Critical discourse analysis CDA

Prepared by : Najla Fahad
supervised by : Dr. Wafaa.M.Ali

Content

❑Introduction

❑Definition of CDA

❑Development of CDA

❑Scholars and approaches (models) of CDA

➢ Socio-cognitive (Van Dijk)

➢ Discourse Historical (Wodak)

➢ (Fairclough)

❑ Principles of CDA

❑ Example of CDA

Introduction

- Critical Discourse Analysis (henceforth CDA) "is the uncovering of implicit ideologies in texts. It unveils the underlying ideological prejudices and therefore the exercise of power in texts" (Widdoson, 2000). So it attempts to critically analyse the relationship between language, ideology, and society. As Teun Van Dijk (1993) puts it, "critical discourse analysis want to understand, expose, and resist social inequality.

Definition of CDA

- According to **van Dijk** (1998a) Critical Discourse Analysis (CDA) is a field that is concerned with studying and analyzing written and spoken texts to reveal the discursive sources of power, dominance, inequality and bias. It examines how these discursive sources are maintained and reproduced within specific social, political and historical contexts.

Definition of CDA

- **Fairclough** (1993) defines CDA as

- discourse analysis which aims to systematically 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..

Being critical

- The term 'critical' can be particularly associated with *the Frankfurt School of Philosophy.* The Frankfurt School re-examines the foundations of *Marxist thought.* Kantian 'critique' entails the use of rational analysis to question the limits of human knowledge and understanding of, for example, the physical world. The Frankfurt School extends this to an analysis of cultural forms of various kinds, which are seen as central to the reproduction of capitalist social relations. According to Jürgen Habermas, a critical science has to be self reflexive (reflecting on the interests that underlie it) and it must also consider the historical context in which linguistic and social interactions take place.

Development of CDA

- In the late 1970s, Critical Linguistics was developed by a group of linguists and literary theorists at the University of East Anglia. Their approach was based on Halliday's Systemic Functional Linguistics (SFL). CL practitioners aimed at "isolating ideology in discourse" and showing "how ideology and ideological processes are manifested as systems of linguistic characteristics and processes.". Following Halliday, these CL practitioners simultaneously view language performing in three use as functions: ideational, interpersonal, and textual functions.

Development of CDA

- Halliday's view of language as a "social act" is central to many of CDA's practitioners .According to Fowler et al. (1979, 185), CL, like sociolinguistics, asserts that, "there are strong and pervasive connections between linguistic structure and social structure" However, whereas in sociolinguistics "the concepts 'language' and 'society' are divided...so that one is forced to talk of 'links between the two'", for CL "language is an integral part of social process" (Fowler et al., 1979, p. 189).

Development of CDA

- Another central assumption of CDA and SFL is that speakers make choices regarding vocabulary and grammar, and that these choices are consciously or unconsciously "principled and systematic"(Fowler et al., 1979, p. 188). Thus choices are ideologically based. According to Fowler et al. (1979), the "relation between form and content is not arbitrary or conventional, but . . . form signifies content" .In sum, language is a social act that is ideologically driven.

Socio-cognitive (Van Dijk)

- van Dijk (1995) views discourse analysis as a tool for understanding ideology, emphasizing that ideologies are conveyed and reinforced through both verbal and non-verbal communication, such as images and films. His framework includes three key components:

✓**Social Analysis** – Examines broader societal structures.

✓**Discourse Analysis** – Focuses on textual elements like syntax and semantics.

✓**Cognitive Analysis** – Explores mental processes behind ideological interpretation, setting his approach apart from other Critical Discourse Analysis (CDA) methods.

Socio-cognitive (Van Dijk)

- A defining feature of van Dijk's approach is his emphasis on **social cognition**, which he describes as the system of mental representations shared by groups. He argues that ideologies function as abstract mental structures that shape collective attitudes and influence how individuals interpret discourse. This cognitive dimension serves as a bridge between society and language, distinguishing his work from traditional CDA approaches that focus solely on text or context.

Socio-cognitive (Van Dijk)

- A key concept in his framework is "**models**" the mental representations of individuals during such social actions and interactions .
  According to van Dijk, these models often reflect an **Us** vs. **Them** dynamic, where individuals portray their own group positively and others negatively. Analyzing this contrast has been central to his research.

- For him, "models control how people act, speak or write, or how they understand the social practices of others".

Socio-cognitive (Van Dijk)

- To uncover ideological biases in discourse, van Dijk (1998b) suggests analyzing:

- a) **The context** examining historical, political, and social backgrounds of conflicts.

- b) **Analyzing groups**, power relations and conflicts involved (between different group)

- c) **Identifying positive and negative** opinions about Us versus Them.

- d) **Making explicit the presupposed and the implied**.

- e) **Examining all formal structure**: lexical choice and syntactic structure, in a way that helps to (de)emphasize polarized group opinions.

Wodak (Discourse Sociolinguistics)

- discourse Sociolinguistics is one of the directions in CDA associated with Wodak and her colleagues in Vienna (The Vienna School of Discourse Analysis).
Wodak bases her model "on **sociolinguistics** in the Bernsteinian tradition, and on the ideas of the **Frankfurt school**, especially those of Jürgen Habermas"

- **Discourse Sociolinguistics** is a sociolinguistics which not only is explicitly dedicated to the study of the text in context, but also accords both factors equal importance. (This approach studies discourse within its social and historical context, giving equal importance to both text and its surrounding conditions.)

Wodak (Discourse Sociolinguistics)

- Wodak has carried out research in various institutional settings such as courts, schools, and hospitals, and on a variety of social issues such as sexism, racism and anti-Semitism.

- Her 1990 study on anti-Semitic discourse led to the discourse-historical method, which systematically incorporates historical background into text analysis. This approach highlights how context shapes discourse, differing from other CDA methods, particularly van Dijk's.

- Like Fairclough's perspective, the discourse-historical method sees language as both a reflection of social processes and a force that shapes them.

Wodak (Discourse Sociolinguistics)

- This perspective includes three key ideas:
1- **Power and Ideology** – Discourse is always linked to power dynamics and ideologies; every interaction involves power relations, values, and norms.
2-**Historical Context** – Discourse is inherently historical, meaning it is connected to past and present communicative events, similar to Fairclough's concept of intertextuality.
3-**Interpretation** – Understanding discourse depends on the background and perspective of readers or listeners. There is no single "correct" interpretation only varying degrees of plausibility, requiring a hermeneutic approach.

Norman Fairclough

- **Norman Fairclough's** approach to Critical Discourse Analysis (CDA) has been a central influence in the field for over a decade. Initially calling it Critical Language Study (1989), he aimed to expose power imbalances in society through language analysis. Over time, his framework became one of the most comprehensive CDA models (1992, 1993, 1995).

Fairclough, along with **Chouliaraki** (1999), describes CDA as **a bridge between social science and linguistics**, integrating both within a unified framework. His approach is rooted in Systemic Functional Linguistics (SFL) and influenced by theorists like Foucault (orders of discourse), Gramsci (hegemony), and Habermas (colonization of discourses).

Norman Fairclough

- He argues that major economic and social transformations in recent decades are often seen as natural when they are actually shaped by discourse. CDA reveals how language both reflects and drives these changes, helping people understand how social realities are constructed and how they can be challenged. By systematically linking language and social processes, Fairclough's CDA shows that discourse is not just a reflection of society but an active force in shaping it.

- In this CDA approach, analyzing a communicative event involves three key aspects:

1- **text** (e.g., a news report),

2- **discourse practice** (how the text is produced and consumed),

3- **sociocultural practice** (the social and cultural context behind it) (Fairclough, 1995b; Chouliaraki & Fairclough, 1999).

This framework is similar to van Dijk's ideology analysis, which includes discourse, socio cognition, and social analysis. The key difference lies in the mediating factor: while van Dijk sees social cognition and mental models as the link between discourse and society, Fairclough attributes this role to discourse practices (Fairclough, 1995b). Despite this difference, both approaches share a similar overall conception of CDA.

Principles of CDA

- By way of concluding this section, principles of CDA, outlined by CDA practitioners (Fairclough, 1995a; Kress, 1991; Hodge & Kress, 1993; Van Dijk, 1998a; Wodak, 1996) can be summarised as follows:

1-Language is a social practice through which the world is represented.

2-Discourse/language use as a form of social practice in itself not only represents and signifies other social practices but it also constitutes other social practices such as the exercise of power, domination, prejudice, resistance and so forth.

3-Texts acquire their meanings by the dialectical relationship between texts and the social subjects: writers and the readers, who always operate with various degrees of choice and access to texts and means of interpretation.

Principles of CDA

4-Linguistic features and structures are not arbitrary. They are purposeful whether or not the choices are conscious or unconscious.

5-Power relations are produced, exercised, and reproduced through discourse.

6-All speakers and writers operate from specific discursive practices originating in special interests and aims which involve inclusions and exclusions.

7-Discourse is historical in the sense that texts acquire their meanings by being situated in specific social, cultural and ideological contexts, and time and space.

8-CDA does not solely interpret texts, but also explains them.

EXAMPLE

- Headline (from a British tabloid):

"Migrants Flood into the UK"

Analysis (based on Fairclough's CDA framework):

1. Metaphor and word choice:

The verb "flood" evokes a natural disaster something overwhelming and dangerous. It dehumanizes migrants and frames them as a threat, not as individuals.

2. Ideological framing:

By using emotionally charged language, the headline promotes a narrative of fear and urgency, aligning with anti-immigration sentiments. This subtly reinforces nationalistic ideologies.

3. Power and dominance:

The media outlet uses its platform to shape public perception. The language choice isn't neutral it reflects a certain political stance and influences how audiences think about immigration.

Thank you

Introduction

Renkema (1993) states that "The most salient phenomenon of discourse is the fact that sentences or utterances are linked together. For this "connectedness" and "texture", which is an indispensable prerequisite for successful communication, two concepts are used: **Cohesion** refers to the connections which have their manifestation in the discourse itself. Among these explicit cohesive ties, referential elements realized by pronouns have the function of pointing backward or forward in discourse. **Coherence**, on the other hand, pertains to the connections which can be made by the reader or hearer based on knowledge outside the discourse."

According to Halliday and Hasan (1989), the texture of a text is a matter of **semantic** or meaning relations.
Texture results where there are language items that tie meanings together in the text as well as tie meanings in the text to the social context in which

Cohesion

Cohesion refers to the relationship between items in a text such as words, phrases and clauses and other items such as pronouns, nouns and conjunctions.

This includes the relationship between words and pronouns that refer to that word (**reference items**).

It also includes words that commonly co-occur in texts (**collocation**) and the relationship between words with similar, related and different meanings (**lexical cohesion**).

Cohesion also considers semantic relationships between clauses and the ways this is expressed through the use of (**conjunctions**).

A further aspect of cohesion is the way in which words such as 'one' and 'do' are used to substitute for other words in a text (**substitution**) and the ways in which words or phrases are left out, or ellipted, from a text (**ellipsis**).

