Yemelianova O. V.

Theory of Language Discourse with the Content Module: Composition of Texts of Different Genres

Lectures notes

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Theory of Language Discourse with the Content Module: Composition of Texts of Different Genres

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PREFACE

Lecture notes on the course "Theory of Language Discourse with the Content Module: Composition of Texts of Different Genres" serves as a comprehensive guide and resource for students, scholars, and researchers interested in delving into the intricate world of discourse analysis and text composition across various genres.

The field of discourse analysis has undergone significant evolution over the past few decades, propelled by advancements in linguistics, communication studies, sociology, psychology, and other related disciplines. This course and its accompanying lecture notes reflect this dynamic landscape, offering a contemporary and holistic approach to understanding how language functions in different contexts to shape meaning, ideology, and social interaction.

The course revolves around the modern theory of discourse analysis, which emphasizes the study of language beyond its surface structure. Discourse analysis, as explored in these lecture notes, delves into the deeper layers of communication, including the underlying assumptions, power dynamics, cultural influences, and rhetorical strategies that contribute to the construction of meaning within texts.

One of the key highlights of these lecture notes is their focus on text composition across diverse genres. Whether analyzing a political speech, a scientific report, a social media post, or a literary work, these lecture notes equip readers with the analytical tools and frameworks necessary to navigate and deconstruct complex texts effectively.

The structure of the lecture notes is designed to facilitate a progressive learning experience. It begins by laying the theoretical foundations of discourse analysis, including key concepts such as discourse structures, coherence, cohesion, speech acts, and conversational implicature. Building upon this theoretical framework, the lecture notes then delve into specific genres of discourse, exploring the unique characteristics, language features, and communicative purposes associated with each genre.

The lecture notes acknowledge the interdisciplinary nature of discourse analysis by drawing upon insights from fields such as

semiotics, pragmatics, critical theory, cognitive linguistics, and sociolinguistics. By incorporating multiple perspectives and theoretical frameworks, lecture notes provide a holistic and nuanced approach to studying discourse that is both theoretically robust and empirically grounded.

Lecture 1
COGNITIVE-DISCURSIVE PARADIGM. COMMUNICATIVE LINGUISTICS.
COGNITIVE LINGUISTICS

Human language, that unique characteristic of our species, has been of interest throughout history. The scientific study of human language is called linguistics. A linguist is a scientist who investigates human language in all its facets, its structure, its use, its history, its place in society. There are different directions of the linguistic research.

Theoretical Linguistics, often referred to as generative linguistics, has its basis of views first put forth by Chomsky's 1955 The Logical Structure of Linguistic Theory. In the book "The Logical Structure of Linguistic Theory" and the subsequent books and articles by Chomsky and those that embraced these views, a major aim was to characterize the nature of human linguistic knowledge or competence (represented in the mind as a mental grammar); that is, to explain or account for what speakers know which permits them to speak and comprehend speech or sign (for example, the languages of the deaf). The production and comprehension of speech is referred to as performance, distinct from competence but dependent on it.

Descriptive linguistics provides analyses of the grammars of languages such as Choctaw, Arabic, Zulu. 'Indo-European-linguistics', 'Romance linguistics','African linguistics' refer to the studies of particular languages and language families, from both historical and synchronic points of view.

Historical linguistics is concerned with a theory of language change – why and how languages develop. The comparative method, developed in the nineteenth century by such philologists as the brothers Grimm and Hermann Paul, is a method used to compare languages in the attempt to determine which languages are related and to establish families of languages and their roots.

Anthropological or *ethno-linguistics* and *sociolinguistics* focus on languages as part of culture and society, including language and culture, social class, ethnicity, and gender.

Dialectology investigates how these factors fragment one language into many. In addition, sociolinguistics and applied linguistics are interested in language planning, literacy, bilingualism, and second language acquisition. *Applied linguistics* also covers such areas as discourse and conversational analysis, language assessment, language pedagogy.

Computational linguistics is concerned with natural language computer applications, e.g. automatic parsing, machine processing and understanding, computer simulation of grammatical models for the generation and parsing of sentences. If viewed as a branch of Artificial Intelligence (AI), computational linguistics has the goal of modeling human language as a cognitive system.

Mathematical linguistics studies the formal and mathematical properties of language. Pragmatics studies language in context and the influence of situation on meaning.

Communicative linguistics is a direction in modern linguistics that considers speech acts (statement, request, question, etc.) as a unit of communication, the communicative significance of the structural elements of which (words, phrases, sentences) is manifested in a coherent text (discourse). The interest of researchers in this area of linguistics meant a certain revision of the attitude to popular in the 50s and 60s of the 20th century structural and transformational-generative directions in linguistics, which did not give the expected results in improving the practical level of proficiency in a non-native language.

The emergence of communicative linguistics characterized a new stage in the development of modern language science. Describing "pre-communication" linguistics, Kolchinsky states: "Of course, linguistics since its formation as an independent science has always been involved in semantics of language units – initially with the main emphasis on the semantics of words (lexicography), late in the semantics of statements the semantics of the grammatical forms, and then especially the semantics of sentences (syntax semantics),

and, at last, – semantics of the text (text linguistics). However, this work was carried out, as a rule, in the field of semantics of independent units in isolation (semantics of individual words, individual forms, individual types of sentences)".

Some scholars explain the rapid development of communicative linguistics also by the fact that at the present stage it is no longer possible to obtain major results in the field of traditional "paradigmatic" linguistics.

The main features inherent in various areas of communicative linguistics, which in the last decade has become a special section of linguistics, are: analysis of language units in the context of specific communicative acts and consideration of the utterance (text) as a starting point for the linguistic analysis. The communicative direction in linguistics, which is now widely used, differs from the functional one. The term "functional linguistics" refers to several different areas: the study of the language functioning features in different extralinguistic situations, that is business communication, production, game, training, etc. It is the study of the features how the language performs its individual functions – communicative, expressive, appellative, visual, aesthetic, etc. It is also the research in the field of functional-semantic categories.

Communicative linguistics differs from the listed varieties of the functional approach as it always analyzes specific language units under the conditions of a certain communicative act, examines the differences in the functioning of language units in various communicative conditions.

Neurolinguistics is concerned with the biological basis of language acquisition and development and the brain/mind/language interface. It brings linguistic theory to bear on research on aphasia (language disorders following brain injury) and research involving the latest technologies in the study of brain imaging and processing.

Psycholinguistics is the branch of linguistics concerned with linguistic performance – the production and comprehension of speech (or sign). An area of psycholinguistics, which in some ways is a field in its own, is child language acquisition – how children acquire the complex grammar which underlies language use. This is

a subject of major concern, particularly because of the interest in the biology of language.

The interest in the nature of human language appears to have arisen when the human species evolved in the history of time. There is no culture that has left records that do not reveal either philosophical or practical concerns for this unique human characteristic. Different historical periods reveal different emphases and different goals although both interests have existed in parallel.

Egyptian surgeons were concerned with clinical questions; an Egyptian papyrus, dated ca. 1700 BCE ("before the common (or current) era"), includes medical descriptions of language disorders following brain injury. The philosophers of ancient Greece, on the other hand, argued and debated questions dealing with the origin and the nature of language. Plato, writing between 427 and 348 BCE, devoted his *Cratylus Dialogue* to linguistic issues of his day, and Aristotle was concerned with language from both rhetorical and philosophical points of view.

The Greeks and the Romans also wrote grammars, and discussed the sounds of language and the structures of words and sentences. This interest continued through the medieval period and the Renaissance in an unbroken thread to the present period.

Linguistic scholarship, however, was not confined to Europe; in India the Sanskrit language was the subject of detailed analysis as early as the twelfth century BCE. Panini's Sanskrit grammar dated ca. 500 BCE is still considered to be one of the greatest scholarly linguistic achievements. In addition, Chinese and Arabic scholars have all contributed to our understanding of human language.

The major efforts of the linguists of the nineteenth century were devoted to historical and comparative studies. Ferdinand de Saussure (1857–1913), a Swiss linguist in this tradition, turned his attention instead to the structural principles of language rather than to the ways in which languages change and develop, and in so doing, became a major influence on twentieth century linguistics.

In Europe and America, linguists turned to descriptive synchronic studies of languages and to the development of empirical methods for their analysis. Scholars from different disciplines and

with different interests turned their attention to the many aspects of language and language use. American linguists in the first half of the 20th century included the anthropologist Edward Sapir (1884–1939), interested in the languages of the Americas, language and culture, and language in society, and Leonard Bloomfield (1887–1949), himself an historical and comparative linguist, as well as a major descriptive linguist who emerged as the most influential linguist in this period. Both Sapir and Bloomfield were also concerned with developing a general theory of language. Sapir was a 'mentalist' in that he believed that any viable linguistic theory must account for the mental representation of linguistic knowledge, its 'psychological reality'; Bloomfield in his later years was a follower of behaviorism, which was the mainstream of psychological thought at the time, a view that precluded any concern for mental representation of language and, in fact, for the mind itself.

In Europe, Roman Jakobson (1896–1982), one of the founders of the Prague School of Linguistics, came to America in 1941 and contributed substantially to new developments in the field. His collaboration with Morris Halle and Gunnar Fant led to a theory of Distinctive Features in phonology, and Halle has remained one of the leading phonologists of the last decades. In England, phoneticians like Daniel Jones (1881–1967) and Henry Sweet (1845–1912) (the prototype for G. B. Shaw's Henry Higgins) have had a lasting influence on the study of the sound systems of language.

In 1957 with the publication of Syntactic Structures, Noam Chomsky ushered in the era of generative grammar, a theory which has been referred to as creating a scientific revolution. This theory of grammar has developed in depth and breadth. It is concerned with the biological basis for the acquisition, representation and use of human language and the universal principles which constrain the class of all languages. It seeks to construct a scientific theory that is explicit and explanatory.

The great development in linguistic theory has occurred since the publication of Syntactic Structures in 1957 and Aspects of the Theory of Syntax in 1965. In subsequent years, Chomsky has continued to develop his theory in such major works as *Remarks on*

Nominalization (1970), *Conditions on Transformations* (1973), *Lectures on Government and Binding* (1981), *Barriers* (1986), *Principles and Parameters in Syntactic Theory* (1981), and *The Minimalist Program* (1995).

Aims of Linguistic Theory

Three key questions were posed by Chomsky in 1986 which remain pivotal in linguistics today:

− What constitutes knowledge of language? (Competence)

− How is knowledge of language acquired? (Acquisition)

− How is knowledge of language put to use? (Performance/language processing).

In the past decade, Cognitive Linguistics has developed into one of the most dynamic and attractive frameworks within theoretical and descriptive linguistics.

Cognitive Linguistics is an approach to the analysis of natural language that originated in the late seventies and early eighties of the 20th century in the work of George Lakoff, Ron Langacker, and Len Talmy, and that focuses on language as an instrument for organizing, processing, and conveying information. Given this perspective, the analysis of the conceptual and experiential basis of linguistic categories is of primary importance within Cognitive Linguistics: the formal structures of language are studied not as if they were autonomous, but as reflections of general conceptual organization, categorization principles, processing mechanisms, and experiential and environmental influences.

Because Cognitive Linguistics sees language as embedded in the overall cognitive capacities of man, topics of special interest for Cognitive Linguistics include:

− the structural characteristics of natural language categorization (such as prototypicality, systematic polysemy, cognitive models, mental imagery, and metaphor);

− the functional principles of linguistic organization (such as iconicity and naturalness);

− the conceptual interface between syntax and semantics (as explored by Cognitive Grammar and Construction Grammar);

– the experiential and pragmatic background of language-in-use;

– the relationship between language and thought, including questions about relativism and conceptual universals.

Crucially, there is no single, uniform doctrine according to which these research topics are pursued by Cognitive Linguistics. In this sense, Cognitive Linguistics is a flexible framework rather than a single theory of language. In terms of category structure (one of the standard topics for analysis in Cognitive Linguistics), we might say that Cognitive Linguistics itself, when viewed as a category, has a family resemblance structure: it constitutes a cluster of many partially overlapping approaches rather than a single welldefined theory.

Cognitive Linguistics is the study of language in its cognitive function, where cognitive refers to the crucial role of intermediate informational structures in our encounters with the world. Cognitive Linguistics is cognitive in the same way that cognitive psychology is: by assuming that our interaction with the world is mediated through informational structures in the mind. It is more specific than cognitive psychology, however, by focusing on natural language as a means for organizing, processing, and conveying that information. Language, then, is seen as a repository of world knowledge, a structured collection of meaningful categories that help us deal with new experiences and store information about old ones.

From this overall characterization, three fundamental characteristics of Cognitive Linguistics can be derived:

– the primacy of semantics in linguistic analysis,
– the encyclopedic nature of linguistic meaning,
– and the perspectival nature of linguistic meaning.

The first characteristic merely states that the basic function of language involves meaning; the other two characteristics specify the nature of the semantic phenomena in question. The primacy of semantics in linguistic analysis follows in a straightforward fashion from the cognitive perspective itself: if the primary function of language is categorization, then meaning must be the primary linguistic phenomenon. The encyclopedic nature of linguistic

meaning follows from the categorial function of language: if language is a system for the categorization of the world, there is no need to postulate a systemic or structural level of linguistic meaning that is different from the level where world knowledge is associated with linguistic forms. The perspectival nature of linguistic meaning implies that the world is not objectively reflected in the language: the categorization function of the language imposes a structure on the world rather than just mirroring objective reality. Specifically, language is a way of organizing knowledge that reflects the needs, interests, and experiences of individuals and cultures. The idea that linguistic meaning has a perspectivizing function is theoretically elaborated in the philosophical, epistemological position taken by Cognitive Linguistics. The experientialist position of Cognitive Linguistics vis-a`-vis human knowledge emphasizes the view that human reason is determined by our organic embodiment and by our individual and collective experiences.

Cognitive Linguistics argues that language is governed by general cognitive principles, rather than by a special-purpose language module.

The following three major hypotheses are seen as guiding the cognitive linguistic approach to language:

– language is not an autonomous cognitive faculty;
– grammar is conceptualization;
– knowledge of language emerges from language use.

The first hypothesis is that language is not an autonomous cognitive faculty. The basic corollaries of this hypothesis are that the representation of linguistic knowledge is essentially the same as the representation of other conceptual structures, and that the processes in which that knowledge is used are not fundamentally different from cognitive abilities that human beings use outside the domain of language.

The first corollary is essentially that linguistic knowledge – knowledge of meaning and form – is basically conceptual structure. It is probably not difficult to accept the hypothesis that semantic representation is basically conceptual. But cognitive linguists argue that syntactic, morphological and phonological representation is also

basically conceptual. This might appear counterintuitive at first: sounds are physical entities, and ultimately so are utterances and their formal structure. But sounds and utterances must be comprehended and produced, and both of those processes involve the mind. Sounds and utterances are the input and output of cognitive processes that govern speaking and understanding.

The second corollary is that the cognitive processes that govern language use, in particular the construction and communication of meaning by language, are in principle the same as other cognitive abilities. That is, the organization and retrieval of linguistic knowledge is not significantly different from the organization and retrieval of other knowledge in the mind, and the cognitive abilities that we apply to speaking and understanding language are not significantly different from those applied to other cognitive tasks, such as visual perception, reasoning or motor activity. Language is a distinct human cognitive ability, to be sure. From a cognitive perspective, language is the real-time perception and production of a temporal sequence of discrete, structured symbolic units. This particular configuration of cognitive abilities is probably unique to language, but the component cognitive skills required are not.

