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# Дискурс-анализ

# Discourse Analysis

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Учебное пособие разработано с целью формирования и развития дискурсивно-аналитических навыков на материале текстов современного английского языка различной дискурсивной принадлежности. Содержит теоретический материал, снабженный списком литературы по каждой теме, практические проверки задания для усвоения теоретического материала, аутентичные тексты для дискурсивного анализа и ряд приложений с методическими рекомендациями.

Издание адресуется студентам, обучающимся по специальности «Современные иностранные языки (преподавание)». Будет полезно студентам, изучающим английский язык не только как основную, но и как дополнительную специальность.

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## CONTENTS

# INTRODUCTION

Discourse analysis is a broad and fast-developing interdisciplinary field concerned with the study of language use in context. It may also be characterized as a way of approaching and thinking about a problem, since it enables to reveal the hidden motivations behind a text. Discourse analysis promotes the application of critical thought to social situations and the unveiling of strategies within socially dominant discourses. However, the study of discourse may be applied to any text, problem or situation; all texts are accessible to analysis by the existing methods of linguistics.

Discourse analysis includes diverse theoretical and methodological approaches from linguistics, anthropology, philosophy, psychology and sociology. Far from being a coherent paradigm of clear-cut practices, there is still an on-going proliferation of theoretical approaches, methodological devices and research topics, which in the last years have unveiled, among many others, the potential of discourse analysis as an instrument for teaching languages. Teaching practices may be improved by investigating actual language use both in and out of the classroom. The classroom offers tangible ways of interpreting contemporary culture; it is an excellent forum for teaching discourse analysis and for making students aware that there is a complex world out there to be analysed.

The purpose of this book is to introduce discourse analysis to students pursuing language-based degrees and to demonstrate its utilitarian aspects as an instrument to develop their critical thinking skills. Since discourse analysis is basically interpretative reading, there are no rigid guidelines to follow. Students are encouraged to make use of logical thinking and to be aware of the fact that the best method of analysis is the application of common sense.This textbook is divided into three sections. The first one gives a balanced insight into basic theoretical concepts within discourse analysis. Each unit is followed by a list of literature to look deeper into the topic. The second section presents some pieces of information on the topic of the unit from original sources and practical assignments. The third section offers a variety of authentic texts from different fields so that students can put into practice the theoretical notions and the instruments of

analysis. Supplements include a set of tools, useful expressions for discourse analysis and a list of books for further reading. This structure of the textbook underlines the idea that theory and practice complement each other when discourse analysis is done.

Each section of the book helps students look into the issues dealt with and evaluate how the concepts and tools enable them to analyse real texts for practical purposes. As linguists, they will find out how language works. As educators, they will find out how "good" texts work, so that they can focus on teaching their students these writing / speaking strategies. As critical analysts, they will discover meanings in the text, which are not obvious on the surface.

Authors

# SECTION I. THEORETICAL ISSUES

## UNIT 1
## WHAT DISCOURSE ANALYSIS IS

**1.** Different approaches to the definition of discourse.
**2.** Discourse and language.
**3.** Definition of Discourse Analysis.
**4.** History of Discourse Analysis.
**5.** Discourse Analysis and other linguistic studies.
**6.** Context in Discourse Analysis.
**7.** Domains of Discourse Analysis.

*Discourse analysis* (DA) is an umbrella term for those studies within applied linguistics, which focus on units / stretches of language beyond the sentence level. In discourse analysis, the highest unit of language is the text, and language is studied in its context. The field of DA is concerned with "the use of language in a running discourse, continued over a number of sentences, and involving the interaction of a speaker (or a writer) and an auditor (or a reader) in a specific situational context, and within a framework of social and cultural conventions" [1; 66].

DA is a rapidly growing and evolving field. It has been described as an interdisciplinary study of discourse within linguistics, though it has also been adopted (and adapted) by researchers in numerous other fields in social sciences. It is no surprise that the terms "discourse" and "discourse analysis" have different meanings to scholars in different spheres of knowledge.

Originally the word "discourse" comes from Latin "discursus" — "conversation, speech" and means communication of thought by words. Discourse is the creation and organization of the segments of language above as well as below the sentence. The segments of language may be bigger or smaller than a single sentence but the adduced meaning is always beyond the sentence. Discourse applies to both spoken and written language, in fact to any sample of language used for any purpose. Any series of speech events or any combination of sentences in written form wherein successive sentences or utterances hang together is discourse. It cannot be confined to the boundaries of a sentence. It is something

that goes beyond its limits. In other words, discourse is "any coherent succession of sentences, spoken or written" [10; 100]. The links between sentences in connected discourse are as much important as the links between clauses in a sentence. Through discourse, people: a) represent the world; b) convey communicative intentions; c) organize thoughts into communicative actions; d) arrange information so that it is accessible to others; e) engage in actions and interactions with one another; f) convey their identities and relationships.

Over the years people have approached the study of discourse in many different ways, but basically have gone about it from three different perspectives based on three definitions of discourse. Some have taken a *formal approach* to discourse, defining it simply as "language above the sentence or above the clause". Those working from this definition often try to understand the kinds of rules and conventions that govern the ways we join clauses and sentences together to make texts.

Others take a *functional approach*, defining discourse as "language in use". This definition leads to questions about how people use language to make requests, issue warnings and apologize in different kinds of situations and how we interpret what other people try to do when they speak or write. Thus, it observes the relationship the discourse has with the context.

Finally, there are those who take a *social approach*, defining discourse as a kind of social practice. What is meant is that the way we use language is tied up with the way we construct different social identities and relationships and participate in different kinds of groups and institutions. This definition of discourse attempts to bridge the formal-functional dichotomy: the relationship between form (structure) and function is an important issue in discourse [13; 45].

There are abundant definitions of discourse in linguistics on the subject. For example, A. Jaworski and N. Coupland [9; 1—44] include ten definitions from a wide range of sources. They all, however, fall into the three main categories: (1) anything beyond the sentence, (2) language use, and (3) a broader range of social practice that includes non-linguistic and non-specific instances of language.

Different kinds of linguists study concentrate on different *aspects of language*. Phonologists study the sounds of languages, the way people use them. Lexicographers study words, their meanings and their histories. Grammarians study how words are

put together to form sentences and spoken utterances. As for discourse analysts, they study the ways sentences and utterances go together to make texts and interactions and how those texts and interactions fit into our social world. M. Stubbs [14] refers it mainly to the linguistic analysis of naturally occurring connected speech or written discourse. In other words, it refers to attempts to study the organization of language above the sentence or above the clause, and therefore to study larger linguistic units, such as conversational exchanges or written texts. It follows that discourse analysis is also concerned with language use in social contexts, and in particular with interaction or dialogue between speakers. G. Brown and G. Yule observe that DA examines "how addressers construct linguistic messages for addressees and how addressees work on linguistic messages in order to interpret them" [2; 28]. Thus, the main points in this field of discourse analysis are:

1. The relationship between language and context (analysis of both spoken and written interaction);

2. Discourse analysis and pragmatics (the interpretation of language depends on knowledge of the real world);

3. The discourse structure of the texts (how people organize what they say in the sense of what they typically say first, and what they say next and so on in a conversation or in a piece of writing);

4. Cultural ways of speaking and writing (looking at the ways in which language is used by particular cultural groups);

5. Communicative competence and discourse (mastery of grammatical competence, knowledge of appropriate language use, knowledge of how to connect utterances in a text so it is both cohesive and coherent and mastery of the strategies the speakers use to compensate for breakdowns and to enhance the effectiveness of communication);

6. Discursive competence (textual, generic, social).

Discourse analysis is both an old and a new discipline. Its origins may be traced back to the study of language, public speech, and literature more than 2000 years ago. One major historical source is undoubtedly classical rhetoric, the art of good speaking. Its crucial concern, therefore, was persuasive effectiveness. In this sense, classical rhetoric both anticipates contemporary stylistics and structural analyses of discourse and contains intuitive cognitive and social psychological notions about

memory organization and attitude change in communicative contexts.

After some important revivals in the Middle Ages and the seventeenth and eighteenth centuries, however, rhetoric lost much of its importance in the curricula of schools and in academic research. The emergence of historical and comparative linguistics at the beginning of the 19th century and the birth of structural analysis of language at the beginning of the 20th century replaced rhetoric as the primary discipline of the humanities. Yet, parallel to this decline of rhetoric as an independent academic discipline, new developments in several fields of the humanities and the social sciences took place that would eventually lead to the emergence of DA.

Discourse analysis attracted attention in different disciplines in the 1960s and early 1970s, including linguistics, semiotics, anthropology, psychology and sociology. When linguistics was largely concerned with the analysis of single sentences, Z. Harris published a paper with the title "*Discourse analysis*" in 1952. He was interested in the distribution of linguistic elements in extended texts, and the links between the text and its social situation. Year 1964 saw the publication of an influential book by D. Hymes "*Language in Culture and Society*", which provided a sociological perspective with the study of speech in its social setting. Although notions such as 'discourse' or 'text' did not yet dominate, there was attention to forms of 'speech', 'communication', and to specific topics such as 'forms of address', which would later develop into the discourse analytical orientation of the so-called ethnography of speaking in anthropology. Other scholars, philosophers of language or those dealing with pragmatics enormously influenced the development of this study as well. Among them is the Prague School of Linguists, whose focusing on organization of information in communicative products indicated the connection of grammar and discourse, along with text grammarians which are worth mentioning [11; 6]. M.A.K. Halliday's approach to thematic organization of sentences and the relations between sentences and discourse gave rise to several studies at the boundaries of linguistics, stylistics, and poetics. The linguistic philosophers such as J. Austin, J. Searle and P. Grice influenced the study of language as a social action, reflected in a speech-act theory and the formulation of conversational maxims. In Britain J. Sinclair and R. M. Coulthard at the University of Birmingham developed a model for

the description of teacher-pupil talks, proposed a five-point discourse rank scale for analysing discourse. Following these scholars, the examination of discourse turned towards the study of social functions of language. The research resulted in creating a thorough account of communication in various situations such as debates, interviews, doctor-patient relations, paying close attention to the intonation of people participating in talks as well as manners particular to circumstances.

By the 1970s, several rather independent directions and schools had finally been created, among which the most influential and productive were:

a) the French school of discourse analysis (M. Pкcheux, P. Henry, M. Foucault,);

b) the theory of speech acts (J. Austin, J. Searle);

c) conversational analysis (H. Sacks, E. Schegloff, G. Jefferson);

d) the Birmingham school of discourse analysis (J. Sinclair, R.M. Coulthard);

e) sociolinguistics (J. Fishman, S. Ervin-Tripp, W. Labov);

f) critical discourse analysis (T. A. van Dijk, R. Lakoff).

All the above-mentioned schools either represented linguistic directions (for example, the Birmingham school of conversational analysis) or showed attempts to integrate linguistic concepts into other sciences — in philosophy (the French school of discourse analysis), in sociology (sociolinguistics), in political science and semiotics (critical discourse analysis) and so on.

Discourse analysis is concerned with whole texts rather than sentences or clauses and divides into:

1) spoken DA studying conversations, dialogues, spoken monologues, etc;

2) written DA studying written texts, such as essays, news, political speeches, etc.

Analysing written or spoken language use, DA is closely related to *text linguistics*. The essential difference between DA and text linguistics is that DA aims at revealing socio-psychological characteristics of a person/persons rather than text structure. In some ways, D. Crystal notes, text linguistics "overlaps considerably with discourse analysis, and some linguists see very little difference between them" [5]. DA studies meaning in a text, paragraph and conversation rather than in a single sentence. The linguist M. Halliday [7] pointed out that whenever we use language ,we are

always doing three things at once: we are in some way representing the world, which he called the *ideational function* of language; we are creating, ratifying or negotiating our relationships with the people with whom we are communicating, which he called the *interpersonal function* of language, and we are joining sentences and ideas together in particular ways to form cohesive and coherent texts, which he called the *textual function* of language.

DA is not just the study of language, but also a way of looking at language that focuses on how people use it in real life to do things, to show that they belong to certain groups. This way of looking at language is based on four main assumptions [13; 2]:

1. *Language is ambiguous*. People do not always say what they mean, and people do not always mean what they say. This is not because people are trying to trick or deceive each other (though sometimes they are), but because language is, by its very nature, ambiguous. To say exactly what we mean all the time would be impossible; first, because as poets, lovers and even lawyers know, language is an imperfect tool for the precise expression of many things we think and feel; and second because whenever we communicate we always mean to communicate more than just one thing.

2. *Language is always "in the world"*. One of the most important ways we understand what people mean when they communicate is by making reference to the social context within which they are speaking or writing. The meaning of an utterance can change dramatically depending on who is saying it, when and where it is said, and to whom it is said. In other words, when we speak of discourse, we are always speaking of language that is in some way situated. Language is always situated in at least four ways. First, language is situated within the material world, and where we encounter it, whether it be on a shop sign or in a textbook or on a particular website will contribute to the way we interpret it. Second, language is situated within relationships; one of the main ways we understand what people mean when they speak or write is by referring to who they are, how well we know them, and whether or not they have some kind of power over us. Third, language is situated in history, that is, in relation to what happened before and what we expect to happen afterwards. Finally, language is situated in relation to other language — utterances and texts always respond to or refer to other utterances and texts; that is, everything that we say or write is situated in a kind of network of discourse.

3. *The way we use language is inseparable from who we are and the different social groups to which we belong*. Whenever people speak or write, they are, through their discourse, somehow demonstrating who they are and what their relationship is to other people. They are enacting their identities. The important thing about such identities is that they are multiple and fluid rather than singular and fixed.

4. *Language is never used all by itself*. It is always combined with other things such as our tone of voice, facial expressions and gestures when we speak, and the fonts, layout and graphics we use in written texts. What language means and what we can do with it is often a matter of how it is combined with these other things. In other words, in order to understand what people mean when they use language, we need to pay attention to the way it is combined with these other communicative modes.

Discourse analysis is a study of the relationship between language and contexts in which it is used. Context helps to understand how language functions and what is said and what is understood in spoken and written discourse. Linguistically, context is a part of discourse that surrounds a language unit and helps to determine its interpretation. People will know how to interpret what someone says from the situation they are in. If an air traffic controller says to a pilot "the runway is full at the moment", it probably means that it is not possible to land the plane. However, when a person says "the runway is full at the moment" to a person who is waiting for someone at the airport, it is the explanation of why the plane is late.

Four types of contexts that are often identified by discourse analysts are *situational context*, *social context*, *cognitive context* and *cultural context*. Situational context takes into account the physical environment of discourse. In this way, the formal context for an official meeting with board directors or an inaugural lecture will be different from an informal context like a chat in a restaurant or a living room. Besides that, there is also social context that operates among interlocutors which concerns interpersonal and interactional relationships. In discourse analysis social classes or positions of both the speaker and the hearer are very important signals. Cognitive context, which deals with the message that goes on from the speaker to the hearer functions between their shared experiences. Cultural context involves the worldview of both the speaker and the hearer which may be in-

terpreted in terms of cultural beliefs and practices of the people. The relationship between context and culture seems to result in certain patterns, forms, and linguistic or non-linguistic features. If we closely observe our own linguistic behaviour, we can see how much all of these elements affect each other. From a discourse analytic perspective, culture is a necessary aspect to examine in order to infer what is truly occurring in a conversation. Gumperz suggests that no matter what the context is, "all verbal behaviour is governed by social norms specifying participant roles, rights and duties vis-a-vis each other" [6; 165]. He warns us of the danger of misunderstanding the speaker's intentions and meanings if we solely rely on our own cultural background to interpret the talk.

There are several reasons why context is vital in discourse analysis:

1) First, meanings are context-based. If someone says "The bus is late", they might want to complain, they might also want to explain why they are late, etc. Different contexts create different meanings and understanding. Therefore, it is wrong to separate context from discourse analysis.

2) According to Van Dijk [16] people subjectively represent social situations in which they verbally participate, for instance, a chat with a relative at home, a lesson at school, reading a magazine on the train, participating in a group discussion or in a shop. These subjective, mental representations of the communicative event and the current social situation are called context models, or simply contexts. These models dynamically control all language use, make sure that discourses are appropriate in communicative situations. People are the participants in a discourse and they represent the context of the situation which controls the language use in the discourse.

3) Context influences what kind of language and how language is used. Every person is born in a culture and surrounded by it. For example, in English culture children can call their parents by the first name but it is impossible for those in Asian cultures unless the whole family has adapted English culture. This fact demonstrates that if the context/ culture changes, the use of language will be changed. Culture itself influences the way the person uses spoken and written discourse. We can determine which culture, region, race or religion people are in even if they do not use their mother tongue in the conversation.

4) Context is important because it determines, to a large extent, the meaning of any verbal or non-verbal message. The same words may have a totally different meaning when they occur in different contexts. For example the greeting "How are you?" means "Hello" to someone you pass regularly in the street but, it means "Is your health improving?" to a friend in hospital.

It is evident that any piece of language or discourse is more meaningful in the context in which it functions. According to Hymes [8] speech does not occur in a vacuum, but rather within a specific context, and 'when the meaning of speech styles are analyzed, we comprehend that they entail dimensions of participants, setting, channel, and the like, which partly govern their meanings'. Contexts are like other human experiences — at each moment and in each situation such experiences define how we see the current situation and how we act in it. It is a fundamental task for discourse studies to show how exactly our text and talk depend on and influence such contexts [16].

So, contextual features shape the kind of language people use and include participants themselves, their discourse roles, physical environment of discourse, the worldview and cultural practices, which are in the domain of study in DA in order to interpret meaning. That is why any good discourse analyst will generate data based on observation and intuition of language users.

DA is a primarily linguistic study examining the use of language by its native population whose major concern is investigating language functions along with its forms, produced both orally and in writing. Moreover, the domain of discourse analysis is identification of linguistic qualities of various genres, vital for their recognition and interpretation, together with cultural and social aspects, which support its comprehension. To put it in another way, it is the branch of applied linguistics dealing with the examination of discourse attempts to find patterns in communicative products and their correlation with the circumstances in which they occur which are not explainable at the grammatical level [3; 23].

The range of inquiry of discourse analysis does not only cover linguistic issues, but it also concerns other matters, such as enabling computers to comprehend and produce intelligible texts, thus contributing to progress in the study of Artificial Intelligence. Out of these investigations, a very important concept of

schemata emerged. It might be defined as prior knowledge of typical situations, which enables people to understand the underlying meaning of words in a given text. This mental framework is thought to be shared by a language community and to be activated by key words or context in order for people to understand the message. To implement schemata to a computer, however, is yet impossible [4; 69].

Discourse analysts carefully scrutinize universal circumstances of the occurrence of communicative products, particularly within state institutions. Numerous attempts to minimize misunderstandings between bureaucrats and citizens were made, resulting in a user-friendly design of documents. The world of politics and features of its peculiar communicative products are also of concern to discourse analysts. Having carefully investigated that area of human activity scholars depicted it as characterized by frequent occurrence of face saving acts and euphemisms. One other sphere of life of particular interest to applied linguists is the judicature and its language, which is incomprehensible to most common citizens, especially due to pages-long sentences, as well as peculiar terminology. Moreover, educational institutions, classroom language and the language that ought to be taught to enable learners to successfully comprehend both oral and written texts, as well as participate in real life conversations and produce native-like communicative products is the domain of discourse analysis. Last but not least, influence of gender on language production and perception is also examined [15; 135—164].

DA considers language in its full textual, social, and psychological context. It is relevant to language teaching since learners have to learn how to produce and comprehend texts not only sentences (discourse competence).These are some of the reasons why learning how to analyze discourse might be useful. Since the way we use discourse is tied up with our social identities and our social relationships, DA can help us to understand how the societies in which we live are put together and how they are maintained through our day-to-day activities of speaking, writing and making use of other modes of communication. It can help us to understand why people interact with one another the way they do and how they exert power and influence over one another. It can help us to understand how people view reality differently and why they view it that way. The study of DA, then, is not just the study of how we use language. It is also indirectly the study of a lot of other things.

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# UNIT 2
# TEXT AND DISCOURSE

**1.** Definition of text.
**2.** Text *vs* Discourse.
**3.** Spoken discourse.
**4.** Written discourse.
**5.** Differences between spoken and written discourse.
**6.** E-discourse.

In the past decades, studies about language activities have concentrated around notions of "text" and "discourse". There is no agreement among linguists as to the use of the term "discourse". Some use it in reference to texts, while others claim it denotes speech, which is illustrated by the following definition: "Discourse: a continuous stretch of (especially spoken) language larger than a sentence, often constituting a coherent unit such as a sermon, argument, joke, or narrative" [4; 25]. According to G. Cook [3; 7] novels as well as short conversations or groans might be equally rightfully named discourses.

As for the text, D. Crystal and G. Cook offer one definition each on the term:

1) "text: a piece of naturally occurring spoken, written, or signed discourse identified for purposes of analysis. It is often a language unit with a definable communicative function, such as a conversation, a poster" [4; 72];

2) "text: a stretch of language interpreted formally, without context" [3; 158].

Thus, the two key terms 'discourse' and 'text' seem to be interchangeable for some linguists, while others draw a strict line between them.

D. Nunan states that "discourse brings together language, the individuals producing the language, and the context within which the language is used" [11; 6]. According to him, a piece of discourse consists of more than one sentence and the sentences necessarily have to combine to form a meaningful whole to be called a piece of discourse. He also claims the existence of so-called text-forming devices to be responsible for connecting sentences together to form a meaningful whole and to distinguish them from random sentences. Discourse analysts also study these text-forming devices. His concluding definition of text and dis-

course is as follows: "Text refers to a written or taped record of a piece of communication, whereas discourse refers to the piece of communication in context" [11; 20].

Some linguists tend to avoid using the term "discourse", whilst preferring the term "text" for all recorded instances of language in use. Some scholars point out that text and discourse have a different semiotic existence: discourse is of the order of inherence; text is of the order of realization. In this way, the same discourse may be concretized in different texts; the same discourse is made concrete in a written text (the novel) and in a film, a text in which several languages are merged: visual, audio and verbal.

In other words, text may be defined as an object that can be read, whether it is a work of literature, a lesson written on the blackboard, or a street sign. It is a coherent set of signs that transmits some kind of informative message. Discourse first interpreted as dialogue — an interaction between a speaker and a listener — referred to authentic daily communications, mainly oral, included in the wide communicative context. M. Foucault defines discourse as "systems of thoughts composed of ideas, attitudes, courses of action, beliefs, and practices that systematically construct the subjects and the worlds of which they speak" [6; 49]. In linguistics, discourse is generally considered to be the use of written or spoken language in a social context. Although many linguists have given different meanings to these two terms, there is no clear-cut definition between the two. Sometimes these two terms are used as synonyms. For example, H.G. Widdowson [13] describes that text is made up of sentences whereas discourse is made up of utterances.

A text may be a statement, an utterance, a sentence, a paragraph, a whole chapter, a news item, a conversation, and so forth. Text linguistics takes into account the form of a text, but also its setting, i. e. the way in which it is situated in an interactional, communicative context. Both the author of a (written or spoken) text as well as its addressee are taken into consideration in their respective (social and/or institutional) roles in the specific communicative context. In general, it is an application of discourse analysis at the much broader level of text, rather than just a sentence or word [12].

Studies of written texts in *Text Linguistics* tend to focus on the patterns of how information flows within and among sentences by looking at aspects of texts like coherence, cohesion, the

distribution of topics and comments, and other discourse structures. A text may be spoken, written, prose or verse, dialogue or monologue. It may be anything from a proverb to a whole play, form a momentary cry for help to an all-day discussion at a committee meeting. [8; 1] A text is best regarded as a semantic unit, has a texture and this is what distinguishes it from something that is not a text. It derives its texture from the fact that it functions as a unity with respect to its context. From the linguistic point of view, context is everything that surrounds the production of a piece of communication. These include the physical situation in which the communication takes place, the interactants, the knowledge of the communicators of their cultural norms and expected behaviour and the expressions that precede and follow a particular expression. All these features of context help language speakers to interpret meaning appropriately. Linguists are particularly interested in the linguistic context of any form of language use.

Discourse may also be used to refer to particular contexts of language use, and in this sense, it becomes similar to concepts like "genre" or "text type". For example, we can conceptualize political discourse (the sort of language used in political contexts) or media discourse (language used in the media). In addition, some writers have conceived of discourse as related to particular topics, such as an environmental discourse or colonial discourse (which may occur in many different genres). Such labels sometimes suggest a particular attitude towards a topic (e. g. people engaging in environmental discourse would generally be expected to be concerned with protecting the environment rather than wasting resources). Related to this, M. Foucault defines discourse more ideologically as "practices which systematically form the objects of which they speak" [1; 30—31].

Discourse is sometimes used in contrast with text, where text refers to actual written or spoken data, and discourse refers to the whole act of communication involving production and comprehension, not necessarily entirely verbal. The study of discourse, then, can involve matters like context, background information or knowledge shared between a speaker and a hearer [2].

Since it is not easy to clarify what discourse is, it seems reasonable to describe features, which are mutual to all its kinds. To do it thoroughly Saussurean concepts of langue and parole are of use. F. de Saussure divided the broad meaning of language into

langue, which is understood as a system that enables people to speak as they do, and parole, which is a particular set of produced statements. Following this division discourse relates more to parole, for it always occurs in time and is internally characterized by successively developing expressions in which the meaning of the latter is influenced by the former, while langue is abstract. Some additional traits are as follows: discourse is always produced by somebody, whose identity as well as the identity of the interpreter is significant for the proper understanding of the message. On the other hand, langue is impersonal, more universal. Furthermore, discourse always happens in either physical or linguistic context and within a meaningful fixed time, whereas langue does not refer to anything. Consequently, only discourse may convey messages thanks to langue, which is its framework.

Not only is discourse difficult to define, but it is also not easy to make a clear-cut division of discourse as such. Therefore, depending on the form linguists distinguish various kinds of communicative products. A type of discourse might be characterized as a class of either written or spoken texts. Depending on the aspect of language emphasized in the text, linguists distinguish three types of discourse. If the relation to the context is prevailing, it conveys some knowledge thus it is an *informative* type of discourse. When the stress is on a symptom aspect, the fulfilled function in expression, as a result the discourse type is *narrative*. Last but not least in this division, is *argumentative* discourse, which is characterized by the accent on the signal aspect.

This distinction due to its suitability for written communicative products more than for spoken ones faced constructive criticism whose accurate observation portrayed that there are more functions performed. Consequently, there ought to be more types of discourse, not to mention the fact that they often mix and overlap. Thorough examination of the matter was conducted, thus leading to the emergence of a new, more detailed classification of kinds of spoken texts. After the analysis of oral communicative products, discourse was divided into six types*:* *presentation*, *message*, *report*, *public debate*, *conversation* and *interview*. The criteria of this division include such factors as presence, or absence of interaction, number of speakers and their relation to each other, flexibility of topic along with selection and attitude of interlocutors towards the subject matter. However, it is worth mentioning that oral discourse might alter its character, for instance in the case of presenting a

lecture when students start asking questions, the type changes to interview, or even a conversation.

It is possible to anticipate the role of communicators as well as goals of particular acts of communication and divide spoken discourse into *monologue*, *dialogue*, *multilogue* and *conver-sation*.

*Monologue* refers to a speech situation in which an individual is doing the talking for a long time either to himself or to other people who are not responding. It is defined as "an extended, uninterrupted speech by one person only. The person may be speaking his or her thoughts aloud or directly addressing other persons, e. g. an audience, a character, or a reader" [10]. Monologue is also used in drama to make the audience or readers learn the thought of a character. This is often referred to as a dramatic monologue, a *soliloquy* when it refers to a lengthy talk in which a character alone on stage expresses his or her thoughts aloud.

A general definition of *dialogue* is "an exchange of ideas between two persons" [5]. A dialogue is not just a situation in which two people interact, it is a skillful exchange between people with shared understanding based on their cultural practice and shared world-view. People to be involved in a dialogue successfully must be able to share some sort of understanding about the topic in focus.

*Multilogue* refers to a situation in which too many people are engaged in conversation at the same time. This may refer to the situation in which many conversations are happening at one time within a chatroom. The term is also more commonly used to describe a situation in which many interactants communicate using the computer-mediated forms, such as online video, message boards, forums, etc.

*Conversation* simply refers to the use of speech for exchange of ideas by two or more people. A conversation may be formal or informal. This is determined by the kind of relationship that exists between the interlocutors. A conversation is built on certain conventions: the people involved do share some common grounds, such as cultures, beliefs or norms; their conversation is guided by these cultures, norms and beliefs; the people know that ideas are being shared, so no one dominates, except they are allowed by convention or the conversationalists; the conversationalists respect one another's views despite their differences. The whole idea of conversation is based on the understanding that turns have to be taken.

Though a spoken discourse is essentially verbal, certain nonverbal behaviour helps speakers to interpret it. They include our facial gestures, body movements and other sounds pronounced

that are not necessarily regarded as speech. Spoken discourse takes place in different forms. We have face-to-face discourse in which the speakers are together physically. Apart from this, we have distance communication, in which though the speakers are not necessarily together physically, they are still able to transmit their voice through some other media like radio, telephone, etc.

A written discourse is any discourse in which the thoughts of the producer are represented graphically on a surface, such as paper and other media. Initially in the study of discourse analysis, written discourse was not considered. Written discourse is quite different from spoken discourse. It is more carefully constructed and gives a lot of room for correction and possible reconstruction. Written discourse is organized in such a way that similar ideas are put together in sections of the writing called paragraphs and each paragraph may usually be summarized in one sentence, which is generally called the *topic sentence*. In addition, each paragraph is linked with the one directly before it and the one after, and all the paragraphs may be seen as a unified whole, which may also be summarized in a sentence. To make the written discourse readable in a meaningful way, punctuation marks are used to indicate where the reader needs to pause for a period of time (full stop and comma), raise the tone of their voice to either show that they ask a question or that they are surprised. When punctuation marks are not used in any written discourse, such discourse loses the full meaning that it ought to convey to the reader. Written discourse has certain characteristics, which make it essentially different from spoken discourse such as *textuality*, *cohesion, coherence* and *thematic progression*. Examples of written discourse are newspaper stories, letters, novels, articles in magazines, editorials in newspapers, etc.

There are no binding rules of differentiating between spoken and written discourse as spoken and written styles may intermingle with each other in forms and are used for basically similar functions, such as getting things done, providing information and entertainment. Speaking about differences between them, it should be noted that the contexts for each differ. Spoken discourse is normally used in face-to-face interactions, whereas written discourse is used to communicate with those who are removed in time and space or in cases where a permanent or semi-permanent record is required. Researchers have shown that speech and writing are grammatically complex and different from each other. The written language is more complex grammatically compared

to the spoken version of discourse. Discourse analysts like M. Halliday maintain that written discourse is more lexically dense than the spoken form. It uses a thicker and comparatively difficult lexicon to convey the meaning. In written discourse, the process of nominalization takes place on a higher level while in spoken discourse there is a low level of nominalization. (Nominalization refers to the process of forming nouns from other word classes than nouns. It occurs where actions and events are presented as nouns rather than verbs). Writing is more explicit than speech. Explicitness in writing and speech depends on the purpose of the text as well as listeners and readers. Spoken discourse is often produced spontaneously and without any preplanning so it contains abundant repetition, hesitation and redundancy because it is produced in real time and contains pauses and fillers and sometimes it is disorganized in comparison to writing.

Despite these distinct features in both types of discourse, the differences are not absolute. In fact, naturally occurring texts indicate that features in both written and spoken discourse do overlap and do not fall into neat categories, but in relation to the manner of production, contextual and linguistic features these differences are presented in the table 1:

| | **Spoken** | **Written** |
|---|---|---|
| **1. Manner of production** | 1. Due to the speed and manner of production, less forethought, planning and prior organization goes into speech. | 1. Writing is a slower activity, thus authors have the time to mould their ideas into a more complex, coherent and integrated whole using complicated lexical and syntactic devices. |
| | 2. Spoken text is transient unless it is recorded. Therefore, it is imperfect and it is always possible to do on-line editing and negotiate meaning. | 2. Written texts are relatively permanent and this enables them to be surveyed and consulted. These texts are the products of copious drafts, which involve extensive checking and editing. The relative permanence of written texts also allows them to be portable. |

*Continuation*

| | Spoken | Written |
|---|---|---|
| **2. Contextual features** | 3. The interlocutors share the same spatio-temporal context. Communication thus shows an "on-line" monitoring, which benefits from the addressee's immediate feedback and the abundance of contextual cues (visual clues such as body language and gestures; auditory clues like variation in tone of voice, hesitations, pauses, etc.). | 3. Written texts are decontextualised or autonomous, as they cannot depend on the addressee's contributions or on other contextual clues. There is no common situation, as in face-to-face interaction. The situation has to be inferred from the text. In addition, the words need to convey all shades of meaning, which in spoken text are relayed by paralinguistic cues. |
| **3. Linguistic features** | 4. The syntax in spoken language is typically less structured than that of written language; for example, spoken language contains incomplete sentences, fragments of speech, and little subordination. | 4. In written language, the sentences are complete, and better structured with embedded clauses. |
| | 5. Rare use of metalingual markers. The markers seem to be replaced by fillers, such as "er", "umm", "hmmn", and logical connectors like *and*, *but*, *then*, etc. | 5. Extensive use of metalingual markers to mark relationships between clauses; for example, temporal markers like *when*, *while*; logical connectors such as *besides*, *moreover*, *however*, etc. |

(Compiled from [11]; [7])

The concept of discourse has conventionally been thought of written and spoken discourse. However, the advent and global use of information technology in the 20th century has seen the emergence of a new discourse — electronic discourse found in e-mails,

Internet-relay chats, and homepages — which is used to communicate across time and geographical borders.

Electronic discourse is defined as language that is used to communicate in cyberspace, which S. Yates refers to as the "imaginary space created by the Internet in which people interact and form social relationships" [14]. This new kind of discourse is developing and becoming a new form of communication. It is neither purely written nor spoken, but shares features of both types of discourse simultaneously. Some researchers agree that e-discourse is a new discourse hybrid. While e-discourse observes the conventions of both speech and writing, there are also special features, which typify it as a new discourse type. These features include structural and linguistic features, which are the result of the medium used to communicate this type of discourse.

Scholars in many different disciplines theorize about different types and functions of discourse. There are many forms of written discourse presented in a prose style, though poetry may be used effectively in some situations. Typically written discourse can be divided into four basic categories.

One of the most common forms of discourse is *expository* writing, which explains something or provides information about an issue. Exposition is used to inform the audience of something with relatively neutral language, it is not meant to persuade or evoke emotion. For example, newspaper articles, academic papers, and business reports are written almost exclusively in exposition. An essay written as a comparison and contrast between two different things is a piece of expository written discourse.

*Descriptive* writing is also quite common and describes a particular item, scene, or event through sensual language that appeals to the reader's perceptions, such as smell and sight and helps to visualize something. A writer using this form of discourse typically tries to paint a mental image for the reader that allows to be more closely connected to what is described.

*Narrative* written discourse typically refers to a piece of work that is created as a story. These works often have a fairly well established structure, which presents information and events as they happen through one of several different perspectives. Various characters are often included in this type of written

discourse, and events commonly unfold to a satisfactory conclusion. Such works can be fictional or non-fictional, which means they are either invented works or narratives with a basis in real events and people.

*Argumentative* (or *persuasive*) discourse is used by a writer to attempt to argue a point, to convince the audience using evidence and reason. Political propaganda and literature is often written in this type of form to present an argument to the reader in order to make him or her think differently. Persuasive works are frequently written in a similar way, though they may be less clearly confrontational in nature and instead present a subtler argument. These types of written works are often created by a writer to persuade the reader into a certain mode of thinking, usually through the presentation of information from a particular perspective.

Literary scholars divide the types of discourse they deal with into three categories: *expressive*, *poetic*, and *transactional*. *Expressive* discourse comprises those acts of literary writing that is creative, yet non-fiction. It can include memoirs, letters or online blogs. *Poetic* discourse comprises creative, fictional writing and includes novels, poems, and drama. These types of work often prioritize emotion, imagery, theme and character development, as well as the use of literary devices like metaphor and symbolism. *Transactional* discourse is used to propel something into action, such as advertising motivating the customer to buy or showing him / her customer how to use a product via a manual. This type of discourse generally does not rely so much on literary devices.

Almost everything people utter or write says something about them and the sort of relationship that they want to set up with their readers or listeners. Thus, interpretation of a written or spoken text in discourse studies might be defined as an act of grasping the meaning that the communicative product is to convey. Clear understanding of discourse does not rely only on what the author / speaker put in it, but also on what a reader / listener brings to this process. McCarthy [9] points out that reading / listening is an exacting action, which involves recipient's knowledge of the world, experience, ability to deduce possible aims of discourse and evaluate the reception of the text.

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# UNIT 3
# TEXT AND TEXTUALITY

1. Discourse categories.
2. Basic domains of textuality.
3. Principles of textuality.
4. Grammatical cohesion (substitution, ellipsis, conjunction, reference).
5. Lexical cohesion (reiteration, collocation).
6. Coherence of discourse.

Philosophy states that our knowledge of the world is given in the form of concepts and categories. The category is the broadest fundamental concept that reflects the most essential, natural connections and relationships between reality and cognition. Among the main categories are those of matter, motion, space, time, and others. As a result of the reflection of the objective world in the process of practical transformation, the category becomes a means of cognition and further transformation of reality. *Text and discourse categories* are interrelated: the former makes a meaningful basis of discourse.

