

# DA, CA, CDA, MULTIMODAL CRITICAL DISCOURSE ANALYSIS

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HOW CAN WE SPOT VARIOUS DISCOURSES ?



# WHAT IS DISCOURSE?

HOW CAN IT BE STUDIED?

WHAT IS THE DIFFERENCE BETWEEN “DA” AND “CDA”?

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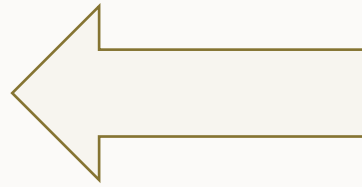
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PART 01

DISCOURSE



# DISCOURSE

What is like?

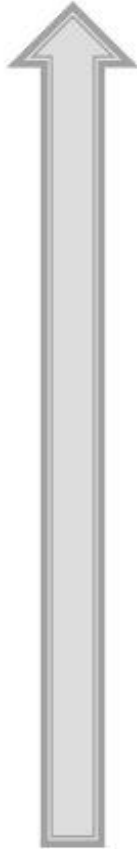
Is it related to text?

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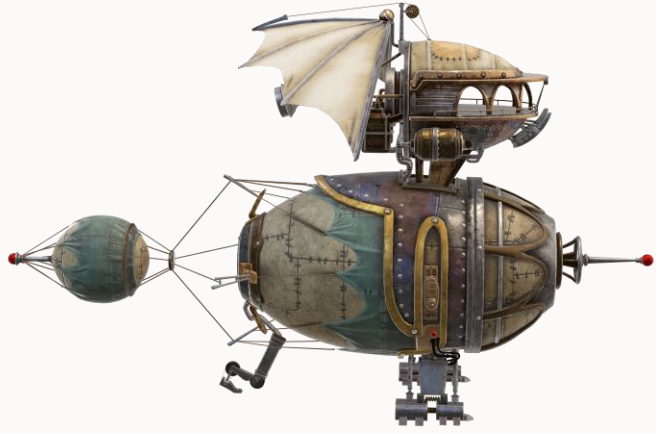
What is it all about?

Yes, but ... something is missing....

# Levels of Language

Semantics	Related to meanings	
Syntax	Related to structure of sentences	
Morphology	Related to formation of words	
Phonology	Related to sound system (symbols) of a particular language	
Phonetics	Related to sounds of a language	

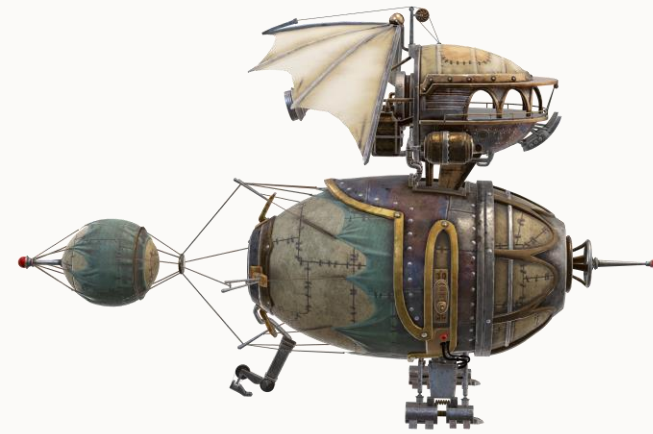
**LANGUAGE**



**DISCOURSE**



**LANGUAGE**



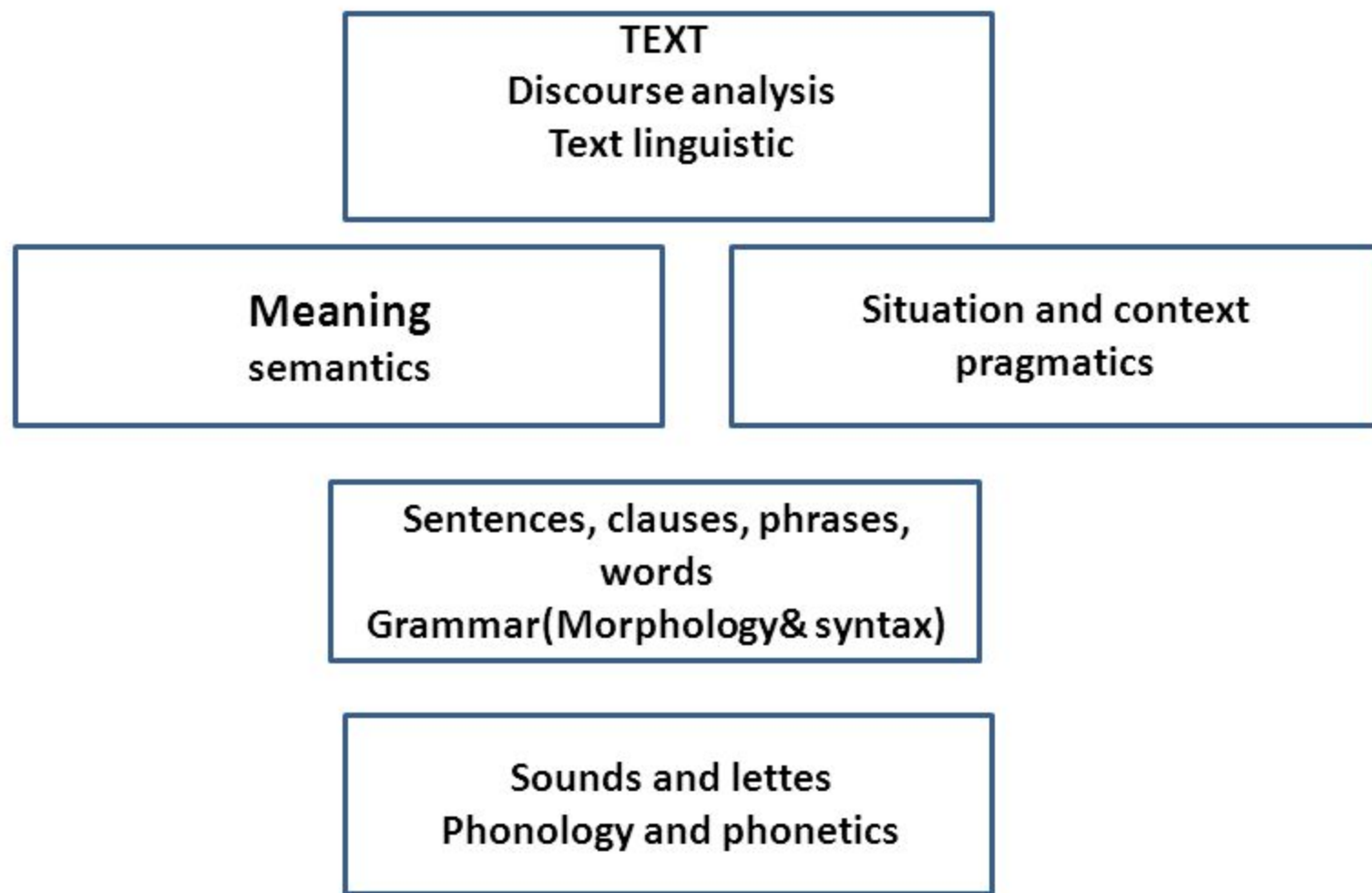
**DISCOURSE**

**LANGUAGE**



**DISCOURSE**

# Levels of Language and Linguistics

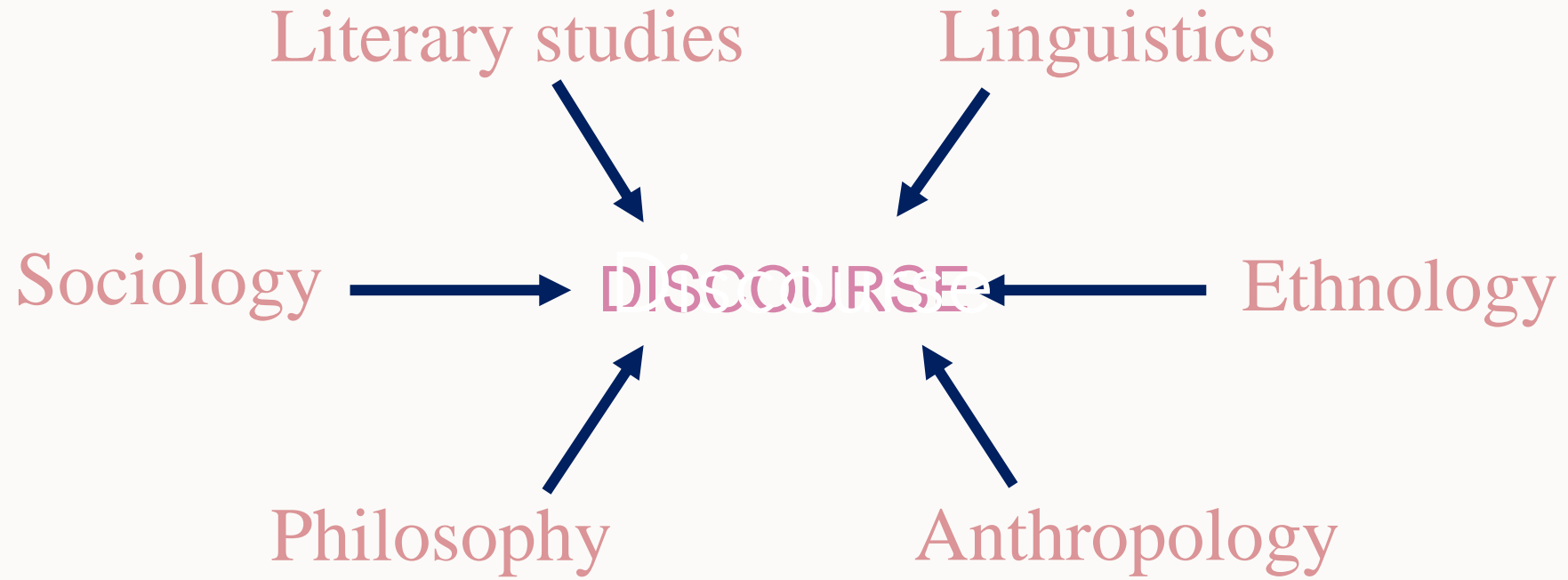


## DISCOURSE

Some older  
versions of  
definitions

Discourse is written or spoken communication or debate

Discourse is the study of how sentences in spoken and written language form larger meaningful units such as paragraphs, conversations, interviews, etc.



DISCOURSE  
Enlarging the  
units of analysis

Looking above and beyond the sentence

Cohesion,  
Theme &  
Rheme



DISCOURSE



Coherence  
The Topic  
& Context

Super-structures



Macro-structures

# DISCOURSE ANALYSIS

## **Discourse analysis**

is a **common qualitative research method** in many humanities and social science disciplines, including linguistics, sociology, anthropology, psychology and cultural studies.

David Krystal (1985)

# DISCOURSE ANALYSIS

'Discourse' can be treated as the general idea that language is structured according to **different patterns that people's utterances follow** when they take part in different domains of social life, familiar examples being 'medical discourse' and 'political discourse'.

'Discourse analysis' is the analysis of these patterns.



# DISCOURSE ANALYSIS

And, in the search, one quickly finds out that **discourse analysis** is not just one approach, but a series of interdisciplinary approaches that can be used to explore many different social domains in many different types of studies. And there is no clear consensus as to what discourses are or how to analyse them.

# DISCOURSE ANALYSIS

Different perspectives offer their own suggestions and, to some extent, compete to appropriate the terms 'discourse' and 'discourse analysis' for their own definitions. Let us begin, however, by proposing the preliminary definition of a **discourse as a particular way of talking about and understanding the world (or an aspect of the world)**

# DISCOURSE ANALYSIS

The starting point is that our **ways of talking** do not neutrally reflect our world, identities and social relations but, rather, **play an active role in creating and changing** them.

# DISCOURSE ANALYSIS

**Language**, then, is not merely a channel through which information about underlying mental states and behaviour or facts about the world are communicated. On the contrary, language is a 'machine' that generates, and as a result constitutes, the social world. This also extends to the **constitution of social identities and social relations**. It means that changes in discourse are a means by which the social world is changed.

# DISCOURSE ANALYSIS

**So,**

- Language is not a reflection of a pre-existing reality.
- Language is structured in patterns or discourses – there is not just one general system of meaning as in Saussurian structuralism but a series of systems or discourses, whereby **meanings change from discourse to discourse.**
- These discursive patterns are maintained and transformed in **discursive practices.**
- The maintenance and transformation of the patterns should therefore be explored through **analysis of the specific contexts in which language is in action.**

# DISCOURSE ANALYSIS

'We shall call discourse a group of statements in so far as they belong to the same discursive formation [...Discourse] is made up of a limited number of statements for which a group of conditions of existence can be defined. **Discourse** in this sense is not an ideal, timeless form [...] it is, from beginning to end, historical – a **fragment of history** [...] posing its own limits, its divisions, its transformations, the specific modes of its temporality'. (Foucault 1972: 117)

# DISCOURSE ANALYSIS

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DISCOURSE  
IS  
AN  
UMBRELLA  
TERM  
!



# DISCOURSE

## LANGUAGE IN REAL CONTEXT OF USE

IT IS ALL ABOUT  
LANGUAGE IN USE.  
- NOT JUST ABOUT  
LANGUAGE USAGE.

01

## A MODEL OF THE WORLD M. FOUCAULT (1980)

02

COMMUNICATIVE EVENTS BASED  
ON LANGUAGE FORMS PLAYED OUT  
IN VARIOUS SOCIAL, POLITICAL AND  
CULTURAL  
ARENAS

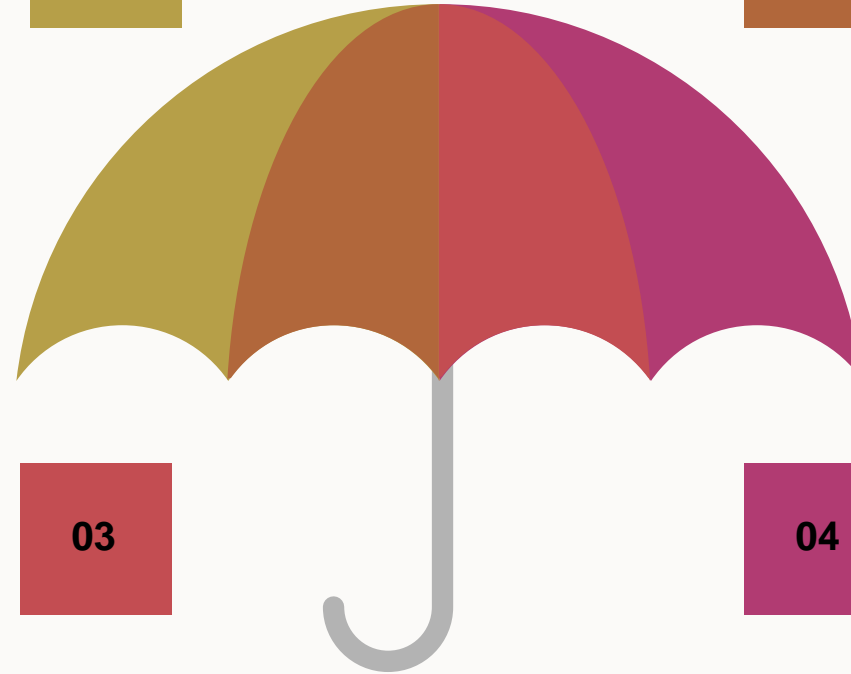
SIMPSON AND MAYR (2010: 05)

03

## A HIGHER LEVEL OF LANGUAGE ORGANISATION

04

DISCOURSE OPERATES ABOVE  
THE LEVEL OF GRAMMAR AND  
SEMANTICS



# DISCOURSE

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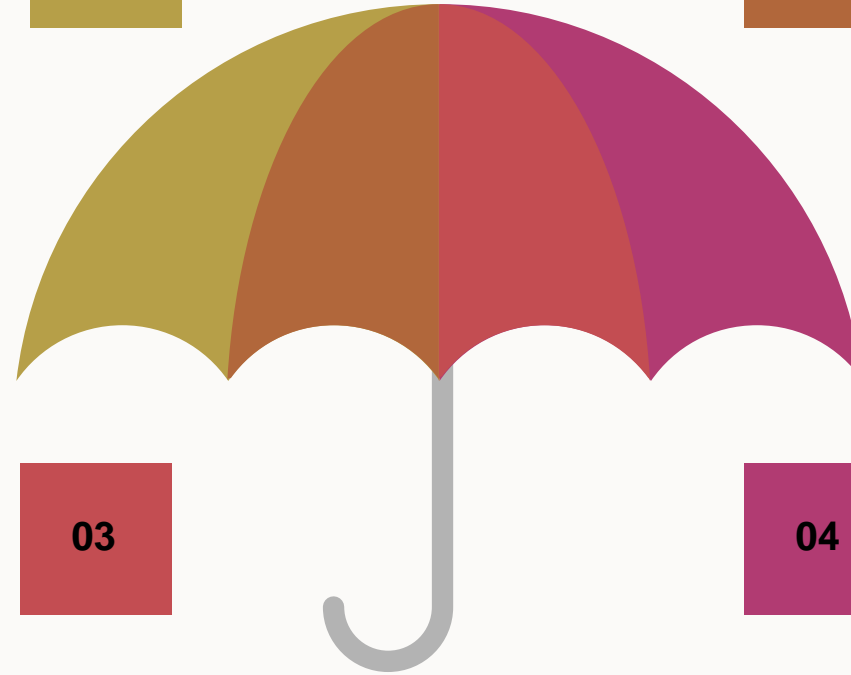
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SEMANTICS



# DISCOURSE

## The Start-up of Mythology of DA

### Discourse

- Development
- Movement
- Flexibility
- Dynamic

### Text

- Static
- Result

### Dialogue

- Has two sides of communication

# WHAT IS DISCOURSE?

1. We can analyse language to solve social problems (work, school and home) Language is the primary semiotic resource
  - Discourse = language use in social context
  - Discourse = Text (language) + Context (social situations) What's "discourse" about?

# WHAT IS DISCOURSE?

2 Discourse is: 'language above the sentence level or above the clause.' [Stubbs 1998]

'The study of discourse is the study of any aspect of language use.' [Fasold 1990].

'The analysis of discourse is the analysis of language in use...it cannot be restricted to the description of linguistic forms independent of the purposes or functions that they serve in human affairs.' Brown and Yule, 1983. 'discourse' about?

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WHAT  
IS  
DISCOURSE?

3 “Discourse’ is for me more than just language in use: It is language use, whether speech or writing, seen as a type of social practice.’ [Fairclough 1992].

‘Discourse constitutes the social...Discourse is shaped by relations of power, and invested with ideologies.’ [Fairclough 1992].” about?

WHAT  
IS  
DISCOURSE?

4 Big D and Little d Discourse (non-count) vs.  
'discourses' Saying, Doing, Thinking, Behaving,  
Believing, Valuing, and Interacting  
combinations that show who we are (Gee 1996)  
The 'Discourse of Medicine',  
The 'Discourse of Romance'..

about?



# WHAT IS DISCOURSE?

"Discourse can...be used to refer to particular contexts of language use, and in this sense, it becomes similar to concepts like **genre or text type**. For example, we can conceptualize **political discourse** (the sort of language used in political contexts) or media discourse (language used in the media). In addition, some writers have conceived of discourse as related to particular topics, such as an environmental discourse or colonial discourse...about?

# WHAT IS DISCOURSE?

Such labels sometimes suggest a particular attitude towards a **topic** (e.g. people engaging in environmental discourse would generally be expected to be concerned with protecting the environment rather than wasting resources). Related to this, **Foucault**...defines discourse more ideologically as '**practices which systematically form the objects of which they speak**,'"  
(Baker and Ellece 2013).

about?

# WHAT IS MEDIA DISCOURSE?

Media discourse refers to interactions that take place through a broadcast platform, whether spoken or written, in which the discourse is oriented to a non-present reader, listener or viewer. Though the discourse is oriented towards these recipients, they very often cannot make instantaneous responses to the producer(s) of the discourse, though increasingly this is changing with the advent of new media technology, as we shall explore. Crucially, the written or spoken discourse itself is oriented to the readership or listening/viewing audience, respectively. In other words, **media discourse** is a public, manufactured, on-record, form of interaction.



# Your coffee discourse

It starts with a small "d".

It may make a good start for a small talk.

# Émile Benveniste [bɛ̃venist](1902 –1976),

Émile Benveniste [bɛ̃venist](1902 –1976),  
a disciple of Meillet, a former student of  
Saussure. The two volumes of his  
*Problèmes de linguistique générale*  
*/ Problems in General Linguistics/*,  
appeared in 1966 and 1974 respectively

Émile Benveniste [bɛ̃venist](1902 –1976),

### The I–you polarity

The **third person** acts under the conditions of possibility of this polarity between the first and second persons.

Narration and description illustrate this:

Émile Benveniste [bɛ̃venist](1902 –1976),

"I signifies "the person who is uttering the present instance of the discourse containing I."

This instance is unique by definition and has validity only in its uniqueness ... I can only be identified by the instance of discourse that contains it and by that alone.