The hypothesis that language is not an autonomous cognitive faculty has had two major implications for cognitive linguistic research. Much cognitive linguistic research has been devoted to elucidating conceptual structure and cognitive abilities as they are seen to apply to language, in the effort to demonstrate that language can be adequately modeled using just these general conceptual structures and cognitive abilities.

Second, cognitive linguists appeal at least in principle to models in cognitive psychology, in particular models of memory, perception, attention and categorization. Psychological models of memory have inspired linguistic models of the organization of linguistic knowledge into frames/domains, and grammatical knowledge in networks linked by taxonomic and other relations. Psychological models of attention and perception, especially Gestalt psychology, have led to the explication of many conceptualization processes in semantics. Finally, psychological models of

categorization, in particular prototypes and graded centrality, and more recent models of category structure, have had perhaps the greatest influence on both semantic and grammatical category analysis in cognitive linguistics.

The second major hypothesis of the cognitive linguistic approach is embodied in Langacker's slogan 'grammar is conceptualization.' This slogan refers to a more specific hypothesis about conceptual structure, namely that conceptual structure cannot be reduced to a simple truth-conditional correspondence with the world. A major aspect of human cognitive ability is the conceptualization of the experience to be communicated (and also the conceptualization of the linguistic knowledge we possess).

The third major hypothesis of the cognitive linguistic approach is that knowledge of language emerges from language use. That is, categories and structure in semantics, syntax, morphology and phonology are built up from our cognition of specific utterances on specific occasions of use. This inductive process of abstraction and schematization does not lose the conventionalized subtleties and differences found among even highly specific grammatical constructions and word meanings.

Lecture 2
MODERN DISCOURSE THEORIES

Our first step in the study of discourse analysis has to be figuring out exactly what we mean by 'discourse' and why it is so important to learn how to analyze it. To start out we can say that *discourse analysis* is the study of language. Many people would define discourse analysis as a subfield of linguistics, which is the scientific study of language. Different kinds of linguists study different aspects of language. Phonologists study the sounds of languages and how people use them. Lexicographers study words, their meanings and their histories. Grammarians study how words are put together to form sentences and spoken utterances. And discourse analysts study the ways sentences and utterances go together to make texts and interactions and how those texts and interactions fit into our social world. But discourse analysis is not just the study of language, but a way of looking at language that focuses on how people use it in real life to do things like joke and argue and persuade and flirt, and to show that they are certain kinds of people or belong to certain groups.

This way of looking at language is based on four main assumptions. They are:

1. Language is ambiguous. What things mean is never absolutely clear. All communication involves interpreting what other people mean and what they are trying to do.

2. Language is always 'in the world'. That is, what language means is always a matter of where and when it is used and what it is used to do.

3. The way we use language is inseparable from who we are and the different social groups to which we belong. We use language to display different kinds of social identities and to show that we belong to different groups.

4. Language is never used all by itself. It is always combined with other things such as our tone of voice, facial expressions and gestures when we speak, and the fonts, layout and graphics we use in

written texts. What language means and what we can do with it is often a matter of how it is combined with these other things.

The ambiguity of language

Everyone has had the experience of puzzling over what someone – a collegue or a parent or a friend – 'really meant' by what he or she said. In fact, nearly all communication contains some elements of meaning that are not expressed directly by the words that are spoken or written. Even when we think we are expressing ourselves clearly and directly, we many not be doing that. For example, you may want to borrow a pen from someone, and express this desire with the question, 'Do you have a pen?' Strictly speaking, though, this question does not directly communicate that you need a pen. It only asks if the other person is in possession of one. In order to understand this question as a request, the other person needs to undertake a process of 'figuring out' what you meant, a process which in this case may be largely unconscious and automatic, but which is, all the same, a process of interpretation. So, we can take as a starting point for our study of discourse analysis the fact that people don't always say what they mean, and people don't always mean what they say. This is not because people are trying to trick or deceive each other (though sometimes they are), but because language is, by its very nature, ambiguous. To say exactly what we mean all the time would be impossible; first, because as poets, lovers and even lawyers know, language is an imperfect tool for the precise expression of many things we think and feel; and second because whenever we communicate we always mean to communicate more than just one thing. When you ask your friend if he or she has a pen, for example, you mean to communicate not just that you need a pen but also that you do not wish to impose on them or that you feel a bit shy about borrowing a pen, which is one of the reasons why you approach the whole business of requesting indirectly by asking if they have a pen, even when you know very well that they have one.

Language in the world

One of the most important ways we understand what people mean when they communicate is by making reference to the social context within which they are speaking or writing. The meaning of an utterance can change dramatically depending on who is saying it, when and where it is said, and to whom it is said. If a teacher asks a student who is about to take an examination the same question we discussed above: 'Do you have a pen?' it is rather unlikely that this is a request or that the teacher is a bit shy about communicating with the student. Rather, this utterance is probably designed to make sure that the student has the proper tool to take the examination or to inform the student that a pen (rather than a pencil) must be used.

In other words, when we speak of discourse, we are always speaking of language that is in some way situated. Language is always situated in at least four ways.

First, language is situated within the material world, and where we encounter it, whether it be on a shop sign or in a textbook or on a particular website will contribute to the way we interpret it.

Second, language is situated within relationships; one of the main ways we understand what people mean when they speak or write is by referring to who they are, how well we know them, and whether or not they have some kind of power over us.

Third, language is situated in history, that is, in relation to what happened before and what we expect to happen afterwards.

Finally, language is situated in relation to other language – utterances and texts always respond to or refer to other utterances and texts; that is, everything that we say or write is situated in a kind of network of discourse.

Language and social identity

Not only is discourse situated, partly by who says (or writes) what to whom, but people − the 'whos' and the 'whoms' who say or write these things − are also situated by discourse. What is meant by this is that whenever people speak or write, they are, through their discourse, somehow demonstrating who they are and what their relationship is to other people. They are enacting their identities. The

important thing about such identities is that they are multiple and fluid rather than singular and fixed. The identity someone enacts at the dance club on Friday night is not the same identity they enact at the office on Monday morning. The reason for this is not that they changes their personality in any fundamental way, but rather that they change the way they use language.

Language and other modes

Changing the way someone uses language when they enact the identity of a dance club diva or a yoga teacher or a university professor, of course, is not enough to fully enact these identities. The person also has to dress in certain ways, act in certain ways, and hang out in certain places with certain people. In other words, language alone cannot achieve all the things we need to do to be a certain kind of person. We always have to combine that language with other things like fashion, gestures, and the handling of various kinds of objects.

Partially because of its roots in linguistics, discourse analysts used to focus almost exclusively on written or spoken language. Now, people are increasingly realizing not just that we communicate in a lot of ways that do not involve language, but that in order to understand what people mean when they use language, we need to pay attention to the way it is combined with these other communicative modes.

So what is Discourse Analysis? Given these four principles, we can begin to understand some of the reasons why learning how to analyze discourse might be useful. The chief reason is that we already engage in discourse analysis all the time when we try to figure out what people mean by what they say and when we try to express our multiple and complicated meanings to them. We must bear in mind that none of us is immune to misunderstandings, to offending people by saying the wrong thing, to struggling to get our message across, or to being taken in by someone who is trying somehow to cheat us.

Hopefully, by understanding how discourse works we will be able to understand people better and communicate more effectively.

Studying discourse analysis, however, can teach you more than that. Since the way we use discourse is tied up with our social identities and our social relationships, discourse analysis can help us to understand how the societies in which we live are put together and how they are maintained through our day to day activities of speaking, writing and making use of other modes of communication. It can help us to understand why people interact with one another the way they do and how they exert power and influence over one another. It can help us to understand how people view reality differently and why they view it that way. The study of discourse analysis, then, is not just the study of how we use language. It is also indirectly the study of romance, friendship, psychology, politics, power, and a whole lot of other things.

Discourse analysts analyze 'texts' and 'conversations'. But what is a 'text' and what is a 'conversation'? What distinguishes texts and conversations from random collections of sentences and utterances?

Consider the following list of words:

Milk   Spaghetti   Tomatoes   Rocket   Light bulbs

You might look at this list and conclude that this is not a text for the simple reason that it 'makes no sense' to you – that it has no meaning. According to the linguist M.A.K. Halliday, meaning is the most important thing that makes a text a text; it has to make sense. A text, in his view, is everything that is meaningful in a particular situation. And the basis for meaning is choice.

Whenever a person chooses one thing rather than another from a set of alternatives (yes or no, up or down, red or blue), a person is making meaning. This focus on meaning, in fact, is one of the main things that distinguishes Halliday's brand of linguistics from that of other linguists who are concerned chiefly with linguistic forms. Historically, the study of linguistics, Halliday points out, first involved studying the way the language was put together (syntax and morphology) followed by the study of meaning. In his view, however, the reverse approach is more useful. As he puts it, 'A language is interpreted as a system of meanings, accompanied by forms through which the meanings can be expressed'.

So one way you can begin to make sense of the list of words above is to consider them as a series of choices. In other words, we wrote 'Milk' instead of 'Juice' and 'Spaghetti' instead of 'Linguini'. There must be some reason for this. You will still probably not be able to recognize this as a text because you do not have any understanding of what motivated these choices (why we wrote down these particular words) and the relationship between one set of choices (e.g. 'Milk' vs. 'Juice') and another. It is these two pieces of missing information – the context of these choices and the relationships between them – which form the basis for what we will be calling *texture* – that quality that makes a particular set of words or sentences a text, rather than a random collection of linguistic items.

A language speaker's 'ability to discriminate between a random string of sentences and one forming a discourse,' Halliday explains, 'is due to the inherent texture in the language and to his awareness of it'. According to this formulation, there are two important things that make a text a text. One has to do with features inherent in the language itself (things, for example, like grammatical 'rules'), which help us to understand the relationship among the different words and sentences and other elements in the text. It is these features that help you to figure out the relationship between the various sets of choices (either lexical or grammatical) that you encounter. The problem with the text above is that there is not much in the language itself that helps you to do this. There are, however, two very basic things that help you to establish a connection among these words. The first is the fact that they appear in a list − they come one after another. This very fact helps to connect them together because you automatically think that they would not have been put together in the same list if they did not have something to do with one another. Another 'internal' thing that holds these words together as a potential text is that they are similar; with the exception of 'Light bulbs', they all belong to the same *semantic field* (i.e. words having to do with food). In fact, it is because of words like 'Milk" and ' Tomatoes' that you are able to infer that what is meant by the word 'Rocket' is 'rocket lettuce' (or arugula) rather than the kind of

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rocket that shoots satellites into space. This semantic relationship among the words, however, is probably still not enough for you to make sense of this list as a text as long as you are relying only on features that are intrinsic to the language. The reason for this is that there are no grammatical elements that join these words together. It would be much easier for you to understand the relationship among these words if they appeared in a conversation like this:

A: What do we need to get at the shop?

B: Well, we need some milk. And I want to make a salad, so let's get some tomatoes and rocket. And, oh yeah, the light bulb in the living room is burnt out. We'd better get some new ones.

In this conversation, the relationships between the different words is much clearer because new words have been added. One important word that joins these words together is 'and', which creates an additive relationship among them, indicating that they are all part of a cumulative list. Other important words are 'we' and 'need'. The verb 'need' connects the things in the list to some kind of action that is associated with them, and the word 'we' connects them to some people who are also involved in this action.

This second part of Halliday's formulation has to do with something that cannot be found in the language itself, but rather exists inside the minds of the people who are perceiving the text, what Halliday calls an awareness of the conventions of the language (and, by extension, broader conventions of communication in a given society) which helps us to work out the relationships among words, sentences, paragraphs, pictures and other textual elements, as well as relationships between these combinations of textual elements and certain social situations or communicative purposes. These conventions give us a kind of 'framework' within which we can fit the language.

The framework for the text above, for example, is 'a shopping list'. As soon as you have that framework, this list of words makes perfect sense as a text. In fact, you do not even need to refer back to the conversation above to understand what the text means and how it will be used. All of the information about what people do with

shopping lists is already part of your *common knowledge* (the knowledge you share with other people in society).

There is still one more thing that helps you to make sense of this as a text, and that has to do with the connections that exist between this particular collection of words and other texts that exist outside of it. For example, this text might be related to the conversation above. In fact, it might be the result of that conversation: 'A' might have written down this list as 'B' dictated it to him or her. It might also be related to other texts, like a recipe for rocket salad 'B' found in a cookbook. Finally, when A and B go to the supermarket, they will connect this text to still other texts like signs advertising the price of tomatoes or the label on the milk carton telling them the expiry date. In other words, all texts are somehow related to other texts, and sometimes, in order to make sense of them or use them to perform social actions, you need to make reference to these other texts.

To sum up, the main thing that makes a text a text is relationships or connections. Sometimes these relationships are between words, sentences or other elements inside the text. These kinds of relationships create what we refer to as cohesion. Another kind of relationship exists between the text and the person who is reading it or using it in some way. Here, meaning comes chiefly from the background knowledge the person has about certain social conventions regarding texts as well as the social situation in which the text is found and what the person wants to do with the text. This kind of relationship creates what we call coherence. Finally, there is the relationship between one text and other texts in the world that one might, at some point, need to refer to in the process of making sense of this text. This kind of relationship creates what we call intertextuality.

Discourse and Ideology

We have looked at the ways texts are structured and the social functions they fulfill for different groups of people. Now we will examine how texts promote certain points of view or versions of reality.

We will focus on four things:

1) the ways authors create 'versions of reality' based on their choice of words and how they combine words together;

2) the ways authors construct certain kinds of relationships between themselves and their readers;

3) the ways authors appropriate the words of other people and how they represent those words; and

4) the ways authors of texts draw upon and reinforce the larger systems of belief and knowledge that govern what counts as right or wrong, good or bad, and normal or abnormal in a particular society.

Whether we are aware of it our not, our words are never neutral. They always represent the world in a certain way and create certain kinds of relationships with the people with whom we are communicating. For this reason, texts always to some degree promote a particular ideology. What is meant by an ideology here is a specific set of beliefs and assumptions people have about things like what is good and bad, what is right and wrong, and what is normal and abnormal. Ideologies provide us with models of how the world is 'supposed to be'. In some respects ideologies help to create a shared worldview and sense of purpose among people in a particular group. On the other hand, ideologies also limit the way we look at reality and tend to marginalize or exclude altogether people, things and ideas that do not fit into these models. All texts, even those that seem rather innocuous or banal, somehow involve these systems of inclusion and exclusion. Often when you fill out a form, like a university application form, for example, or an application for a driver's license, you are asked to indicate whether you are married or single. One thing that this question does is reinforce the idea that your marital status is an important aspect of your identity (although it may have very little bearing on whether or not you are qualified to either study in university or drive a car). Another thing it does is limit this aspect of your identity to one of only two choices. Other choices like divorced, widowed or in a civil partnership are often not offered, nor are choices having to do with other important relationships in your life, like your relationships with your parents or your siblings. In China, such forms often ask this question slightly

differently, offering the categories of 結婚 ('married') or 未婚 ('single', or literally 'not yet married'). These two choices not only exclude people in the kinds of relationships mentioned above but also people like Buddhist monks and 'confirmed bachelors' who have no intention of getting married. They also promote the idea that being married is somehow the 'natural' or 'normal' state of affairs. In such cases, it is fair to ask how much you are answering questions about yourself, and how much the forms themselves are constructing you as a certain kind of person by enabling some choices and constraining others. In other words, are you filling out the form, or is the form filling out you? In this strand we will explore ways in which people construct these systems of inclusion and exclusion in texts, and the ways they use them to promote certain versions of reality and to create or reinforce in readers certain beliefs.

