Socio-Cultural Frontiers and Their Explications in the Caribbean Discourses

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Abstract- This paper examines the concept of socio-cultural frontiers as they emerge within Caribbean discourses and cultural theory. It argues that the Caribbean—shaped by colonialism, slavery, indentureship, and continuous migration—functions as a dynamic frontier zone where diverse cultures, languages, religions, and epistemologies intersect and transform one another. Drawing on the works of Brathwaite, Glissant, Hall, and other Caribbean thinkers, the study explores how creolization, hybridity, and diasporic circulation complicate traditional notions of cultural boundaries. The plantation, the linguistic divide between Creole and European languages, and the region's heterogeneous spiritual practices are identified as key sites where socio-cultural frontiers are produced and negotiated. In Caribbean intellectual and literary traditions, these frontiers are not fixed borders but fluid, generative spaces that enable new identities, knowledge systems, and modes of resistance. The paper concludes that socio-cultural frontiers offer a critical framework for understanding the Caribbean as a constantly evolving space of relation, creativity, and contestation.

Keywords- Caribbean cultural theory, Socio-cultural frontiers, Creolization, Hybridity, Diaspora, Plantation societies, Colonialism and postcoloniality.

I. Introduction

The latest works on the political, institutional and media discourses in the Caribbean focus mainly on the socio-political macro-issues as well as stylistic aspects of linguistic analysis to provide deep insight into the complex power dynamics in that multicultural milieu. In doing so, the socio-cultural aspect encompassing the rich particularities of this region is being overlooked, that allows for consideration of the socio-cultural frontiers and their explications through language. In spite of, or maybe due to their long-term colonization and relatively recent independence, Caribbean managed to retain their "indigenous" identities, specific to every insular nation, that accounts for this multimodal discursive study based on the frontier approach, paying close attention to how language is used to represent different social and cultural communities, religious beliefs and national issues.

The complexity of the process lies in the ethnical and cultural diversity of the Caribbean and multitude of the socio-cultural communication practices conducted in local dialects known as patois (or creole). There is no common language of the West Indian territory – elites speak English, French and Spanish whereas patois is the language of masses. For centuries the Western civilization has been expanding its economical and socio-cultural frontiers through interaction with local communities, that sets forth the concept of frontier discourse, traditionally referring to the remote western American territories. Even so, it has expanded immensely over the recent years being applied to any borderline cases, situations or phenomena in various spheres of human activity. Our exploitation of the term is based upon the following assumptions: a) 'frontier' is a

borderline domain within which two or more cultures or social groups are interacting; b) one of the participants tends to be the dominant; c) frontier is a latent potential pertinent to every discourse with various degree of explication; d) frontier is a dynamic phenomenon, revealing its presence by means of frontems.

Thus, the purpose of this work is to justify the application of the frontier concept as a tool while examining socio-cultural issues of the frontier nature in various discourse practices. The research is based on the integration of the critical discourse analysis and ethnical discourse analysis, which allows identification of the ways in which the language is used to represent different social phenomena embedded within cultural contexts. Altogether this work is a multimodal discourse analysis with the recognition of such modes as visual and audio, their interaction and contribution to meaning-making process drawing from multiple semiotic resources.

II. Theoretical framework

The concept of frontier has expanded significantly over the last decades, endowing scientists with a new term for their ideas and navigating research processes in different domains, such as geographical, cultural, political and social frontiers, psychological frontiers and many more. The works of Lara N. Sinelnikova must be mentioned in terms of delineating «the conceptual environment of the frontier discourse» as pertinent to discourse analysis of literary texts, social communication practices, media discourse and interdisciplinary realms [6].

 Frontier theory is widely discussed among the Russian scholars in relation to historical and cultural issues of the Russian borderline lands, such as Siberia, North Caucasus, Central Asia, Karelia and others. With this respect works of L. Sherstova [7], D. Sen' [5], and S. Yakushenkov [8] are most relevant as the scholars discuss the frontier model set by I. Basalaeva [2] in its far-reaching impact on the Russian frontier studies and argue about the relevance of the frontier approach in regard to Russian specificity. G.V. Bakumenko suggests treating the concept of socio-cultural frontiers as the major tool of social and cultural analysis in humanities [1].