Émile Benveniste [bɛ̃venist](1902 –1976),

"You, on the other hand, is defined in this way:  
"by introducing the situation of "address," we  
obtain a symmetrical definition for you as "the  
individual spoken to in the present instance of  
discourse containing the linguistic instance of you."  
These definitions refer to I and you as a category of  
language and are related to their position in  
language." /from Problems in General Linguistics/



Émile Benveniste [bɛ̃venist] (1902 –1976)

YOU

and I



Émile Benveniste [bɛ̃venist](1902 –1976),

A pivotal concept in Benveniste's work is the distinction between the **énoncé** and the **énonciation**, which grew out of his study on pronouns. The énoncé is the statement independent of context, whereas the **énonciation is the act of stating as tied to context.**

Émile Benveniste [bɛ̃venist](1902 –1976),

This distinction moved Benveniste to see **language itself** as a "**discursive instance**", i.e., fundamentally as discourse. **This discourse is, in turn, the actual utilisation, the very enactment, of language.**

Émile Benveniste [bɛ̃venist](1902 –1976),

Discourse (non-count) vs. ‘discourses’  
= Saying, Doing, Thinking, Behaving,  
Believing, Valuing, and Interacting  
combinations that show who we are

(Gee 1996)

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Discourse (non-count) vs. ‘discourses’  
= Saying, Doing, Thinking, Behaving,  
Believing, Valuing, and Interacting  
combinations that show who we are

(Gee 1996)

# Linguistic fingerprint



# Linguistic fingerprint

The words you use become a sort of linguistic fingerprint. There's an entire field devoted to it - forensic linguistics. Forensic linguists examine documents to establish who actually wrote them.

Linguists themselves used to carefully read through and gather evidence from documents. Now they use software programs like JGAAP, developed by Duquesne University professor Patrick Juola and his team, or Signature, created by **Oxford University's Patrick Millican**.

By studying phenomena like recurring words or phrases, these programs **can help resolve authorship mysteries**.

# Linguistic fingerprint

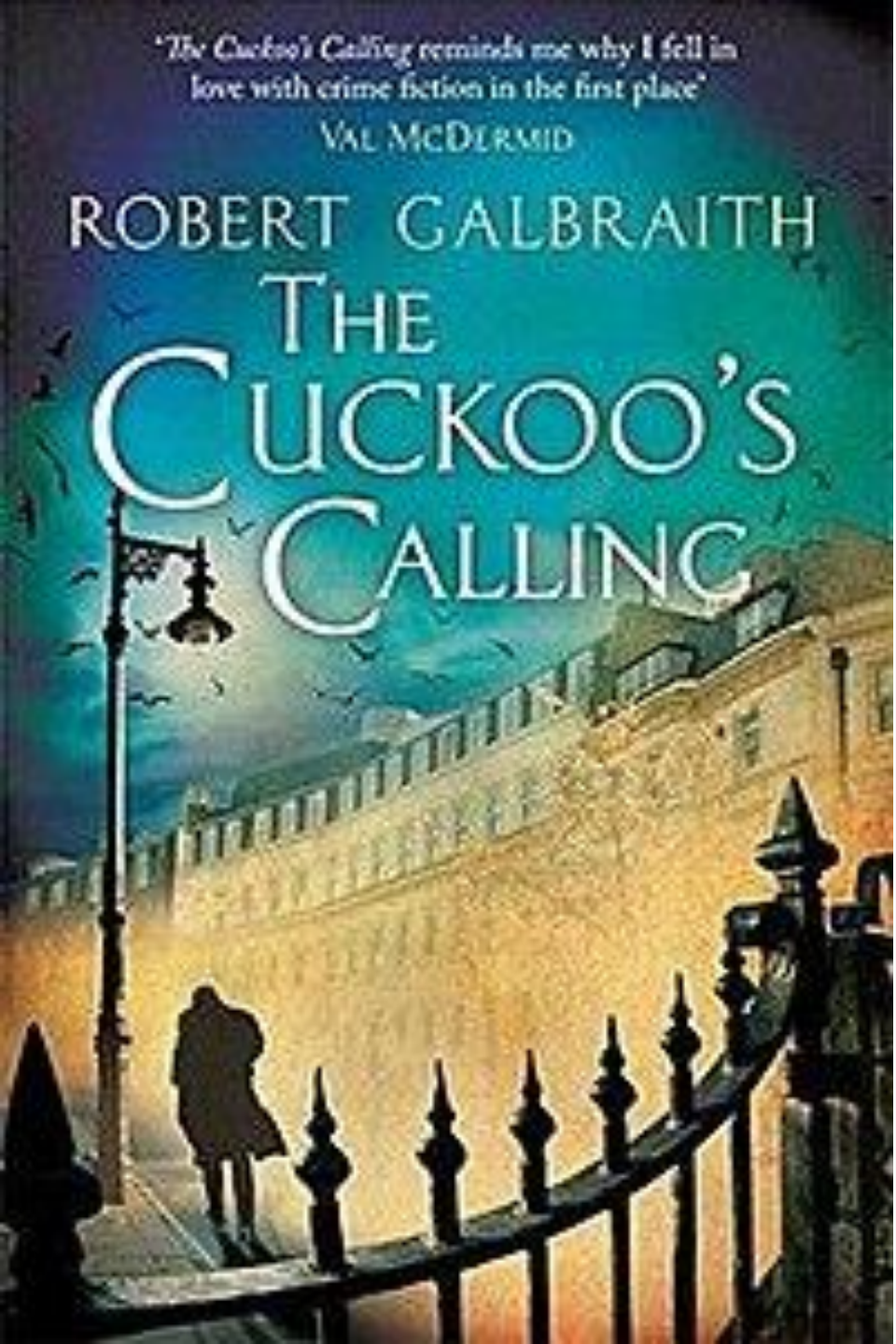
For example, when Juola was asked to investigate an anonymous tip that novel *The Cuckoo's Calling* by Robert Galbraith was actually the work of J.K. Rowling he scanned it, along with several books by other authors and one confirmed Rowling tome. His software performed a number of tests, including listing the 100 most commonly occurring words in each book. When Juola's team removed plot-specific terms, there was little doubt: of all the authors, Rowling's vocabulary usage was most similar to the author of *The Cuckoo's Calling*. Using the same reasoning, but with a list of the 500 most common words, Millican came to the same conclusion.



*'The Cuckoo's Calling reminds me why I fell in love with crime fiction in the first place'*

VAL MCDERMID

ROBERT GALBRAITH  
THE  
CUCKOO'S  
CALLING



Linguistic fingerprint

# Linguistic fingerprint

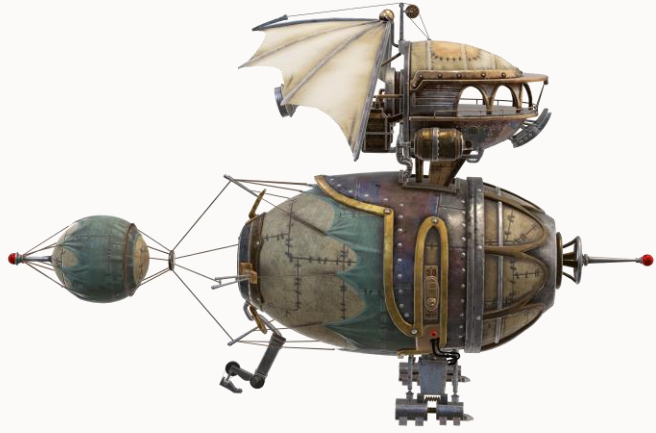
Still, a writer could consciously try to alter their vocabulary choices. Another more difficult thing would be to completely change how they use articles and other basic words, or how they pair words together. Testing these, JPAAG found that the *Cuckoo's* author and Rowling were once again uncannily similar. While it seems linguistic forensics results are never 100% positive (Juola remarks that you could possibly have two people who just write in a very similar way), they often result in very likely conclusions. That was the case this time – a few days later,

# Linguistic fingerprint

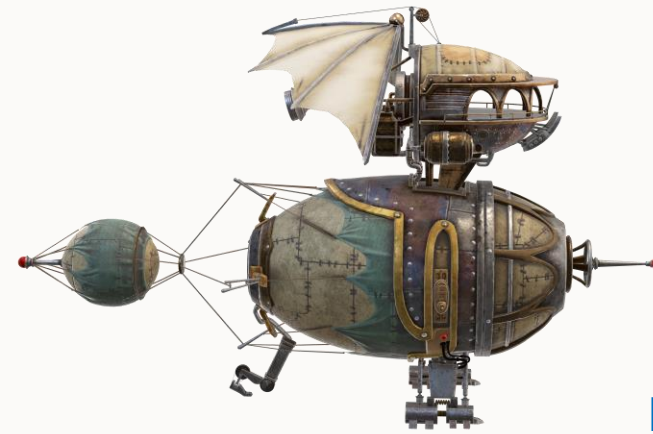
Joanne K. Rowling /'roulɪŋ / admitted she was indeed the book's real author.



**DISCOURSE**



**DISCOURSE ANALYSIS**



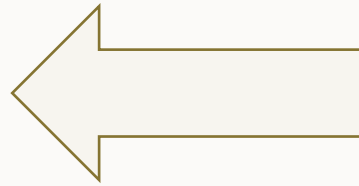
**DISCOURSE**



**DISCOURSE ANALYSIS**

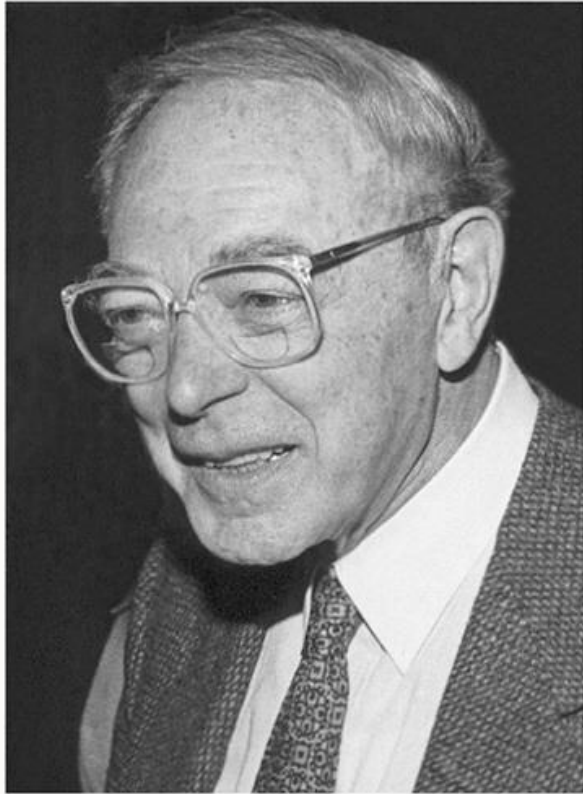
# PART 02

## KEY TRENDS IN DISCOURSE ANALYSIS





# One of Discourse Fathers in Linguistics



**Zellig Sabbettai Harris**

(October 23, 1909 – May 22, 1992)

«*Discourse Analysis*» 1952

Zellig S. Harris

## Why analyze a discourse?

According to Zellig Harris discourse analysis is an art of looking beyond the boundaries of language to bring out the hidden motivation behind the texts.

Language in a discourse is a gateway to the text which includes both substance and content.

The written words, phrases and sentences contribute to the concept of cohesion and ultimately make sense.

In other words, analyzing a discourse is a journey through which the destination of meaning is reached.

Hence it is rightfully called a meaning making process.

## KEY TRENDS IN DISCOURSE ANALYSIS

### Descriptive discourse analysis

- Emphasises language as a system and then looks to discourse analysis to explain how various contextual factors affect language in use.

### Critical discourse analysis

- Looks at how meanings are a product of social and cultural relationships and then turns to see how these may be realized in language.

## WHAT ON EARTH IS DISCOURSE?

Discourse is a generalization of the notion of a conversation to any form of communication. Discourse is a major topic in social theory, with work spanning fields such as sociology, anthropology, continental philosophy, and discourse analysis. Following pioneering work by Michel Foucault, these fields view discourse as a system of thought, knowledge, or communication which constructs our experience of the world.

## WHAT ON EARTH IS DISCOURSE?

Since control of discourse amounts to control of how the world is perceived, social theory often studies discourse as a window into power. Within theoretical linguistics, discourse is understood more narrowly as linguistic information exchange and was one of the major motivations for the framework of dynamic semantics, in which expressions' denotations are equated with their ability to update a discourse context.

## WHAT ON EARTH IS DISCOURSE?

**Discourse:** It is language beyond the sentence.

So,

**Discourse analysis:** The study of language in text and conversation.

# WHAT ON EARTH IS DISCOURSE?

- ▣ What helps us make sense of a text is that it must have a certain structure with **cohesion** and **coherence**.
- ▣ **Cohesion: The ties and connections that exist within a text.**
  - **Example:** My father once bought a Lincoln convertible. He did it by saving every penny he could. That car would be worth a fortune nowadays. However, he sold it to help pay for my college education. Sometimes I think I'd rather have the convertible.
    - **Cohesive ties:** Maintaining **reference**, connections to **money** and **time**, **connector**.
- ▣ **Coherence: The quality of being logical, consistent and forming a unified whole.**
  - ▣ **Example:** My father bought a Lincoln convertible. The car driven by the police was red. That colour doesn't suit her. She consists of three letters. However, a letter isn't as fast as a telephone call.

# What is a speech event?

- **A speech event: An activity in which participants interact via language in some conventional way to arrive at some outcome.**
  - Speech events can be a **debate, interview, discussion** or a **casual conversation**.
  - It is a **social situation** involving **participants** who necessarily have a social **relationship** of some kind, and who may have particular **purposes**.
- What people **say** and **do** differ according to the **circumstances**.



# What are speech event meaningful factors?

- When we analyse a **speech event**, we take into consideration **social factors**, i.e. the:
  1. **Participants:** The **roles** of the speaker and the listener, their **relationship, age, education**...etc.
    - E.g.: friends, strangers, men, women, young, old, of equal or unequal status
  2. **Setting:** **Where** and **when** are they speaking?
  3. **Topic:** **What** are they talking about?
  4. **Function:** **Why** they are speaking?

# THE MAIN ELEMENTS INHERENT TO COMMUNICATION

- a) The formation of communicative motivation or reason.
- b) Message composition (further internal or technical elaboration on what exactly to express).
- c) Message encoding (for example, into digital data, written text, speech, pictures, gestures and so on).
- d) Transmission of the encoded message as a sequence of signals using a specific channel or medium.
- e) Noise sources such as natural forces and in some cases human activity (both intentional and accidental) begin influencing the quality of signals propagating from the sender to one or more receivers.
- f) Reception of signals and reassembling of the encoded message from a sequence of received signals.
- g) Decoding of the reassembled encoded message.
- h) Interpretation and making sense of the presumed original message.

## THE MAIN ELEMENTS INHERENT TO COMMUNICATION

**Communicative strategy** can be viewed as a set of speech actions targeted at solution of communicative tasks of speaker.

The **communicative tactic** can be considered as one or more actions (of **communicative moves**) that promote the implementation of the strategy.

However, implementation of the communicative task depends on addresser's communicative competence and other factors as well.

So the speaker's communication strategy includes one or communicative tactics, based on communicative moves, that can be further divided into some elementary communicative steps.

HOW MANY DISCOURSES CAN YOU SEE IN THIS TEXT?  
ARE THEY ATTRACTIVE OR REPULSIVE IN ANY WAY?



HOW MANY DISCOURSES CAN YOU SEE IN THIS TEXT?



## KEY TRENDS IN DISCOURSE ANALYSIS

### Critical discourse analysis task is

'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' (Fairclough 1995: 132).

## KEY TRENDS IN DISCOURSE ANALYSIS

**The field of critical discourse analysis (CDA)** involves taking a deeper, qualitative look at different types of texts, whether in advertising, literature, or journalism. Analysts try to understand ways in which language connects to social, cultural, and political power structures. As understood by CDA, all forms of language and types of writing or imagery can convey and shape cultural norms and social traditions. While there is no single method that covers all types of critical discourse analyses, there are some grounding steps that you can take to ensure that your CDA is well done.

## KEY TRENDS IN DISCOURSE ANALYSIS

### Conversation analysis (CA)

is an approach to the study of social interaction, embracing both verbal and non-verbal conduct, in situations of everyday life.

CA originated as a sociological method, but has since spread to other fields.



# DISCOURSE ANALYSIS

Conducting discourse analysis means examining how language functions and how meaning is created in different social contexts.

It can be applied to any instance of written or oral language, as well as non-verbal aspects of communication such as tone and gestures.

*By analyzing these types of discourse, researchers aim to gain an understanding of social groups and how they communicate.*

# DISCOURSE ANALYSIS PRINCIPLES AND APPROACHES

- ✓ Discourse Analysis works with **Utterances** not independent sentences.
- ✓ Discourse Analysis involves **Real Text** not invented, constructed and artificial text.
- ✓ **Conversational Analysis** involves the actual recorded data of naturally occurring interactions and rejects experimental methods of collecting data by simulating dialogues or artificial interactive context.

DISCOURSE  
ANALYSIS PRINCIPLES  
AND APPROACHES

**DA is based on realistic and even naturalistic approach to phenomena of real life communication.**

**DA** would take into account such various manifestations of human **emotions** in speech as both verbal and nonverbal markers of nervousness, stumbling, hedgings, hesitations, self-corrections, self-censorship, avoidance, evasiveness, repetitions, anxiety symptoms, paronymic attraction, talking off-topic etc.

# DISCOURSE

## ANALYSIS EXPLORES

### VARIOUS MODES OF COMMUNICATION

There are four modes of communication, corresponding to standard types of verbal communicative activity;

- Listening;
- Speaking;
- Reading;
- Writing.

**PS.** Language register is generally viewed as more formal and punctual in writing.

# DISCOURSE ANALYSIS PRINCIPLES AND APPROACHES

Fairclough claims that discourses perform a mediating role between social context and text construction.

Discourses don't just reflect the real world, but also contribute to **constructing possible worlds** in progress and **co-constructing social worlds** of participants of communication.

So critical discourse analysis should expose mechanisms of distribution of power relations in society and elicit abuse of and misapplications of power.

# DISCOURSE ANALYSIS PRINCIPLES AND APPROACHES

Another one approach appeals to eliciting mechanisms of some strategy-based and communicative effect-directed social reality construction, involved in discourse and text production.

# DISCOURSE ANALYSIS PRINCIPLES AND APPROACHES

Fairclough draws a line between two understandings of communicative interactions:

- A. Exchange of information as just some knowledges exchange;
- B. Exchange of communicative initiatives/ actions.

## The key research questions of DISCOURSE ANALYSIS

- How is human discourse organized?
- What meaning does it purport?
- What way does it reflect or form the social relationships between participants?
- How does it influence the communication situation and vice versa?
- What means are involved in human communicative interaction?
- What way does it construct or manage the social identities and social interactions of communicators?



## The key research questions of DISCOURSE ANALYSIS

When you do discourse analysis, you might focus on:

- What are the purposes and effects of different types of language?
- Cultural rules and conventions in communication?
- How values, beliefs and assumptions are communicated?
- How language use relates to its social, political and historical context?

What structures and patterns discourse analysis is based on?

ML Makarov pays attention to such aspects of discourse as:

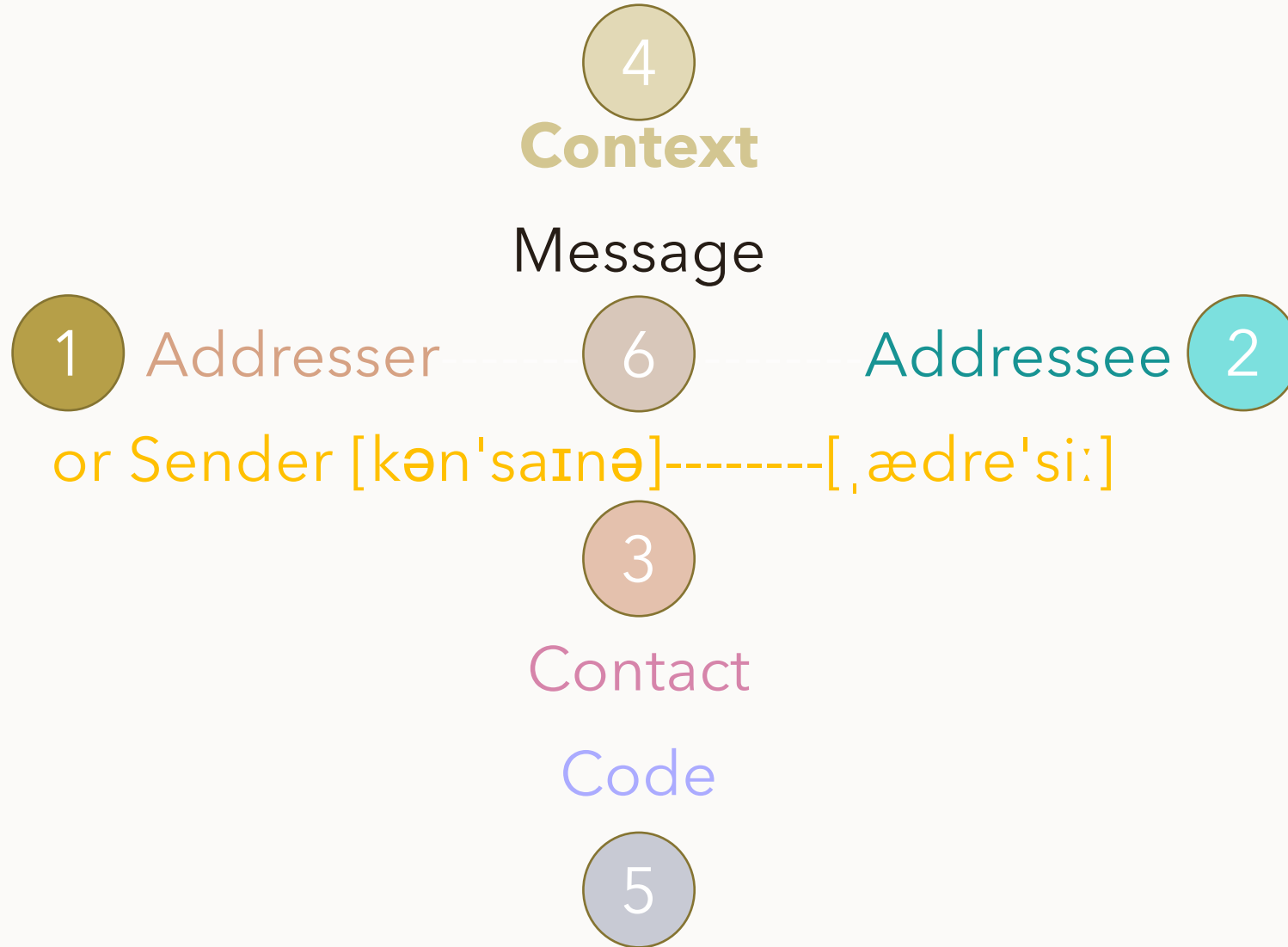
A. Turn-taking;