'Whos Doing Whats'

The linguist Michael Halliday pointed out that whenever we use language we are always doing three things at once: we are in some way representing the world: which he called the ideational function of language; we are creating, ratifying or negotiating our relationships with the people with whom we are communicating, which he called the interpersonal function of language, and we are joining sentences and ideas together in particular ways to form cohesive and coherent texts, which he called the textual function of language. All of these functions play a role in the way a text promotes a particular ideology or worldview.

According to Halliday, we represent the world through language by choosing words that represent people, things or concepts (participants), and words about what these participants are doing to, with or for one another (processes).

All texts contain these two elements: participants and processes. James Paul Gee calls them 'whos doing whats'. Rather than talking about texts representing reality, however, it might be better to talk about texts 'constructing' reality, since, depending on the words they choose to represent the 'whos doing whats' in a particular situation, people can create very different impressions of

what is going on. First of all, we might choose different words to represent the same kinds of participant.

In traditional church wedding ceremonies in many places, for example, the convener of the ceremony (often a priest or a minister), after the couple have taken their vows, will pronounce them 'man and wife'. By using different kinds of words to describe the groom and the bride, this utterance portrays them as two different kinds of beings, and as fundamentally unequal. This choice of words gives to the 'man' an independent identity, but makes the woman's (the 'wife's') identity contingent on her relationship to the man. Nowadays, many churches have changed their liturgies to make this 'I now pronounce you husband and wife' in order to present the two individuals as more equal.

The words we use for processes and how we use them to link participants together can also create different impressions of what is going on. One of the key things about processes is that they always construct a certain kind of relationship between participants. Halliday calls this relationship transitivity. An important aspect of transitivity when it comes to ideology has to do with which participants are portrayed as performing actions and which are portrayed as having actions done to or for them. In the same kinds of traditional church weddings described above, after pronouncing the couple 'man and wife' the convener might turn to the man and say, 'you may now kiss the bride.' Anyone who has attended such a wedding knows that this sentence is usually not an accurate description of what happens next: it is not just the groom who kisses the bride; the bride also kisses the groom; they kiss each other. Rather, it as an ideological interpretation of what happens. Making the male participant the actor in the process (kissing) constructs him as the person 'in charge' of the situation, and the woman as a passive recipient of his kiss, thus reinforcing many assumptions about the roles of men and women, especially in romantic and sexual relationships, which are still deeply held in some societies. As with the statement 'I now pronounce you man and wife', in many places this has changed in recent years, with the couple either simply kissing after the declaration of marriage or the officiant saying something like 'you may now kiss each other.'

Relationships

Another important way texts promote ideology is in the relationships they create between the people who are communicating and between communicators and what they are communicating about, what Halliday calls the interpersonal function of language. We construct relationships through words we choose to express things like certainty and obligation (known as *the system of modality* in a language). The traditional priest or minister described above, for example, typically says 'you may now kiss the bride,' rather than 'kiss the bride!', constructing the action as a matter of permission rather than obligation and constructing himself or herself as someone who, while having a certain power over the participants, is there to assist them in doing what they want to do rather than to force them to do things they do not want to do.

Another way we use language to construct relationships is through the style of speaking or writing that we choose. To take the example of the convener of the wedding ceremony again, he or she says, 'you many now kiss the bride,' rather than something like 'why don't you give her a kiss!' This use of more formal language helps create a relationship of respectful distance between the couple and the officiant and maintains an air of seriousness in the occasion.

Halliday sees degrees of 'formality' in language as a matter of what he calls *register*, the different ways we use language in different situations depending on the topic we are communicating about, the people with whom we are communicating, and the channel through which we are communicating (e.g. formal writing, instant messaging, face-to-face conversation).

Like genres, social languages (or registers) tend to link us to different groups and communicate that we are 'certain kinds of people'. They also show something about the relationships we have with the people with whom we are communicating. Most people, for instance, use a different social language when they are talking or writing to their boss than when they are talking or writing to their peers.

Intertextuality

As we have mentioned before, texts often refer to or somehow depend for their meaning on other texts. We called the relationship texts create with other texts *intertextuality*, and intertextuality is another important way ideologies are promoted in discourse. All texts involve some degree of intertextuality. We cannot speak or write without borrowing the words and ideas of other people, and nearly everything we say or write is in some way a response to some previous utterance or text and an anticipation of some future one.

When we appropriate the words and ideas of others in our texts and utterances, we almost always end up communicating how we think about those words and ideas (and the people who have said or written them) in the way we represent them. We might, for example, quote them verbatim, paraphrase them, or refer to them in an indirect way, and we might characterize them in certain ways using different 'reporting' words like 'said,' or 'insisted,' or 'claimed.'

Intertextuality does not just involve mixing other people's words with ours. It can also involve mixing genres and mixing social languages.

Discourses

According to Foucault, discourses can exert a tremendous power over us by creating constraints regarding how certain things can be talked about and what counts as 'knowledge' in particular contexts. At the same time, it is also important to remember that discourses are complex and often contain internal contradictions. They also change over time. In pre 19th century Europe, for example, the strongest values promoted in the discourse of marriage were those of duty and commitment. Most marriages were arranged and divorce was illegal in many countries. The contemporary discourse of marriage in Europe and many other places has changed considerably, emphasizing more the values of love and personal fulfillment, which is not to say that the previous ideas of duty and commitment are no longer important.

Because of the rich and fluid nature of discourses, they can sometimes be invoked to promote different ideological positions.

Spoken Discourse

In many ways, speech is not so different from writing. When people speak they also produce different kinds of genres (such as casual conversations, debates, lectures and speeches of various kinds) and use different kinds of 'social languages'. They also promote particular versions of reality or ideologies. But there are some ways in which speech is very different from writing.

First of all, speech is more interactive. While we do often expect and receive feedback for our writing, especially when it comes to new media genres like blogs, this feedback is usually delayed. When we speak we usually do so in 'real time' with other people, and we receive their responses to what we have said right away. As we carry on conversations, we decide what to say based on what the previous speaker has said as well as what we expect the subsequent speaker to say after we have finished speaking. We can even alter what we are saying as we go along based on how other people seem to be reacting to it. Similarly, listeners can let us know immediately whether they object to or do not understand what we are saying. In other words, conversations are always coconstructed between or among the different parties having them.

Second, speech tends to be more transient and spontaneous than writing. When we write, we often plan what we are going to write carefully, and we often read over, revise and edit what we have written before showing it to other people. Because writing has a certain 'permanence', people can also read what we have written more carefully. They can read it quickly or slowly, and they can re-read it as many times as they like. They can also show it to other people and get their opinions about it. Speech, on the other hand, is usually not as well planned as writing. While some genres like formal speeches and lectures are planned, most casual conversation is just made up as we go along. It is also transient; that is to say, our words usually disappear the moment we utter them. This makes listening in some ways more challenging than reading. Unless our words are recorded, people cannot return to them, save them or transport them into other contexts. While they might be able to

remember what we have said and repeat it to other people, it is never exactly the same as what we have actually said.

Finally, speech tends to be less explicit than writing. The reason for this is that when we are speaking, we often also depend on other methods of getting our message across. We communicate with our gaze, our gestures, our facial expressions and the tone of our voice. When we are writing we do not have these tools at our disposal, and so we often need to depend more on the words themselves to express our meaning. Speech also usually takes place in some kind of physical context which participants share, and often the meaning of what we say is dependent on this context. We can use words like 'this' and 'that' and 'here' and 'there' and expect that the people we are speaking to can understand what we are talking about based on the physical environment in which the conversation takes place. Of course, there are many kinds of speech that do not share all of the features we have discussed above. People engaged in telephone conversations, for example, like readers and writers, are situated in different places and cannot rely on physical cues like gestures and facial expressions to convey meaning, although their conversations are still interactive. When people speak to us through television and cinema, on the other hand, while we can see their gestures and facial expressions, we cannot usually respond to what they are saying in real time.

There are also certain kinds of conversations that share features of both speech and writing. Instant messaging and text-based computer chats, for example, are, like speech, interactive and usually fairly unplanned, while at the same time, like writing, they involve a certain amount of permanence (the words we write remain in chat windows for some time after we have written them and may be stored as 'history files'). They also lack the non-verbal cues that are part of physical co-presence.

Corpus-assisted Discourse Analysis

The focus of most discourse analysis is on looking very closely at one or a small number of texts or conversations of a particular type, trying to uncover things like how the text or conversation is structured, how writers/speakers and readers/listeners are constructed, how the text or conversation promotes the broader ideological agendas of groups or institutions, and how people actually use the text or conversation to perform concrete social actions.

Corpus-assisted discourse analysis is unique in that it allows us to go beyond looking at a small number of texts or interactions to analyzing a large number of them and being able to compare them to other texts and conversations that are produced under similar or different circumstances. It also allows us to bring to our analysis some degree of 'objectivity' by giving us the opportunity to test out the theories we have formulated in our close analysis of a few texts or conversations on a much larger body of data in a rather systematic way.

A corpus is basically a collection of texts in digital format that it is possible to search through and manipulate using a computer program. There are a number of large corpora, such as the British National Corpus, which is a very general collection of written and spoken texts in English.

Normally, corpora are used by linguists in order to find out things about the grammatical and lexical patterns in particular varieties of language or particular kinds of texts. A lot of what we know about the differences among the different varieties of English (such as British English, American English, and Australian English) or among different registers for example comes from the analysis of corpora.

Approaches to Discourse Analysis. Three ways of looking at discourse

Over the years people have approached the study of discourse in many different ways. Scholars who analyze discourse have basically gone about it from three different perspectives based on

three different definitions of what discourse is. Some have taken a *formal approach* to discourse, defining it simply as 'language above the level of the clause or sentence.' Those working from this definition often try to understand the kinds of rules and conventions that govern the ways we join clauses and sentences together to make texts. Others take a more *functional approach*, defining discourse as 'language in use'. This definition leads to questions about how people use language to do things like make requests, issue warnings, and apologize in different kinds of situations and how we interpret what other people are trying to do when they speak or write. Finally, there are those who take what we might call a *social approach*, defining discourse as a kind of social practice. What is meant by this is that the way we use language is tied up with the way we construct different social identities and relationships and participate in different kinds of groups and institutions. It is tied up with issues of what we believe to be right and wrong, who has power over whom, and what we have to do and say to 'fit in' to our societies in different ways.

Although these three different approaches to discourse are often treated as separate, and are certainly associated with different historical traditions and different individual discourse analysts, the position we take is that good discourse analysis requires that we take into account all three of these perspectives.

Instead of three separate definitions of discourse, they are better seen as three interrelated aspects of discourse. The way people use language cannot really be separated from the way it is put together, and the way people use language to show who they are and what they believe cannot be separated from the things people are using language to do in particular situations.

Language above the clause
The use of the term 'discourse' to mean language above the level of the sentence or the clause probably originated with the linguist Zellig Harris, who, back in the 1950s, wanted to take the study of linguistics to a new level. Before this, linguists had come a long way in understanding how sounds are put together to form

words and how words are put together to form sentences. What Harris wanted to do was to understand how sentences are put together to form texts. The idea that texts could be analyzed in terms their formal structure was actually very popular in the early and mid 20th century, even before Harris invented the term 'discourse analysis', especially in the field of literature.

The method that Harris proposed for the analysis of discourse, which he called 'distributional analysis', was not much different from how people go about doing grammatical analysis. The idea was to identify particular linguistic features and determine how they occurred in texts relative to other features, that is, which features occurred next to other features or 'in the same environment' with them. However, Harris's ambitions went beyond simply understanding how linguistic features are distributed throughout texts. He was also interested in understanding how these features correlate with non-linguistic behavior beyond texts, that is, how the form that texts take is related to the social situations in which they occur.

It was really left to discourse analysts who came after him, however, to figure out exactly how the relationship between texts and the social contexts in which they are used could be fruitfully studied.

When focusing on the formal aspect of discourse, we are mostly interested in how the different elements of texts or conversations are put together to form unified wholes. In this respect, we usually look for two kinds of things:

– we look for linguistic features (words and grammar), which help to link different parts of the text or conversation together;

– we look at the overall pattern of the text or conversation.

We can refer to these two things as 1) *cohesion* (how pieces of the text are 'stuck together') and 2) *coherence* (the overall pattern or sequence of elements in a text or conversation that conforms to our expectations about how different kinds of texts or interactions ought to be structured).

Language in use

The second aspect of discourse that discourse analysts focus on is how people actually use language to get things done in specific contexts. In fact, it is often very difficult to understand what a piece of language means without referring to the social context in which it is being used and what the person who is using it is trying to do. This view of discourse grew out of the work of a number of important scholars including Michael Halliday, whose approach to the study of grammar differed markedly from earlier approaches by focusing less on the forms language takes and more on the social functions accomplished by language, and the work of the British philosophers John L. Austin and Paul Grice who laid the foundation for what we call *pragmatics* (the study of how people do things with language).

Another important figure who promoted this view of discourse is the applied linguist H.G. Widdowson, who approached the whole problem of language use from the perspective of language learning, noting that learning a foreign language requires more than just learning how to make grammatical sentences; it also involves being able to use the language to accomplish things in the world.

There are a number of ways to study language in use. One way is to consider discourse itself as a kind of action, and to explore how, when we say things or write things, we are actually doing things like apologizing, promising, threatening or making requests. Another way to consider language in use is to explore the role of discourse in certain kinds of activities and to examine how different kinds of discourse make certain kinds of actions or activities either easier or more difficult to perform. Finally, we might consider how people use discourse strategically to try to communicate their interpretation of a situation or to manage their relationships with the people with whom they are communicating.

Language and 'Social practice'

The third aspect of discourse has to do with the role of language in 'social practice'. Language is seen not just as a system for making meaning, but as part of larger systems through which people construct social identities and social realities. Different people

use language in different ways. An English teacher talks differently than a hip-hop artist. And these different ways of talking help to show who we are and also reflect our different ideas about the world, different beliefs, and different values. This view of discourse probably owes the most to the French philosopher Michel Foucault, who argued that discourse is the main tool through which we construct 'knowledge' and exert power over other people.

Different kinds of discourse (or 'discourses') are associated with different kinds of people and different 'systems of knowledge'. Foucault spoke, for example, of 'clinical discourse, economic discourse, the discourse of natural history, (and) psychiatric discourse'.

The American discourse analyst James Gee uses a capital 'D' to distinguish this view of discourse from the others. For him, 'Discourses' are 'ways of being in the world, or forms of life which integrate words, acts, values, beliefs, attitudes, and social identities'. This aspect of discourse leads us to explore how people use language to advance certain versions of reality and certain relationships of power, and also how our beliefs, values and social institutions are constructed through and supported by discourse. A central principle of this view of discourse is that discourse is always 'ideological', meaning that discourse always has 'an agenda', that it always ends up serving the interests of certain people over those of others.

