, politics, and commerce, illustrating how interdiscursivity operates across multimodal communication.

From a cognitive-communicative perspective, I. S. Shevchenko proposes interpreting interdiscursivity as an integral hypercategory of discourse. According to this approach, discourse is understood as a complex cognitive-communicative activity that unfolds within a sociocultural context and includes both process and result. Within this framework, interdiscursivity functions as a hypercategory that integrates elements from these different levels. It emerges when discourse-forming concepts belonging to different discursive domains intersect within a single communicative event. This intersection leads to the interaction of discursive strategies, genres, and communicative intentions. Shevchenko's analysis demonstrates that interdiscursivity often appears in situations where communicative behavior concepts interact within a single discourse. For example, in literary narratives the concepts of love confession and marriage proposal may interact with argumentative or religious discourses, producing complex interdiscursive structures.

At Methuen she went directly to bed and slept deeply for twelve hours. In the morning, after breakfast, Fergusen once again his usual distant self, told her to go to Mrs. Deardorff's office. Surprisingly, she wasn't afraid. The pills had worn off, but she felt rested and calm. While getting dressed she had made an extraordinary discovery. Deep in the pocket of her serge skirt, survivors of her being caught, her trip to the hospital, her undressing and then dressing again, were twenty-three tranquilizers. She had to take her toothbrush out of its holder to get them all in.

Mrs. Deardorff kept her waiting almost an hour. Beth didn't care. She read in National Geographic about a tribe of Indians who lived in the holes of cliffs. Brown people with black hair and bad teeth. In the pictures there were children everywhere, often snuggled up against the older people. It was all strange; she had never been touched very much by older people, except for punishment. She did not let herself think about Mrs. Deardorff's razor strop. If Deardorff was going to use it, she could take it. Somehow she sensed that what she had been caught doing was of a magnitude beyond usual punishment. And, deeper than that, she was aware of the complicity of the orphanage that had fed her and all the others on pills that would make them less restless, easier to deal with.

Results. The analysis of the selected fragment from *The Queen's Gambit* demonstrates the presence of multiple interacting discursive systems within the narrative structure. The textual fragment contains linguistic markers that belong to several discourses simultaneously. First, elements of medical discourse are present through lexical units such as *tranquilizers*, *pills*, and references to the physiological effects of medication. These elements introduce terminology associated with pharmacological treatment and psychological regulation. Second, the text reflects institutional discourse through references to the orphanage administration and hierarchical authority figures, such as *Mrs. Deardorff* and *Fergusen*. The communicative structure of commands and anticipated punishment illustrates the institutional power relations typical of disciplinary environments. Third, the narrative incorporates ethnographic discourse through Beth's reading of a *National Geographic* article describing a tribe living in cliff dwellings. This introduces elements of anthropological description into the literary narrative. Finally, the passage reveals elements of social-critical discourse,

particularly in Beth's realization that the orphanage systematically administered tranquilizers to children to maintain discipline and reduce behavioural problems. The presence of these heterogeneous discursive elements within a single narrative fragment demonstrates the interdiscursive nature of the literary text.

Discussion. The coexistence of several discursive systems within the analysed passage illustrates the phenomenon of interdiscursivity described in modern discourse studies. According to Shevchenko's cognitive-communicative approach, interdiscursivity functions as a hypercategory that emerges when discourse-forming concepts belonging to different domains intersect within a communicative event. In this episode, the literary narrative integrates conceptual elements from institutional, medical, and ethnographic discourses. These discourses contribute distinct communicative functions: the institutional discourse establishes power relations, the medical discourse explains mechanisms of behavioural control, and the ethnographic discourse introduces external knowledge about unfamiliar cultures.

The interaction of these discourses enriches the semantic structure of the narrative and expands its interpretative potential. Rather than functioning independently, the discursive elements operate simultaneously and interactively, producing a complex communicative structure. Therefore, this fragment demonstrates how literary discourse often serves as a site of interdiscursive interaction where different systems of knowledge and social practices intersect. Such interdiscursive integration supports the view that literary texts function as dynamic communicative spaces in which multiple discourses coexist and influence meaning construction.

Conclusion. Modern discourse studies emphasize that contemporary communication is characterized by the interaction of multiple discursive practices, which often leads to the emergence of hybrid communicative forms. The theoretical perspectives of Fairclough, Bhatia, and Shevchenko demonstrate that interdiscursivity functions as a mechanism through which elements of different discourses interact and integrate within a single communicative space. The analysis of the selected fragment from Walter Tevis's *The Queen's Gambit* illustrates how literary narrative can incorporate heterogeneous discursive elements. The interaction of institutional, medical, ethnographic, and social-critical discourses within the narrative creates a complex discursive structure that reflects broader social realities.

Thus, literary discourse can be viewed as a dynamic communicative space where different systems of knowledge and social practices intersect.

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