B. Developing a communicative strategy;

C. Discourse cohesion and coherence;

D. Meta-communication.

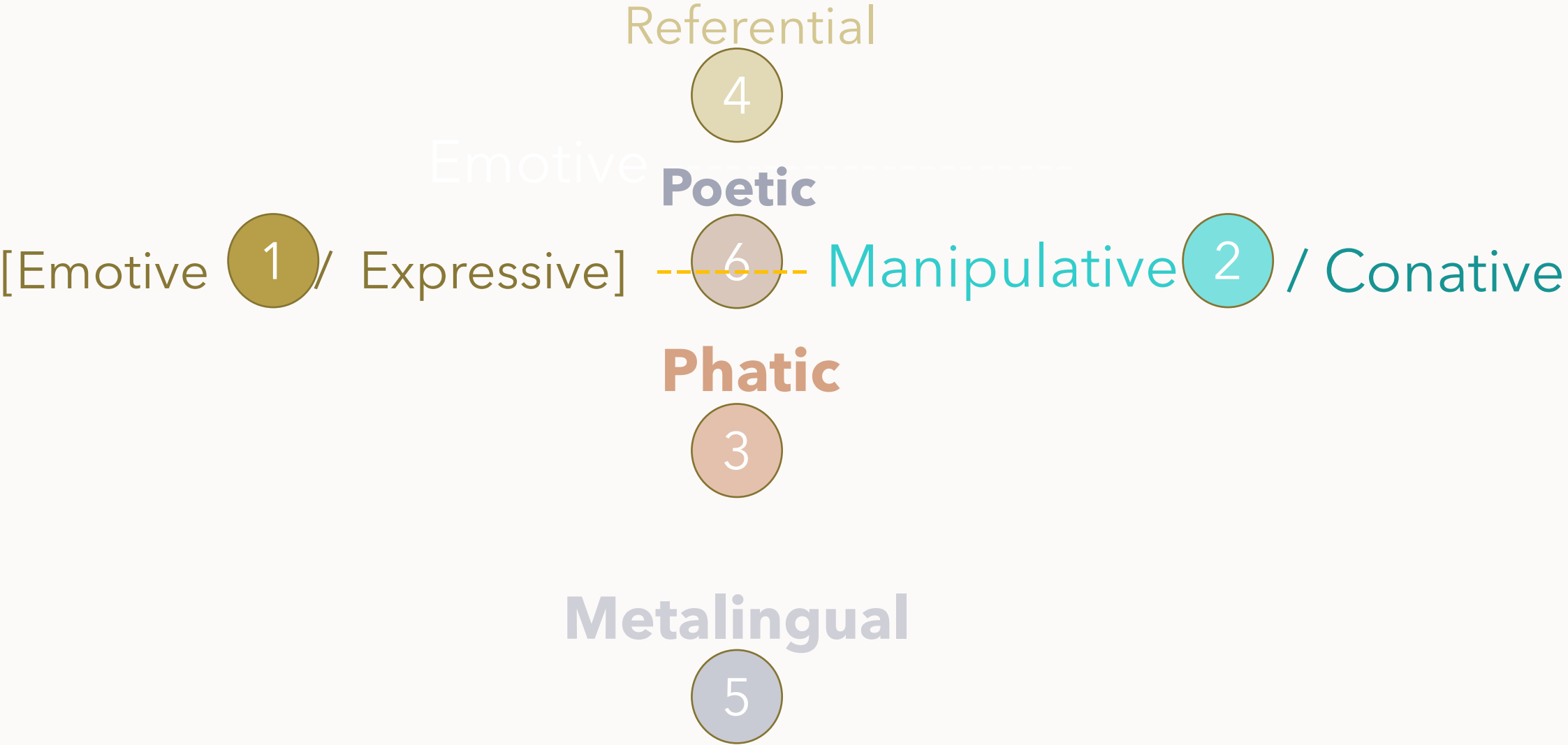
# STANDARD COMMUNICATIVE EVENT CONSTITUENTS



# STANDARD COMMUNICATIVE EVENT CONSTITUENTS

- **referential** (/ denotative):  
to convey messages or information
- **emotive** (expressive):  
to express attitudes, feelings, and emotions
- **conative**: to persuade and influence others through commands, and entreaties
- **poetic**:  
to indulge in language for its own sake
- **phatic**:  
to establish and maintain social relations
- **metalingual**: to clear up difficulties about intentions, words, and meanings

# STANDARD COMMUNICATIVE EVENT CONSTITUENTS



# SIMPLISTIC VIEW ON THE KEY STAGES OF DISCOURSE ANALYSIS

<b>Step 1: Define the research question and select the content of analysis</b>	
<b>Step 2: Gather information and theory on the context</b>	
<b>Step 3: Analyze the content for themes and patterns</b>	
<b>Step 4: Review your results and draw conclusions</b>	

# SAMPLE SIMPLISTIC MODEL OF THE KEY STAGES OF DISCOURSE ANALYSIS

## 1) Working with a Text

1.1. Select a specific text that you'd like to analyze. In critical discourse analysis (CDA), the term "text" has many meanings because it applies to any type of communication, whether it's words or visuals. This includes written texts (whether literary, scientific, or journalistic), speech, and images. A text can also include more than 1 of these.

# SAMPLE SIMPLISTIC MODEL OF THE KEY STAGES OF DISCOURSE ANALYSIS

1) Working with a Text

1.2. Look for words and phrases that reveal the text's attitude to its subject. Start your CDA at the most specific level: look at the words of your chosen text. Whether it's intentional or not, word choices can show the way an author feels about the subject of the text. Ask yourself: What specific tone or attitude are these words conveying?



## SAMPLE SIMPLISTIC MODEL OF THE KEY STAGES OF DISCOURSE ANALYSIS

1.3. Consider how the text includes or exclude readers from a community. One of CDA's main claims is that all language is social and communicative. Texts build social communities by using specific words and phrases to help readers feel engaged and understood. Look at your text and spot a few places where it works to build a community. Identify the audience the author is addressing, and explain why you came to that conclusion. For example, think about a news report about international immigrants coming to a country. The newscaster can create different types of community by referring to the immigrants as "strangers," "refugees," or "aliens."

## SAMPLE SIMPLISTIC MODEL OF THE KEY STAGES OF DISCOURSE ANALYSIS

1.4. Look for assumed interpretations that the text has already made. As a critical reader, it's your job to analyze the assumptions that exist in texts that less-critical readers may overlook.

SAMPLE STAGES OF CDA

## SAMPLE SIMPLISTIC MODEL OF THE KEY STAGES OF DISCOURSE ANALYSIS

### 2) Analyzing the Text's Form and Production

2.1. Think about the way your text has been produced. Textual production means how a text was created, which includes the historical context, cultural context, authorship, and format.

# SAMPLE SIMPLISTIC MODEL OF THE KEY STAGES OF DISCOURSE ANALYSIS

## 2) Analyzing the Text's Form and Production

2.2. Examine the form of the text and consider who has access to it. Within CDA, a text's form and its audience are closely related. The form of a text can be more or less accessible in ways that show who the text's creator wants to have access to the text and who they would like to remain outside of the community that the text creates.

## SAMPLE SIMPLISTIC MODEL OF THE KEY STAGES OF DISCOURSE ANALYSIS

### 2) Analyzing the Text's Form and Production

2.3. Analyze quotations and borrowed language in your text. Think about what these quotes are doing and what the author might be trying to communicate. Texts commonly include quotes, borrow passages from other well-known texts, or pay homage to famous texts. Quotations can place a text into a certain literary or journalistic tradition, can show a reverence for history and the past, or can reveal the type of community that the text's creator would like to build.

## SAMPLE SIMPLISTIC MODEL OF THE KEY STAGES OF DISCOURSE ANALYSIS

### 3) Tracing Power in Social Practices

3.1. Examine ways in which texts reveal traditions within a culture. Texts are powerful tools that can both reveal and create cultural values and traditions. As a CDA analyst, look for cultural clues within the texts that you're analyzing. A text can reveal ways in which the text's creator (or a group of people that the author is representing) feels about cultural traditions, or can shape the way a culture develops.

## SAMPLE SIMPLISTIC MODEL OF THE KEY STAGES OF DISCOURSE ANALYSIS

### 3) Tracing Power in Social Practices

3.1.2. For example, if a political speaker says, "our forefathers smile upon us today," they are using patriarchal language. The term "culture" should be taken very broadly. Businesses can have cultures, as can communities of all sizes, countries, language groups, racial groups, and even hobbyists can have specific cultures.

## SAMPLE SIMPLISTIC MODEL OF THE KEY STAGES OF DISCOURSE ANALYSIS

### 3) Tracing Power in Social Practices

3.2.1. Contrast similar texts to find differences between the social cultures. When you're doing a CDA analysis, it's productive to compare similar texts—e.g., 2 advertisements or 2 screenplays—with one another. This can lead to new understandings of the texts themselves.



## SAMPLE SIMPLISTIC MODEL OF THE KEY STAGES OF DISCOURSE ANALYSIS

### 3) Tracing Power in Social Practices

3.2.2. Comparing 2 texts can also help analysts understand differences between the social values held by different communities and cultures.

For example, consider 2 different magazine ads for trucks. In the first, a rugged-looking man sits in a truck below the words "The vehicle for men." In the second, a family sits in a truck and the ad copy reads, "A truck to hold everybody."

The first ad seems to rely on stereotypical ideas of masculinity, while the second seems more inclusive.

# SAMPLE SIMPLISTIC MODEL OF THE KEY STAGES OF DISCOURSE ANALYSIS

## 3) Tracing Power in Social Practices

3.3. Determine whether norms are held by a culture or a sub-culture. Many large groups—including businesses and other organizations—contain many smaller sub-cultures. These sub-cultures typically have their own norms and traditions that may not be shared in the large culture as a whole. You can analyze whether a view is held in a large culture or a small sub-culture by figuring out the intended audience for the group's texts and understanding how the text is received by different groups.

# DISCOURSE ANALYSIS

Materials that are suitable for discourse analysis include:

- Books, newspapers and periodicals
- Marketing material, such as brochures and advertisements
- Business and government documents
- Websites, forums, social media posts and comments
- Interviews and conversations

*By analyzing these types of discourse, researchers aim to gain an understanding of social groups and how they communicate.*

## What is analyzed?

## DISCOURSE ANALYSIS

### ➤ Vocabulary

Words and phrases can be analyzed for ideological associations, formality, and euphemistic and metaphorical content.

### ➤ Grammar

The way that sentences are constructed (e.g. verb tenses, active or passive construction, and the use of imperatives and questions) can reveal aspects of intended meaning.

### ➤ Structure

The structure of a text can be analyzed for how it creates emphasis or builds a narrative.

### ➤ Genre

Texts can be analyzed in relation to the conventions and communicative aims of their genre (e.g. political speeches or tabloid newspaper articles).

### ➤ Non-verbal communication

Non-verbal aspects of speech, such as tone of voice, pauses, gestures, and sounds like "um", can reveal aspects of a speaker's intentions, attitudes, and emotions.

### ➤ Conversational codes

The interaction between people in a conversation, such as turn-taking, interruptions and listener response, can reveal aspects of cultural conventions and social roles.

SOCIALLY CONSTRUCTED

MEANINGS

• CONVERSATIONAL

CC

CODES AND RULES

• NON-VERBALS

NON-VERBALS

• Click to add Title

• GENRE

GENRE

• Click to add Title

• STRUCTURE

STRUCTURE

• Click to add Title

• Grammar

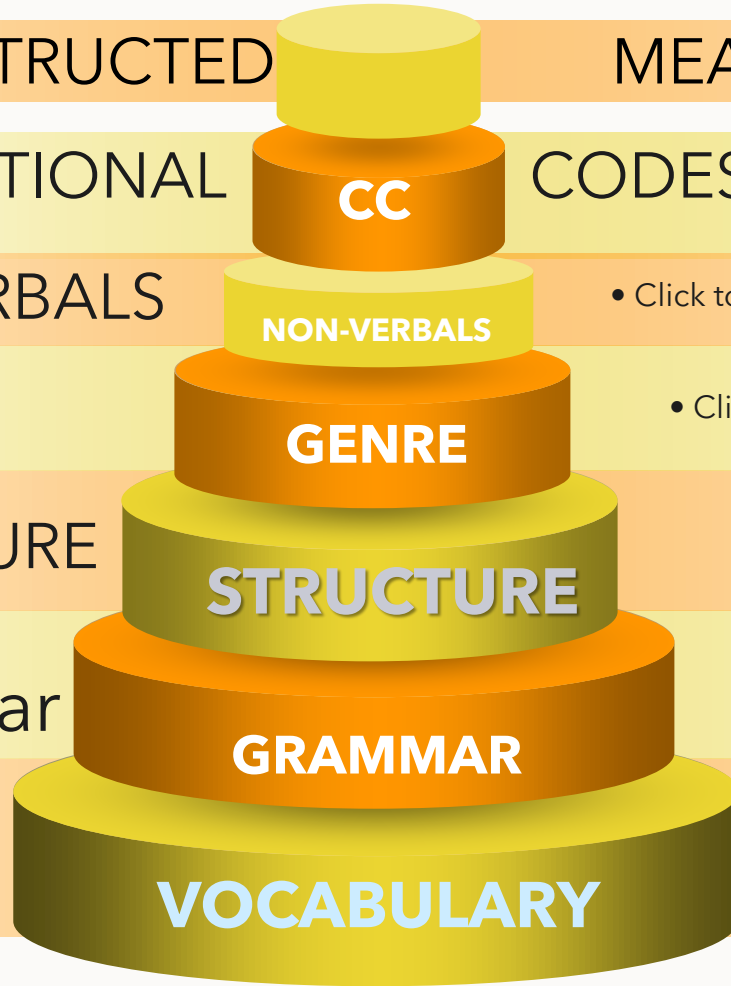
GRAMMAR

• Click to add Title

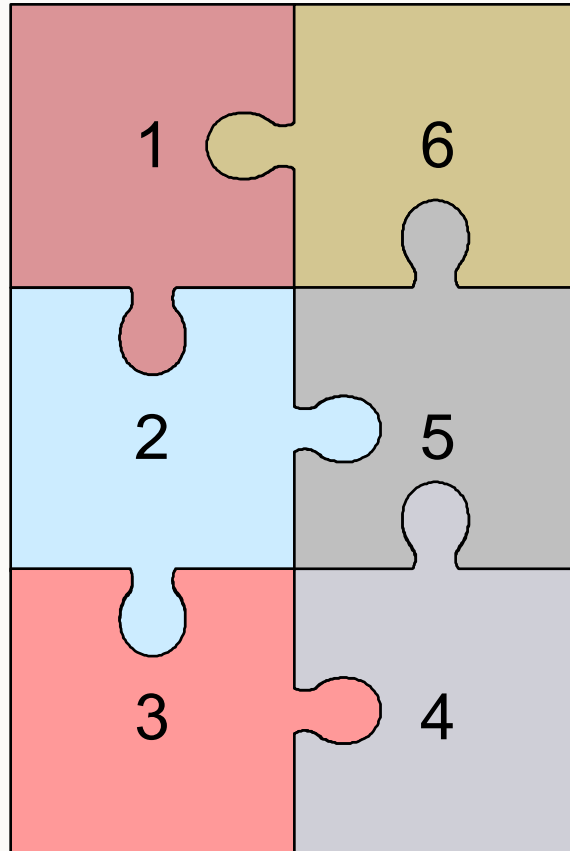
• LEXIS

VOCABULARY

• Words and phrases



# DISCOURSE ANALYSIS



## 1. VOCABULARY

This is a placeholder text. All phrases can be replaced with your own text.

## 2. GRAMMAR

This is a placeholder text. All phrases can be replaced with your own text.

## 3. STRUCTURES

This is a placeholder text. All phrases can be replaced with your own text.

## 4. GENRE

This is a placeholder text. All phrases can be replaced with your own text.

## 5. NON-VERBAL COMPONENTS

This is a placeholder text. All phrases can be replaced with your own text.

## 6. CONVERSATIONAL CODES

This is a placeholder text. All phrases can be replaced with your own text.

# IMPORTANCE OF CONTEXT

Interpretation of text is often motivated by factors related to social political geographical and cultural issues. Hence the truth behind a text is often the facts of truth perceived by the reader rather than what the text is presumed to have conceived. It is the interpretation which contributes to the content and substance of the text.

# IMPORTANCE OF CRITICISM

Interpretation of text is often motivated by lots of factors, interpreter's critical thinking and taste Included



Vorshack 1 неделю назад (изменено)

@Michael F. Kelly I don't think you have grounds on which to call someone an idiot whilst making such a wild assumption.

I liked the original speech but disliked this version because of the overtly manipulative music and dramatic shots of young people. It completely ruins a genuine moment.

Some may dislike anything McRaven is in because they disagree with his political views. Doesn't mean they're lazy.

Others still may think it doesn't apply to their lives or they have a different outlook. It doesn't mean they're idiots.

<https://www.youtube.com/watch?v=TBuIGBCF9jc>



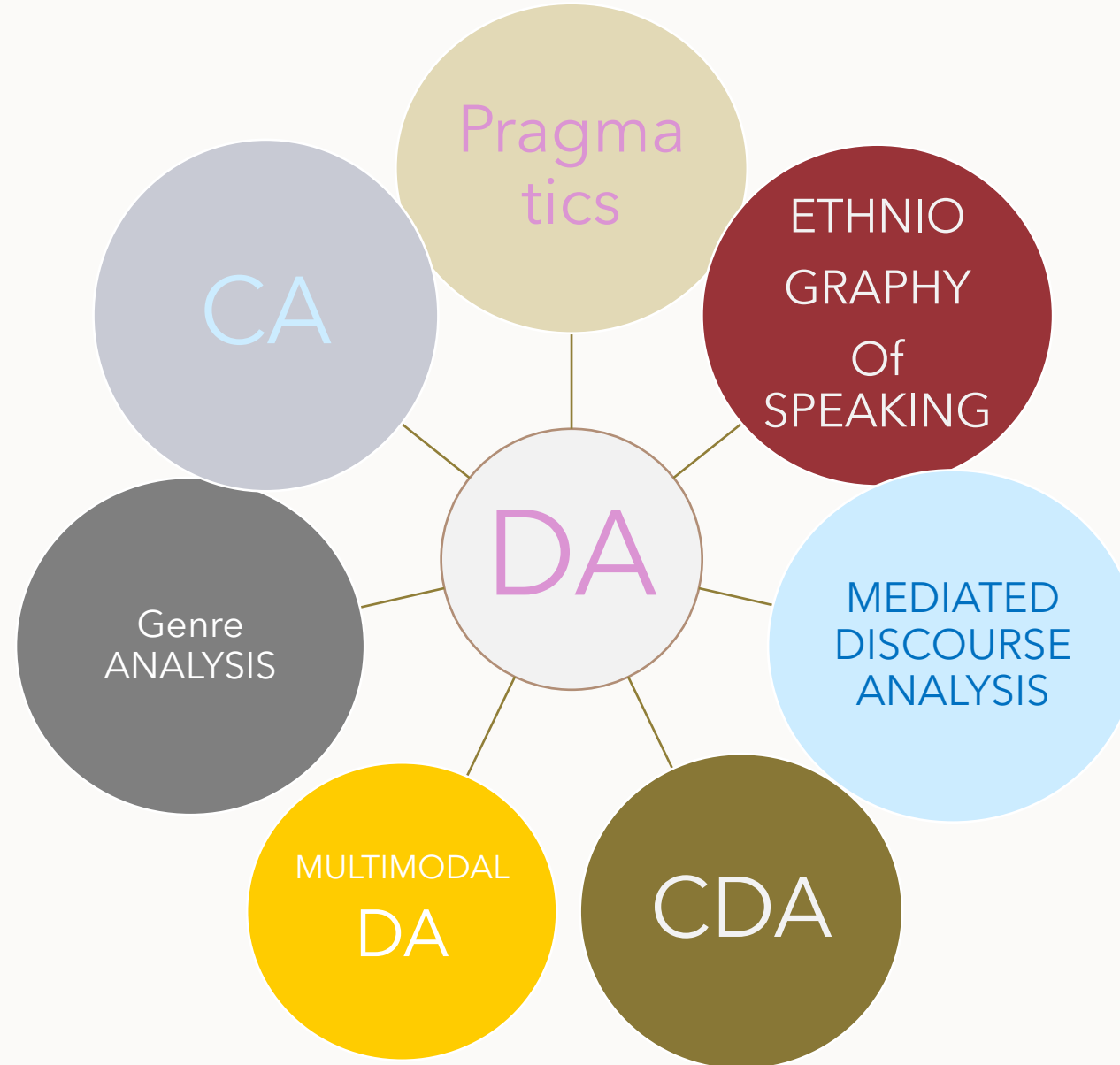
## KEY TRENDS IN DISCOURSE ANALYSIS

Both Text Linguistics and Discourse Analysis make fields for interdisciplinary research.