So, it is difficult to look at discourse in any meaningful way from only one of these perspectives. Simply looking at how texts are put together, for example, while it may be interesting, has limited practical value. At the same time, you cannot really make broad statements about 'power' or 'ideology' in a text without first understanding some basic things about how the text is put together and how people are actually using it in specific social contexts to perform specific actions.

Doing Discourse Analysis: first steps

As it was mentioned, there are basically three different ways of looking at discourse: discourse as language beyond the clause; discourse as language in use; and discourse as social practice. Each

of the three different ways of looking at discourse can lead us to ask different kinds of questions about the texts and interactions that we encounter in our social lives. A view that sees discourse as language above the level of the clause or the sentences leads us to ask:

What makes this text or a conversation a text or conversation rather than just a random collection of sentences or utterances? What holds it together so that people can make sense of it?

A view that sees discourse as language in use leads us to ask: What are people trying to do with this text and how do we know?

Finally, a view that sees discourse as a matter of social practice and ideology leads us to ask:

What kinds of people are the authors of this text or the participants in this conversation trying to show themselves to be, and what kinds of beliefs or values are they promoting?

Another 'way in' to discourse analysis might be to apply the four principles of discourse to a particular text or interaction.

1. The ambiguity of language.
2. Language in the world.
3. Language and social identity.
4. Language and other modes.

These principles also lead us to ask specific kinds of questions about a text or interaction. We might ask the following four sets of questions:

1. How is the language in a certain interaction ambiguous? What do the people need to know in order to interpret one another's utterances correctly? Are there any hidden or 'veiled' meanings expressed?

2. How is meaning situated? How much does the meaning of the utterances depend on where they appear and who says them and what they are trying to do with these utterances?

3. How do people use language to express something about who they are (including the 'kinds of people' they are and what kinds of relationships they have with the other people in the interaction)?

4. How are other modes (pictures, layout, emoticons) combined with language to express meaning?

Lecture 3
COGNITIVE LINGUISTICS

Cognitive linguistics is an interdisciplinary branch of linguistics, combining knowledge and research from cognitive science, cognitive psychology, neuropsychology and linguistics. Cognitive linguistics as the approach to the study of language began to emerge in the 1970s and has been increasingly active since the 1980s. Cognitive linguistics argues that language is governed by general cognitive principles, rather than by a special-purpose language module.

There are three major hypotheses guiding the cognitive linguistic approach to language:

– language is not an autonomous cognitive faculty;

– grammar is conceptualization;

– knowledge of language emerges from language use.

These three hypotheses represent a response by the pioneering figures in cognitive linguistics to the dominant approaches to syntax and semantics at the time, namely generative grammar and truth-conditional (logical) semantics.

Frame semantics

What is it that words denote, or symbolize as cognitive linguists usually put it? A simple assumption that has guided much research in semantics is that words denote *concepts*, units of meaning. Concepts symbolized by words such as STALLION and MARE can be compared and contrasted with one another. Comparisons of words is the approach taken by structural semantics, which analyzes types of semantic relations among words, including hyponymy and antonymy. Some approaches to (lexical) semantics have proposed that word concepts such as STALLION and MARE are not atomic. Many concepts can be broken down into semantic features, so that STALLION is [EQUINE , MALE], and MARE is [EQUINE, FEMALE]. Finally, in the logical tradition that underlies much work in semantics, concepts are ultimately defined by their truth conditions: the conditions under which one can say that a

concept does, or does not, appropriately apply to a situation in the world.

In this widespread approach to semantics, it is recognized that concepts do not simply float around randomly in the mind. First, there are the relations between words and their corresponding concepts described by structural semantics. But there has been a strong feeling that concepts are organized in another way as well. Certain concepts 'belong together' because they are associated in experience.

To use a classic example, a RESTAURANT is not merely a service institution; it has associated with it a number of concepts such as CUSTOMER, WAITER, ORDERING, EATING, BILL. These concepts are not related to RESTAURANT by hyponymy, meronymy, antonymy or other structural semantic relations; they are related to RESTAURANT by ordinary human experience. The concept of RESTAURANT is closely tied to the other concepts, and cannot be isolated from the other concepts.

The need for another means for organizing concepts has been felt by researchers in cognitive psychology and artificial intelligence as well as in various branches of linguistics, and has led to a variety of similar proposals, each typically with its own name. Among these names are: frame, schema, script, global pattern, pseudotext, cognitive model, experiential gestalt, base, scene.

The most influential version of this proposal in cognitive linguistics has been the model of frame semantics developed by Fillmore. Fillmore views *frames* not as an additional means for organizing concepts, but as a fundamental rethinking of the goals of linguistic semantics. Fillmore describes his frame semantic model as a model of the semantics of understanding, in contrast to a truth-conditional semantics: the full, rich understanding that a speaker intends to convey in a text and that a hearer constructs for that text. Fillmore argues that in the analysis of linguistic meaning, understanding is the primary data; truth-value judgments and judgments of semantic relations such as synonymy and implication are derivative and theory-driven. Fillmore's frame semantics brings

linguistic semantics back to that primary data and does not exclude any of it from consideration.

Fillmore uses a tool metaphor to describe the understanding process: a speaker produces words and constructions in a text as tools for a particular activity, namely to evoke a particular understanding; the hearer's task is to figure out the activity those tools were intended for, namely to invoke that understanding. That is, words and constructions evoke an understanding, or more specifically a frame; a hearer invokes a frame upon hearing an utterance in order to understand it. Fillmore uses a wide range of examples to demonstrate that there are significant phenomena in linguistic semantics that cannot easily be captured in a model of structural semantics, semantic features and/or truth-conditional semantics.

Many lexical contrasts contain semantic asymmetries that cannot be captured by features (except in an ad hoc fashion), but lend themselves easily to a frame semantic account. For example, the opposing terms used for the vertical extent of an erect human being are *tall* and *short*, for vertical distance from a bottom baseline (e.g. a branch of a tree) they are *high* and *low*, but for the vertical dimension of a building they are *tall* and *low*. It would be difficult if not impossible to come up with a unitary feature definition of tall that captured its different contexts of use from high, and did the same for *short* vs. *low*. Instead, one can simply describe the frames for humans, buildings and other objects, and specify which words are used for vertical extent or distance in that frame.

Fillmore's arguments present a wide range of data that justify the introduction of frames to the analysis of linguistic semantics, and the replacement of a truth conditional semantics with a semantics of understanding.

Concepts: profile-frame organization
In cognitive linguistics *frame* is understood as a coherent region of human knowledge, or as a coherent region of conceptual space. The question immediately arises: How does one identify a coherent region of conceptual space, differentiating it from other regions? A priori approach to this question, using one's own

intuitions to identify frames, would be highly subjective. A more empirical approach to this question is to identify frames based on the words and constructions of a human language such as English. This approach is taken by Langacker, which we will use as our starting point.

Langacker illustrates his approach to the problem with the meaning of the word radius. The word form radius symbolizes (denotes) the concept RADIUS. We begin here by assuming that concepts correspond to meanings of linguistic units (words, complex expressions or constructions). One may also assume that concepts exist that do not correspond to linguistic meanings. However, one would have the same problems trying to identify concepts independent of linguistic meanings as trying to identify frames independent of linguistic meanings, namely the lack of an empirical basis for doing so. For this reason, we will restrict ourselves to concepts corresponding to actual linguistic meanings.

The first sense for radius in the American Heritage Dictionary is 'a line segment that joins the center of a circle with any point on its circumference.' A RADIUS is a line segment, but not any line segment: the line segment is defined relative to the structure of the circle. In other words, one can understand RADIUS only against a background understanding of the concept CIRCLE.

In other words, the concepts RADIUS and CIRCLE are intimately related, and this relationship must be represented in conceptual structure. Langacker describes the relationship between RADIUS and CIRCLE as one of a concept profile against a base. The profile refers to the concept symbolized by the word in question. The base is that knowledge or conceptual structure that is presupposed by the profiled concept. Langacker also uses the term domain for the base. This is identical to Fillmore's frame: 'by the term "frame" I have in mind any system of concepts related in such a way that to understand any one of them you have to understand the whole structure in which it fits'. The term 'profile' has also come to be used as a verb to describe the relationship between word form and word meaning (profile+base): e.g. radius profiles a particular line segment in the CIRCLE base/domain/frame.

A concept profile is insufficient to define a word concept, because it presupposes other knowledge in its definition, namely its base. But a single base, such as CIRCLE, is a complex conceptual structure that includes a wide range of concept profiles, such as RADIUS, ARC, CENTER, DIAMETER, CHORD and so on. Hence the base alone is insufficient to define a linguistic concept either. The conclusion that follows from this is that the meaning of a linguistic unit must specify both the profile and its base. This is identical to Fillmore's conclusion regarding concept frames. The fact that a base supports multiple concept profiles is what makes the base a domain, in the intuitive sense: several different concept profiles have it as a base. We can now define a domain as a semantic structure that functions as the base for at least one concept profile (typically, many profiles). As Taylor notes, 'In principle, any conceptualization or knowledge configuration, no matter how simple or complex, can serve as the cognitive domain for the characterization of meanings.' We may now say that the domain CIRCLE includes the concepts of an arc, a diameter, a radius, a chord and so on.

In fact, no concept exists autonomously: all are understood to fit into our general knowledge of the world in one way or another. What matters for semantic analysis is the profile-base relation, and the relationships between bases and domains.

Relationships between domains

Much more complex is the elaboration of the relationships among domains – not surprisingly, since this touches on the organization of human knowledge in the mind.

An important fact about profiles and frames/domains is that one can have successive chains of profile-frame relations. The concept RADIUS can only be understood in terms of CIRCLE. But the concept CIRCLE can itself only be understood in terms of (two-dimensional) SPACE. That is, the word circle profiles CIRCLE against the SPACE frame. In other words, a concept that functions as the frame/domain for other concepts is itself a profile for another conceptual frame/domain. In other words, whether a conceptual structure is the profile or frame/domain is a matter of construal.

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The chain of profile-frame relations does eventually bottom out, when we reach directly embodied human experience. SPACE is a good candidate for a directly embodied human experience. Langacker calls domains rooted in directly embodied human experience basic domains; he calls nonbasic domains abstract domains. A major theme of Lakoff and Johnson's cognitive linguistic research is that even our most abstract knowledge is ultimately grounded in directly embodied human experience.

Other examples of basic domains besides SPACE are MATERIAL, TIME, FORCE and a host of perceptual and bodily sensations (COLOR, HARDNESS, LOUDNESS, HUNGER, PAIN etc.). There are also emotional and other mental states and processes, and also social properties, relations and processes, that do not presuppose other domains.

The relation between an abstract domain and the basic domain it presupposes is not a taxonomic relation (or, as Langacker calls such relations, a schematic one). It is a relationship of concept to background assumption or presupposition. This distinction is sometimes obscured by the English language. For example, the word shape as a mass noun stands for the domain, but as a count noun (a shape) it is a more general or schematic concept subsuming [CIRCLE], [SQUARE], [TRIANGLE] and so on. A more general or schematic concept is not the domain for the particular concept; in fact, a schematic concept is itself profiled in the same domain as its instantiation.

Langacker argues that some domains involve more than one dimension. An obvious case is space, which involves three dimensions (some concepts such as CIRCLE need only two dimensions for their definition; others such as LINE need only one). Many physical qualities that are grounded in the experience of sensory perception, such as TEMPERATURE and PITCH, are one-dimensional. Others, such as COLOR, can be divided into HUE, BRIGHTNESS and SATURATION. Generally, dimensions of a domain are all simultaneously presupposed by concepts profiled in that domain. This is the critical point: a concept may presuppose several different dimensions at once.

In fact, a concept may presuppose (be profiled in) several different domains. For example, a human being must be defined relative to the domains of physical objects, living things and volitional agents (and several other domains, e.g. emotion). The combination of domains simultaneously presupposed by a concept such as HUMAN BEING is called a *domain matrix*. Langacker makes the important point that there is in principle only a difference of degree between dimensions of a domain and domains in a matrix. In practice, we are more likely to call a semantic structure a domain if there are a substantial number of concepts profiled relative to that structure. If there are few if any concepts profiled relative to that structure alone, but instead there are concepts profiled relative to that structure and another one, then those structures are likely to be called two dimensions of a single domain. The term 'domain' implies a degree of cognitive independence not found in a dimension.

The domain structure presupposed by a concept can be extremely complex. It is not easy to distinguish profile-base relations from taxonomic/schematic relations (that is, type vs. instance). For example, is writing an instance of human communication, or is writing an instance of an activity that can only be understood in terms of the goals of human communication?

It is also difficult to determine direct vs. indirect reference to a domain. The definition of an arc does not directly presuppose two-dimensional space, but rather it presupposes a circle which in turn presupposes two-dimensional space. Thus, an arc is not directly a two-dimensional object per se, but only such by virtue of being a part of a circle.

Another similar problem in this example is the location of the domain of mental ability. The activity of writing is a volitional, intentional activity, so it presupposes the domain of mental ability. But mental ability is presupposed by writing because writing presupposes human involvement, and the human involvement involves volition and intention. Determining the exact structure of the array of domains upon which a profiled concept is based requires a careful working out of the definitions of concepts.

A further complication in the relation between profiles and domain matrices is that a word sometimes profiles a concept in only one of the domains in the domain matrix, or even just a domain deeply nested in the domain structure.

The contrast can be illustrated by the concepts PERSON and BODY. PERSON is profiled against the abstract domain of HUMAN BEING (along with MAN, WOMAN etc.). The concept of HUMAN BEING is in turn profiled against the domain matrix of LIVING THING + MIND: human beings are living things with certain mental states and abilities (recall the classical definition of man as a rational animal). LIVING THING is in turn profiled against the domains of PHYSICAL OBJECT and LIFE: living things are physical objects endowed with life. The concept BODY represents a person's physical reality (alive or dead). Its base is nevertheless still the abstract domain of HUMAN BEING (or more precisely ANIMAL), but it profiles just the PHYSICAL OBJECT domain in the domain structure underlying HUMAN BEINGS. Contrast BODY with SOUL, which profiles a nonphysical domain of a human being, what we have called MIND for convenience; or with CORPSE, which profiles the PHYSICAL OBJECT domain but also profiles a particular region in the LIFE domain, namely DEAD.

Categories, concepts and meanings

The act of categorization is one of the most basic human cognitive activities. Categorization involves the apprehension of some individual entity, some particular of experience, as an instance of something conceived more abstractly that also encompasses other actual and potential instantiations. For instance, a specific animal can be construed as an instantiation of the species DOG, a specific patch of color as a manifestation of the property RED, and so on. We shall call this abstract mental construct a *conceptual category*. Conceptual categories can be regarded as cognitive tools, and are usually credited with a number of general functions:

(a) Learning. Experiences never recur exactly: our ability to learn from past experience would be severely impaired if we could

not relate the present to similar aspects of past experience, that is, by putting them into the same conceptual categories.

(b) Planning. The formulation of goals and plans to achieve them also requires knowledge to be disassociated from individuals and packaged into concepts characterizing categories of entities.

(c) Communication. Language works in terms of generalities, that is, in terms of categories. Any linguistic expression, however detailed, in the end represents only a category of referents.

(d) Economy. Knowledge does not (all) need to be related to individual members: a significant amount can be stored in relation to groups of individuals. New knowledge gained on the basis of interaction with one or more individuals can be easily generalized to other members of category. Conversely, knowing, on the basis of a limited number of criteria, that an individual belongs to a particular category, can give access to a much wider range of information about that individual.