All of this contributes to the unity of texture of a text and helps to make the

Michael Halliday and Ruqaiya Hasan (1976) were the first to analyze cohesion. They distinguished between five types of cohesive ties, which constitute texture above the level of individual syntactic units.

1. Reference: reference refers to the situation where the identity of an item can be retrieved from either within or outside the text. The main reference patterns are anaphoric, cataphoric, exophoric and homophoric reference.

-**Anaphoric Reference**: anaphoric reference is where a word or phrase refers back to another word or phrase used earlier in a text. If a reader is not sure what is being referred to, they will typically read back in the text to find the answer.

(Sarah bought a new dress. She loves it)

-**Cataphoric Reference**: cataphoric reference describes an item which refers forward to another word or phrase which is used later in the text. In this case, the reader knows the item being referred to is yet to come in the text and reads forward to find the meaning.

(Although he was exhausted, John continued studying.)

-**Exophoric Reference**: exophoric reference looks outside the text to the situation in which the text occurs for the identity of the item being referred to. 'You' and 'your' are also examples of exophoric reference. Both speakers know, from outside the text, who these items are referring to.
Look at that! (pointing at a car)
(*That* refers to something visible in the real-world context.)

-**Homophoric Reference**: homophoric reference is where the identity of the item can be retrieved by reference to cultural knowledge, in general, rather than the specific context of the text.
(The sun is shining brightly today.)
(*The sun* refers to the universally known sun, not a specific one mentioned earlier.)

-Comparative and Bridging Reference: further types of reference include comparative and bridging reference.

-With **comparative reference**, 'the identity of the presumed item is retrieved not because it has already been mentioned or will be mentioned in the text, but because an item with which it is being compared has been mentioned.

(She has a bigger house than her neighbor's.)
(This book is more interesting than the one I read last week)

-A **bridging reference** is where an item refers to something that has to be inferentially derived from the text or situation; that is, something that has to be presumed indirectly.

(I bought a car yesterday. The engine is really powerful)
(We went to a wedding last night. The bride looked stunning.)
(*The bride* is understood as part of *the wedding* even though she wasn't explicitly mentioned earlier.)

Each of these forms of reference makes a contribution to the texture of a text and the ways in which we interpret the text as we read it.

2. Lexical Cohesion: lexical cohesion refers to relationships in meaning between lexical items in a text and, in particular, content words and the relationship between them. The main kinds of lexical cohesion are repetition, synonymy, antonymy, hyponymy, meronomy.

-**Repetition:** repetition refers to words that are repeated in a text. This includes words which are inflected for tense or number, and words which are derived from particular items.
(She **studied** hard for the exam. Her **studies** paid off and she passed with flying colors.)

-**Synonymy**: synonymy refers to words which are similar in meaning. In English, it is not good style to continuously repeat the same word in a text.
(He was **angry**, or rather **furious**, when he heard the news.)

-**Antonymy:** antonymy describes opposite or contrastive meanings.
(She didn't buy the **expensive** dress but chose the **cheap** one instead.)

-Hyponymy: then, refers to classes of lexical items where the relationship between them is one of 'general-specific', 'an example of' or in a 'class to member' type relationship.

She bought some fruit—apples, oranges, and bananas.
(Apples, oranges, and bananas are hyponyms of fruit.)
There are many vehicles on the road—cars, trucks, and buses.
(Cars, trucks, and buses are hyponyms of vehicles.)

-Meronymy: is where lexical items are in a 'whole to part' relationship with each other, such as the relationship between 'Jen' and 'Stuart' in relation to the item 'couple'. 'Jen' and 'Stuart' are co-meronyms of the superordinate item 'couple'.
At its six-month checkup, the **brakes** had to be repaired.
In general, however, the **car** was in good condition.
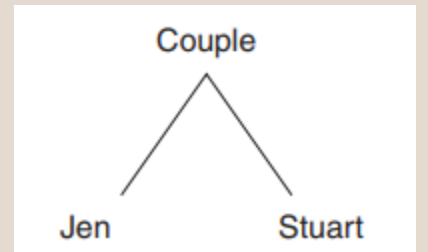
In each kind of relationship, an understanding of one item in the taxonomy may depend on an understanding of other items and on the

8

organization and relationship between the items in the taxonomy.

3. Collocation: collocation describes associations between vocabulary items which have a tendency to co-occur such as combinations of adjectives and nouns, collocation includes the relationship between verbs and nouns, it also includes items which typically co-occur.

Collocation is not something that is restricted to a single text but is part of textual knowledge in general. A writer and speaker of a language draws on this knowledge of collocations as he/she writes and speaks. Expert writers (and readers) know that only certain items collocate with each other.
*She **made a decision** to move abroad.*
(We say *make a decision*, not *do a decision*.)
*He **broke the news** to his family.*

4. Conjunctions: A further way in which language contributes to the texture of a text is through the use of conjunction. Conjunction refers to words, such as **'and', 'however', 'finally**' and **'in conclusion**' that join phrases, clauses or sections of a text in such a way that they express the 'logical-semantic' relationship between them. They are a further important part of discourse knowledge that both speakers and writers, and readers and listeners, draw on as they both produce and interpret spoken and written discourse.

Conjunctions are described by **Halliday and Hasan (1976)** under the groupings of additive, adversative, causal and temporal conjunctions. **Martin and Rose (2007)** discuss conjunctions under the categories of additive, comparative, temporal and consequential conjunctions, extending Halliday and Hasan's work in this area.

Table 6.1 Basic options for conjunction (Martin and Rose 2007)

Logical relation	Meaning	Examples
addition	addition	and, besides, in addition
comparison	similarity	like, as if, similarly
	contrast	but, whereas, on the other hand
time	successive	then, after, subsequently, before
consequence	cause	so, because, since, therefore
	means	by, thus, by this means
	condition	if, provided that, unless

According to **Renkema (1993),** conjunction is the relationship which indicates how the subsequent sentence or clause should be linked to the preceding or the following (parts of the) sentence.

This is achieved by the use of conjunctions (also known as **connectives**, e.g. and, but), **adverbs** (e.g. moreover, however) or **prepositional phrases** (e.g. in addition, on the other hand).

The following are examples of four frequently occurring relationships: **additive, temporal, causal**, and **adversative.**

The relationship can be **hypotactic** (which combines a main clause with a subordinate clause or phrase) or **paratactic** (which has two main clauses).

-Additive:

a. <u>Besides</u> being mean, he is also hateful.
b. He no longer goes to school <u>and</u> is planning to look for a job.

-Temporal:

a. <u>After</u> the car had been repaired, we were able to continue our journey.
b. The car was repaired. <u>Afterwards</u> we were able to continue our journey.

-Causal:
a. He is not going to school today <u>because</u> he is sick.
b. Ann got a beautiful job last year <u>and</u> now she is rich.

-Adversative:
a. <u>While</u> June was wet, July was dry.
b. June was wet. But July was dry.

5. Substitution And Ellipsis:
Renkema (1993) states that **Substitution** is the replacement of a word(group) or sentence segment by a "dummy" word. The reader or hearer can fill in the correct element based on the preceding clause(s).
-With substitution, a substitute form is used for another language item, phrase, or group. It can involve substituting an item for a noun. In the following example, 'one' substitutes for the noun 'book':
Try reading this book. That one's not very good.

It can involve substituting an item for a verb. In this example 'done' substitutes for 'had dinner':
 A: Has he had dinner yet?
B: He must have done. There's no food in the fridge.

An item may also substitute for a clause. In the following example, 'so' substitutes for the clause 'you're still happy':
A: That's great to hear you're still happy.
B: Oh yes very much so.

Ellipsis is the omission of a word or part of a sentence which can be recovered from a neighboring clause. Ellipsis is closely related to substitution and can be described as "substitution by zero". **(Renkema, 1993).**

-With ellipsis some essential element is omitted from the text and can be recovered by referring to a preceding element in the text. Ellipsis may involve the omission of a noun or noun group, a verb or verbal group or a clause.

Nominal: These biscuits are stale. Those are fresh.
A: *I have a red pen. Do you have a red one?*
B: *No, I have a blue (one)*

Verbal: He participated in the debate, but you didn't.
A: *Have you finished your assignment?*
B: *Yes, I have (finished my assignment).*

Clausal ellipsis: Who wants to go shopping? You?
A: *Who told you about the exam?*

Differences between reference, ellipsis, and substitution:

-Reference deals with a semantic relationship, whereas substitution and ellipsis deal with the relationship between grammatical units: words, sentence parts and clauses.

-One difference is that reference can reach a long way back in the text, whereas ellipsis and substitution are largely limited to the immediately preceding clause.

-Another key difference is that with reference there is a typical meaning of co-reference. That is, both items typically refer to the same thing. With ellipsis and substitution, this is not the case. There is always some difference between the second instance and the first.

Coherence

Van Dijk (1977) argues that the notion of coherence is not well-defined, however, and therefore requires explication. Intuitively, coherence is a semantic property of discourses, based on the interpretation of each individual sentence relative to the interpretation of other sentences.

Renkema (1993) defines coherence as follows: the notion of coherence was introduced only a few years after cohesion. It was defined as a continuity of sense that is not explicitly present in the text but cognitively constructed by readers and hearers. In principle, the presence of cohesion is not necessary for a sequence of sentences to be understood as coherent, as demonstrated by the following example:
Bill: What time is it?
Joan: The postman's been already.
In this case, Joan's reply <u>does not contain any cohesive ties but can still be understood as a coherent response</u> to Bill's question owing to common ground based on **shared knowledge**. Bill will assume that Joan's reply is
a relevant answer to his inquiry, so that he can draw the necessary

However, real-language data show that instances of coherence without cohesion are quite difficult to find, since cohesion strongly supports the construction of coherence. Interlocutors strategically use cohesive devices to make sure that coherence can be established. As a result, coherence construction can be considered a collaborative and interactive process between addresser and addressee.

Unlike cohesion, which refers to the explicit linguistic ties within a text, coherence involves the underlying logical and conceptual relationships that make a discourse intelligible.

Further, coherence is context-dependent, meaning that the interpretation of a coherent text varies based on cultural background, shared knowledge, and discourse expectations. A text that appears coherent to one reader might lack coherence for another if they do not share the necessary contextual knowledge.

The additive relation can be traced back to a conjunction and as such is related to various types of coordination. Among the coordinating relations are those which can be represented by words such as and (conjunction or addition), but (contrast), or (disjunction) or an equivalent of these words. Below is an example of a contrast relation.

-John bought a present for his mother. (But) he forgot to take it with him.

A causal relation can be traced back to an implication, and is as such related to subordination. The most important causal relations are the seven types distinguished in traditional grammar:

-Cause: john did not go to school. He was sick.

-Reason: john did not come with us. He hates parties.

-Means: would you mind opening the door? Here is the key.

-Consequence: john is sick. He is not going to school.

-Purpose: the instructions should be printed in capital letters. It is hoped that in this way, difficulties in reading them will be avoided.