In linguistics, so far there is no universally accepted classification of discourse categories. Thus, V. I. Karasik offers a four-member classification of discourse categories:

"1) discourse-constitutive categories differentiate text from non-text (relative structure, thematic unity, stylistic and structural integrity, and the relative semantic completeness);

2) genre-stylistic categories characterize texts in terms of their compliance with functional speech varieties (stylistic identity, genre canon, cliches, the degree of compression);

3) meaningful categories (semantic and pragmatic ones) reveal the meaning of the text (adresee, image of the author, informativity, modality, acceptability, intertextual orientation);

4) formal and structural categories organize texts (composition, segmentation, cohesion)" [13; 241].

Written texts as well as spoken ones differ from one another not only in genre and in function, but also in their structure and form, which is of primary importance as the knowledge of arrangement and variety of writing influences readers' understanding, memory of messages included in the discourse, and the speed of perception. Moreover, analyzing written texts we pay attention to a sequence

of paragraphs that represents an extended unit of speech as a text is seen as a unified whole, whose meaning may be summarized. What distinguishes a written text from a random collection of sentences is the quality of textuality, which is defined as "the complex set of features that texts must have to be considered texts" [10].

The three basic domains of *textuality* are *texture*, *structure*, and *context*. The term 'texture' covers various devices used in establishing continuity of sense and thus making a sequence of sentences operational, which means texture comes from cohesion and coherence. Cohesion primarily has to do with linguistic features in the text, and coherence has to do with the kind of 'framework' with which the reader approaches the text and what he or she wants to use the text to do. Another source from which texts derive their cohesion and acquire the necessary coherence is structure. This assists us in our attempt to perceive specific compositional plans in what otherwise would only be a disconnected sequence of sentences. Structure and texture thus work together, with the former providing the outline, and the latter fleshing out the details. In dealing with structure and texture, contextual factors determine the way a given sequence of sentences serves a specific rhetorical purpose such as arguing or narrating (i. e. becomes what we have called 'text') [7]. The use of language in context is very important in discourse analysis. The same language carries different meanings in different contexts. For example, the word "duck" in normal English is only the "bird". The same word "duck" while being used in cricket would mean "zero score".

In the approach to text linguistics by de Beaugrande & Dressler [1], the text, oral or printed, is established as a communicative occurrence, which has to meet seven standards or principles of textuality (*cohesion*, *coherence*, *intentionality*, *acceptability*, *informativity*, *situationality* and *intertextuality*).

**Cohesion** concerns the ways in which the components of the surface text (the actual words we hear or see) are mutually connected within a sequence [1; 3]. Until the mid-1970s, cohesion and coherence were often used interchangeably, both referring either to a kind of vague sense of wholeness or to a more specific set of relationships definable grammatically and lexically. The work of Halliday and Hasan [6] influenced scholars and researchers in rhetoric and composition so that, by the early 1980s, the two terms were distinguished. Cohesion is now understood to be a textual quality, attained through the use of grammatical and lexical

elements that enable readers to perceive semantic relationships within and between sentences [12]. Halliday and Hasan define cohesion as "a set of possibilities that exists in the language for making text hang together, the potential that the speaker or the writer has at his disposal. Thus, cohesion as a process always involves one item pointing to another; whereas, the significant property of the cohesive relation is the fact that one item provides the source for the interpretation of another" [6; 19]. They distinguish two general categories of cohesion: *grammatical cohesion* (substitution, ellipsis, conjunction, reference) and *lexical cohesion* (reiteration and collocation).

***Grammatical cohesion*** is a means of creating links between sentences in a text through the use of grammatical resources of the language, i. e., items that are grammatical in nature.

*Substitution* simply refers to the replacement of one item by another in a text that has the same meaning in order to avoid repeating the same word several times it is replaced, most often by *one*, *do* or *so*. *So* and *do* in its all forms might substitute whole phrases or clauses. There are three types of substitution: nominal, verbal and clausal. *Nominal substitution* refers to the use of a nominal substitute to replace a nominal item. *Verbal substitution* is the use of a verbal substitute, typically *do* to replace a verbal item and *clausal substitution* is the use of a substitute to replace an entire clause.

Substitution of noun:

e. g. *These biscuits are stale. Get some fresh* ***ones****.*

Substitution of verb in English is done by replacing a verbal expression with the lexical item "do":

e. g. *A: Have you called the doctor?*
*B: I haven't* ***done*** *it yet, but I will do it.*

Substitution of clause is accomplished by using the lexical items "*so*" and "*not*":

e. g. *A: Are they still arguing in there?*
*B: No, it just seems* ***so****.*

Other items used as substitute are cardinal numerals, as in the example:

e. g. *There are seven oranges in the bowl. Can I have* ***two****?*

*Ellipsis* is very similar to substitution; it is the omission of a lexical item, which is usually easily recoverable from the linguis-

tic context of the text. Halliday and Hasan define ellipsis as "substitution by zero" [6; 89]. This means that ellipsis is a kind of substitution. Just like substitution, there are three types of ellipsis: nominal, verbal and clausal.

When it is not necessary to repeat the noun or pronoun to communicate the meaning in the text, we have an ellipsis within the nominal group:

e. g. *These biscuits are stale. Those are fresh.*
*He came in quickly had his bath and rushed out.*

Verbal ellipsis is the omission of an item within the verbal group.

e. g. *He participated in the debate, but you didn't.*

*Clausal ellipsis* is the omission of a whole clause or at least a substantial portion of the clause. It is very common in conversation, where there are enough contextual clues to comprehend the meaning.

e.g. A: *What are you doing Marie?*
B: *Reading.*
A*: Will you go home now?*
B: *Yes.*

*Conjunction* is a relationship indicating how the subsequent sentence or clause should be linked to the preceding or the following sentence or parts of the sentence. This is usually achieved by the use of conjunctions. According to Halliday and Hasan, conjunctive elements are not cohesive in themselves but as a result of their specific meanings; they are not primarily devices for reaching out into the preceding (or following) text, but they express certain meanings, which presuppose the presence of other components in the discourse [6; 226]. They are linguistic elements used by the speaker/writer to ease the interpretation of the text, frequently by signalling a relationship between segments of the discourse. As their role in the text is wider than that of simply joining sentences, and they provide the listener/reader with information for the interpretation of the utterance, some linguists prefer to describe them as discourse markers. There are several conjunctive items for signaling meaning in the sentence connection. Halliday and Hasan identify four categories of conjunctive relations. They are additive, adversative, causal and temporal.

Additive conjunctions link things, which have the same status. With the help of "*and*", "*so*", "*further*", "*moreover*", etc. an addition is introduced to the previous clause.

e. g. *He drove 800 kilometres,* ***and*** *he was very tired after his arrival.*
*I was very tired last night,* ***so*** *I could not visit you.*
*Bob can't drive a car.* ***Moreover****, he doesn't have a driving license.*

Adversative conjunctions link things having the same status but appearing incongruous or incompatible in the textual world, e. g. a cause and an unanticipated effect. It is signaled by "*but*" (most often), "*however*", "*yet*", "*nevertheless*", etc. Their function is to ease problematic transitions at the points where seemingly improbable combinations of events or situations arise.

e. g. *He took the money,* ***but*** *he denied it.*
*The bus broke down somewhere in the forest. However, we found a mechanic to fix it before we continued the journey.*
*You were planning to go on business. Instead, please delay it for a day, as I will need you here.*

Causal conjunctions link things when the status of one depends on that of the other, e. g. things true under certain conditions or for certain motives (precondition/event, cause/effect, etc.). They signify result, purpose or reason for the previous proposition, which are signaled by such words as "*so*", "*therefore*", "*because*", "*thus*", "*consequently*", etc.

e. g. *He lost his money,* ***so*** *he could not travel again.*
*She got late to school.* ***Consequently****, she was punished.*
*The tour will need a lot of money,* ***therefore,*** *I won't go.*

Temporal conjunction is a relation between two successive sentences in sequence of time. It can be sequential (*then, next*), simultaneous (*simultaneously, at the same time*), preceding (*earlier, previously*), immediate (*at once, immediately*), durative (*meanwhile*).

e. g. *I found the money on the grass. Then I reported to the police.*
*My father died in June last year. Earlier he had been in and out of hospital.*
*He got the news of his coming interview. Immediately he started preparing for it.*
*I was busy planning for my wedding. Meanwhile, my brother was busy preparing for his entrance exams.*

Reference is defined by Halliday & Hasan as a case where the information to be retrieved is the referential meaning, the identity of the particular thing or class of things that is being referred to. The cohesion lies "in the continuity of reference, whereby the same thing enters into the discourse a second time" [6; 31]. In other words, reference deals with semantic relationship. Reference may be accomplished by exophoric reference, which signals that reference must be made to the context of the situation.

e. g. *Will you come **here** and let me have **that**?*

In the quoted example, "*here*" will refer to somewhere close to the speaker, and "*that*" will refer to something near with the addressee.

Endophoric reference is the reference made to the text of the discourse itself; it is either anaphoric, referring to the preceding text or cataphoric, referring to the text that follows.

Anaphoric reference is the most common in any form of text.

e. g. *The **man** came yesterday, but **he** did not meet me.*

Pronouns are typically anaphoric in English. However, sometimes, they can be cataphoric, when the referent precedes the reference; i. e. the item that refers comes before what it refers to.

e. g. *He walked into the room looking haggard. The man stood by the door to my living room and I was wondering who he was. His look was expressionless, so I kept looking at him. I later beckoned to him to come in. It took me some time to recognize Mr. Adams. But much later, I was able to identify some of his old features that I used to know when we were at the Teachers' College. I quickly embraced him. "Sit down Mr. Adams, I am sorry, I did not quickly recognize you", I said. He sat down and we started talking.*

Cataphoric references are sometimes employed for literary effects to create suspense in the mind of the reader.

Halliday & Hasan describe the following three types of reference:

1) Personal reference is defined by its function in the speech situation: nouns, pronouns, determiners that refer to the speaker, the addressee, other persons or objects, or an object or unit of the text:

e. g. *The girls just returned from the party. **They** are all very tired.*

*My father is a consultant to many oil companies in Russia. He will be returning from Denmark where he went to represent one of his clients.*
*Ann came back from the youth camp. I saw her yesterday.*

2) Demonstrative reference is a reference by means of location: determiners or adverbs that refer to locative or temporal proximity or distance:

*e. g.* *Leave the book on the table and come* ***here****.*
*Please bring the red apples. Those are my favourite ones.*
*He said something just before we left his office. I can't remember* ***that****.*

3) Comparative reference is a form of indirect reference: adjectives or verbs expressing a general comparison based on identity, or difference, or express a particular comparison.

*e. g.* *I love those oranges. Can I have* ***more****?*
*The little cats are very playful. But one is not as playful as the others.*
*You have taken enough apples. Other people will also need some.*

Halliday and Hasan emphasize the uniqueness of reference by pointing out that: "What distinguishes reference from other types of cohesion is that it is overwhelmingly nominal in character. With the exception of demonstratives and some comparative adverbs, all reference items are found within the nominal group" [6; 43].

***Lexical cohesion*** is the use of lexical items to connect and unify a text. It is achieved by selection of vocabulary, using semantically close items. Because lexical cohesion in itself carries no indication whether it is functioning cohesively or not, it always requires reference to the text, to some other lexical item to be interpreted correctly. The connection of a text through the use of lexical items is sometimes referred to as a lexical chain, which is a sequence of related words in the text, occurring close to one another (adjacent words or sentences) or rather far (entire text). There are two types of lexical cohesion: *reiteration* and *collocation*.

*Reiteration* is the clearest way to show that two lexical items are related. It adopts various forms:

Repetition sometimes may be boring to the reader; therefore, some scholars do not see it as a very effective means of signaling lexical connectedness:

*e. g.* *A conference will be held on national environmental policy. At this* ***conference*** *the issue of salination will play an important role.*
*Man is a social animal. The biblical account spells it out that man was created to have dominion over all other animals. Man in the 20th century has really maintained dominion over the world. One of significant things that has happened to* ***man*** *is the invention of the computer.*

Synonymy is a device that employs the use of words that have similar meaning interchangeably in the text. Rather than repeating the same word, a writer may vary by selecting a synonymous item to replace the one being referred to:

e. g. *A* ***conference*** *will be held on national environmental policy. This environmental* ***symposium*** *will be primarily a conference dealing with water.*
*My children are always full of energy. Sometimes I wonder where they get the* ***strength*** *from. They play with so much* ***vigour*** *during the day that when they sleep, they sleep like log of wood.*

Hyponymy is a relationship of inclusion, when the meaning of a lexical item is includes in the meaning of another one:

e. g. *We were in town today shopping for* ***furniture.*** *We saw a lovely* ***table.***
***Computers*** *are indispensable for every average person. One needs a* ***desktop*** *for the home and possibly the office. You also need a* ***laptop*** *to help you work anywhere you find yourself. And of course, our* ***mobile phones*** *are needed for communication without boundary.*

Meronymy is a relationship of inclusion, but a part-whole relationship, when a lexical item represents the part and the other or others represent the whole:

*e. g.* *At its six-month check-up, the* ***brakes*** *had to be repaired. In general, however, the car was in good condition.*
*When I checked the* ***computer*** *supplied by the company yesterday, I discovered that the* ***mouse*** *was missing. The* ***keyboard*** *was also defective, because it is very stiff. However, the* ***monitor*** *met our specification.*

*Antonymy* is the use of relationship of opposition to signal cohesion in the text.

*e. g.* *The old movies don't do it anymore. The new ones are more appealing.*
*The man was so* ***unhappy*** *when he got sentenced to six months' imprisonment. However, a few weeks later, when he was set free he was so* ***joyful.***

*Collocation* is the way in which certain words occur together. When a particular lexical item is mentioned, another one usually associated with it comes to the mind of the reader or listener. According to J. R. Firth [4], who first talked about collocation, "you know a word by the company it keeps." Any good text reflects the writer's choice of words that collocate and form a unified text. These pairs of lexical items stand to each other in some recognisable lexical-semantic relation (e. g. *sheep — wool, congress — politician, college — study, shoulder — shrug, hospital — doctor, class — teacher, bed — sleep, king — palace, book — read, dark — night, door — key,* etc.)

Like in the case of synonymous reference, collocational relation exists without any explicit reference to another item, but now the nature of relation is different: it is indirect, more difficult to define and based on associations in the reader's mind. Interpretation of such relations is completely based on the knowledge of subject fields.

*e. g.* *Red Cross helicopters were in the air continuously. The* ***blood*** *bank will soon be desperately in need of* ***donors.***

**Coherence** is probably the main second component of any form of textual study because if a text is not fully understood, a "good" text was not produced. "A coherent text has an under-lying logical structure that acts to guide the reader through the text" [10; 94] so that "it 'sticks together' as a unit" [8; 209] and creates the "feeling that a text hangs together, that it makes sense, and is not just a jumble of sentences" [9; 26]. Coherence concerns the ways in which the components of the textual world, i. e. the concepts and relations which underlie the surface text are mutually accessible and relevant [1; 3—7]. In other words, a coherent text is one, which is easy for us to understand because it is easy for us to make a mental representation of it. Coherence refers to the overall consistency of a discourse — its purpose, voice, content, style, form, and so on — and is in part determined by readers' perceptions of texts, dependent not only on linguistic and contextual information in the texts but also on readers' abilities to draw upon other kinds of knowledge, such as cultural and intertextual knowledge [12].

Coherence works together with cohesion. Coherence is a purely semantic property of discourse, while cohesion is mainly concerned with morpho-syntactic devices in discourse. A coherent text is a semantically connected, integrated whole, expressing relations of closeness, e. g., causality, time, or location between its concepts and sentences. A condition on this continuity of sense is that the connected concepts are also related in the real world, and that the reader identifies the relations. Each sentence must also "satisfy" the text topic [3; 138], which "controls" or places limits upon things a concept may be related to [2]. Therefore, if two concepts are logically and associatively too distant in semantic space, they cannot function coherently, even if they were connected in the surface text by overt cohesion markers. Instead, in a coherent text, there are direct and indirect semantic referential links between lexical items in and between sentences, which the reader must interpret. Coherence refers to the continuity of ideas in a text and the relations between them, i. e. the ideas tie together smoothly and clearly.

Coherence is the way the overall structure of the text helps it to "hold together". Different kinds of texts have different elements and different standard orders. Many stories, for example, have the following basic structure: setting and / or background, rising action (in which some kind of problem is introduced), complication (in which the problem becomes more complicated), climax and resolution (like a "happy" or "sad" ending). Many texts have the so-called "Problem-Solution" structure, which goes like this: a problem is introduced, a solution or solutions are suggested, the solution or solutions is/are evaluated.

Cohesion is something that we can find in the text, but coherence is not just in the text, it is in our minds. It depends on the expectations we have about what kinds of elements texts should contain and what order they should come in. These expectations are about people, places, events, logic or reasoning, what is good / bad, right / wrong, normal / abnormal. These expectations will be different in different cultures, groups and communities of practice. So, what seems coherent to one person from one culture / group / community may seem incoherent to someone from another culture / group / community. Sometimes our ideas about coherence can cause misunderstandings, which might lead to stereotyping (thinking people from a certain culture / group / community are uneducated, illogical, unreasonable or impolite). Co-

herence has a lot to do with ideology. We accept these standard structures or formulae for texts as natural and seldom ask where these rules came from. These expectations about how texts should be put together may cause certain people or certain ways of communicating to be excluded.

Texts may be coherent at what is called the "local level" and the "global level". Local-level coherence is that which occurs within small portions of texts, usually within texts no longer than a paragraph [11]. Local coherence is achieved if the reader can connect the incoming sentence to information in the previous sentence or to the content in working memory [5]. A text is said to have global coherence, on the other hand, if the text hangs together as a whole [11]. Global coherence is achieved if the incoming sentence can be connected to the text macrostructure (i. e., major message or point) or to information much earlier in the text that no longer resides in working memory [5].

Cohesion and coherence are *text-centred* notions. Cohesion concerns the ways in which the components of the surface text are mutually connected within a sequence. Coherence, on the other hand, concerns the ways in which the components of the textual world, i. e. the concepts and relations which underlie the surface text, are relevant to the situation. The remaining standards of textuality are *user-centred*, concerning the activity of textual communication by the producers and receivers of texts.

**Intentionality and acceptability** are generally regarded as a 'pair' of principles. Intentionality concerns the text producer's attitude that the set of occurrences should constitute a cohesive and coherent text instrumental in fulfilling the producer's intentions. Acceptability concerns the receiver's attitude that the set of occurrences should constitute a cohesive and coherent text having some use or relevance for the receiver. In any text, there is a writer / producer, who has the intention to produce a sound piece of information to a reader. The reader on his or her part needs to be willing to accept the offered text as a communicative text. In order to do this both the producer and the addressee have to adhere to the pragmatic cooperative principle which states that one has to make the maximum effort to enable a piece of intended communication to be a success. Knowledge of pragmatic principles therefore makes this aspect of textuality "work" or not.

**Informativity** concerns the extent to which the occurrences of the text are expected *vs* unexpected or known *vs* unknown / un-

certain. It broadly has to do with the way in which parts of the text have communicative value.

**Situationality** or **Contextuality** concerns the factors, which make a text relevant to a situation of occurrence. It focuses on the very important role the context plays in any form of communication. Every text unfolds in some context of use, which means that in every situation in which language is used, the quality and effect of the communication is determined by the contextual knowledge shared by the participants. This aspect of language use is studied in the disciplines of pragmatics and sociolinguistics. Pragmatics focuses on what the participants in a discourse intend to accomplish through the use of the language (what speech act is performed in a given setting). Sociolinguistics aims at determining the role of the knowledge of participants (as human beings and in the environment they function as such) in the success of a communicative occurrence.

**Intertextuality** is the least linguistic principle of all the principles of textuality. Intertextuality concerns the factors, which make the utilisation of one text dependent upon knowledge of one or more previously encountered texts. This principle usually has to do with the study of literature and it literally means that the formation and understanding of one text will be influenced by the structure of another text similar to it. If, for example, you read a poem it will be reasonable to expect of you to understand that poem if you have read others poems in the past. That is why a newspaper is accepted as a newspaper because of past experience with the genre of newspapers, etc. In other words, intertextuality concerns the factors, which make the utilisation of one text dependent upon knowledge of one or more previously encountered texts.

The above seven standards of textuality are called constitutive principles, in that they define and create textual communication as well as set the rules for communicating. There are also at least three regulative principles that control textual communication: the *efficiency* of a text is contingent upon its being useful to the participants with a minimum of effort; its *effectiveness* depends upon whether it makes a strong impression and has a good potential for fulfilling an aim; and its *appropriateness* depends upon whether its own setting is in agreement with the seven standards of textuality [1; 11].

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# UNIT 4
# DISCOURSE STRUCTURE

**1.** Types of information structure.
**2.** Given / New information.
**3.** Thematic Structure.
**4.** Theme and Rheme.
**5.** Marked / Unmarked theme.
**6.** Types of theme.
**7.** Thematic progression.
**8.** Discourse patterns.

People talk for a reason. They want to share news, connect with others, inform, amuse, or cause things to happen. Human languages are organized in ways that reflect the content and purpose of utterances — that is, the information that is contained in the words and structures make up sentences. This organization is called ***information structure*** [7].

Information structure helps explain why people say things in different ways. Speakers constantly make choices about how to phrase their utterances. For example, a speaker might say:

*The aardvark chased the squirrel.*
*The squirrel was chased by the aardvark.*
*What was chased by the aardvark was the squirrel.*

While these variations could describe the same event, they are pragmatically appropriate in different contexts.

Language scholars agree that linguistic form varies with the function of informational considerations, including what the speaker is attending to say, what the speaker wants the addressee to focus on, what is assumed to be already known, what is considered most important, or what is treated as background information. Yet the definition of information structure is notoriously variable across researchers and topics. Nevertheless, two general approaches to information structure emerge.

Many linguistic choices reflect the distinction between information that is *given* (i.e. previously known or discussed), and that which is *new*. Other choices seem to reflect the distinction between the *topic* (i. e. information that is backgrounded or assumed) and the *focus* (i. e. that which is highlighted or focused). These distinctions establish the *information status* of a word or referent in discourse.

Information structure has a strong effect on how people refer to entities in the world, including both introducing new entities into discourse and referring back to already-mentioned entities. The English use different expressions for definite and indefinite information. For example, if the speaker has just been talking to someone about a particular *dog*, he can refer to it with the definite expression *the dog* or perhaps even the pronoun *it*. However, if *the dog* is mentioned in the conversation for the first time, the speaker may use the indefinite expression *a dog*. In English, the definite article "*the*" is traditionally regarded as indicating that the noun is specific and familiar to both the speaker and the hearer, by virtue of having already been mentioned in the discourse [2, 6]. Information structure guides the speaker's selection of nouns, pronouns and other referring expressions.

Though linguistics describe information structure in different types (*topic-comment, topic-focus, focus-presupposition, rheme-theme, open proposition-focus*), these approaches are united by the insight that one part of every utterance connects to something that the listener already knows, and another part provides new information about this known entity or event.

e. g. *The little brown worm wiggled under the lettuce. A few moments later, he emerged from the ground for his dinner.*

The pronoun *he* refers to the worm, which has been previously mentioned and can be considered the topic of this discourse fragment. The new information *emerged from the ground* can be considered the focus.

The information-structural divisions in sentences may also be seen with clefts.

e. g. *It was arugula that he ate.*

Here, *arugula* is new, focused information while *he ate something* is what the sentence is about, which here can be regarded as a presupposition or open proposition. Thus, a key part of comprehension is that hearers need to identify what the topic is (i.e. intuitively, what the sentence is about), and to add the new information about the topic to their mental discourse model.

Information structure is an aspect of texture which falls somewhere in between the notions of cohesion and coherence. M. Halliday, for example, notes that even though the following two sentences are joined by both grammatical and lexical cohesion, they cannot really be considered a text:

e. g. *No-one else had known where the entrance to the cave was situated. What John discovered was the cave [5; 210].*

The reason for this is that the information, which begins the second sentence does not follow logically from information given in the first sentence. Information structure is all about how speakers arrange the information in their message. It is natural for the shared message to come before the one not known to the hearer. The shared message is usually found at the beginning of the clause and it is called the *given information*. The other information is the focus of the speaker's message and it is referred to as the *new information*. The given and the new information make up the information structure of the clause.

In written discourse, the writer is usually engaged in a carefully thought-out exercise, because he wants to be understood. Thus, the nature of information structure in writing differs from that of speaking. In informative texts, sometimes questions are used to elicit the required information.

e. g. *What is Linguistics? — Linguistics is the scientific study of the nature of language.*

Sometimes authors may not necessarily use question heading, but an ordinary heading or it is also possible that the whole information in the clause is new as in the following example where *It* carries no information.

e. g. *It is my belief that you are coming tonight.*

Writers may also use ellipsis, then only the given information is left, but the reader can still make up the omitted part.

e. g. *Carol got up from the bed rushed to the bathroom and took her bath.*

There are more assumptions in spoken discourse, since the situation helps the interlocutors to interpret the message.

e. g. *Please get me my slippers,*

where the entire information is new, because the speaker shares some information with the hearer, which includes the fact that the hearer knows he / she is the one being addressed and that the hearer knows where the speaker's slippers are and so forth.

***Thematic Structure*** is similar to information structure but not exactly like it. Thematic structure refers to the organization of the message in the clause. A special status is given to one part of the clause that is called the *theme* and the other part is called the *rheme*.

The *theme* is "the element which serves as the starting point for the message. The theme is what the clause is all about" [6; 39]. In most cases, the theme assumes the first position in the clause.

*e. g.* ***This famfus writer*** *is from the northern part of the country. The theme here refers to a person, but it may refer to places, time, attitude, as in the following examples respectively:*

*e. g.* ***In Minsk****, Brest "Dinamo" lost a football match.*
***Last summer,*** *I went to England by air.*
***In my own opinion****, you are wrong.*

The *rheme* is "that part of the clause in which the theme is developed" [4; 275]. The theme usually contains given information, often linked to previous clauses or sentences and the rheme contains "new" or "newsworthy" information. Ideas at the end of the clause are usually more prominent.

"An element that occupies the point of departure position of the clause and conflates with the grammatical subject" [6; 44] is defined as an *unmarked theme*. A *marked theme* is "an element other than occupies the point of departure position of the clause but does not conflates with the grammatical subject" [6; 44]. Compare the following examples:

e. g. *1. Hall stated that identity is changeable and not fixed.*
*2.* ***In this light****, identity is not fixed or static rather that it is changeable.*

In most cases, the subject position and that of the theme overlap. However, when other elements apart from the subject are given prominence by being placed in the initial position we have a marked theme, which tells us directly what the clause is about. The marked theme is an unusual theme.

e. g. ***While in school****, I was very sick. (An adverbial group indicating time).*
***Away*** *it flew. (A complement.)*
***Strangely****, I could not recognize him. (a comment adjunct.)*
***Before you arrived****, my father had spoken about you. (A subordinate adjunct of time.)*

***Multiple themes*** **(**or ***a thematic potion*****)** do sometimes occur in clauses when more than one constituent in the clause is given a thematic status. M. Halliday [6] identifies three types of theme that can feature in the thematic potion. They are the *textual* theme, the

*interpersonal* theme and the *topical* theme. The topical theme is typically unmarked, because it is a usual theme. The textual theme is used mostly in conversations and is signified with the help of continuatives (*umm, yeah*), conjunctions (*and, or, but*), conjunctive adjuncts (*however, therefore, because, although*), Wh-relatives (*which, who*). The interpersonal themes are used to address listeners in the conversation and are usually signified by first names (*David*), terms of affection (*darling*), mood adjuncts (*maybe*), comment adjuncts (*fortunately*), etc. The tricky thing is in deciding where the theme ends and the rheme starts. Here is the golden rule:

"In the clause, you start at the beginning and keep on searching until you have found the topical theme. Once you've done that, you have your thematic portion. Everything else after the topical theme is the rheme. The thematic portion, therefore, is everything from the start of the clause up to, and including the topical theme" [1].

| TEXTUAL | INTERPERSONAL | TOPICAL | RHEME |
|---|---|---|---|
| Now | darling | my aim | is to get him to follow me tomorrow |

It should not be forgotten that sentences within paragraphs are of the same, discourse-related type. It has been observed that first sentences often tell us what the whole paragraph is about, a macro-level front-placing of an element signalling the framework of the message. Such sentences are often called *topic sentences* and are considered important for skills such as skim-reading. It is often possible just by reading the first sentence to state what a paragraph is about (the *paragraph theme*), though it is not possible to state what the text is saying about its theme (the *paragraph rheme*).

So, thematic structure deals with how the message is organized in the clause. ***Thematic progression*** (TP) deals with how themes in different clauses associate and how the entire text becomes a meaningful whole through this interaction. F. Danes [3] and S. Eggins [4] divide thematic progression into three patterns: *simple linear progression*, *constant continuous theme*, and *theme progression with derived themes*.

*Simple linear progression* or zig-zag pattern [4] is a pattern where the rheme of the first clause becomes the theme in the second sentence; the rheme of the second sentence becomes the theme of the third clause, and so forth.

For example, ***Communication*** *is a process of transmitting a* ***message*** (1). ***The message*** *may be delivered through oral or* ***written expression*** (2). ***Through*** *writing, people can communicate without limitation of distance and time* (3).

Th1 (*Communication*) + Rh1 (*a message*);
↓
Th2 (*The message*) + Rh2 (*written expression*);
↓
Th3 (*Writing*) + Rh3.

*Constant theme pattern* shows the dependence of the theme in the following clauses to the theme in the first clause.

For example, **Oprah Winfrey** *was born in Mississippi on January 29, 1954* (1). *When* ***she*** *was 19 years old* (2), ***she*** *became the first African-American news anchor on WTVF-TV in Nashville* (3). ***She*** *began* The Oprah Winfrey Show, *one of the most popular talk shows in the United States* (4). ***She*** *got remarkable success in this program* (5). ***She*** *finally formed a company* (6) *and bought her own show* (7).

Th1 (*Oprah Winfrey*) + Rh1.
↓
Th2 (*She*) (= *Oprah Winfrey*) + Rh2.
↓
Th3 (She) (= *Oprah Winfrey*) + Rh3. ... .

*Derived theme progression pattern* illustrates that the themes in the following sentences are smaller parts of the superior theme (hypertheme).

For example, ***Ecuador*** *is situated on the equator in the northwest of South America* (1). ***The economy*** *is based on oil and agricultural products* (2). ***More*** *oil is produced in Ecuador than in any other South American country except Venezuela* (3). ***Bananas, coffee, and cocoa*** *are grown there* (4). ***The people*** *are mostly of Indian origin* (5). *Several Indian languages are spoken there* (6). ***The currency*** *is called the Sucre* (7).

Th1 (*Ecuador*) + Rh1.
↑
[Brief description of Ecuador] → Th2 (The economy) + Rh2.
↓
Th3 (*More oil*) + Rh 3.

The text shows that the second theme (*the economy*), the third theme (*more oil*), the fourth theme (*bananas, coffee, and cocoa*), the fifth theme (*several Indian languages*), and the sixth theme (*the currency*) give some information concerning Ecuador. In this case, they serve as the sub-themes of the hypertheme (*brief description of Ecuador*).

These three main types of thematic progression may be interspersed and combined, producing a more or less complex framework underpinning the whole text. F. Danes, in fact, calls thematic progression the "skeleton of the plot" [3; 114]. The analysis of thematic progression enables us to identify the types of progression in a particular text or in a particular author's work and understand that different thematic networks or progressions established within a text vary depending on the type of text.

Finding patterns in texts is a matter of interpretation by the reader, making use of clues and signals provided by the author. Some of these discourse patterns are *Question-Answer*, *Claim-Counterclaim*, *General-Specific* and *Problem-Solution*.

According to McCarthy [8] the *Question-Answer* (QA) pattern is one of the most common ones. Its main aim is to answer the question posed at the beginning of the text by offering arguments and evidence in support. Another common pattern is that of *Claim-Counterclaim* (CCc) [8; 158] which can take the form of:

| OPTION 1 | OPTION 2 |
|---|---|
| Claim 1<br>↓<br>Claim 2<br>↓<br>Claim 3<br>↓<br>Counterclaim 1<br>↓<br>Counterclaim 2<br>↓<br>Counterclaim 3 | Claim 1<br>↓<br>Counterclaim 1<br>↓<br>Claim 2<br>↓<br>Counterclaim 2<br>↓<br>Claim 3<br>↓<br>Counterclaim 3 |

This pattern is more common in long texts and in both the QA and CCc patterns there is a "common ground", which comes at the beginning, at the end or both at the beginning and at the

end of the text. Some specific lexical items used as signals in this pattern are:

"*Common ground*": accept, admit, agree, etc.

"*Claim*": argue, assert, claim, propose, view, etc.

"*Counterclaim*": counter, dispute, reject, etc.

"*Constructive discourse markers*": but, however, on the other hand, etc.

Another common pattern in English texts is the *General-Specific* (GS). It begins and ends with a general statement, but in between one or more specific statements are presented. McCarthy [8; 158] depicts it as below.

| | |
|---|---|
| General Statement<br>↓<br>Specific Statement 1<br>↓<br>Specific Statement 2<br>↓<br>Specific Statement 3 etc.<br>↓<br>General Statement | General Statement<br>↓<br>Specific Statement<br>↓<br>More Specific Statement<br>↓<br>Even More Specific Statement etc.<br>↓<br>General statement |

Such patterns may be found in either short or longer texts, but clear-cut patterns are not always apparent. The relationships between the general and specific statements are signaled by cohesive lexical ties. The General-Specific pattern is introduced with a general statement and the following sentences give more specific information. It is possible that the text closes with a general statement but then loses truck and returns to giving more specific new pieces of information.

The *Problem-Solution* structure consists of five categories:

Situation within which there is a problem
↓
Problem requiring a response/solution
↓
Response or Solution to the problem
↓
Result to the problem
↓
Evaluation of the response / solution / result

Evaluation may be positive or negative and it is common for texts to have only four categories: Situation / Problem / Solution / Evaluation. McCarthy [8; 79] lists some of the words that often signal this pattern.

- *Problem*: concern, difficulty, problem, drawback, etc.
- *Response*: change, develop, find, respond, measure, etc.
- *Solution/Result*: answer, effect, outcome, result, solution, etc.
- *Evaluation*: manage, overcome, succeed, work, etc.

But certain patterns do tend to occur frequently in particular settings: the Problem-Solution pattern is frequent in advertising texts (one way to sell a product is to convince people they have a problem they may not be aware of) and in texts reporting technological advances (which are often seen as solving problems or removing obstacles). Claim-Counterclaim texts are frequent in political journalism, as well as in the letters-to-the-editor pages of newspapers and magazines. General-Specific patterns can be found in encyclopedias and other reference texts.

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# UNIT 5
# DISCOURSE AND COMMUNICATION

1. Phenomenon of spoken discourse.
2. Hymes's model of linguistic interaction.
3. Pragmatics as a discipline.
4. Basic concepts of Pragmatics.
5. The Speech Act Theory.
6. Grice's maxims of politeness.
7. Brown and Levinson's politeness strategies.
8. G. Leech's politeness principle.
9. Domain of Conversation Analysis.

When one views manifestations of discourse, they immediately find that the term 'discourse' applies to both spoken and written language. Although written discourse is no worse than spoken discourse, yet the latter is always considered much more important and much emphasis is laid on it. "Some linguists go so far as to say that speech is language, and that writing is simply a reflection of speech in a different medium" [1; 26]. Others can give less importance to speech, but most linguists accept the fact that speech is the primary medium as it is older and more widespread than writing, and a child always learns to speak before he learns to write.

*Spoken discourse* is a vast phenomenon, and one can list at random a number of different types of speech in people's everyday lives. It is not an easy job to predict all types of spoken discourse because a person encounters different types of speech, such as telephone calls (business and private), classroom communication (classes, lectures, tutorials, seminars), interviews (jobs, journalistic, in official settings), service encounters (hotels, ticket offices, shops, etc.), rituals (prayers, sermons, weddings), language-in-action (talk accompanying doing: fixing, cooking, demonstrating, assembling, etc.), monologues (strangers, relatives, friends), organizing and directing people (work, home, in the street), etc. Different roles and settings generate different forms and structures, and discourse analysts try to observe in natural data just what patterns occur in particular settings.

In order to speak a language correctly, one needs not only to learn its vocabulary and grammar, but also the context in which words are used. Hymes developed a valuable model to assist the identification and labeling of components of linguistic interac-

tion. The model had sixteen components that can be applied to many sorts of discourse: *message form; message content; setting; scene; speaker / sender; addressor; hearer / receiver / audience; addressee; purposes (outcomes); purposes (goals); key; channels; forms of speech; norms of interaction; norms of interpretation; and genres*. He constructed the acronym SPEAKING, under which he grouped the sixteen components within eight divisions:

**S**etting and scene — "Setting refers to the time and place of a speech act and, in general, to the physical circumstances" (The living room in the grandparents' home might be a setting for a family story). Scene is the "psychological setting" or "cultural definition" of a setting, including characteristics such as range of formality and sense of play or seriousness (The family story may be told at a reunion celebrating the grandparents' anniversary. At times, the family would be festive and playful; at other times, serious and commemorative).

**P**articipants — the speaker and the audience (Linguists will make distinctions within these categories; for example, the audience can be distinguished as addressees and other hearers. At the family reunion, an aunt might tell a story to the young female relatives, but males, although not addressed, might also hear the narrative).

**E**nds — purposes, goals, and outcomes (The aunt may tell a story about the grandmother to entertain the audience, teach the young women, and honor the grandmother).