Whereas V.I.Milchev and A.T. Urushadze [4] claim "theoretical elasticity" of the term 'frontier' and its far-reaching employment. In this paper we drew richly from the Turner's Thesis [27] and works of the Western scholars, such as Nanton Philip, featuring detailed outline of the Caribbean frontiers focusing on St Vincent, the Eastern Caribbean multi-island state [22]. Miller Errol [16] and Kenneth Morgan [20] bring to light the problems of self-identification in Jamaica and the grounds of Jamaican national identity. We regard frontier as a discourse universal, «pertinent to any kind of discourse practices either explicitly in the form of frontems or as a latent potential» [3].

III. Statement of the problem

We argue that if the discourse or communication practice explicate their frontier potential via linguistic, social or cultural frontems, which are very likely to be observed assuming ubiquitous nature of the discourse universal, heed should be paid to the analysis of the meaning-making process. In this respect we suggest the following steps

of discourse analysis: a) identify the theme of the discourse practice under discussion and its links to the overlapping discourses;   b) distinguish the dominant discourse affecting other discourses; c) define explicit frontems, such as hashtags, hyperlinks, highlighted lexemes, visual or graphical signs and words, and define their meaning, following the lead to other (frontier) discourses; d) ponder on the frontems that are implied in the discourse and attempt to interpret their meaning in the discourse.

IV. Discussion

 Socio-cultural frontiers are rooted in history of the colonialization of vast territories in Africa, South America, Asia, and many Islands in the Pacific and Indian Oceans. Within the five thousand years of interaction between the dominant European cultures and the subdued indigenous ones the frontier Caribbean cults emerged, encompassing both European and insular features explicating in music, dancing, visual arts and most vividly in language and literature. Linguistic explications of the frontier discourses are of great importance for they do not occur abruptly, but advance gradually, penetrating in the core of the standard language and developing in such linguistic forms as patois (creole language), mixed language (hybrid language) and pidgin.

Some of them are considered as full or complete languages, based on native languages of the dominant nation or speech community, whereas pidgins are not, being just a simplified form of interaction between certain groups of people, usually merchants, others are regarded as dialects and defected linguistic forms. There is no unanimity on this issue as well as on the number of creole languages in contemporary world for not all of them are properly documented. In this paper we shall consider   manifestations of the frontier potential in the Caribbean discourses, precisely in Jamaica.

V. Pidgin as a frontier discourse

Considering pidgin and creole languages as explicit frontier discourses, it should be noted that many linguists would probably disagree to treat pidgin as a proper language for pidgins lack the written form and are neither spoken by the human community nor acquired by children as their mother tongue; their vocabularies do not usually develop and are limited to the core, which is pretty sparse. Nevertheless, pidgin is definitely a language employed by human beings in social context and is to be viewed as a discourse.

It follows, pidgin can be defined as a «simplified means of linguistic communication» [17], which is learned as a second language to be used in certain social contexts, historically, most often in trade between the European merchants and the local population of the newly discovered territories in the Age of Discovery. The term however is originally referred to 'Business English', pronounced by the Chinese as 'pidgin' attested in the middle of the nineteenth century, and by the end of the nineteenth century it referred to any simplified form of the standard language, for example, Jamaican pidgin.

The term itself is a bilateral frontem, setting the context of the frontier discourse both linguistically and pragmatically. The linguistic facet of the term alludes to a trade

language between the English (the lexifier) and the Chinese developed by the English speaking merchants interested in the business interaction with China and later adapted by their Chinese counterparts. In such a way the pidgin was spoken on the frontier trading territories by two nations, one of whom was definitely predominant economically and hence linguistically.

In the late nineteenth century standard variant of English was introduced into the Chinese education system, that resulted in the decline of Chinese pidgin and its spread to the inland and the northern areas of the country. The expansion of the trading frontiers accounted for the propagation of Nauruan Pidgin English, Singapore and Java pidgins, even Australia pidgin based on the Australian English. Surprisingly enough, Chinese pidgin made its impact in the California frontier discourse in the nineteenth century, involving immigrants from China. Frontems from Chinese pidgin are still found in the modern English in the shape of colloquial words and phrases: no can do, chin-chin, long time no see, look-see, likee. Frontier nature of pidgin is revealed primarily through phonology based on the English pronunciation and simplified by the Cantonese speakers.