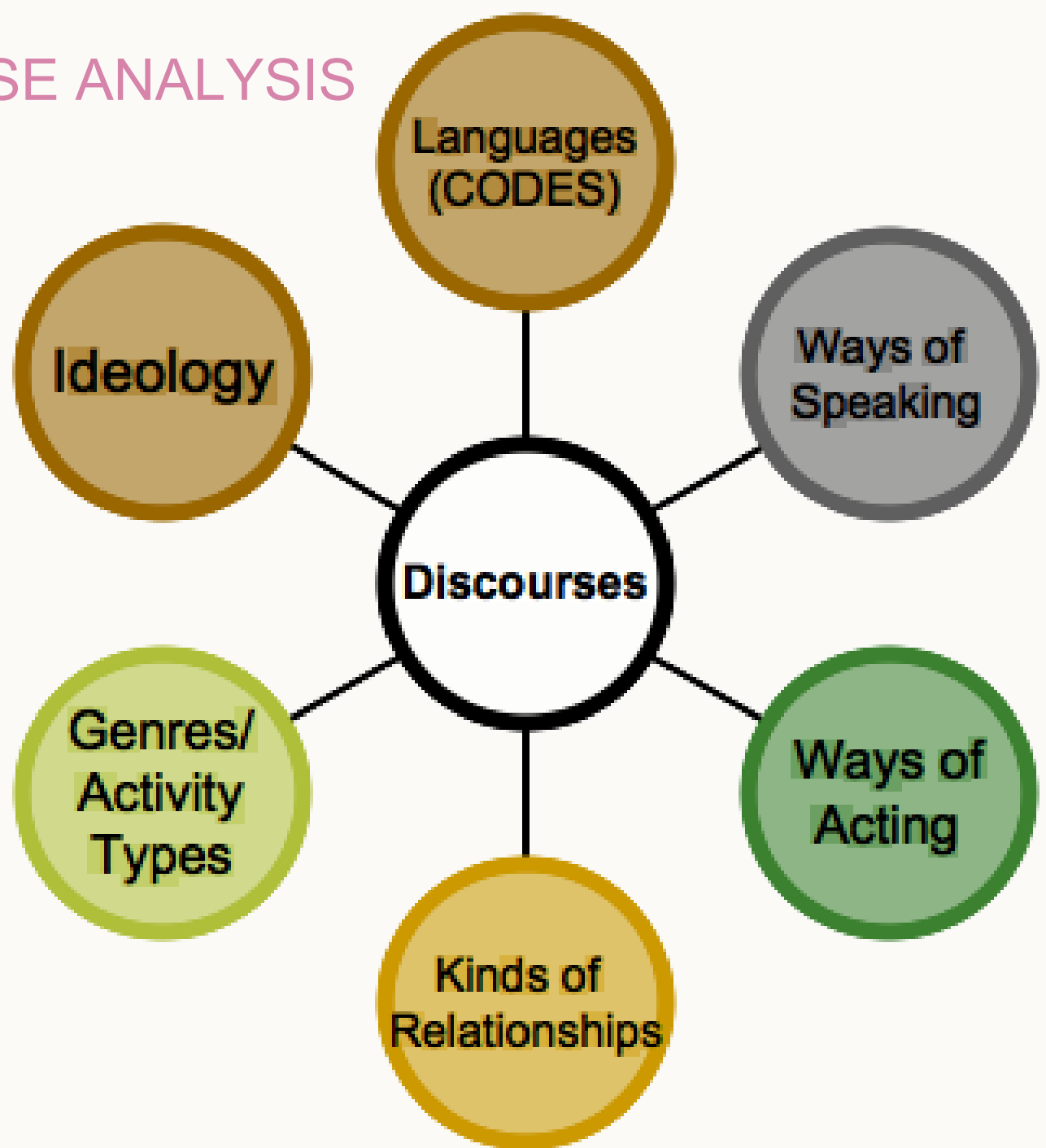
Both Text Linguistics and Discourse Analysis admit contrasting approaches.

Both Text Linguistics and Discourse Analysis would try elicit **grammar of text / discourse production and meaning construction.**

# KEY TRENDS IN DISCOURSE ANALYSIS



# KEY TRENDS IN DISCOURSE ANALYSIS



# KEY TRENDS IN DISCOURSE ANALYSIS

Discourse Analysis:  
Its Development  
and Application  
to the Structure  
of News  
by Teun A. van Dijk

Figure 2: Superstructure of "Kremlin talks tougher"

THE GUARDIAN    GUARDIAN July 8 1982

## Kremlin talks tougher

By Mella Piek

**The Soviet Union, which has been reluctant to respond to PLO pressure to become more directly involved in the Lebanon crisis, yesterday hinted that it might adopt a tougher stance if President Reagan's plan to include US troops in a multinational peace force goes ahead.**

**Already angered by Israeli shelling of the Soviet Embassy compound in West Beirut, Moscow's first public reaction to President Reagan's plan was to accuse the US of "preparing for direct military intervention in Lebanon." Radio Moscow also said that President Reagan would be acting illegally if US landing craft were on their way to Lebanon.**

**The Kremlin, which has accused the US of supporting and, indeed, encouraging the Israeli invasion of Lebanon, is known to be concerned about the possibility of a US troop presence there, however temporary. Analysts have been arguing that one important reason why the Soviet Union has been acting with restraint so far in the crisis has been the Kremlin's desire to do nothing that might give the US the justification for direct military intervention.**

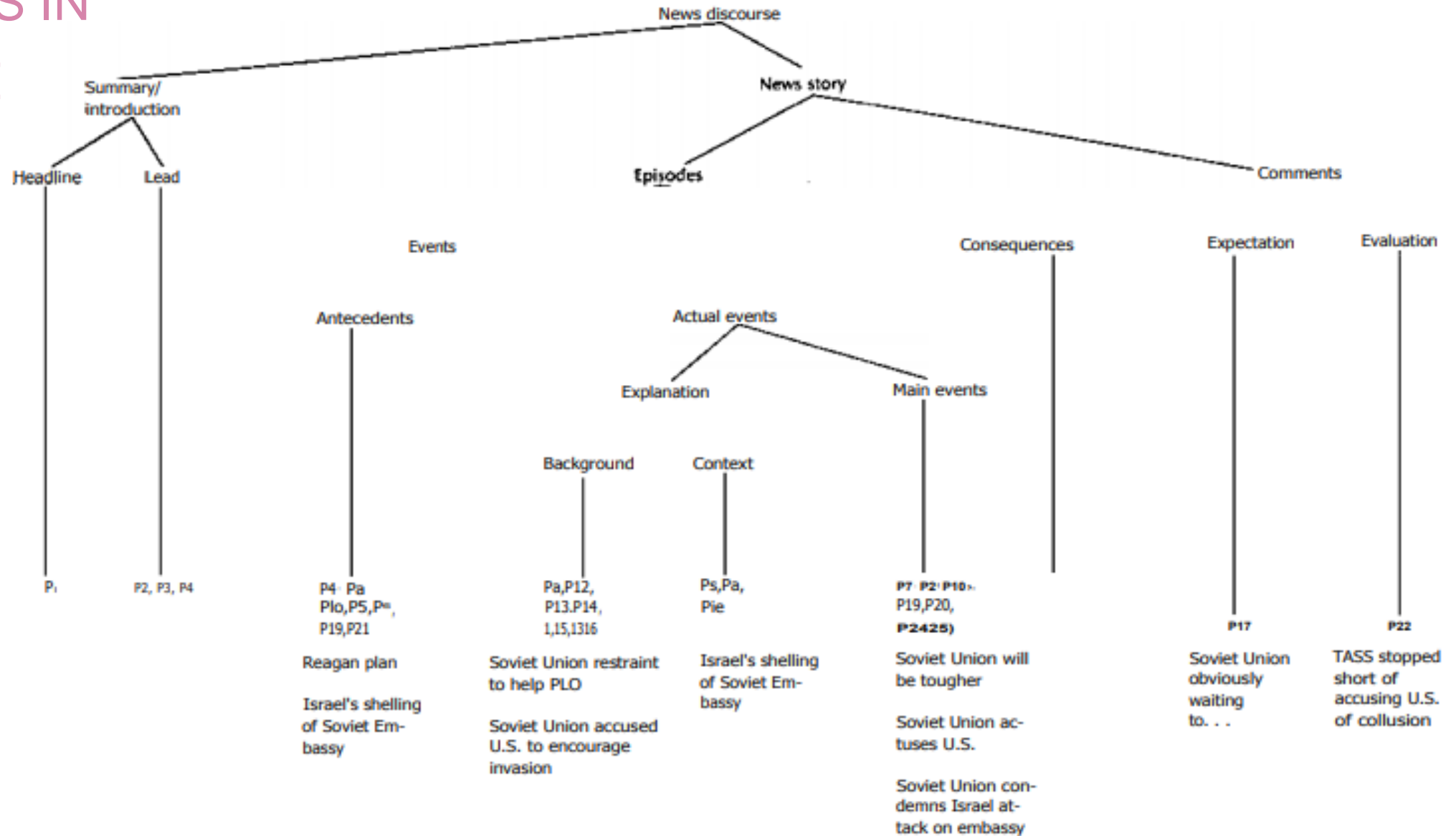
**The Kremlin is obviously waiting to see what becomes of the Reagan proposals. Meanwhile, Tass yesterday sharply condemned the attack on its embassy buildings on Tuesday night, which caused extensive damage to the six storey Soviet trade mission in Beirut, and a nearby apartment block for Soviet staff. Tass claimed that Israeli artillery had directed heavy fire on the embassy area.**

**The official Soviet news agency stopped short of accusing the US of collusion. But the Soviet Foreign Minister, Mr Gromyko, again accused the US of the direct encouragement of Israeli aggression.**

11 (P ) 12 (P 13) P 14 (p ) 15 P 16 P 17 P 18 P 19 P 20 (P 21) P 22 (P 23) P 24 (P ) 25

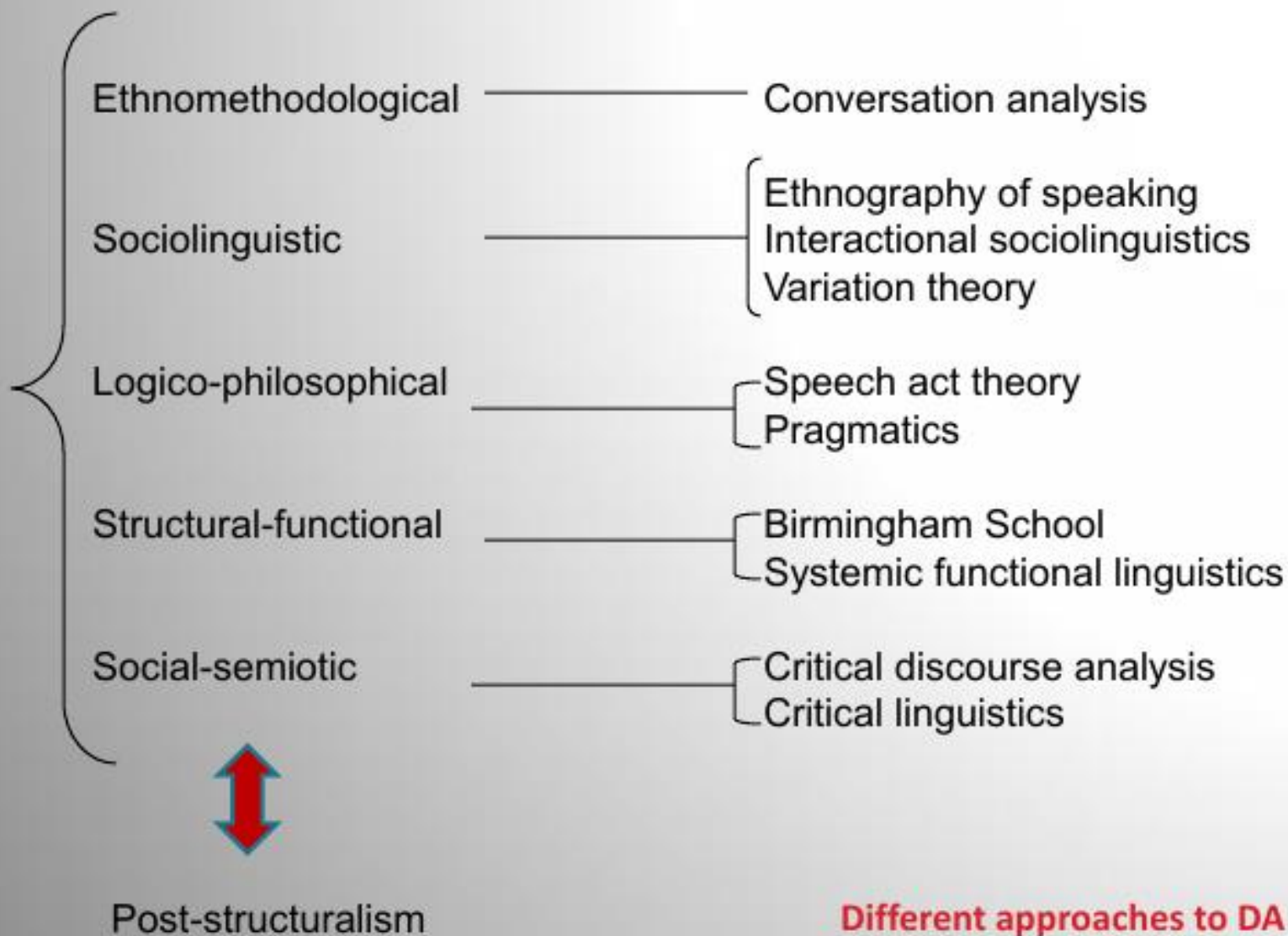
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**Note:** Terminal categories in the schema are propositions. Those in "headline" and "lead" are macropropositions. The main event is the Soviet Union's tough reaction against Reagan's plans. Hence "antecedent" events are Reagan's plans. The context for the Soviet tough reactions is (its anger about) Israeli shelling of the Soviet embassy. But this is also an "antecedent," namely, for p<sub>17</sub>: Soviet Union condemns Israel. The "background" explains why the Soviet Union is tough now and not before, and provides the (earlier) Soviet interpretation of the invasion. Under the terminal categories are some summarizing (macro) propositions. Part of "antecedent" could be "previous information" (the Embassy aside on same page).

# KEY TRENDS IN DISCOURSE ANALYSIS



**Different approaches to DA**

*after Eggins (1997, p. 24)*

## MORE TRENDS in DA

### Main Focus

Content analysis

It focuses on the FORM: morphology, lexis, syntax and semantics

Speech act analysis

It focuses on the FUNCTION : purpose of the speaker or writer

Frame analysis

It focuses on the TYPE OF ACTIVITY the speaker is engaged with when uttering a sentence

Literary Criticism

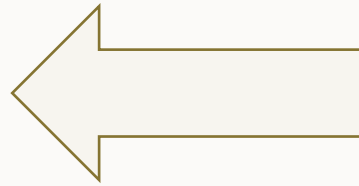
the examination of a literary text.

Critical Discourse Analysis

It focuses on the way SOCIAL FORCES are enacted, reproduced and resisted by the text

# PART 03

## Conversation analysis (CA)





- **A conversation:** An activity in which two or more people take turns at speaking.
  
- Typically, only **one person** speaks at a time and there tends to be **avoidance of silence** .
  - A: Didn't you [know why-
  - B: [ But he must've been there by two
  - A: Yes but you knew where he was going.
    - [ = **overlapping**

## KEY TRENDS IN DISCOURSE ANALYSIS

**Conversation Analysis (CA)** is an approach to the study of social interaction, embracing both verbal and non-verbal conduct, in situations of everyday life. CA originated as a sociological method, but has since spread to other fields.

## KEY TRENDS IN DISCOURSE ANALYSIS

### **Conversation Analysis (CA)**

One of the concerns in sociology is to understand how social members make sense of everyday life.

To address this problem it pays attention to the most commonplace activities such as conversation. Sociology considers conversation as a particularly appropriate and accessible resource for its enquiry.

## KEY TRENDS IN DISCOURSE ANALYSIS

### **Conversation Analysis (CA)**

Today CA is an established method used in sociology, anthropology, linguistics, speech-communication and psychology. It is particularly influential in interactional sociolinguistics, discourse analysis and discursive psychology.

## KEY TRENDS IN DISCOURSE ANALYSIS

### **Conversation Analysis (CA)**

Inspired by Harold Garfinkel's **ethnomethodology** and Erving Goffman's conception of the **interaction order**, CA was developed in the late 1960s and early 1970s principally by the sociologist Harvey Sacks and his close associates Emanuel Schegloff and Gail Jefferson.

## KEY TRENDS IN DISCOURSE ANALYSIS

### **Conversation Analysis (CA)**

It is distinctive in that its primary focus is on the production of social actions in the context of sequences of actions, rather than messages or propositions.

## KEY TRENDS IN DISCOURSE ANALYSIS

### **Conversation Analysis (CA)**

lays emphasis on:

- "communication as a jointly organized activity like dancing, or a cooperative musical"
- Often focuses on "micro level" such as adjacency pairs
- "CA looks for internal linguistic clues and paralinguistic clues to assist."

## KEY TRENDS IN DISCOURSE ANALYSIS

### **Conversation Analysis (CA) focus** is:

- How people actually talk to each other,
- How conversation actually works,
- How speech is organized,
- How speakers introduce the topics,
- How they change these topics,
- How they interrupt, ask questions, give answers,
- What makes the talk coherent, cohesive and understandable.
- The difference between written and oral communication.



## KEY TRENDS IN DISCOURSE ANALYSIS

### **Conversation Analysis (CA)**

is interested in the functions of language that speakers perform and the strategies they use in order to communicate in everyday settings.

Language in **Conversation Analysis** is analysed in stretches of discourse, not in sentences.

## KEY TRENDS IN DISCOURSE ANALYSIS

### **Conversation Analysis (CA)**

is a systematic analysis of talk that is produced as a result of normal everyday interactions.

This talk is referred to as '**talk-in-interaction**'.

The aim of conversation analysis is to find out how participants in a natural conversation understand and respond to one another when it's their turn to talk.

## KEY TRENDS IN DISCOURSE ANALYSIS

### **Conversation Analysis (CA)**

The focus is on how these sequences of action are generated. It does not study the structure of language that is used, but rather focuses on how language is used in the form of requests, complaints, proposals or accusations.

It tries to explain how people act as they do in a conversation. The whole conversation is viewed as a single event.

## KEY TRENDS IN DISCOURSE ANALYSIS

**Conversation Analysis (CA)** is a research approach that analyses social interaction. The goal of this analysis is to identify the connections that exist between particularities that are found in the details of human action and the generalities that can be derived from shared organizational problems and resources.

## KEY TRENDS IN DISCOURSE ANALYSIS

### **Conversation Analysis (CA)**

There are two types of conversation analytic research that is being practiced today.

**In the first type**, the institution of interaction is viewed as an entity by itself.

## KEY TRENDS IN DISCOURSE ANALYSIS

### **Conversation Analysis (CA)**

**In the second type**, the research focuses on studying how **social institutions** are managed in an interaction. It does not use summarized or coded representations, but instead analyses detailed recordings of interactional activities and detailed transcripts.

This allows it to identify various facets and subtleties in an interaction that would otherwise not be recognized by other analytical approaches.

## Why analyze a discourse?

Quite often understandably the contexts where the words appear contribute to the existing meaning of the words. **Sometimes the meanings implied in words are in contrast with meaning denoted by context.** In such apparently conflicting situations the contextual meaning presides over the implied meaning.

Some researchers pay attention to distinction between inner/internal personal context of communicator and outer/ external context, imposed by situation social and cultural environment.



Some researchers prefer to talk about so called pragmatic context:

- a) Speech context / or co-text;
- b) Existential context (world of speaker's reference);
- c) Situational context (leading activity; register and style; statuses and roles; here and now; social environment etc.);
- d) Actional /transactional/interactional context in communication;
- e) Psychological; context of interlocutors.

## Why analyze communicative strategy ?

Communicative strategy is a goal-directed way of communicative behavior. It may be based on mechanisms of goal-setting behavior, goal correction / refinement / specification / elaboration, evaluation of actual situation. These may include argumentation, motivation, expressing or evoking / provoking emotions, thinking and speaking aloud, justification etc.

## Why analyze discourse transcript?

One of key CDA research tool is researcher's transcription of spoken discourse – synopsis about the communicative event. It may include not only a word by word extra information, but also pay attention to **paralinguistic** (phonation), **prosodic** (tone, pitch, intonation, stress, pauses etc.) and **nonverbal** components of speech (gestures, body language etc.) and communicative interaction as well as **proxemics** and **chronemics** description of communicative process.

## KEY TRENDS IN DISCOURSE ANALYSIS

### Why analyze discourse micro-structures?

The discourse is usually split into macro- and micro- structures, viewed as tools of speech flow segmentation. Generally macro-structures refer to big compositional units and chunks of conversation. Micro-structures refer to minimal discernible units of discourse production, such as utterances, propositions, predications.

# Why analyze discourse transcript?

A **transcript** ['træn(t)skrɪpt ], [trɑ:n-], that is a written record of discourse, includes information about social and cultural context; time, place and duration of communicative event, about participants of communicative situation and their statuses and roles, general /common goal of communication, formats and genres of communication, tonality of text-construction, register and style in communicative moves of the interlocutors.

## Why analyze discourse transcript?

Gail Jefferson developed a system of transcription while working with Harvey Sacks. Speakers are introduced with a name followed by a colon, as conventionally used in scripts. It designed to use typographical conventions used elsewhere. The **transcript system** indicates overlapping speech, delays between speech, pitch, volume and speed based on research showing that these features tend to communicate information.

# Why analyze discourse micro-structures?

The discourse is usually split into macro- and micro- structures, viewed as tools of speech flow segmentation.

Generally **macro-structures** refer to big compositional units and chunks of conversation.

**Micro-structures** refer to minimal discernible units of discourse production, such as utterances, propositions, predications.

# Why analyze discourse micro-structures?

The choice of units of discourse analysis may depend on the specific targets and adopted apparatus of the research.