**A**ct sequence — form and order of the event (The aunt's story might begin as a response to a toast to the grandmother. The story's plot and development would have a sequence structured by the aunt. Possibly there would be a collaborative interruption during the telling. Finally, the group might applaud the tale and move onto another subject or activity).

**K**ey — clues that establish the "tone, manner, or spirit" of the speech act (The aunt might imitate the grandmother's voice and gestures in a playful way, or she might address the group in a serious voice emphasizing the sincerity and respect of the praise the story expresses).

**I**nstrumentalities — forms and styles of speech (The aunt might speak in a casual register with many dialect features or might use a more formal register and careful grammatically "standard" forms).

**N**orms — social rules governing the event and the participants' actions and reaction (In a playful story by the aunt, the norms

might allow many audience interruptions and collaboration, or possibly those interruptions might be limited to participation by older females. A serious, formal story by the aunt might call for attention to her and no interruptions as norms).

**G**enre — the kind of speech act or event; for the example used here, the kind of story (The aunt might tell a character anecdote about the grandmother for entertainment, or a parable as moral instruction).

As well as being different in function, spoken and written discourses differ in forms as a result of the difference of medium. Such features of spoken discourse as rhythm, intonation and non-linguistic noises (sighs and laughter) are absent in written discourse. Spoken discourse can also be accompanied by non-verbal communication (gestures and facial expressions) because speech is typically used in a face-to-face situation.

Besides differences in function and form, spoken and written discourses have their own linguistic characteristics. The former is generally characterized by normal non-fluency, which refers to unintended repetitions (e. g. *I. I* ...), fillers (e. g. *um, er*), false starts (e. g. *You should — well tackle it yourself* — where a sentence is broken off midway as a result of a change of mind), grammatical blends (e. g. *Do you know where is my office?* — when one begins in one way and ends in another, one tends to blend; here the sentence begins as an indirect question but ends as a direct question) and unfinished sentences (people face the phenomena of hesitation that lead to non-fluency, spoken discourse contains many incomplete sentences, often simply sequences of phrases).

Because of its use in dialogue with a physically present addressee, spoken discourse reveals its monitoring features which "indicate the speaker's awareness of the addressee's presence and reactions" [8; 139]. Interlocutors use such adverbs and adverbials as *well*, *I think*, *I mean*, *you know*, *you see*, *sort of*. Interaction features call the active participation of the addressee and include second person pronouns, questions, imperatives, etc.

In spoken discourse people have both auditory and visual media available, as speech is generally used in face-to-face situations, extra information is conveyed by "body language" (e. g. gestures, facial expressions); the immediate and intended physical environment may be referred to (e. g. by pointing to people or objects); and one has advantage of feedback from the hearer so as to make an intended message clear. Pronouns such as *this*, *that*, *it* are used frequently in speech, which leads to inexplicitness.

Simplicity and complexity of structures are marked by the subordination of clauses and noun and adjectival phrases. It is evident that spoken discourse is less complex than written because of the short time available to produce and process it. Nevertheless in spoken discourse the addressee cannot easily refer back to what has gone before, so important information has to be repeated (e. g. in normal conversation).

Of course, spoken discourse varies according to such factors as whom it is for, in what situation, and what kind of activity the language is being used for. Tenor "has to do with the relationship between the speaker and the addressee(s) in a given situation, and is often characterized by greater or lesser formality" [8; 9]. It can be formal or informal, polite or familiar, impersonal or personal. If the relationship between the speaker and the addressee is official and distant (e. g. in a legal document) the tenor will be formal, and if it is close and intimate (e. g. a conversation between friends) the tenor will be informal. A formal discourse will have complex sentences and polysyllabic vocabulary while in an informal discourse there will be simple sentences and monosyllabic vocabulary. The tenor of discourse will be polite if the speaker and the addressee are not well known to one another, whereas it will be familiar if the speaker and the addressee are well known and intimate to one another. Politeness is of more relevance, when the addressee is physically present, or when the function of discourse is to have an effect on the addressee, as in advertising. To create politeness, one uses respectful terms of address (e. g. *sir*, indirect requests such as *Would you mind...*, *Would you be so kind as to...*, etc.) or to make discourse familiar one uses intimate terms of address(e. g. *my love*, *Mary*, direct imperatives as *Close the door*, *Give me...*, etc.).

Discourse varies according to the field in which it functions or domain, which "has to do with how language varies according to the activity in which it plays a part" [8; 9]. Functions of language are different according to different fields or activities, which leads to construction of different discourse. The discourse of journalism is not the same as that of religion or law. One may be a lawyer advising a client, a bus conductor collecting fares, an engineer giving instructions to a draughtsman, a trade-union official discussing fringe benefits, a sergeant instructing a soldier or a scientist reading a technical report or relating to his/her home life one may be acting as father, mother, son, daughter, husband or wife. Thus, one will find discourses that are typical of the activity involved.

The use of language in a social situation or the functions that language performs when it is used is studied by *Pragmatics;* a discipline emerged in the 1970s. Pragmatics looks at the aspect of meaning and language use that are dependent on the speaker and the addressee. It focuses on the context of the utterance, and the generally observed principles language users obey to be able to cooperate in any speech situation.

The major proponents J. Austin, J. Searle and P. Grice [2, 10, 6] took the position that when we make utterances, such utterances are used to perform certain acts. They also believe that since our utterances are situated in a particular context, such a context affects what we produce. We can only produce utterances obeying the principles that guide our cooperation with other users of language and help us to produce utterances relevant to the situation.

The basic concepts in Pragmatics are *utterance*, *context*, *entailment*, *implicature*, *deixis* and *presupposition*.

An ***utterance*** is a unit of speech, which may be described as a complete unit of talk, sometimes bounded by the speaker's silence. Every utterance is made within some specific *contex*t, which we do not just refer to as physical context (what is going on in the place where the utterance is made), but to everything that surrounds the making of the utterance, e. g. the knowledge of the speaker and the addressee's culture in which they are operating (*cultural context*); knowledge of the expectations and discursive practices of the people, among whom the utterance is being made, especially as it relates to the social roles and relationships (*social context*). Context also includes the knowledge of the world of the speaker (*epistemic context*) and the utterances that precede and follow the one under consideration (*linguistic context*). Studying an utterance without consideration for the context in which it is produced is like studying the cardio-vascular system as a complete separate entity from any other part of human or animal anatomy. Language creates contexts and contexts create possibilities for interpretation and remove multiple ambiguities that utterances would have had if they had occurred in isolation.

***Entailment*** is also known as logical implication because most utterances we make are to be properly interpreted so entailments are deductions we have about particular utterances that make us interpret them appropriately. Two sentences are related in the sense that the truth of one requires the truth of the other, *e. g. The writer was assassinated yesterday* entails that *The writer is dead.*

If the first is false, then the second will necessarily be false and vice versa. So, the addressee will know that the fact that somebody was assassinated means that the person is dead.

***Implicature*** is something that meant, implied, or suggested as distinct from what is said. It can be a part of sentence meaning or dependent on a conversational context. The term 'implicature' was coined by P. Grice, one of the earliest scholars of pragmatics. Implicature is anything that is deduced from an utterance, but is not necessarily a condition for the truth of the utterance. This is where implicature differs from entailment. For entailment, what is deduced must be a condition for the truth of what is uttered. But in implicature the truth of a statement only suggests that of the other and does not necessarily require it. If you look at the utterance, "*Have you got some cash on you?"* the conversational implicature is not found in the plain message before us. Rather, the speaker possibly implies that he would want the addressee to lend him some money because he does not have enough at the time of uttering the statement. Implicatures are arrived at by looking at 1) the usual linguistic meaning of what is said; 2) the shared or general knowledge; 3) the assumption that the speaker is obeying what P. Grice calls the cooperative principle (but what the cooperative principle is meant we shall discuss later).

***Deixis*** simply means the use of reference items in utterances, which depend greatly on the context of the utterance (*extralinguistic context*). There are different kinds of deixis:

1) discourse deixis refers to a portion of the discourse relative to the speaker's current location in the discourse (e. g. *I hope you enjoyed* ***that*** *story.),*

2) personal deixis is used to refer to the participants' roles of the referent in discourse, such as the speaker and the addressee and includes first person deixis (*I, me, we, us, mine, myself, ourselves*, etc.), second person deixis (*you, your, yours, yourself, yourselves*), third person deixis (*he, she, they*), as in the examples (*Tom can come this evening. He must make sure* ***he*** *sees me before leaving. / Can you see that book with him? The book is* ***mine****.),*

3) place deixis refers to the location relative to the location of a participant in the speech event, typically the speaker (e. g. *Please bring the box* ***here****.),*

4) time deixis (called temporal adverbs) points to the moment of the utterance (e.g. *In 1969, my uncle graduated from the university as a medical doctor. I was very young* ***then****.),*

5) social deixis refers to social characteristics or distinctions between participants in discourse (e. g. *Your Highness, His Excellency, His Royal Highness*, etc. as in the examples ***Your excellency,*** *we welcome you to this historic occasion* or *Today, we are honouring a man who has helped to shape our destiny,* ***our mentor,*** *Prof. Promise Brown ).*

***Presupposition*** is a background belief, which is mutually known or assumed by the speaker and the addressee for the utterance to be considered appropriate in the context in which it is uttered. A presupposition is generally based on implicit assumptions, which are arrived at through the process of inference. It is possible to say it is the mechanism used implicitly to make assumption in day-to-day language. Look at some English utterances and the possible presuppositions they have:

| UTTERANCE | PRESUPPOSITION |
|---|---|
| *Nobody in their right senses would talk that way* | 1. The utterance of someone is bad<br>2. Anyone who disagrees in the speaker's opinion is not in his right senses |
| *I want to tell you more about poultry farming* | 1. The addressee knows some things about poultry farming<br>2. The speaker is more knowledgeable in poultry farming than the addressee |
| *I will arrange for some extra money for your expenses* | 1. Some money has already been arranged for the addressee's expenses.<br>2. The money arranged was not sufficient.<br>3. The speaker has control over the money being spent. |
| *How close are you to Brest?* | 1. The addressee is close to Brest<br>2. The addressee is on his way to Brest |
| *I am making a lot of progress on the project. You need to come and see it.* | 1. The speaker has an ongoing project.<br>2. The addressee knows what the project is.<br>3. The progress the speaker is making is beyond the ordinary one. |

Here we come to the conclusion that utterances are made by language users with a lot of assumptions, yet communication goes on smoothly, because there are some naturally designed means by which utterances are understood. With the help of these means people can understand even what is not said by using contextual cues relying on their shared knowledge with the speaker and their general world view. Pragmatics helps us understand how we arrive at the meaning of utterances by relying on the context of such utterances.

The Speech Act Theory is one of the earliest theories proposed in pragmatics, which states that whenever we utter a statement, we are attempting to accomplish something with words. Every sentence we make is designed to perform certain functions (just informing people about something, warning, ordering somebody to do something, questioning somebody about something, thanking somebody, etc.). When we utter statements, we expect our listeners to recognize and understand the functions such statements are meant to perform. If they fail to appreciate our intention, then we can say they have "misunderstood" us. This is what is termed as speech act.

The Speech Act Theory is usually attributed to the Oxford philosopher J. Austin [2], whose ideas, then, were refined, systematized and advanced by his student, the American philosopher, J. Searle [10]. Speech acts are divided into three basic components (acts) which are mutually interdependent and which occur simultaneously:

a) *locutionary act* — the act of saying something;

b) *illocutionary act* — the act done in saying something;

c) *perlocutionary act* — the act done by saying something.

In other words, *locutionary acts* include using particular words in conformity with the particular rules of a language and with certain senses and references as determined by the rules of the language from which they are drawn. *Illocutionary acts* are acts done in speaking, conventional social acts recognized as such by both the speaker and the hearer. They are done with the apparent purpose for using a performative utterance, such as promising, sentencing, guaranteeing, thanking, etc. *Perlocutionary acts* refer to the effects of the utterance on the listener, that is, the change in the mind or behaviour of the listener as a result of producing locutions and illocutions.

J. Searle classified speech acts into two types: direct and indirect. A direct speech act is one where the structure matches the

function, that is, a declarative, an interrogative, an imperative, and an exclamative, which syntactically result in a statement, a question, an order, and an exclamation respectively. Direct speech acts are one-illocutionary force utterances. Indirect speech acts, on the other hand, are obtained if "a sentence that contains the illocutionary indicators for one kind of illocutionary act can be uttered to perform, IN ADDITION, another type of illocutionary act"[11]. As such, indirect speech acts are two-illocutionary force utterances: one is literal (direct), the other non-literal (indirect). e. g. *Can you pass me the salt please?* In this utterance, the literal (secondary) force is a question which is not what is intended by the speaker (i. e. the speaker does not question the hearer's ability to pass the salt); rather, it is a request to pass the salt, and this is the primary force of the utterance.

Later on, J. Searle reclassified more consistently J. Austin's version of illocutionary forces. The most important criterion of his taxonomy is called "direction of fit" which "has to do with whether the words are supposed to fit the facts of the world or whether the world is supposed to come to fit the words. There are four values: words-to-world, world-to-words, neither, and both" [11]. Depending on this criterion, J. Searle distinguishes five functions of using language:

1) saying how something is;

2) trying to get people to do something;

3) committing ourselves to doing something;

4) expressing sentiments or attitudes;

5) bringing about changes in reality, under which five classes of speech acts are classified:

*representatives* commit the speaker to the truth of the proposition expressed. In this class, the fit is between words and world (cases of asserting, stating, concluding, boasting, describing, suggesting, complaining).

e. g. *I'm a great singer.*
*Bill was an accountant.*

2) *directives* are used by the speaker who attempts to get the addressee to carry out an action. The fit is between world and words (cases of requesting, advising, commanding, challenging, inviting, daring, begging).

e. g. *You'd better tidy up that mess.*
*Sit down.*

3) *commisives* commit the speaker to some future action, in which the fit becomes between world and words (cases of promising, offering, threatening, vowing).

e. g. *I am going to leave you.*
*I'll call you tonight.*

4) *expressives* are used to express the speaker's attitude towards a state of affairs which the speech act presupposes. In this class, no direction of fit exists (cases of thanking, apologizing, congratulating, greeting).

e. g. *This coffee is disgusting.*
*I'm sorry to hear that.*

5) *declarations* affect an immediate change of affairs. In this class, the fit is two-valued: words-to-world and world-to-words (cases of christening, wedding, firing from employment, hiring, resigning, arresting, declaring).

e. g. *We find the defendant guilty.*
*I resign.*

Thus, each time we make an utterance we produce a communicative act or speech act which needs to be performed along certain types of conditions called *felicity conditions* [10], which are conventions that speakers and addressees use as a code to produce and recognize actions. Several kinds of felicity conditions have been identified, including:

1) *propositional content condition* requires participants to understand language, not to *act* like actors or to lie permanently, e. g. a promise or warning must be about the future;

2) *preparatory condition* requires that the speech act is embedded in a context that is conventionally recognized, thus, just by uttering a promise, the event will not happen by itself;

3) *sincerity condition* requires that the speaker is sincere in uttering the declaration, e. g. a promise is only effective when the speaker really intends to carry it out;

4) *essential condition* requires that involved parties all intend the result, e. g. a promise changes state of the speaker from obligation to non-obligation.

The speech act theory, which relates the functions of utterances to sets of felicity conditions and the knowledge of participants that these conditions exist, help us to understand the unity of exchanges in communication.

Each utterance or communicative act of verbal communication implies two intents or meanings. One is the informative intent or the sentence meaning, and the other is the communicative intent or the speaker meaning [7, 12]. The ability to comprehend and produce a communicative act is referred to as pragmatic competence which often includes one's knowledge about the social distance, social status between the speakers involved, the linguistic knowledge (explicit and implicit), and the cultural knowledge such as politeness. In addition to this, being successful interlocutors means obeying certain principles to contribute to the ongoing speech event.

One of these principles is the *Cooperative Principle,* which assumes that speakers try to contribute a meaningful, productive utterance to further whatever the conversation they are involved in and listeners also assume that their conversational partners do the same. P. Grice [6] came up with four general maxims that speakers and listeners obey in conversations.

The *Maxim of Quantity* governs the appropriate amount of information or speech that someone makes in a conversation.

- Make your contribution as informative as is required for the current purposes of the exchange.
- Do not make your contribution any more informative than is required.

This is what language users do in conversations when they make sure that they go straight to the point by providing only the necessary information. People, who provide too much detail than necessary, discourage other speakers because they take too much time to say what they can do in a short period.

The *Maxim of Quality* governs truthfulness.

- Do not say what you believe to be false.
- Do not say that for which you lack adequate evidence.

People who always provide false and unsubstantial information in the conversation are not usually liked. Lying is not an acceptable speech behaviour in any human culture. In any normal conversation, people try to provide truthful information to maintain their integrity. Once a person is known to be a liar, people will not believe his / her utterances.

The *Maxim of Relevance,* which is according to some researchers (e. g. [12]) considered to be the most important maxim and actually subsumes the other maxims within it.

- Be relevant.

Every utterance in any conversation is meaningful only in relation to other utterances made before it. Those who make statements that are not relevant to the conversation are seen as not following the conversation well enough to make meaningful contributions. It is generally believed in most human cultures that it is better to keep quiet than make irrelevant utterances.

The *Maxim of Manner* is one of the ways people cooperate to build an intelligible conversation.

- Avoid obscurity of expression.
- Avoid ambiguity.
- Be brief.
- Be orderly.

Utterances must not be obscure, that is, as much as possible the meaning should not be hidden to the extent that the addressee would not be able to decode it. Likewise, ambiguous statements are always avoided. It is also important to be brief and orderly. Brevity is one of the skills we try to acquire whenever we converse with others. We do not always have time to say what we need to say. Since we know we have limited time to speak, we organize our speech in such an orderly manner so that we are able to capture everything we need to say within that limited period.

Another assumption that interactants cooperate in the conversation by contributing to the ongoing speech event is the *Politeness Principle* [7] that maintains interlocutors behave politely to one another, since people respect each other's face [3]. Politeness is one of the most important factors in language use. There are ways we speak to our friends and there are ways we speak to people we are not familiar with. We choose our words to fit different occasions we experience. We are more polite with people we meet for the first time than we are with people we are familiar with. We are more polite in formal situations than in informal ones.

The most relevant concept in politeness is face, which refers to the respect an individual has to himself. According to P. Brown and S. Levinson [3], speakers develop politeness strategies to maintain their self-esteem, namely a) *bald on record*, b) *negative politeness*, c) *positive politeness*, and d) *off-the-record* or *indirect strategy*.

*Bald on record* strategies are strategies that do not attempt to minimize the threat to the hearer's face. It is commonly used by speakers who know their addressees very closely. With these strategies there is a direct possibility that the audience will be shocked

or embarrassed by the strategy. An example of it might be to tell your brother to wash the car by saying "*It's your turn today*".

*Positive politeness* attempts to minimize the threat to the hearer's face. This strategy is most commonly used in situations where the interlocutors know each other fairly well. In many instances, attempts are made to avoid conflicts. For example, a positive politeness strategy might be the request such as "*I know you are very busy now, but could you please spare me five minutes*".

*Negative politeness* presumes that the speaker imposes on the listener. It is the desire to remain autonomous. As an example, the speaker may ask moneu to buy a computer *I know you have just paid your children's school fees, but please can you lend me 1,000$ till the weekend?* The addressee is likely to accede to the request if he has the means because the request shows a respect for their ability to maintain autonomy.

The final politeness strategy is *the indirect strategy*. Here the language is indirect, but the intention is usually clear from the context. A request like '*Is there any eatery round the corner?*' may be made by someone who is hungry and wants to eat. This question hints that the speaker is hungry and would want to go and eat, but it is not put directly.

The *Politeness Principle* proposed by G. Leech [7] is a set of following maxims just like the cooperative principle observes that participants in social interactions try to interact in an atmosphere of relative harmony.

A *tact maxim* minimizes cost to the other, maximizes benefit to the other. The first part of this maxim minimizes imposition, while the second part reflects the positive politeness strategy of attending to the hearer's interests, wants and needs.

e. g. *Can you spare me just two minutes, please?*

A *generosity maxim* minimizes benefit to self, maximizes cost to self. This maxim makes it clear that to express real politeness in the conversation the speaker should put the others first before him.

e. g. *Don't worry, it's my pleasure to serve you or Never mind, I'll do it.*

An *approbation maxim* minimizes criticism of the other, maximizes the expression of beliefs, which express approval of the other. This maxim implies that we should make the others feel good by giving them complements and we should not praise ourselves,

but rather allow others to do so. It also implies that we should as much as possible avoid disagreement with the others.

e. g. *Iknow you are good at electronics, can you check what the matter is with this laptop?*

A *modesty maxim* minimizes praise of self, maximizes praise of others. We should find opportunities to praise others, while we should not ourselves.

e. g. *I'm so stupid, can you imagine I left my pen? Do you have an extra one?*

An *agreement maxim* minimizes disagreement between self and others, maximizes agreement between self and others. It is in line with Brown and Levinson's positive politeness strategy [3]. While expressing politeness in conversation we should avoid disagreement with other people.

e. g. *I thought we agreed that you would have to call before setting out to see me.*

A *sympathy maxim* minimizes antipathy between self and others; maximizes sympathy between self and others. One way of expressing politeness is to identify with people by congratulating them, sympathizing with them or expressing condolences to them. In this way, we show that we are interested in other people.

e. g. *I am sorry to hear about your mother's death.*

So, in verbal communication people try to be relevant to what they intend to say and to whom an utterance is intended. In other words, firstly, people abide by pragmatic principles of relating stretches of language to physical, social and psychological world in which they take place, secondly, they need to be able both to identify what type of social interactions they are involved in, and to predict how these interactions will typically be structured.

The analysis of spoken discourse that looks at the ways people manage their everyday conversational interactions is the interest of Conversation Analysis (CA). One of the basic precepts of CA is that ordinary everyday conversation is most basic to human interaction and sociality. Other forms of talk, such as interviews in work or media settings, medical consultations, courtroom interaction, classroom talk and any other forms of institutional talk derive from and are a simplification of ordinary conversation in terms of the organization of the speech exchange system, and of the types of actions sanctioned. A basic belief in CA is that society is constituted

first and foremost through conversation and talk-in-interaction, of which language is a crucial facet [4; 264].

CA is a search for order in talk, which is seen as one (the most important one) of "the rule governed activities of everyday life" [5; 35]. One level of orderliness in the organization of talk is *turn-taking*. Speakers and listeners change their roles following the rules that govern turn-taking in discourse.

- When the current speaker selects the next speaker, the next speaker has the right to and is obliged to commence the turn.
- If the current speaker does not select the next speaker, any one of the speakers has the right to self-select and become the next speaker.
- If neither the next speaker selects the next speaker nor the next speaker self-selects, the current speaker may resume his or her turn [9].

A second level of orderliness in the organization of talk is that of the sequence of actions in talk. At one level this deals with the obvious: a question tends to be followed by an answer, a greeting by a greeting, an offer by an acceptance or a rejection. This basic pairing of actions in conversation has led to the notion of *adjacency pairs*, which are composed of two turns by different speakers, and speakers orient to them being placed adjacently. Typical first pair parts include questions, requests, offers, invitations, advice, and informing. Typical second pair parts include answers, acceptances, rejections, declines, agreements, and disagreements. Examples of adjacency pairs are:

1. Question: *When will you be home?*
   Answer: *At 5 o'clock.*
2. Greeting: *Good morning, Kate.*
   Greeting: *Good morning.*
3. Request: *Can I use your dictionary for a while?*
   Acceptance: *Yes, please.*
4. Informing: *You have to see the Dean immediately.*
   Acknowledgement: *OK.*
5. Apology: *I am sorry I could not make the appointment.*
   Rejection: *You have no excuse.*
6. Congratulation: *Congratulations on your Master's Degree.*
   Thank: *Oh, thanks.*

Adjacency pairs can also be expanded between the first and the second pair parts, or after the second pair part by *insertion*

*sequences* which can often occur as *repairs* to an actual or potential misunderstanding of the first pair part, to clear up a mishearing or ambiguity or non-comprehension, before doing the second pair part. They may also seek more information, such as finding out the reason for an invitation or a request before accepting or granting it.

e. g. *B: When are you traveling back to London?*
*U: Why do you ask?*
*B: I would like to send a parcel with you to my auntie.*
*U: OK, I'm going in a week's time.*

CA studies recurrent structures and practices of social interaction. Some of them, such as turn-taking or sequence structure, are involved in all interactions, whereas others are more specific and have to do with particular actions, such as asking questions or delivering and receiving news, assessments, or complaints. CA studies may focus either on ordinary conversations taking place between acquaintances or family members, or on institutional encounters where the participants accomplish their institutional tasks through their interaction. CA clarifies basic aspects of human sociality that reside in talk, and it examines the ways in which specific social institutions operate through talk.

Conversation Analysis and Pragmatics represent two different approaches to how we solve the problem of understanding what other people mean in conversations. These two different approaches are based on two fundamentally different ideas about what is most important in this process of sense making. Scholars in the field of pragmatics, including speech act theorists, focus primarily on how the resources speakers have for expressing certain meanings and intentions interact with the social conditions in which the resources are used and the social identities of those who use them. For them, conversation is about *logic*. People make sense of other people by taking into account various factors (how certain meanings are usually made, what the probable intentions of speakers are, what is possible in particular situations) and coming to a conclusion about what they probably mean. Conversation analysts on the other hand, are more interested in *order* than in logic. They focus more on how people make and interpret meanings by exploiting the orderly structure of conversation, especially its sequential structure.

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# UNIT 6
# TEXT AND CRITICAL DISCOURSE ANALYSIS

**1.** CDA as an interdisciplinary approach.
**2.** Domains of CDA.
**3.** Role of context in CDA.
**4.** Discourse *vs discourses.*
**5.** The principal unit of analysis for CDA.
**6.** Functional dimensions of the text.
**7.** Fairclough's framework for studying discourse.
**8.** Research methodology in CDA.
**9.** CDA and learning.

The information on which people interpret the world around them comes from a wide range of sources (personal interactions with others, their knowledge and experience, cultural conventions and precedents in their social world, their exposure to institutional and non-institutional learning environments, public media — television, radio, newspapers and magazines, the Internet and so on). At various times and in various contexts, each of these sources carries with it differential values in terms of status and so the information received from these sources can be interpreted as having different degrees of validity. The main mode through which most of these sources provide information is language, though recent advances in multimodal analysis [25], [23], [27] have crucially indicated that other modes of meaning making, including gesture, intonation, image and gaze among the multimodal signs, also play a crucial role and should be taken into account. Despite these recent advances, the main way in which people make sense of the world is through language, it is a discursive process. Language, instead of drawing meanings passively from pre-existing knowledge of the world, plays an active role in classifying the phenomena and experiences through which individuals construct, understand and represent reality.

The study of real samples of speech and writing as evidence of the way in which people in the world use language in a range of social contexts is manifestly the business of Linguistics. The previous units have explored two approaches to analysing discourse. Conversation Analysis is an approach, which offers a theoretical framework, a terminology, and a systematic method for analysing spoken discourse in particular. It is a perfect instrument for

linguists who are looking for a set of analytical tools in order to examine spoken interaction in relation to a clear model of the rules of turn-taking. Discourse Analysis is an approach which works "above the sentence" in its exploration of how highly conventionalised patterns of language, constructed by characteristic stylistic features, help to construct different accounts of social reality.

This unit will review the third approach, namely, *Critical Discourse Analysis* (CDA), which is considered to be an interdisciplinary approach to the study of discourse that views language as a form of social practice. CDA analyses real, and often extended, samples of spoken and written discourse. CDA adopts a macro-analytical view of the world in that it takes the notion of discourse in its widest sense to be the essential unit of communication. Thus CDA research specifically considers how language works within institutional and political discourses (e. g. in education, organisations, media, government), as well as specific discourses (around gender and class), in order to uncover overt or more often, covert inequalities in social relationships [2]. CDA needs to be understood as both a theory and a method [5; 16], in that it offers "not only a description and interpretation of discourses in social context but also offers an explanation of why and how discourses work" [29; 2].

CDA prefers to work at the intersection of language and social structure, which is manifested in the choice of topics and domains of analysis such as:

*Political discourse*, i. e. the discourse of politicians.

*Ideology discourse* is seen as a means through which (and in which) ideologies are being reproduced. Particular attention within this study of ideology is given to racism. T. Van Dijk stands out as a prolific author [8, 9, 10]. Related to the issue of racism is a recent interest in the discourse on immigration [26].

• *The discourse of economics* [15]. In relation to this, the issue of *globalisation* has been formulated as an important preoccupation for CDA [5; 94].

• *Advertisements and promotional culture* [15].

• *Media discourse.* [15], [25], [1]

• *Gender*, especially the representation of women in the media [4], [30].

• *Institutional discourse*: the role of language in institutional practices such as doctor-patient communication [30], social work, bureaucracy.

• *Education* [5] is seen as a major area for the reproduction of social relations, including representation and identity-formation, but also for possibilities of change. N. Fairclough and associates have developed a Critical Language Awareness approach that advocates the stimulation of critical awareness with students of pedagogical discourses and didactic means. [14], [3; 26—27]

CDA views itself as a "critical" perspective, which may be combined with other approaches [2; 14]. N. Fairclough explains his view of a critical practice in the following manner:

"By 'critical' discourse analysis I mean discourse analysis, which aims to explore often opaque relationships of causality and determination between (*a*) discursive practices, events and texts, and (*b*) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony" [15; 135].

CDA evolved formally in the early 1990s as a perspective applied by a network of scholars with shared political concerns about social inequalities in the world but with widely differing interests in areas such as literature, politics, media studies, genre studies and information technology. N. Fairclough was the most prominent figure and his *Language and Power* [13] is commonly considered to be the landmark publication for the 'start' of CDA. Since then, various branches of the movement have emerged. Critical Linguistics looks closely at how features of grammar work ideologically within individual texts to undermine oppressed groups. French Discourse Analysis looks at the ideological effects of discursive formations in positioning people as social subjects but does not emphasize practical applications of theory. Social Semiotics explores ways of analysing multi-modal texts and practices of reading and interpreting. Socio-cognitive studies focus on the reproduction of inequalities such as racism and ethnic prejudices in discourse and media communication, linking cognition with wider social processes. Lastly, the Discourse-historical method aims to "integrate systematically all available background information in the analysis and interpretation of the many layers of a written or spoken text" [16; 266]. Whether analysts with a critical perspective prefer to focus on one or combine two approaches, a common reference point for all of them is primarily a linguistic

one: that of Halliday's systemic functional grammar. M. Halliday [19; 142] stressed the relationship between the grammatical system and the social and personal needs that language is required to serve, through three meta-functions of language that are continuously interconnected: the ideational, the interpersonal and the textual. Hence, in Halliday's view as a linguist, text and context are inextricably linked in a dialectically constitutive relationship, which means that there are key features, which are central to the critical perspective of CDA.

In the first place, language use in speech and writing is seen as a social practice, which "implies a dialectical relationship between a particular discursive event and the situation(s), institution(s), and social structure(s) which frame it" [16; 258]. Thus, in this two-way relationship, discourse is considered to be socially constitutive as well as socially shaped.

In the second place, since discourses are so influential, they can help to produce and reproduce unequal power relations between different ethnicities, social classes, genders, ages, and professional groups. CDA starts from "prevailing social problems, and thereby chooses the perspective of those who suffer most, and critically analyses those in power, those who are responsible, and those who have the means and the opportunity to solve such problems" [7; 4].

In the third place, CDA largely draws upon a "solid linguistic basis" [12; 97] in that it examines textual features such as sentence structure, verb tense, syntax, lexical choice, the internal coherence and cohesion of discourse, etc. However, it places such micro-analysis first, within a "critical perspective", and second, within the contextual frame of the "production" and "consumption" of discourses. In practice, this means the ways in which historical and cultural processes / structures give rise to the production of a text and the ways subjects within these processes / structures "consume", or interact with texts. This implies a dialectical relationship between the reading of a particular text and the context, institution or social structure that frames this reading [16]. Thus, CDA provides tools for the critical analysis of texts in context, and context itself becomes a crucial methodological and theoretical issue in the development of a critical study of language.

Context comes in various shapes and operates at various levels, from the infinitely small to the infinitely big. The infinitely small would be the fact that every sentence produced by people occurs in a unique environment of preceding and subsequent sentences,

and consequently derives part of its meaning from these other sentences. The infinitely big would be the level of universals of human communication and of human societies. [28] The context in which the discourse takes place is important for critical analysis. If we want to explain the way in which people make sense socially, in real environments, we need to understand the contexts in which such sense-making practices develop.

Relevant to the context is the concept of genre. "The conventionalised forms of the occasions lead to the conventionalised forms of texts, to specific GENRES. Genres have specific forms and meanings, deriving from and encoding the functions, purposes and meanings of the social occasions. Genres therefore provide a precise index and catalogue of the relevant social occasions of a community at a given time. A few examples of genre are: interview, conversation, essay, sale, tutorial, sports commentary, seduction, office memo, novel, political speech, editorial, sermon, joke, instruction" [24; 17].

Genres therefore contribute to the construction of discourses in discursive formations. Where discourses (medical, legal, political, etc.) dialectically determine what can be said and done in discursive formations, genres refer to how discourses are realised as individual texts. This has the consequence that a genre is both an element of discourse and a type of text. For example, the genre of a political statement arises from political discourse.

The linguistic definitions of discourse as "language in use" and that of text as "a written or spoken instance of language in use" do not seem entirely adequate because of their focus on words. When we do not think in strictly linguistic terms, discourse refers to making and remaking of meaning in all semiotic modes used in society. In addition to words, it includes colours, sounds, gestures, symbols, pictures, textures, art, architectural forms, etc. Perhaps J. Gee's understanding of this term will be useful here. He uses the term "discourse" with a small "d" to talk about language in use, or the way language is used in a social context to "enact" activities and identities, but notes that language does not occur in isolation, but in specific social contexts. It occurs between people, in particular places; in particular sets of circumstances, at particular times, accompanied by particular semiotic signs (such as gesture, dress and symbols) and is influenced by a range of values, attitudes, beliefs, emotions and ideologies. It is this non-language 'stuff' that J. Gee terms as Discourse with a capital "D". So, discourse occurs

within Discourses. "Discourses are out in the world and history as coordinations of people, places, times, actions, interactions, verbal and non-verbal expression, symbols, things, tools, and technologies that betoken certain identities and associated activities. Thus, they are material realities. But Discourses also exist as the work we do to get people and things recognized in certain ways and not others, and they exist as maps that constitute our understandings. They are, then, social practices and mental entities, as well as material realities [18; 23]. "Discourses always involve more than language. They always involve coordinating language with ways of acting, interacting, valuing, believing, feeling, and with bodies, clothes, non-linguistic symbols, objects, tools, technologies, times, and places" [18; 25].

Identifying discourses thematically is not to suggest that they are mutually exclusive; they often overlap, creating *hybrid discourses* [5], and more than one discourse may be present in a text at the same time, thus creating *hybrid texts*. Texts are not merely words on a page. All texts are multimodal: they combine a range of semiotic codes in the expression of their meaning. If we take the written text as usually conceived in discourse analysis as a starting point — a newspaper article for example — in addition to the words in the article, there will be a minimum number of other modes present. The text will usually be printed in at least two fonts, one for the headline and one for the rest of the text. The text will be organised into a certain number of columns. It may be that a colour other than black ink on a white background has been used. *The Financial Times*, for example, is printed on pink paper. There may also be a photograph accompanying the written text, and this will be placed in a certain position in relation to the words on the page: to the left, to the right, possibly above or below. Without having exhausted all the possible meaning modes, which might be present, it is clear that the text is much more complex than a reliance on the printed word suggests.

Discourse refers to all actual and potential signifying practices of a community of sign users. With this definition it is possible to define what is meant by *discourses* which are "organising themes within the larger frame of discourse; so there is political discourse, medical discourse, legal discourse, educational discourse, musical discourse, racist discourse, sexist discourse, and so on. A discourse organises and gives structure to the manner in which a topic, object, process is to be talked about" [24; 7]. A discourse

thus "determines" what can be said and done in discursive formations. However, this is not a one-way relationship; a discourse is also organised and structured by these practices. The saying and the doing reproduce the form of the discourse which corresponds to these practices.

The principal unit of analysis for CDA is text performing three meaning functions simultaneously. The *ideational* function articulates conceptions of the world and knowledge about the world. The *interpersonal* function expresses the relationship between the text-producer and the other participants in the communication. The *textual* function is responsible for organising the ideational and interpersonal functions into a coherent and meaningful whole (a text), and for the linguistic choices which are made in making the text lexically, grammatically and rhetorically cohesive [20].

The functional dimensions of the text correspond to three dimensions of context. They are the field, the tenor and the mode. These contextual dimensions refer to the ways in which different aspects of the context have an impact upon the language of the text. The *field* refers to what is happening in the context, and the type of social action that is occurring: the practices that the participants are engaged in; the *tenor* refers to the participants in the action (e. g. the writer and the reader, the speaker and the listener) and the nature of their relationship; and the *mode* refers to how the text is symbolically organised as an event: the role that the language of the text is playing; its rhetorical function and purpose. The mode also includes the channel, i. e. whether the text is spoken or written or both.

Texts are taken to be social actions, meaningful and coherent instances of spoken and written language use. Yet their shape and form is not random or arbitrary. Specific text types or genres serve conventional social uses and functions. That is, particular kinds of texts attempt to "do things" in social institutions with predictable ideational and material effects (e. g. functional written texts as business letters, forms, textbooks or spoken face-to-face interactions such as clinical exchanges, service exchanges, classroom lessons, or multimodal visual and electronic texts as internet home pages).