Frontier potential of the term 'pidgin' is recognized in its variations which evolved into creole languages spoken all over the Caribbean countries and taught to children, such as Hawaiian Creole Language, Swahili or Tok Pisin (New Guinean Pidgin), which stands for 'talk pidgin' as pronounced by the local speakers.

The higher degree of the frontier potential, the more dynamic is the discourse, that is justified by a long list of creole languages, evolved from pidgin, which has also become the wellspring of abundant lingua francae, also known as bridge languages, common languages, trade languages, auxiliary languages, vehicular languages or link languages, spoken correspondingly in the frontier territories all over the globe. Lingua franca is another frontem, meaning 'language of Franks', whose origin dates back to the middle ages. In the course of time the term has acquired a general meaning incorporating pidgin, creole and some vehicular variants.

The frontier aspect of lingua franca is attested both diachronically: Akkadian, Sanskrit, Koine Greek, Old Tamil, Latin, Classical Māori, Sogdian, Old Church Slavonic, the Mediterranean Lingua Franca, and Italian in the Renaissance period; or synchronically – including the world spread languages such as English, Spanish, French, Arabic, Russian, Chinese, and languages used in multicultural domains, such as Hindustani (Pakistan and Northern India), Malay (Southeast Asia), Swahili (Bantu-speaking tribes in the east coastal Africa), Persian (Iran, Afghanistan, Tajikistan), Hausa (Northern Nigeria, West Africa), Amharic (Ethiopia), disputably Sign language, used by the North American natives.

VI. Frontier potential of Creole languages

In many multicultural and 'frontier' territories pidgin elaborated in full-fledged languages possessing written forms and live expanding vocabulary, spoken by local communities, certain social groups, and even allotted the status of a 'standard language' and taught to children. The term 'creole' ('to breed', 'to raise') is a frontem, originated

from French 'creole', Spanish 'criollo' and Portuguese 'crioulo' explicating frontier discourse of the Spanish and Portuguese colonies.

The terms 'criollo' and 'crioulo' were applied to the Spanish and Portuguese born in the colonies as distinguished from those born in the mainland. At the same time in Brazil the term 'creole' designated the black people born in Brazil from African slaves and differentiated them from the black Africans born in the continent. In the course of time, the term 'creole' retained its frontem semantics and became the name for the local ethnic communities developed from immigrants. Thus 'creole language' meant the linguistic form of communication of any of those creole peoples.

There are different opinions on the origin of creole languages as such. According to the majority of linguists, creoles developed from their pidgin version, becoming complete languages and in some cases standardized, but some scholars, among whom is Salikoko Mufwene, a reputable linguist in Chicago University, argue, that pidgins and creoles have evolved parallelly and a pidgin does not have to be the origin of a creole. «Pidgins emerged in trade colonies among users who preserved their native vernaculars for their day-to-day interactions» [21, p. 281].

The frontier potential of the term accounts for its extensive employment in both linguistic, historic and socio-cultural contexts with major semantic component 'mixed' (creole food, post-creole continuum, creoleness, 'creolized text') and others, providing grounds to discuss 'creole languages' disregarding to deep insight into their origin. Thus, commonly recognized European-based creole languages are spoken in the equatorial belt of the globe – the Americas, western Africa, Goa, Southeast Asia, Indonesia, Singapore, Macau, Hong Kong, the Philippines, Malaysia, Mauritius, Seychelles and Oceania [14]. Most of the creoles are extinct and replaced by standard variants, like in Hong-Kong and Singapore, or transformed into the standard variant like in Western Africa, Australia or India, the Philippines or the Caribbean, where sociocultural frontiers are vividly reflected on the semantic level, bringing abundant number of loanwords into the standard variant, affecting its phonology and influencing the Grammar system.

VII. Cultural frontiers in the Caribbean

There are 46 island nations in the globe nowadays, which are sovereign states with their own government, culture and language, ranging from the most developed countries like the UK, Japan, Taiwan, Singapore, New Zealand, Bahrain to the economically developing nations, such as Jamaica, Cuba, Papua New Guinea, Haiti, Madagascar, Indonesia and abundant number of others. Island nations can be grouped according to their location, political status, economic and social development, and cultural integrity. Thus, the Pacific Islands are divided into the three areas: Polynesia, Micronesia and Melanesia; the Caribbean islands, organized into thirty three political entities, comprise about 700 islands, islets and reefs in the Caribbean Sea. Located in the sea trading routs, the majority of the islands became trading hubs in the earlier times and a luring target for profitable colonization due to their favourable climates and unique natural resources.