These may include **communicative situation**

/communicative event/ also speech situation, usually characterized by unity of theme and **text type or genre** [ʒɔŋrə]/ ['ʒɑ:nrə].

This might be either a monolog or a dialogue, a narrative, a story, a report, an explanation, a discussion, an argument, some sort of negotiation or something.



# Why analyze discourse micro-structures?

The communicative event can be analyzed in terms of **personal deixis**, interlocutors' **statuses** and communicative **roles**, communicative **strategy**, including communicative **moves** and communicative **steps**, traced in terms of communicative initiatives, tasks and actions, speaker's and listener's meanings; utterances and speech acts; shared knowledges, values and meanings ; explicit and implicit information conveyed, reaching consent, turn-taking, rules of conversation etc.

# Why analyze discourse micro-structures?

Speech events encompass multiple speech acts;

SE can be defined as comprising:

- **Speech situation:** scene (cultural) and setting (physical)
- **Speech event:** within speech situation, composed of speech acts
- **Speech act:** minimal unit of speech event

# How does DA analyze communicative event?

<b>speech situation</b>	<b>speech event</b>	<b>speech act</b>
market place	transaction	offer
conversation	story	preface
ceremony	prayer	Invocation

What does DA  
specify in  
communicative  
event?

- **Setting:** physical and social scene
- **Participants:** Addressor, Addressee, Audience
- **Ends:** purpose of event, goals of participants
- **Act-Sequence:** message form and content: request-comply-thank etc
- **Key:** manner and tone: mock versus serious, perfunctory versus painstaking etc
- **Instrumentalities:** channel (verbal and non-verbal forms of communication): register, variety, dialect, gestures etc
- **Norms:** conventions of language interaction and interpretation "no gap, no overlap" in conversation, "speak only when you're spoken to" for children etc
- **Genre:** story, poem, proverb, lecture, advertisement etc

What way does DA regard conversation?

**Conversation** is a speech event or discourse type with its own characteristic cohesive devices and coherent structure

## What way does DA regard conversation?

CA focuses on the idea that there are **slots** in interaction where **specific kinds of actions** are appropriate, or expected. This allows us to grasp the idea that verbal interaction has a structure, an architecture, which can be formally described by reference to the relationship between the actions our utterances perform.

# What way does DA regard conversation?

Sacks' key insight - and a clear finding from his studies and subsequent work in CA - is that ordinary mundane speech exhibits an extraordinary level of orderliness

## What way does DA regard conversation?

Sacks had been examining a corpus of recorded telephone calls to the **Los Angeles Suicide Prevention Center**.

One of the tasks of the Center's staff was to try to obtain the caller's name; and on many occasions, if they gave their name, they found that the callers would then identify themselves in reply. In many cases, however, the Center's staff had difficulty getting callers to state who they were: either callers would not say their name after the Center's staff had introduced themselves; or later, when explicitly asked for their name, they would refuse to disclose it. For the Center, then, the problem was getting callers to reveal their names.



# What way does DA regard conversation?

(1.1) (Sacks, 1992, vol. I: 3)

A: this is Mr. Smith, may I help you

B: I can't hear you

A: This is Mr Smith

B: Smith

You will notice that in A's second turn, the word 'Smith' is underlined. This indicates that the speaker has emphasised or stressed this word. In conversation analysis, transcripts try to capture not only what was said, but also the way it was said.

## What way does DA regard conversation?

Sacks began to examine the caller's utterance 'I can't hear you'. Instead of treating it as a straightforward report of a communication problem, he examined it to reveal what it might be doing. In particular, he wondered if this utterance was produced so as to **allow** the caller to avoid giving his name, while **not** explicitly having to refuse to do so.

## What way does DA regard conversation?

There are **norms** concerning where in conversation certain kinds of activities should happen; and in conversation between strangers names tend to be exchanged in initial turns.

Developing this, Sacks argues that the caller is using the utterance 'I can't hear you' **to fill the slot in the conversation** where it would be expected that he return his name. However, he has not had to refuse to give his name: instead he has used that slot to initiate what is called **a repair sequence**, which is a short series of turns in which some 'trouble' (in this case, 'not hearing') is resolved. By doing 'not hearing', the caller has been able to move the conversation on from that point at which he might be expected to give his name.

# Why analyze discourse transcript?

Feature	Symbol Used	Example
Very quietly spoken	°°...°°	Matt: Shoes °°I love shoes°°_
Quietly spoken	°...°	Sue: Have you had any °symptoms°,?
Loudly spoken	Capital letters	Sara: Why can't you JUST STOP?
Falling pitches	.	Fred: That's a good idea.
Unchanging pitches	_	Matt: That's a good idea_
Slightly rising pitches	,	Matt: We like to shop, and to eat fish_
Intermediately rising pitches	,?	Alex: We're buying shoes,?
Rising pitches	?	Bill: Should we open the door?
Stressed syllables	<u>Underlined letters</u>	Dave: <u>That</u> is a good idea. Lucy: Perhaps we should leave= William: I don't think that's a good idea_
Absence of normal pauses	=	Lucy: James (=) we need to talk.
Noticeable pauses	(.)	Lucy: James (.) we need to talk.
Pauses of a specific duration	(Duration)	Lucy: James (1.0) we need to talk.
Rushed speech	><	Alex: What are you doing? Jack: >I need to buy the shoes<
Overlapping speech	[...]	Dave: Perhaps we should [leave.] Tom: [Go inside,?]

# Why analyze discourse transcript?

(0.5) The number in brackets indicates a time gap in tenths of a second.

(.) A dot enclosed in a bracket indicates pause in the talk less than two tenths of a second.

· hh A dot before an 'h' indicates speaker in-breath. The more 'h's, the longer the in-breath.

hh An 'h' indicates an out-breath. The more 'h's the longer the breath.

(( )) A description enclosed in a double bracket indicates a non-verbal activity. For example ((banging sound))

- A dash indicates the sharp cut-off of the prior word or sound.

::: Colons indicate that the speaker has stretched the preceding sound or letter. The more colons the greater the extent of the stretching.

( ) Empty parentheses/brackets indicate the presence of an unclear fragment on the tape.

(guess) The words within a single bracket indicate the transcriber's best guess at an unclear fragment.

. A full stop indicates a stopping fall in tone. It does not necessarily indicate the end of a sentence. Underlined fragments indicate speaker emphasis.

↑↓ Pointed arrows indicate a marked falling or rising intonational shift. They are placed immediately before the onset of the shift.

# Why analyze discourse transcript?

**CAPITALS** With the exception of proper nouns, capital letters indicate a section of speech noticeably louder than that surrounding it.

° ° Degree signs are used to indicate that the talk they encompass is spoken noticeably quieter than the surrounding talk.

Thaght A 'gh' indicates that word in which it is placed had a guttural pronunciation.

< 'More than' and 'less than' signs indicate that the talk they encompass was produced noticeably quicker than the surrounding talk.

= The 'equals' sign indicates contiguous utterances.

[ Square brackets between adjacent lines of concurrent speech

] indicate the onset (and end) of a spate of overlapping talk.

A more detailed description of these transcription symbols can be found in Atkinson and Heritage (1984: ix-xvi).

# Why analyze discourse transcript?

Макаров М. Л. Основы теории дискурса.– М.: ИТДГК «Гнозис», 2003.– 280 с.

Категория	Символ
Идентификация говорящего и реплики (turn)	A1:
Идентификация слова (word)	пробел
Идентификация фразы (intonation unit)	строка
Обрыв слова (truncated word)	—
Обрыв фразы (truncated intonation unit)	—
Продолжение без паузы, подхват (latching)	=
Наложение речи 2 и более человек (overlay)	[ ]
Одновременное начало реплик (turn-initial overlay)	[[
Параллельные обмены (parallel exchanges)	слева

Система описания ТРУД – Transcription of oral discourse

# Why analyze discourse transcript?

Макаров М. Л. Основы теории дискурса.— М.: ИТДГК «Гнозис», 2003.— 280 с.

Категория	Символ
Просодия завершенности (final)	.
Просодия продолжения (continuing)	,
Просодия апеллятивная (appeal)	?
Эмоциональный тон (animated; booster)	!
Интонация нисходящая (fall)	\
Интонация ровная (level)	—
Интонация восходящая (rise)	/
Интонация восходяще-нисходящая (rise-fall)	Λ
Интонация нисходяще-восходящая (fall-rise)	V

Система описания ТРУД – Transcription of oral discourse



# Why analyze discourse transcript?

Макаров М. Л. Основы теории дискурса.— М.: ИТДГК «Гнозис», 2003.— 280 с.

Категория	Символ
Ударение слабое и сильное (accent)	<u>underline</u>
Выделение слабое и сильное (emphasis)	ALL CAPS
Удлинение слабое и сильное (lengthening)	I: know::
Сокращение (shortening)	<sup>Super</sup> script
Невокализованная пауза < 0,5 с. (short pause)	..
Невокализованная пауза > 0,5 с. (long pause)	...
Пауза с указанием длительности (measured pause)	(0.8)
Вокализованная короткая пауза (short pause filler)	uh, um, uhm
Вокализованная долгая пауза (long pause filler)	eh, er, erm

Система описания ТРУД – Transcription of oral discourse

# Why analyze discourse transcript?

Макаров М. Л. Основы теории дискурса.— М.: ИТДГК «Гнозис», 2003.— 280 с.

Категория	Символ
Громко, до крика (in a loud voice, nearly shouting)	<b>bold</b>
Тихо, до шепота (in a soft voice, nearly whispering)	<i>italics</i>
Убыстрение темпа (tempo acceleration)	>>>
Замедление темпа (tempo deceleration)	<<<
Параязыковые явления, сопровождающие речь	# sobbing #
Параязыковые явления, прерывающие речь	{laughter}
Экстралингвистический комментарий	@ phone @
Неразборчивая речь (догадка: сегмент)	di(d)
Неразборчивая речь (догадка: слово)	(did)
Неразборчивая речь (догадка: количество слогов)	\$\$\$
Ввод фонетической и стандартной транскрипции	{[word]}

Система описания ТРУД – Transcription of oral discourse

What communicative effects does DA pay attention to?

English linguistic pragmatics tradition pays special attention to speech acts and performative frame of the speaker's initiatives as tools of producing *illocutionary* and *perlocutionary* effects on the listener(s).

# What felicity conditions does DA pay attention to?

Usually researchers of speech exchange focus on units of speech interaction between participants of conversation.

So they take into account certain **felicity conditions** of constructive speech interaction, pay attention to essential nonverbal context, important static and dynamic elements of communicative situation, occurring shifts in intentions of interlocutors.

## Why does DA pay attention to CM?

Some researchers regard **communicative move** as a key unit of spoken discourse analysis. It includes either verbal or nonverbal communicative action (or both\*) or a whole succession of actions of the speaker.

These can be classified according to various phatic (introductory, supportive, framing, closing, responsive, laying emphasis, managerial), referential, meta-communicative and other functions of language.

Speech moves may be made up of minor speech steps.

## Why does DA pay attention to CM?

It is expedient to focus on **reply** (also an answer, a cue, an expression of approval/ consent, a remark, a rejoinder or sometimes a retort) talking about dialog speech exchange discourse. Generally (though not always) a reply may be formally spotted as a stretch of speech that occurs before another turn-taking. Reply may occur as a simple segment of speech or a set of speaker's remarks, a complex speech move, united by speaker's intention.

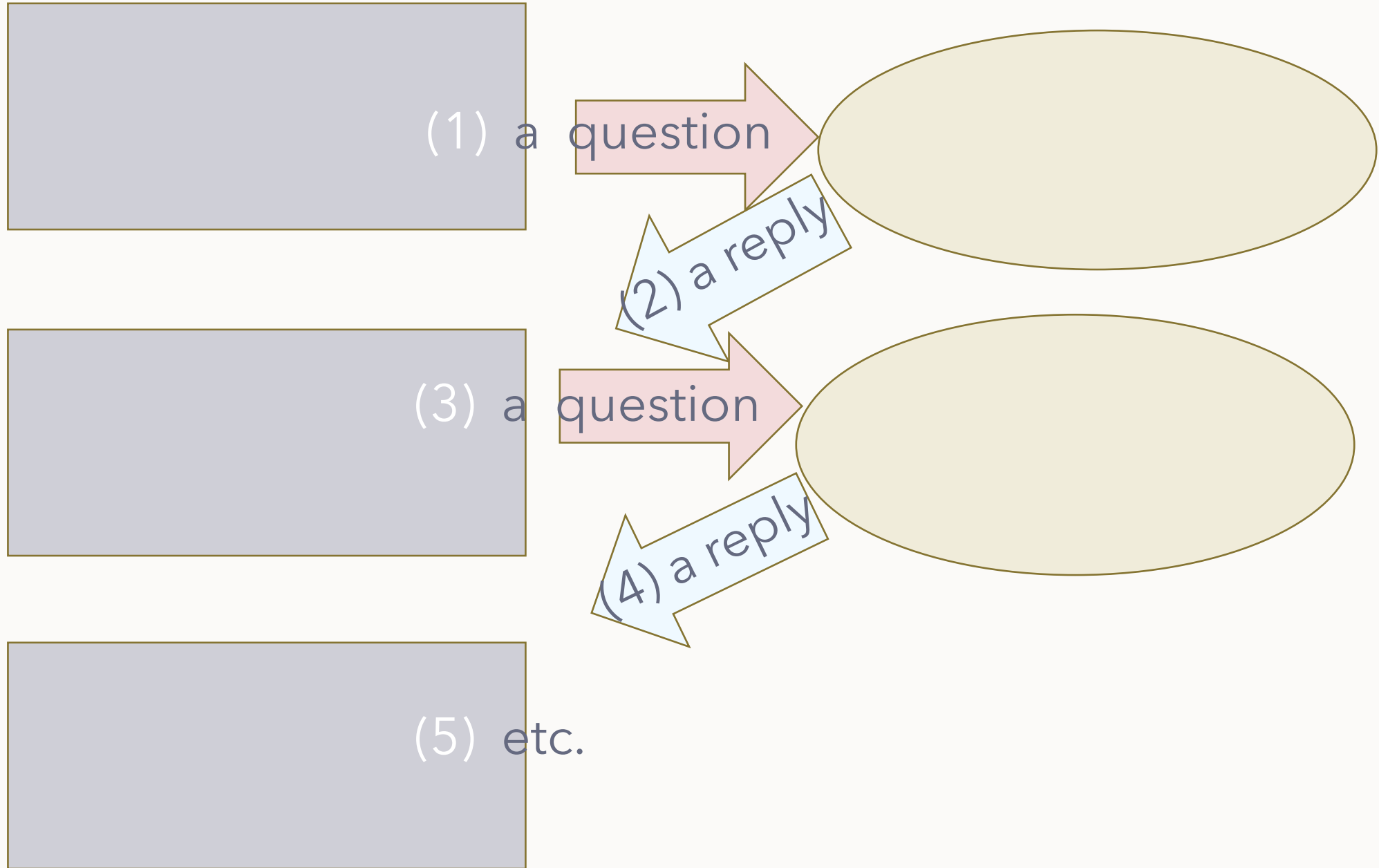
## Why does DA pay attention to CM?

Paying attention to interpersonal nature of dialogical discourse, it could be split into (a) speech exchange episodes or (b) interaction blocks, (c) simple interactions or (d) *communication cycles*.

These can form a sort of dual entity - for example, a question and answer; offer and acceptance; a request and response / promise; a greeting and another greeting in reply.

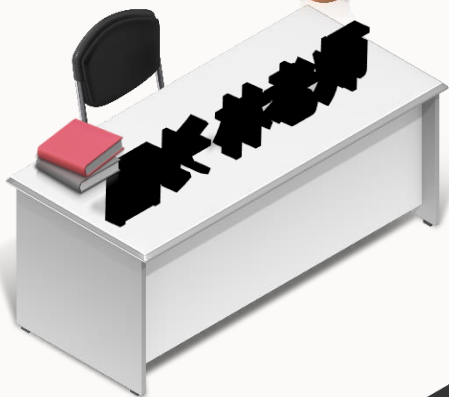
Sometimes they make a longer chain of speech exchange / interactions : (1) a question - (2) a reply, (3) a qualifying question - (4 ) another reply etc.

# What structures and patterns discourse analysis is based on?





热烈欢迎  
新同学加入我  
们的大家庭



## KEY TRENDS IN DISCOURSE ANALYSIS

**Everybody speaks its own voice**

[https://](https://www.youtube.com/watch?v=911111111111)



## KEY TRENDS IN DISCOURSE ANALYSIS

# Conversation Analysis (CA) simplistic



# KEY TRENDS IN DISCOURSE ANALYSIS

## **Conversation Analysis (CA)**



# KEY TRENDS IN DISCOURSE ANALYSIS

## **Conversation Analysis (CA)**



KEY TRENDS IN DISCOURSE ANALYSIS

**SOME MORE COMPLEX IDEAS**



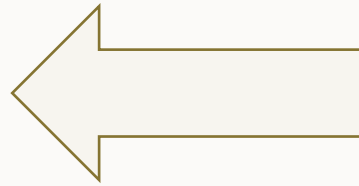
# KEY TRENDS IN DISCOURSE ANALYSIS

Discourse Analysis:  
Its Development and Application  
to the Structure of News  
by Teun A. van Dijk



# PART 04

## Critical discourse analysis (CDA)





# Why analyze text as a sample of a discourse?

“A text cannot be fully treated as a configuration of morphemes and symbols.

It is a manifestation of a human action in which a person intends to create a text and instruct the text receiver to build relationships of various kinds.

Texts also serve to monitor, manage, or change a situation.

[Beaugrande 1980: 12-14].<sup>14)</sup>

The term 'discourse' is central to CDA. Basically, 'discourse' is language in real contexts of use. In other words, discourse operates above the level of grammar and semantics to 'capture what happens when these language forms are played out in different social, political and cultural arenas (Simpson and Mayr, 2010: 5). In CDA, the broader ideas communicated by a text are referred to as 'discourses' (Van Dijk, 1993; Fairclough, 2000; Wodak, 2001). These discourses can be thought of as models of the world, in the sense described by Foucault (1980). The process of doing CDA involves looking at choices of words and grammar in texts in order to discover the underlying discourse(s) and ideologies. A text's linguistic structure functions, as discourse, to highlight certain ideologies, while downplaying or concealing others. One example of

# Prayer

In Church last Sunday I heard a sweet elderly lady in the pew next to me saying a prayer.

# Prayer

In Church last Sunday I heard an elderly lady prayer. It was so innocent,...

# Prayer

☐ In Church last Sunday I heard a sweet elderly lady in the pew next to me saying a prayer. I was so innocent and sincere that I just had to share it with you:

# Prayer

Dear Lord! - the last few years have been very tough.

# Prayer

- Dear Lord! - the last few years have been very tough.
- You have taken my favorite actor - Paul Newman.

# Prayer

- Dear Lord! - the last few years have been very tough.
- You have taken my favorite actor - Paul Newman.
- My favorite actress - Elizabeth Taylor.



# Prayer

- Dear Lord! - the last few years have been very tough.
- You have taken my favorite actor - Paul Newman.
- My favorite actress - Elizabeth Taylor.
- My favorite singer - Andy Williams;

# Prayer

- Dear Lord! - the last few years have been very tough.
- You have taken my favorite actor - Paul Newman.
- My favorite actress - Elizabeth Taylor.
- My favorite singer - Andy Williams;
- My favorite actor - Tom Clancy.

# Prayer

- Dear Lord! - the last few years have been very tough.
- You have taken my favorite actor - Paul Newman.
- My favorite actress - Elizabeth Taylor.
- My favorite singer - Andy Williams;
- My favorite actor - Tom Clancy.
- And now my favorite comedian - Robin Williams.

# Prayer

- Dear Lord! - the last few years have been very tough.
- You have taken my favorite actor - Paul Newman.
- My favorite actress - Elizabeth Taylor.
- My favorite singer - Andy Williams;
- My favorite actor - Tom Clancy.
- And now my favorite comedian - Robin Williams.
- Just wanted you to know that my favorite politician is Donald Trump.

## Prayer

In church last Sunday, I heard a sweet elderly lady in the pew next to me saying a prayer. It was so innocent and sincere that I just had to share it with you:

FB/Proud Snowflakes

"Dear Lord - The last few years have been very tough. You have taken my favorite actor - Paul Newman; My favorite actress - Elizabeth Taylor; My favorite singer - Andy Williams; My favorite author - Tom Clancy, and now my favorite comedian - Robin Williams. Just wanted you to know that my favorite politician is Donald Trump"

## Why analyze a discourse?

Meaning is arrived at through relative interpretation. It is essential to know how each word in a sentence is connected to other words within the same boundary of sentence to appreciate and understand the contributory meaning.

This kind of relative interpretation of the meanings of words is what is essentially called 'analysis of discourse'. In this attempt to bring the meaning out of the written words it is to be borne in mind the contexts where the words are located.

# What structures and patterns discourse analysis is based on?

Discourse may be based on certain **prescriptive frame structures, culture scripts** and **scenarios** in accord with social and cultural norms and standards.

This means recurrence, invariant structure and recyclability of communicative event, using **established default algorithm** and standard verbal formulas and speech manifestations.

What structures and patterns discourse analysis is based on?

**The general outline of discourse analysis includes**

- 1) Key participants of communicative event (statuses, roles and other features that may important under certain conditions);
- 2) Conditions of communicative event (the subject matter of communication; communicative presuppositions and settings; shared knowledges and background; here and now; communicative environment);



What structures and patterns discourse analysis is based on?

**The general outline of discourse analysis includes**

- 3) Organizational component of communicative exchange (goals, settings; motives; strategic approaches; development and segmentation of discourse; interaction control tools; a set of expressive means);
- 4) Method and manner of communicative exchange (channel / medium of communication; genre; register and tonality of discourse; personal style)

What structures and patterns discourse analysis is based on?