The practical techniques of CDA are derived from various disciplinary fields. It employs interdisciplinary techniques of text analysis to look at how texts construct representations of the world, social identities, and social relationships. On the methodological

level, CDA uses systemic-functional linguistics, which is prominent, but categories and concepts have also been borrowed from pragmatics, discourse analysis and text linguistics, stylistics, social semiotics, social cognition, rhetoric, and Conversation Analysis [3; 28]. N. Fairclough's work [15] is among the first to bring together a version of functional linguistics with sophisticated social and cultural theory. He underlines that discourse analysis should involve the two things, analysis of texture and intertextuality, and that no discourse (language in use in social process, language as action) can be understood except in relation to the larger discursive formations — orders of discourse — of which it is a part. He chose the functionalist linguistics of Halliday [21] for the analysis of texture, the structure and organisation of texts, but saw intertextual analysis as a crucial way of linking texts and contexts.

N. Fairclough [3; 29] developed a three-dimensional framework for studying discourse. The first dimension is *discourse-as-text*, i. e. the linguistic features and organisation of concrete instances of discourse. Choices and patterns in vocabulary (e. g. wording, metaphor), grammar (e. g. transitivity, modality), cohesion (e. g. conjunction, schemata), and text structure (e. g. episode marking, turn-taking system) should be systematically analysed. The use of passive verb forms or nominalisations in news reporting, for instance, can have the effect of obscuring the agent of political processes.

The second dimension is *discourse-as-discursive-practice*, i. e. discourse as something which is produced, circulated, distributed and consumed in society. N. Fairclough sees these processes largely in terms of the circulation of concrete linguistic objects (specific texts or text-types). Approaching discourse as discursive practice means that after the analysis of vocabulary, grammar, cohesion, and text structure, attention should be given to speech acts, coherence, and intertextuality — three aspects that link a text to its wider social context.

The third dimension is *discourse-as-social-practice*, i. e. the ideological effects and hegemonic processes in which discourse is seen to operate. It is from this third dimension that N. Fairclough constructs his approach to social change: hegemonies change and this process can be witnessed in discursive change when the latter is viewed from the angle of intertextuality. The way in which discourse is being represented, re-spoken, or re-written sheds light on the emergence of new orders of discourse, attempts at control and resistance against regimes of power.

To these three dimensions, N. Fairclough adds a threefold distinction in research methodology. CDA should make a progression from *description*, to *interpretation*, to *explanation*. At the stage of description, CDA focuses on formal linguistic properties of texts. Interpretation is a kind of relationship between the text-producer and the text-interpreter. This stage is concerned with the way in which participants arrive at some kind of understanding of discourse on the basis of their cognitive, social, and ideological resources. Interpretation is done by means of categories and criteria provided by participants and often displays ideological framings — participants "reproduce" elements of social ideologies. That is why CDA requires a third analytical phase — explanation, when the researcher draws on social theories to derive meaning [13; 26].

In terms of analysis, CDA takes the view that texts need to be considered in terms of what they include and what they omit — alternative ways of constructing and defining the world. Being critical means thinking deeply about what is said and the context of production, not taking anything for granted and exploring what the language presupposes, comparing texts on the same topic paying attention to their similarities and differences.

The forerunner of CDA is Critical Linguistics, but Critical Linguistics tended to focus on the production of texts and ignore the ways in which audiences interpret these texts. Linguistically, emphasis was on the ideational more than the interpersonal and this tended to marginalize issues of social identity. The focus tended to be on the micro-level of the lexicon-grammar and tended to downplay issues relating to genre, discourse and intertextuality. It was basically text analysis. Debates emerged around these limitations and attempts began to be made to address them through more of an emphasis on an intertextual approach to textual analysis, which is central to CDA.

CDA views text as artefacts that do not occur in isolation — socio-political, socio-historic contexts contribute to production and interpretation of text and are crucial aspects of the analysis. In other words, CDA combines three separate forms of analysis: analysis of (spoken or written) language texts, analysis of discourse practice (processes of text production, distribution and consumption) and analysis of discursive events as instances of socio-cultural practice. Particularly, it combines micro, meso and macro-level interpretation. At the micro-level, the analyst considers various

aspects of textual / linguistic analysis, for examples syntactic analysis, use of metaphor and rhetorical devices. The meso-level or level of discursive practice involves studying issues of production and consumption, for instance, which institution produced a text, who is the target audience, etc. At the macro-level, the analyst is concerned with intertextual and interdiscursive elements, trying to understand the broad, societal currents that are affecting the text being studied.

The third level of analysis follows eight foundational principles offered by N. Fairclough and R. Wodak [16; 271—280]:

1. CDA addresses social problems.

2. Power relations are discursive.

3. Discourse constitutes society and culture, and is constituted by them.

4. Discourse does ideological work representing and constructing society by reproducing unequal relations of power.

5. Discourse is historical and is connected to previous, contemporary and subsequent discourses.

6. Relations between text and society are mediated, and a sociocognitive approach is needed to understand these links.

7. Discourse analysis is interpretive and explanatory and implies a systematic methodology and investigation of context.

8. CDA is a socially committed scientific paradigm and discourse is a form of social action.

Thus, CDA can be seen as a "highly context-sensitive, democratic approach which takes an ethical stance on social issues with the aim of transforming society — an approach or attitude rather than a step by step method." [22; 1] CDA acknowledges the crucial value of an interdisciplinary study of texts rejecting the view of language as an entity to be studied in experimental isolation and using other disciplines such as social theory and sociology, semiotics, philosophy, political theory, media studies, cognitive processing studies implying social action rather than simply the act of analysis. The role of CDA is in encouraging awareness. CDA helps to describe, interpret and explain the relationship between language and society; it includes not only description of discourse in context, but also offers an explanation of why and how discourses work.

In educational settings, language is the primary meditational tool through which learning occurs. CDA contributes to an understanding of learning in two primary ways. First, analyzing

discourse from a critical perspective allows one to understand the processes of learning in more complex ways. Secondly, "preparing students for critical citizenship deepens the roots of democracy by encouraging students to actively participate in public discourses and debates over social, economic and political issues that affect everyday life in their own and neighbouring communities. CDA therefore represents one step along a pathway to encouraging the critical decoding and analysis of powerful texts and discourses that can facilitate critical social agency, and as such enlarge notions of critical pedagogy. In the light of the above said, the following CRITICAL mnemonic is offered as a summary of the points which have been discussed. It also serves an educational checklist of what this approach entails.

**C** is for critical. Be critical; resist closure.

**R** is for respect. Respect how the text seems to want to be read.

**I** is for interpretation. Interpret the text from within.

**T** is for teaching. Teach your interpretation to others.

**I** is for investigation. Investigate the interpretations of others.

**C** is for cooperation and communication. Cooperate in order to communicate.

**A** is for analysis. Analyse the construction of knowledge.

**L** is for learning. Learn from the knowledge of others.

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# SECTION II. PRACTICAL ASSINGMENTS

## UNIT 1
## THE PROBLEM OF DISCOURSE ANALYSIS

*I. Read the excerpt from the famous 1952 essay by the linguist Zellig Harris in which he coined the term "discourse analysis". In it, he outlines the limitations of traditional approaches to language and explains why we need a method to examine language beyond the level of the clause.*

### Discourse Analysis

**The problem**

One can approach discourse analysis from two types of problem, which turn out to be related. The first is the problem of continuing descriptive linguistics beyond the limits of a single sentence at a time. The other is the question of correlating 'culture' and language (i. e. non-linguistic and linguistic behavior). The first problem arises because descriptive linguistics generally stops at sentence boundaries. This is not due to any prior decision. The techniques of linguistics were constructed to study any stretch of speech, of whatever length. But in every language it turns out that almost all the results lie within a relatively short stretch, which we may call a sentence. That is, when we can state a restriction on the occurrence of element A in respect to the occurrence of element B, it will almost always be the case that A and B are regarded as occurring within the same sentence. Of English adjectives, for instance, we can say that they occur before a noun or after certain verbs (in the same sentence): the dark clouds, the future eseems bright; only rarely can we state restrictions across sentence boundaries, e. g. that if the main verb of one sentence has a given tense suffix, the main verb of the next sentence will have a particular other tense suffix. We cannot say that if one sentence has the form NV, the next sentence will have the form N. We can only say that most sentences are NV, some are N, and so on; and that these structures occur in various sequences.

In this way descriptive linguistics, which sets out to describe the occurrence of elements in any stretch of speech, ends up by describing it primarily in respect to other elements of the same sentence. This limitation has not seemed too serious, because it has not pre-

cluded the writing of adequate grammars: the grammar states the sentence structure; the speaker makes up a particular sentence in keeping with this structure, and supplies the particular sequence of sentences. The other problem, that of the connection between behavior (or social situation) and language, has always been considered beyond the scope of linguistics proper. Descriptive linguistics has not dealt with the meanings of morphemes; and though one might try to get around that by speaking not of meanings, but of the social and interpersonal situation in which speech occurs, descriptive linguistics has had no equipment for taking the social situation into account: it has only been able to state the occurrence of one linguistic element in respect to the occurrence of others. Culture-and-language studies have therefore been carried on without benefit of the recent distributional investigations of linguistics. For example, they list the meanings expressed in the language by surveying the vocabulary stock; or they draw conclusions from the fact that in a particular language a particular set of meanings is expressed by the same morpheme; or they discuss the nuances of meaning and usage of one word in comparison with others (e. g. in stylistics). Culture-and-language studies have also noted such points as that phrases are to be taken in their total meaning rather than as the sum of the meanings of their component morphemes, e. g. that "How are you?" is a greeting rather than a question about health — an example that illustrates the correlation of speech with social situation. Similarly, personality characteristics in speech have been studied by correlating an individual's recurrent speech features with recurrent features of his behavior and feeling.

**Distribution within discourse**

Distributional or combinatorial analysis within one discourse at a time turns out to be relevant to both of these problems. On the one hand, it carries us past the sentence limitation of descriptive linguistics. Although we cannot state the distribution of sentences (or, in general, any inter-sentence relation) when we are given an arbitrary conglomeration of sentences in a language, we can get quite definite results about certain relations across sentence boundaries when we consider just the sentences of a particular connected discourse that is, the sentences spoken or written in succession by one or more persons in a single situation. This restriction to connected discourse does not detract from the usefulness of the analysis, since all language occurrences are internally con-

nected. Language does not occur in stray words or sentences, but in connected discourse — from a one-word utterance to a ten volume work, from a monolog to a Union Square argument. Arbitrary conglomerations of sentences are indeed of no interest except as a check on grammatical description; and it is not surprising that we cannot find interdependence among the sentences of such an aggregate. The successive sentences of a connected discourse, however, offer fertile soil for the methods of descriptive linguistics, since these methods study the relative distribution of elements within a connected stretch of speech.

On the other hand, distributional analysis within one discourse at a time yields information about certain correlations of language with other behavior. The reason is that each connected discourse occurs within a particular situation, whether of a person speaking, or of a conversation, or of someone sitting down occasionally over a period of months to write a particular kind of book in a particular literary or scientific tradition. To be sure, this concurrence between situation and discourse does not mean that discourses occurring in similar situations must necessarily have certain formal characteristics in common, while discourses occurring in different situations must have certain formal differences. The concurrence between situation and discourse only makes it understandable, or possible, that such formal correlations should exist. It remains to be shown as a matter of empirical fact that such formal correlations do indeed exist, that the discourses of a particular person, social group, style, or subject-matter exhibit not only particular meanings (in their selection of morphemes) but also characteristic formal features. The particular selection of morphemes cannot be considered here. But the formal features of the discourses can be studied by distributional methods within the text; and the fact of their correlation with a particular type of situation gives a meaning-status to the occurrence of these formal features.

**The nature of the method**

We have raised two problems: that of the distributional relations among sentences, and that of the correlation between language and social situation. We have proposed that information relevant to both of these problems can be obtained by a formal analysis of one stretch of discourse at a time. What KIND of analysis would be applicable here? To decide this, we consider what is permitted by the material.

Since the material is simply a string of linguistic forms arranged in successive sentences, any formal analysis is limited to locating linguistic elements within these sentences that is, to stating the occurrence of elements. We cannot set up any method for investigating the nature or composition of these elements, or their correlations with non-linguistic features, unless we bringing new information from outside.

Furthermore, there are no particular elements, say but or I or communism, which have a prior importance, such as would cause us to be interested in the mere fact of their presence or absence in our text. Any analysis which aimed to find out whether certain particular words, selected by the investigator, occur in the text or not, would be an investigation of the CONTENT of the text and would be ultimately based on the MEANINGS of the words selected. If we do not depend upon meaning in our investigation, then the only morphemes or classes, which we can deal with separately are those which have grammatically stated peculiarities of distribution.

Since, then, we are not in general interested in any particular elements elected in advance, our interest in those elements that do occur cannot be merely in the tautologic statement THAT they occur, but in the empirical statement of HOW they occur: which ones occur next to which others, or in the same environment as which others, and so on that is, in the relative occurrence of these elements with respect to each other. In this sense, our method is comparable to that which is used, in the case of a whole language, in compiling a grammar (which states the distributional relations among elements), rather than in compiling a dictionary (which lists all the elements that are found in the language, no matter where).

Finally, since our material is a closed string of sentences, our statement about the distribution of each element can only be valid within the limits of this succession of sentences, whether it be a paragraph or a book. We will see, we can sometimes use information about the distribution of an element outside our material; but this can be only an external aid, brought in after the distribution of the element within the discourse has been completely stated.

*II. Discuss the following issues.*

✓ For Harris, one of the aims of discourse analysis is to describe texts in the same way linguists describe sentences, by ex-

plaining the occurrences of elements in relation to the occurrence of other elements. What might be the advantages of trying to discover the 'rules' that govern the ways texts are put together in the same way we can talk about the "rules" that govern the way sentences are put together? What could such knowledge be used for? Do you think the logic that governs the way we look at sentence level grammar can be extended to longer stretches of text or conversation?

✓ Harris suggests that by studying the formal distribution of elements in texts used in different social situations we will be able to discover correlations between certain kinds of structures and certain kinds of social behavior. Can you think of some examples of text structures that nearly always occur in connections with certain kinds of social practices? What are some of the limitations of this approach?

*III. Read the following excerpt from G. Cook's "Discourse" and discuss language functions.*

According to G. Cook specialists in linguistics sometimes claim that if non-specialists are asked what the function of language is, they will reply that it is "to send information" or "to tell other people your thoughts". People are not as simplistic as this; even a moment's reflection leads to the conclusion that language has more functions. Nevertheless, it is true that the function language has of transmitting information, its *referential* function, is considered the most important. Language has many more functions than simply sending information. There have been many, sometimes conflicting, attempts to classify the main functions of language (*macro-functions*). One of the clearest and most influential was formulated by the linguist R. Jakobson and further developed by D. Hymes. Macro-functions are then established, each focusing attention upon one element:

1. The *motive* function: communicating the inner states and emotions of the addresser ("Oh no!", "Fantastic!", "Ugh!", and swear words used as exclamations).

2. The *directive* function: seeking to affect the behaviour of the addressee ("Please help me!", "Shut up!", "I'm warning you!").

3. The *phatic* function: opening the channel or checking that it is working, either for social reasons ("Hello", "Lovely weather"') or for practical ones ("Can you hear me?", "Are you still there?"). The use of such phrases is characterized by lack of any informative

content and is intended to link people and make their coexistence peaceful and pleasant. The phatic use of language is characteristic mainly of speech, however , in certain types of writing it can also be noticed, as in letters for example, where the beginning "Dear Sir / Madam" and ending "Yours faithfully" also serve that purpose.

4. The *poetic* function: in which the particular form chosen is the essence of the message. Here, the word "poetic" does not ref er to the ability to write poetry, but the ability to manipulate language in a creative way. Using jokes and metaphors we can play with words and meanings simply for joy.

5. The *referential* function: carrying information.

6. The *metalinguistic* function: f ocusing attention upon the code itself, to clarify it or renegotiate it ("What does this word here mean?"). All we are reading right now has a largely metalinguistic f unction.

7. The *contextual* function: creating a particular kind of communication ("Right, let's start the lecture", "It's just the game").

*IV. Now read Queen Elisabeth II's Christmas speech published on December 25, 2016 and consider what language functions are used in it.*

There was a time when British Olympic medal winners became household names because there were so few of them. But the 67 medals at this year's Games in Rio and 147 at the Paralympics meant that the GB medallists' reception at Buckingham Palace was a crowded and happy event. Throughout the Commonwealth there were equally joyful celebrations. Grenada, the Bahamas, Jamaica and New Zealand won more medals per head of population than any other countries.

Many of this year's winners spoke of being inspired by athletes of previous generations. Inspiration fed their aspiration; and having discovered abilities they scarcely knew they had, these athletes are now inspiring others.

A few months ago, I saw inspiration of a different kind when I opened the new Cambridge base of the East Anglian Air Ambulance, where Prince William works as a helicopter pilot. It was not hard to be moved by the dedication of the highly skilled doctors, paramedics and crew, who are called-out on average five times a day.

But to be inspirational you don't have to save lives or win medals. I often draw strength from meeting ordinary people doing extraordinary things: volunteers, carers, community organ-

isers and good neighbours; unsung heroes whose quiet dedication makes them special.

They are an inspiration to those who know them, and their lives frequently embody a truth expressed by Mother Teresa, from this year Saint Teresa of Calcutta. She once said, "Not all of us can do great things. But we can do small things with great love."

This has been the experience of two remarkable organisations, The Duke of Edinburgh's Award and the Prince's Trust, which are sixty and forty years old this year. These started as small initiatives but have grown beyond any expectations, and continue to transform young people's lives.

To mark my 90th birthday, volunteers and supporters of the six hundred charities of which I have been patron came to a lunch in The Mall. Many of these organisations are modest in size but inspire me with the work they do. From giving friendship and support to our veterans, the elderly or the bereaved; to championing music and dance; providing animal welfare; or protecting our fields and forests, their selfless devotion and generosity of spirit is an example to us all.

When people face a challenge, they sometimes talk about taking a deep breath to find courage or strength. In fact, the word "inspire" literally means "to breathe in". But even with the inspiration of others, it's understandable that we sometimes think the world's problems are so big that we can do little to help. On our own, we cannot end wars or wipe out injustice, but the cumulative impact of thousands of small acts of goodness can be bigger than we imagine.

At Christmas, our attention is drawn to the birth of a baby some two thousand years ago. It was the humblest of beginnings, and his parents, Joseph and Mary, did not think they were important.

Jesus Christ lived obscurely for most of his life, and never travelled far. He was maligned and rejected by many, though he had done no wrong. And yet, billions of people now follow his teaching and find in him the guiding light for their lives. I am one of them because Christ's example helps me see the value of doing small things with great love, whoever does them and whatever they themselves believe.

The message of Christmas reminds us that inspiration is a gift to be given as well as received, and that love begins small but always grows.

I wish you all a very happy Christmas.

# UNIT 2
# TYPES OF DISCOURSE

*I. Read the following excerpt from the book "Introduction to discourse analysis" by American discourse analyst and educationalist James Paul Gee. In it, he defines discourse as the way we build social identities and social activities by combining language with "other stuff".*

## Discourses

People build identities and activities not just through language, but by using language together with other "stuff" that isn't language. If you want to get recognized as a street gang member of a certain sort you have to speak in the "right" way, but you also have to act and dress in the "right" way, as well. You also have to engage (or, at least, behave as if you are engaging) in characteristic ways of thinking, acting, interacting, valuing, feeling, and believing. You also have to use or be able to use various sorts of symbols (e. g., graffiti), tools (e. g., a weapon), and objects (e. g., street corners) in the "right" places and at the "right" times. You can't just "talk the talk", you have to "walk the walk" as well. The same is true of doing / being a corporate lawyer, Marine sergeant, radical feminist, or a regular at the local bar. One and the same person might talk, act, and interact in such a way as to get recognized as a "street gang member" in one context and, in another context, talk, act, and interact in quite different ways so as to get recognized as a "gifted student". And, indeed, these two identities, and their concomitant ways of talking, acting, and interacting, may well conflict with each other in some circumstances (where different people expect different identities from the person), as well as in the person's own mind.

I use the term "Discourse", with a capital "D", for ways of combining and integrating language, actions, interactions, ways of thinking, believing, valuing, and using various symbols, tools, and objects to enact a particular sort of socially recognizable identity. Thinking about the different Discourses a piece of language is part of another tool for engaging in discourse analysis.

* * *

A Discourse is a characteristic way of saying, doing, and being. When you speak or write anything, you use the resources of Eng-

lish to project yourself as a certain kind of person, a different kind in different circumstances. You also project yourself as engaged in a certain practice or activity. If I have no idea who you are and what you are doing, then I cannot make sense of what you have said, written, or done.

You project a different identity at a formal dinner party than you do at the family dinner table. And, though these are both dinner, they are nonetheless different practices or activities (different "games"). The fact that people have differential access to different identities and practices, connected to different sorts of status and social goods, is a root source of inequality in society. Intervening in such matters can be a contribution to social justice. Since different identities and activities are enacted in and through language, the study of language is integrally connected to matters of equity and justice.

*II. Discuss the following issues.*

✓ "Discourses" are larger systems for making meaning and enacting social identities in which language plays a part, along with other things like dress, behavior, attitude, etc. You can list the languages that you speak (such a English, Japanese and Korean). Can you list some "Discourses" that you "speak"?

✓ Gee says that sometimes the way we 'talk, act, and interact' in order to 'do / be' one kind of person might conflict with the way we 'talk, act, and interact' in order to 'do/be' another kind of person, and that sometimes this causes problems in regard to things like social equity and justice. Can you think of any examples of this?

*III. Read the following passages, answer the questions concerning types of discourse and prove your point of view paying attention to the field, tenor and mode of discourse (field refers to the ideational function of the language — topic of the discourse, tenor refers to the interpersonal function — the role of the participants and mode refers to the textual function — what the language is doing itself as a channel of communication).*

*1. Jokes are examples of discourse like all other communication. Which type of discourse is used to tell a funny idea?*

When you buy a box of Ritz crackers, on the back of the box, they have all these suggestions as to what to put on top of the Ritz. "Try it with turkey and cheese. Try it with peanut butter."

But I like crackers man, that's why I bought it, 'cause I like crackers! I don't see a suggestion to put a Ritz on top of a Ritz. I didn't buy them because they're little edible plates! You've got no faith in the product itself.

*2. In his famous speech "I Have a Dream" Martin Luther King, Jr. blended different types of discourse. What are they?*

In a sense, we've come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the "unalienable Rights" of "Life, Liberty and the pursuit of Happiness" It is obvious today that America has defaulted on this promissory note, insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check, which has come back marked "insufficient funds."

*3. In his essay "Common Sense" Thomas Paine lays out the reasons that the American colonies should rebel against Great Britain. Th. Paine relies mostly on the discourse of argument, but also calls on the emotions of his readers in this passage by asking them to think of how much territory is at stake. What category of discourse is present here according to the classification of literary scholars?*

The Sun never shined on a cause of greater worth. Tis not the affair of a City, a County, a Province, or a Kingdom; but of a Continent — of at least one-eighth part of the habitable Globe. Tis not the concern of a day, a year, or an age; posterity are virtually involved in the contest, and will be more or less affected even to the end of time, by the proceedings now. Now is the seedtime of Continental union, faith and honour. The least fracture now will be like a name engraved with the point of a pin on the tender rind of a young oak; the wound would enlarge with the tree, and posterity read in it full grown characters.

*4. Anne Frank was in hiding during World War II for many years in an Annex in Amsterdam, and spent her time recording her emotions and thoughts in her diary, which she named Kitty. We can see that the entries are non-fiction — that is, she truly lived them. What example of discourse is the following passage?*

In the meantime, things are getting more and more wonderful here. I think, Kitty, that true love may be developing in the Annex. All those jokes about marrying Peter if we stayed here long enough weren't so silly after all. Not that I'm thinking of marrying him, mind you. I don't even know what he'll be like when he grows up. Or if we'll even love each other enough to get married.

*5. Consider the opening paragraph of George Orwell's novel "1984" and say which type of discourse is present here. What is the main focus of this type of discourse?*

It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.

*6. In this beautiful passage from William Shakespeare's tragedy "Macbeth", the character of Macbeth is lamenting the death of his wife, Lady Macbeth. The function of this passage is primarily to make the audience feel strong emotion, as Macbeth thinks about what could have been. What type of spoken discourse is present here?*

> MACBETH: She should have died hereafter;
> There would have been a time for such a word.
> To-morrow, and to-morrow, and to-morrow,
> Creeps in this petty pace from day to day,
> To the last syllable of recorded time;
> And all our yesterdays have lighted fools
> The way to dusty death. Out, out, brief candle!
> Life's but a walking shadow, a poor player
> That struts and frets his hour upon the stage
> And then is heard no more. It is a tale
> Told by an idiot, full of sound and fury
> Signifying nothing.

*7. The following abstract from "Fostering H.O.P.E.: Helping Overcome Poverty through Education for Teen Moms" by Angela Cunningham and Sherrill Sellers explains briefly what the coming pages will elaborate on. Decide what type of discourse it is.*

This program was designed to address the prevalent issues of teen parenthood and poverty. The idea was to introduce and

reinforce the importance of obtaining a post secondary education to teen mothers in their junior or senior year of high school. The program ran for eight weeks during the summer of 2003. Participants met once a week to participate in group building activities, get insights to what it will take to finish school, and receive information on services that are available to help them along the way. The young women also had the opportunity to tour the UW and MATC campuses. The participants walked away from the program with a sense of hope that they are able to pursue their dreams despite their difficult situations.

*8. The word argument comes from the Latin word "argumentum", which meant "evidence, ground, support, proof; a logical argument". Did the idea of argument originally carry the negative connotations of quarrel and dissent? Was it just a manner of presenting evidence? Is the literary understanding of argument closer to its original meaning than in contemporary usage?*

*The opening line to Leo Tolstoy's novel "Anna Karenina" is one of the most famous in all of literature. The question of family and happiness, or lack thereof, will be present and play a key role in the rest of the narrative. What example of discourse is it?*

All happy families are alike; each unhappy family is unhappy in its own way.

*9. This passage is the opening lines to F. Scott Fitzgerald's novel "The Great Gatsby". The idea of advantage and those that have it and do not have it is one of the most central themes of the novel. Decide what type of discourse is presented here.*

In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since.

"Whenever you feel like criticizing any one," he told me, "just remember that all the people in this world haven't had the advantages that you've had."

*10. Here is an abstract from "The Genetics of Bone Strength in Mice" by Jonathan Vu and Robert Blank. Decide what type of discourse it is.*

The purpose of this study is to identify relationships between the physical and genetic characteristics of bones in mice. The physical characteristics include size, density, and the force required to break the bone, while the genetic ones are the genes of the marker loci associated with the genes that affect these quali-

ties. This study uses strains of mice with reduced genetic variation. The two strains of mice that are the most phenotypically extreme, meaning those with the strongest and weakest bones, are crossed. The F2 generation from that cross is then analyzed. The results of this analysis can be used to find which genotypes correlate with specific bone properties like size, density, and failure load. The anticipated outcome of this lab is the identification of the genotypes that affect bone strength in mice. The findings may be useful in treating medical conditions that are related to bone strength.

*11. What form of writing is presented in the passage? Does it convey important information or does the author present sensory details that draw the reader in?*

He senses movement beyond the dark trees. Shivering in the damp air, he strains his eyes against the fading of the light. For a brief moment, two golden eyes shine back out at him, and he hears the whisper of paws against decaying leaves. His throat goes dry.

*12. The following verse is from Bob Dylan's "Hurricane". Do you agree that it is an example of narrative? Why? Do all songs contain a narrative? What function can narrative serve?*

Pistol shots ring out in the barroom night
Enter Patty Valentine from the upper hall.
She sees the bartender in a pool of blood,
Cries out, "My God, they killed them all!"
Here comes the story of the Hurricane,
The man the authorities came to blame
For somethin' that he never done.
Put in a prison cell, but one time he could-a been
The champion of the world.

*13. Read a stanza from the poem "A Character" by William Wordsworth and say what type of literary discourse it is.*

I marvel how Nature could ever find space
For so many strange contrasts in one human face:
There's thought and no thought, and there's paleness and bloom
And bustle and sluggishness, pleasure and gloom.

*14. The basic aim in this kind of discourse is to convey the message in such a way that it is clearly understood without any confu-*

*sion. Whatever is said has no ambiguity. Everything is clear for the reader. Usually this type of discourse is in active voice. Guess what discourse is meant after reading the following example.*

**Employment Process**

Applicants must meet the following requirements:

1. Complete the application forms at www.subpass.com. You must include your current email address, as this will be the primary mode of communication initiated by PESG.

2. Attend a scheduled PESG Applicant Meeting.

Information at this meeting is designed to explain PESG processes.

3. Complete the appropriate Professional Development Training.

Modules at www.gentraining.com and provide a copy of the certificate of completion.

4. Provide a clear PA189 (Unprofessional Conduct Form) from your previous employer.

5. Provide proper copies of identification as outlined by the I-9 Employment Eligibility Form. Typical combinations of identification are as follows:

(1) Driver's License and Social Security Card.

(2) Driver's License and Birth Certificate.

(3) Student ID / Voter's ID / Military ID and Social Security Card.

Passport or Passport Card (suffices both forms of legal identification).

6. Submit appropriate educational documentation as required to be qualified for your job description.

7. Provide a clear Fingerprinting / Criminal History Background.

8. Pay the appropriate application fee.

*Note: Once the above documents and processes are complete and approved, you will receive an electronic PESG Welcome Letter, confirming your employment. There are certain circumstances in which PESG may be contacting you to obtain updated documents after employment.*

*Note: Until you receive your PESG-originated Welcome Letter, you have not been approved for employment by PESG, nor have you been approved to take any assignments.*

# UNIT 3
# GRAMMATICAL AND LEXICAL COHESION

*I. Read the following excerpt from "Cohesion in English" by M. A. K. Halliday and R. Hasan addressing the problem of texture. In it, the authors explain their basic idea of cohesion and the different kinds of devices that create cohesion in texts.*

## The Concept of Cohesion

**Text**

If a speaker of English hears or reads a passage of the language which is more than one sentence in length, he can normally decide without difficulty whether it forms a unified whole or is just a collection of unrelated sentences. This book is about what makes the difference between the two.

The word TEXT is used in linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole. We know, as a general rule, whether any specimen of our own language constitutes a TEXT or not. This does not mean there can never be any uncertainty. The distinction between a text and a collection of unrelated sentences is in the last resort a matter of degree, and there may always be instances about which we are uncertain — a point that is probably familiar to most teachers from reading their students' compositions. But this does not invalidate the general observation that we are sensitive to the distinction between what is text and what is not.

This suggests that there are objective factors involved — there must be certain features, which are characteristic of texts and not found otherwise; and so there are. We shall attempt to identify these, in order to establish what are the properties of texts in English, and what it is that distinguishes a text from a disconnected sequence of sentences. As always in linguistic description, we shall be discussing things that the native speaker of the language "knows" already — but without knowing that he knows them.

A text may be spoken or written, prose or verse, dialogue or monologue. It may be anything from a single proverb to a whole play, from a momentary cry for help to an all-day discussion on a committee. A text is a unit of language in use. It is not a grammatical unit, like a clause or a sentence; and it is not defined by its size. A text is sometimes envisaged to be some kind of super sentence, a grammatical unit that is larger than a sentence but is related to

a sentence in the same way that a sentence is related to a clause, a clause to a group and so on: by CONSTITUENCY, the composition of larger units out of smaller ones. But this is misleading. A text is not something that is like a sentence, only bigger; it is something that differs from a sentence in kind.

A text is best regarded as a SEMANTIC unit: a unit not of form but of meaning. Thus, it is related to a clause or sentence not by size but by REALIZATION, the coding of one symbolic system in another. A text does not CONSIST OF sentences; it is REALIZED BY, or encoded in, sentences. If we understand it in this way, we shall not expect to find the same kind of STRUCTURAL integration among the parts of a text as we find among the parts of a sentence or clause. The unity of a text is a unity of a different kind.

**Texture**

The concept of TEXTURE is entirely appropriate to express the property of "being a text". A text has texture, and this is what distinguishes it from something that is not a text. It derives this texture from the fact that it functions as a unity with respect to its environment.

What we are investigating in this book are the resources that English has for creating texture. If a passage of English containing more than one sentence is perceived as a text, there will be certain linguistic features present in that passage which can be identified as contributing to its total unity and giving it texture.

Let us start with a simple and trivial example. Suppose we find the following instructions in the cookery book:

[1:1] *Wash and core six cooking apples. Put them into a fireproof dish.*

It is clear that *them* in the second sentence refers back to (is ANAPHORIC to) the *six cooking apples* in the first sentence. This ANAPHORIC function of *them* gives cohesion to the two sentences, so that we interpret them as a whole; the two sentences together constitute a text. Or rather, they form part of the same text; there may be more of it to follow.

The texture is provided by the cohesive RELATION that exists between *them* and *six cooking apples*. It is important to make this point, because we shall be constantly focusing attention on the items, such as *them*, which typically refer back to something that has gone before; but the cohesion is effected not by the presence of the referring item alone but by the presence of both the referring

item and the item that it refers to. In other words, it is not enough that there should be a presupposition; the presupposition must also be satisfied. This accounts for the humorous effect produced by the radio comedian who began his act with the sentence

[1:2] *So we pushed him under the other one.*

This sentence is loaded with presuppositions, located in the words *so*, *him*, *other* and *one*, and, since it was the opening sentence, none of them could be resolved. What is the MEANING of the cohesive relation between *them* and *six cooking apples*? The meaning is that they refer to the same thing. The two items are identical in reference, or COREFERENTIAL. The cohesive agency in this instance, that which provides the texture, is the coreferentiality of *them* and *six cooking apples*. The signal, or the expression, of this coreferentiality is the presence of the potentially anaphoric item *them* in the second sentence together with a potential target item *six cooking apples* in the first.

Identity of reference is not the only meaning relation that contributes to texture; there are others besides. Nor is the use of a pronoun the only way of expressing identity of reference. We could have had:

[1:3] *Wash and core six cooking apples. Put the apples into a fireproof dish.*

Here the item functioning cohesively is *the apples*, which works by repetition of the word *apples* accompanied by *the* as an anaphoric signal. One of the functions of the definite article is to signal identity of reference with something that has gone before. (Since this has sometimes been said to be its only function, we should perhaps point out that it has others as well, which are not cohesive at all; for example none of the instances in **(*A*)** or **(*B*)** has an anaphoric sense:

[1:4] ***A***. *None but the brave deserve the fair.*
***B***. *The pain in my head cannot stifle the pain in my heart.*

**Ties**

We need a term to refer to a single instance of cohesion, a term for one occurrence of a pair of cohesively related items. This we shall call a TIE. The relation between *them* and *six cooking apples* in example [1:1] constitutes a tie.

We can characterize any segment of a text in terms of the number and kinds of ties which it displays. In [1:1] there is just one tie, of the particular kind which we shall be calling REFERENCE. In

[1:3], there are actually two ties, of which one is of the "reference" kind, and consists in the anaphoric relation of *the* to *six cooking apples*, while the other is of a different kind and consists in the REPETITION of the word *apples*, a repetition which would still have a cohesive effect even if the two were not referring to the same apples.

The concept of a tie makes it possible to analyse a text in terms of its cohesive properties, and give a systematic account of its patterns of texture. Various types of question can be investigated in this way, for example concerning the difference between speech and writing, the r→elationship between cohesion and the organization of written texts into sentences and paragraphs, and the possible differences among different genres and different authors in the numbers and kinds of tie they typically employ.

The different kinds of cohesive tie are: reference, substitution, ellipsis, conjunction, and lexical cohesion.

**Cohesion**

The concept of cohesion is a semantic one; it refers to relations of meaning that exist within the text, and that define it as a text.

Cohesion occurs where the INTERPRETATION of some element in the discourse is dependent on that of another. The one PRESUPPOSES the other, in the sense that it cannot be effectively decoded except by recourse to it. When this happens, a relation of cohesion is set up, and the two elements, the presupposing and the presupposed, are thereby at least potentially integrated into a text.

This is another way of approaching the notion of a tie. To return to example [1:1], the word *them* presupposes for its interpretation something other than itself. This requirement is met by the *six cooking apples* in the preceding sentence. The presupposition, and the fact that it is resolved, provide cohesion between the two sentences, and in so doing create text.

As another example, consider the old piece of schoolboy humour:

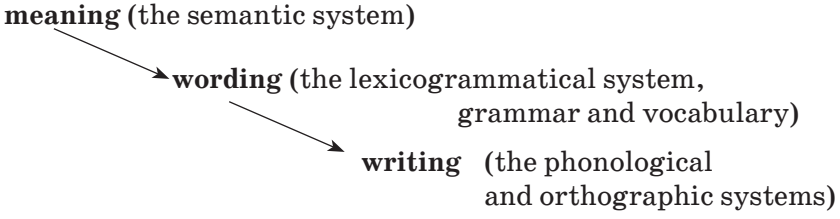
[1:5] *Time flies.*
*You can't; they fly too quickly.*

The first sentence gives no indication of not being a complete text; in fact it usually is, and the humour lies in the misinterpretation that is required if the presupposition from the second sentence is to be satisfied. Here, incidentally the cohesion is expressed in no less than three ties: the elliptical form *you can't*, the reference item *they* and the lexical repetition *fly*.