-Condition: you can get a job this summer. But first you have to pass your exams.

19

Discourse relations can be grouped or classified according to specific characteristics which they share. One of these characteristics is **the semantic-pragmatic dimension**.

Semantic relations connect segments on the basis of their propositional content, the locutions of the segment, linking the situations that are referred to in the propositions. Pragmatic relations connect segments on the basis of their illocutions.

A special subset of pragmatic relations is **rhetorical relations**. These are the relations with which speakers or writers apparently have the intention of bringing about a change in opinion, position or behavior of readers or hearers. Usually, the five following rhetorical relations are distinguished.

-Evidence: No single measure has had an effect. The traffic jams are still as bad as ever.
-Conclusion: The window is open. There must have been a burglar.
-Justification: Now I am throwing in the towel. I've tried it ten times.
-Solution: No single measure has had an effect. With this proposal our

20

A Comparison Between A Coherent And An Incoherent Text

Regular physical activity is essential for maintaining good health. Exercise helps to improve cardiovascular fitness, strengthen muscles, and boost mental well-being. For example, studies show that people who engage in at least 30 minutes of moderate exercise daily have a lower risk of heart disease. Moreover, physical activity releases endorphins, which help reduce stress and improve mood. Therefore, incorporating exercise into one's daily routine can lead to

Exercise is important for health. Many people eat fast food every day. It is common to see people walking in the park. Mental health issues are increasing worldwide. Scientists are researching new medications. Cardiovascular diseases are a major cause of death.

Rhetorical Structure Theory

Several attempts have been made to create a method for the analysis of discourse and discourse relations between text segments. One of the best-known proposals is the Rhetorical Structure Theory **(RST)** by **William Mann and Sandra Thompson**. This theory, developed in the 1980s, has its origins in work on computer-based, automatic text generation and text summarization. It considers discourse to be a hierarchical organization of text segments.

An RST analysis starts by dividing a text into minimal units, such as independent clauses. Then the connection between these units is labeled by choosing a relation name. Mann and Thompson propose a set of over 20 relations. They distinguish **subject matter relations** and **presentational relations**, a division that roughly corresponds to the semantic-pragmatic dichotomy. The units in a relation are either **nucleus** or **satellite**. This means that one member of the pair, the nucleus, is more essential to the writer's purpose, while the supporting element is the

Connectivity Theory

Both the formal linking devices and unexpressed discourse relations are taken into account by connectivity theory, developed by **Renkema**. This approach provides a "discourse grammar" that uses connectivity as a neutral term for any linking phenomena between syntactic units, including cohesion and coherence. Using RST as a point of departure, it proposes an alternative taxonomy of connections that relies on two fundamental principles and three levels of connections.

The theoretical framework of connectivity theory comprises **the discursive** and **the dialogic principles**. According to the discursive principle, discourse is regarded as an expanded macroproposition. This means that discourse is the result of intraclausal connections used interclausally.

Connectivity Theory

Consider the following examples, which illustrate the transformation from syntactic structures into discourse.
(a) Alcoholic people may die early.
(b) If people are alcoholic they may die early.
(c) There is much danger in alcoholism. It can lead to early death.
Example (a) is a simple sentence that establishes a link between the two concepts of alcoholism and early death. In (b) this connection appears in the form of a complex sentence containing a conditional clause with if. In (c) this cause-effect relation is verbalized by two separate main clauses. This process of expansion could be further continued, with the result of an entire paragraph on the topic.

Connectivity Theory

The dialogic principle refers to the permanent interaction between text producer and recipient. It is based on the premise that audience orientation is significant in both written and spoken discourse, since both writers and speakers try to inform, persuade, instruct, etc. the readers and hearers. The addresser to some extent anticipates the addressee's expectations and reactions and on this basis proceeds after the end of syntactic units. If such implied reader responses are formulated as questions, the written text appears as a dialogue.
On the basis of these two principles, discursive connectivity can be investigated at the three levels of **conjunction**, **adjunction** and **interjunction**, each of which can again be subdivided into three further categories

Connectivity Theory

Table 1. Three levels of connectivity (adapted from Renkema, 2009a)

Connectivity level	Definition	Subdivisions
1. Conjunction	linking form to form	a. Location b. Ordination c. Combination
2. Adjunction	linking information to information	a. Elaboration b. Enhancement c. Extension
3. Interjunction	linking addresser to addressee	a. Expressing b. Processing c. Impressing

Conversation Analysis

Conversation analysis **(CA)** is the investigation of authentic talk-in-interaction. It was established by the three U.S. Sociologists **Harvey Sacks**, **Emanuel Schegloff** and **Gail Jefferson** in the late **1960s** and early **1970s.**

CA not only examines so-called "mundane" conversations of everyday personal life but also investigates institutionalized talk, such as classroom discourse, journalistic interviews or communication between doctors and patients.

As regards methodology, **CA** is a highly empirical, data-driven approach. It is based on naturally occurring, recorded conversations that are transcribed

Conversation Analysis

One fundamental notion in the investigation of talk is **Turn-taking**, which refers to the fact that the conversational floor moves from one speaker to the next, depending on a limited number of rules.

Contributions to conversations do not occur randomly but are organized in sequences of neighboring turns which are called **Adjacency Pairs**.

One pervasive phenomenon in talk is the occurrence of **Discourse Markers**, which signal transitions between contributions and indicate attitudes of interlocutors.

The Turn-Taking Model

In conversations there is a clear tendency to speak in orderly turns with only one speaker speaking at any given moment. This tendency is described in the turn-taking model developed by **Sacks, Schegloff**, and **Jefferson (1974).**

But even this turn-taking allows for much variation. In conversations, there is no fixed limit to the length of a turn. A turn can vary in length from a single word to a complete story. There is also variability concerning the order of turns among conversational participants and the number of turns a participant can take or the possible content of a turn.

Despite the enormous number of variations possible, it is rare for silences to result from participants not knowing whose turn it is. A closer look at conversations shows that exactly simultaneous turn-taking also seldom occurs.

Adjacency Pairs

A conversational sequence is a systematic succession of turns. In the analysis of sequences, the focus has been primarily on **the adjacency pair**. This term refers to the phenomenon that, in a conversation, one utterance has a role in determining the subsequent utterance or at least in raising expectations concerning its contents. Typical cases are the pairs "greeting-greeting", "invitation-acceptance" and "question-answer".
An adjacency pair consists of two turns by different interlocutors. Since the two contributions have a relatively fixed order, it is possible to distinguish between first pair parts (FPPS), which start the pair, and second pair parts (SPPS), which constitute some type of response to the previous turn, in an adjacency pair, the second utterance is "conditionally relevant".

A: Hi, how are you?   A: Would you like some coffee?
B: I'm good, thanks! How about you?   B: Yes, please.

Discourse Markers

Conversational turns can be started by so-called "turn-initial markers" such as well, uh or so, alternatively labeled **"sequential markers".** From the wider perspective of discourse studies, such pragmatic particles in spoken communication are called **Discourse Markers**. They have as their main functions marking something in the structure and indicating some aspects of attitude.

Discourse markers here include **connectives** (like and or but), **adverbs** (like anyway or well), **prepositional phrases** (like after all) and **minimal clauses** (like y'know). As with most important concepts, definitions of discourse markers given in the literature vary, depending on the theoretical approach. However, most describe discourse markers as signaling devices outside the propositional content, indicating the expressive function of a piece of discourse. The expressive function

Discourse Markers

A: I think I will stay home. I feel like I ran half a marathon.

B: and yesterday you said you would come!

A: But I told you not to open the door, not for anybody!

B: well, I do have my own will, y'know.

A: So, in the end you have decided to join us then.

B: after all, I had to be here anyway.

Because discourse markers are not a part of the propositional content, they are mostly found at the beginning or the end of an utterance. Discourse markers are usually distinguished from connectives in that connectives assign all kinds of semantic and pragmatic functions to paragraphs, clauses and subclauses, while discourse markers only indicate the attitude of a speaker (or possibly a writer), mostly marking a turn or a topic.

Discourse Markers

Functions of discourse markers:

- Structuring and organizing discourse
  First, we need to analyze the data. **Then**, we can interpret the results.
- Indicating logical connections
  She was very tired. **Therefore**, she went to bed early.
- Managing turn-taking in conversation
  Well, I think we should consider another option
- Expressing attitude
  To be honest, I didn't like the movie.
- Repairing and self-correction
  I'll meet you at five… **I mean**, six o'clock.

References

Halliday, M. A. K., & Hasan, R. (1989). Language, context, and text: Aspects of language in a social semiotic perspective. Oxford University Press.

Paltridge, B. (2012). Discourse analysis: An introduction (2nd ed.). Bloomsbury.

Renkema, J. (1993). Introduction to discourse studies. John Benjamins.

Van Dijk, T. A. (1977). Text and context: Explorations in the semantics and pragmatics of discourse. Longman.

"Discourse Applications: Media and Advertising"

Prepared by: Omar Kamal
Supervised by: Dr. Wafaa M. Ali

+ + + + + +

1. Introduction to Discourse Analysis

Language isn't just a way to share information; it influences relationships, identity, power, and society. **DA** helps us uncover **hidden** meanings, social norms, and power structures in spoken, written, and even visual communication (like images and gestures).

How DA Relates to Media and Advertising?

Media and advertisements do more than just provide information—they **shape public opinion, reinforce ideologies, and influence social values.** The way messages are crafted in news, political speeches, ads, and entertainment can **promote certain beliefs while ignoring others.**

- **Wood (2006)** – DA helps us understand how media language **carries power and ideology,** reinforcing stereotypes and shaping public beliefs.
- **Fairclough (1995)** – Media is an important space where **language is used to maintain power.** His concept of **Critical Discourse Analysis (CDA)** explores how media texts influence society and should be examined for **hidden** social and political messages.

2. Theoretical Background

Discourse analysis in media and advertising is rooted in several theoretical frameworks that explain how meaning is created, shaped, and interpreted. These theories highlight the power **dynamics**, **ideological influences**, and **audience responses** that define media discourse.

a) Critical Discourse Analysis (CDA) – Norman Fairclough

Critical Discourse Analysis (CDA) investigates how media and advertisements reproduce, reinforce, or challenge power structures and dominant ideologies. It examines *who has the power to speak, who is silenced, and how discourse constructs social realities.*

Aspects of CDA in Media & Advertising:

- **Power and Ideology:** Media and ads obviously reinforce dominant ideologies, shaping public consciousness.

- **Hidden Biases:** CDA uncovers class, gender, and cultural biases embedded in language and imagery.

2. Theoretical Background

a) Critical Discourse Analysis (CDA) – Norman Fairclough

Example:

- A bank advertisement that promotes "**financial freedom**" using *positive imagery of smiling families* while omitting information about *high-interest loans* and *hidden fees*. This constructs a discourse of empowerment while masking potential exploitation.

Contribution:

- CDA helps uncover how media spreads stereotypes, social inequalities, and consumerist ideologies.