Frames/ICMs (An idealized cognitive model) (in some cases cluster ICMs) are presented by Fillmore and Lakoff as more-or-less invariant structures having a stable association with lexical items, which allow for variable boundary construal, presumably in terms of the goodness-of-fit required between perceived reality and aspects of the frame. However, although the frame may be relatively more stable than the boundaries, the dynamic construal approach allows also for variable construal of the frame itself.

Lecture 4
SPEECH ACT THEORY

The speech act theory was introduced by Oxford philosopher J.L. Austin in *How to Do Things With Words* and further developed by American philosopher J.R. Searle Searle. It considers the degree to which utterances are said to perform locutionary acts, illocutionary acts, and/or perlocutionary acts.

Speech acts

Austin defined *speech acts* as the actions performed in saying something. Speech act theory said that the action performed when an utterance is produced can be analysed on three different levels.

Let us look at the action in the conversation below.

Three students are sitting together at the 'bun lunch', the social occasion at which the university lays on filled rolls and fruit juice on the first day of the course, to welcome the students and help them to get to know each other.

MM: I think I might go and have another bun.
AM: I was going to get another one.
BM: Could you get me a tuna and sweetcorn one please?
AM: Me as well?

The first level of analysis is the words themselves: '*I think I might go and have another bun', 'I was going to get another one'*, and so on. This is the **locution**, what is said, the form of the words uttered; the act of saying something is known as **the locutionary act**.

The second level is what the speakers are doing with their words: AM and MM are 'asserting' and 'expressing intentions about their own action', and BM and AM are 'requesting action on the part of the hearer'. This is **the illocutionary force**, 'what is done in uttering the words', the function of the words, the specific purpose that the speakers have in mind.

Other examples are the speech acts 'inviting', 'advising', 'promising', 'ordering', 'excusing' and 'apologising'.

The last level of analysis is the result of the words: MM gets up and brings AM and BM a tuna and sweetcorn bun each. This is

known as ***the perlocutionary effect***, what is done by uttering the words; it is the effect on the hearer, the hearer's reaction.

Austin developed, but soon abandoned, the performative hypothesis that behind every utterance there is a performative verb, such as to order, to warn, to admit and to promise that make the illocutionary force explicit.

The example above could be reformulated:

MM: I express my intention to go and have another bun.

AM: I inform you that I was going to get another one.

BM: I request you to get me a tuna and sweetcorn one.

AM: I request you to get me one as well.

Austin realised that often the implicit performatives, ones without the performative verbs, as in the original version of this dialogue, sound more natural. He also realized that implicit performatives do not always have an obvious explicit performative understood. Take the expression, '*I'll be back!*' It can mean either "I promise that I'll be back' or 'I warn you that I'll be back'.

Searle's solution to classifying speech acts was to group them in the following macro-classes:

Declarations. These are words and expressions that change the world by their very utterance, such as 'I bet', 'I declare', 'I resign'. Others can be seen in: 'I baptise this boy John Smith', which changes a nameless baby into one with a name; 'I hereby pronounce you man and wife', which turns two singles into a married couple, and 'This court sentences you to ten years' imprisonment', which puts the person into prison.

Representatives. These are acts in which the words state what the speaker believes to be the case, such as 'describing', 'claiming', 'hypothesising', 'insisting' and 'predicting'.

For example: *The fact that girls have been outstripping boys academically has been acknowledged for the past 12 years or so*.

I came; I saw; I conquered. (Julius Caesar).

Commissives

This includes acts in which the words commit the speaker to future action, such as 'promising', 'offering', 'threatening', 'refusing', 'vowing' and 'volunteering'.

For example: *Ready when you are.*

I'll make him an offer he can't refuse. (Mario Puzo, The Godfather).

I'll love you, dear, I'll love you (Till China and Africa meet).
And the river jumps over the mountain
And the salmon sing in the street (Auden)*.

Directives

This category covers acts in which the words are aimed at making the hearer do some thing, such as 'commanding', ''requesting', 'inviting', 'forbidding', 'suggesting' and so on.

For example: *Better remain silent and be thought a fool, than open your mouth and remove all possible doubt. (Ancient Chinese proverb).*

Do not do unto others as you would they should do unto you.
Their tastes may not be the same (Shaw).

Expressives

This last group includes acts in which the words state what the speaker feels, such as 'apologising', 'praising', 'congratulating', 'deploring' and 'regretting'.

For example: *A woman without a man is like a fish without a bicycle. (Steinem).*

I've been poor and I've been rich − rich is better. (Tucker).

If I'd known I was gonna live this long, I'd have taken better care of myself. (Blake).

Felicity conditions

In order for speech acts to be appropriately and successfully performed, certain felicity conditions have to be met. For Austin, the felicity conditions are that the context and roles of participants must

be recognised by all parties; the action must be carried out completely, and the persons must have the right intentions.

For Searle, there is a general condition for all speech acts, that the hearer must hear and understand the language, and that the speaker must not be pretending or play acting. For declarations and directives, the rules are that the speaker must believe that it is possible to carry out the action: they are performing the act in the hearer's best interests; they are sincere about wanting to do it, and the words count as the act.

To understand the need for felicity conditions, let us return to the students in their bun lunch:

MM: I think I might go and have another bun.
AM: I was going to get another one.
BM: Could you get me a tuna and sweetcorn one please?
AM: Me as well?

Here, we have a directive speech act of requesting (*Could you get me a tuna and sweetcorn one please*?) which can be explained using Austin's model. The context of the bun lunch is recognised by all parties: it is an appropriate place to talk about the buns and about wanting another one. The roles of participants are recognised: the students are equals and it is not a great imposition therefore for one to ask another to get a bun. The persons have the right intentions: BM and AM must trust that MM is indeed going to get a bun and they presumably intend to eat the buns that they ask for. The situation can also be explained using Searle's model. AM and BM seem to believe that it is possible for MM to get them buns: he has functioning legs and the buns are not too far away. They genuinely want the buns to eat; they are sincere. Their words count as a request. It cannot be said that BM and AM are performing the act in MM's best interests, however, as they are performing it in their own interests. On the other hand they are not asking for the buns in order to burden MM and make it difficult for him to bring all the buns back, and if MM wants to appear sociable and obliging, he is being offered an occasion to demonstrate it.

Let us look at an example of a declarative speech act. There was a situation reported in the local press, of a man and woman who

discovered, a month before their wedding, that they had not completed all the necessary paperwork and that it would not be ready in time. They decided to go ahead with the wedding ceremony as if nothing were wrong, and sign the papers later, because all the preparations had been made and they wanted to save face. Thus, the priest's words '*I now pronounce you man and wife*' did not marry them, legally because the papers were missing, and pragmatically because not all the felicity conditions were met. Although the context and roles of participants were recognised by all parties, and the priest was saying the words in the couple's best interests, the speech act was not successfully performed since they were 'putting on a show' for the benefit of the guests: the action was not carried out completely, and the priest did not believe that it was possible to carry out the action, did not have the intention to carry it out, and was not sincere about wanting to do it.

Indirect speech acts

Much of the time, what we mean is actually not in the words themselves but in the meaning implied. In the bun lunch example, we said that AM's words '*I was going to get another one*' had the illocutionary force of 'expressing intentions about his own action'. It should be noted however, that he says this straight after MM's '*I think I might go and have another bun*'. It is possible that in fact he was implying that he would like MM to get him one while he was there and save him the bother of getting up. If this is so, he is expressing a directive, 'requesting' indirectly, with the force of the imperative 'Get me one'; this what we call an *indirect speech act*.

Searle said that a speaker using a direct speech act wants to communicate the literal meaning that the words conventionally express; there is a direct relationship between the form and the function. Thus, a declarative form (not to be confused with declaration speech acts) such as '*I was going to get another one*' has the function of a statement or assertion; an interrogative form such as '*Do you like the tuna and sweetcorn ones?*' has the function of a question; and an imperative form such as '*Get me one*' has the function of a request or order.

On the other hand, Searle explained that someone using an indirect speech act wants to communicate a different meaning from the apparent surface meaning; the form and function are not directly related. There is an underlying pragmatic meaning, and one speech act is performed through another speech act. Thus a declarative form such as '*I was going to get another one*', or '*You could get me a tuna and sweetcorn one*' might have the function of a request or order, meaning '*Get me one*'. Similarly, an interrogative form such as '*Could you get me a tuna and sweetcorn one please*?' or '*Would you mind getting me one?*' has the function of a request or order, and '*Can I get you one while I'm there?*' can be taken as an offer.

Finally, an imperative form such as '*Enjoy your bun*' functions as a statement meaning '*I hope you enjoy your bun*'; '*Here, take this one*' can have the function of an offer, and '*Come for a walk with me after the lunch*' serves as an invitation.

Indirect speech acts are part of everyday life. The classification of utterances in categories of indirect and direct speech acts is not an easy task, because much of what we say operates on both levels, and utterances often have more than one of the macro-functions ('representative' , 'commissive', 'directive', 'expressive' and so on).

A few examples will illustrate this. The following excerpt from the novel *Regeneration* demonstrates that in indirect speech acts, it is the underlying meaning that the speaker intends the hearer to understand.

Graves arrives after Sassoon at the convalescent home and asks: 'I don't suppose you've seen anybody yet?' I've seen Rivers. Which reminds me, he wants to see you, but I imagine it'll be all right if you dump your bag first'.

On the surface, Sassoon's reply '*he wants to see you*' is a declarative with the function of a statement and a direct representative describing Rivers' wishes. However, it appears to be intended as an order or a suggestion to Graves, meaning the same as the imperative '*Go and see him*', and therefore an indirect directive, and the suggestion is reinforced by the '*but I imagine it'll be all right*

if you dump your bag first', which is uttered as if he had actually said '*Go and see him'*.

Speech acts and their linguistic realisations are culturally bound. The ways of expressing speech acts vary from country to country, from culture to culture. In India, for example, the expressive speech act of 'praising' and 'congratulating' a person on their appearance can be realised by the words '*How fat you are!*', because weight is an indicator of prosperity and health, in a country where there is malnutrition. In Britain, these words express a speech act of 'deploring' or 'criticising', since the fashion and diet foods industries, and possibly health education, have conditioned many into thinking that slim is beautiful. Differences in speech act conventions can cause difficulties cross-culturally.

Macro-functions

It should be noted that over and above speech acts, there are two main macro-functions of talk. Brown and Yule describe them as the transactional function and the interactional function of language. The *transactional* is the *function* which language serves in the expression of content and the transmission of factual information. The *interactional* is that *function* involved in expressing social relations and personal attitudes, showing solidarity and maintaining social cohesion.

Speakers establishing common ground, sharing a common point of view, and negotiating role-relationships are speaking with an interactional purpose. In fact, most talk has a mixture of the two functions: there seems to be a cline from the purely transactional to the purely interactional. At the extreme end of the transactional end is the language used when a policeman is giving directions to a traveller, and a doctor is telling a nurse how to administer medicine to a patient. At the extreme end of the interactional is what is known as 'phatic communion', language with no information content used purely to keep channels of communication open.

Brown and Yule give the following example: When two strangers are standing shivering at a bus-stop in an icy wind and one turns to the other and says '*My goodness, it's cold'*, it is difficult to

suppose that the primary intention of the speaker is to convey information. It seems much more reasonable to suggest that the speaker is indicating a readiness to be friendly and to talk. Brown and Yule point out that much of everyday human interaction is characterised by the primarily interpersonal rather than the primarily transactional use of language.

Speech Act Theory originated as a theory within the Philosophy of Language to explain the ways that we can use language. Austin started that a statement of fact ought to be verifiable in some way. He believed that many philosophical problems had arisen because of a desire to treat all utterances as verifiable statements. He gave the term 'constative' to straightforward statements of fact. However he also described statements which do not 'describe' or 'report' anything at all are not 'true' and 'false' and [for which] the uttering of a sentence is, or is a part of the doing of an action which would not normally be described as saying something. He was referring here to utterances such as *I name this ship*..., and he called this class of utterance *performative*. Additionally he stated that when performative utterances of this type go wrong they are not so much 'false' as 'unhappy'. This doctrine of the things that can be and do go wrong with performatives, he described as *infelicities*. Having made this apparently clear cut distinction between constative and performative utterances Austin then went on to compare the 'implications' of performative utterances with 'certain discoveries made about constative utterances'. He analysed performative and constative utterances with respect to entailment, implicature and presupposition. Although he saw some sort of entailment involving performative utterances, for example, *I promise* entails *I ought*, he was not entirely happy with the notion that performative and constative utterances both have entailments. "But I do not want to say that there is any parallel here; only that at least there is a very close parallel in the other two cases…".

Austin's sense of unease here has often been overlooked by many who have attempted to extend his ideas. Austin started by identifying a specific problem that not all statements could be

verified as true or false. He then analysed in some detail the nature of performative statements, but then attempted to relate these ideas in a more general way to all types of statements and, at the end of his book, had left many loose strands and a lot of unanswered questions. He concluded that all utterances that he had examined had a happiness or unhappiness dimension, an illocutionary force, a truth/falsehood dimension and a locutionary meaning; and he argued that what was required was a study of the range of illocutionary forces of an utterance.

Searle's Theory of Speech Acts

A key response to these questions and problems was made by Searle, the pupil of Austin, who was primarily responsible for developing speech act theory into the form in which it is now known. His most important works in this area are Searle and Searle and Van der Veken.

Searle's work differs from Austin's in several respects: firstly Austin distinguished between locutionary, illocutionary and perlocutionary acts, whereas Searle was somewhat sceptical about this distinction, preferring instead a rigorous approach to the description of illocutionary acts. A second distinction concerns the different emphasis placed by Austin and Searle on the force and meaning of a speech act. The *force of a speech act* is a form of gradation of a particular type of speech act. Thus if we accept directive as a term to describe those speech acts that are attempts by the speaker to get the hearer to carry out an action, then a suggestion would carry a weak force whereas a command would carry a stronger force. Searle used the idea of illocutionary force as the central plank of his theory, particularly in his formal theory of illocutionary logic. Austin, on the other hand was more concerned with individual speech acts and less with illocutionary force. Another notion that has been promoted by Searle's theory is the idea of direction of fit. Searle maintains that there are 'four and only four' directions of fit in language. These are:

1. Word-to-World, where the utterance fits an independently existing state of affairs in the world. A statement of fact exhibits this direction of fit.

2. World-to-Word, where the world is altered to fit the propositional content of the illocution. An example of such an act would be a directive speech act, such as an order.

3. The double direction of fit is when the world is altered to fit the propositional content of the utterance by being represented as so altered. For example: *I name this ship the "Titanic"*.

4. The null direction of fit. Where there is no question of achieving success of fit between word and world. According to Searle expressive acts (i. e. those where the speaker is expressing his feelings) provide examples of the null direction of fit.

If we accept the view that language lies purely in a twodimensional plain between the world and words uttered, then there are, Searle argues, no other possibilities, however this denies the possibility of any referential relationships between speech items.

It should be mentioned that the notion of direction of fit is something totally alien to Austin's view of speech acts. It is likely that Austin would have taken issue with the 'flattening' of language into a two-dimensional plain which is necessary for Searle's theory.