Cohesion is part of the system of a language. The potential for cohesion lies in the systematic resources of reference, ellipsis and so on that are built into the language itself. The actualization of cohesion in any given instance, however, depends not merely on the selection of some option from within these resources, but also on the presence of some other element, which resolves the presupposition that this sets up. It is obvious that the selection of the word *apples* has no cohesive force by itself; a cohesive relation is set up only if the same word, or a word related to it such *fruit*, has occurred previously. It is less obvious, but equally true, that the word *them* has no cohesive force either unless there is some explicit referent for it within reach. In both instances, the cohesion lies in the relation that is set up between the two.

Like other semantic relations, cohesion is expressed through the strata organization of language. Language can be explained as a multiple coding system comprising three levels of coding, or "strata": the semantic (meanings), the lexicogrammatical (forms) and the phonological and orthographic (expressions).

Meanings are realized (coded) as forms, and forms are realized in turn (recoded) as expressions. To put this in everyday terminology, meaning is put into wording, and wording into sound or writing:




The popular term "wording" refers to lexico-grammatical form, the choice of words and grammatical structures. Within this stratum, there is no hard-and-fast division between vocabulary and grammar; the guiding principle in language is that the more general meanings are expressed through the grammar, and the more specific meanings through the vocabulary.

Cohesive relations fit into the same overall pattern. Cohesion is expressed partly through the grammar and partly through the vocabulary. We can refer therefore to GRAMMATICAL COHESION and LEXICAL COHESION. In example [1:3], one of the ties was grammatical (reference, expressed by *the*), the other lexical (repetition, expressed by *apples*). The distinction between grammati-

cal and lexical is really only one of degree, and we need not make too much of it here. It is important to stress, however, that when we talk of cohesion as being 'grammatical or lexical', we do not imply that it is a purely formal relation, in which meaning is not involved. Cohesion is a semantic relation. But, like all components of the semantic system, it is realized through the lexicogrammatical system; and it is at this point that the distinction can be drawn. Some forms of cohesion are realized through the grammar and others through the vocabulary.

*II. Discuss the following issues.*

✓ Halliday and Hasan emphasize a number of times in this excerpt that cohesion is a semantic concept rather than just a formal property of texts. What do they mean by this and what does it reveal about their perspective on discourse?

✓ Halliday and Hasan say that "A text does not CONSIST OF sentences; it is REALIZED BY, or encoded in, sentences". What exactly is meant by this distinction?

*III. Identify grammatical and lexical cohesive devices in the following written discourses. Are there examples of reference, repetition, substitution, ellipsis, conjunction? Are there examples of lexical cohesion?*

1. Of all the tragic losses since the 1950s, mimeograph paper may be the greatest. With its rapturously fragrant, sweetly aromatic pale blue ink, mimeograph paper was literally intoxicating. Two deep drafts of a freshly run-off mimeograph worksheet and I would be the education system's willing slave for up to seven hours. Go to any crack house and ask the people where their dependency problems started and they will tell you, I'm certain, that it was with mimeograph paper in second grade. I used to bound out of bed on a Monday morning because that was the day that fresh mimeographed worksheets were handed out. I draped them over my face and drifted off to a private place where fields were green, everyone went barefoot, and the soft trill of panpipes floated on the air.

From The Life and Times of the Thunderbolt Kid
by Bill Bryson

2. Scientific agriculture, however sound in principle, often seems strangely unrelated to, and unaware of, the vital, grueling job of making a living by farming. Farmers sense this quality in it as they study their bulletins, just as a poor man senses in a rich man an incomprehension of his own problems. The farmer of to-

day knows, for example, that manure loses some of its value when exposed to the weather; but he also knows how soon the sun goes down on all of us, and if there is a window handy at the cow's stern he pitches the dressing out into the yard and kisses the nitrogen goodbye. There is usually not time in one man's lifetime to do different. The farmer knows that early-cut hay is better feed than hay which has been left standing through the hot dry days of late July. He hasn't worked out the vitamin losses, but he knows just by looking at the grass that some of the good has gone out of it. But he knows also that to make hay he needs settled weather — better *weather* than you usually get in June.

From *One Man's Meat* by E. B. White

*IV. Read the following passage from the story "A Rose for Emily" by William Faulkner and mark all cohesive devices. What are the most common kinds of cohesive devices found in the text? How do they affect the way the text 'sticks together' and the 'feeling' that you get from the text? Do they make the text seem more logical, interesting, exciting, convincing, etc.?*

When Miss Emily Grierson died, our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her house, which no one save an old man-servant-a combined gardener and cook-had seen in at least ten years.

It was a big, squarish frame house that had once been white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies, set on what had once been our most select street. But garages and cotton gins had encroached and obliterated even the august names of that neighborhood; only Miss Emily's house was left, lifting its stubborn and coquettish decay above the cotton wagons and the gasoline pumps—an eyesore among eyesores. And now Miss Emily had gone to join the representatives of those august names where they lay in the cedar-bemused cemetery among the ranked and anonymous graves of Union and Confederate soldiers who fell at the battle of Jefferson.

Alive, Miss Emily had been a tradition, a duty, and a care; a sort of hereditary obligation upon the town, dating from that day in 1894 when Colonel Sartoris, the mayor—he who fathered the edict that no Negro woman should appear on the streets without an apron—remitted her taxes, the dispensation dating from the death of her father on into perpetuity. Not that Miss Emily would have accepted charity. Colonel Sartoris invented an involved tale to the effect that Miss Emily's father had loaned money to the town,

which the town, as a matter of business, preferred this way of repaying. Only a man of Colonel Sartoris' generation and thought could have invented it, and only a woman could have believed it.

When the next generation, with its more modern ideas, became mayors and aldermen, this arrangement created some little dissatisfaction. On the first of the year they mailed her a tax notice. February came, and there was no reply.

They wrote her a formal letter, asking her to call at the sheriff's office at her convenience. A week later the mayor wrote her himself, offering to call or to send his car for her, and received in reply a note on paper of an archaic shape, in a thin, flowing calligraphy in faded ink, to the effect that she no longer went out at all. The tax notice was also enclosed, without comment.

*V. One of the grammatical cohesive devices is conjunction which can be used to a) draw attention to the fact that something is caused by or is the result of something else; b) emphasise the fact that a second point contrasts with the first or highlights contrast of surprising facts; c) generalise about a subject or give a general summary of the text; d) add information or argument to what has already been said. Find all conjunctions in the following review and analyse them from the point of their function.*

## Chicago

*By Chris Healey*

A film version of "Chicago" has been almost inevitable since the show — which was originally directed by Bob Fosse in 1975 — was revived recently on Broadway and in the West End, and it's easy to see why. "Chicago" is packed with great tunes, from the opening "All That Jazz", to "All I Care About Is Love", to John C. Reilly's melancholic "Mr. Cellophane", but is that enough to ensure a movie's success?

The story, originally written in 1926 by journalist Maurice Watkins, focuses on the would-be starlet Roxie Hart (Renee Zellweger), who is sent to prison after killing her lover. The future looks pretty miserable for her until she employs the services of a charismatic, corrupt lawyer, Billy Flynn (Richard Gere), whose reputation for winning cases for female clients is infamous. Therefore, it is hardly surprising that within days he is able to turn Roxie into a media sensation, with her photo on the front cover of every newspaper and a defence case almost certain to win her her freedom.

However, fellow murderess Velma Kelly (Catherine Zeta Jones), who is also a client of Flynn's and has been elevated to similar star-

dom, is none too pleased when Roxie begins stealing headlines from her. As a result, her own case is hardly attracting attention — so she will do anything to steal the limelight once again.

Overall, Marshall's "Chicago" seems destined to succeed, though there are problems, of course: it's far too theatrical, and for a film where the female cast spend 90 per cent of the time in their underwear, it's strangely unsexy. Yet it's first-timer Rob Marshall who threatens to disrupt proceedings with his TV background manifesting itself in his obsession with oppressive close-ups and uninventive camerawork.

Nonetheless, equipped with that cast, those songs, as well as a budget large enough to recall glorious Technicolor MGM memories, even Marshall couldn't fail to make this one fly.

*VI. Select a short story or a feature article in a newspaper, mark as many cohesive devices used in the text as you can. Analyse the text taking into account the following questions.*

What kind of overall structure does the text have?

Is the order in which information is given in the text important?

What kinds of relationship do the devices create among different parts of the text?

Are these relationships clear and logical?

*VII. Fill in the blanks choosing the right cohesive markers from the box below the text.*

Children do not like the strict atmosphere created by parents in the house. _____ children have very few responsibilities unlike elders. They _____ have plenty of free time _____ have plenty of energy to engage in different activities. _____ they do not take rest after meals like elders. _____ they get up quite early and keep awake most of the day. _____, elders in the house very often feel that children interfere in their activities _____ are a source of disturbance. _____, elders try to discipline children by various means. _____ elders think that children have to be disciplined by being very strict with them, children do not like this act from the elders. _____, elders should consider other ways of disciplining children.

| However, therefore, not only, but also, to begin with, moreover, although, and, furthermore, as such |
|---|

# UNIT 4
# THEMATIC PROGRESSION PATTERNS IN WRITTEN TEXTS

*I. Read the following excerpt from the article "Notes on a Schema for Stories" by David Rumelhart in which the author argues that our ability to understand stories depends on us having in our minds the basic structure or "schema" for stories.*

## Story Schema

Just as simple sentences can be said to have an internal structure, so too can stories be said to have an internal structure. This is so in spite of the fact that no one has ever been able to specify a general structure for stories that will distinguish the strings of sentences, which form stories from strings which do not. Nevertheless, the notion of "well-formedness" is nearly as reasonable for stories as it is for sentences. Consider the following examples:

(1) *Margie was holding tightly to the string of her beautiful new balloon. Suddenly, a gust of wind caught it. The wind carried it into a tree... The balloon hit a branch and burst. Margie cried and cried.*

(2) *Margie cried and cried. The balloon hit a branch and burst. The wind carried it into a tree. Suddenly a gust of wind caught it. Margie was holding tightly to the string of her beautiful new balloon.*

Here we find two strings of sentences. One, however, also seems to form a sensible whole, whereas the other seems to be analyzable into little more than a string of sentences. These examples should make clear that some higher level of organization takes place in stories that does not take place in strings of sentences. The purpose of this chapter is to illustrate that point, to develop some notions of the sorts of structures that might be involved, and to illustrate, how these structures can be used to produce cogent summaries of stories.

To begin, it is clear that simple sentences are not the highest level of structured linguistic input. Sentences themselves can serve as arguments for higher predicates and thus form more complex sentences. For example,

(3) *Margie knew that her balloon had burst.*

Here we have one sentence about the bursting of Margie's balloon embedded as the argument of a higher verb. Sentences such as these, of course, occur with high frequency. Another case in which sentences occur as arguments of higher predicates is

(4) *Margie cried and cried because her balloon broke*.

In this case the predicate "because" takes two sentences as arguments. Now consider the following pair of sentences:

(5a) *Margie's balloon broke*.

(5b) *Margie cried and cried*.

It seems clear that the sentence pair (5a) and (5b) have almost the same meaning as (4) and ought therefore to have the same underlying structure. Thus if we are to understand correctly (5a) and (5b) we must infer the causal relationship between the propositions. This, I suspect, is but a scratch on the surface of the kinds of "suprasentential" relationships that are implied and understood in ordinary discourse. In particular, I suggest that the structure of stories is ordinarily more than pairwise relationships among sentences. Rather, strings of sentences combine into psychological wholes. In the following section I explore the nature of these wholes and propose a simple story grammar which accounts for many of the salient facts about the structure of simple stories and which will serve as the basis for a theory of summarization.

## A Simple Story Grammar

*A. The Grammar Rules*

In this section I will develop a grammar which I suggest accounts in a reasonable way for the structure of a wide range of simple stories. The grammar consists of a set of syntactical rules which generate the constituent structure of stories and a corresponding set of semantic interpretation rules which determine the semantic representation of the story. The symbol "+" is used to form two items in a sequence; the symbol "|" is used to separate mutually exclusive alternatives. A "*" following a structure name indicates one or more of those units; for example, A* is one or more As.

**Rule 1:** Story → Setting + Episode

The first rule of our grammar says simply that stories consist of a Setting followed by an Episode. The Setting is a statement of the time, and place of a story as well as an introduction to its main

characters. The Setting corresponds to the initial section of stories such as:

*Once upon a time, in a far away land there lived a good king, his beautiful queen, and their daughter Princess Cordelia.*

The setting is usually just a series of stative propositions, often terminated by phrases such as:

*One day, as Princess Cordelia was walking near the palace.*

In the story illustrated in the first example — the Margie story — the setting consisted of the sentence:

*Margie was holding the string of her beautiful new balloon.*

The remainder of the story is an Episode. The simple semantic rule corresponding to Rule 1 is:

**Rule 1':** ALLOW (Setting, Episode)

Semantically, the setting forms a structure into which the remainder of the story can be linked. It plays no integral part in the body of the story and under certain conditions can be eliminated without adversely effecting (sic) the story: In such cases, the characters and their relevant characteristics must be introduced in the body of the story.

**Rule 2:** Setting → (State)*

Rule 2 simply expresses the assumption that settings consist of a set of stative propositions.

**Rule 2':** AND (State, State, )

Semantically, the states are represented as a set of conjoined propositions entered into the data base.

The first real substantive rule we rewrite for Episode is:

**Rule 3:** Episode → Event+Reaction

Episodes are special kinds of events which involve the reactions of animate (or anthropomorphized) objects to events in the world. The episode consists merely of the occurrence of some event followed by the reaction of the hero of the episode to the event. Our semantic rule corresponding to Rule 3 is:

**Rule 3':** INITIATE (Event, Reaction)

That is, the relationship between the external event and the hero's reaction is one that I call INITIATE. I have taken the term from Schank (1973), although my use is slightly different from his. I use the term INITIATE to represent a kind of causal relationship between an external event and the willful reaction of a

thinking being to that event. In the Margie story illustrated in (1), I assume that the relationship between Margie's crying and the breaking of her balloon is the INITIATE relationship. Presumably, the crying is mediated by an internal mental response such as "sadness".

Event is the most general category of our entire grammar. The following rule expresses the structure of an event:

**Rule 4:** Event → {Episode | Change-of-state | Action | Event + Event}

Thus, an Event can be any of the alternatives, an episode, a simple change of state, or an action that people carry out. All are special kinds of events. Furthermore, a sequence of events also can constitute an event. The first three parts of Rule 4 require no semantic interpretation rules. Our semantic rule corresponding to the fourth rewrite for event is:

**Rule 4':** CAUSE (Event, Event) or ALLOW (Event, Event)

The rule states that a sequence of two events can either be interpreted as one event CAUSE a second event or they can be interpreted as the first event ALLOW the second. The term CAUSE is used when the relationship between the events is one of physical causation as in the balloon hitting the branch causing the balloon to break in the Margie story. (The CAUSE predicate is similar to Schank's (1973) RESULT.) ALLOW is a relationship between two events in which the first makes the second possible, but does not cause it; thus the relationship between the wind catching the balloon and the wind carrying it into the tree I would say is ALLOW. (Here again my usage of ALLOW is clearly closely related to Schank's ENABLE, but is probably not identical.)

**Rule 5:** Reaction → Internal Response+Overt Response

Thus a reaction consists of two parts, an internal and an overt response. The semantic relation between these two responses is:

**Rule 5':** MOTIVATE (Internal Response, Overt Response)

MOTIVATE is the term used to relate thoughts to their corresponding overt actions.

Presumably there are a large variety of types of internal responses. The two most common, however, seem to be emotions and desires. Thus we have:

**Rule 6:** Internal Response → {Emotion | Desire}

Presumably other internal responses can be aroused, but in the stories I have analyzed these two have been sufficient. The overt response is, of course, semantically constrained to be a plausible response for our particular internal response.

*II. Think over and get ready to discuss the following issues.*

✓ Can you think of any stories you have read or heard that do not conform to Rumelhart's model? Does the fact that they do not conform make these stories in any way special or unusual? How do you react as a reader or listener when a story does not follow the structure you expect?

✓ This excerpt approaches the problem of texture from the perspective of cognitive science. What do you think the advantages and limitations of this perspective are? (Find out about Halliday and Hasan's perspective and compare it with the given one). Can you think of certain kinds of texts for which one perspective seems more suited than the other?

*III. Read the following passage and analyse it from the point of Theme-Rheme presentation.*

Rob Roy, real name Robert MacGregor (1671—1734) was a Scottish brigand, sometimes called the Scottish Robin Hood. Known as Rob Roy, or Robert the Red, because of his red hair, he was a member of the outlawed Scottish clan Gregor. After his lands were confiscated in 1712 by James Montrose, 1st duke of Montrose, to whom he was in debt, Rob Roy became a leader of uprisings and a freebooter. He later lived in peace for a time under the protection of John Campbell, 2nd duke of Argyll, taking the name Robert Campbell, but he was imprisoned by the English in the 1720s. The Scottish novelist Sir Walter Scott turned the brigand into a romantic hero in his popular novel *Rob Roy* (1818). In 1995 a movie about his struggle was released called *Rob Roy*.

*IV. Read the following text from Encyclopaedia Britannica about American football and mark the given and the new information paying attention to the given information which is related to the knowledge shared by the writer and the reader about American football fields.*

American football is a body-contact, 11-man team sport played with an oval ball on a rectangular field with goalposts at each end.

Each team tries to score points by carrying or passing (to a teammate) the ball over the opponent's goal line for a touchdown or by kicking the ball between the goalposts for a field goal. A team must advance the ball 10 yards (9.1 metres) in four attempts, called downs, or turn possession over to the opponent. As the possession of the ball changes from side to side, defensive and offensive teams alternate positions on the field. This gridiron sport, as it is called because of the field markings, is indigenous to the United States and has not been taken up in the rest of the world to the degree that other American sports, such as basketball and baseball, have. It has spread to some other countries, however, and has achieved a degree of international popularity through television viewing.

*V. Read the information about marked and unmarked themes on http://www.alvinleong.info/sfg/sfgtheme.html#top and do the test after reading the following the text below.*

Alexander Popov stole the show at the European swimming championships in Helsinki on Tuesday, producing a sizzling 100m freestyle time which nobody but he himself has ever matched. The Russian Olympic champion swam a languid heat in the morning and then burst out with an astonishing semi-final swim of 48.34 sec.

1. *How many marked themes are there in the text?*
   1. There aren't any.
   2. There aren't any, because of ellipsis.
   3. One — "producing"
   4. Two — "Alexander Popov" and "producing".

2. *What is the topical theme of "and then burst out with an astonishing semi-final swim of 48.34 sec"?*
   1. And.
   2. Then.
   3. "he" as the ellipsed topical theme.
   4. There isn't any "then".

3. *What can you say about the themes in the text?*
   1. They are predicated.
   2. Some are unmarked and some are marked.
   3. All are marked.
   4. All are unmarked.

*4. Is "then" in the final clause of the text thematic?*

1. No, because the topical theme has been ellipsed.
2. No, because "then" is not a topical theme.
3. Yes, because it is situated near the beginning of the clause.
4. Uncertain, because the position of the ellipsed topical theme is uncertain.

*5. Identify all the non-topical themes in the text.*

1. on Tuesday.
2. And.
3. and, but.
4. There aren't any.

*6. Which of the following (re-written) ranking clauses contains a textual theme?*

1. Firstly, Alexander Popov stole the show at the European swimming championships in Helsinki on Tuesday.
2. At the European swimming championships in Helsinki, Alexander Popov stole the show, producing a sizzling 100m freestyle time which nobody but he himself has ever matched.
3. Alexander Popov stole the show at the European swimming championships in Helsinki on Tuesday.
4. The show, Alexander Popov stole at the European swimming championships in Helsinki on Tuesday.

*7. Which of the following (re-written) clauses contains an interpersonal theme?*

1. On Tuesday, Alexander Popov stole the show at the European swimming championships in Helsinki.
2. The show, Alexander Popov stole at the European swimming championships in Helsinki on Tuesday.
3. Unsurprisingly, Alexander Popov stole the show at the European swimming championships in Helsinki on Tuesday.
4. Alexander Popov swam a 48.34sec race.

*8. Which of the following (re-written) sentences contains a marked theme?*

1. The show, Alexander Popov stole at the European swimming championships in Helsinki on Tuesday.

2. The Russian Olympic champion — Alexander Popov — stole the show at the European swimming championships in Helsinki on Tuesday.
3. Did Alexander Popov swim a 48.34sec race at the European swimming championships in Helsinki on Tuesday?
4. How did Alexander Popov perform at the European swimming championships in Helsinki on Tuesday?

*9. What is the thematic portion of the following (re-written) clause?*

1. Alexander Popov.
2. And then, unsurprisingly, at the European swimming championships.
1. And then.
2. And then, unsurprisingly.

*10. What can you say about the TP of the text?*

1. It exhibits a derived TP.
2. It exhibits a simple linear TP.
3. It exhibits a constant TP.
4. None of the above.

*VI. Read the information about most frequently occurring patterns in written discourses and use it while analyzing the text "Lift Your Feet" by Andrew Ward, where he describes the effects of one of his mother's personal traits on the family. Decide which text pattern the text belongs. Prove your point of view with examples of sentences from the text.*

Written text are carefully patterned to represent ideas and to achieve particular purposes. The patterns selected by a writer play an important role in what and how we comprehend. In fact, the writer is responsible for making sure that the right pattern is triggered in the mind of the reader. Patterning in texts contributes to their coherence. Being aware of text patterns may bring the reader interesting insights into recognizing a certain type of text.

Among most frequently occurring patterns in written discourses are claim-counterclaim, problem-solution, question-answer or general-specific statement arrangements.

The *claim-counterclaim* is one where a series of claims and contrasting counterclaims is presented in relation to a given issue.

The *general-specific* pattern is thought to have two variations. In the first one, a general statement is followed by a series of more specific sentences referring to the same broad idea, ultimately

summarized by one more general remark. Alternatively, a general statement at the beginning of a paragraph might be followed by a specific statement after which several more sentences follow, each of which is more precise than its predecessor, finally going back to the general idea.

The *problem-solution* pattern consists of four basic elements: background (or situation), problem, solution (or response) and evaluation (or result). While in some elaborate texts the background and the problem might be presented in the same sentence, in other instances — when reader is expected to be familiar with the background — it might not be stated in the text itself. Although both cohesive devices and problem-solution patterns often occur in written communicative products only the former are designated as linguistic means, since patterning, when encountered, has to be faced with assumptions, knowledge and opinion of the reader.

The structure of patterns is fixed, yet the number of sentences or paragraphs in a particular part of a given arrangement might vary. Furthermore, one written text might contain several commonplace patterns occurring continuously, or one included in another. Therefore, problem-solution pattern present in a text might be filled with general-specific model within one paragraph and claim-counterclaim in another.

The four parts of most common problem-solution pattern can be seen as answers to four questions:

1. What is the background? (What time, place, people, etc. are going to be involved in the text? What do we need to know to understand the next part, the "problem"?)
2. What is the problem that arises out of the situation? (What is this text principally about? What need, dilemma, puzzle, obstacle or lack does this text address?)
3. What is the solution to the problem? (How is or was the need met, the dilemma resolved, the puzzle solved, the obstacle overcome, or the lack remedied?)
4. How should this solution evaluated? (How good is it at solving the problem? If there is more than one solution, which is the best?)

## Lift Your Feet

*By A. Ward*

All her life, my mother wanted busy children. Nothing infuriated her more than the sight of one of her offspring lying around, staring into space. But she had a conflicting ambition which proved

paramount: that her house remain at all times tidy and hygienic, that it exhibit, in effect, as little evidence of human activity as possible.

You could turn your back for a moment in my mother's house, leave a half-written letter on the dining room table, a magazine open on the chair, and turn around to find it had been "put back", as my mother phrased it, "where it belonged".

My wife, on one of her first visits to my mother's house, placed on an end table a napkined packet of cheese and crackers she had made for herself and went to the kitchen to fetch a drink. When she returned, she found the packet had been removed. Puzzled, she set down her drink and went back to the kitchen for more cheese and crackers, only to return to find that now her drink had disappeared.

Up to then she had guessed that everyone in my family held onto their drinks, sometimes with both hands, so as not to make water rings on the end tables. Now she knows better. These disappearances had disorienting effect on our family. We were all inclined to forgetfulness, and it was common for one of us, upon returning from the bathroom and finding that every evidence of his work-in progress had vanished, to forget what he'd been up to. "Do you remember what I was doing?" was a question frequently asked, but rarely answered, for whoever turned to address himself to it ran the risk of having his own pen, paper, book, tatting, suddenly disappear into the order of my mother's universe.

My mother's cleaning seems to have come to a head while I was in college. She started to get terrible headaches and psychosomatic digestive problems. Pretty soon, she hired some cleaning women to come in every week. They were Teutonic, like her grandmother, and did a good job, and she was delighted to find that she didn't have to clean up after them half so much as she had cleaned up after her family.

My sister developed a second-hand passion for clean windows, and my brother does the vacuuming in house, perhaps to avoid having to be the one to lift his feet. I try not to think about it too much, but I have latterly taken to cleaning baseboard once a week. I figure if you don't keep after them they'll just get filthy, and then where will we be?

*VII. Select an editorial in any English or American newspaper and analyse it from the point of view of thematic progression patterns in it.*

# UNIT 5
# CONVERSATION ANALYSIS

*I. Read the following excerpt from a classic article by conversation analyst Emanuel Schegloff, the focus of which is conversational closings, but E. Schegloff uses this topic to illustrate one of the basic principles of adjacency pairs, the principle of conditional relevance.*

## Opening up Closings

It seems useful to begin by formulating the problem of closing technically in terms of the more fundamental order of organization, that of turns. Two basic features of conversation are proposed to be: (1) at least, and no more than, one party speaks at a time in a single conversation; and (2) speaker change recurs.

The achievement of these features singly, and especially the achievement of their co-occurrence, is accomplished by co-conversationalists through the use of a "machinery" for ordering speaker turns sequentially in conversation. The turn-taking machinery includes as one component a set of procedures for organizing the selection of "next speakers", and, as another, a set of procedures for locating the occasions on which transition to a next speaker mayor should occur. The turn-taking machinery operates utterance by utterance. That is to say, it is within any current utterance that possible next speaker selection is accomplished, and upon possible completion of any current utterance that such selection takes effect and transition to a next speaker becomes relevant. We shall speak of this as the "transition relevance" of possible utterance completion. Whereas these basic features deal with a conversation's ongoing orderliness, they make no provision for the closing of conversation. A machinery that includes the transition relevance of possible utterance completion recurrently for any utterance in the conversation generates an indefinitely extendable string of turns to talk. Then, an initial problem concerning closings may be formulated: HOW TO ORGANIZE THE SIMULTANEOUS ARRIVAL OF THE CO-CONVERSATIONALISTS AT A POINT WHERE ONE SPEAKER'S COMPLETION WILL NOT OCCASION ANOTHER SPEAKER'S TALK, AND THAT WILL NOT BE HEARD AS SOME SPEAKER'S SILENCE. The last quali-

fication is necessary to differentiate closings from other places in conversation where one speaker's completion is not followed by a possible next speaker's talk, but where, given the continuing relevance of the basic features and the turn-taking machinery, what is heard is not termination but attributable silence, a pause in the last speaker's utterance, etc. It should suggest why simply to stop talking is not a solution to the closing problem: any first prospective speaker to do so would be hearable as 'being silent' in terms of the turn-taking machinery, rather than as having suspended its relevance.

How is the transition relevance of possible utterance completion lifted? A proximate solution involves the use of a "terminal exchange" composed of conventional parts, e. g., an exchange of "good-byes". We note first that the terminal exchange is a case of a class of utterance sequences which we have been studying for some years, namely, the utterance pair, or, as we shall refer to it, the adjacency pair. Briefly, adjacency pairs consist of sequences which properly have the following features: (1) two utterance length, (2) adjacent positioning of component utterances, (3) different speakers producing each utterance. The component utterances of such sequences have an achieved relatedness beyond that which may otherwise obtain between adjacent utterances. That relatedness is partially the product of the operation of a typology in the speakers' production of the sequences. The typology operates in two ways: it partitions utterance types into "first pair parts" (i.e., first parts of pairs) and second pair parts; and it affiliates a first pair part and a second pair part to form a "pair type". "Question-answer", "greeting-greeting", "offer-acceptance / refusal" are instances of pair types. Adjacency pair sequences, then, exhibit the further features: (4) relative ordering of parts (i.e., first pair parts precede second pair parts) and (5) discriminative relations (i.e., the pair type of which a first pair part is a member is relevant to the selection among second pair parts).

In the case of that type of organization which we are calling "overall structural organization", it may be noted that at least initial sequences (e. g., greeting exchanges), and ending sequences (i. e., terminal exchanges) employ adjacency pair formats. It is the recurrent, institutionalized use of adjacency pairs for such types of organization problems that suggests that these problems have, in part, a common character, and that adjacency pair or-

ganization is specially fitted to the solution of problems of that character.

But it may be wondered why are two utterances required for either opening or closing? What two utterances produced by different speakers can do that one utterance cannot do it: by an adjacently positioned second, a speaker can show that he understood what a prior aimed at, and that he is willing to go along with that. Also, by virtue of the occurrence of an adjacently produced second, the doer of a first can see that what he intended was indeed nderstood, and that it was or was not accepted.

We are then proposing: If WHERE transition relevance is to be lifted is a systematic problem, an adjacency pair solution can work because: by providing that transition relevance is to be lifted after the second pair part's occurrence, the occurrence of the second pair part can then reveal an appreciation of, and agreement to, the intention of closing NOW which a first part of a terminal exchange reveals its speaker to propose. Given the institutionalization of that solution, a range of ways of assuring that it be employed have been developed, which make drastic difference between one party saying "good-bye" and not leaving a slot for the other to reply, and one party saying "good-bye" and leaving a slot for the other to reply.

The former becomes a distinct sort of activity, expressing anger, brusqueness, and the like, and available to such a use by contrast with the latter. It is this consequentiality of alternatives that is the hallmark of an institutionalized solution.

In referring to the components of terminal exchanges, we have so far employed "good-bye" as an exclusive instance. But, it plainly is not exclusively used. Such other components as "ok", "see you", "thank you", "you're welcome", and the like are also used. Since the latter items are used in other ways as well, the mere fact of their use does not mark them as unequivocal parts of terminal exchanges. The adjacency pair is one kind of 'local', i. e., utterance, organization. It does NOT appear that FIRST parts of terminal exchanges are placed by reference to that order of organization. While they, of course, occur after some utterance, they are not placed by reference to a location that might be formulated as 'next' after some 'last' utterance or class of utterances. Rather, their placement seems to be organized by reference to a properly initiated closing SECTION.

The [relevant] aspect of overall conversational organization concerns the organization of topic talk. If we may refer to what gets talked about in a conversation as "mentionables", then we can note that there are considerations relevant for conversationalists in ordering and distributing their talk about mentionables in a single conversation. There is, for example, a position in a single conversation for "first topic". We intend to mark by this term not the simple serial fact that some topic gets talked about temporally prior to others, for some temporally prior topics such as, for example, ones prefaced by "First, I just want to say...", or topics that are minor developments by the receiver of the conversational opening of "how are you" inquiries, are not heard or treated as 'first topic' is to accord it to a certain special status in the conversation. Thus, for example, to make a topic "first topic" may provide for its analyzability (by co-participants) as "the reason for" the conversation, that being, furthermore, a preservable and reportable feature of the conversation. In addition, making a topic "first topic" may accord it a special importance on the part of its initiator. These features of "first topics" may pose a problem for conversationalists who may not wish to have special importance accorded some "mentionable", and who may not want it preserved as "the reason for the conversation". It is by reference to such problems affiliated with the use of first topic position that we may appreciate such exchanges at the beginnings of conversations in which news IS later reported, as:

***A:*** *What's up.*

***B:*** *Not much. What's up with you?*

***A:*** *Nothing.*

Conversationalists, then, can have mentionables they do not want to put in first topic position, and there are ways of talking past first topic position without putting them in.

A further feature of the organization of topic talk seems to involve "fitting" as a preferred procedure. That is, it appears that a preferred way of getting mentionables mentioned is to employ the resources of the local organization of utterances in the course of the conversation. That involves holding off the mention of a mentionable until it can "occur naturally", that is, until it can be fitted to another conversationalist's prior utterance.

There is, however, no guarantee that the course of the conversation will provide the occasion for any particular mentionable to "come up naturally".

This being the case, it would appear that an important virtue for a closing structure designed for this kind of topical structure would involve the provision for placement of hitherto unmentioned mentionables. The terminal exchange by itself makes no such provision. By exploiting the close organization resource of adjacency pairs, it provides for an immediate (i. e., next turn) closing of the conversation. That this close-ordering technique for terminating not exclude the possibility of inserting unmentioned mentionables can be achieved by placement restrictions on the first part of terminal exchanges, for example, by requiring 'advance note' or some form of foreshadowing.

*II. Discuss the following issues.*

✓ Sacks and Schegloff say that adjacency pairs always play a part in the beginning and ending of conversations. Why is this necessary? Can you think of any situations in which this is not the case? What kind of effect is produced? Do people perform openings and closing differently in situations other than face-to-face communication (for example, text messaging or telephone conversations)?

✓ According to Sacks and Schegloff, closing sequences are designed the way they are in order to help participants manage topics in conversations (that is, to make sure neither of the parties wishes to introduce a new topic). What role do adjacency sequences that occur at the beginnings of conversations have in helping people to manage topics? Which person — the initiator of the conversation or the responder — is usually the person who introduces the topic in face-to-face communication? Is this the same in other kinds of interaction like instant messaging?

*III. Read the Statement by H. E. Marнa Fernanda Espinosa Garcйs, President of the 73rd Session of the UN General Assembly, and discuss the presuppositions and the use of deixis in it.*

Excellencies, Distinguished delegates, Mr. Secretary-General, Ladies and gentlemen, I am honoured to address you for the first time as President of the General Assembly. I speak with a pro-

found sense of responsibility and commitment to the United Nations Charter and its founding principles.

I also feel the deepest respect for the world's peoples, whose well-being is our principal goal.

Over the past several weeks I have had the good fortune to meet with many of you as I have prepared myself and my Office for this great challenge. Our consultations have made me appreciate how much has been done over the past decade to revitalize the workings of the General Assembly and enhance its capacity to address the challenges facing Member States and their diverse societies.

I am honoured to represent my beloved region of Latin America and the Caribbean. It is a region of peace. A region committed to human rights.

This is an honour as well for my country, Ecuador, which is one of the founding members of the United Nations and a dedicated supporter of its work. My presidency reflects my country's support for multilateralism and its people's sense of international solidarity and cooperation.

But my presidency must go beyond the national political work that I have dedicated my last 11 years to. From today forward, you can be sure that I am working under the blue flag of our United Nations, promoting the interests and shared commitments of all its 193 Member States.

I should also note that my presidency marks the first time a woman represents the Latin American and Caribbean region.

I am only the fourth woman to assume this role. Three impressive women have presided over the General Assembly in the past 72 years: Vijaya Lakshmi Pandit from India in 1953; Angie Brooks from Liberia in 1969; and Haya Rashed Al Khalifa from the Kingdom of Bahrain in 2006.

These milestones inspire me to dedicate my presidency to the women and girls of my region. I want to support those women who have entered politics; who are demanding equality in the workplace; those women and girls who are victims of violence; to those girls and adolescents who demand access to quality education.

I would like to thank my predecessor, His Excellency, Mr. Miroslav Lajčák, whose leadership of the 72nd Session has been both instructive and inspirational. I intend to build on his accomplishments and follow his example of strong, inclusive leadership. I

will continue with the morning dialogues with Member States and the monthly coordination meeting with the principle organs of the Organization.

Let me wish President Lajčák all the best as he returns to represent our sister Republic of Slovakia.

I thank the Permanent Mission of Ecuador for the enormous support its staff has provided during these weeks of transition. As well, I thank the other Missions who have contributed such excellent staff for my Cabinet. And, of course, the professional guidance and support provided by the staff of the UN Secretariat.

Let me express my gratitude to the Permanent Mission of Finland for hosting a preparatory retreat in July where I was able to confer with the His Excellency Lajčák, the current and incoming Vice-Presidents-elect, the Main Committee Chairs and the chef-de cabinet of the Secretary-General as well as officials of the Department for General Assembly and Conference Management.

Mr. Secretary-General,

I am grateful for the support you have given me as I prepared to assume the Presidency. Throughout the coming year, I anticipate working closely with you, including on the implementation of the ambitious reform agenda of the United Nations. This is a process which I hope to move forward in accordance with the mandates of Member States.

Excellencies,

The General Assembly is not just the most democratic and representative forum in the world. It is a space embracing the most diverse cultures of the world. You, dear colleagues, constitute an invaluable center of global thought and vision which has tremendous influence in the world and on our governments and our peoples. Your thinking, wisdom and vision set the standards for our cooperation and development, among our nations and for our people. Each day we must search for solutions to the most difficult problems that face humanity and our planet.

During the past 72 years, this Assembly has produced and codified an invaluable body of international law and defined our many human rights. We know that, despite many achievements, there is much to be done.

I want the Assembly to continue to strengthen its role as the chief deliberative and policymaking organ of the United Nations.

I will support and lead the revitalization and alignment processes as a way to ensure our greater coordination, coherence, efficiency and delivery capacity.

I am confident that our shared leadership will enable the General Assembly to continue to contribute to standard-setting and the codification of international law and, as mandated, to work closely with the broader UN family to ensure the full and speedy implementation of all United Nations instruments.