- It explains how repeated messages in advertisements become widely accepted beliefs (e.g., "success equals material wealth").

2. Theoretical Background

b) Multimodal Discourse Analysis – Kress & van Leeuwen

Multimodal Discourse Analysis (MDA) extends beyond verbal language to explore how different *modes of communication*—including text, images, sound, colors, and gestures—combine to create meaning. In advertising, the *visual grammar* of an ad is as important as the words used.

Aspects of MDA in Advertising:

- Ads use **color psychology** (e.g., red for excitement, blue for trust).

- **Typography** conveys tone (e.g., bold fonts suggest urgency).

- **Images and symbols** trigger emotional responses without the need for words.

Example: A **Coca-Cola Christmas advertisement**:

- The *red color* evokes warmth and excitement.

Multimodal techniques ensure audiences don't just read or hear messages—they *feel* them.

3. Media Discourse & Advertising

■ **Media Discourse**

• Media discourse means the way language is used in different types of media, such as newspapers, TV, social media, or advertisements. Unlike normal conversations where two people talk **face-to-face**, media discourse is **one-sided**. The people who create media content (like journalists, advertisers, or content creators) share messages with the public, but the audience doesn't respond directly.

• In media discourse, the **audience** is large and unseen. They watch, read, or listen to the media content, but there is no real-time conversation happening. The main aim is to share information, influence opinions, or entertain people.

• One of the most common forms of media discourse is **advertising**. **Advertisements** are carefully designed to use language, images, and sounds in a way that can influence people's *thoughts*, *behaviors*, or *feelings* without them realizing it. They often carry hidden messages or reflect social, political, or cultural ideas known as **ideologies**. This makes advertising a very powerful tool in media.

3. Media Discourse & Advertising

■ **Functions of Advertising**

- **To Inform:** Ads introduce new products, services, or ideas to people. For example, if a new phone is released, ads inform people about its features and benefits. Informing helps people make choices based on knowledge.

- **To Convince:** One of the biggest goals of advertising is to convince people to buy a product or choose a service. Advertisers create emotional or logical reasons to make people feel that they need the product or that it is better than others.

Advertisements serve two main purposes: to provide information and to convince consumers to buy. This **multifunctional** and **multifaceted** nature of advertising discourse is like all other forms of discourse. This means advertising uses common *symbols*, *traditions*, and *beliefs* from society to connect with people emotionally or mentally.

4. Main Genres commonly used in advertising.

1. Persuasive Genre (Main Genre)

- **Explanation:**
  This is the most **important** and **dominant** genre in advertising. The main goal of any advertisement is to **persuade** the audience — convince them to buy a product, use a service, or believe in an idea.

- **Example:**
  An ad for a new phone showing its unique features and why it is better than other phones.

2. Informative Genre

- **Explanation:**
  Some ads focus on providing clear **information** about the product, service, or idea. They tell the audience about the features, price, usage, or benefits. However, even when giving information, the purpose is still to influence the audience's decision.

- **Example:**
  An ad explaining that a new washing machine uses less water and electricity.

THE SMARTPHONE
THAT CHANGES EVERYTHING

OUTSTANDING
CAMERA

ALL-DAY
BATTERY

STUNNING
DESIGN

Discover the power of
cutting-edge
performance and
innovative features.

BUY NOW

11:35

The ad uses **hyperbole** ("changes everything"), positive **lexical choices** ("outstanding camera," "cutting-edge performance"), and **imperative command** ("BUY NOW") to **persuade**. Smooth visuals and clean design enhance appeal, reinforcing modern, consumerist desires.

4. Main Genres commonly used in advertising.

3. Narrative Genre (Storytelling)

- **Explanation:**
  Many advertisements use **stories** or **short narratives** to attract the audience emotionally. Storytelling helps the audience connect with the ad on a personal level, making it more memorable.

- **Example:**
  A car commercial showing a family going on a road trip, enjoying beautiful moments together — indirectly promoting the car as a reliable family vehicle.
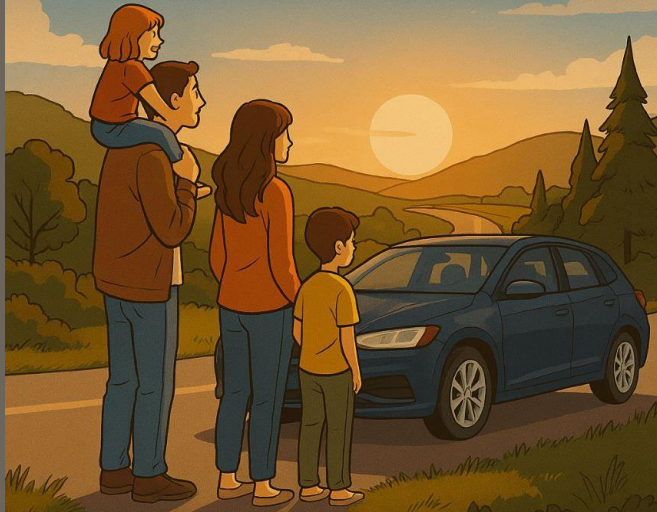
4. Emotive Genre

- **Explanation:**
  This genre uses **emotions** to grab attention and create a strong connection. Ads often appeal to happiness, love, fear, sadness, or excitement to make the message more impactful.

- **Example:**
  A charity ad showing poor children to evoke sympathy and encourage donations.

A FAMILY ROAD TRIP TO REMEMBER

We sang our hearts out, took in breathtaking views, and shared stories that brought us closer together. Our car was the perfect companion – safe, reliable, and just right for our family.

Explore the open road with us.

The ad builds a **narrative** of family bonding and adventure, using **nostalgic** and **emotive language** to create **personal identification**. It employs **persuasive language** and imagery to position the car as an enabler of memorable, safe experiences.

5. Linguistic Features in Advertising: Manipulating Meaning

In advertising, meaning isn't just shared—it's carefully shaped to influence how people think, feel, and act. Advertisers use specific *linguistic strategies* to attract attention, create emotional appeal, and guide consumer choices. These techniques help frame products or brands in a positive light by tapping into desires or subconscious needs. **Six common strategies include:**

a) Lexical Choices

Advertisers carefully select **words** that trigger emotional responses and psychological engagement.

Examples:

- **Trigger Words for Desire & Urgency:**

    o *"Exclusive"*, *"Limited Offer"*, *"Must-have"* – evoke a sense of rarity and opportunity.

- **Euphemisms to Soften Negative Aspects:**

    o *"Pre-owned"* instead of *"used"* (hides reduction in second-hand products).

5. Linguistic Features in Advertising: Manipulating Meaning

b) Metaphors and Hyperbole (Exaggeration)

Advertising often exaggerates or uses metaphorical language to create strong associations.

Examples:

- **Metaphors:**

  - *"Red Bull gives you wings"* – suggests **enhanced energy and performance**.

- **Hyperbole (Exaggeration):**

  - *"The best pizza in the world!"* – subjective claim to create excitement.

  - *"A once-in-a-lifetime experience!"* – heightens emotional impact.

5. Linguistic Features in Advertising: Manipulating Meaning

c) Intertextuality

One of the **most important ideas** in understanding advertisements is **intertextuality**. This means that an ad often refers to other known stories, movies, traditions, or cultural symbols. These references help create deeper meaning in the ad.

Examples:

- A winter clothing ad: *"Winter is Coming? Stay Warm with Our Jackets"* – references ***Game of Thrones***, making the brand feel culturally relevant.

Ads don't just work alone. They borrow ideas from other places—movies, songs, books, and even social or cultural events. When people watch the ad, they connect these references to their own experiences or knowledge.

If a viewer understands these hidden references, they understand the ad better and feel more connected to the message.

WINTER IS COMING

STAY WARM WITH OUR WINTER JACKETS

The phrase "Winter is Coming" draws on **intertextuality**, referencing "Game of Thrones" to evoke **urgency** and cultural familiarity. The **imperative** "Stay warm with our winter jackets" combines **persuasive language** and **functional** appeal, aligning the product with survival and seasonal relevance.

5. Linguistic Features in Advertising: Manipulating Meaning

d) Presupposition

Presupposition is a powerful semantic tool in advertising that works by **assuming** certain facts or beliefs to be true, without directly stating them. This strategy works under the assumption that the audience already shares common knowledge or values with the advertiser. Presuppositions push ideas into the audience's mind, shaping their perceptions without needing obvious arguments or evidence. It encourages the audience to accept the information as self-evident or unquestionable.

Example: "Enjoy the rich taste of coffee you've been craving."

- **Discourse Function**: The phrase presupposes that the consumer has been craving coffee, even though this may not be true for every person.

- **Discourse Analysis**: The presupposition here is that the consumer already has a desire for coffee. This sets up a **hidden need** and positions the product as the solution. By embedding an assumption into the message, advertisers influence the consumer's thinking without directly stating the claim, making the advertising message feel more natural.

5. Linguistic Features in Advertising: Manipulating Meaning

e) Personalization

Personalization in advertising discourse involves the use of language that makes the consumer feel as like the advertisement is directly addressing their individual needs, preferences, or identity. This strategy seeks to create a sense of intimacy and relevance by **tailoring the message** to the audience. **Personalization** can be achieved by using **direct address** (e.g., "You deserve this!") or by engaging to specific desires and aspirations that the target audience can relate to.

Example: "You are one step away from feeling marvelous."

- **Discourse Function**: This phrase directly engages the consumer, making them feel as like the advertisement speaks to them personally.

- **Discourse Analysis**: By using **second-person** pronouns like "**you**," advertisers create a direct connection with the consumer. This technique taps into the desire for personal recognition and motivates the consumer to imagine the **benefits** of purchasing the product in a way that feels personalized and relevant to their individual experience.

5. Linguistic Features in Advertising: Manipulating Meaning

f) Personification

Personification in advertising involves **attributing human qualities** to non-human things, such as products, brands, or abstract concepts. This technique brings products to life by **giving them human-like characteristics**, which can make them feel more relatable, desirable, or approachable. Personification helps to build a connection between the consumer and the product by turning the product into something with which they can form an emotional bond.

Example: "This car loves the road as much as you do."

- **Discourse Function**: The car is personified as having emotions and desires similar to the consumer.

- **Discourse Analysis**: The **humanization** of the car makes it more appealing by creating a sense of **companionship** and **shared experience**. This personification makes the car seem more like a **partner** rather than just an object.

6. Sentence Structure in Advertising Discourse

In advertising, sentence structures are designed to be **simple** and **direct** to ensure quick and effective communication. Advertisers avoid **long**, **complex** sentences in favor of short, clear ones that are easy to process. This is especially important in fast-moving formats like TV, radio, or social media, where audiences need to grasp the message almost instantly.

- **Ellipsis and Fragmentation**

Ellipsis—the omission of words that are understood from context—is a common technique in advertising. Ads often use sentence fragments or elliptical expressions to create an efficient message. For instance, a slogan like "*Smarter. Bolder. Faster*." drops subjects and verbs, yet the meaning remains clear. This technique saves space, adds rhythm, and enhances memorability, making the message more impactful with fewer words.