**The general outline of discourse analysis includes**

Some researchers prefer to describe discourse in terms of phases, stages, levels of implementation of speaker's goal.

# What structures and patterns discourse analysis is based on?

Levels of discourse:  
(after Fairclough,  
1998, 2002)

• Vocabulary

• Grammar

• Text type/genre

• Intertextuality

• Discursive formation

• Culture



What structures and patterns discourse analysis is based on?

ML Makarov pays attention to such aspects of discourse as:

A. Turn-taking;

B. Developing a communicative strategy;

C. Discourse cohesion and coherence;

D. Meta-communication.

What structures and patterns discourse analysis is based on?

**Cohesion** reflects formal connectedness in speech chain.

**Coherence** is a more integrative notion, based on interaction of meanings in discourse

# What structures and patterns discourse analysis is based on?

## Coherence in Discourse

- Coherence = factors distinguishing discourse from unrelated sentences
- speakers signal how their talk fits the context;
- listeners interpret talk based on the context;
- together they constitute coherence in the Discourse;
- we must consider markers in discourse;
- and models of how language users construct and construe coherent discourse.

# Why does DA the pay attention to in dialog participants ?

## Conversation participants:

- cooperate to negotiate interactional parameters;
- adopt a **particular key** for their interaction (chatty, business-like etc), signaling assessment of direction and goals of talk
- have a range of strategies for creating coherence and maintaining involvement;
- coordinate their talk and secure up-take with:
  - body language,
  - paralinguistic features like intonation, volume, tempo;
  - interactional **cues** like understanding checks and attention signals,
  - discourse markers, hedges, evidentials, and tags

# Why does DA the pay attention to in dialog participants ?

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What structures and patterns discourse analysis is based on?

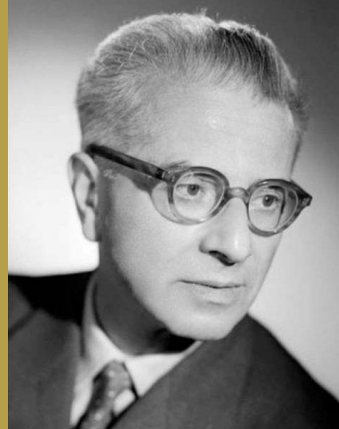
## **Cues and Keys in conversation**

- **Contextual cuing** (Gumperz) and **keying** (Hymes):
- **Conversation is a speech event or discourse type with its own characteristic cohesive devices and coherent structure**

# Discourse Analysis Gallery



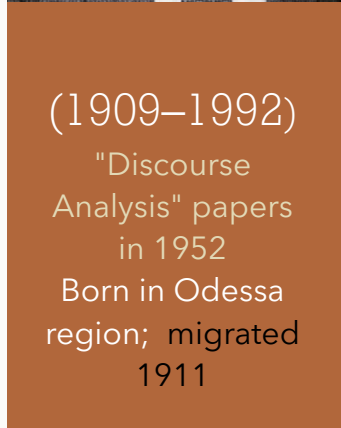
Chomsky,  
Noam  
Avram  
Born 1928  
In Philadelphia;  
His Father left  
Odessa in 1913;  
*Syntactic  
Structures*, 1951-  
55; 1957 (62RU)



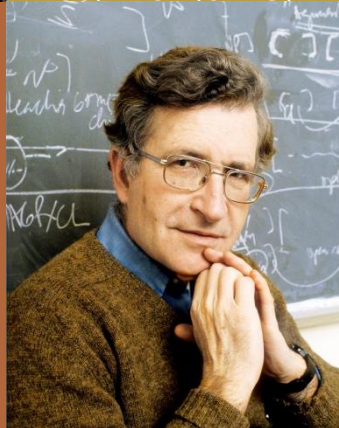
Robert-Alain  
de  
Beaugrande  
(1916–2008)  
De Beaugrande,  
Robert & Dressler,  
Wolfgang  
Introduction to Text  
Linguistics.  
London ; New York :  
Longman, 1981  
pp. 270 p.



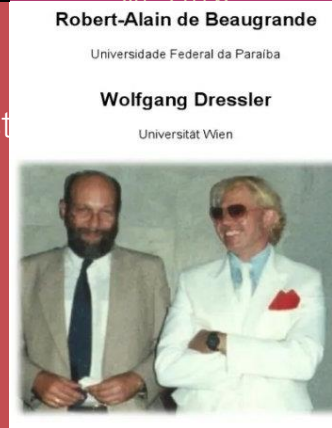
Teun Adrianus  
van Dijk  
(born 1943-)  
Text Linguistics,  
Discourse Analysis,  
Critical Discourse  
Analysis



(1909–1992)  
"Discourse  
Analysis" papers  
in 1952  
Born in Odessa  
region; migrated  
1911



Émile  
Benveniste  
(French: [bœ̃venist  
]);  
(1902 –1976)  
*Problèmes de  
linguistique  
générale*,  
1966, 1974



Robert-Alain de Beaugrande  
Universidade Federal da Paraíba  
Wolfgang Dressler  
Universität Wien

# Discourse Analysis Gallery

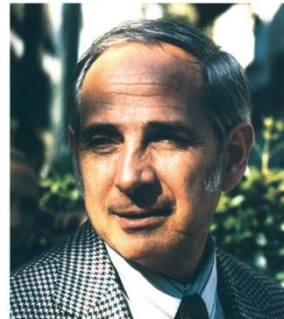


**Austin,  
John  
Langshaw**  
(1911 – 1960)

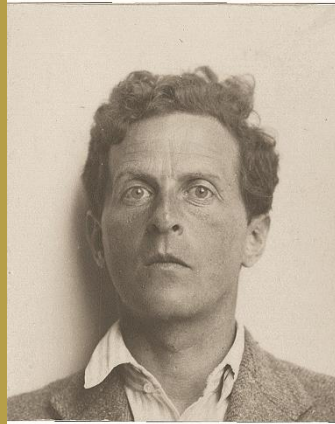
How to Do Things with Words: The William James Lectures delivered at Harvard University in 1955, 1962

Searle /sɜːrəl/,  
John Rogers  
born 1932  
Speech Acts:  
An Essay in the  
Philosophy of  
Language  
(1969)

**Speech acts**  
AN ESSAY IN THE PHILOSOPHY OF LANGUAGE

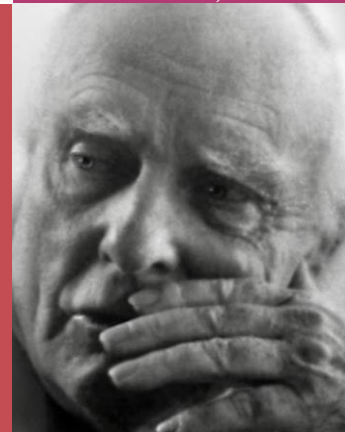


**JOHN R. SEARLE**



Wittgenstein,  
Ludwig  
Josef Johann  
(1889–1951)  
Tractatus Logico-  
Philosophicus,  
1921  
etc.

Grice,  
Herbert Paul  
(1913–1988)  
Grice, H.P. (1975).  
Cooperative Principle  
"Logic and  
Conversation,"  
Syntax and  
Semantics, vol.3



Leech,  
Geoffrey Neil  
(1936 – 2014)  
Principle  
of Politeness,  
G. Leech, (1983),  
Principles of Pragmatics,  
London: Longman,  
pp. xiv + 250

# Why not read more on discourse analysis?

James Paul  
Gee  
How to do  
discourse  
Analysis?  
A Toolkit



# Why not watch more on discourse analysis?

Norman  
Fairclough  
Critical  
Discourse  
Analysis

<https://youtu.be/3v>



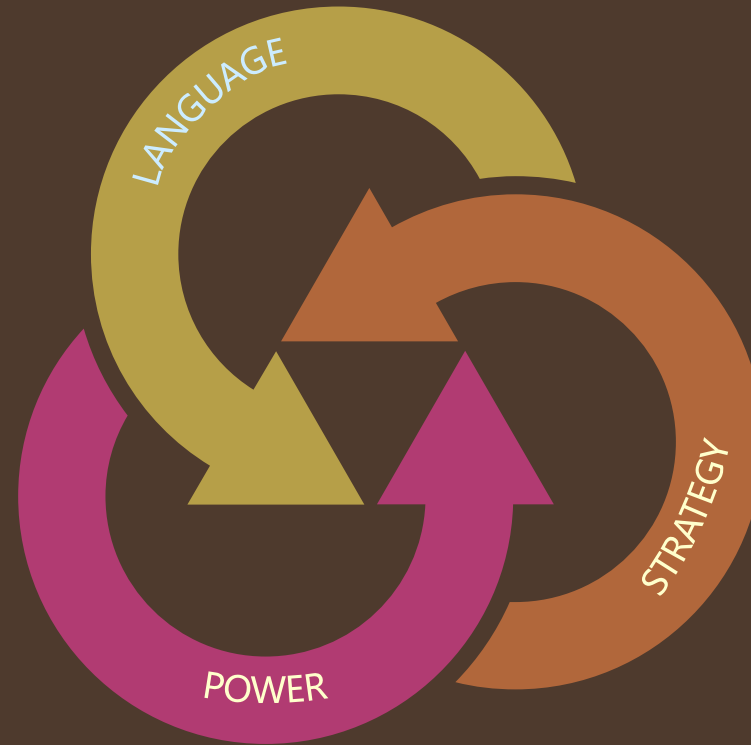
CDA –  
Critical Discourse  
Analysis  
explores  
How Power is  
exercised through  
language.  
It views language  
as a form of social  
practice. Any case  
of language is a  
communicative  
event.

# Norman Fairclough CDA Model

Click on add related title words

请替换文字内容，点击添加相关标题文字，修改文字内容，也可以直接复制你的内容到此。，点击添加相关标题文字，修改文字内容，也可以直接复制你的内容到此。

请替换文字内容，点击添加相关标题文字，修改文字内容，也可以直接复制你的内容到此。，点击添加相关标题文字，修改文字内容，也可以直接复制你的内容到此。



请替换文字内容，点击添加相关标题文字，修改文字内容，也可以直接复制你的内容到此。，点击添加相关标题文字，修改文字内容，也可以直接复制你的内容到此。

# Norman Fairclough CDA Model

## DIMENSION 01.

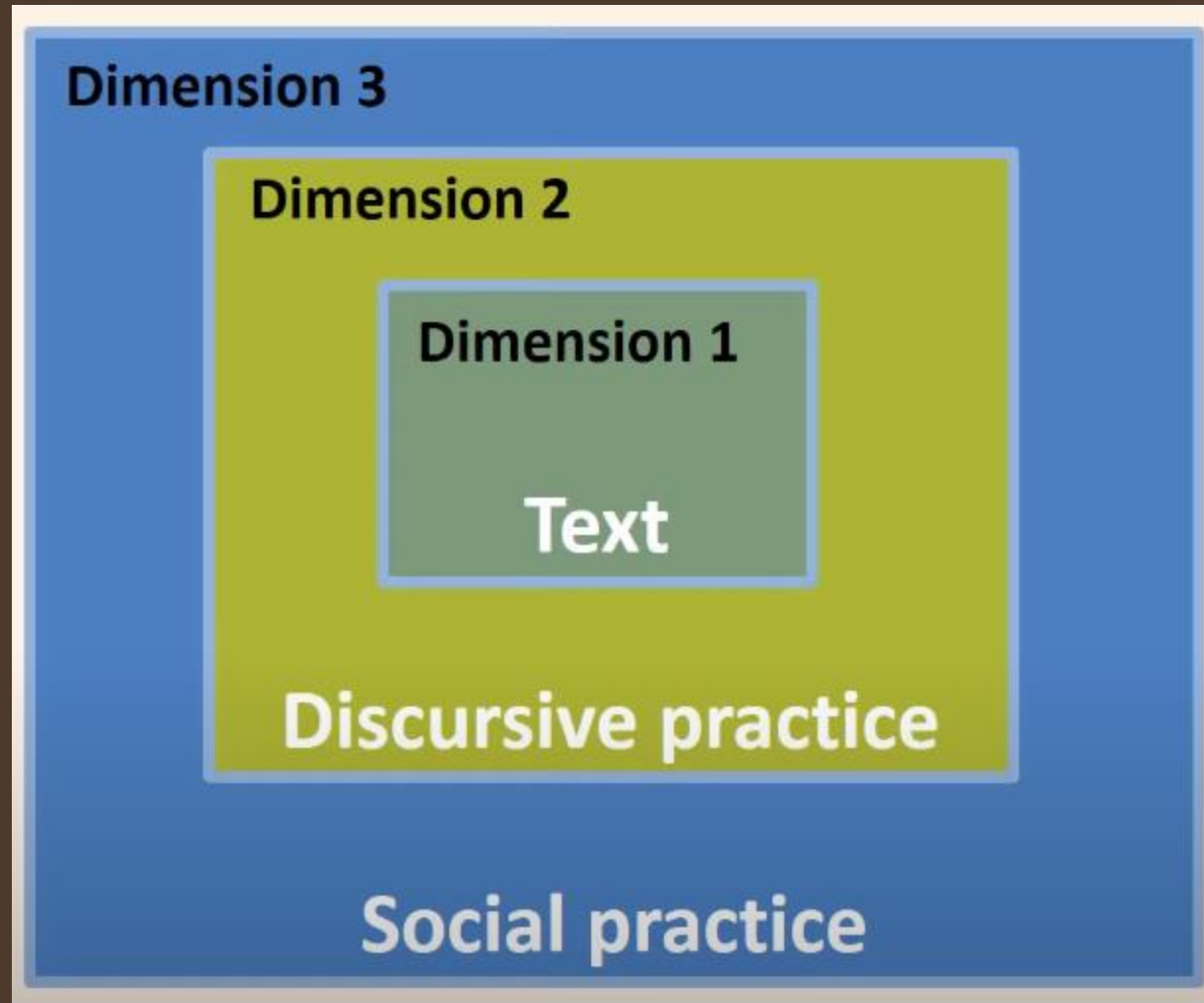
Text can be speech, writing, images or a mixture of all three forms of communication

/Analysis at word level/

## DIMENSION 02.

Discursive practice involves production of texts or constitution of texts.

/Analysis at the text level/



## DIMENSION 03.

Social practice involves standards of society or organizations.

/Analysis at the norm level/

Norman  
Fairclough  
CDA Model

Language helps to create change and can be used to change behavior.

DIMENSION 01.

Text can be speech, writing, images or a mixture of all three forms of communication

/Analysis at word level/

DIMENSION 02.

Discursive practice involves production of texts or constitution of texts.

/Analysis at the text level/



DIMENSION 03.

Social practice involves standards of society or organizations.

/Analysis at the norm level/



- My neighbor

- Old witch
- Old woman
- Old lady

## Words and attitudes

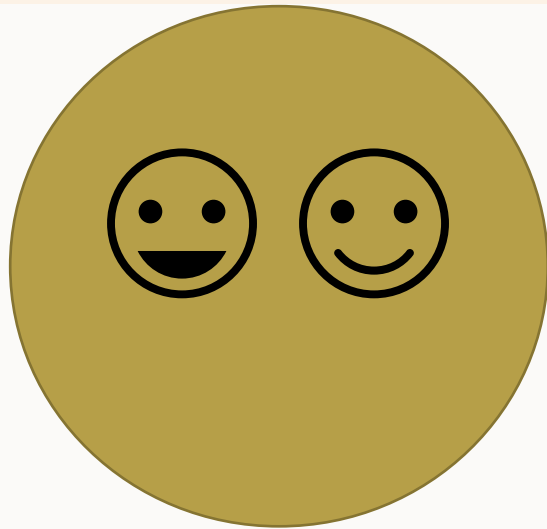
When we choose words, we choose our attitudes

Che was a ...

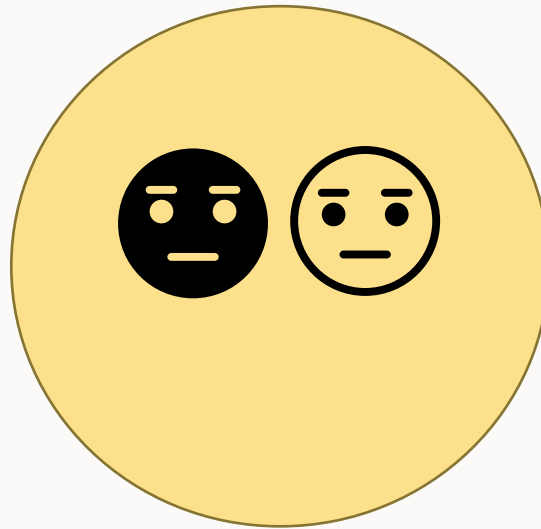
✓ terrorist

✓ freedom fighter

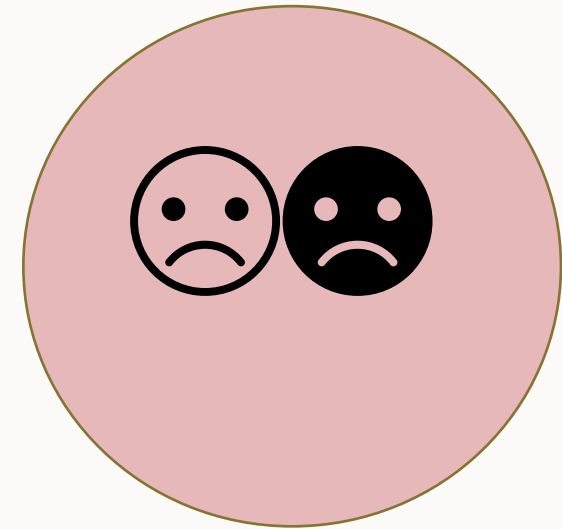
It may depend on our view ...



A



B



C



Che was a ...

- ✓ Hero
- ✓ Cuban revolutionary leader
- ✓ terrorist
- ✓ freedom fighter

It may depend on your view ...

# Language as community

When we choose words, we choose our attitudes

Che was a ...

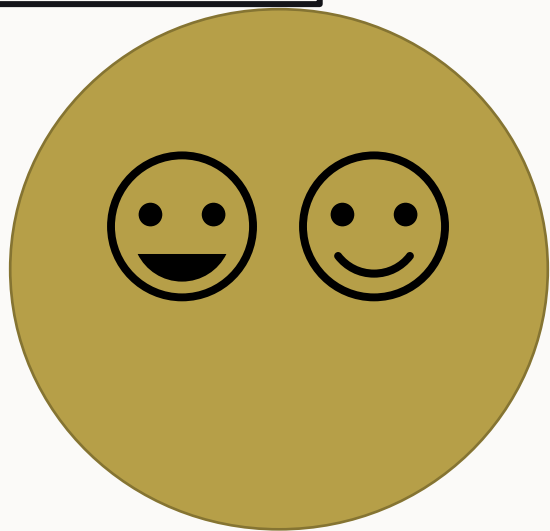
✓ terrorist

✓ freedom fighter

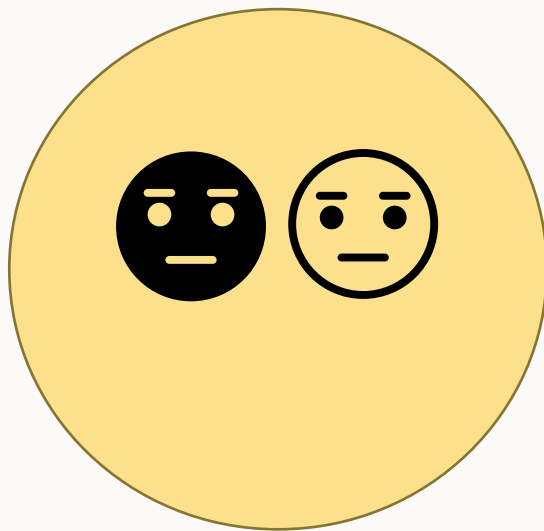
It may depend on our view ...

An unknown person may be viewed in one (or another) group as a...

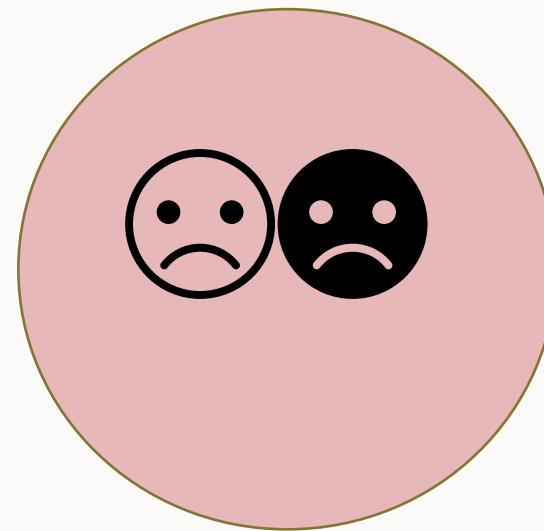
- Stranger
- Foreigner
- Refugee



A



B



C

Our interpretation is not neutral  
It presents

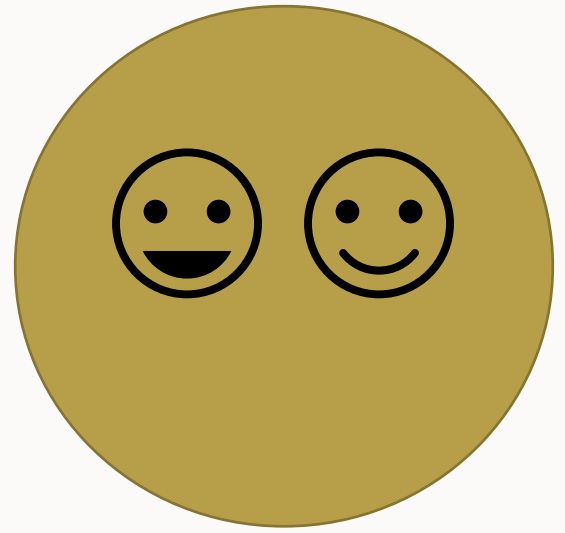
1. Values
2. Attitudes
3. Assessments

# Language is not neutral and innocent

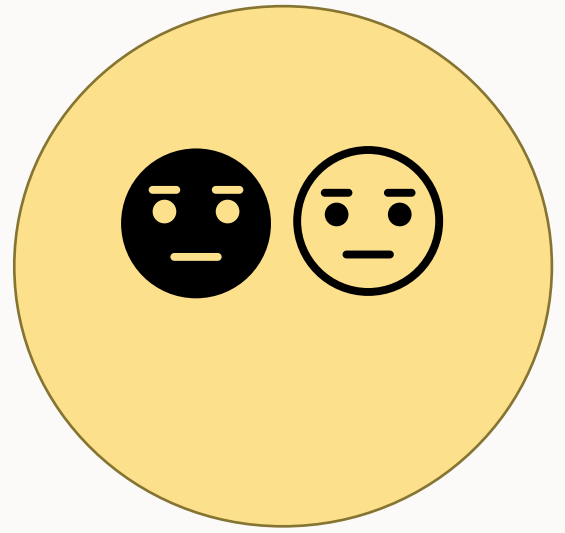
Composition of words can change our view

Language creates social relationships and practices.