Making the United Nations relevant to all people will be the focus of my work during this session of the Assembly. I am concerned that we have not made the case for the United Nations in ways that inspire the broadest possible public understanding and support.

By making the public more aware of work and the goals of the Organization, we will enhance people's support for the implementation of our agreements at the national level.

In this regard, it is important that the public is aware of the work that our 193 Member State delegates will be carrying out over the next 12 months. We are addressing 330 resolutions, all of which reflect global concerns. We will hold over 100 plenary sessions of the Assembly as well as innumerable working sessions and negotiations in pursuit of consensus agreements.

The 2030 Agenda for Sustainable Development, for example, is best measured by its impact on the wellbeing of the world's people. This impact – on daily life and into the future – is ultimately what makes the United Nations relevant and valuable to the world.

In order to assure our relevance as an Organization, I want to emphasize our need for global leadership within the framework of multilateralism and our shared responsibilities to attain peaceful, equitable and sustainable societies. This vision will inspire all of my efforts in the coming months.

My presidency will strive to bring the United Nations closer to the people, through effective, dynamic and meaningful communication that has relevance to the public, and which strengthens their sense of ownership and support for this Organization.

Excellencies, we now begin a new Session of intense activity.

Preparations are being finalized for the Nelson Mandela Peace Summit on 24 September, the high-level plenary event on global peace in honour of the centenary of Madiba's birth. This event provides all States with the historic opportunity to present their views on how to prevent conflicts, and provides a renewed boost to build more peaceful and resilient societies.

The first day of nine days of the high-level General Debate by world leaders begins on 25 September. Although there are hundreds of side events scheduled during the General Debate, I encourage your delegations to be represented in the General Assembly hall as our Heads of State and Government deliver their addresses during the plenary.

On 26 September, the Assembly will hold a high-level meeting on the fight against tuberculosis as part of the programme around the Sustainable Development Goals.

And on 27 September, the Assembly holds its third high-level comprehensive review of the progress on the prevention and control of non-communicable diseases.

As we proceed, I will continue the practice of holding monthly meetings with the Presidents of the Security Council and of the Economic and Social Council, as well as the periodic coordination meetings with the Secretary-General.

Another priority of this session, without a doubt, will be the monitoring and evaluation of the progress made towards achieving the Sustainable Development Goals. I want to assure you that I will encourage all actions within my reach to ensure that this Assembly plays a key role to advance in the achievement of these Goals and their Targets. We must start the preparations for the Assembly's High-level Political Forum during its 74th Session in close coordination with the Economic and Social Council.

I will continue the hard work that has taken place to improve synergies within the United Nations system, in support of social and economic development, human rights, humanitarian aid, disarmament, peacekeeping and peacebuilding, as well as sufficient financing for the work of the Organization.

It is evident that the Security Council must adapt to new political realities. During my tenure, I will offer all my support to the Security Council reform process, in tune with the times and the pace that you, the Member States, will determine. This is a Member-State-driven process and my role will be to accompany States in this journey.

The theme and broad concepts that I hope will inspire the work of the 73rd General Assembly are:

Making the United Nations relevant to all people:

Global leadership and shared responsibilities for peaceful, equitable and sustainable societies.

In this regard, there are seven priority issues that I

would like to share with you that, in consultation with Member States, I have identified to underscore the theme of this session:

To promote our goal of gender equality, we will press for the empowerment of women and girls, keeping in mind the important role of men and boys, making it clear that life is better for all of us when all people have equal access to economic, social and political life in our societies.

We will focus on the promotion and implementation of the new global compacts on migration and refugees to better manage the flow of tens of millions of migrants and refugees now requiring assistance and protection.

We wish to highlight innovative thinking around the future of work, especially assuring decent work for young people as they join the workforce.

The Assembly should continue to promote efforts to protect our environment and raise government and public awareness of international commitments to our planet. In particular, I would like to highlight the problem of plastics pollution as a pervasive environmental hazard, affecting the health and well-being of people around the world.

The General Assembly should continue to raise awareness around issues relating to persons with disability and deepen political and social commitment to this underserved population which represents the world's largest minority.

The United Nations is in the midst of a reform process that is crucial to ensuring its effectiveness, credibility and relevance in an increasingly troubled world. I will focus on three areas to implement the reform of the UN system. First, we will work to advance the process of revitalization of the General Assembly. Second, we must optimize our working methods to strengthen our decision making as the principal organ of the UN system. Third, we will continue to provide support for the reform process of the Security Council, in keeping with decisions taken by Member States.

The Assembly must become the principal organ of the UN for the promotion of peace. Through dialogue and understanding, we must explore the increasing opportunities available to enhance human security, particularly in light of the emphasis being placed on prevention to stem potential conflict and violence. We must also highlight that investing in young people and involving them in the

issues peace and security are central to our support for the agenda for Sustainable Development. I intend to facilitate this dialogue throughout my presidency.

I wish to assure you that I will support and lead, with the participation of all the Member States, the high-level meetings and conferences on global health; climate change; South-South cooperation; the relationship between migration and development; cooperation in the fight against illicit financial flows, among other topics. My interest will be to ensure that these deliberations reach useful and concrete recommendations.

I am also prepared to facilitate quick and effective responses of the General Assembly to emergency situations as they arise. And, unfortunately, they will arise.

My presidency will strive to bring the United Nations closer to the people, through effective, dynamic and meaningful communication that has relevance to the public, and which strengthens their sense of ownership and support for this Organization.

I will uphold your good practices, organizing the Office of the President of the General Assembly, ensuring its geographical representation, gender parity, and total transparency in its administrative and financial management.

Finally, let me assure you that I will observe, with absolute responsibility, the Code of Ethics for the President of the General Assembly, and I will abide strictly by the precepts of the Charter of the United Nations and the Rules of Procedure of this General Assembly.

So let us proceed together, building a world more equal and free, more sustainable and respectful of nature, and more inclusive and supportive. I thank you for your support and your confidence.

Now, let us begin the work of the 73rd General Assembly.

Thank you.

*IV. Look at the following utterances and decide which Maxim is being flouted / disregarded and what kind of special meaning (implicature) is created.*

| *Example* | *Possible situation/ Participants* | *Maxims flouted* | *Implicature* |
|---|---|---|---|
| 1. My phone never stops ringing. | | | |

*Continuation*

| *Example* | *Possible situation/ Participants* | *Maxims flouted* | *Implicature* |
|---|---|---|---|
| 2. I love you when you forget to call and tell me you'll be late. | | | |
| 3. **A:** What's on TV?<br>**B:** (*checking the TV programme*) Nothing. | | | |
| 4. **A:** How's your hamburger?<br>**B:** A hamburger's a hamburger. | | | |
| 5. **A:** Has your boss gone crazy?<br>**B:** Let's get a cup of coffee. | | | |
| 6. **A:** What did you do on that morning?<br>**B:** I woke up in bed. I was in bed. I was wearing pajamas. After lying still for a few moments, I threw back the duvet, got out of bed, walked to the door of the bedroom, opened the door, switched on the hallway light, walked across the hallway, opened the bathroom door, went into the bathroom, put the basin plug into the plughole, turned on the hot tap, ran some hot water into the washbasin, looked in the mirror... . | | | |
| 7. **A:** What's the time?<br>**B:** Three-thirty (it's actually twenty-nine after three). | | | |

*V. Look at each of the conversational moves below and decide what you think the preferred response would be in different situations. What kinds of meaning would be implied if the preferred response were not given? Specify the situations.*

1. Thank you!
2. I love you.
3. Hello, my name is Michael.
4. Sorry.
5. Can I get some help here?
6. May I help you find something?
7. Your hair looks very lovely today.
8. I'm sorry that I didn't phone you.
9. I finally got the job I wanted.
10. I won't take this class any more.
11. The teacher said that the report I had written is great.
12. Did you come to this country to study?

*VI. Put the moves of this discourse into an order that produces a coherent conversation? The conversation takes place at the travel agent's. What clues do you use to establish the correct order? Are there any moves that are easier to place than others; and if so, why?*

"You haven't no, no".

"No ... in Littlewoods is it!".

"I"m awfully sorry, we haven't ... um I don't know where you can try for Bath actually."

"Can I help you?"

"Okay thanks".

"Yeah they're inside there now".

"Um have you by any chance got anything on Bath!"

"Um I don't really know ... you could try perhaps Pickfords in Littlewoods, they might be able to help you".

*From Birmingham Collection of English Text*

*VII. Transcript a short conversation and analyze it from the point of view of speech acts.*

# UNIT 6
# HOW TO DO A CRITICAL DISCOURSE ANALYSIS

*I. In her essay "Royal Bodies" Hilary Mantel speaks about royalty and the way they are distorted in the media. Read an abridged version of it and give your critical analysis using Supplement 1—2.*

## Royal Bodies

*by Hilary Mantel*

Last summer at the festival in Hay-on-Wye, I was asked to name a famous person and choose a book to give them. I hate the leaden repetitiveness of these little quizzes: who would be the guests at your ideal dinner party, what book has changed your life, which fictional character do you most resemble? I had to come up with an answer, however, so I chose Kate, the Duchess of Cambridge, and I chose to give her a book published in 2006, by the cultural historian Caroline Weber; it's called *Queen of Fashion: What Marie Antoinette Wore to the Revolution*. It's not that I think we're heading for a revolution. It's rather that I saw Kate becoming a jointed doll on which certain rags are hung. In those days she was a shop-window mannequin, with no personality of her own, entirely defined by what she wore. These days she is a mother-to-be, and draped in another set of threadbare attributions. Once she gets over being sick, the press will find that she is radiant. They will find that this young woman's life until now was nothing, her only point and purpose being to give birth.

Marie Antoinette was a woman eaten alive by her frocks. She was transfixed by appearances, stigmatised by her fashion choices. Politics were made personal in her. Her greed for self-gratification, her half-educated dabbling in public affairs, were adduced as a reason the French were bankrupt and miserable. It was ridiculous, of course. She was one individual with limited power and influence, who focused the rays of misogyny. She was a woman who couldn't win. If she wore fine fabrics she was said to be extravagant. If she wore simple fabrics, she was accused of plotting to ruin the Lyon silk trade. But in truth she was all body and no soul: no soul, no sense, no sensitivity. She was so wedded to her appearance that when the royal family, in disguise, made its desperate escape from Paris, dashing for the border, she not only had several

trunk loads of new clothes sent on in advance, but took her hairdresser along on the trip. Despite the weight of her mountainous hairdos, she didn't feel her head wobbling on her shoulders. When she returned from that trip, to the prison Paris would become for her, it was said that her hair had turned grey overnight.

Antoinette as a royal consort was a gliding, smiling disaster, much like Diana in another time and another country. But Kate Middleton, as she was, appeared to have been designed by a committee and built by craftsmen, with a perfect plastic smile and the spindles of her limbs hand-turned and gloss-varnished. When it was announced that Diana was to join the royal family, the Duke of Edinburgh is said to have given her his approval because she would "breed in some height". Presumably Kate was designed to breed in some manners. She looks like a nicely brought up young lady, with "please" and "thank you" part of her vocabulary. But in her first official portrait by Paul Emsley, unveiled in January, her eyes are dead and she wears the strained smile of a woman who really wants to tell the painter to bugger off. One critic said perceptively that she appeared "weary of being looked at". Another that the portrait might pass muster as the cover of a Catherine Cookson novel: an opinion I find thought-provoking, as Cookson's simple tales of poor women extricating themselves from adverse circumstances were for twenty years, according to the Public Lending Right statistics, the nation's favourite reading. Sue Townsend said of Diana that she was "a fatal non-reader". She didn't know the end of her own story. She enjoyed only the romances of Barbara Cartland. I'm far too snobbish to have read one, but I assume they are stories in which a wedding takes place and they all live happily ever after. Diana didn't see the possible twists in the narrative. What does Kate read? It's a question.

Kate seems to have been selected for her role of princess because she was irreproachable: as painfully thin as anyone could wish, without quirks, without oddities, without the risk of the emergence of character. She appears precision-made, machine-made, so different from Diana whose human awkwardness and emotional incontinence showed in her every gesture. Diana was capable of transforming herself from galumphing schoolgirl to ice queen, from wraith to Amazon. Kate seems capable of going from perfect bride to perfect mother, with no messy deviation. When her pregnancy became public she had been visiting her old school, and had picked up a hockey stick and run a few paces for the camera. BBC

News devoted a discussion to whether a pregnant woman could safely put on a turn of speed while wearing high heels. It is sad to think that intelligent people could devote themselves to this topic with earnest furrowings of the brow, but that's what discourse about royals comes to: a compulsion to comment, a discourse empty of content, mouthed rather than spoken. And in the same way one is compelled to look at them: to ask what they are made of, and is their substance the same as ours.

I used to think that the interesting issue was whether we should have a monarchy or not. But now I think that question is rather like, should we have pandas or not? Our current royal family doesn't have the difficulties in breeding that pandas do, but pandas and royal persons alike are expensive to conserve and ill-adapted to any modern environment. But aren't they interesting? Aren't they nice to look at? Some people find them endearing; some pity them for their precarious situation; everybody stares at them, and however airy the enclosure they inhabit, it's still a cage.

[...] I went to Buckingham Palace for a book trade event, a large evening party. I had expected to see people pushing themselves into the queen's path, but the opposite was true. The queen walked through the reception areas at an even pace, hoping to meet someone, and you would see a set of guests, as if swept by the tide, parting before her or welling ahead of her into the next room. They acted as if they feared excruciating embarrassment should they be caught and obliged to converse. The self-possessed became gauche and the eloquent were struck dumb. The guests studied the walls, the floor, they looked everywhere except at Her Majesty. They studied exhibits in glass cases and the paintings on the walls, which were of course worth looking at, but they studied them with great intentness, as if their eyes had been glued. Vermeer was just then 'having a moment', as they say, and the guests congregated around a small example, huddled with their backs to the room. I pushed through to see the painting along with the others but I can't remember now which Vermeer it was. It's safe to say there would have been a luminous face, round or oval, there would have been a woman gazing entranced at some household object, or perhaps reading a letter with a half-smile; there may have been a curtain, suggestive of veiled meaning; there would have been an enigma. We concentrated on it at the expense of the enigma moving among us, smiling with gallant determination.

And then the queen passed close to me and I stared at her. I am ashamed now to say it but I passed my eyes over her as a cannibal views his dinner, my gaze sharp enough to pick the meat off her bones. I felt that such was the force of my devouring curiosity that the party had dematerialised and the walls melted and there were only two of us in the vast room, and such was the hard power of my stare that Her Majesty turned and looked back at me, as if she had been jabbed in the shoulder; and for a split second her face expressed not anger but hurt bewilderment. She looked young: for a moment she had turned back from a figurehead into the young woman she was, before monarchy froze her and made her a thing, a thing which only had meaning when it was exposed, a thing that existed only to be looked at. And I felt sorry then. I wanted to apologise. I wanted to say: it's nothing personal, it's monarchy I'm staring at. I rejoined, mentally, the rest of the guests. [...]

We can be sure the queen was not traumatised by my staring, as when next we met she gave me a medal. As I prepared to go to the palace, people would say: "Will it be the actual queen, the queen herself?" Did they think contact with the anointed hand would change you? Was that what the guests at the palace feared: to be changed by powerful royal magic, without knowing how? The faculty of awe remains intact, for all that the royal story in recent years has taken a sordid turn. There were scandals enough in centuries past, from the sneaky little adulteries of Katherine Howard to the junketings of the Prince Regent to the modern-day mischief of Mrs Simpson. But a new world began, I think, in 1980, with the discovery that Diana, the future Princess of Wales, had legs. You will remember how the young Diana taught for a few hours a week at a kindergarten called Young England, and when it was first known that she was Charles's choice of bride, the press photographed her, infants touchingly gathered around; but they induced her to stand against the light, so in the resulting photograph the nation could see straight through her skirt. A sort of licentiousness took hold, a national lip-smacking. Those gangling limbs were artlessly exposed, without her permission. It was the first violation.

When Diana drove to St Paul's she was a blur of virginal white behind glass. The public was waiting to see the dress, but this was more than a fashion moment. An everyday sort of girl had been squashed into the coach, but a goddess came out. She didn't get out of the coach in any ordinary way: she hatched. The extraordinary

dress came first, like a flow of liquid, like ectoplasm emerging from the orifices of a medium. It was a long moment before she solidified. Indeed the coach was a medium, a method of conveyance and communication between two spheres, the private and the public, the common and the royal. The dress's first effect was dismaying. I could hear a nation of women catching their breath as one, not in awe but in horror: it's creased to glory, how did they let that happen? I heard the squeak as a million ironing-boards unfolded, a sigh and shudder as a collective nightmare came true: that dream we all have, that we are incorrectly dressed or not dressed at all, that we are naked in the street. But as the dress resolved about her, the princess was born and the world breathed out.

Diana was more royal than the family she joined. That had nothing to do with family trees. Something in her personality, her receptivity, her passivity, fitted her to be the carrier of myth. She came near to claiming that she had a healing touch, the ancient attribute of royal persons. The healing touch can't be felt through white gloves. Diana walked bare-handed among the multitude, and unarmed: unfortified by irony, uninformed by history. Her tragedy was located in the gap between her human capacities and the demands of the superhuman role she was required to fulfil. When I think of Diana, I remember Stevie Smith's poem about the Lorelei:

There, on a rock majestical,
A girl with smile equivocal,
Painted, young and damned and fair,
Sits and combs her yellow hair.

Soon Diana's hairstyles were as consequential as Marie Antoinette's, and a great deal cheaper to copy.

In the next stage of her story, she passed through trials, through ordeals at the world's hands. For a time the public refrained from demanding her blood so she shed it herself, cutting her arms and legs. Her death still makes me shudder because although I know it was an accident, it wasn't just an accident. It was fate showing her hand, fate with her twisted grin. Diana visited the most feminine of cities to meet her end as a woman: to move on, from the City of Light to the place beyond black. She went into the underpass to be reborn, but reborn this time without a physical body: the airy subject of a hundred thousand photographs, a flicker at the corner of the eye, a sigh on the breeze.

For a time it was hoped, and it was feared, that Diana had changed the nation. Her funeral was a pagan outpouring, a lawless fiesta of

grief. We are bad at mourning our dead. We don't make time or space for grief. The world tugs us along, back into its harsh rhythm before we are ready for it, and for the pain of loss doctors can prescribe a pill. We are at war with our nature, and nature will win; all the bottled anguish, the grief dammed up, burst the barriers of politeness and formality and restraint, and broke down the divide between private and public, so that strangers wailed in the street, people who had never met Diana lamented her with maladjusted fervour, and we all remembered our secret pain and unleashed it in one huge carnival of mass mourning. But in the end, nothing changed. [...]

In looking at royalty we are always looking at what is archaic, what is mysterious by its nature, and my feeling is that it will only ever half-reveal itself. This poses a challenge to historians and to those of us who work imaginatively with the past. Royal persons are both gods and beasts. They are persons but they are supra-personal, carriers of a blood line: at the most basic, they are breeding stock, collections of organs.

This brings me to the royal bodies with whom I have been most concerned recently, those of Anne Boleyn and Henry VIII. Long before Kate's big news was announced, the tabloids wanted to look inside her to see if she was pregnant. Historians are still trying to peer inside the Tudors. Are they healthy, are they sick, can they breed? The story of Henry and his wives is peculiar to its time and place, but also timeless and universally understood; it is highly political and also highly personal. It is about body parts, about what slots in where, and when: are they body parts fit for purpose, or are they diseased? It's no surprise that so much fiction constellates around the subject of Henry and his wives. Often, if you want to write about women in history, you have to distort history to do it, or substitute fantasy for facts; you have to pretend that individual women were more important than they were or that we know more about them than we do. [...]

[...] Along with the reverence and awe accorded to royal persons goes the conviction that the body of the monarch is public property. We are ready at any moment to rip away the veil of respect, and treat royal persons in an inhuman way, making them not more than us but less than us, not really human at all.

Is monarchy a suitable institution for a grown-up nation? I don't know. I have described how my own sympathies were activated and my simple ideas altered. The debate is not high on our agenda. We are happy to allow monarchy to be an entertain-

ment, in the same way that we license strip joints and lap-dancing clubs. Adulation can swing to persecution, within hours, within the same press report: this is what happened to Prince Harry recently. You can understand that anybody treated this way can be destabilised, and that Harry doesn't know which he is, a person or a prince. Diana was spared, at least, the prospect of growing old under the flashbulbs, a crime for which the media would have made her suffer. It may be that the whole phenomenon of monarchy is irrational, but that doesn't mean that when we look at it we should behave like spectators at Bedlam. Cheerful curiosity can easily become cruelty. It can easily become fatal. We don't cut off the heads of royal ladies these days, but we do sacrifice them, and we did memorably drive one to destruction a scant generation ago. History makes fools of us, makes puppets of us, often enough. But it doesn't have to repeat itself. In the current case, much lies within our control. I'm not asking for censorship. I'm not asking for pious humbug and smarmy reverence. I'm asking us to back off and not be brutes. Get your pink frilly frocks out, zhuzh up your platinum locks. We are all Barbara Cartland now. The pen is in our hands. A happy ending is ours to write.

*II. Not everyone agrees with Ms Mantel's essay, but it was not written to be agreed with. Controversial, witty and lively, it pushes at seeming obsessions with monarchy and pipe-dreams about greatness. Read two articles from two British newspapers — one published in the tabloid "The Daily Mail", the other in the broadsheet "The Independent" — as a response to "Royal Bodies", visit the pages of the mentioned newspapers to see how the text are visually organised and answer the questions below.*

## "A Plastic Princess Designed to Breed": Bring Up the Bodies Author Hilary Mantel's Venomous Attack on Kate Middleton

*By Francesca Infante*

A best-selling author who has based her literary career on writing about the Royal family has launched a bitter attack on the Duchess of Cambridge.

Hilary Mantel used her position among the novel-writing elite to make an astonishing and venomous critique of Kate.

Mantel, whose latest books are set in England's Tudor court and

have appeared on the *New York Times* bestsellers' list, dismissed Kate as a "machine-made" princess, "designed by committee".

Mantel, 60, also scorned her as a personality-free "shop window mannequin" with a "plastic smile".

She compared Kate unfavorably to both Anne Boleyn — one of her historical heroines — and to Princess Diana, insisting both had more personality.

She said Kate had gone from being a "jointed doll on which certain rags are hung" to a woman whose "only point and purpose" was to give birth.

Mantel said Kate "appeared to have been designed by a committee and built by craftsmen, with a perfect plastic smile and the spindles of her limbs hand-turned and gloss-varnished".

She said the Duchess was quite unlike Anne Boleyn, who was 'a power player, a clever and determined woman'.

Mantel contrasted her appearance to Prince William's mother, Diana, 'whose human awkwardness and emotional incontinence showed in her every gesture'.

Mantel, the author of *Wolf Hall* and *Bring Up The Bodies*, the acclaimed novels which detail the failure of Henry VIII's wives to produce an heir, used a lecture to examine the prospects for the future queen consort.

Mantel said that when she first saw Kate Middleton, she struck her as 'a shop-window mannequin, with no personality of her own, entirely defined by what she wore'.

Prince William's wife-to-be was as "painfully thin as anyone could wish, without quirks, without oddities, without the risk of the emergence of character".

She added: "Presumably Kate was designed to breed in some manners.

"She looks like a nicely brought up young lady, with "please" and "thank you" part of her vocabulary".

Mantel spoke of Kate's appearance in her first official portrait since marrying William, painted by Paul Emsley, which was unveiled last month.

She said: 'Her eyes are dead and she wears the strained smile of a woman who really wants to tell the painter to bugger off.'

Mantel went on to say that female Royals were "at the most basic… breeding stock, collections of organs".

St James's Palace last week criticized a magazine for printing pictures of Kate's baby bump taken during a break on the Caribbean island of Mustique.

And they were furious last year when pictures of her topless on holiday were printed in Italy — saying 'a red line had been crossed'.

But Mantel suggested Kate could have few complaints about private pictures of her being taken on holiday — observing: 'The royal body exists to be looked at.'

"Some people find them endearing; some pity them for their precarious situation; everybody stares at them, and however airy the enclosure they inhabit, it's still a cage".

Mantel gave the London Review of Books lecture "Undressing Anne Boleyn" at the British Museum on the February 4. The full version of her speech is to be published in the latest edition of the *London Review of Books*, out on February 21.

Ingrid Seward, editor-in-chief of Majesty magazine, said Mantel's comments were unfair.

She said that although Diana had at first seemed "bland", later "we learned about all the troubles of her marriage and her personality began to shine through. Kate might yet come into her own".

She added that Kate's duties meant she "can"t do anything that might reveal (her) personality.

"They have to be nice to everyone. They are probably stupefyingly bored but they can't appear to be having anything other than a nice time".

The Duchess chose yesterday to give an insight into the causes that she will support, hailing the start of a project which will see one of her charities receive a huge financial boost from a philanthropic organization.

She described her delight at *Action On Addiction* — which she backs as patron — becoming the beneficiary of the fundraising efforts of *100 Women in Hedge Funds* during 2013.

"Those affected by addiction are in desperate need of the highest level of care and treatment; Action On Addiction delivers this brilliantly," she wrote in a letter to mark the launch of the fundraising project.

"Whether direct or indirect, the impact of addiction can be devastating."

The Duchess, 31, will visit the addiction charity's Hope House treatment centre, in Clapham, south London on Tuesday to meet women recovering from alcohol and drug dependency.

Mantel, 60, studied law at LSE and Sheffield University, before becoming a novelist.

She is author of more than a dozen books, including *Wolf Hall and Bring Up The Bodies*, the first two parts of a trilogy about King Henry VIII's adviser Thomas Cromwell, both of which won the Man Booker Prize.

## Hilary Mantel Attacks "Bland, Plastic, Machine-Made" Duchess of Cambridge

*By Adam Sherwin*

The double Booker Prize-winner compared princess Kate unfavourably to Anne Boleyn and said she had a "plastic smile".

Her award-winning historical novels chronicle the brutal fate suffered by Royal consorts in Tudor times.

Now Hilary Mantel has delivered a withering assessment of Kate Middleton, dismissing the Duchess of Cambridge as a personality-free "shop window mannequin", whose sole purpose is to deliver an heir to the throne.

The pregnant Duchess is a bland, "machine-made" Princess, "designed by committee" who lacks Anne Boleyn's cleverness and Diana's ability to transform herself into an avenging wraith, the double Booker Prize-winning writer claimed.

Delivering a London Review of Books lecture on Royal Bodies at the British Museum, the author of *Wolf Hall* and *Bring Up The Bodies*, the acclaimed novels which detail the failure of Henry VIII's wives to produce an heir, examines the prospects for the future queen consort.

On first impressions, Mantel believed Kate Middleton to be "a jointed doll on which certain rags are hung. In those days she was a shop-window mannequin, with no personality of her own, entirely defined by what she wore."

Prince William's wife-to-be was as "painfully thin as anyone could wish, without quirks, without oddities, without the risk of the emergence of character."

"She appears precision-made, machine-made, so different from Diana whose human awkwardness and emotional incontinence showed in her every gesture."

The Duchess of Cambridge "appeared to have been designed by a committee and built by craftsmen, with a perfect plastic smile and the spindles of her limbs hand-turned and gloss-varnished."

Ms Mantel said: "Presumably Kate was designed to breed in some manners. She looks like a nicely brought up young lady, with 'please' and 'thank you' part of her vocabulary." But in her first official portrait since marrying William, painted by Paul Emsley and unveiled last month, "her eyes are dead."

The death of Diana, who "passed through trials, through ordeals at the world's hands...wasn't just an accident," Ms Mantel said. "It was fate showing her hand, fate with her twisted grin."

Whilst Ms Mantel's speech was "brilliantly written," Ingrid Seward, editor-in-chief of Majesty magazine, said she was being unfair to the Duchess. "When Diana came on the scene she would just sit there and look pretty. We all thought she was pretty bland. It wasn't until later that we learned about all the troubles of her marriage and her personality began to shine through. Kate might yet come into her own."

The Royals' glad-handing duties mean they "can't do anything that might reveal their personality," Ms Seward argued. "They have to be nice to everyone. They are probably stupefyingly bored but they can't appear to be having anything other than a nice time."

The Duchess chose today to give an insight into the causes that she will support, hailing the start of a project which will see one of her charities receive a huge financial boost from a philanthropic organisation.

She described her delight at Action On Addiction, which she backs as patron, becoming the beneficiary of the fundraising efforts of 100 Women in Hedge Funds during 2013.

"Those affected by addiction are in desperate need of the highest level of care and treatment; Action On Addiction delivers this brilliantly," she wrote in a letter to mark the launch of the fundraising project. "Whether direct or indirect, the impact of addiction can be devastating."

On Tuesday, she will visit the addiction charity's Hope House treatment centre, in Clapham, south London, to meet women recovering from alcohol and drug dependency.

### Prize fight: the author and the princess

**Hilary Mantel**

Age: 60.

Occupation: author.

Education: studied law at LSE and Sheffield University, where she discovered socialism.

Experience: Social worker in geriatric ward; department store sales assistant. Has lived in Botswana and Saudi Arabia.

Literary credentials: author of more than a dozen books, including *Wolf Hall* and *Bring Up The Bodies*, the first two parts of a trilogy about Thomas Cromwell, both of which won the Man Booker Prize.

Style icon? Reflecting on her body image, she once wrote: "You throw tantrums in fat-lady shops, where the stock is grimy tat tacked together from cheap man-made fabric, choice of electric blue or cerise. You can't get your legs into boots, or your feet into last year's shoes."

**The Duchess of Cambridge**

Age: 31.

Occupation: princess.

Education: Marlborough and St Andrew's, where she caught Prince William's eye modelling lingerie.

Experience: Keeping world's media at bay during nine-year "will-they, won't they" relationship with William.

Previous employment includes stints at Jigsaw (as a buyer) and, in various part-time roles, working for her parents' firm Party Pieces.

Literary credentials: sister of the author of *Celebrate*, a book about parties.

Style icon? The Duchess's fashion style has been extravagantly praised by, among others, *Tatler*, the *Daily Telegraph*, *People* and *Vanity Fair*.

1.Who are the authors? What are the names of the articles?

2. Who are the target audiences for the articles?

3. What are the authors' main purposes for writing: to persuade? to entertain? to inform ( i.e. to introduce and explain a concept)?

4. What are the authors' main ideas? What messages do the authors intend you to get from the articles?

5. How are the events presented?

6. How are people in the articles characterised? How accurate do you think the characterization is?

7. Why were these particular pictures chosen to accompany the articles?

8. How do the authors primarily support the main ideas: by narrating a story / by describing / by using examples/ by ex-

plaining causes/effects / by comparing/contrasting / by supporting an argument?

9. Would alternative wording of the same information have resulted in a different discourse being privileged?

10. What repetition exists (*a*) within the article and (*b*) between the articles on the topic?

***Be sure to explain your point of view but do not simply say that you don't like or that you agree with something.***

*III. Study the section "How people present the world through language" of the Linguistic Toolbox using electronic resources given below.*

1. How people present the world through language. — Mode of access: http://www.languageinconflict.org/the-world-through-language.html

2. Naming and Describing. — Mode of access: http://www.languageinconflict.org/the-world-through-language/naming-and-describing.html

3. Equating and Contrasting. — Mode of access: http://www.languageinconflict.org/the-world-through-language/equating-and-contrasting.htm

4. Presenting Speech and Thought. — Mode of access: http://www.languageinconflict.org/the-world-through-language/presenting-speech-and-thought.html.

*IV. Critical Discourse Analysis seeks to understand how and why certain texts affect readers and hearers. Analysts have looked at a wide variety of spoken and written texts in an attempt to demonstrate how text producers use language (wittingly or not) in a way that could be ideologically significant. Read the following article which provides an example of how Critical Discourse Analysis can be used to analyse texts with the help of ideas discussed in the section "How people present the world through language." (See Ex. III.)*

## "The author and the princess" — An example of Critical Discourse Analysis

*By Matthew Evans*

Many of the tools used in CDA are drawn from Stylistics, which looks at the way literary texts create meaning and poetic effects. CDA uses a similar type of analysis to look at (mainly) non-literary texts. There is no set group of tools that must be

used, and researchers are discovering new ways of analysing language all the time. However, traditional tools used include *modality, transitivity* and *nominalization*, while more recent additions include *naming*, *opposition* and *negation*.

Media texts are a common subject of analysis in Critical Discourse Analysis. Here, articles from two British newspapers — one published in the tabloid *The Daily Mail*, the other in the broadsheet *The Independent* — are analysed. The articles represent each publication's take on a much-publicised British news story that broke on 19th February 2013, when the media picked up on a speech that the novelist Hilary Mantel gave for a *London Review of Books* lecture at the British Museum on February 4th. In her lecture, *Royal Bodies*, Mantel discussed the nature of the British monarchy, Kate Middleton's role within it having become the wife of the heir to the throne, and the media's treatment of Middleton.

When, later in the month, comments about Middleton and her portrayal in the press were reported in the newspapers, many articles focused on apparently unfavourable things that Mantel had said about Middleton. This prompted outrage from some at the insults allegedly made by Mantel and, from others, suggestions that the reportage had misinterpreted Mantel's comments. Many suggested that the press's coverage of the "controversy" was not only biased against Mantel, but actively sought to misrepresent what she had said. This controversy makes the articles an interesting subject for a CDA analysis, which can investigate the language used to test the veracity of these different reactions to the texts.

Many CDA analyses are divided into sections corresponding to the tools that are used: for ease of reading, this sample analysis will be split likewise, with a concluding section at the end.

## Analysis

### Naming

Naming looks at the contents of noun phrases — the units of language that name things in the world, e. g. *a wolf*, *those cumulonimbus clouds*, *his appalling lack of respect*. The ideological interest here comes from the fact that when we apply a noun phrase to something, we label it and use language to presuppose its existence: if someone refers to *the immoral, adulterous celebrity*, then they are presupposing that this individual exists,

and that immorality and adultery are part of the package that is that person.

Naming is of interest in the *Mail* and *Independent* articles as they focus on two individuals — Hilary Mantel and Kate Middleton: how these individuals are named could give an indication as to whom the articles would like the reader to sympathise with. Unsurprisingly, each article refers to both by their full names; however, there are also occasions where the two are named in different ways. Notably, the *Mail* consistently refers to Mantel by her surname, and Middleton by her forename: "Mantel… dismissed Kate as a 'machine-made princes." The less formal way in which Middleton is referred to here could make the reader feel closer to Middleton. The *Independent* makes the same distinction, whilst also referring to Mantel as "Ms Mantel": the title "Ms" comes with certain connotations, not least amongst them that the woman bearing it might be "unweddable", creating a stark contrast with the woman the article refers to as "Prince William's wife-to-be".

Also of interest is the way the news story — essentially Mantel's speech — is named. Observations made by Mantel, which to those present might have been heard as part of a lengthy, considered, formal lecture, are referred to by the *Mail* as "an astonishing and venomous critique of Middleton" and "a bitter attack on the Duchess of Cambridge", and by the *Independent* — more soberly — as "a withering assessment of Kate Middleton". Here, the negative adjectives "venomous", "bitter" and "withering" suggest that Mantel was far from reserved in her remarks, and give the reader little room to determine their own view of her comments. Note also that while Mantel herself insisted that her comments were about perceptions of Kate Middleton, each instance of naming places Middleton in a grammatical position post-modifying the nouns 'critique', 'attack' and 'assessment', making her appear very much the subject of Mantel's remarks.

### Opposition

Opposition looks at the way that certain linguistic frames — "It was *X*, not *Y*", "She liked *X*, he liked *Y*", "*X* turned into *Y*" — allow us to create oppositions through language. When two things — for example, *dinosaurs* and *books* — are placed into one of these structures — "It was more *dinosaurs* than *books*" — we understand that they must be somehow opposite, due to our experience

of conventional opposites occurring in similar structures. Indeed, we understand new oppositions on analogy with more familiar ones: we might, perhaps, interpret the *dinosaurs / books* example as meaning that something was more exciting than academic.

Creative opposition can be powerful, as it plays on our tendency to view the world around us in terms of binaries. We have seen how naming allows the articles to paint the two parties as different to each other, and this impression is strengthened by instances of creative opposition. Most notably, parallel structures are used in the *Mail* article to observe the differences between Mantel and Middleton's backgrounds and occupations:

"*The Duchess, 31, will visit the addiction charity's Hope House treatment centre, in Clapham, south London on Tuesday to meet women recovering from alcohol and drug dependency.*

*Mantel, 60, studied law at LSE and Sheffield University, before becoming a novelist.*"

By placing each party as the subject of adjacent sentences, and then going on to describe an action each will/has performed, the article underlines the differences between the two. This opposition gives the impression that while Mantel is educated and cultured, Middleton is doing something 'good' and 'worthy'. More to the point, it could be argued that the information being given is of dubious relevance to the news story that is being reported.

Another intriguing use of opposition appears in both articles. Each refers to a previous news story involving Middleton, when pictures of her holidaying were printed in the Italian press. Both the *Mail* and the *Independent* contrast the Royal family's displeasure at the Italian publications with opinions expressed by Mantel in her speech:

"*[T]hey were furious last year when pictures of her topless on holiday were printed in Italy... But Mantel suggested Kate could have few complaints...observing: 'The royal body exists to be looked at'.*"

"*Whilst St James's Palace fumes at pictures of the Duchess in a bikini... Mantel observes: 'The royal body exists to be looked at'.*"

In the *Mail*, an opposition is triggered by 'but' at the start of the second sentence; in the *Independent*, 'whilst' serves a similar role, making the reader aware that the propositions expressed in the two sentences should be seen as contrasting. The suggestion in each instance is that Mantel does not share the royal family's disgust at the pictures, and believes that this is simply an un-

avoidable aspect of their role. However, Mantel made no mention of the Italian press incident in her speech, and the quote used in these extracts was making an observation about the apparent purpose of the royal family and the way they are treated by the press, rather than indicating her approval of the Italian press's actions.