6. Sentence Structure in Advertising Discourse

■ **Imperative Mood**

The imperative mood, which uses direct commands, is widely used in advertising to prompt immediate action. Phrases such as "***Buy now***," or "***Don't miss out***" speak directly to the consumer. These command forms are persuasive because they create a sense of urgency and make the audience feel involved.

■ **Parallelism and Repetition**

Parallelism and repetition are stylistic tools that strengthen advertising language. ***Parallelism*** involves using the same grammatical structure in a sequence, which adds rhythm and clarity— for example, "***Look good. Feel good***." This balanced form makes slogans more catchy and easy to remember.

Repetition, whether of words, phrases, or sentence types, reinforces ideas and boosts recall. Both techniques help make the advertisement more cohesive and persuasive.

7. Multimodal Elements in Media and Advertising

Advertising and media do not rely solely on words; they also use **visuals, colors, sounds, and design elements** to convey meaning and evoke emotions. These elements work together in a **multimodal discourse**, influencing how audiences perceive messages.

a) Semiotics

Example:

- An advertisement showing a **family gathered around a dinner table** →

  - **Denotation:** A group of people eating together.

  - **Connotation:** Unity, love, tradition, and happiness (often reinforcing ideal family values).

- Advertisers use **semiotics** to **suggest rather than state** ideas, making messages **subtle but powerful**.

7. Multimodal Elements in Media and Advertising

b) Color and Design

Colors play a **psychological role** in shaping consumer perceptions. Different colors evoke different **emotions and associations**, influencing how brands and products are perceived.
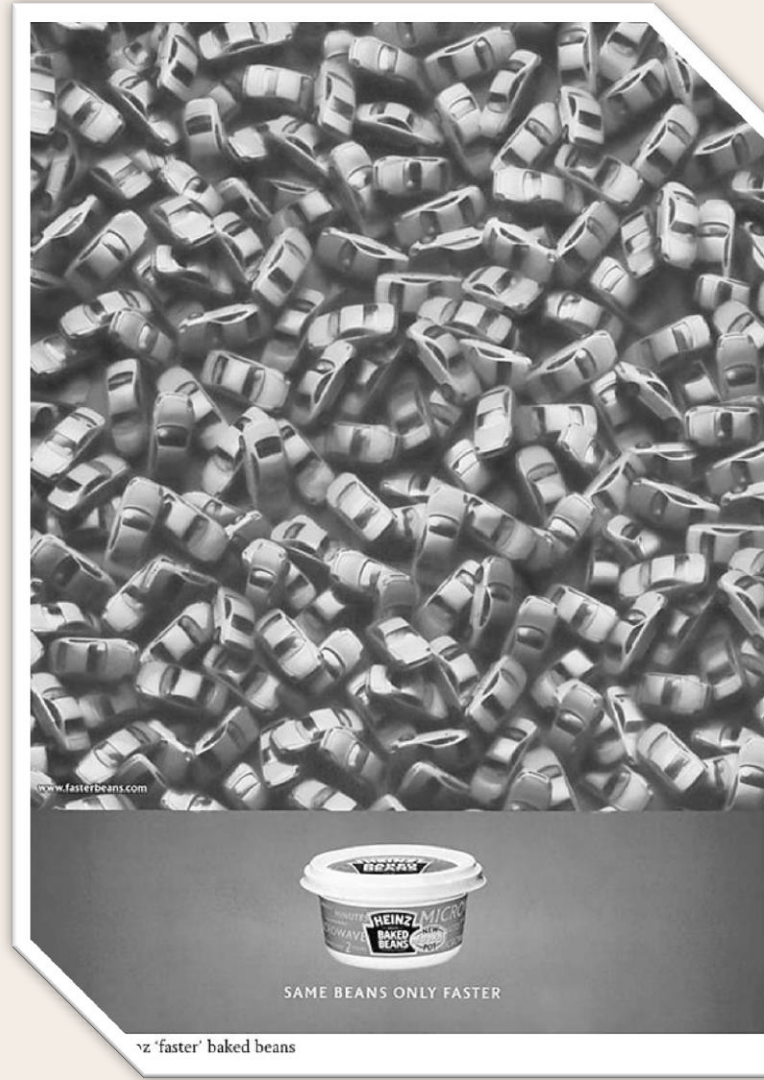
Common Color Meanings in Advertising:

Color	Associated Meanings	Examples
Red	**Passion**, **urgency**, **excitement**, **energy**	**Coca-Cola**, **McDonald's** (stimulates appetite), SALE signs (urgency)
Blue	**Trust**, **reliability**, **calmness**, **professionalism**	**Facebook**, **Twitter**, **LinkedIn** (social media & corporate trust)

- Companies **intentionally** use specific colors to **influence consumer emotions and decisions**.

8. Example Advertisement

Take the example of a recent ad for one of Britain's traditional teatime foods. The product itself **hasn't changed**, but the ad highlights its new **"speed"**—reflecting a shift in consumer lifestyle. Instead of focusing on food, the ad responds to modern consumers' need for **quick and convenient meals**, which links the product to today's **fast-paced, high-tech world**.

www.fasterbeans.com

SAME BEANS ONLY FASTER

...z 'faster' baked beans

9. Practical DA

Q/ Examine the following text in the image pointing out their linguistic devices as well as their textual and contextual interpretations.

"*Your favorite soda fountain, your favorite sandwich and America's favorite refreshment... Ice-cold Coca-Cola. Quick as a wink you are refreshed and your way.*"

The Analysis

a. Parallelism and Repetition

- The repetition of **"your favorite"** twice, followed by **"America's favorite"**, establishes a **triadic structure**. This parallel construction creates **rhythm and cohesion**, reinforcing the perception of Coca-Cola as part of favored routine.

b. Personalization

- Phrases like **"your favorite soda fountain"** and **"your favorite sandwich"** use **second-person pronouns**, engaging the reader directly and creating a conversational tone, where the advertiser builds a sense of personal attention in form of communication.

c. Ellipsis

- The first sentence ends with an ellipsis ("... Ice-cold Coca-Cola"), which suggests **anticipation** or **completion of thought**, drawing attention to the brand as the logical end of the "favorites" list.

d. Metaphors and Idioms

- *"Quick as a wink"* is an idiomatic expression, informal and familiar. It conveys **speed and efficiency**, aligning the product with **modern, fast-paced lifestyles**.
It adds a **light, playful tone** to the advertisement, softening the commercial and enhancing memorability.

The Analysis

a. Genre and Function (Persuasive Genre)

- The text is a **promotional discourse**, structured to sell a product by constructing a relatable, desirable consumption scenario.

- It follows the logic of **problem-solution advertising structure**:

  - **Problem**: Lunch might be incomplete or unrefreshing.

  - **Solution**: Add Coca-Cola — it's fast, cold, and refreshing.

b. Lexical Choices

- The semantic field includes terms associated with **comfort**, **routine**, and **refreshment** ("favorite," "ice-cold," "refreshed"), contributing to a coherent **positive evaluative tone**.

- This lexical cohesion encourages the reader to view **Coca-Cola** as an essential part of a satisfying and efficient meal experience.

The Analysis

3. Contextual Interpretation

a. Cultural Context

- The phrase *"America's favorite refreshment"* taps into **national identity**, suggesting Coca-Cola is a primary of American culture.

b. Ideological Discourse

- The message promotes a consumer **ideology of convenience and habitual pleasure**.

- By aligning the product with daily life ("lunch"), it **naturalizes consumption**, positioning Coca-Cola as a **necessary part** of the meal, rather than a **luxury**.

c. Power and Identity

- The ad constructs a **consumer identity**: the reader is represented as busy but sharp, someone who values both taste and time.

- Coca-Cola is framed as the means to stand this identity, serving both **practical and emotional needs**.

References:

- Wood, N. (2006). *Describing Discourse: A Practical Guide to Discourse Analysis.*

- Fairclough, N. (1995). *Media Discourse.*

- Cook, G. (1992). *The Discourse of Advertising.*

Genres of discourse

Prepared by: Yasmine M. Abdulsattar
Supervised by: Dr. Wafaa M. Ali
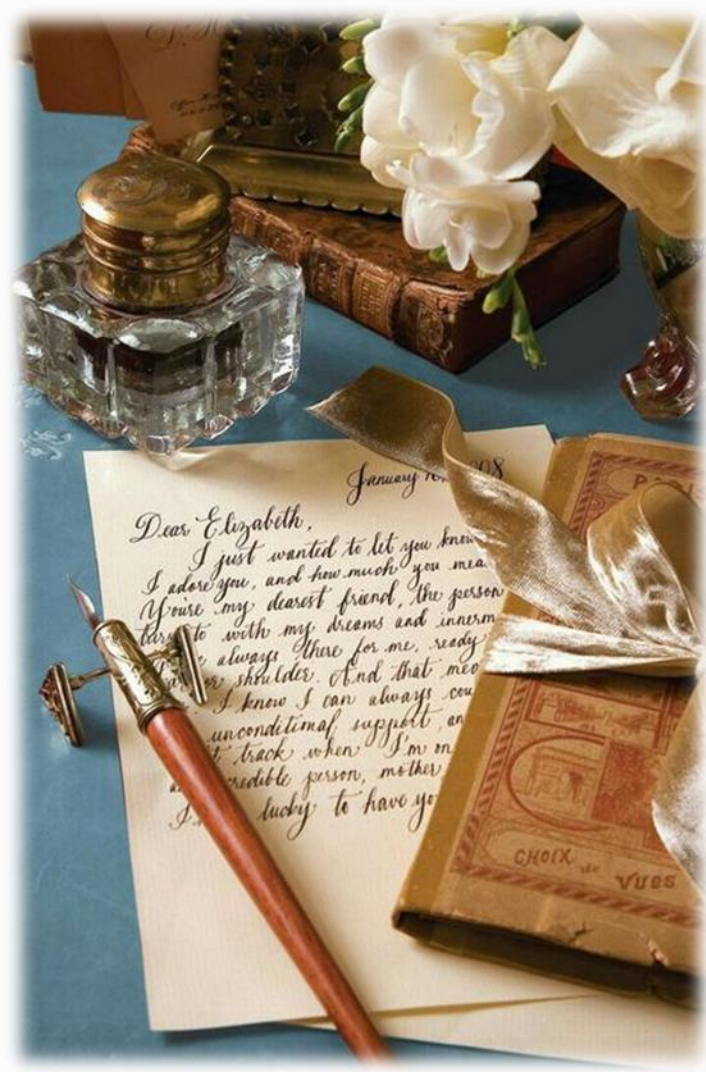
Introduction to Genre

One important approach within discourse analysis is the study of genre, which focuses on different types of communication, such as academic writing, casual conversations, news reports, parliamentary speeches, weather reports and emails. Each of these occurs in a particular setting, is organized in a particular way and has a distinctive communicative function, or purpose, which helps people understand and use language effectively in specific situations.