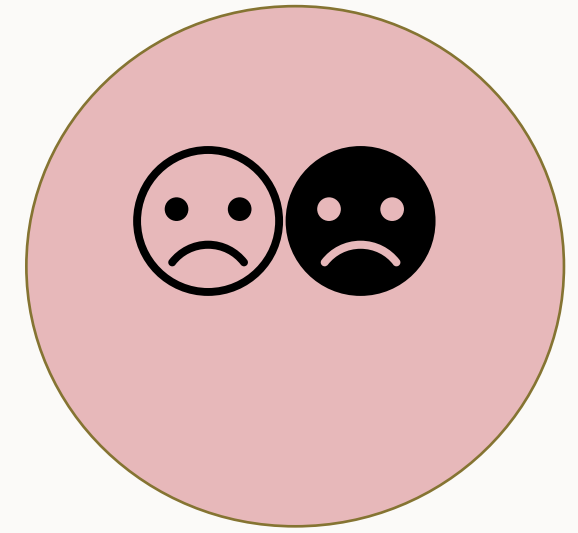
Jill was detained by police.  
Police caught Jill.  
It may depend on empathy focus



A



B



C

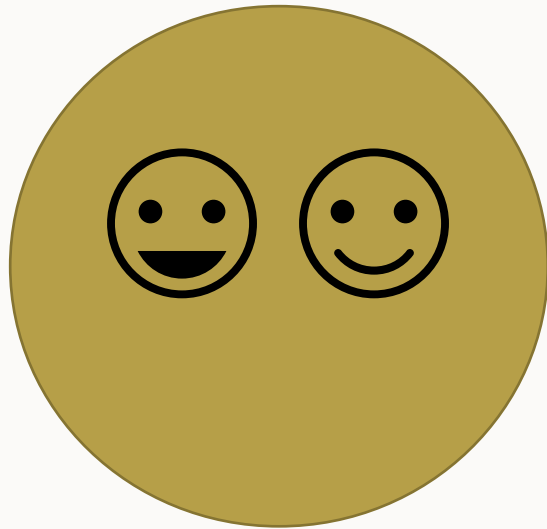
Society can be viewed as an organization with its own certain norms and traditions.

Communication is a social event

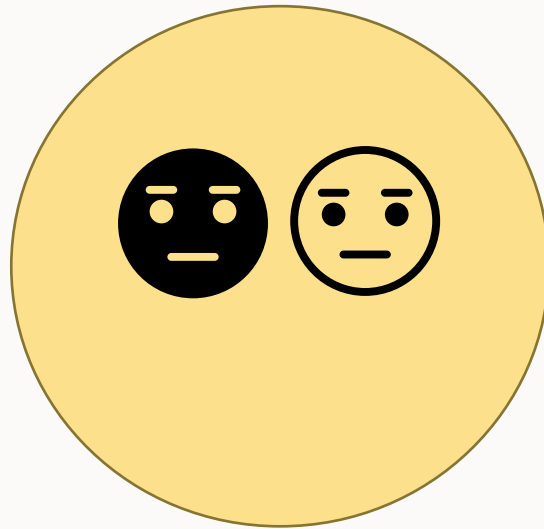
Composition of words can change our view

Language creates social relationships and practices.

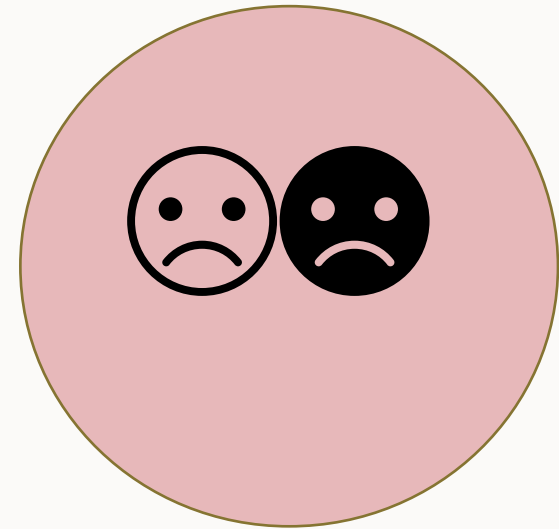
A Speech that must be unifying, encouraging, paternal ...



A



B



C

Tradition  
Past year  
Stable and old  
Deep thanks

Communication is a social event

Language creates social  
relationships and practices.

'It is no longer  
just enough to  
be an idealistic  
rescuer.'

Solemn and old-fashioned

Partly family- oriented and  
educative

Present workers as heroes

## **Case: Dimension 2 –**

### **Discursive Practice**

- The form - speech
- Author draws on other discourses
  - Borrowed passages
    - Queen's New Year speech – "a society like ours..."

Communication is a social  
event

Language creates social  
relationships and practices.

## **Case: Dimension 1 –**

### **Words and text**

- "We are not here for our own sake"
- "We must also be aware"...
- Management's view on idealism

Communication is a social  
event

Language creates social  
relationships and practices.

## Case: Dimension 3 –

### Social Practice

- Norms and traditions
- Patriarchal organizational structure
  - Authoritarian leadership
  - Do not work everywhere
- Social practice different from business to business

## Case: Dimension 1 –

### Words and text

- "We are not here for our own sake"
- "We must also be aware"...
- Management's view on idealism



## Criticism of the model

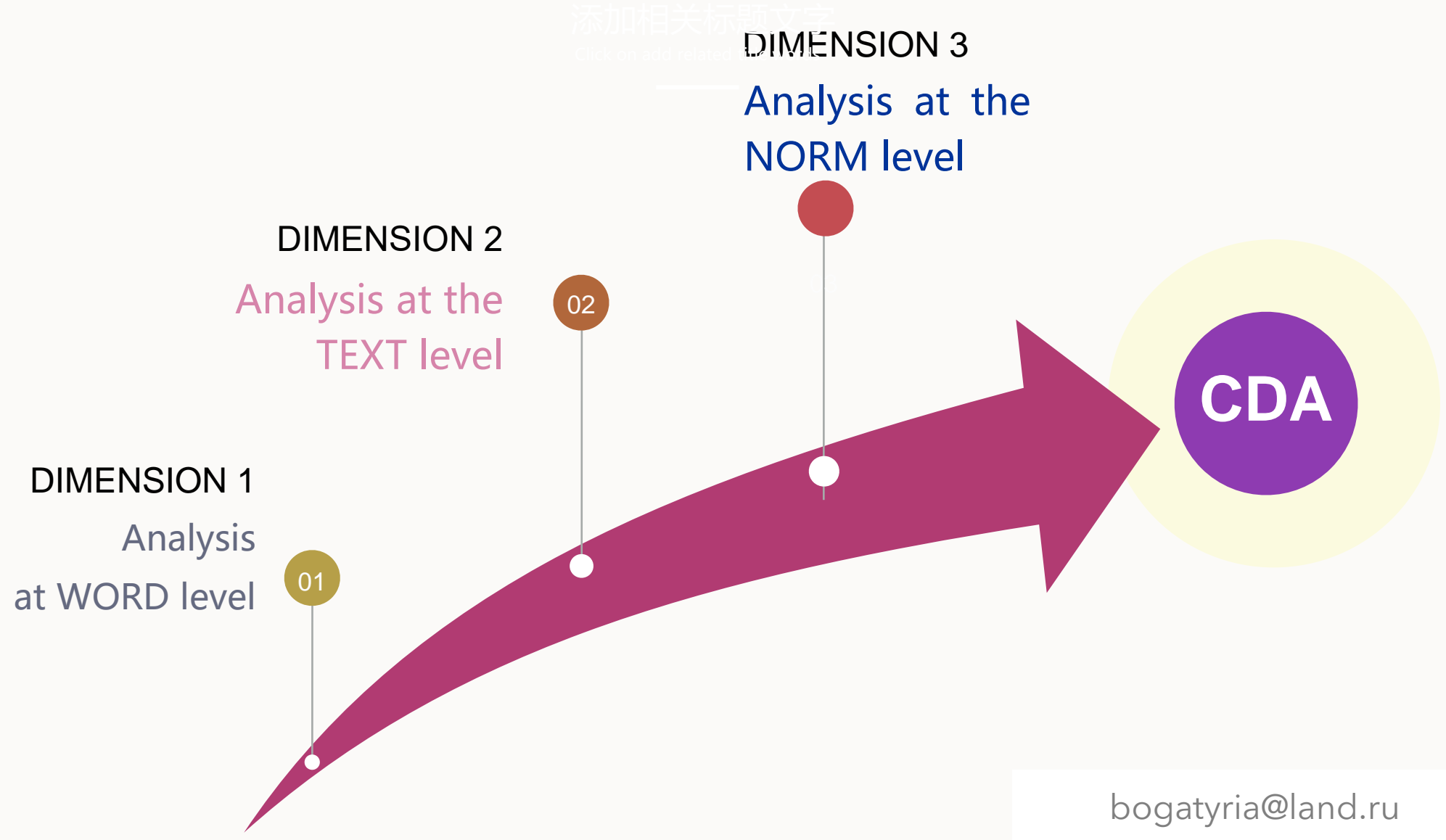
- Difficult to understand
  - Much and complicated literature
- Different from culture to culture
  - Low or high context
  - What is not written or said
- Useful model
  - Recipients behavior

Communication is a social event

Language creates social relationships and practices.

It has been designed to answer the question what behavior does the speaker want from the speech recipients.

# •Norman Fairclough Critical Discourse Analysis Model



**HOW  
TO DO**

# **CRITICAL DISCOURSE ANALYSIS**

**DAVID MACHIN AND ANDREA MAYR**



The term 'discourse' is central to CDA. Basically, 'discourse' is language in real contexts of use. In other words, discourse operates above the level of grammar and semantics to 'capture what happens when these language forms are played out in different social, political and cultural arenas (Simpson and Mayr, 2010: 5). In CDA, the broader ideas communicated by a text are referred to as 'discourses' (Van Dijk, 1993; Fairclough, 2000; Wodak, 2001). These discourses can be thought of as models of the world, in the sense described by Foucault (1980). The process of doing CDA involves looking at choices of words and grammar in texts in order to discover the underlying discourse(s) and ideologies. A text's linguistic structure functions, as discourse, to highlight certain ideologies, while downplaying or concealing others. One example of

certain ideologies, while downplaying or concealing others. One example of such a discourse is that 'immigrants are a threat to a national culture'. This is a model of events associated with the notion that there is a unified nation and an identifiable national identity and culture. Normally this discourse encompasses a mythical proud history and authentic traditions. We can see this discourse in the following editorial from the *Daily Mail* (25 October 2007) titled 'Britain will be scarcely recognisable in 50 years if the immigration deluge continues'. The item goes on to discuss how 'we' need to 'defend' our 'indigenous culture'. Who 'we' are remains unspecified, as does the nature of our 'indigenous culture'. In Britain's evolving multicultural make-up and the diversity of ways of life and cultural values that have long been present based around social class, regional and other groupings, so how can we pin such factors down?

# Ideology and power

The question of power has been at the core of the CDA project. Basically, power comes from privileged access to social resources such as education, knowledge and wealth, which provides authority, status and influence to those who gain this access and enables them to dominate, coerce and control subordinate groups. The aim in CDA has been to reveal what kinds of social relations of power are present in texts both explicitly and implicitly (Van Dijk, 1993: 249). Since language can (re)produce social life, what kind of world is being created by texts and what kinds of inequalities and interests might this seek to perpetuate, generate or legitimate? Here language is not simply a vehicle of communication, or for persuasion, but a means of social construction and domination. Therefore, discourse does not merely reflect social processes and structures but is itself seen to contribute to the production and reproduction of these processes and structures. As Fairclough and Wodak

reproduction of these processes and structures. As Fairclough and Wodak (1997: 258) state, 'the discursive event is shaped by situations, institutions and social structures, but it also shapes them'. It is also important to note that power can be more than simple domination from above; it can also be jointly produced when people believe or are led to believe that dominance is legitimate in some way or other. For example, in our Western democracies, people elect politicians because they believe that they have the authority to govern a country. We also believe that doctors have the 'power' to provide us with the care we need. The point is that power, at least in democratic societies, needs to be seen as legitimate by people in order to be accepted, and this process of legitimation is generally expressed through language and other communicative systems.

Research in CDA has been mainly concerned with the persuasive influence of power, a conception of power associated with Gramsci (1971), whose concept of hegemony describes the ways through which dominant groups in society succeed in persuading subordinate groups to accept the former's own moral, political and cultural values and institutions. Within this framework, discourse constructs hegemonic attitudes, opinions and beliefs and, as we shall see throughout this book, in such a way as to make them appear 'natural' and 'common sense', while in fact they may be ideological.



The term 'ideology' is yet another central concept in CDA. Coined in the early 1800s by the French philosopher Destutt de Tracy, the concept is mainly associated with Karl Marx (1933). In its original Marxist conception, ideology is

an important means by which dominant forces in society can exercise power over subordinate and subjugated groups. Over the years, the concept has developed a broader meaning to refer to belief systems held by individuals and collectives. Like discourse, it is used to capture the way that we share broader ideas about the way the world works. In CDA, ideology has been used (and without necessary adherence to Marx) to describe the way that the ideas and values that comprise these ideas reflect particular interests on the part of the powerful. So in discourses that promote being tougher on crime, where crime is identified as the relatively minor actions of the least powerful members of society, rather than those of banks and corporations who seek to reorganise society in their own interest for reasons of profit, we can ask whose interests these definitions serve.

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The aim of CDA is to draw out ideologies, showing where they might be buried in texts. Drawing on Gramsci (1971), Fairclough argued that, while many institutions and forms of social organisation clearly reflect ideological interests, one place where we can observe exactly how these interests operate is in language. This is simply because language is a common social behaviour where we share our views of how the world works, what is natural and common sense. It is through language that we share the idea of things like 'British culture', 'nationalism' and what immigrants are like. People and institutions then draw on this language as it appears to be neutral and 'common sense'.

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Of course ideologies and power can be found communicated through other semiotic modes and not only through language. We can ask what kinds of interests are served by the stream of visual images we find in the news media that most often represent crime not as the actions of wealthy corporate people but of the thuggish working classes, or other marginalised people, such as immigrants, often depicted as grinning at the viewer with their large families, accused of fraudulently claiming state benefits.

Until the 1970s, Structuralist views of language deriving from the work of Saussure ([1916] 1983) were prevalent and still are popular today. The idea here is that we can study the features of language, the lexical and grammatical choices, as building blocks. Communication in language is based, as in the Sapir-Whorf model, on the idea that everyone agrees to use the same words to mean the same thing. These words have no natural relationship to the world out there – the word ‘tree’ has no natural relationship to the thing in the world – but are arbitrary. Language is seen as a kind of code whose parts are therefore relational rather than referential. In other words, they have meaning by their difference from each other rather than their similarity to objects and phenomena, such as in early hieroglyphics. Saussure argued that language could be studied in terms of its use, which he called *parole*, and which would allow us to establish the underlying system, which he called *langue*.

Edmund Leach (1964) reflects this view in a frequently cited passage:

I postulate that the physical and social environment of a young child is perceived as a continuum. It does not contain any intrinsically separate 'things'. The child, in due course, is taught to impose upon this environment a kind of discriminating grid which serves to distinguish the world as being composed of a large number of separate things, each labelled with a name. This world is a representation of our language categories, not vice versa. Because my mother tongue is English, it seems evident that bushes and trees are different kinds of things. I would not think this unless I had been taught that it was the case. (Leach, 1964: 34)



For example, in a speech by former British Prime Minister Tony Blair given in 2010 to the World Faith Foundation, we can begin to explore how the ideology in this text may be found, particularly at the level of linguistic and grammatical choice. We find this in the line:

Religious understanding is key to defeating hostilities threatening the world.

Throughout this speech Tony Blair talks about 'understanding' and 'knowledge' as things rather than as processes. In other words, he represents them as nouns rather than verbs. This means that he never has to specify exactly *what* it is that we will need to understand or know in order to defeat hostilities, nor *who* will have to demonstrate 'understanding'. Following on from this, he states:

What needs to be globalized is knowledge and understanding. ... It is knowledge that gives us foresight and helps people realize what they have in common.

We can see here that rather than saying 'we need to understand' a particular thing or 'we need to know about' a particular thing, Blair simply states that we need 'knowledge' and 'understanding', and that these need to be 'globalized'.

It would be reasonable to suggest that the problems to which Blair refers involve fundamental differences in world-view. Different religious and cultural belief systems can hold clashing views as to how we should organise our societies, whether we should allow global capitalism to rule, whether consumerism and its associated identities should be permitted to spread unhindered around the planet or simply who should have control over world trade. And certainly some hostilities in the world, while they may involve different religious groups, are also rooted in territorial matters in which the Western superpowers have some responsibility. In both these cases, what it is that we need to 'know' and 'understand' about each other that will prevent such hostilities remains unclear. In the speech Blair never explains what these

Western superpowers have some responsibility. In both these cases, what it is that we need to 'know' and 'understand' about each other that will prevent such hostilities remains unclear. In the speech Blair never explains what these things are. Nevertheless, through these linguistic and grammatical strategies (nouns and nominalisations), he is able to use the words 'knowledge' and 'understanding' which suggest humanity, tolerance and openness. The speech appears to be one filled with hope and certainty yet at the same time is able to avoid actual concrete examples of how it is to work. Fairclough and Wodak (1997: 273) argue that such language reflects and reproduces power relations in society. By revealing these linguistic strategies we can better understand, expose and challenge these power relations.

# LEXICAL CHOICES

## **Vision and Values: Heart of England NHS Trust**

As a large Trust, with four hospitals and a number of satellite units, we have the power to make a real difference to the lives of patients and our fellow workers. As part of the Organisational Development programme, staff from across Heart of England met and discussed values for the Trust going forward. These are the values by which we already live and work in the Trust; the values that help us achieve our mission:

To improve the health of people by pursuing excellence in healthcare and education

To achieve this mission, the Trust lives by five values:

Cherishing

Excellence

Finding a Way

Innovation for Advancement

Working Together

# LEXICAL CHOICES

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# LEXICAL CHOICES

We can see the way that lexical choices place events in discourses in the following extract taken from an East Midlands Development Agency (EMDA) document. EMDA is one of a number of regional organisations set up in Britain by the former New Labour government to 'regenerate' parts of the country that were suffering from a number of issues, such as poverty, unemployment, urban decay and interracial tensions. We can ask what kind of discourse the words we find in the text realise, what kind of world they constitute and what kinds of interests they serve.

# Word connotations

To begin with we can analyse the basic choice of words used by a text producer. Simply, we ask what kinds of words are used. Is there a predominance of particular kinds of words, for example? In this process we assume that, since language is an available set of options, certain choices have been made by the author for their own motivated reasons. For example, if I choose to call where I live a 'building', 'an address' or a 'family home', it immediately brings certain sets of associations. What if a news item headline was one of the following?

'Youths attack local buildings'

'Youths attack local addresses'

'Youths attack local family homes'



In the last of these sentences, the lexical choice suggests something much more sacred than the first two, something much more personal. The words 'family' and 'home' suggest something safe and stable that is cherished in society. Of course families are not necessarily something so wonderful. Families can also be demanding, overwhelming, oppressive and destructive. But combined here with 'home' it signifies a discourse of the family as something safe, stable and common to all of us. It communicates something that should be protected and therefore produces greater moral outrage than the first headline. Without making the case overtly, the discourse created signifies associated identities, values and likely sequences of action. The writer has not commented overtly on the morally outrageous behaviour of the youths, but this is signified through the associations of home and family since these words tend to carry particular connotations in a particular culture. So these connotations help to place these events into particular frameworks of reference or discourses.

# LEXICAL CHOICES

## **EMDA 'mission statement'**

The vision is for the East Midlands to become a fast growing, dynamic economy based on innovative, knowledge based companies competing successfully in the global economy.

East Midlands Innovation launched its Regional Innovation Strategy and action plan in November 2006. This sets out how we will use the knowledge, skills and creativity of organisations and individuals to build an innovation led economy.

Our primary role to deliver our mission is to be the strategic driver of economic development in the East Midlands, working with partners to deliver the goals of the Regional Economic Strategy, which EMDA produces on behalf of the region.

I am committed to ensuring that these strategic priorities act as guiding principles for EMDA as we work with our partners in the region and beyond to achieve the region's ambition to be a Top 20 Region by 2010 and a flourishing region by 2020.