**Speech presentation**

There is a variety of ways in which we can present others' speech: we can choose to directly quote someone, or we can simply give a flavour of what was said. One of the notable things about the *Mail* article is that while it quotes Mantel frequently and at length using direct speech ("Mantel said Kate 'appeared to have been designed by a committee'", "She added: 'Presumably Kate was designed to breed in some manners'"), Middleton is not quoted once. This might seem unsurprising, as the article is about a speech that Mantel made. However, the article also reports on Middleton's work with the charity Action on Addiction:

"*The Duchess chose yesterday to give an insight into the causes that she will support, hailing the start of a project which will see one of her charities receive a huge financial boost*"

"*She described her delight at Action On Addiction — which she backs as patron — becoming the beneficiary of the fundraising efforts*"

Note how direct speech is not used in either of these instances of speech presentation. Instead, the writer simply represents the kind of speech acts that Middleton used — that she 'gave an insight', 'hailed the start of a project' and 'described her delight' — rather than giving any clear indication of the actual words that Middleton might have used. In this way, Middleton's expressed attitudes are presented as more acceptable than Mantel's, which are in need of scrutiny. The lack of direct quotes from Middleton might also serve as evidence for some of Mantel's convictions about the press's treatment of her!

As well as the simple fact of what parts of Mantel's lengthy and detailed speech the articles choose to quote, and the way these quotes are used — especially in the aforementioned appropriation of Mantel's observations about the royal body — the use of particular verbs in speech presentation is of interest. Some verbs carry war-like connotations, for example the *Mail*'s description of how "A best-selling author… has *launched* a bitter attack" and the *Independent*'s "Hilary Mantel *attacks* 'bland,

plastic, machine-made' Duchess of Cambridge". The inclusion of a target — Middleton — in representations of Mantel's speech also makes her comments sound like direct personal attacks: "The double Booker Prize-winner compared *princess Kate* unfavourably to Anne Boleyn" (*Independent*), "Hilary Mantel calls *Duchess of Cambridge* 'bland' and 'machine made'" (*Mail*). In these and other instances, it feels as though the reader is being pushed towards sympathising with Middleton, the defenceless victim, rather than Mantel, the aggressor who coolly "*deliver[s]* a withering assessment of Kate Middleton" (*Independent*) and "*use[s]* her position among the novel-writing elite to make an astonishing and venomous critique of Kate" (*Mail*).

## Conclusion

This brief analysis of two newspaper articles demonstrates how CDA tools can be used to take an in-depth look at language. By analysing naming, opposition and speech presentation, it was possible to make suggestions as to the ideologies underlying the articles. For instance, the differing ways in which Mantel and Middleton are named seems to position the reader closer to Middleton, while aspects of speech presentation give the impression of Mantel having made a concerted attack on an individual, rather than a thoughtful analysis of an institution and its treatment by the press.

It is important to note, however, that this has not been an objective analysis: the analyst will inevitably come to the analysis with some degree of bias, and it is quite possible that some readers will disagree, for example, that certain choices of verbs in speech presentation provide a strong indication of the articles' ideological viewpoint. Readers could also point to instances of language use not analysed here, and suggest that analysis of these might have lead to a different interpretation. What CDA does provide, though, is a level of replicability: the observations made in this analysis have drawn on evidence in the actual language of the articles, meaning that another researcher could carry out their own analysis of the exact same evidence, and provide arguments for their own interpretation.

*V. Choose two articles from two British or American newspapers on the same problem and write an essay (900—1200 words) in which you are to give an in-depth analysis of meaning in them using the Linguistic Toolbox (Ex. III).*

# SECTION III. TEXTS FOR ANALYSIS

*We read what others have written to understand ourselves better and to learn different points of view. As you read what others have said, notice not only what they say but also how they say it. Critical discourse analysis examines the form, structure and content of discourse, from the grammar and wording employed in its creation to its reception and interpretation by a wider audience. The employment of verbs, pronouns and nouns within discourse is as much part of the analysis as the assessment of the content and tone of the discourse. Supplemets 1-4 will help you to read and analyse critically the texts below.*

## TEXT 1

### When Friends Are "Like Family"

*By Deborah Tannen*

"My friends are the sisters I was meant to have," a woman told me. Another said that her friends are more precious than her sisters because they remember things from her past that her sisters don't and can't, since they weren't there. And a man commented that he didn't enjoy a particular friend's company all that much, but it was beside the point: "He's family."

I interviewed over 80 people for a book I'm writing about friendship, and was struck by how many said that one or another friend is "like family."

These comments, and how people explained them, shed light on the nature of friendship, the nature of family, and something that lies at the heart of both: what it means to be close.

For friends, as for family, "close" is the holy grail of relationships. (In both contexts I often heard, "I wish we were closer" but never "I wish we weren't so close.")

What people meant by "close" could be very different, but their comments all helped me understand how friends could be like family — and why I often say of my friend Karl, "He's like my brother." First is longevity. We met at summer camp when I'd just turned 15, and the seeds of closeness were planted during one of those wondrous extended self-revealing teenage con-

versations, when we sat side by side behind the dining hall. Our friendship continued and deepened as we exchanged long letters that traversed the distance between our homes in Brooklyn and the Bronx.

After college, Karl was the one I called at 2 a. m. when I made a last-minute decision not to join the Peace Corps. Two decades later, we were traveling together when I showed him the photograph of a man I'd just met, saying, "It's crazy but I keep thinking I'm going to marry him" — and I did.

I was there when Karl left Brown for Julliard, and, years later, when he came out as gay. Karl knew my parents, my cousins, my first husband and the other friends who have been important in my life, as I knew and know his. I visit his mother in a nursing home just as I'd visit my own, were she still alive. We can refer to anything and anyone in our pasts without having to explain.

If I'm upset about something, I call him; I trust his judgment, though I might not always follow his advice. And finally, maybe most of all, there's comfort. I feel completely comfortable in his home, and when I'm around him, I can be completely and unself-consciously myself.

It's not that we don't get on each other's nerves. It's that we do. A cartoon about a married couple could have been about us: A woman standing in the kitchen is saying to the man before her, "Is there anything else I can do wrong for you?" I sometimes feel that whatever I do within Karl's view, he'll suggest I do a different way.

All the elements making our friendship so close that Karl is like a brother were threaded through the accounts of people I interviewed. "We're close" could mean they talk about anything; or that they see each other often; or that, though they don't see each other often, when they do, it's as though no time has passed: They just pick up where they left off. And sometimes "close" meant none of the above, but that they have a special connection, a connection of the heart.

There were also differences in what "anything" meant, in the phrase "We can talk about anything." Paradoxically, it could be either very important, very personal topics, or insignificant details. A woman said of a friend, "We're not that close; we wouldn't talk about problems in our kids' lives," but, of another,

"We're not that close; we wouldn't talk about what we're having for dinner."

"Like family" can mean dropping in and making plans without planning: You might call up and say, "I just made lasagna. Why don't you come over for dinner?" Or you can invite yourself: "I'm feeling kind of low. Can I come over for dinner?"

Many grown children continue to wish that their parents or siblings could see them for who they really are, not who they wish them to be. This goal can be realized in friendship. "She gets me," a woman said of a friend. "When I'm with her I can be myself."

It would be easy to idealize family-like friendship as all satisfaction and cheer. And maybe for some lucky people it is. But friends can also resemble family by driving you crazy in similar ways. Why does she insist on washing dishes by hand when dishwashers do a better job of killing germs? Why does he always come exactly five minutes late?

Just as with literal families, friends who are like family can bring not only happiness but also pain, because the comfort of a close bond can sometimes morph into the restraints of bondage. The closer the bond, the greater the power to hurt — by disappointing, letting you down or, the ultimate betrayal, by dying. When a friend dies, a part of you dies, too, as you lose forever the experiences, the jokes, the references that you shared. A woman in her 70s who was mourning her lifelong best friend said the worst part was not being able to call her up and tell her how terrible she felt about her dying.

Sometimes we come to see friends as family because members of the family we grew up with live far away or feel too different, or are just too difficult to deal with. A woman who ended all contact with a sister explained that the option of cutting off a family member who brings you grief is a modern liberation, like the freedom to choose a spouse or divorce one. Holes left by rejected (or rejecting) relatives — or left by relatives lost to distance, death or circumstance — can be filled by friends who are like family. But family-like friends don't have to be filling holes at all. Like my friend Karl, they can simply add richness, joy and, yes, at times, aggravation, that a literal family — in my case, two sisters I'm very close to — also provides.

*Deborah Tannen is a professor of linguistics at Georgetown University and the author of "You Just Don't Understand!" and "You're Wearing THAT?"*

## TEXT 2

### The Impact of Social Media on Teens

*By Joanna Fortune*

*Teenagers need true, meaningful connections with their peers, and while the Internet has a positive contribution to make, they need to go beyond the computer screen.*

We are now looking at the first generation in our society who will never get to say "before the internet", a generation growing up and developing while being "switched on 24:7". The average teenager will check their social media upwards of 60 times a day, and we cannot underestimate the impact on the developing adolescent brain of being switched on 24:7.

I do school talks in secondary schools, and, without exception, regardless of the school I am in around the country, when I ask for a show of hands from the students whether the first thing they do when they open their eyes is check their phones and the last thing they do at night before closing their eyes is check their phones, I get 100pc hands going up.

Neurologists talk about the impact white light has on the brain when trying to sleep, physiotherapists talk about people presenting with neck and thumb strain from looking down at and scrolling on a phone all day, but there is also an emotional deprivation that goes with this. While we are "connected" 24:7, we have never been more disconnected within our relationships. Teenagers might be in constant communication with their peers without actually opening their mouths to speak a word or locking eyes with anyone. This is not true, meaningful connection in the way we all, as humans, need to grow and develop. When I communicate like this I am not looking into the eyes or face of the person I am talking to. I do not get to see their emotional response to what I say and process that what I am saying is having an emotional effect on the other person that I am, in some way at least, responsible for. Be aware of your own online behaviour and how often your teenager looks to you and finds you looking down at your screen. Lead by positive example.

Also, teenagers are living their lives, their every waking thought and action, in a very public way and all of their personal data is being stored on privately owned servers, owned by large profit-making commercial entities. I am not opposed to the Internet. I do believe the pros outweigh the cons and it is a very important part of society. However, I do oppose the premature adultification and short-circuiting of development in children and the consequences for this are far-reaching and impact on all of us.

In my clinical practice, I am seeing increasing referrals of teenagers presenting with clinical levels of anxiety that are having a debilitating impact on their lives. Incidences of self-harm and eating-disordered behaviour are also on the rise. It is my hypothesis that in an increasingly virtual world, teenagers are struggling to cope with the day-to-day highs and lows of life in the real world, and that, for some teenagers, the need to feel real is enacted on the body in the form of self-harm or eating disorder.

Online, everything and everyone looks their very best. Every image and video is edited, filtered, photoshopped to perfection before it is offered to the world with hashtags attached to draw your attention to specific elements of the post. It is very difficult to feel that you are good enough when you compare yourself to what is seemingly a casual post by an online influencer but actually has been carefully put together. But we now have a generation of young adolescents who are engaged in specialised waxing, spray tans, professional hair extensions, protein shakes for gym workouts, weights in their bedrooms and calorie/macro counted diets. What they are worth is now measured by how they look on the outside. This high emotional charge on the physical body comes at a significant cost for the inner emotional world.

Neuroimaging scans show that the area of the teenage brain that is well developed is the nucleus accumbens, which is the area associated with pleasure and reward-seeking drives. This explains a lot of what we would call "typical teenage behavior", which is often about taking risks.

Teens need to take positive risks so that they can learn and develop independent thinking. Positive risk taking has been linked to higher levels of self-esteem and decreased risk of self-harm/eating disorders/substance abuse.

Things like team sports, where there is an inherent chance of winning or losing, or volunteering, joining an activity outside of the school or usual peer group, becoming active on a social issue they feel strongly about and getting a job all constitute positive risk-taking behaviour.

So, how do you parent through the risk factor? Taking risks is a fundamental part of growing up and we have all taken them at some point in our lives and survived to tell the tale — it can help to remind ourselves of this. We must try to model as many positive risk-taking behaviours as possible, as teens will often mirror behaviours of their parents. So, be aware of your own risk-taking behaviours, and ensure that you create and maintain a relationship with your teenagers in the real world.

*Joanna Fortune is a psychotherapist specialising in child and adolescent psychotherapy.*

## TEXT 3

### The Reading Habits of Highly Successful People

*By Sandra Wu*

Some of the world's highest achievers have one thing in common: it isn't a high IQ, nor is it an incredible lucky streak, but their appreciation for reading. Books were their most profitable investment.

***From $2 to $20 billion***

Two teenage boys found employment at a grocery store in Omaha, Nebraska. The older boy, from a poor family devastated by the Great Depression, bred and sold hamsters for spare change. The younger boy, grandson of the store owner, had been delaying college and working odd jobs, like selling chewing gum and coke bottles door to door.

Back then, each boy made about $2 a day. Just a few decades later, they'd be raking in $20 billion in profit per year with their conglomerate, Berkshire Hathaway. Who were these boys? None other than Charlie Munger and Warren Buffett.

How did they become the most successful investors America has ever seen?

***Buffett spends 80 % of his day reading***

Fastrack to 2007, the 84 year-old Charlie Munger, reveals to a crowd of aspiring law students the secrets to their success:

*"I constantly see people rise in life who are not the smartest, sometimes not even the most diligent, but they are learning machines. They go to bed every night a little wiser than they were when they got up and boy does that help, particularly when you have a long run ahead of you."*

Supposedly, in the early days of Buffett's investment career, he would read 600—1000 pages in a single day. Nowadays, he still dedicates 80 % of his day to reading.

His takeaway for everyone: no matter where you are in life, keep on learning and you will succeed.

***The billionaire book club***

Buffett and Munger are not the only ones who credit their success to reading.

Tech entrepreneur Elon Musk reportedly learned how to build rockets by reading books. Musk was bullied a lot as a child in South Africa. He found comfort in fantasy and science-fiction books, which inspired him to leave a legacy in the world.

Bill Gates, the richest man in the world and a lifelong bookworm, reads about 50 books a year, but strictly nonfiction ones. Although he gets to visit a lot of places and meet interesting people, he would still rather read books to acquire new knowledge.

Similarly, Mark Zuckerberg invited the whole world to join him on his quest to read a book every two weeks in 2015.

So, what are your reading goals?

***Want to go to bed a little wiser tonight?***

Although reading is valuable, most people see it as a chore. Why read when you can end the day with your favorite TV show? Or a nice gathering with friends? What if you could get all the benefits of reading without giving up your other interests? You can!

Blinkist is a learning app that transforms the world's best nonfiction books into 15 minute reads. You can learn about rocket science over breakfast, stock trading over lunch, and the *7 Habits Of Highly Effectively People* over dinner. You can also learn on the go with Blinkist audio. This way, you can become a learning machine!

## TEXT 4

### Sex, Sighs, and Conversation: Why Men and Women Can't Communicate

*By Deborath Tannen*

A man and a woman were seated in a car that had been circling the same area for a half hour. The woman was saying, "Why don't we just ask someone?" The man was saying, not for the first time, "I'm sure it's around here somewhere. I'll just try this street."

Why are so many men reluctant to ask directions? Why aren't women? And why can't women understand why men don't want to ask? The explanation, for this and for countless minor and major frustrations that women and men encounter when they talk to each other, lies in the different ways that they use language — differences that begin with how girls and boys use language as children, growing up in different worlds.

Anthropologists, sociologists and psychologists have found that little girls play in small groups or in pairs; they have a best friend, with whom they spend a lot of time talking. It's the telling of secrets that makes them best friends. They learn to use language to negotiate intimacy — to make connections and feel close to each other.

Boys, on the other hand, tend to play competitive games in larger groups, which are hierarchical. High-status boys give orders, and low-status boys are pushed around. So boys learn to use language to preserve independence and negotiate their status, trying to hold center stage, challenge and resist challenges, display knowledge and verbal skill.

These divergent assumptions about the purpose of language persist into adulthood, where they lie in wait behind cross-gender conversations, ready to leap out and cause puzzlement or grief. In the case of asking for directions, the same interchange is experienced differently by women and men. From a woman's perspective, you ask for help, you get it, and you get to where you're going. A fleeting connection is made with a stranger, which is fundamentally pleasant. But a man is aware that by admitting ignorance and asking for information, he positions himself one-down to someone else. Far from pleasant, this is humiliating. So it makes sense for him to preserve his independence and self-esteem at the cost of a little extra travel time.

[…] A woman and a man return home from work. She tells everything that happened during the day. (…) Then she turns to him and asks, "How was your day?" He says, "Same old rat race." (…) They have different assumptions about what's "anything" to tell. To her, telling life's daily events and impressions means she's not alone in the world. Such talk is the essence of intimacy — evidence that she and her partner are best friends. Since he never spent time talking in this way with his friends (…) he doesn't expect it, doesn't know how to do it, and doesn't miss it when it isn't there.

[…] When a woman tells another woman about a problem, her friend typically explores the problem; expresses understanding; or offers a similar experience. All these responses express support and bring them closer. But offering a solution positions the problem-solver as one-up. This asymmetry is distancing, just the opposite of what she was after in bringing up the discussion.

[…] But conversation among women are usually characterized by mutual support and exploration. Alternative views may be introduced, but they are phrased as suggestions and questions, not as direct challenges. This is one of the many ways that men value oppositional stances, whereas women value harmonious ones.

[…] Women talk more at home, since talk, for them, is a way of creating intimacy. Since men regard talk as a means to negotiate status, they often see no need to talk at home. But they talk more in "public" situations with people they know less well.

[…] Realizing that a partner's behaviour is not his or her individual failing, but a normal expression of gender, lifts this burden of blame and disappointment. […] Understanding gender differences in ways of talking is the first step toward changing.

## TEXT 5

### Isn't This What Holidays Are for?

*By Clare Longrigg*

*Young Brits Have Been Misbehaving by the Med. One Writer Says It May Be Revolting but the Buttoned-Up British Seem to Need This Sort of Outlet.*

After years of hard work and slow nights, the clubs and bars of yet another erstwhile "sleepy fishing village" in the Mediterranean have hit pay dirt. The locals have been building pressure, trying ever more outrageous stunts to attract the young crowds,

and suddenly it has worked, the dam has burst, and theirs has become the place for young people to go wild this summer holiday.

It's not everyone's idea of a good time: teenagers getting staggering drunk and snogging in bars, huge, noisy, drunken groups shouting, falling down and taking off their clothes, having sex in public places. But it is how large numbers of young British people like to spend their holidays.

And since, softened with alcopops, these badly behaved young people are easily parted from their sticky pocketfuls of euros, bar and club owners like them, too.

The formula has become highly successful: like 18—30 holidays, everyone knows what's on offer. Tour operators are offering youth packages: bed, breakfast and loss of control.

You go for two weeks, herded and goaded along by the reps, who tell you which bar to drink in and when to move on.

(Don't expect to find any tourists with phrase books; the streets in Faliraki have been renamed "Bar Street" and "Club Street" to help with orientation.) YOU get steaming drunk and you're bound to find a girl who is drunk enough to have sex with you without remembering your name. The next night, you come back and do it all again. The whole point is to behave as badly as you can without causing permanent damage.

The British press is loud with disapproval as our yob culture gets us a bad name in yet another country. But the grownup public loves nothing more than to read about the disgraceful conduct of other people's children.

The television series Club Reps shows these resorts in all their Technicolor awfulness, with boys boasting about how drunk they got and girls talking about how many blokes they slept with.

It's like the Japanese enthusiasm for watching people eat live creepy-crawlies: we can't get enough of it. The same goes for the wild reputation of holiday resorts. Anyone mentioning Ibiza is bound to stress the outrageous excesses of Club Manumission, featuring sex on stage.

Imagine the disappointment of a red-blooded teenager going on holiday in the Mediterranean and finding themselves in an actual fishing village, with old fellows mending their nets on the quayside?

After holiday reps at Faliraki were arrested for leading crowds of youths on bar crawls, it was reported that there was "some

confusion in the tourist industry". The locals, who had been begging tour companies to bring them their unruly clients for years, are apparently turning against them ... .

## TEXT 6

### The Dead

*By James Joyce*

"Is it snowing again, Mr Conroy?" asked Lily.

She had preceded him into the pantry to help him off with his overcoat. Gabriel smiled at the three syllables she had given his surname and glanced at her. She was a slim, growing girl, pale in complexion and with hay-coloured hair. The gas in the pantry made her look still paler. Gabriel had known her when she was a child and used to sit on the lowest step nursing a rag doll.

"Yes, Lily," he answered, "and I think we're in for a night of it." He looked up at the pantry ceiling, which was shaking with the stamping and shuffling of feet on the floor above, listened for a moment to the piano and then glanced at the girl, who was folding his overcoat carefully at the end of a shelf.

"O, then," said Gabriel gaily, "I suppose we'll be going to your wedding one of these fine days with your young man, eh?" The girl glanced back at him over her shoulder and said with great bitterness:

"The men that is now is only all palaver and what they can get out of you."

Gabriel coloured, as if he felt he had made a mistake, and, without looking at her, kicked off his galoshes and flicked actively with his muffler at his patent-leather shoes. He was a stout, tallish young man. The high colour of his cheeks pushed upwards even to his forehead, where it scattered itself in a few formless patches of pale red; and on his hairless face there scintillated restlessly the polished lenses and the bright gilt rims of the glasses which screened his delicate and restless eyes. His glossy black hair was parted in the middle and brushed in a long curve behind his ears where it curled slightly beneath the groove left by his hat. When he had flicked lustre into his shoes he stood up and pulled his waistcoat down more tightly on his plump body. Then he took a coin rapidly from his pocket.

"O Lily," he said, thrusting it into her hands, "it's Christmas-time, isn't it? Just ... here's a little ..." He walked rapidly towards the door.

"O no, sir!" cried the girl, following him. "Really, sir, I wouldn't take it."

"Christmas-time! Christmas-time!" said Gabriel, almost trotting to the stairs and waving his hand to her in deprecation. The girl, seeing that he had gained the stairs, called out after him: "Well, thank you, sir."

He waited outside the drawing-room door until the waltz should finish, listening to the skirts that swept against it and to the shuffling of feet. He was still discomposed by the girl's bitter and sudden retort. It had cast a gloom over him which he tried to dispel by arranging his cuffs and the bows of his tie. He then took from his waistcoat pocket a little paper and glanced at the headings he had made for his speech. He was undecided about the lines from Robert Browning, for he feared they would be above the heads of his hearers. Some quotation that they would recognize from Shakespeare or from the Melodies would be better. The indelicate clacking of the men's heels and the shuffling of their soles reminded him that their grade of culture differed from his. He would only make himself ridiculous by quoting poetry to them which they could not understand. They would think that he was airing his superior education. He would fail with them just as he had failed with the girl in the pantry. He had taken up a wrong tone. His whole speech was a mistake from first to last, an utter failure.

## TEXT 7

### Too Many People, Not Enough Earth

Of all the problems the human race is responsible for that threaten life on Earth, population growth is the most serious. The world's population has more than doubled since 1950 and the United Nations predict that it will grow a further 50 % by 2050 to nine billion. All these additional people will require more food, more land to grow it on and more houses to live in, and will consume more raw material s to provide the basic requirement s of everyday life. The world's resources cannot support such an increase indefinitely.

At first sight, the solution seems simple. Experts in developed countries argue that we should impose birth control worldwide. If parents only had the children they really wanted, they say, popula-

tion growth would be manageable, as it is in Europe. People should be educated in reliable methods of birth control, and where necessary, these should be supplied. If a birth is not desired, the pregnancy should be terminated by abortion.

However, the failure of countries to reach agreement on problems like global warming indicates that there would be even stronger resistance if a plan of this kind were put into practice. In this case, the opposition would be due not merely to selfish national interest s but to individual wishes and conviction, family or tribal tradition and the powerful influence of religious authorities. In some parts of the world, large families are considered desirable and a son is regarded as essential. In China, where the government has pursued a ruthless policy of limiting families to one child, population growth has only been controlled at the cost of considerable personal suffering.

Politicians in many developing countries, where the population is growing much faster than in Europe, refuse to accept that it is the main cause of environmental problems. They point out that countries like the United States consume far more than their fair share of the world's resources. Developed countries should reduce their consumption, but even if the y did, this would not prevent disaster unless population growth was brought under control. We should put pressure on government s to find a viable solution. Otherwise, the painful alternative will become unavoidable; the population will eventually be decimated by war, famine and disease.

*From Fowler, W. S. New Fowler Proficiency: Writing Skills 1*

## TEXT 8

### Mr. Know-All

*By W. Somerset Maugham*

I was prepared to dislike Max Kelada even before I knew him. The war had just finished and the passenger traffic in the ocean going liners was heavy. Accommodation was very hard to get and you had to put up with whatever the agents chose to offer you. You could not hope for a cabin to yourself and I was thankful to be given one in which there were only two berths. But when I was told the name of my companion my heart sank. It suggested closed portholes and the night air rigidly excluded. It was bad

enough to share a cabin for fourteen days with anyone (I was going from San Francisco to Yokohama), but I should have looked upon it with less dismay if my fellow passenger's name had been Smith or Brown.

When I went on board I found Mr. Kelada's luggage already below. I did not like the look of it; there were too many labels on the suitcases, and the wardrobe trunk was too big. He had unpacked his toilet things, and I observed that he was a patron of the excellent Monsieur Coty; for I saw on the washing-stand his scent, his hairwash and his brilliantine.

Mr. Kelada's brushes, ebony with his monogram in gold, would have been all the better for a scrub. I did not at all like Mr. Kelada. I made my way into the smoking-room. I called for a pack of cards and began to play patience.

I had scarcely started before a man came up to me and asked me if he was right in thinking my name was so and so.

"I am Mr. Kelada," he added, with a smile that showed a row of flashing teeth, and sat down.

"Oh, yes, we're sharing a cabin, I think."

"Bit of luck, I call it. You never know who you're going to be put in with. I was jolly glad when I heard you were English. I'm all for us English sticking together when we're abroad, if you understand what I mean."

I blinked.

"Are you English?" I asked, perhaps tactlessly.

"Rather. You don't think I look like an American, do you? British to the backbone, that's what I am."

To prove it, Mr. Kelada took out of his pocket a passport and airily waved it under my nose.

King George has many strange subjects. Mr. Kelada was short and of a sturdy build, clean-shaven and dark skinned, with a fleshy, hooked nose and very large lustrous and liquid eyes. His long black hair was sleek and curly. He spoke with a fluency in which there was nothing English and his gestures were exuberant. I felt pretty sure that a closer inspection of that British passport would have betrayed the fact that Mr. Kelada was born under a bluer sky than is generally seen in England.

"What will you have?" he asked me.

I looked at him doubtfully. Prohibition was in force and to all appearances the ship was bone dry. When I am not thirsty I do

not know which I dislike more, ginger ale or lemon squash. But Mr. Kelada flashed an oriental smile at me.

"Whisky and soda or a dry martini, you have only to say the word."

From each of his hip pockets he furnished a flask and laid it on the table before me. I chose the martini, and calling the steward he ordered a tumbler of ice and a couple of glasses.

"A very good cocktail," I said.

"Well, there are plenty more where that came from, and if you've got any friends on board, you tell them you've got a pal who's got all the liquor in the world."

Mr. Kelada was chatty. He talked of New York and of San Francisco. He discussed plays, pictures, and politics. He was patriotic. The Union Jack is an impressive piece of drapery, but when it is flourished by a gentleman from Alexandria or Beirut, I cannot but feel that it loses somewhat in dignity. Mr. Kelada was familiar. I do not wish to put on airs, but I cannot help feeling that it is seemly in a total stranger to put mister before my name when he addresses me. Mr. Kelada, doubtless to set me at my ease, used no such formality. I did not like Mr. Kelada. I had put aside the cards when he sat down, but now, thinking that for this first occasion our conversation had lasted long enough, I went on with my game.

"The three on the four," said Mr. Kelada.

There is nothing more exasperating when you are playing patience than to be told where to put the card you have turned up before you have a chance to look for yourself.

"It's coming out, it's coming out," he cried. "The ten on the knave."

With rage and hatred in my heart I finished.

Then he seized the pack.

"Do you like card tricks?"

"No, I hate card tricks," I answered.

"Well, I'll just show you this one."

He showed me three. Then I said I would go down to the dining-room and get my seat at the table.

"Oh, that's all right," he said, "I've already taken a seat for you. I thought that as we were in the same stateroom we might just as well sit at the same table."

I did not like Mr. Kelada.

I not only shared a cabin with him and ate three meals a day at the same table, but I could not walk round the deck without his joining me. It was impossible to snub him. It never occurred to him that he was not wanted. He was certain that you were as glad to see him as he was to see you. In your own house you might have kicked him downstairs and slammed the door in his face without the suspicion dawning on him that he was not a welcome visitor. He was a good mixer, and in three days knew everyone on board. He ran everything. He managed the sweeps, conducted the auctions, collected money for prizes at the sports, got up quoit and golf matches, organized the concert and arranged the fancy-dress ball. He was everywhere and always. He was certainly the best hated man in the ship. We called him Mr. Know-All, even to his face. He took it as a compliment. But it was at mealtimes that he was most intolerable. For the better part of an hour then he had us at his mercy. He was hearty, jovial, loquacious and argumentative. He knew everything better than anybody else, and it was an affront to his overweening vanity that you should disagree with him. He would not drop a subject, however unimportant, till he had brought you round to his way of thinking. The possibility that he could be mistaken never occurred to him. He was the chap who knew. We sat at the doctor's table. Mr. Kelada would certainly have had it all his own way, for the doctor was lazy and I was frigidly indifferent, except for a man called Ramsay who sat there also. He was as dogmatic as Mr. Kelada and resented bitterly the Levantine's cocksureness. The discussions they had were acrimonious and interminable.

Ramsay was in the American Consular Service and was stationed at Kobe. He was a great heavy fellow from the Middle West, with loose fat under a tight skin, and he bulged out of his ready-made clothes. He was on his way back to resume his post, having been on a flying visit to New York to fetch his wife who had been spending a year at home. Mrs. Ramsay was a very pretty little thing, with pleasant manners and a sense of humor. The Consular Service is ill paid, and she was dressed always very simply; but she knew how to wear her clothes. She achieved an effect of quiet distinction. I should not have paid any particular attention to her but that she possessed a quality that may be common enough in women, but nowadays is not obvious in their demeanour. It shone in her like a flower on a coat.

One evening at dinner the conversation by chance drifted to the subject of pearls. There had been in the papers a good deal of talk about the cultured pearls which the cunning Japanese were making, and the doctor remarked that they must inevitably diminish the value of real ones. They were very good already; they would soon be perfect. Mr. Kelada, as was his habit, rushed the new topic. He told us all that was to be known about pearls. I do not believe Ramsay knew anything about them at all, but he could not resist the opportunity to have a fling at the Levantine, and in five minutes we were in the middle of a heated argument. I had seen Mr. Kelada vehement and voluble before, but never so voluble and vehement as now. At last something that Ramsay said stung him, for he thumped the table and shouted.

"Well, I ought to know what I am talking about, I'm going to Japan just to look into this Japanese pearl business. I'm in the trade and there's not a man in it who won't tell you that what I say about pearls goes. I know all the best pearls in the world, and what I don't know about pearls isn't worth knowing."

Here was news for us, for Mr. Kelada, with all his loquacity, had never told anyone what his business was. We only knew vaguely that he was going to Japan on some commercial errand. He looked around the table triumphantly.

"They'll never be able to get a cultured pearl that an expert like me can't tell with half an eye." He pointed to a chain that Mrs. Ramsay wore. "You take my word for it, Mrs. Ramsay, that chain you're wearing will never be worth a cent less than it is now."

Mrs. Ramsay in her modest way flushed a little and slipped the chain inside her dress. Ramsay leaned forward. He gave us all a look and a smile flickered in his eyes.

"That's a pretty chain of Mrs. Ramsay's, isn't it?"

"I noticed it at once," answered Mr. Kelada. "Gee, I said to myself, those are pearls all right."

"I didn't buy it myself, of course. I'd be interested to know how much you think it cost."

"Oh, in the trade somewhere round fifteen thousand dollars. But if it was bought on Fifth Avenue I shouldn't be surprised to hear anything up to thirty thousand was paid for it."

Ramsay smiled grimly.

"You'll be surprised to hear that Mrs. Ramsay bought that string at a department store the day before we left New York, for eighteen dollars."

Mr. Kelada flushed.

"Rot. It's not only real, but it's as fine a string for its size as I've ever seen."

"Will you bet on it? I'll bet you a hundred dollars it's imitation."

"Done."

"Oh, Elmer, you can't bet on a certainty," said Mrs. Ramsay.

She had a little smile on her lips and her tone was gently deprecating.

"Can't I? If I get a chance of easy money like that I should be all sorts of a fool not to take it."

"But how can it be proved?" she continued. "It's only my word against Mr. Kelada's."

"Let me look at the chain, and if it's imitation I'll tell you quickly enough. I can afford to lose a hundred dollars," said Mr. Kelada.

"Take it off, dear. Let the gentleman look at it as much as he wants."

Mrs. Ramsay hesitated a moment. She put her hands to the clasp.

"I can't undo it," she said, "Mr. Kelada will just have to take my word for it."

I had a sudden suspicion that something unfortunate was about to occur, but I could think of nothing to say.

Ramsay jumped up.

"I'll undo it."

He handed the chain to Mr. Kelada. The Levantine took a magnifying glass from his pocket and closely examined it. A smile of triumph spread over his smooth and swarthy face. He handed back the chain. He was about to speak. Suddenly he caught sight of Mrs. Ramsay's face. It was so white that she looked as though she were about to faint. She was staring at him with wide and terrified eyes. They held a desperate appeal; it was so clear that I wondered why her husband did not see it.

Mr. Kelada stopped with his mouth open. He flushed deeply. You could almost see the effort he was making over himself.

"I was mistaken," he said. "It's very good imitation, but of course as soon as I looked through my glass I saw that it wasn't real. I think eighteen dollars is just about as much as the damned thing's worth."

He took out his pocketbook and from it a hundred dollar note. He handed it to Ramsay without a word.

"Perhaps that'll teach you not to be so cocksure another time, my young friend," said Ramsay as he took the note.

I noticed that Mr. Kelada's hands were trembling.

The story spread over the ship as stories do, and he had to put up with a good deal of chaff that evening. It was a fine joke that Mr. Know-All had been caught out. But Mrs. Ramsay retired to her stateroom with a headache.

Next morning I got up and began to shave. Mr. Kelada lay on his bed smoking a cigarette. Suddenly there was a small scraping sound and I saw a letter pushed under the door. I opened the door and looked out. There was nobody there. I picked up the letter and saw it was addressed to Max Kelada. The name was written in block letters. I handed it to him.

"Who's this from?" He opened it. "Oh!"

He took out of the envelope, not a letter, but a hundred-dollar note. He looked at me and again he reddened. He tore the envelope into little bits and gave them to me.

"Do you mind just throwing them out of the porthole?"

I did as he asked, and then I looked at him with a smile.

"No one likes being made to look a perfect damned fool," he said.

"Were the pearls real?"

"If I had a pretty little wife I shouldn't let her spend a year in New York while I stayed at Kobe," said he.

At that moment I did not entirely dislike Mr. Kelada. He reached out for his pocketbook and carefully put in it the hundred-dollar note.

## TEXT 9

### How to Fall Asleep When You're Too Stressed Out

*By Jenna Birch*

An uptick in anxiety levels — whether due to the never-ending negative news cycle, long hours at work, family drama, or something else — can have a serious impact on sleep. (Who hasn't lain awake at night with worries racing through their brain?) If you find yourself tossing and turning, you need a new strategy when you hit the sack, says Nancy Foldvary-Schaefer, DO, Director of

the Sleep Disorders Center at Cleveland Clinic. “Acute insomnia is super common, and can be the result of any life stressor,” she says.

How do you deal? Here’s Dr. Foldvary’s nighttime slowdown plan.

***Identify your stress trigger and deal with it early in the day***

If you can figure out the source of your new worries, do it. This way, you can mentally handle it in a productive way well before bedtime — say, right after dinner, says Dr. Foldvary. “You want to work on it early, away from the bedroom,” she says. “Ruminate, think through the stressor. A lot of my patients keep a “worry journal” to write out their feelings. This helps put away your anxiety before bed.” If you can quiet your mind before you lay down, you’re less likely to toss and turn. “The habit of ruminating in bed can turn acute insomnia into chronic insomnia,” says Dr. Foldvary.

***Pay attention to your bedroom atmosphere***

Especially when you’re struggling to sleep, you want the perfect environmental conditions to get a good rest. “Make sure the temperature is just right —not too hot, not too cold,” Dr. Foldvary says. “Make sure you have a comfortable mattress and pillow. You may have to deal with anything that could be disrupting your sleep, like a spouse who snores or a pet that likes to climb into bed.” Even if these tiny elements weren’t bugging you before, they might suddenly be keeping you awake. Time to adjust the temperature dial, invest in earplugs, pick out more comfortable bedding, or kick Spot out of the sheets.