Genres can be Spoken, include academic lectures and casual conversations, or Written, include newspaper reports and academic essays. For example, an academic lecture is typically delivered by a professor to students in a university setting and focuses on specific course content.

Genres are not fixed; they evolve over time. For instance, the internet has transformed traditional communication methods like office memos and introduced new genres such as chat rooms.

Definitions of Genre

Different scholars have defined genre in various ways.

1. Martin (1984) describes genre as "**a staged, goal-oriented, and purposeful activity that people engage in as part of their culture.**"

Martin and Rose (2007), elaborating on this definition, add:

- Social because we participate in genres with other people

- goal-oriented because we use genres to get things done

- Staged because it usually takes us a few steps to reach our goals.

Definitions of Genre

2. Swales (2004) suggests that instead of rigidly defining genres, we should see them as **metaphors**. He argues that strict definitions may not always apply in every situation and could prevent us from recognizing new or evolving genres.

3. Miller (1984) views genre "**as social action**".

4. Giltrow (2010) also see genres as "**a form of social action**" because they help people interact in different situations; people recognize and use them for a specific purpose, making them a shared social practice rather than just a linguistic category.

Definitions of Genre

For example, an invitation is a genre not because of the specific words it uses, but because it serves the function of inviting someone to an event. Whether it is a formal printed wedding invitation or a casual text message saying, *"Hey, come to my party on Friday,"* both are still instances of the same genre because they perform the same social action: **inviting someone.**

Definitions of Genre

5. Miller also discusses the notion of typification in relation to genre.

"Typification refers to the concept that genres have recognizable patterns in three main areas"

- **Form**: its structure and style.

- **Content**: types of information or themes typically found within the genre.

- **Action**: the purpose or function of the genre, explaining what it aims to achieve.

Importance of Studying Genre in Discourse Analysis

By studying genres, researchers can understand how the structure, language, and context shape meaning and influence how people interpret and respond to them. Essentially, analyzing genre helps us explore how specific types of discourse function in social settings and how they affect interactions between people.

How Different Schools Of Thought Approach The Concept Of Genre In Various Ways.

1. The Sydney School of Genre Analysis

by Martin and Rose, focuses on the role of genre in education, particularly in the teaching of reading and writing. This approach emphasizes the *schematic structure* of texts, the term schematic structure is often used to describe the discourse structure of texts.

Example: A teacher introduces the schematic structure of narratives, which typically includes: Orientation, Complication and Resolution)

2. Genre Analysis and English for Specific Purposes (ESP)

Swales introduced the concept of moves, which are distinct sections within a genre that serve specific communicative functions, and his work has been widely applied in academic and professional writing. The ESP approach is practical, focusing on how understanding genre can improve language learning and professional communication.

Example:

A PhD student needs to write an introduction for a research article in Applied Linguistics. Using Swales' Move Analysis, the student follows the three-move structure:

•Establishing a research territory (introducing the topic and its significance),

•Establishing a niche (identifying a gap in previous research),

•Occupying the niche (explaining the study's purpose and research questions).

3. Rhetorical Genre Studies

Miller argues that genres are not simply defined by form or content, but by the social actions they accomplish in a community. RGS emphasizes that genres are not fixed but evolve as social practices change.

Example: an email to a tech startup may be more casual and innovative, while an email to a government office may be formal and traditional. This shows that genres are socially constructed and flexible.

Choice and Constraint in the Use of Genres

Genres involve both freedom and restriction. Swales, building on Devitt, highlights that genres are dynamic, but this does not mean that anything is acceptable. Devitt argues that genre users conform to established patterns, and breaking genre expectations can have unpredictable consequences.

Example:
In academic writing, genres like research articles impose specific constraints. However, within these constraints, authors have the freedom to make choices regarding their research questions, methodologies, and stylistic approaches, allowing for creativity and individuality.

Assigning a Text to a Genre Category

Determining a text's genre category involves analyzing various aspects of language and context. Cook suggests considering author, audience, purpose, situation, form, and title. Classifying a text into a genre is not always straightforward, as different individuals may categorize the same text differently based on their expectations, prior knowledge, and the text's features.

Example: A dialogue between a bookstore customer and a sales assistant highlights this challenge. The sales assistant struggles to classify the book, considering it a biography, dismissing it as a memoir, and finally suggesting it might be an exposé.

Relationships between genres

Genres do not exist in isolation but are interconnected through different relationships.

Example:

An academic essay is not an independent piece of writing; it is shaped by other related genres, such as lectures, textbooks, and journal articles. These genres influence the essay's content, structure, and style, showing how genres function together as part of a broader system rather than as isolated texts.

Genre Chain, Genre Network, and Genre Set

Knowledge about genres, thus, includes an understanding of 'the totality of genres available in the particular sector' (Swales), how these genres interact with each other, which genres a person might choose to perform a particular task and what the typical sequence and hierarchy of these genres might be; that is, which genres might have the most value in the particular setting.

1 chain

A genre chain consists of texts that are produced in a fixed sequence, where one genre leads to another in a structured process.

2 network

A genre network involves multiple related genres that interact with each other, often in different social or institutional settings.
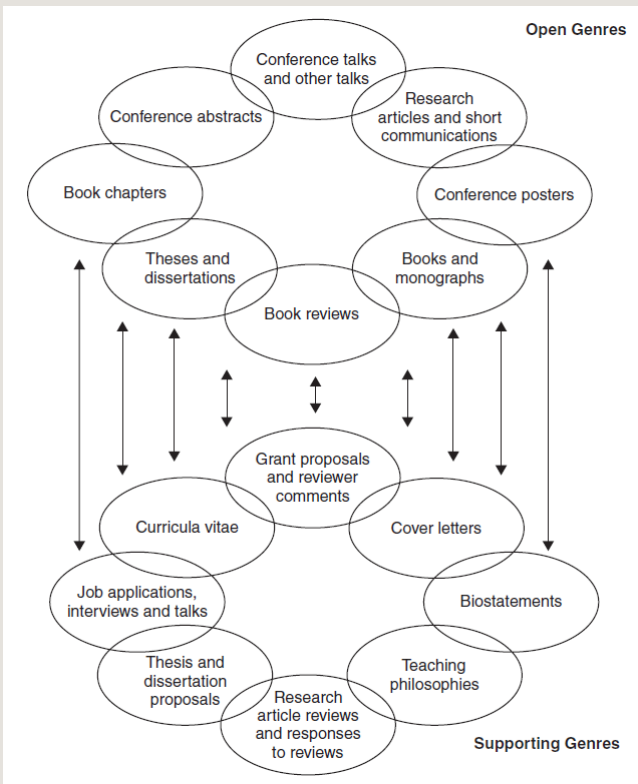
3 set

A genre set consists of all the genres commonly used by a particular professional or social group.
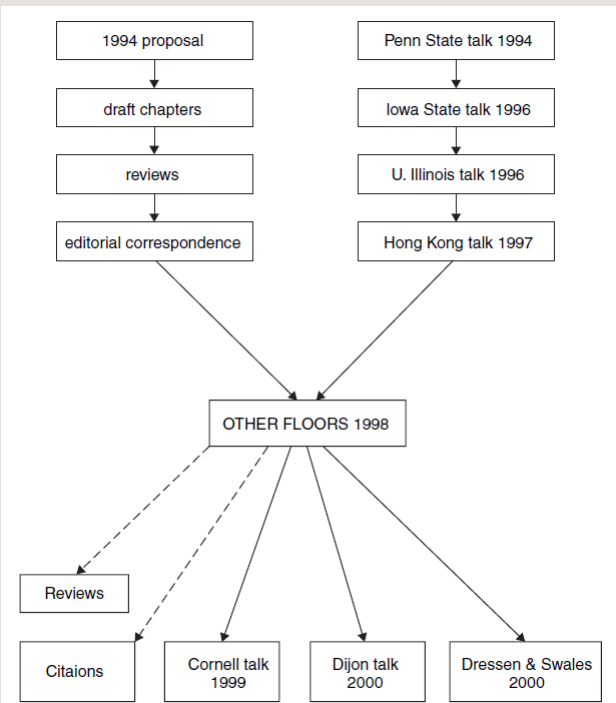
Letters to the editor function within a genre **chain**, where one text builds on and responds to previous texts.

A genre form a **network** where different texts rely on, interact with, and influence each other.

A genre **set** consists of all the genres commonly used by a particular professional or social group

Sender's address		34 Victoria St
		Lake's Entrance 3099
Telephone number		Tel – 9380 7787
Date		20 April 1995
Receiver's address	Letters to the Editor	
	The Sunday Age	
Salutation	Dear Sir/Madam	

Body of the letter

I feel compelled to write to you about the appalling way Stephen Downes denigrates restaurants and, in fact, the very food which he is, sadly, in the position of 'judging'.

He has a happy knack of putting the reader completely off by his disgusting descriptions. He also completely disregards the joy that simplicity brings to the customer, who after all are the whole reason for the restaurants in the first place.

I do speak with a great deal of knowledge as my husband and I, until recently, owned and were chefs at our two restaurants, Sartain's at Metung and Sally's, Lakes Entrance.

Mr Downes' snide remarks about the entrees at the Pavilion, St Kilda Beach, just indicate he has absolutely no idea of the wishes of even the most discerning customers. Then, when he mentioned the 'subtle slime' to go with the 'massive scrum' of yabbies, I felt it was time to act! How dare he describe a dish so badly, then call it a quality product. He insults the chef.

The Main Event. Well, I was sad to hear that for $21.50 the garfish were not boned, but that is the restaurant's choice and I don't criticise. He describes two tiny potatoes as being 'tired', when obviously it is the receiver who is 'spoilt' and 'tired' of judging so much food.

Open Genres

Conference talks and other talks

Conference abstracts

Research articles and short communications

Book chapters

Conference posters

Theses and dissertations

Books and monographs

Book reviews

Grant proposals and reviewer comments

Curricula vitae

Cover letters

Job applications, interviews and talks

Biostatements

Thesis and dissertation proposals

Teaching philosophies

Research article reviews and responses to reviews

Supporting Genres

1994 proposal → draft chapters → reviews → editorial correspondence

Penn State talk 1994 → Iowa State talk 1996 → U. Illinois talk 1996 → Hong Kong talk 1997

OTHER FLOORS 1998

Reviews

Citaions

Cornell talk 1999

Dijon talk 2000

Dressen & Swales 2000

Written and Spoken Genres Across Cultures

A genre is a specific way of organizing and using language for a particular purpose.

Written genres: different styles of writing used in academic, professional, or everyday contexts, including essays, research papers, and reports. Writing structures differ across cultures. In a field known as *contrastive rhetoric, r*esearchers study how people from different cultures organize ideas in writing.

Spoken genres: different ways of speaking in various social situations, such as conversations, interviews, or storytelling. People from different cultures engage in social interactions like first dates, showing differences in conversation roles, non-verbal behavior, and expectations.