# LEXICAL CHOICES

When we read reports by these developmental agencies it is rather difficult to get any concrete sense of what they actually do. But maybe this is not the point of these texts.

A lexical analysis of the text reveals a predominance of words such as 'dynamic', 'innovation', 'competing', 'creativity', 'strategic', 'ambition', 'challenges', 'goals' and 'strengths'. When discussing what might seem like straightforward matters of unemployment or poverty, there is no mention of these things nor is there a mention of how they are to be addressed. And the actual social actors involved are also absent, i.e. the unemployed, the poor, those appointed to develop solutions and those who will bring these into fruition. Rather, we find 'partners' and 'stakeholders'. Reading more of the texts on the EMDA website, we find that these in fact seem to refer to the poor, council workers and businesses as a collective, although the poor are never overtly named.

# LEXICAL CHOICES

These kinds of terms, Chiapello and Fairclough (2002) point out, come from the language of business rhetoric, which they describe as the **empty rhetoric of corporate-speak**. The result of referring to issues such as poverty as a 'challenge', the poor as 'stakeholders' and solutions in terms of 'creativity'

# LEXICAL CHOICES

and 'innovation' can conceal what the actual problem is and therefore what the solution could be. What these terms do instead is connote a sense of business-like activity and 'drive'. Words like 'stakeholders' connote that those taking action are those who have a vested interest in the outcome or those that control it, although exactly who will do something, who actually has responsibility, is concealed. For Fairclough (2000) this language serves to conceal where the actual responsibility lies, which is with the government and the fundamental nature of social organisation.

# LEXICAL CHOICES

Loughborough University is a dynamic, forward looking institution, committed to being a centre of excellence in teaching, learning and enterprise. We have much to be proud of – surveys in the media

We can see in this case that the university is marketing itself in terms of being 'dynamic' and 'forward looking'. What is interesting in terms of CDA is to ask why these terms have become so universally accepted. In the pre-

# LEXICAL CHOICES

We can see in this case that the university is marketing itself in terms of being 'dynamic' and 'forward looking'. What is interesting in terms of CDA is to ask why these terms have become so universally accepted. In the pre-

# OVERLEXICALISATION

Как ныне сбирается вещий Олег  
Отмстить неразумным хозарам:  
Их села и нивы за буйный набег  
Обрек он мечам и пожарам



# OVERLEXICALISATION

Achugar (2007) gives a typical example of the way that enemies can be overlexicalised:

Certainly our Armed Forces victorious in the battle against the unpatriotic forces of Marxist subversion were accused of supposed violations to human rights. (*El Soldado*, April 1989)

Here the Armed Forces are battling against '*the unpatriotic forces of Marxist subversion*'. Such overlexicalisation, or excessive description, indicates some anxiety on the part of the author. Here it appears necessary to justify the 'supposed violations of human rights' by the Armed Forces.

# SUPPRESSION / LEXICAL ABSENCE

APTN feed as received by IRN, 18 September 2003:

One of the few suspects to express remorse over his alleged involvement in last year's bombings on Indonesia's Bali island arrived at court on Thursday to hear his sentence. Ali Imron is facing a possible death penalty, but prosecutors have asked that he receive 20 years in prison because he has shown regret and cooperated with investigators. Imran's older brother Amrozi bin Nurhasyim, and another key defendant, Imam Samudra, already have been sentenced to face firing squads for their roles in the attack, which killed 202 people – mostly foreign tourists.

# SUPPRESSION / LEXICAL ABSENCE

**IRN rewrite:**

A man's been jailed for life for helping to plan and carry out the Bali bombings. Twenty-six Britons were among more than two hundred people killed in the attack in October last year. Ali Imron was spared the death sentence handed down to other suspects because he expressed remorse and co-operated with the Indonesian authorities.

# SUPPRESSION / LEXICAL ABSENCE

terms, such as 'alleged', 'prosecutors', 'defendant'. These have been removed from the rewrite. In fact the original text has been generated from a court report, as is standard in news gathering of crime. But the rewrite has omitted all legal reference. The journalist may have believed that listeners to this particular radio programme would not be interested in legal information. But the effect is that we are no longer required to think about *whose* court or under *whose* jurisdiction this event is taking place. This becomes one more story in the war on terror, where the journalist has inserted information about the number of Britons killed – a story about evil-doers being caught. Clearly, on the one hand this could be explained through the needs for simplicity and for ease of understanding. But on the other it is nevertheless important and revealing to ask what has been left out or added and what ideological work this does.

## Multimodal critical discourse analysis

In the late 1980s and 1990s a number of authors who had been working in linguistics began to realise that meaning is generally communicated not only through language but also through other semiotic modes. A linguist might, for example, be able to provide a thorough and revealing analysis of the language used in an advertisement. But much of the meaning in this advertisement might be communicated by visual features. The same would apply to a news text that was accompanied by a photograph or a textbook where an exercise was part linguistic and part visual.

Of course in many disciplines there are long traditions of analysing the meaning-making processes in visual communication, such as in Media and Cultural Studies, Film Studies and Semiotics. But as with much of the

## Social Semiotic theory of communication

This approach to language is slightly different as it is interested particularly in the way it is used in social context and the way we use language to *create* society. What is perhaps the key to this theory is the shift away from looking at language as a *system* to one where we think about language as a set of *resources*. Here we are less interested in attempting to describe a system of grammatical rules of communication, but rather are more interested in the way the communicator uses the semiotic resources available to them, either in language or in visual communication, to realise their interests. A Social Semiotic approach to communication is interested in describing the available choices of signs, but in the first place, so that we can understand what it is that people are doing with them. And Multimodal Social Semiotics is interested not just in the means for making meanings, but in what these means are, so whether we choose to use language, images, gestures, sounds, etc. (Kress, 2010).

One final point to emphasise regarding a Social Semiotic approach is its difference from traditional semiotic approaches, which addressed the way that individual signs connote or symbolise (see Barthes, 1973). In this approach we might say a flag symbolises the nation. To those who fly the flag this might connote pride and strength, although to others it might equally connote closed-mindedness and stifling exclusion. A Social Semiotic approach would be interested in the details of things like colour and shape and their interrelationship in any visual design or image. For example, a flag might carry a bold saturated red rather than a muted or diluted one. Clearly, here there is a continuum of meaning potential in the saturation–dilution spectrum. In traditional semiotics, we might describe a saturated red as connoting sensuality. But is this the case for the flag? Clearly, more saturated colours have the meaning potential for bolder passionate visual statements. A flag carrying a very pale diluted red would not signify the correct passion of the national spirit. The point here is that in Social Semiotics, in both the study of language and images, we must be able to describe and document the precise semiotic choices made and view these in the context of the observed available resources.

# STRUCTURAL OPPOSITIONS



**Figure 2** On patrol ... British soldier in Helmand province



# STRUCTURAL OPPOSITIONS

**Our boys blitz Taliban bash** (*The Sun*, 31 December 2007)

BRITISH commandos launched a devastating blitz on the Taliban – as the evil terrorists held a party to celebrate Benazir Bhutto's murder.

The dawn raid was staged after messages were intercepted about the sick knees-up in Afghanistan's Helmand province.

Royal Marines crept into position as the fanatics partied the night away just hours after Ms Bhutto was killed in Pakistan.

The bash was being held in ruined compounds a few hundred yards from Our Boys' remote base in Kajaki.

Ragtag Taliban sentries tried to hit back with machine gun fire – but stood no chance against the heroes of 40 Commando's Charlie Company.

## Bloodthirsty

The terrorists were pounded with mortars, rockets and heavy machine guns.

Two bloodthirsty revellers trying to creep towards Our Boys in a trench were spotted by thermal-imaging equipment – and targeted with a Javelin heat-seeking missile.

The £65,000 rocket – designed to stop Soviet tanks – locked on to their body heat and tore more than a kilometer across the desert in seconds.

Troop Sergeant Dominic Conway, 32 – who directed mortar rounds – grinned: “It must have had quite a detrimental effect on their morale.”

Sgt Conway, from Whitley Bay, Tyneside, said of the Taliban lair: “It used to be their backyard and now we've made it ours.”

In this text we find very different sets of word choices used to represent the two sides, the British commandoes and the Taliban. At no point does the text overtly state who is good and bad or why this is. But the structural oppositions or 'ideological squaring' clearly indicate how the participants should be evaluated.

logical squaring clearly indicate how the participants should be evaluated.

The British soldiers are described as 'our' side: 'British commandos', 'Royal Marines', 'Troop Sergeant', 'heroes of 40 Commando's Charlie Company' and on three occasions 'Our Boys'. These are described in terms of professional rank and organisation in ways that connote pride: 'our boys' and 'heroes'. In contrast, the Taliban are referred to as 'their' side: 'the Taliban', 'evil terrorists', 'fanatics', 'Ragtag Taliban sentries' and 'bloodthirsty revellers', 'animals' who are based in a 'lair'. These connotations are of disorganisation, through terms like 'Ragtag' and 'revellers', and of irrationality, through terms like 'fanatics'. What often lies behind such stories are local people who oppose the occupation of what they perceive as their territory. Western armies are often present in part to protect economic and strategic interests of Western governments. Yet here we are provided with no political or social context, only good and bad participants.

The lexis which is used to describe the actions of the two sides is also of the same order. The British soldiers 'carry out a dawn raid', 'staged an attack', 'crept into position', 'spotted', 'targeted', 'designed', 'locked on to' and 'directed'. All these terms suggest precision, careful focus and organisation. In contrast, the Taliban are described thus: 'held a party', 'sick knees-up', 'partied the night away' and 'bash'. This is to emphasise their inappropriate and unprofessional attitude to killing, although at the end of the text we find that Troop Sergeant Dominic Conway, 32, himself takes a somewhat callous attitude to the deaths where he is described as grinning and gloating "It must have had quite a detrimental effect on their morale." There is also a clear sense that the British are described as being decisive as they 'launched a devastating blitz', 'spotted by thermal-imaging equipment'. In contrast, the Taliban are twice described

as only 'trying': 'tried to hit back with machine gun fire' and 'trying to creep towards Our Boys'. They are clearly represented as incompetent.

# LEXICAL CHOICE AND GENRE

**Table 1** Genre indications in drug explosion text

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## **Informal lexical choices**

Kid(s)  
Mum(s)  
Telly  
Modern mums  
E tablet  
Green colour/sweet taste  
Poshest private clubs  
Sleazy dance clubs  
Mates  
Sweets in a playground

---

## **Formal lexical choices**

Public information adverts  
Ecstasy tablets  
Hallucinogenic effects  
Heroin substitute methadone  
Independent Drugs Monitoring Unit  
Cocaine, heroin, amphetamines  
Decriminalisation  
Criminal enterprises  
Reformists  
Traditionalists

---

# QUOTING VERBS

My house mates simply don't do enough cleaning.

You then report this conversation to someone else. You might quote Jane exactly. But you will also have to choose a word to express that it is something she said. So you might say simply:

Jane said, 'My house mates simply don't do enough cleaning.'

Or you could say

Jane whinged, 'My house mates simply don't do enough cleaning.'



**Table 2** The meaning potentials of quoting verbs (from Caldas Coulthard, 1994)

---

Speech-reporting verbs		
Neutral structuring verbs		say, tell, ask, enquire, reply, answer
Metapositional verbs	Assertives	remark, explain, agree, assent, accept, correct, counter, announce
	Directives	urge, instruct, order
	Expressives	accuse, grumble, lament, confess, complain, swear, claim
Metalinguistic verbs		narrate, quote, recount
Descriptive verbs		
Prosodic (loudness, pitch emotion)		cry, intone, shout, yell, scream
	Voice qualifier (manner)	whisper, murmur, mutter
Paralinguistic	Voice qualification (attitude)	laugh, giggle, sigh, gasp, groan
Transcript verbs	Relation to other parts of discourse	repeat, echo, add, amend
Discourse signalling	Discourse progress	pause, go on, hesitate, continue

---

# QUOTING VERBS

- **Metapositional verbs** mark the author's interpretation of a speaker. For example: 'declare', 'urge' and 'grumble' are assertive, directive and expressive respectively. We saw this where the management were described as having 'announced', which is assertive. We can see the difference here if we said Jane declared, 'My house mates simply don't do enough cleaning'. This immediately appears much more likely to be a true report on events than were Jane to be depicted as 'complaining'. It also makes her appear as more assertive than a person who whinged.
- **Metalinguistic verbs** are where the kind of language used by a speaker is specified. For example, if a speaker said: 'it was really hard living with all those messy people' Jane narrated. Here this may be used for ironic effect. On the other hand, were this switched to 'Jane recounted' there is a greater sense of her simply reporting on what happened.

- **Descriptive verbs** categorise the interaction. For example: 'whisper' and 'laugh' mark the manner and attitude of a speaker in relation to what is being said. So if Jane whispered, 'My house mates simply don't do enough cleaning', the audience is directed more to *how* she said this. Of course, this too signifies attitudes, power relations and likelihood of truth. In this case, whispering would suggest lack of power in that she did not feel able to speak out. If workers 'whispered' that there were problems with working conditions, this would indicate something of the predicament in which they found themselves in relation to the management, for example, that anyone heard publically might not have their contract renewed.
- **Transcript verbs** mark the development of the discourse (e.g. repeat) or relate the quotation to other parts of the discourse (e.g. pause). So we might find 'Jane added, they are all quite lazy to say the least'. Press releases might present the person or persons they are promoting as 'he added' or 'continued' to give an impression of them offering more information when in fact it may be the same point.

# QOUTING VERBS

Minority community leaders remarked that they have suffered increased levels of abuse.

Minority community leaders shouted that they have suffered increased levels of abuse.

# QUOTING VERBS

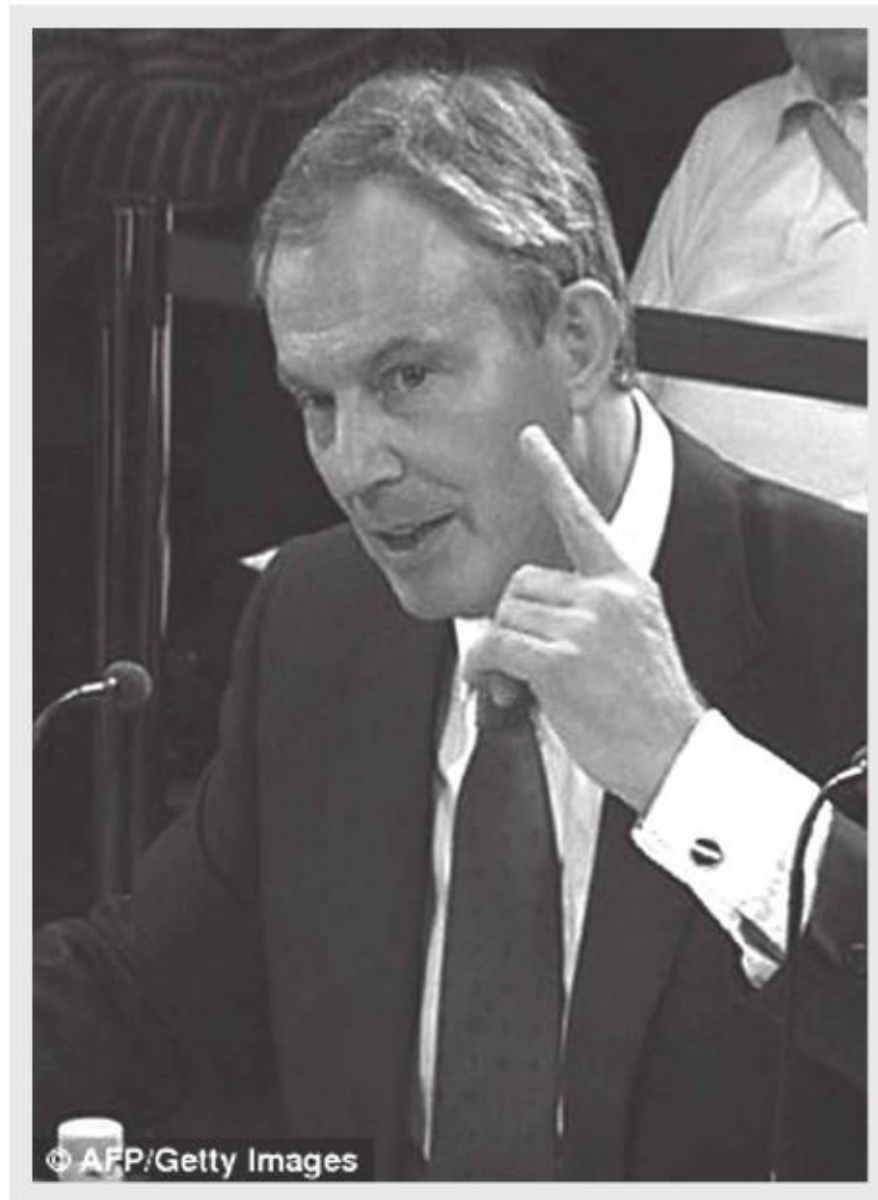
## Case study 1: Quoting verbs and implicitly implied guilt

The first example is a report in the British newspaper *The Daily Mail* (29 January 2010) on the enquiry into the British government's decision to participate in the invasion of Iraq in 2003, where former British Prime Minister, and New Labour leader, Tony Blair is questioned. The *Daily Mail* is traditionally hostile to New Labour, so the attitude taken in the text is not surprising. However, what CDA helps us to show is exactly how texts communicate their ideologies in ways that are not necessarily overt. And in this case, as we shall see, quoting verbs play a big role in the evaluation of social actors and the reliability of what they say. The quoting verbs are underlined.

*(Continued)*

(Continued)

'You're a liar and murderer': Blair booted after telling Iraq inquiry he has no regrets



**Figure 6** Tony Blair defends himself (The *Daily Mail*, 29 January 2010)

**Figure 6** Tony Blair defends himself (The *Daily Mail*, 29 January 2010)

**No regrets: Tony Blair said Britain would ultimately be able to look back on the Iraq War with 'immense pride'**

Tony Blair was heckled today as he refused to express any regret for the Iraq war and insisted Britain would ultimately be able to look back on the conflict with 'immense pride'. There were cries of consternation from witnesses watching the official inquiry into the conflict as the former prime minister rejected the chance to note his sorrow at the loss of British lives. Chairman Sir John Chilcot had to tell audience members to be quiet during Mr Blair's closing comments, in which he insisted he stood by his actions in the run-up to the 2003 war, despite the 179 British troops killed in the conflict. 'It was divisive and I'm sorry about that,' he conceded but continued: 'If I'm asked whether I believe we're safer, more secure with Saddam and his sons out of power, I believe that we are.' Asked if he had any

regrets at all, he replied: 'Responsibility but not a regret,' prompting the audience to erupt and cry: 'What, no regrets? Come on'. When the cameras cut off and Mr Blair readied to leave, he was booed and one audience member shouted 'you're a liar' before another chimed in 'and a murderer'.

In this article, we find 13 cases of quoting verbs in this short text. These are: 'heckled', 'refused to express', 'insisted' (twice), 'cries', 'rejected', 'tell', 'commented', 'replied', 'erupt and cry', 'booed', 'shouted' and 'chimed'. Only one of these, 'replied', is a neutral structuring verb. It is clear, therefore, that the writers of this piece are seeking to shape how we are to interpret this particular set of events and its participants, especially Tony Blair. In the text there are three participants: Tony Blair, the audience, and the Chair. We can create a table to show which verbs of saying are used to describe the comments of each:



**Table 3** Quoting verbs for 'No regrets' article

<b>Blair</b>	<b>Crowd</b>	<b>Chair</b>
Refused to express	Heckled	Tell
Rejected	Cries	
Insisted	Erupt	
Conceded	Cry	
Continued	Booed	
Replied	Shouted	
	Chimed	

What we find is that Blair's comments are represented for the most part through metapropositional verbs such as 'refused to express', 'rejected', 'insisted' and 'conceded'. All these clearly mark the author's interpretation of the speaker, i.e. Tony Blair. In all these cases he is represented as a man who is being defensive. We can see this in the following sentence:

He refused to express any regret for the Iraq war and insisted Britain would ultimately be able to look back on the conflict with 'immense pride'.

We can draw out the way that these choices of quoting verb create meaning by showing the way different choices could have been made, as in:

He explained that he did not feel any regret for the Iraq war and suggested that Britain would ultimately be able to look back on the conflict with 'immense pride'.

In the text, the fact that he 'refused to express' suggests that he should, in the opinion of the writers, express regret. Where we have substituted the quoting verb 'explain' above, he sounds much more comfortable with what he is saying. It is common in news reporting to use 'refused to comment', or 'refused to express' as an indication of

*(Continued)*

# Someone represented as neutral

In contrast to the quoting verbs used for the utterances of Blair, we can see that the Chair's utterance is represented with a neutral structuring verb 'tell'. Of course such a term is not neutral in itself, as all choices used by an author are motivated, but its use implies an utterance without emotion, which here serves to present the Chair as neutral. It is often the case in such reports that the officials are represented through neutral structuring verbs. Police representatives simply 'tell' or 'say' or use metapropositional assertives such as 'explain' and 'announce'. In a text it is always important to identify who is represented as neutral.

# COMMUTATION TEST

The commutation test may involve any of four basic transformations, some of which involve the modification of the syntagm. However, the consideration of an alternative syntagm can itself be seen as a paradigmatic substitution.

- **Paradigmatic transformations**

- *substitution;*
- *transposition;*

- **Syntagmatic transformations**

- *addition;*
- *deletion.*

# COMMUTATION TEST

- **Yes, but also**
- **Paradigmatic transformations**
  - *Overlexicalisation;*
  - *Suppresion;*
  - *Generalisation;*
  - *Specification;*
  - *Vagueness;*
- **Syntagmatic transformations**
  - *transformation;*
  - *Amphiboly [æm'fɪbəlɪ].*

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