***Eliminate all sources of caffeine***

Some people are more sensitive to jolts of caffeine than others, so watch how much you’re consuming and when. You might need to put a freeze on coffee at 2pm, or even earlier if you’re still struggling to sleep at night after making adjustments. Dr. Foldvary says to also check hidden sources of caffeine, and stop consuming those at 2pm, too. They include chocolate, hot chocolate, green and black tea, some pain relievers, and soda.

***If you wake up in the night, don't stay in bed too long***

It's possible that stress may cause you to fire awake in the middle of the night, too, and not just block your ability to fall asleep. Dr. Foldvary says you should never lay in bed for more than 20 minutes trying to drift off; this may cause you to ruminate on your worries, or simply stress over your sleep issues. "Get up, and do something relaxing or boring," she says. "Don't turn on the TV, which can be stimulating. Don't read a book that will be a page-turner. Maybe read a slow section of the newspaper, or iron some clothes. When you start to feel sleepy again, go back to bed." Whatever you do, just do not watch the clock. "This is what you learn in cognitive behavioral therapy for insomnia," Dr. Foldvary explains. "Create productive habits, set the right expectations, clear your mind and relax."

***If your insomnia keeps up, see your doc***

Check in with a doctor if you're having trouble sleeping at night, you've tried self-management strategies, and you just can't catch enough z's. "Some people wait too long," Dr. Foldvary says. "I've had some patients come in after 20 years of insomnia. A clinically significant problem exists if insomnia lasts more than three months, so call your primary care doctor if you can't sleep after that time." Many PCPs have sound strategies for dealing with insomnia. Some might refer you to a sleep disorders specialist or cognitive behavioral therapist.

While Dr. Foldvary says many tend to want to resort to a quick-fix sleeping pill, she'd suggest trying behavioral changes first. "Some people want a way out of doing the work, when they haven't done any of the basics," she explains. In actuality, a prebedtime game plan and a few changes might be all it takes to cure your acute insomnia.

## TEXT 10

### A Necessary End

*By Peter Robinson*

Mara walked along the street, head down, thinking about her talk with Banks. Like all policemen, he asked nothing but bloody awkward questions. And Mara was sick of awkward questions.

Why couldn't things just get back to normal so she could get on with her life?

"Hello, love," Elspeth greeted her as she walked into the shop.

"Hello. How's Dottie?"

"She won't eat. How she can expect to get better when she refuses to eat, I just don't know.

They both knew that Dottie wasn't going to get better, but nobody said so.

"What's wrong with you?" Elspeth asked "You've got a face as long as next week."

Mara told her about Paul.

"I don't want to say I told you so," Elspeth said, smoothing her dark tweed skirt, "but I thought that lad was trouble from the start. You're best rid of him, all of you."

"I suppose you're right." Mara didn't agree, but there was no point arguing Paul's case against Elspeth. She hadn't expected any sympathy.

"Go in the back and get the wheel spinning, love," Elspeth said. "It'll do you a power of good."

The front part of the shop was cluttered with goods for tourists. There were locally knit sweaters on shelves on the walls, tables of pottery — some of which Mara had made — and trays of trinkets, such as key-rings bearing the Dales National Park emblem — the black face of a Swaledale sheep. As if that weren't enough, the rest of the space was taken up by fancy notepaper, glass paperweights, uffy animals and fridge-door magnets shaped like strawberries or Humpty Dumpty.

In the back, though, the setup was very different. First, there was a small pottery workshop, complete with wheel and dishes of brown and black metallic oxide glaze, and beyond that a drying room and a small electric kiln. The workshop was dusty and messy, crusted with bits of old clay, and it suited a part of Mara's personality. Mostly she preferred cleanliness and tidiness, but there was something special, she found, about creating beautiful objects in a chaotic environment.

She put on her apron, took a lump of clay from the bin and weighed off enough for a small vase. The clay was too wet, so she wedged it with a flat concrete tray, which absorbed the excess moisture. As she wedged — pushing hard with the heels of her hands, then pulling the clay forward with her flengers

to get all the air out — she couldn't seem to lose herself in the task as usual, but kept thinking about her conversation with Banks.

Frowning, she cut the lump in half with a cheese wire to check for air bubbles, then slammed the pieces together much harder than usual. A fleck of clay spun off and hit her forehead, just above her right eye. She put the clay down and took a few deep breaths, trying to bring her mind to bear only on what she was doing. No good. It was Banks's fault, of course. He had introduced her to speculation that caused nothing but distress. True, she didn't want Paul to be guilty, but if, as Banks had said, that meant someone else she knew had killed the policeman, that only made things worse.

Sighing, she started the wheel with the foot pedal and slammed the clay as close to the centre as she could. Then she drenched both it and her hands with water from a bowl by her side. As the wheel spun, clayey water flew off and splashed her apron.

She couldn't believe that any of her friends had stabbed Gill. Much better if Osmond or one of the students had done it for political reasons. Tim and Abha seemed nice enough, if a bit naive and gushing, but Mara had never trusted Osmond; he had always seemed somehow too oily and opinionated for her taste.

## TEXT 11

### I Nominated Bob Dylan for the Nobel Prize More than a Dozen Times

*By Gordon Ball*

*Gordon Ball is Visiting Associate Professor of English at Washington and Lee University, where he teaches about poetry, creative writing and the literature of the Beat Generation.*

For decades I've admired the work of Bob Dylan, whom I first saw at the Newport Folk Festival in 1965, but it was in August of 1996 that I first wrote the Nobel Committee, nominating Dylan for its literature prize. The idea to do so originated not with me but with two Dylan aficionados in Norway, journalist Reidar Indrebш and attorney Gunnar Lunde, who had recently written Allen Ginsberg about a Nobel for Dylan. Ginsberg's office then asked if I'd write a nominating letter. (Nominators must be pro-

fessors of literature or linguistics, past laureates, presidents of national writers' groups, or members of the Swedish Academy or similar groups). Over the next few months, several other professors, including Stephen Scobie, Daniel Karlin, and Betsy Bowden, endorsed Dylan for the Nobel. I would go on to nominate Dylan for the next dozen years. This year, he finally won.

Examining prize criteria, I learned that Alfred Nobel's 1895 will specified that in literature the work must be "the most outstanding ... of an idealistic tendency", and that "during the preceding year" the honoree must "have conferred the greatest benefit on mankind." Could as much be said about Dylan's lyrics? Can an icon of popular culture, a "song and dance man", stand shoulder-to-shoulder with literary giants? Bobby Zimmerman alongside Jean-Paul Sartre, Albert Camus and Gunter Grass?

Idealism and benefiting humanity often, of course, move hand in hand, and Dylan's idealistic, activist songs have indeed helped change our world. His 1963 Tom Paine Award (an earlier recipient, Bertrand Russell, was one of three philosophers — not counting Sartre — to win the Nobel in literature) came after "Blowin' in the Wind", "Oxford Town", and other works, as well as his going South to help with voter registration drives. An attitude aired in his 1965 "It's Alright, Ma (I'm Only Bleeding)" — "... even the President of the United States / sometimes must have / to stand naked" — may have helped revise our view of presidential authority, encouraging inquiry into what became Watergate.

For a generation raised in conformity, Dylan validated imagination and independence of thought; his work is emblematic of the creativity of the 1960s in the U.S., and has affected others across the globe. Asked in a *Der Spiegel interview* if growing up in Germany he had an "American Dream", German Foreign Minister Joschka Fischer replied, "Not an American Dream, but my very own dream of freedom. That was for me the music of Bob Dylan."

Nor has Dylan's idealism been wholly confined to one period, as later songs have shown: The sentimental fatherly idealism of "Forever Young"; the extraordinary songs of religious idealism such as "Every Grain of Sand"; the expression of an aesthetic ideal — against a torched historical landscape — in the brilliant but fated blues singer Blind Willie McTell, who would recognize that "... power and greed and corruptible seed / Seem to be all that there is"; the search for a classical character trait, "Dignity". And

if I may offer a personal example: While teaching at the Virginia Military Institute, trudging along in uniform past fortress-like barracks, returning salutes from cadets, I sometimes all of a sudden heard a haunting familiar voice from far away and behind the wall, calling for a new world of human possibility, reaching the ears of the next generation.

And Dylan's idealism certainly stacks up favorably in comparison with that of other Nobel winners. In examining the human condition Dylan can be as grim and unappeasing as William Faulkner; indeed, much of his work ("Visions of Johanna", "Most of the Time") shows "the human heart in conflict with itself" that Faulkner, receiving his Nobel, thought required for "good writing". His experimentalism and variety are also as rich as Faulkner's: love songs of bittersweet poignancy ("Most of the Time") and shocking realism ("Ballad in Plain D"); stark indictments of human nature ("I Dreamed I Saw St. Augustine"); adaptations of earlier songs, including "A Hard Rain's A-Gonna Fall," that inspired revision of "Lord Randall". There are works that seem foremost aesthetic, or about the power of art, such as "Mr. Tambourine Man", there are songs of wisdom ("My Back Pages") and, as we've noted, from the beginning, songs of social protest, songs of prophecy.

Having sketched some of the idealism and benefits to humanity in the works of Dylan and having brought his lyrics shoulder-to-shoulder with literary masters and examined his most recent publication in light of an earlier prize, we might note one other concern associated with the awarding of a Nobel: that the work so honored meet the test of experience or examination of experts. Dylan, of course, has satisfied both criteria.

As for the former, it is apparent today that Dylan's work has not merely survived the course of 48 years, but has prevailed. Just a few of the countless indications: the 1996 adaptation of "Knockin' on Heaven's Door" by a Scottish anti-gun campaign; Dylan's performance for the pope and 300,000 others in 1997, with Pope John Paul II quoting from a Dylan song then already a quarter-century old; Dylan's appearance on a major American news program in 2004, with interviewer Ed Bradley insisting, despite his guest's disclaimer, that in the minds of many he's been gifted with special insight on the level of a prophet. In 2012, Dylan also received the Presidential Medal of Freedom from President Obama — and never shed his quiet skepticism of power throughout the ceremony.

As for meeting the examination of the experts: Various academic textbooks, including the Norton "Introduction to Literature" (2005) and the "Portable Beat Reader" (1992), have reproduced his lyrics. The enlarged edition of the Princeton Encyclopedia of Poetry and Poetics' included an entry on the "Rock Lyric", where specific songs by Dylan are given as examples of the incorporation of "elements of modern poetry".

Cultural critics, too, have documented Dylan's enormous impact. Forty-four years ago, critic Ralph Gleason declared Dylan "the first American poet to touch everyone, to hit all walks of life in this great sprawling society". More recently, Danny Goldberg's "Dispatches from the Culture Wars" concluded with a warning to the American Left that demonstrates the timelessness of a Dylan theme. "Bob Dylan's message of four decades ago still works: 'You better start swimming or you'll sink like a stone, for the times they are a changin'."

Equally important — and a more direct sign of how Dylan has enriched our collective experience — are the many phrases from his lyrics that have become part of our everyday lexicon: "The times they are a-changin"; "... I was so much older then/I'm younger than that now"; "Nobody feels any pain". According to professor Daniel Karlin, Dylan "has given more memorable phrases to our language than any comparable figure since Kipling". Most recently, editor David Lehman, explaining the presence of the lyrics to "Desolation Row" in his "Oxford Book of American Poetry", wrote that unlike with "Some Enchanted Evening" and other standards, "... the lyrics have an existence apart from the music". Dylan's lyrics are not just accompaniments to music; they are their own poetry, and great accomplishments in literature at that.

Categorize Dylan's work as you will, but to me these facts seem unarguable: Its literary qualities are exceptional; its artful idealism has contributed to major social change, altering and enriching the lives of millions culturally, politically, and aesthetically; the voices acclaiming it are many and distinguished. The Nobel Prize for Literature, which in over a century of being awarded has covered a territory broad and diverse, is a deserved form of recognition for such extraordinary accomplishment.

*This essay is adapted from a chapter in "The Poetics of American Song Lyrics," edited by Charlotte Pence*

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## SUPPLEMENT 1

# THE SCHEME TO ANALYSE WRITTEN DISCOURSE

1. ***Preview and skim / scan the text***. Look at the title, author, source, length, date of the text, and the writing context. Measure your existing knowledge about the author and subject.

2. ***Read the text***. Get a general understanding of the text. Make predictions and hypothesize on the text. Develop expectations. Use your background knowledge: what do you already know about the subject?

3. ***Reread the text, this time more actively***. Highlight or underline key points. Find main points, important examples, effective quotations, striking phrases, repeated words, weaknesses, or strengths. Take notes in the margins by jotting down main points, questions, ideas that you agree or disagree with. You can also use graphic organizers to see the relationship between ideas.

4. ***Deal with unknown vocabulary***. Try to guess the meaning of unfamiliar words or look up the meaning of unknown words in a dictionary.

5. ***Identify the writer's technique***. Identify the writer's purpose and audience: Who is the writer addressing? How is the writer trying to influence his/her reader's way of thinking or acting? Why? Then, identify the tone, attitude, style of the writer: What do you know about the writer (gender, race, age, affiliations, etc.) Does the writer's background influence the text? What is the writer's viewpoint and emotional stance? What is the tone of the text? Is it humorous, ironic, melancholic, or aggressive?

6. ***Analyze the language and the structure***. Is the language biased, rude, sexist, straightforward, informal, technical, sarcastic or humorous? What is the pattern of development (e. g. compare-contrast)? Are the ideas presented in a clear and logical way? Is the text easy to follow?

7. ***Make inferences***. Evaluate contextual clues, use background knowledge, and draw logical conclusions.

8. ***Evaluate the evidence and supports***. Which supporting techniques have been used? Is the evidence strong or not? Is it appropriate and sufficient? Is there anything left out? What are the weaknesses (sweeping generalizations, logical fallacies, irrelevant, or unclear ideas) and strengths?

9. ***Determine your stance***. Ask yourself questions as you read and personalize. What do I feel about what I have read? What do I agree / disagree with? Can I empathize with the situation? Do I have enough background information on this topic? (If not, do research!) Did I have a similar experience? Have I heard or read of anything that applies to what the writer says in the article?

10. ***Do extensive research***. Learn more about the topic, consider other views, provide support for your own ideas.

## SUPPLEMENT 2

# GUIDING QUESTIONS TO READ AND ANALYSE TEXTS

1. Who is the author of the text?
2. Where and when was the text published?
3. What is the text type (newspaper article, magazine article, journal article, short story, etc.)?
4. What is the topic of the text? How is the topic being presented (e. g. formal, informal, persuasive, aggressive, angry, friendly, humorous, comic, etc.)?
5. Who is the target audience (general audience, specific audience)?
6. How is the text organised visually? Is it in columns or is it a single block? Are words written in different sized fonts? What is located in the upper part of the text / in the lower part of the text?
7. How is the content organized? How many body paragraphs are there in the text? What information is selected for the first position, at the clause level and at the level of the whole text?
8. What is the main message of the text? What is the author's purpose in writing this text (to inform, persuade, describe, entertain, criticize, narrate, etc.)?
9. What / Who is talked about? Who are the major participants? Who are the minor participants? What or who are the invisible participants? How are the participants talked about, i. e. what adjectives or nouns collocate with them?
10. Can you identify the writer's point of view (feminist, liberal, religious, etc.)?
11. How does the writer indicate his relationship with the reader? What is his attitude to the subject matter of the text? What personal pronouns are selected? How does the writer refer to self, subjects and the reader?
12. What is the tone of the text (objective / subjective, serious / light-hearted, confused, angry, optimistic / pessimistic, sarcastic, humorous, critical, etc.)?
13. What mood is most frequently used (declarative, imperative, or interrogative)?
14. What kind of vocabulary is used in the text (formal/informal, positive / negative, casual / dramatic, emotional / serious,

etc.)? What are the keywords of the text? What semantic fields (word families) do vocabulary choices belong to?

15. What vocabulary is associated with the participants in the text? Do these choices create a particular impression of the participants?

16. Is there any vocabulary which seems very important? What words are given capital letters, italicised, underlined, put in inverted commas?

17. Are there any cases of nominalisation in the text? (e. g. words that end in -ation, -ition, -ience, -ness, -ment, one of the effects of nominalisation is that it involves the deletion of the agents who are responsible for the actions and processes which are being describe). When are they used?

18. What tenses are used in the text? Does it seem very important? (e.g. the active voice adds a sense of conviction to the text). When are active and passive constructions used? Are there any common themes attached to the use of different voices? Are sentences positive or negative?

19. What genre does the text belong to (advertisement, news report, narrative, political statement, etc?). Is there mixing of genres? If there is mixing of genres, what are the effects of these choices on the text?

20. What social frameworks is the text a part of (e. g. gender, race, economy, business, politics, family, class, income, age, property, geography, etc.)? How is the text related to and contribute towards wider beliefs, ideologies and values in society?

21. Is there a certain pattern of organization used in the text (a question and answer format, problem—solution structure, narrative structure, cause-effect, comparison-contrast, process, argumentation, etc.)?

22. How does the text hang together as a text? What devices does the author use to achieve cohesion in the text? How are sentences linked together? What logical connectors are used? How does the author achieve coherence between paragraphs? How are references made within and between texts using cohesive devices?

23. What is the main idea of the text? Is it stated explicitly or implicitly What is the text trying to say and having established this, how well is the text saying it?

## SUPPLEMENT 3

# DISCOURSE ANALYSIS IN TEN STEPS

So you have formulated a research question, have collected source material, and are now ready to roll up your sleeves and dig into your sources. But how do you make sure that you have covered all your bases and that you will later be able to make a good case for yourself and your work? Here are *ten work steps* that will help you conduct a systematic and professional discourse analysis.

**1. Establish the context**

Before you start chiselling away at your source material, jot down where the material comes from and how it fits into the big picture. You should ask yourself what the social and historical *context* is in which each of your sources was produced. Write down what language your source is written in, what country and place it is from, who wrote it (and when), and who published it (and when). Also try to have a record of when and how you got your hands on your sources, and to explain where others might find copies. Finally, find out whether your sources are responses to any *major event*, whether they tie into broader *debates*, and how they were *received* at the time of publication.

**2. Explore the production process**

You have already recorded who wrote and published your sources, but you still need to do a more thorough *background check*. Try to find additional information on the *producer* of your source material, as well as their institutional and personal background. For example, if you are analysing news articles, take a look at the kind of newspaper that the articles are from: who are the author and the editorial staff, what is the general political position of the paper, and what is its affiliation with other organizations? Are any of the people who are involved in the production process known for their journalistic style or their political views? Is there any information on the production expenditures and general finances of the paper? Do you know who the general target audience of the paper is? In many cases, media outlets themselves provide some of this information online, for instance in the "about" sections of their websites. In other cases, you will find such information in the secondary academic literature. Don't hesitate to write the editors an email or call them

up: personal interviews can be a great way to explore production backgrounds.

Once you have established the institutional background, take notes on the *medium* and the genre you are working with. Some scholars go as far to argue that "the medium is the message", or in other words that the medium in which information is presented is the crucial element that shapes meaning. It's up to you to agree that *the medium matters*: reading an article online is not the same as reading it in a printed newspaper, or in a hardcover collection of essays. Make sure to identify the different media types in which your source appeared, and to also be clear about the version that you yourself are analysing.

For instance, the *layout* of a newspaper article and its position on the page will be different in a print edition than in an online edition. The latter will also offer comments, links, multi-media content, etc. All of these factors *frame the meaning* of the actual text and should be considered in an analysis. This may also mean that you should think about the technical quality and readability of your source, for instance by looking at paper quality (or resolution for online sources), type set, etc. You should also take notes on the length of your source (number of pages and/or words) and any *additional features* of the medium that might contribute to or shape meaning (such as images).

Finally, ask yourself what *genre* your source belongs to. Are you analysing an editorial comment, and op-ed, a reader's letter, a commentary, a news item, a report, an interview, or something else? Establishing this background information will later help you assess what *genre-specific mechanism* your source deploys (or ignores) to get its message across.

**3. Prepare your material for analysis**

In order to analyse the actual text, it is wise to prepare it in a way that will allow you to work with the source, home in on specific details, and make precise references later. If you are working with a hard copy it's recommended to make a number of *additional copies* of your source material, so that you can write on these versions and *mark important features*. If you haven't already, try to *digitize your source* or get a digital copy. Then *add references* that others can use to follow your work later: add numbers for lines, headers, paragraphs, figures, or any other features that will help you keep your bearings.

**4. Code your material**

When you *code* data, it means that you are assigning attributes to specific units of analysis, such as paragraphs, sentences, or individual words. Think of how many of us *tag* online information like pictures, links, or articles. Coding is simply an academic version of this tagging process.

For instance, you might be analysing a presidential speech to see what globalization discourse it draws from. It makes sense to mark all statements in the speech that deal with globalization and its related themes (or *discourse strands*). Before you start with this process, you need to come up with your *coding categories*. The first step is to outline a few such categories theoretically: based on the kind of question you are asking, and your knowledge of the subject matter, you will already have a few key themes in mind that you expect to find, for instance "trade", "migration", "transportation", "communication", and so on. A *thorough review of the secondary literature* on your topic will likely offer inspiration. Write down your first considerations, and also write down topics that you think might be related to these key themes. These are your starting categories.

You then go over the text to see if it contains any of these themes. Take notes on the ones that are not included, since you may have to delete these categories later. Other categories might be too broad, so try breaking them down into sub-categories. Also, the text may include interesting themes that you did not expect to find, so jot down any such additional discourse strands. At the end of this first review, revise your list of coding categories to reflect your findings. If you are working with several documents, repeat the process for each of them, until you have your final list of coding categories. This is what is called *evolutionary coding*, since your categories evolve from theoretical considerations into a full-fledged *operational list based on empirical data*.

How the actual coding process works will depend on the *tools* you use. You can code paper-based sources by highlighting text sections in different colours, or by jotting down specific symbols. If you are working with a computer, you can similarly highlight text sections in a word processor. In either case, the risk is that you will not be able to represent multiple categories adequately, for instance when a statement ties into three or four discourse strands at once. You could mark individual words, but this might not be ideal if you want to see how the discourse works within the larger sentence structure, and how discourse strands overlap.

**5. Examine the structure of the text**

Now that you have prepared your materials and have coded the discourse strands, it is time to look at the *structural features* of the texts. Are there sections that overwhelmingly deal with one discourse? Are there ways in which different discourse strands overlap in the text? See if you can identify how the argument is structured: does the text go through several issues one by one? Does it first make a counter-factual case, only to then refute that case and make the main argument? You should at this point also consider how the *headers* and other layout features *guide* the argument, and what role the *introduction* and *conclusion* play in the overall scheme of things.

**6. Collect and examine discursive statements**

Once you have a good idea of the macro-features of your text, you can zoom in on the individual statements, or *discourse fragments*. A good way to do this is to collect all statements with a specific code, and to examine what they have to say on the respective discourse strand. This collection of statements will allow you to map out what "truths" the text establishes on each major topic.

**7. Identify cultural references**

You have already established what the context of your source material is. Now think about *how the context informs the argument*. Does your material contain references to other sources, or imply knowledge of another subject matter? What meaning does the text attribute to such other sources? Exploring these questions will help you figure out what function *intertextuality* serves in light of the overall argument.

**8. Identify linguistic and rhetorical mechanisms**

The next step in your analysis is likely going to be the most laborious, but also the most enlightening when it comes to exploring how a discourse works in detail. You will need to identify how the various statements function *at the level of language*. In order to do this, you may have to use additional copies of your text for each work-step, or you may need to create separate coding categories for your digital files. Here are some of the things you should be on the lookout for:

- *Word groups*: does the text deploy words that have a common contextual background? For instance, the vocabulary may be drawn directly from military language, or business language, or highly colloquial youth language. Take a closer look at nouns,

verbs, and adjectives in your text and see if you find any common features. Such regularities can shed light on the sort of logic that the text implies. For example, talking about a natural disaster in the language of war creates a very different reasoning than talking about the same event in religious terms.

- *Grammar features*: check who or what the subjects and objects in the various statements are. Are there any regularities, for instance frequently used pronouns like "we" and "they"? If so, can you identify who the protagonists and antagonists are? A look at adjectives and adverbs might tell you more about judgements that the text passes on these groups. Also, take a closer look at the main and auxiliary verbs that the text uses, and check what tense they appear in. Particularly interesting are active versus passive phrases — does the text delete actors from its arguments by using passive phrases? A statement like "we are under economic pressure" is very different from "X puts us under economic pressure" particularly if "X" is self-inflicted. Passive phrases and impersonal chains of nouns are a common way to obscure relationships behind the text and shirk responsibility. Make such strategies visible through your analysis.
- *Rhetorical and literary figures*: see if you can identify and mark any of the following five elements in your text: allegories, metaphors, similes, idioms, and proverbs. Take a look at how they are deployed in the service of the overall argument. Inviting the reader to entertain certain associations, for instance in the form of an allegory, helps construct certain kinds of categories and relations, which in turn shape the argument. For instance, if we use a simile that equates the state with a parent, and the citizens with children, then we are not only significantly simplifying what is actually a very complex relationship, we are also conjuring up categories and relationships that legitimize certain kinds of politics, for instance strict government intervention in the social sphere. Once you have checked for the five elements listed above, follow up by examining additional rhetorical figures to see how these frame the meaning of specific statements. Things to look for include parallelisms, hyperboles, tri-colons, synecdoches, rhetorical questions, and anaphora, to name only the most common.
- *Direct and indirect speech*: does the text include quotes? If so, are they paraphrased or are they cited as direct speech? In either case, you should track down the original phrases to see what their context was, and what function they now play in your source material.

• *Modalities*: see if the text includes any statements on what "should" or "could" be. Such phrases may create a sense of urgency, serve as a call to action, or imply hypothetical scenarios.

• *Evidentialities*: lastly, are there any phrases in the text that suggest factuality? Sample phrases might include "of course", "obviously", or "as everyone knows". A related question then is what kinds of "facts" the text actually presents in support of its argument. Does the text report factuality, actively demonstrate it, or merely suggested it as self-evident? One of the strongest features of discourse is how it "naturalizes" certain statements as "common sense" or "fact", even if the statements are actually controversial (and in discourse theory, all statements are controversial). Be on the look-out for such discursive moves.

**9. Interpret the data**

You now have all the elements of your analysis together, but the most important question still remains: *what does it all mean?* In your interpretation, you need to tie all of your results together in order to explain that the discourse is about, and how it works. This means combing your knowledge of structural features and individual statements, and then placing those findings into the broader context that you established at the beginning. Throughout this process, keep the following *questions* in mind: who created the material you are analysing? What is their position on the topic you examined? How do their arguments draw from and in turn contribute to commonly accepted knowledge of the topic at the time and in the place that this argument was made? And maybe most importantly: who might benefit from the discourse that your sources construct?

**10. Present your findings**

Once you have the answer to your original question, it is time to get your results across to your target audience. If you have conducted a good analysis, then you now have a huge amount of notes from which you can build your presentation, paper, or thesis. Make sure to *stress the relevance*, and to move through your analysis based on the issues that you want to present. Always ask yourself: what is interesting about my findings, and why should anyone care? A talk or a paper that simply lists one discourse feature after another is tedious to follow, so try *to focus on making a compelling case*. You can then add evidence from your work as needed, for instance by adding original and translated examples to illustrate your point. For some academic papers, particularly

graduation theses, you may want to compile the full account of your data analysis in an *appendix* or some other separate file so that your assessors can check your work.

**Mind the limitations:**

Discourse analysis offers a powerful toolbox for analysing political communication, but it also has its *pitfalls*. Aside from being very *work-intensive*, the idea that you only need to follow a certain number of steps to get your results can be misleading. A methodology is always only as good as your question. If your question does not lend itself to this sort of analysis, or if many of the steps listed above do not apply to you, then come up with an approach that suits your project. Don't be a methodologist: someone who jumps at a set of methods and applies them to everything in a blind fit of activism. Always *remain critical* of your own work.

This means being mindful of the shortcomings in your approach, so that you do not end up making claims that your material does not support. A *common mistake* is to claim that a discourse analysis shows what people think or believe (or worse: what entire societies think or believe). Discourse analysis is a form of content analysis. It is not a tool to analyse the impact of media on audience members. *No amount of discourse analysis can provide adequate evidence on what goes on in people's heads*.

What we can learn from a discourse analysis is *how specific actors construct an argument*, and how this argument fits into *wider social practices*. More importantly, we can demonstrate with confidence what kind of statements actors try to establish as *self-evident* and *true*. We can show with precision what *rhetorical methods* they picked to communicate those truths in ways they thought would be effective, plausible, or even natural. And we can reveal how their statements and the frameworks of meaning they draw from proliferate through communication practices.

Based on "How to Do a Discourse Analysis" by Florian Schneider (http://www.politicseastasia.com/studying/how-to-do-a-discourse-analysis/)

## SUPPLEMENT 4

# USEFUL WORDS AND PHRASES

### General Phrases

The following list of general phrases will be helpful while doing discourse analysis:

*In the last few years there has been a growing interest in...*
*Quite recently, considerable attention has been paid to...*
*The literature on ... shows a variety of approaches*
*Much research on ... has been done.*
*Like most authors, we...*
*We started by analysing ...*
*The text / article discusses / deals with / describes / presents / concentrates on...*
*It is clear / evident /obvious that ...*
*The main objective / goal / purpose of the text/article is...*
*It has been found that ...*
*As mentioned earlier / above, ...*
*There is no evident relationship between ... and ...*
*If we now turn to / Let us know look at the second part ...*
*From the analysis undertaken it is possible to conclude that ...*

### Analysing Titles/Headlines

The Title or the Headline of the text under analysis can

- *use words which have positive connotation for the reader;*
- *seem to promise something (e. g. advertisement);*
- *pose a question which makes the reader curious;*
- *pose a rhetorical question;*
- *address a particular target group;*
- *make a statement which tempts the reader;*
- *link the subject matter with a famous person;*
- *is a clever variation on a proverb or a well-known phrase;*
- *make a statement or question which worries the reader;*
- *offer an opinion as if it were an undisputed fact.*

The following list of sentence "starters" and phrases will be helpful in analysing the title or a headline.

*I find the title / headline effective because it is (humorous, horrifying, etc.) in the way ...*

*I am drawn to the title / headline because it arises my curios-*

*ity, it is clever and tempting, the use of (assonance, alliteration, rhymes, etc.) makes it stand out ...*

*It uses the words (e. g. new, miracle, relax, etc.) which seem to promise something interesting and worth finding out more about.*

*It forces me to think about ...*

## Analysing Descriptive Texts / Passages

When you are asked to comment on a writer's descriptive powers, a writer's style, a feature of a reading passage under analysis you should identify and comment on some or all of the following:

- *significant details; explain why they are significant;*
- *carefully chosen adjectives, verbs and adverbs;*
- *images that appeal to our senses;*
- *explanation and comments on some aspect of the scene.*

The following list of sentence "starters" and phrases will be helpful in forming responses to the descriptive texts / reading passages.

*The passage opens with a great deal of descriptive detail that appeals to our imaginative powers...*

*The writer arrests us right away by his descriptions. The simile that compares ... to ... helps us to visualise the ... very clearly.*

*The writer brings the scene alive by including some details about ... When, for example, he/she writes that ... we can picture the scene. When he / she tells us that ... we can hear them.*

*The writer grabs our attention immediately with the words / phrase / image .... and we are compelled to read on ...*

*Most of the strength of this passage comes from the simple listing of details such as ...*

*By putting us right up close to ... the writer "involves" us. We are no longer readers, we're on-the-spot observers, almost participants. He lures us deeper into the story by giving us a tantalising glimpse of ...*

*The passage is written with great attention to realistic details. Phrases such as ... help us to imagine ...*

*The writer uses concrete details to put us right beside the main character as he/she gazes at .... Images such as are easy to visualise.*

*The passage impressed me by all that I learned about ... in just a few paragraphs ...*

*The passage contains no complex analysis or explanation — just plain, clearly expressed images of what the author sees and hears — ...*

*Adjectives such as ... and ... give us a very clear impression o ...*

*Verbs such as ... capture accurately (e.g. the power of the wind and its sounds).*

*The writer contrasts the .... with the ... in order to highlight the ...*

*The writer appeals to our sense of ... with the words/phrases .... We can imagine ...*

## Analysing the Theme

The analysis of the theme can usually be expressed in two or three sentences. A good way to approach this task is to use the following 'starters':

*The text / passage tells the story of... The story is related in a highly dramatic and exciting way.*

*The text / passage describes... The author sets out to paint a delightful picture of ...*

*The text / passage sketches some scenes from ... . The author draws our attention to aspects of ...*

*Here the author recollects an event from his / her childhood and shares with us the experiences that were deeply emotional for him / her. (This may be times of joy, fear, sadness, bitterness, etc.)*

## Analysing the Tone and Mood

Words that describe tone and mood are generally drawn from the vocabulary of human feelings:

| | | | |
|---|---|---|---|
| *angry* | *sarcastic* | *hopeful* | *despairing* |
| *kind* | *cold* | *humorous* | *gloomy* |
| *innocent* | *off-hand* | *bored* | *encouraging* |
| *gentle* | *enthusiastic* | *cheerful* | *carefree* |
| *bitter* | *weary* | *optimistic* | *aggressive* |
| *puzzled* | *triumphant* | *nostalgic* | *forgiving* |

Occasionally *two or more words* are used to accurately describe the tone of a text / passage. E. g. The tone of the opening paragraph is *sad and nostalgic*. The mood of the final paragraph is *puzzled and bitter*.

A good way to approach this task is to use the following 'starters':

*The words ... and ... suggest a nostalgic mood.*

*A nostalgic tone is established by the phrases ... and ...*

*The lines ... and ... set the nostalgic tone of the opening paragraph.*

## Analysing Opening Scenes

You may find the following phrases useful when speaking about the opening of a text:

*I find the opening of the text very engrossing because ...*

*As an opening passage to a novel this extract engages my interest from the beginning. The author arouses our curiosity by ...*

*The situation presented in this extract captures us almost at once...*

*The description of ... arrests us right away ...*

*The events in the extract puzzle me because ...*

*I would like to continue reading the story to find out ...*

The author ***describes, paints, sketches, creates, constructs ...***

## Analysing the Author's Choice of Words

Analysing *the choice of words* which you regard particularly effective you can refer to them by the following adjectives:

| | | | |
|---|---|---|---|
| *apt* | *forceful* | *effective* | *unusual* |
| *surprising* | *vivid* | *unexpected* | *accurate* |
| *energetic* | *descriptive* | *telling* | *potent* |
| *colourful* | *well-chosen* | *strikingpuzzling* | |

## Analysing Similies, Metaphors, Personification

When speaking about similies, metaphors and personification it is not enough to merely identify them; you must explain why you did find them effective and say how they added to the text's meaning.

Begin by identifying them, stating clearly *what is being compared to what*. Next you should consider the nature of comparison and if it suggests or implies a particular attitude towards the subject of the comparison.

Give *your own verdict* on the comparison.

The following phrases may be useful:

*The text / passage compares "..." to "..." in order to make us aware of the special characteristics of "...".*

*The simile "...." suggests that (e.g. the sound of the wind) was (e.g. unpleasant).*

*The metaphor "..." underlines the unpleasant nature of ...*

*The author compares "..." to "..." in order to emphasise ...*

*The simile "..." reveals the author's feelings towards...*

*The metaphors "..." and "...." highlight the beauty of ...*

### Analysing Symbol, Contrast, Repetition

When paying attention to *symbols* the following phrases will be helpful:

*The lion stands for...*

*The iron gate has connotations of...*

*The rose suggests...*

*The sunset represents...*

*The autumn leaves evoke...*

*The bare trees point to...*

*The piano echoes...*

*The river brings to mind...*

When speaking about *contrast* the following phrases will be helpful:

*The power of the text/passage comes from the contrast between '...' and '...'*

*The striking contrast between '...' and '...' underlines the idea of...*

*The sharp contrast between '...' and '...' helps to focus on the difference between...*

When pointing out *repetition* the following phrases will be helpful:

*The repeated use of the term '...' underlines the idea of '...' .*

*The repetition of the word '...' focuses our attention on '...' .*

### Analysing Sound Effects

The effect of assonance, alliteration, onomatopoeia is similar to that of rhyme — they *create verbal harmony or music, emphasise certain words and link them by a common thread, help to establish atmosphere and bring out the meaning of the text / passage.* First identify the mood or tone of the text / passage and then go on to state that this mood / tone/atmosphere *is established, evoked, echoed, enhanced, emphasized, captured* by a particular piece of assonance, alliteration or onomatopoeia.

## Analysing Characters

You can say a character:

| | | |
|---|---|---|
| *is presented as...* | *is portrayed as...* | *is revealed as...* |
| *is shaped by...* | *comes across as...* | *strikes us as...* |
| *appears to be...* | *is shown as...* | *emerges as...* |

A sentence or a paragraph can be referred to as:

| | |
|---|---|
| *a picture of* | *an impression of* |
| *a view of* | *a sketch of* |

A scene can be described in terms such as:

| | | | |
|---|---|---|---|
| *detailed* | *elaborate* | *colourful* | *vivid* |
| *realistic* | *unusual* | *strange* | *bleak* |
| *gloomy* | *homely* | *pleasant* | *threatening* |

A scene can be said to:

| | | |
|---|---|---|
| *reflect* | *mirror* | *represent* |
| *echo* | *picture* | *reveal* |
| *evoke* | *characterize* | *be an image of* |
| *symbolize* | *match a mood* | *focus on an idea or theme* |

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