Genre and academic writing

The concept of genre is important in teaching academic writing because different types of writing follow specific structures and rules.

Each section focuses on a specific dimension of academic writing:

Discourse and Academic Writing: How discourse structures shape academic texts.
Language and Academic Writing: The linguistic features of academic writing.
Academic Writing and Metadiscourse: How writers guide readers through a text.
Interactive & Interactional Rhetorical Resources: Strategies that involve engaging with the audience.

- Interactive resources = help organize and guide the reader.
- Interactional resources = show writer's stance and engagement.

Steps in genre analysis

Genre analysis involves a series of steps to understand written genres, as detailed by Bhatia and Bawarshi and Reiff. However, there are two approaches and multiple steps which can be adapted based on the researcher's needs and approach, either starting with text examples **(a text-first approach)** or focusing on the context in which those texts are used **(a context-first approach).**

Main Steps

Step 1: Collecting Samples

Choose random texts for exploration.

Select a single text for detailed study.

Use a larger sample to study specific features.

Step 2: Understanding the Genre

Identify the setting and conventions.

Consult existing literature and guidebooks.

Review previous research on similar genres.

The Social and Cultural Context of Genres

A crucial part of genre analysis is examining the social and cultural factors influencing a genre. These factors shape how a genre is produced, interpreted, and understood.
that might be include:

- Setting of the text;
- Focus and perspective;
- Purpose(s) of the text;
- Intended audience, their role and purpose in reading the text;
- Writer-reader relationship;
- Expectations, conventions and requirements for the text;
- Background knowledge, values and understandings the writer shares with their readers, including what is important to the reader and what is not;
- Relationship the text has with other texts.

The discourse structure of genres

There are two key ways to analyze the structure of different types of writing (genres).

1. **Generic Structure**: This approach focuses on categorizing a text according to its genre, such as identifying it as a letter to the editor, a doctoral dissertation, or an experimental research report.

2. **Rhetorical Structure**: This method looks at the different rhetorical strategies used within the text, such as how arguments are made, descriptions are presented, or problems and solutions are illustrated.

Both structures work together to form complex discourse.

Generic Structure		Rhetorical structure
Title	*Composing letters with a simulated listening typewriter*	Situation
Background	With a listening typewriter, what an author says would be automatically recognized and displayed in front of him or her. However, speech recognition is not yet advanced enough to provide people with a reliable listening typewriter.	Situation
Aim of the study	An aim of our experiments was to determine if an imperfect listening typewriter would be useful for composing letters.	Problem
Methods	Participants dictated letters, either in isolated words or in consecutive word speech. They did this with simulations of listening typewriters that recognized either a limited vocabulary or an unlimited vocabulary.	Solution
Results	Results indicated that some versions, even upon first using them, were at least as good as traditional methods of handwriting and dictating.	
Conclusion	Isolated word speech with large vocabularies may provide the basis of a useful listening typewriter.	Evaluation

Applications of genre analysis
genre-based teaching

Genre analysis is applied in language teaching, especially in second-language learning. It discusses different perspectives on whether teaching genres of power (e.g., academic essays, dissertations) helps students succeed or simply reinforces existing social structures.

Genre-based teaching helps students engage in spoken and written communication, especially in academic and professional settings. To be effective, genre teaching should expose students to various authentic texts, emphasize purpose and audience, and be combined with other approaches like process writing. Research shows its benefits in different contexts.

Attempts to classify genre
By Renkema

Renkema talks about how it is difficult to classify and describe all types of discourse (ways we use language). To solve this problem, researchers turned to the ideas of Bakhtin. He believed that the way we use language depends on the situation. When people communicate in similar situations, they tend to use similar types of language.

Example: in a courtroom, questioning a suspect follows a specific pattern, so we call it an interrogation

Learning these patterns (or genres) is important because it helps people communicate effectively in specific situations.

Genre Theory

John Swales was a linguist who, in 1990, proposed a significant theory about genres. He defines a genre **as a class of communicative events that share common and recognizable purposes.**

A communicative event is an activity where discourse is essential, such as a lecture, unlike activities like driving, which require little or no discourse. Each genre exists to fulfill specific shared purposes recognized by those involved.

Because of these shared goals, each genre has specific guidelines or expectations regarding what content should be included and how it should be organized.

Bakhtin's Influence on Genre Theory
The method of moves

To apply genre theory to discourse analysis, Bhatia (1993) introduced a method where the shared purposes of a genre are broken down into moves, specific sections or steps that must appear in a text.

For example, in a research article abstract, each move serves a clear function, such as introducing the topic, summarizing the methodology, presenting results, and concluding the study.

Halliday's Perspective on Genre

Halliday explains that text structure should not be seen as unique to each text but rather as a general pattern that applies to a whole genre. This perspective highlights the strong connection between text and context, emphasizing that language is functional and varies depending on the situation. Because of this relationship, there is no single "correct" way of speaking or writing—what works in one context might not be suitable in another.

Halliday's Perspective on Genre

Writing is not just a direct transcription of speech; the structures of spoken and written genres differ significantly. Even when discussing the same topic, the way it is conveyed in speech and writing varies.

Halliday highlights that a well-structured passage is easier to remember and comprehend. Teachers who recognize the importance of text structure will provide clear, meaningful texts that support students' learning and recall.
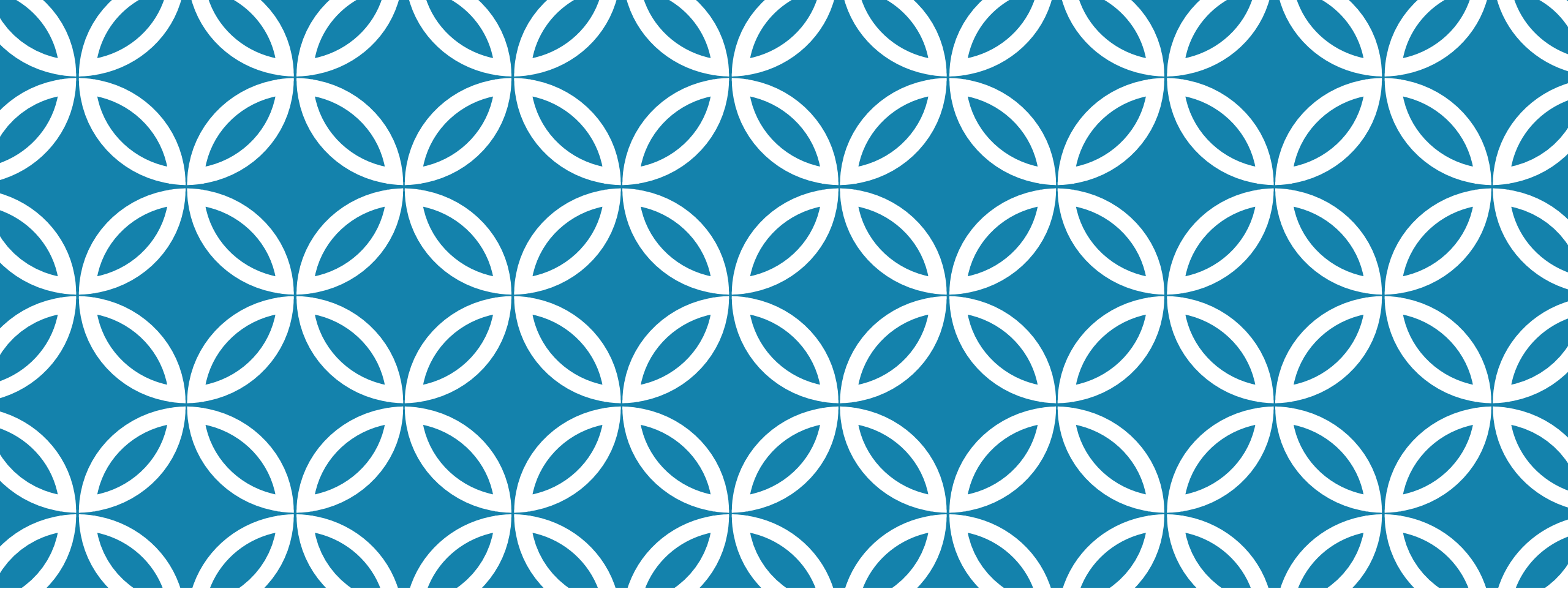
References:

Paltridge, B. (2012). *Discourse analysis: An introduction.* Bloomsbury.

Renkema, J. (2018). *Introduction to discourse studies.* John Benjamins.

Halliday, M. A. K., & Hasan, R. (1989*). Language, context, and text: Aspects of language in a social-semiotic perspective.* Deakin University Press.

Thank you

INTERPERSONAL METAFUNCTION

Prepared by: Hisham
Supervised by: Dr. Wafaa

Origin and Theoretical Foundations of the Interpersonal Metafunction

The interpersonal metafunction is one of the three core metafunctions in **Systemic Functional Linguistics (SFL)**, a theory developed by Michael Halliday in the 1960s. Halliday's SFL views language as a social semiotic system, meaning that language is not just a tool for conveying information but also a means of enacting social relationships, expressing attitudes, and negotiating meaning in interaction. The interpersonal metafunction specifically focuses on how language is used to establish and maintain social roles, express emotions, and engage with others.

Halliday's framework is built on the idea that language serves three simultaneous functions, or metafunctions:

Ideational Metafunction: Language as a tool for representing experiences and ideas.

Interpersonal Metafunction: Language as a tool for interaction and social negotiation.

Textual Metafunction: Language as a tool for organizing information into coherent texts.

The interpersonal metafunction is central to understanding how speakers use language to position themselves in relation to others, express their attitudes, and manage social dynamics.

Components of the Interpersonal Metafunction

The interpersonal metafunction is realized through two primary grammatical systems: **mood** and **modality**. These systems allow speakers to express their communicative intentions, attitudes, and social roles.

1. The Mood System

The mood system is the grammatical structure that enables speakers to enact different speech roles, such as giving information, demanding information, or directing action. It consists of two main elements:

- **Mood Block**: The core of the clause, comprising the **Subject** and **Finite**.

    - **Subject**: The entity responsible for the validity of the clause (e.g., "She" in "She is working.").

    - **Finite**: The element that anchors the clause in time (tense) or modality (e.g., "is" in "She is working.").

- **Residue**: The remainder of the clause, including the **Predicator**, **Complement**, and **Adjuncts**.

Predicator: The verbal element or verb group of the clause.Example: In "She is reading a book," "is reading" is the Predicator.Complement: Completes the meaning by referring to something affected by the process.Example: In "They built a house," "a house" is the Complement.Adjunct: Adds extra, often optional, information about time, place, manner, etc.Example: In "He sang beautifully in the hall," "beautifully" and "in the hall" are Adjuncts.

Halliday identifies four primary mood types, each serving a distinct interpersonal function:

Declarative Mood (Statements)

- Function: To provide information or make statements.
- Structure: Subject ^ Finite (e.g., "The meeting starts at 10.").
- Interpersonal Role: Asserts authority or shares knowledge.