Searle attempted to describe the differences between the different types of illocutionary acts. He was able to distinguish twelve important differences:

1. Differences in the point of the type of act. The illocutionary point is one of the most important components of Searle's theory. The illocutionary point is the purpose of an act of a particular type, for example, the point of an assertive act is to tell people how things are. Searle considers the illocutionary point to be a component of the illocutionary force.

2. Differences in the direction of fit between words and the world. The direction of fit is central to Searle's theory, if it falls then his whole taxonomy falls apart. However the whole notion of direction of fit rests on the a priori assumption of two-dimensional view of language as a relationship between words and the world. The whole idea of direction of fit falls apart if it can be shown that

locutions sometimes serve some purpose other than to relate to the world.

3. Differences in the expressed psychological state. An illocutionary act may express belief (as in an assertion), intention (as in a promise) or even desire or want. This is an interesting but minor point of the Searle theory. If we assume that there are a small number of possible psychological states that relate to illocutionary acts, then it ought to be possible to represent the acts in terms of these psychological states.

4. Differences in the force or strength with which the illocutionary point is presented. It is clear that insisting is far stronger than suggesting. Hence we can assign a degree of strength to the illocutionary point. It appears to be intuitive that if we are going to categorise, say, all assertive acts together, that some of them have a stronger point than others, from the hesitant suggestion to the forceful assertion. However, one issue relating to the degree of force of the illocutionary point is the question of whether the degree enables us to put individual types of assertive onto some linear (or indeed nonlinear) scale, or whether different types of utterance that purvey the same illocutionary act have a different degree of strength of the illocutionary point. Searle appears to ignore this distinction, but it is important if we are going to be able to describe exactly what a speech act is. It also raises the question of whether, for example, considerations of politeness should come into speech act theory.

5. Differences in the status or position of the speaker and hearer as they bear on the illocutionary force of the utterance. Although defining this difference, Searle makes very little use of it. It is fairly clear that the relative status of the speakers has a bearing on the types of utterance used in a conversation, but Searle's theory has almost nothing to say about this. There appears to be an effect upon the strength of the illocutionary point. For example a person of higher status may make a suggestion to someone of lower status which is effectively a directive. However, status also bears a relationship to topic, under certain circumstances, an inferior may issue orders to a superior. The ability of individuals to affect an utterance form according to their relative statuses casts some doubt

on the validity of the claim by Searle of the one-to-one relationship between utterance form and illocutionary point.

6. Differences in the way the utterance relates to the interests of the speaker and the hearer. By this Searle is referring to the distinction between pairs of words such as boast and lament. To boast that P is to assert P while expressing pride that P is the case, on the other hand lamenting that P is to assert that P while expressing regret that P is the case. It is of course quite possible for two individuals to contradict each other, one boasting that P and the other lamenting that P. A lamentation that P may well take the form of: *I very much regret that...*, boasting on the other hand is more conventional. For example: *I hold the International Master's Title*, said by one chess player to another, may be seen as boasting, but in different societies even a relatively harmless statement such as: *Well, we try to keep our garden looking nice*, might be seen as offensive − in Japan for instance. Notions of pride and remorse are very difficult to quantify and it is questionable whether verbs such as boast and lament should be included in a taxonomy of speech acts.

7. Differences in relations to the rest of the discourse. Searle notes certain performative expressions such as: *I reply, I deduce*, which relate the utterance to the rest of the discourse. This point is important and was referred to by Austin. Austin regarded it as 'a source of puzzlement' that certain speech acts appear to belong to more than one category, particularly when referring to the class of speech act he called expositive. However it forms no part of Searle's final theory.

8. Differences in propositional content that are determined by illocutionary force indicating devices. Searle recognised that certain surface form constructs affect the illocutionary force of the utterance. For example the use of adverbs may strengthen or weaken the force of the utterance. For example: (1) *You really must go*. (2) *You must go*. The use of the adverb really adds force to the utterance. But since Searle's final theory is verb oriented, it is very difficult to see how exactly it is possible to reconcile speech act verbs to the subtle nuances of illocutionary force indicating devices.

9. Differences between those acts that must always be speech acts and those that can be, but need not be performed as speech acts. This, on the other hand does not seem so important for speech act theory as a linguistic theory. For example it would be difficult and highly impractical to assert non verbally that Einstein's theory of relativity is perhaps incorrect, on the other hand it is possible to signal disapproval merely by the raising of an eyebrow.

10. Differences between those acts that require an extralinguistic institution for their performance and those that do not. This point is note-worthy if only to draw attention to the fact that the majority of speech acts that fall into this category do not comfortably fit into Searle's formal theory. The category of speech acts that require an extra-linguistic institution are called performatives by Austin and declaratives by Searle.

11. Differences between those acts where the corresponding illocutionary verb has a performative use and those where it does not.

12. Differences in the style of performance of the illocutionary act. To illustrate this point Searle makes the distinction between the performance of an announcement and confiding. This again is essentially a non-linguistic point. Searle is drawing attention to the fact that the mode of delivery of the speech act to some extent determines the category into which it falls. Confiding generally implies notification to a select group of individuals of something that is not generally known, whereas the purpose of announcing is to make public some fact previously known only to the speaker or at most to a few individuals. The implication of confiding is that it is done in hushed tones, whereas announcing may be carried out to maximise the size of the audience.

Searle's taxonomy of speech acts consists of five broad categories.

1. **Assertives**. The assertive class commits the speaker to something's being the case, to the truth of the expressed proposition. Examples include assert, predict and insist.

2. **Directives**. These are attempts by the speaker to get the hearer to do something. Examples include direct, order and entreat.

3. **Commissives**. These are acts that commit the speaker to some future course of action. Examples include commit, promise and threaten.

4. **Expressives**. These express the psychological state specified in the sincerity condition; acts of this kind express the speaker's own feelings. Examples include apologize, thank and praise.

5. **Declaratives**. These are acts which bring about a corresponding change in the world, e. g. *I declare X to be Y*, X shall henceforth be known as Y, assuming the speaker has the authority to make the declaration.

The Formal Theory of Speech Acts

The formal theory of speech acts is described in Searle and Van der Veken. The notion of illocutionary force is central to this theory. Part of the meaning of an elementary sentence is that its literal utterance in a given context constitutes the performance of an illocutionary act of a particular illocutionary force.

Furthermore they define seven constituent components of illocutionary force:

1. *Illocutionary Point*, the point or purpose of a particular type of act. Thus the purpose of an assertive is to make a statement about the world. It is the illocutionary point that essentially distinguishes each broad category of speech act defined above.

2. *The degree of strength of the illocutionary point*. The illocutionary point may be stronger for certain types of speech acts than for others. For example *I insist* is stronger than *I suggest*.

3. *The Mode of achievement*. The mode of achievement is that which distinguishes say a request from a command. A command is issued from a position of authority and it is this invocation of the position of authority, that is the mode of achievement of the command. Similarly, testifying differs from asserting in that testifying takes place under oath. In the case of testifying, being under oath is the mode of achievement. To summarise, the mode of achievement is an amorphous collection of extralinguistic additions to a speech act that transform a basic form into a more complex speech act.

4. ***Propositional Content Conditions***. The propositional content conditions are constraints put on the speech act type by the propositional content itself. For example, it makes no sense to predict something that has already come to pass, similarly it would be non-sensical to promise to carry out an action that was to have taken place anyway. Also it is not possible to apologize 'for the law of modus ponens'.

5. ***Preparatory Conditions***. Preparatory conditions relate to certain presuppositions 'peculiar to illocutionary force', for example promising presupposes that the speaker is able to fulfil that promise.

6. ***Sincerity Conditions***. The sincerity conditions ensure that the speech act performed is in accordance with the speaker's beliefs, intentions and feelings e. g. that the speaker believes that the assertion he has just made is true, or that he intends to carry out his promise etc.

7. **The degree of strength of the sincerity conditions**. Certain acts have stronger sincerity conditions attached to them, for example begging or imploring has a stronger sincerity condition than requesting.

The next part of the formal theory maintains that there are five illocutionary points.

1. The assertive point. A statement has the assertive point if the speaker presents a proposition as representing the actual state of affairs of the world.

2. The commissive point. A statement has the commissive point if the speaker commits himself to carrying out the action specified by the propositional content at some future stage.

3. The directive point. A statement has a directive point if the speaker is attempting to get the hearer to carry out the action specified by the propositional content of the utterance.

4. The declarative point. A statement has the declarative point if the world is changed in a way specified by the propositional content of the utterance.

5. The expressive point. A statement has the expressive point if it expresses the psychological feelings and states of the speaker. Given these five primitive illocutionary points, we can use them as a

base for their corresponding group of speech acts to define primitive speech acts for each group, and to build more complex speech acts by adding extra components of illocutionary force to the base. This is the idea behind the formal theory.

Lecture 5
GENRES

Texts and their social functions

Different patterns of texture are associated with different types of texts. Newspaper articles, for example, tend to favor particular kinds of cohesive devices and are structured in a conventional way with a summary of the main points in the beginning and with the details coming later. To understand why such textual conventions are associated with this type of text, however, we need to understand something about the people who produce and consume it and what they are doing with it. The study of the social functions of different kinds of texts is called *genre analysis*.

The notion of genre is probably familiar to you from your experience as a moviegoer. Different films belong to different genres: there are westerns, love stories, horror movies, thrillers, 'chick flicks' and many other film genres. Before we go to the movies, we always have some idea about the film we are about to see based on the genre that it belongs to. These expectations include not just ideas about the kind of story the film will tell and the kinds of characters it will include, but also ideas about things like cinematography, lighting, special effects and other filming techniques. At the same time, of course, not all films fit neatly into genres. We might go to a film called *Scary Movie* and find that it is actually a comedy, or we might expect a film like *Brokeback Mountain*, whose poster portrays cowboys, to be a western, only to find that it is also a love story.

In fact, one thing that makes such films so successful is that they creatively confound our expectations by mixing different genres together. The notion of genre in discourse analysis goes beyond examining the conventional structures and features of different kinds of texts to asking what these structures and features can tell us about the people who use the texts and what they are using them to do. In his book *Analyzing Genre*, Vijay Bhatia, drawing on the work of John Swales, defines *genre* as follows: "(A genre is) a recognizable

communicative event characterized by a set of communicative purposes identified and mutually understood by members of the community in which it occurs. Most often it is highly structured and conventionalized with constraints on allowable contributions in terms of their intent, positioning, form and functional value. These constraints, however, are often exploited by expert members of the discourse community to achieve private intentions within the framework of the socially recognized purpose(s)".

There are three important aspects to this definition which need to be further explained:

– first, that genres are not defined as types of texts but rather as types of communicative events;

– second, that these events are characterized by constraints on what can and cannot be done within them;

– third, that expert users often exploit these constraints in creative and unexpected ways.

Genres are communicative events. While it might not seem unusual to refer to spoken genres like conversations and debates and political speeches as 'events', thinking of written texts like newspaper articles, recipes and job application letters as 'events' might at first seem rather strange. We are in many ways accustomed to thinking of texts as 'objects'. Seeing them as 'events', however, highlights the fact that all texts are basically instances of people doing things with or to other people: a newspaper article is an instance of someone informing someone else about some recent event; a recipe is an instance of someone instructing another person how to prepare a particular kind of food; and a job application letter is an instance of someone requesting that another person give him or her a job.

As Martin points out, 'genres are how things get done, when language is used to accomplish them'.

Thus, the ways different kinds of texts are put together is inseparable from the things the text is trying to 'get done' in a particular historical, cultural and social context. Of course, most texts are not just trying to get only one thing done. The communicative purposes of texts are often multiple and complex. A recipe, for

example, may be persuading you to make a certain dish (or to buy a certain product with which to make it) as much as it is instructing you how to do it, and a newspaper article might be attempting not just to inform you about a particular event, but also to somehow affect your opinion about it.

Different people using the text might also have different purposes in mind: while a job applicant sees his or her application letter as a way to convince a prospective employer to hire him or her, the employer might see the very same application letter as a means of 'weeding out' unsuitable candidates.

Conventions and Constraints

Because genres are about 'getting things done', the way they are structured and the kinds of features they contain are largely determined by what people want to do with them. The kinds of information I might include in a job application, for example, would be designed to convince a prospective employer that I am the right person for the job. This information would probably not include my recipe for chocolate brownies or my opinion about some event I read about in a newspaper.

Genres, therefore, come with 'built-in' constraints as to what kinds of things they can include and what kinds of things they cannot, based on the activity they are trying to accomplish. These constraints govern not just what can be included, but also how it should be included. In your job application letter, for example, you would probably want to present the information in a certain order, beginning by indicating the post you am applying for, and then going on to describe my qualifications and experience, and ending by requesting an appointment for an interview. Putting this information in a different order, for example, waiting until the end of the letter to indicate the post for which you am applying, would be considered odd.

The order in which you do things in a genre, what in genre analysis is called the 'move structure' of a particular genre, often determines how successfully you are able to fulfill the communicative purpose of the genre. Stating which post you are

applying for at the beginning of your job application letter is a more efficient way of introducing the letter because it helps to create a framework for the information that comes later.

But what is important about these conventions and constraints is not just that they make communicative events more efficient, but also that they demonstrate that the person who produced the text knows 'how we do things'. Prospective employers read application letters not just to find out what post an applicant is applying for and what qualifications or experience that person has, but also to find out if that person knows how to write a job application letter. In other words, the ability to successfully produce this type of genre following particular conventions is taken as an indication that the writer is a 'certain kind of person' with a certain level of education who 'knows how to communicate like us'.

In fact, for some employers, the qualifications that applicants demonstrate through successfully producing this genre are far more important than those they describe in the letter itself.

Creativity

That is not to say that all job application letters, or other genres like newspaper articles and recipes, are always exactly the same. As the directors of the 'hybrid' films described above can tell us, often the most successful texts are those which break the rules, defy conventions and push the boundaries of constraints. Expert producers of texts, for example, sometimes mix different kinds of texts together, or embed one genre into another, or alter in some way the moves that are included or the order in which they are presented. Of course, there are limitations to how much a genre can be altered and still be successful at accomplishing what its producers want to accomplish. There are always risks associated with being creative.

There are several important points to be made here. The first is that such creativity would not be possible without the existence of conventions and constraints, and the reason innovations can be effective is that they 'play off' or exploit previously formed expectations. The second is that such creativity must itself have some relationship to the communicative purpose of the genre and the

context in which it is used. Writing a job application letter in the form of a sonnet, for example, may be more effective if you want to get a job as an editor at a literary magazine than if you want to get a job as a software engineer. Finally, being able to successfully 'bend' and 'blend' genres is very much a matter of and a marker of expertise: in order to break the rules effectively, you must also be able to show that you have mastered the rules.

Discourse Communities

At the center of the concept of genre is the idea of belonging. We produce and use genres not just in order to get things done, but also to show ourselves to be members of particular groups and to demonstrate that we are qualified to participate in particular activities. Genres are always associated with certain groups of people that have certain common goals and common ways of reaching these goals. Doctors use medical charts and prescriptions to do the work of curing people. Solicitors use contracts and legal briefs to defend people's rights. These different genres not only help the people in these groups get certain things done; they also help to define these groups, to keep out people who do not belong in them, and to regulate the relationships between the people who do belong.