Thus, the Caribbean islands were colonized immediately after their discovery by Cristopher Columbus in 1492, leading to extremely brutal treatment of the indigenous people and slave trade, overtaken by Britain, France and the Netherlands in the 17th century. Millions of African slaves would be traded to the British Caribbean islands that accounted for the development of the socio-cultural frontiers later revealing themselves verbally   in the form of creole languages on the one hand and bringing numerous loanwords (frontems) in standard language (English) on the other. Some of them found their entities in dictionaries, such as bammy (1796), cassiri (1796), mannish water (1968), tum tum (1790) and others [9].

Probably, one of the most vivid frontier cultural forms are Caribbean carnivals, visual arts, music and dancing, which manifest themselves as frontier discourses either verbally (on the lexicosemantic and grammatical levels) or nonverbally (phonological differences, intonation patterns and rhythm). Linguistic frontems are distinct markers of the frontier discourse, whereas insular lifestyle, festivities, celebrations and fashion, influenced by the American and European cultures, have significantly adapted to the Western pattern.

Recently, however, the process has been in reverse for ethnic music, clothes, dancing and cuisines, have been transplanted into the Western European and the US cultures. Easy travelling and relatively affordable prices have eliminated geographical frontiers, erasing physical borders between the islands and the mainland countries. Another reason is that the islanders can freely immigrate to the economically stable mainland countries such as the US and Europe; Australia and Canada, adopting their lifestyle and disseminating their own culture. The process resulted in the origination of such music genres as reggae (mento + American jazz and rhythm and blues + ska + rocksteady), rock, hop-hop, rap, ragga and dancehall, wide-ranging in Jamaican discourse.

 Jamaican discourse as a cultural frontier: Rastafari, raggae, dub poetry, dancehall
 Jamaican insular culture is a tapestry of frontier discourses: religious, musical, dancing, as well as its creole language known as Jamaican Patois (Patwah), which is conspicuously exploited in all kinds of discourses. Jamaican traditions rooted in the colonial past impact development of the English-based Jamaican patois, developed through contacts between African slaves and English slave owners, and became the main means of communication for local communities. Africans were deliberately separated from those speaking the same language to guarantee submission and obedience of the slaves working on sugarcane plantations. «With no common language they did their best under harsh conditions to use the English dialects spoken by their masters, [….] which resulted in the development of a pidgin language» [17].

 Jamaican pidgin was based on the English vocabulary simplified grammar of the African native languages, including Akan, Igbo, Wolof and others. «Their children learned pidgin as their native language, but expanded its features and use. It became a living language used in all parts of life» [17]. In that way pidgin became a creole language, in Jamaica called 'patois' (regional dialect, nonstandard speech). Nowadays Jamaican patois differs around the island, for slave masters spoke various dialects of English and because of mountain terrain separating African communities. Gradually pidgin became creole, sufficient for everyday use, but still different in various parts of

the island. «Jamaican patois (basilect) is spoken on a continuum with Standard Jamaican English (acrolect)» [17].

 The English mixed with varying degree of patois (mesolect) is widely spread both on the island and overseas as the language of Jamaican music and culture. Various forms of patois are distinguished in Jamaica – Kromanti (Deep Patois, heavily based on Akan language) spoken by the Maroons deep in the mountains, and used for the ritual purposes. Frontier potential of Jamaican patois is exposed through pronunciation, which diverges immensely from English and makes the communication hardly apprehensible for English speakers: somebody – sumadi, something – sopm, money – moni, this – dis, with – wid, market – maakit, hear – ier, open – uopm. Spelling in Jamaican patois is phonetic representation of speech. There are semantic peculiarities in patois: the English word 'enough' is used in the meaning 'much': nuf respek = much respect; chat = talk, speak; mek (make) = let: Mek me tel you something.