Interrogative Mood (Questions)

- Function: To request information or seek confirmation.
- Structure: Finite ^ Subject (e.g., "Is the meeting at 10?").
- Interpersonal Role: Engages the listener and invites participation.

Imperative Mood (Commands and Requests)

- Function: To direct action or make requests.
- Structure: Predicator only (e.g., "Start the meeting.").
- Interpersonal Role: Signals authority or politeness, depending on context.

Exclamative Mood (Exclamations)

- Function: To express strong emotions or reactions.
- Structure: Often begins with "what" or "how" (e.g., "What a great meeting!").
- Interpersonal Role: Adds emotional intensity and engagement.

2. The Modality System

Modality refers to the speaker's expression of **certainty**, **obligation**, or **possibility** in a clause. It is a key aspect of the interpersonal metafunction, as it allows speakers to convey their attitudes and judgments. Modality is primarily realized through:

- **Modal Verbs**: Can, must, should, might, may, will, etc.

- **Modal Adverbs**: Probably, certainly, possibly, definitely, etc.

- **Modal Adjectives**: Likely, certain, possible, necessary, etc.

Halliday distinguishes two main types of modality:

Epistemic Modality

- Function: Expresses degrees of certainty or probability.
- Examples:
  - "She might finish the report by tomorrow." (Possibility)
  - "The results will confirm the hypothesis." (Certainty)
- Interpersonal Role: Reflects the speaker's confidence or caution in their statements.

Deontic Modality

- Function: Expresses obligation, permission, or necessity.
- Examples:
  - "Employees must wear safety gear." (Obligation)
  - "You may request additional leave days." (Permission)
- Interpersonal Role: Signals authority, rules, or social norms.

Developments in Interpersonal Meaning After Halliday

While Halliday laid the foundation for the interpersonal metafunction, later scholars within the SFL framework expanded and refined his ideas. These developments remain consistent with Halliday's original theory but provide deeper insights into interpersonal meaning.

1.Tenor and Its Role in Interpersonal Meaning

Tenor, as expanded by **Suzanne Eggins** (1994), refers to the **social relationships** between participants in a discourse and significantly influences linguistic choices. It encompasses factors such as **power dynamics**, **solidarity**, and **social distance**, which shape how speakers use language to negotiate interpersonal meaning. For example:

- **Power Dynamics**: In a workplace setting, a manager might use **imperatives** ("Submit the report by 5 PM.") to assert authority, while an employee might use **interrogatives** with **low modality** ("Could you clarify the deadline?") to show deference and politeness.

- **Solidarity**: In informal settings, friends might use **exclamatives** ("What a great idea!") and **informal language** to express closeness, while in formal settings, strangers might use **declaratives** and **formal language** to maintain social distance.

By analyzing tenor, we can better understand how social roles and relationships are constructed and maintained through language in discourse.

2.Appraisal Theory and Its Role in Discourse

Appraisal Theory (Martin & White, 2005) builds on Halliday's interpersonal metafunction by focusing on how speakers express **attitudes**, **evaluations**, and **emotions**. It consists of three subsystems:

Attitude: This includes **affect** (emotions), **judgment** (evaluations of behavior), and **appreciation** (evaluations of things or phenomena). For example:

- In a political speech, a speaker might use **positive affect** ("We have achieved greatness!") to inspire the audience or **negative judgment** ("Our opponents have failed us.") to criticize.

Engagement: This refers to how speakers position themselves in relation to others. For example:

- A writer might use **heteroglossic engagement** ("Some people argue that...") to acknowledge alternative viewpoints, creating a sense of dialogue.

Graduation: This involves **intensification** or **softening** of evaluations. For example:

- A speaker might use **intensification** ("This is absolutely crucial!") to emphasize their point or **softening** ("This is somewhat important.") to downplay it.

Appraisal Theory provides a scientific understanding of how speakers use language to evaluate, align, and persuade in discourse.

3.Speech Functions and Exchange Structure

Eija Ventola (1987) expanded on Halliday's work by analyzing **speech functions** (e.g., statements, questions, offers, commands) and how they structure conversational exchanges. For example:

- **Initiation-Response-Feedback (IRF) Structure**: In classroom discourse, a teacher might initiate with a question ("What is the capital of France?"), a student responds ("Paris"), and the teacher provides feedback ("Correct!"). This structure reflects power dynamics and interpersonal roles.

- **Negotiation of Meaning**: In casual conversations, speakers might use **offers** ("Would you like some coffee?") and **commands** ("Pass me the sugar, please.") to negotiate social roles and relationships.

By examining speech functions, we can better understand how interpersonal meaning is dynamically constructed in real-time interactions.

4.Politeness and Face in Interpersonal Meaning

Politeness strategies, as outlined by Brown and Levinson (1987), align with Halliday's interpersonal metafunction and are used to maintain **positive face** (the desire to be liked and appreciated) and **negative face** (the desire to be autonomous and unimpeded). For example:

- **Positive Politeness**: Using **informal language** and **compliments** ("You're doing a great job!") to build rapport.

- **Negative Politeness**: Using **hedges** ("Could you possibly...?") and **indirect requests** ("If it's not too much trouble...") to avoid imposing.

These strategies are crucial for managing interpersonal relationships and mitigating potential threats to face in discourse.

Contextual Factors in Interpersonal Meaning

Contextual factors, such as **cultural norms** and **situational context**, play a significant role in shaping interpersonal meaning. For example:

- **Cultural Differences**: In some cultures, direct commands ("Do this now.") might be acceptable, while in others, indirect requests ("Could you please do this?") are preferred.

- **Situational Context**: In a formal setting (e.g., a courtroom), speakers might use **declaratives** and **high modality** ("The defendant must be held accountable.") to assert authority, while in an informal setting (e.g., a family dinner), they might use **exclamatives** and **low modality** ("This might be the best meal ever!") to express enthusiasm.

Understanding these contextual factors is essential for analyzing how interpersonal meaning is constructed and interpreted in different settings.

Interpersonal Meaning in Discourse

The interpersonal metafunction plays a crucial role in shaping discourse by enabling speakers to:

- **Establish Social Roles**: Language reflects and constructs power dynamics, such as teacher-student or employer-employee relationships. For example, a teacher might use declaratives to assert authority ("The exam is on Tuesday.") or imperatives to give instructions ("Submit your assignments by 5 PM.").

- **Express Attitudes and Emotions**: Speakers use modality and mood to convey their feelings, such as enthusiasm ("What a fantastic idea!") or doubt ("I'm not sure if this will work.").

- **Negotiate Relationships**: Politeness, solidarity, and formality are negotiated through choices in mood and modality. For instance, a polite request ("Could you please send the report?") uses interrogative mood and low modality to soften the directive.

Applications of the Interpersonal Metafunction

The interpersonal metafunction is evident in various real-world contexts:

Education: Teachers use declaratives to share knowledge ("The Earth revolves around the Sun.") and interrogatives to engage students ("What do you think about this solution?").

Business Communication: Managers use imperatives to give instructions ("Submit the report by Monday.") and modality to express politeness ("You might want to review the guidelines.").

Media and Advertising: Advertisers use exclamatives to generate excitement ("What a breakthrough in technology!") and modality to persuade ("You will love this product!").

Interpersonal Meaning in Written vs. Spoken Discourse

Interpersonal meaning differs between **written** and **spoken discourse** due to the availability of different resources. For example:

- **Spoken Discourse**: Speakers use **intonation**, **pauses**, and **nonverbal cues** (e.g., gestures, facial expressions) to convey interpersonal meaning.

- **Written Discourse**: Writers rely on **punctuation**, **modality**, and **mood** to achieve similar effects (e.g., exclamation marks for exciting, question marks for engagement).

This distinction highlights the adaptability of interpersonal meaning across different communication modes.

The interpersonal metafunction in Halliday's Systemic Functional Linguistics is a powerful framework for analyzing how language is used to enact social roles, express attitudes, and negotiate relationships. Through the **mood system** (declarative, interrogative, imperative, exclamative) and the **modality system** (certainty, obligation, possibility), speakers construct interpersonal meaning in discourse. This metafunction highlights the inherently social nature of language, demonstrating how linguistic choices reflect and shape human interaction.

Dialogue: College Interaction

Dr. Smith: "The assignment is due next Friday."
Emily: "I've already started the research."

Dr. Smith: "Do you have any questions about the requirements?"
Emily: "Could I get an extension if I need it?"

Dr. Smith: "You might need to revise your thesis statement."
Emily: "I will definitely submit it on time."

Dr. Smith: "You must include at least five sources."
Emily: "I should check the formatting guidelines again."

Dr. Smith: "Please email me your draft by Wednesday."
Emily: "I'm a bit worried about the deadline."

Dr. Smith: "Your last essay was very well-written."
Emily: "Thank you! I'll do my best to meet the deadline."

A **professor (Dr. Smith)** and a **student (Emily)** discuss an upcoming assignment deadline during **office hours** in a **low-context culture** (e.g., the United States).

1. Mood System

- Dr. Smith uses **declaratives** ("The assignment is due next Friday.") to provide information and **interrogatives** ("Do you have any questions about the requirements?") to engage Emily.

- Emily responds with **declaratives** ("I've already started the research.") to assert her progress and **interrogatives** ("Could I get an extension if I need it?") to show politeness.

2. Modality System

- Dr. Smith uses **epistemic modality** ("You might need to revise your thesis statement.") to express possibility and **deontic modality** ("You must include at least five sources.") to assert obligation.

- Emily uses **epistemic modality** ("I will definitely submit it on time.") to express certainty and **deontic modality** ("I should check the formatting guidelines again.") to show responsibility.

3. Tenor and Social Roles

- Dr. Smith's use of **imperatives** ("Please email me your draft by Wednesday.") reflects her authority as a professor.

- Emily's use of **interrogatives** and **low modality** ("Could I get an extension?") shows deference and politeness.

4. Appraisal Theory

- Dr. Smith uses **positive judgment** ("Your last essay was very well-written.") to encourage Emily.

- Emily uses **negative affect** ("I'm a bit worried about the deadline.") to express her concerns.

5. Speech Functions

- The interaction follows an **IRF structure**:

  - Dr. Smith initiates: "The assignment is due next Friday."

  - Emily responds: "I've already started the research."

  - Dr. Smith provides feedback: "Do you have any questions about the requirements?"

6. Politeness and Face

- Dr. Smith uses **positive politeness** ("Your last essay was very well-written.") to build rapport.

- Emily uses **negative politeness** ("Could I get an extension?") to soften her request.

7. Contextual Factors

- The **formal setting** of office hours requires professional language.

- The **low-context culture** values direct communication.

In this interaction, Dr. Smith and Emily use **mood** and **modality** to negotiate roles, **tenor** reflects power dynamics, **Appraisal Theory** reveals attitudes, **speech functions** structure the conversation, and **politeness strategies** maintain face. The **context** and **mode of communication** shape their language choices, illustrating Halliday's interpersonal metafunction in action.

THANK YOU FOR LISTENING