John Swales calls these groups discourse communities. In his book *Genre Analysis* (1990), he describes a number of features that define discourse communities, among which are that they consist of 'expert' members whose job it is to socialize new members into 'how things are done', that members have ways of regularly communicating with and providing feedback to one another, and that members tend to share a certain vocabulary or 'jargon'. The two most important characteristics of discourse communities are that members have common goals and common means of reaching those goals (genres). These goals and the means of reaching them work to reinforce each other. Every time a member makes use of a particular genre, he or she not only moves the group closer to the shared goals, but also validates these goals as worthy and legitimate and shows him or herself to be a worthy and legitimate member of the group.

Thus, genres not only link people together, they also link people with certain activities, identities, roles and responsibilities. In a very real way, then, genres help to regulate and control what people can do and who people can 'be' in various contexts. This regulation and control is exercised in a number of ways. First of all, since the goals of the community and the ways those goals are to be accomplished are 'built-in' to the texts that members of a discourse community use on a daily basis, it becomes much more difficult to question those goals. Since mastery of the genre is a requirement for membership, members must also 'buy in' to the goals of the community. Finally, since texts always create certain kinds of relationships between those who have produced them and those who are using them, when the conventions and constraints associated with texts become fixed and difficult to change, these roles and relationships also become fixed and difficult to change.

When looked at in this way, genres are not just 'text types' that are structured in certain ways and contain certain linguistic features; they are important tools through which people, groups and institutions define, organize and structure social reality.

Cohesion and coherence

One of the most basic tasks for a discourse analyst is to future out what makes a text a text and what makes a conversation a conversation, in other words, to figure out what gives text and conversations texture. Texture, as we know, comes from cohesion and coherence. *Cohesion* primarily has to do with linguistic features in the text, and *coherence* has to do with the kind of 'framework' with which the reader approaches the text and what he or she wants to use the text to do. This is perhaps a bit misleading, possibly making you think that, when it comes to cohesion, the reader doesn't have to do any work, and in the case of coherence the expectations in the mind of the reader are more important than what is actually in the text. This is not the case. In fact, what creates cohesion is not just the linguistic features within the text alone, but the fact that these features lead readers to perform certain mental operations – to locate

and take note of earlier or later parts of the text as they are going through it.

For example, if I were to say, 'Lady Gaga doesn't appeal to me, but my sister loves her', in order to understand the meaning of 'her' in the second clause, you have to do some mental work. Not only do you need to refer back to the first clause, you also have to be smart enough to know that 'her' refers to Lady Gaga and not my sister.

Thus, cohesion is the quality in a text that forces you to look either backward or forward in the text in order to make sense of the things you read, and through your acts of looking backward and forward the text takes on a quality of connectedness.

Similarly, to say that coherence is a matter of the 'frameworks' or sets of expectations that we bring to texts, does not mean that what is actually in the text is any less important. Concrete features must exist in the text which are often arranged in a certain order and conform to or 'trigger' those expectations.

For example, for me to interpret a text as a shopping list, it must have a certain structure (a list), certain kinds of words (generally nouns), and those words must represent things that I am able to purchase (as opposed to abstract things like 'mutual understanding' or unaffordable items like the Golden Gate Bridge).

Cohesion

Halliday and Hasan describe two broad kinds of linguistic devices that are used to force readers to engage in this process of backward and forward looking which gives them a sense of connectedness in texts. One type depends on grammar (which they call *grammatical cohesion*) and the other type depends more on the meanings of words (which they call *lexical cohesion*).

Devices used to create grammatical cohesion include:

– conjunction (using 'connecting words');

– reference (using a pronoun to refer to another word);

– substitution (substituting one word or phrase for another word or phrase);

– ellipses (leaving something out).

Lexical cohesion involves the repetition of words or of words from the same semantic field (e.g. milk, tomatoes, rocket). ***Conjunction*** refers to the use of various 'connecting words' (such as conjunctions like *and* and *but* and conjunctive adverbs like *furthermore* and *however*) to join together clauses and sentences. Conjunction causes the reader to look back to the first clause in a pair of joined clauses to make sense of the second clause. The important thing about these 'connecting words' is that they do not just establish a relationship between the two clauses, but that they tell us what kind of relationship it is. 'Connecting words', then, can be grouped into different kinds depending on the relationship they establish between the clauses or sentences that they join together. Some are called ***additive***, because they add information to the previous clause or sentence. Examples are '*and*', '*moreover*', '*furthermore*', '*in addition*', '*as well*'.

Others are called ***contrastive*** because they set up some kind of contrast with the previous sentence or clause. Examples are '*but*', '*however*'. Still others are called ***causative*** because they set up some kind of cause and effect relationship between the two sentences or clauses. Examples of these are '*because*', '*consequently*', '*therefore*'.

Finally, some are called ***sequential*** because they indicate the order facts or events come in. Examples are '*firstly*', '*subsequently*', '*then*' and '*finally*'.

In the two examples below, the first uses a contrastive connective and the second uses a causative connective.

He liked the exchange students. She, however, would have nothing to do with them.

He liked the exchange students. She, therefore, would have nothing to do with them.

All connecting words cause the reader to look back to a previous clause (or sentence) in order to understand the subsequent clause (or sentence), and the kind of connecting word used guides the reader in understanding the relationship between two clauses (or sentences). In the first example given above, the word *however* causes the reader to look back at the first sentence to find out what the difference is between her and him. In the second example, the

word *therefore* causes the reader to look back at the first sentence to find out why she won't have anything to do with the exchange students.

Another very common way we make our texts 'stick together' is by using words that refer to words we used elsewhere in the text. This kind of cohesive device is known as **reference**. The two examples above, besides using connecting words, also use this device. The word *them* in the second sentence refers back to the exchange students in the first sentence, and so, to make sense of it, the reader is forced to look back. *He* and *she* are also pronouns and presumably refer to specific people who are probably named at an earlier point in the longer text from which these sentences were taken.

The word or group of words that a pronoun refers to is called its **antecedent**. What reference does, then, is help the reader to keep track of the various participants in the text as he or she reads. There are basically three kinds of reference:

1) anaphoric reference – using words that point back to a word used before. For example: *After Lady Gaga appeared at the MTV Music Video Awards in a dress made completely of meat, she was criticized by animal rights groups;*

2) cataphoric reference − using words that point forward to a word that has not been used yet. For example: *When she was challenged by reporters, Lady Gaga insisted that the dress was not intended to offend anyone;*

3) using words that point to something outside the text (exophoric reference). For example: *If you want to know more about this controversy, you can read the comments people have left on animal rights blogs*.

The definite article (*the*) can also be a form of anaphoric reference in that it usually refers the reader back to an earlier mention of a particular noun.

For example: *Lady Gaga appeared in a dress made completely of meat. The dress was designed by Franc Fernandez.*

Substitution is similar to reference except rather than using pronouns, other words are used to refer to an antecedent, which has

either appeared earlier or will appear later. In the sentence below, for example, the word *one* is used to substitute for dress.

Besides wearing a meat dress, Lady Gaga has also worn a hair one, which was designed by Chris March.

Substitution can also be used to refer to the verb or the entire predicate of a clause, as in the example below.

If Lady Gaga was intending to shock people, she succeeded in doing so.

Ellipsis is the omission of a noun, verb, or phrase on the assumption that it is understood from the linguistic context. In order to fill in the gap(s), readers need to look back to previous clauses or sentences, as in the example below.

There is much to support the view that it is clothes that wear us, and not we, them. (Virginia Woolf)

All of the devices mentioned above are examples of grammatical cohesion, the kind of cohesion that is created because of the grammatical relationship between words.

Lexical cohesion occurs as a result of the semantic relationship between words. The simplest kind of lexical cohesion is when words are repeated. But a more common kind is the repetition of words related to the same subject. We call these 'chains' of similar kinds of words that run through texts lexical chains.

In the following text, for example, besides the use of reference (*who, it, she*), the clauses are held together by the repetition of the verb '*to wear*' and of other words having to do with clothing and fashion (*bikini*, *Vogue* – a famous fashion magazine, dress, and outfits).

Lady Gaga, who came under fire recently for wearing a meat bikini on the cover of Vogue Hommes Japan, wore a raw meat dress at last night's VMAs. It was one of many outfits she wore throughout the night.

Taken together, these words form a lexical chain, which helps to bind the text together. Lexical chains not only make a text more cohesive but also highlight the topic or topics (such as 'fashion', 'entertainment', 'technology') that the text is about – and so can provide context for determining the meaning of ambiguous words.

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In fact, searching for lexical chains is one the main techniques used in computer automated text categorization and summarization. Some texts may make use of a lot of these devices, whereas others may use very few of them. Texture in text may be refered to as being either 'tight' – meaning that there are many cohesive devices – or 'loose', – meaning that there are fewer. What often determines the extent to which these devices are used is how much they are needed for readers to make the kinds of connections they need to make to understand the text.

Communication generally operates according to the principle of 'least effort'. There is no need, for example, for me to insert the word '*and'* after every item in my shopping list for me to know that I need to buy tomatoes in addition to buying milk. One of the challenges for people who are producing texts, therefore, is figuring out what kinds of connections readers can make for themselves by invoking what they already know about the world and about this particular kind of text (coherence) and what connections need to be spelled out explicitly in the text (cohesion).

Coherence

What makes a text a text is often as much a matter of the interpretative framework that the reader brings to the text as it is of anything internal to the text. Talking about the shopping list, the relationship between the words 'tomatoes' and 'rocket' becomes meaningful to a reader based on his or her understanding of what a shopping list is and what it is used for. This aspect of texture is known as coherence, and it has to do with our expectations about the way elements in a text ought to be organized and the kinds of social actions (like shopping) that are associated with a given text.

Communicative purpose of a genre

Texts that are structured according to particular generic frameworks are called genres. But, genres are more than just texts; they are means by which people get things done, and the way they are structured depends crucially on what the particular people using a genre want or need to do. In other words, what determines the way a

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particular genre is put together is its ***communicative purpose***, and so this must be our central focus in analyzing genres.

Usually, the overall communicative purpose of a genre can be broken down into a number of steps that users need to follow in order to achieve the desired purpose and typically the most important constraints and conventions regarding how a genre is structured involve:

1) which steps must be included;

2) the order in which they should appear.

In the field of genre analysis these steps are known as ***moves***. John Swales, the father of genre analysis, illustrated the idea of moves in his analysis of introductions to academic articles. Instead of asking the traditional question: '*how is this text structured*?', Swales asked '*What do writers of such texts need to do in order to achieve their desired purpose*? (which, in the case of an introduction to an academic article, is mainly getting people to believe that the article is worth reading).

In answering this question, Swales identified four moves characteristic of such texts. An introduction to an academic article, he said, typically:

1. Establishes the field in which the writer of the study is working;

2. Summarizes the related research or interpretations on one aspect of the field;

3. Creates a research space or interpretive space (a 'niche') for the present study by indicating a gap in current knowledge or by raising questions;

4. Introduces the study by indicating what the investigation being reported will accomplish for the field.

Of course, not all introductions to academic articles contain all four of these moves in exactly the order presented by Swales. Some article introductions may contain only some of these moves, and some might contain different moves. Furthermore, the ways these moves are realized might be very different for articles about engineering and articles about English literature. The point that Swales was trying to make, however, was not that these moves are

universal or in some way obligatory, but that these are the prototypical moves one would expect to occur in this genre, and understanding these default expectations is the first step to understanding how 'expert users' might creatively flout these conventions.

At the same time, it is important to remember that not all genres are equally 'conventionalized'; while some genres have very strict rules about which moves should be included and what order they should be in, other genres exhibit much more variety. One genre which has a particularly consistent set of communicative moves is the genre of the 'personal advertisement' (sometimes called the 'dating advertisement') which sometimes appears in the classified sections of newspapers and, increasingly, on online social media and dating sites. The following is an example of dating advertisement in British newspapers:

Sensual, imaginative brunette, 25, artistic, intelligent, with a sense of humour. Enjoys home life, cooking, sports, country life. No ties, own home. Seeking a tall, strong, intelligent fun companion with inner depth for passionate, loving romance, 25-35. Photo guarantees reply. Must feel able to love Ben my dog too. London/anywhere.

Advertisements like this tend to consist of five moves:

1) the advertiser describes himself or herself (*Sensual, imaginative brunette…*);

2) the advertiser describes the kind of person he or she is looking for (*Seeking tall, strong, intelligent…*);

3) the advertiser describes the kind of relationship or activities he or she wishes to engage in with the target (*for passionate, loving romance*);

4) the advertiser gives additional information, makes a humorous remark or issues a challenge (*Photo guarantees reply. Must feel able to love Ben my dog too*);

5) the advertiser indicates how he or she can be contacted (by, for example, giving a telephone number, an email address, or a post office box – this move is not present in the excerpt, but was presumably present in some form in the original ad).

Of course, dating ads in other contexts might have slightly different move structures, but all of these moves will likely be present in one form or another. The reason for this is that these moves (especially 1, 2, 3, and 5) are essential if the overall communicative purpose of finding a partner is to be achieved. Such ads also tend to have certain regularities in style and the kinds of language that is used to realize these five moves. If they appear in newspapers, for example, they are often written in a kind of telegraphic style, which omits non-essential function words (since advertisers usually have a word limit or are charged by the word). In most cases, self-descriptions and other-descriptions contain information about things like age, appearance, and personality expressed in lists of positive adjectives (like *young*, *fit*, *fun-loving*).

In a sense, such advertisements not only serve the communicative purpose of individual members of a discourse community to find suitable partners, but they also serve to define and reinforce the values of the discourse community as a whole regarding what kinds of partners and activities are considered desirable. Therefore, being able to compose such ads successfully is not just about portraying oneself as desirable, but also about portraying oneself as a competent member of a particular community of users.

Of course, many different kinds of discourse communities use this genre for different purposes, and so one might identify 'sub-genres' of the personal advertisement for communities of seniors, and any number of other groups, each with different conventions and constraints on what kind of information should be included and how it should be structured.

Genre-bending, as the term suggests, refers to the blending or merging of traditional literary genres to create something fresh and innovative. While membership in different discourse communities does not usually involve the high level of ambivalence, 'tactical' aspects of using genres like bending and blending are common in nearly all communities, and, indeed, are often markers of users' expertise.

Of course, in order for blending to be effective it must result in some sort of enhancement that contributes to the overall

communicative purpose being achieved more effectively or more efficiently.

Similarly, when bending a genre, one must be careful not to bend it to the point of breaking. Whether a particular use of a genre is considered a creative innovation or an embarrassing failure is ultimately a matter of whether or not the original communicative purpose of the genre is achieved. A number of important factors determine how genres are used and how they change. The point is that genres inevitably change, either because the communicative goals of users change or because technologies for the production or distribution of texts introduce new, more efficient ways of fulfilling old communicative goals. Every time a genre changes, however, new sets of conventions and constraints are introduced, and users need to invent new ways to operate strategically within these constraints and to bend or blend the genre in creative ways.

Analyzing genres

Analyzing genres involves more than just analyzing the structure of particular types of texts. It involves understanding how these text types function in social groups, how they reinforce and reflect the concerns of and social relationships in these groups, and how they change over time as societies and the groups within them change. Therefore, analyzing genres requires as much attention to social context as it does to texts.

Part of this context includes other genres that the genre under consideration is related to. Genres are related to other genres in a number of different ways. First, actions or 'communicative events' associated with genres are usually part of larger chains of events that involve different genres. Just as moves in a genre are often arranged in a kind of sequential structure, genres themselves are also often related to one another in sequential chains based on the ways they are employed by people as they work to achieve larger communicative purposes.