English – Jamaican Patois – African languages frontier relations manifest themselves in word formations, such as compounding: yeye-wata (eye water)= tear; han miggle (hand middle) = palm of the hand; red-yeye (red eye) = envious or covetous, which is a loan translation of an Akan phrase 'ani bere' (red eye). There are some other common frontems from other African languages: nyam (eat) – from Wolof, duppy (ghost); Anansi (spider); bafan (clumsy, akward) – from Akan. Frontier features are also found on the morphological and syntactic levels of patois: Dat (that) de (there) cyar (car) a (is) fi (to) mi (me) = That car is mine. But Im lov fi big op imself. = He loves to boast. The distribution of 'fi' and 'a' proves   their   frontemic nature. Another frontier discourse practice in Jamaica is Lyaric (also called Dread Talk), consciously created by Rastafari as opposed to English, the dominant language and the tool of oppression. Rastafarians harness special codes to communicate the idea of the promised land of Ethiopia (Zion) where all the faithful blacks will escape from Babylon (materialistic white society) [12].

The term 'Rastafari' originated in Jamaica from the name of an Ethiopian emperor Haile Selassie, «whose Amharic title was 'Ras Tafari', as incarnation of God (Jah). 'Jah' is a lingua-cognitive frontem referring to the personal pronoun 'I' meaning 'Jah Rastafari', Haile Selassie I, the one and the only. Jah is black, so it follows that 'I' is black. Black 'Jah' and 'I' are now interchangeable terms. Each Rastafarian is a 'Jahman' is an 'I-man'. Hence an 'I-man' is also a 'you-man' or 'human'» [12]. «So since Rasta is 'I', a plurality of Rastas become 'I-n-I'» [12].   The term refers to the unity of Iah (God) and every single human being. E. Cashmore, a Rastafarian scholar quotes: «'I and I' means that God is in all men. The bond of Ras Tafari is the bond of God, of man» [13].

There are other morphological and semantic frontems in Lyaric: «Words, whose phonetic connotations   conflict with the word's overall semantics are called the "Babylon" (colonial English) form of the word. And lyaric uses a system called "Iformation" ('I'+ transformation)» [24] to match phonetic connotations with the semantic ones – «phono-semantic matching results in the lexicon containing only Zion words, which exclude negative phonemes» [23].

The 'I' with its meliorative connotation becomes a prefix for words: Iration (creation), Iginin (beginning), I-tal (vital) for food fit to eat, Idrin for breathren (black brothers, fellow Rastas) [11]. An explicit phono-morphological frontem for Rastafarians appeared to be the English neutral greeting 'hello', allegedly containing phonetic matches for 'hell' and 'low', that are definitely negatively connoted. Instead they employ expressions 'wa gwaan', 'yes I' and 'cool nuh' or others to uplift people [11]. Thus, 'Rasta talk' is based on English but is at the same time opposed to it, regarding the latter as «a tool of Babylon» [13].

The Rastafari discourse is an explicit example of the religious and socio-cultural frontiers revealed through both linguistic and non-linguistic frontems, which can be divided into full or completed frontems, representing both a concept (connotation) and having the referent in the material reality, by analogy with the Ogden/Richard's triangle, and partial frontems, representing a concept or connotation with no material referent, such as Zion, Babylon or 'I-n-I'. Their frontier potential and frontemic meaning is restricted by the discourse pragmatics or social context. Full frontems have both a concept and a referent, such as 'dreadlocks' or 'dreads ', denoting matted or braided strands of hair worn usually by black men, who are viewed as Rastas, particularly in ensemble with bright coloured traditional clothing – red, black, green, gold dashikis. 'Dreads' is to be regarded as a full frontem because it has an actual referent and a referent concept. Its frontemic nature lies within etymological structure of the word – 'dread' meaning 'fear of God' is allotted to name Rasta's hairstyle.

The other side of the picture is that English colonists found that hairstyle 'dreadful' when they saw Kenyan warriors waring their hair in dreads. In Nigeria, for instance, the matted hair is associated with criminal activities and are still treated negatively, i.e. dreads embody both spiritual and socio-cultural frontiers. Being a visual frontem, dreads can be also seen in the ancient frescoes (Akrotiri – modern Santorini, Greece) 1600 – 1500 BC; ancient Greek sculptures from 615 – 485 BC [15]; later in the Polish plait , 1734 – 1766 and hippie dreadlocks, often decorated with colourful beads.

Full frontems are more powerful but at the same time more susceptible to semiotic deviation, that is inherent in their frontemic nature. Thus, raggae musicians (wearing their hair in dreads) are still associated with Rastafari and reggae music is credited with transmission vital messages of Rastafari: «the soldier and the musician are tools of change» [18, p.153]. In fact, the religious connotation in reggae is rather vague nowadays. Conversely, this music genre is not exclusively linked to gospel, but evokes such concepts as freedom of body and spirit, love, happiness, harmony with yourself and with the world.

However, religious connotations are illuminated through lyaric dialect, sometimes used for reggae songs, Jamaican Patois or Jamaican English are more common though. In 2018 reggae was officially acknowledged as a cultural frontier and included in the list of the Cultural Heritage of Humanity, impacting immensely evolution of other musical genres, such as ragga, drum and bass, dubstep, pop music and dancehall. Originated in Jamaica, the latter is a vivid social frontier revealed both artistically or linguistically.

Dancehall originated as a synthesis of tradition and technology, encompassing social, cultural and artistic frontiers – dancehall music, based on sound system technology, started as a music of downtown people in Kingston, Jamaica, where dancehall dancing later developed. The term 'Dancehall' is used to refer to an open air location, where deejays and later toasters performed their mixes and songs for the audience. Very few people of downtown Kingston could afford a sound system, so those who could, attracted the audience as music and dancing parties have often been the only entertainment in Jamaica.

The owners of sound systems played riddims – digital music – and toasted to the rhythm, pioneering the concept of remixing. With swift spread of the dancehall music and dancing by Gerald Levy (Mr Bogle or Mr Wacky). In 1980s dancehall culture became known in the West, gaining wide popularity in Europe and America through its mass character and cultural principles, outlined by Kingsley Stweart [25]. Today's dancehall is both a dance and cultural movement whose high frontier potential is revealed in different ways, such as names of the moves: Mr Wacky, fly over them, Bogle dance and others. Their cultural frontier potential is preserved while the steps are performed with certain facial expression and dancers are usually specially clad.

There are three main styles of dancehall – badman, social and female, each of which is in itself a cultural frontier, explicated physically through specific moves or steps, rhythms and linguistically through dancehall lyrics, in which certain moves are mentioned. Thus, the style 'badman' is definitely a frontier phenomenon, explicating social frontiers of gangsters and narco-traders and their private life («badman needs a bad gal…», «Yuh think badman can't dance..»). Badman dance involves steps with imitation of guns and imitation of shooting. Two other dancehall styles are smoother – social, most neutral style about wiping off the frontiers and being in harmony with neighborhoods, and female, when dancers often perform the steps mentioned by the singer, like sidung, backiz, pretty-pretty, bendover, and others.

Probably the most striking explication of the socio-cultural frontiers in Jamaican discourse is daggering – dancing imitation of a sexual act in front of the public on the dance floor, usually at a dancehall party. The word 'dagger' is to be called out in the riddim, commanding action and calling for frontier contexts – such dancing can be performed in trees, on roofs of sheds and houses, and on other extreme surfaces. However, this kind of dance was considered obscene by the Jamaican government, and 'dagga' was changed into 'couple up' or 'grab a girl' and the movements became more socially accepted. Such explicit visual frontems facilitate self-expression of the subjugated nation and should be interpreted as socio-cultural frontiers to allow a deeper insight into their social and cultural backgrounds to navigate a discourse.

VIII. Conclusion

Thus, this paper illuminates far-ranging, inclusive nature of the concept of frontier in social and cultural discourse analysis, providing an outline of the procedure. It argues that every discourse practice possesses frontier potential of various degree, that must be assessed before and while conducting discourse analysis. The concept of frontier is

regarded as an approach and indispensable tool in all kinds of discourses, calling for the search of frontems both linguistic, visual, audio and of other semiotic character.

Socio-cultural frontiers are reflected in discourse either linguistically – regional and national variants of standard languages, creole languages and their mixed versions employed in frontier discourses, or non-linguistically – in the form of music, dancing, fashion, sports, and cuisines. The results of this research show that the study of socio-cultural frontiers acquires either etymological analysis of linguistic and non-linguistic frontems in the frontier context or looking into their functioning in discourse.

So, as opposed to the traditional research methods, the frontier approach presupposes looking deeper into the discourse in terms of its frontier potential using frontems as markers of interaction with other related and non-related discourses, then considering the frontier phenomenon from different angles (discourses), looking for socio-cultural and lingua-cognitive links before reaching conclusion or proceeding with discourse analysis.

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