Genres are also related to other genres in non-sequential relationships that are called networks. A job application letter, for example is related to the job ad that prompted it, the applicant's

résumé which might accompany the letter, and any letters of reference former employers or teachers of the applicant might have written in support of the application. The letter is also related to the letters of all of the other applicants who are applying for the same job.

Genres are said to be linked together in networks when they have some sort of *intertextual relationship* with one another, that is, when one genre makes reference to another genre or when the users of a genre need to make reference to another genre in order to realize the communicative purpose for which the genre is intended.

Genres can also be seen as existing in larger genre ecologies in which texts that are not directly related to one another in chains or networks can nevertheless affect one another in sometimes subtle and sometimes dramatic ways. Like natural ecologies, genre ecologies are not static: conditions change; old discourse communities dissolve and new ones form; and genres change and evolve as users creatively bend or blend them, or else become extinct if they can no longer fulfill the communicative goals of their users.

Online personal ads, for example, are fast replacing print-based personal ads because they offer users more efficient ways to fulfill their communicative goals. Similarly, online news sources are giving rise to changes in print-based news magazines, many of which now contain shorter articles and more pictures in imitation of their online counterparts.

Genre analysis, therefore, must account not just for the way a particular genre is structured and its function in a particular discourse community, but also the dynamic nature of the genre, how it has and continues to evolve in response to changing social conditions, the relationships it has to other genres past and present, and the multiple functions it might serve in multiple discourse communities. One particularly good example of the dynamic nature of genres and their adaptability to different discourse communities and different communicative purposes is the genre of the weblog or blog. Technically a blog is simply a dynamic web page that is frequently updated with entries appearing in reverse chronological order. Since the introduction of blogs in the mid 1990s, however, they have

developed certain conventionalized features: blog entries, for example, are typically short, written in an informal style, and often contain links to other blogs, web pages or online content such as videos. Blogs also often contain features such as opportunities for readers to comment, 'blogrolls' (a list of hyperlinks to related blogs) and 'permalinks' (hyperlinks that point to specific entries or forums contained in the blog's archives).

Like the personal advertisements, the genre of the blog also contains many sub-genres used by different discourse communities for different communicative purposes. There are, for example, art blogs and photo blogs and video blogs and microblogs, just to mention a few varieties. Scholars of this genre, however, have identified two broad types of blogs: the filter-type and the diary-type. These two types have different conventions associated with them and tend to serve different discourse communities.

Lecture 6
PARAGRAPH WRITING

Writing is a vital skill for any student. Paragraph is a building block of any type of an essay.

Paragraph Structure

A **paragraph** is a group of related sentences that discuss one (and usually only one) main idea. A paragraph can be as short as one sentence or as long as ten sentences. The number of sentences is unimportant; however, the paragraph should be long enough to develop the main idea clearly. A paragraph may stand by itself. A paragraph may also be one part of a longer piece of writing such as an essay or a book. We mark a paragraph by indenting the first word about a half inch (five spaces on a computer) from the left margin.

The Three Parts of a Paragraph

All paragraphs have a *topic sentence* and supporting sentences, and some paragraphs also have a concluding sentence. The topic sentence states the main idea of the paragraph. It not only names the topic of the paragraph, but it also limits the topic to one specific area that can be discussed completely in the space of a single paragraph. The part of the topic sentence that announces the specific area to be discussed is called the controlling idea. Notice how the topic sentence of the model states both the topic and the controlling idea:

TOPIC	CONTROLLING IDEA
Gold, *a precious metal*,	*is prized for two important characteristics.*

Supporting sentences develop the topic sentence. That is, they explain or prove the topic sentence by giving more information about it. Following are some of the supporting sentences that explain the topic sentence about gold.

First of all, gold has a lustrous beauty that is resistant to corrosion.

For example, a Macedonian coin remains as untarnished today as the day it was made 25 centuries ago.

Another important characteristic of gold is its usefulness to industry and science.

The most recent use of gold is in astronauts' suits.

The ***concluding sentence*** signals the end of the paragraph and leaves the reader with important points to remember:

In conclusion, gold is treasured not only for its beauty but also for its utility.

Concluding sentences are customary for stand-alone paragraphs. However, paragraphs that are parts of a longer piece of writing usually do not need concluding sentences.

Every good paragraph has a topic sentence, which clearly states the topic and the controlling idea of the paragraph. **A topic sentence** is the most important sentence in a paragraph. It briefly indicates what the paragraph is going to discuss. For this reason, the topic sentence is a helpful guide to both the writer and the reader. The writer can see what information to include (and what information to exclude). The reader can see what the paragraph is going to be about and is therefore better prepared to understand it. For example, in the model paragraph on gold, the topic sentence alerts the reader to look for *two* characteristics.

Here are three important points to remember about a topic sentence.

1. A topic sentence is a complete sentence; that is, it contains at least one subject and one verb. The following are *not* complete sentences because they do not have verbs:

Speaking another language.
Learning a second language.
Language proficiency.

2. A topic sentence contains both a topic and a controlling idea. It names the topic and then limits the topic to a specific area to be discussed in the space of a single paragraph.

TOPIC	CONTROLLING IDEA

Speaking another language broadens a person's view of the world.

TOPIC	CONTROLLING IDEA

Learning a second language can be a frustrating experience for some students.

TOPIC	CONTROLLING IDEA
Language proficiency	opens job opportunities.

3. A topic sentence is the most general statement in the paragraph because it gives only the main idea. It does not give any specific details. A topic sentence is like the name of a particular course on a restaurant menu. When you order food in a restaurant, you want to know more about a particular course than just "meat" or "soup" or "salad". You want to know generally what kind of salad it is. Potato salad? Mixed green salad? Fruit salad? However, you do not necessarily want to know all the ingredients. Similarly, a reader wants to know generally what to expect in a paragraph, but he or she does not want to learn all the details in the first sentence.

Following is a general statement that could serve as a topic sentence.

Minimum-wageworkers are demanding a higher salary.

The following sentence, on the other hand, is *too specific.* It could serve as a supporting sentence but not as a topic sentence.

The slang expression so long (meaning "good-bye") is probably corruption of the Arabic salaam.

This sentence is *too general.*

The Ukrainian language has been influenced by other languages.

Supporting Sentences

Supporting sentences explain or prove the topic sentence. One of the biggest problems in student writing is that student writers often fail to support their ideas adequately. They need to use specific details to be thorough and convincing. There are several kinds of specific supporting details: examples, statistics, and quotations.

Examples are perhaps the easiest kind of supporting detail to use because you can often take examples from your own knowledge and experience. You don't have to search the library or the Internet for supporting material. Furthermore, examples make your writing lively and interesting, and your reader is more likely to remember your point if you support it with a memorable example.

The Concluding Sentence
A concluding sentence serves two purposes:

1. It signals the end of the paragraph.

2. It leaves the reader with the most important ideas to remember. It can do this in two ways:

− by summmizing the main points of the paragraph OR

− by repeating the topic sentence in different words

A paragraph does not always need a concluding sentence. For single paragraphs, especially long ones, a concluding sentence is helpful to the reader because it is a reminder of the important points. However, a concluding sentence is not needed for every paragraph in a multiparagraph essay.

You may want to begin your concluding sentence with one of the signals

End-of-Paragraph Signals Followed by a Comma	End-of-Paragraph Signals Not Followed by a Comma
Lastly,	The evidence suggests that .
Therefore,	There can be no doubt that .
Thus,	These examples show that .
To sum up,	We can see that ...
Finally,	
In brief,	
In conclusion,	
Indeed,	
In short,	

You may also end a paragraph without a formal signal or perhaps by using an expression like those in the column on the right.

To summarise what we mentioned about a paragraph:

1. A good topic sentence
− is a complete sentence with a subject, a verb, and a controlling idea;
− is neither too general nor too specific. It clearly states the main idea of the paragraph but does not include specific details;
− is usually the first sentence in the paragraph.

2. Good supporting sentences
− explain or prove the topic sentence;
− are specific and factual;
− can be examples, statistics, or quotations.

3. A good concluding sentence
− signals the end of the paragraph;
− summarizes the important points briefly or restates the topic sentence in different words.

From Paragraph to Essay

An essay is a piece of writing several paragraphs long. It is about one topic, just as a paragraph is. However, because the topic of an essay is too complex to discuss in one paragraph, you need to divide it into several paragraphs, one for each major point. Then you need to tie the paragraphs together by adding an introduction and a conclusion. Writing an essay is no more difficult than writing a paragraph except that an essay is longer. The principles of organization are the same for both, so if you can write a good paragraph, you can write a good essay.

The three parts of an essay

An essay has three main parts: an *introduction* (introductory paragraph), a *body* (at least one, but usually two or more paragraphs), and a *conclusion* (concluding paragraph).

An essay *introduction* consists of two parts: a few general statements to attract your reader's attention and a thesis statement to

state the main idea of the essay. A ***thesis statement*** for an essay is like a topic sentence for a paragraph: It names the specific topic and gives the reader a general idea of the contents of the essay. The body consists of one or more paragraphs. Each paragraph develops a subdivision of the topic, so the number of paragraphs in the body will vary with the number of subdivisions or subtopics. The conclusion, like the concluding sentence in a paragraph, is a summary or review of the main points discussed in the body. An essay has unity and coherence, just as a paragraph does. Transition signals and the repetition of key nouns link the paragraphs into a cohesive whole.

The lntroductory Paragraph

An introductory paragraph has two parts, general statements and the thesis statement.

General statements

− introduce the general topic of the essay;

− capture the reader's interest.

The thesis statement

− states the specific topic;

− may list subtopics or subdivisions of the main topic or subtopics;

− may indicate the pattern of organization of the essay;

− is normally the last sentence in the introductory paragraph.

Notice how the general statements in the introductory paragraph of the model essay introduce the topic. The first sentence is about the arrival of Europeans and their encounter with new cultures. The next sentence points out that there were large differences between European and Native Americans. The next two sentences say that two-way cultural exchange happened, but the direction of the exchange and the specific items are not identified.

When the first Europeans came to the North American continent, they encountered the completely new cultures of the Native American peoples of North America. Native Americans, who had highly developed cultures in many respects, must have been as curious about the strange European manners and customs as the Europeans were curious about them. As always happens when two or

more cultures come into contact, there was a cultural exchange. Native Americans adopted some of the Europeans' ways, and the Europeans adopted some of their ways.

The thesis statement is specific; it gives the direction of the exchange (Native American influences on modern u.s. culture) and lists the subtopics (language, art, food, and government).

As a result, Native Americans have made many valuable contributions to modern U.S. culture, particularly in the areas of language, art, food, and government.

Funnel introduction

The introductory paragraph of the model essay is a funnel introduction. This introduction is so called because it is shaped like a funnel-wide at the top and narrow at the bottom. It begins with one or two very general sentences about the topic. Each subsequent sentence becomes increasingly focused on the topic until the last sentence, which states very specifically what the essay will be about. Writing a funnel introduction is like focusing a camera with a telephoto lens. You start with a wide picture and gradually narrow the focus so that just one object appears in the camera's viewfinder: your thesis statement.

Attention Getting Introduction

Other kinds of introductions are good for capturing your reader's attention. They are:
– dramatic, interesting, or funny story;
– surprising statistics or facts;
– historical background.

Thesis Statement

The thesis statement is the most important sentence in the introduction. It states the specific topic of the essay.

Native Americans have made many valuable contributions to modern U.S.culture.

Young people in my culture have less freedom than young people in the United States.

The large movement of people from rural to urban areas has major effects on cities.

Sometimes a thesis statement lists the subtopics that will be discussed in the body.

Native Americans have made many valuable contributions to modern U.S. culture, particularly in the areas of language, art, food, and government.

Young people in my culture have less freedom than young people in the United States in their choice of where they live, whom they marry, and what their job is.

The large movement of people from rural to urban areas has major effects on a city's ability to provide housing, employment, and adequate sanitation services.

Sometimes a thesis statement also indicates the pattern of organization that the essay will follow.

Which of the following thesis statements indicates chronological order? Logical division of ideas? Comparison/contrast?

When buying a used car, use these four strategies to get the best price.

There are several differences between a nurse practitioner and a physician's assistant.

My best friend and I spent an entire summer constructing a tree house in my grandmother's old apple tree.

Body Paragraphs

The body paragraphs in an essay are like the supporting sentences in a paragraph.

They are the place to develop your topic and prove your points. You should organize body paragraphs according to some sort of pattern, such as chronological order or comparison/contrast. Sometimes, depending on your topic, you will need to use a combination of patterns.

Logical Division of ideas

A basic pattern for essays is logical division of ideas. In this pattern, you divide your topic into subtopics and then discuss each subtopic in a separate paragraph. Logical division is an appropriate pattern for explaining causes, reasons, types, lands, qualities, methods, advantages, and disadvantages, as these typical college exam questions ask you to do.

Thesis Statements for Logical Division of ideas

The thesis statement of a logical division essay often indicates the number of subtopics:

Native Americans have made valuable contributions to modern U.S. culture in four main areas.

Inflation has three causes.

The thesis statement may even name the specific subtopics:

a. Native Americans have made many valuable contributions to modern U.S. culture, particularly in the areas of language, art, food, and government.

b. Inflation has three causes: excessive government spending, unrestrained consumer borrowing, and an increase in the supply of paper money.

Paired conjunctions *(both . .. and, not only . .. but also)* are an especially effective way to list two subtopics:

c. Young people in my culture have less freedom than young people in the United States not only in their choice of lifestyle but also in their choice of careers.

d. Puppies, like children, need both love and discipline to become responsible members of society.

A colon (:) is often useful before lists of two, three, or more subtopics in a thesis statement:

e. Young people in my culture have less freedom than young people in the United States in three areas: where they live, whom they marry, and what their job is.

f. The Father of Psychoanalysis, Sigmund Freud, believed that the human mind had three separate parts: the id, the ego, and the superego.

Thesis statement pitfalls

A thesis is the most important sentence in your essay, so write it with special thought and care. Avoid these common problems:

Problem 1: The thesis is too general.

A vegetarian diet is good.

(A good option: Eating a vegetarian diet improves health and extends life)

Problem 2: The thesis makes a simple announcement.

This essay will explain why sports injuries occur.

(A good option: Avoid sports injuries by taking a few simple precautions)

Problem 3: The thesis states an obvious fact.

The Internet is a communication superhighway.

(A good option: The explosion of the Internet has had both positive and negative consequences)

Transition Signals of logical Division of Ideas

Transition signals for logical division essays include many that you may already know.

Transition words and phrases	
first, first of all, second, third, etc. next, last, finally also, in addition, moreover, furthermore	First, excessive government spending can lead to inflation. In addition, unrestrained consumer borrowing can cause inflationary tendencies. Finally, an increase in the supply of paper money gives rise to inflation.
Coordinators	
and both ... not only ... but also	Both an increase in the supply of paper and money and unrestrained consumer borrowing can cause inflationary tendencies. To lose weight, one must not only exercise regularly but also eat wisely.

Others	
the first cause, *reason, factor,* etc. the/a second *problem, result, advantage,* etc. one *problem, reason, important factor,* etc.. another *way, reason, disadvantage,* etc. an additional *problem, result,* etc. in addition to *math and science, ...*	A second cause is an increase in the supply of paper money. Regular exercise is one way to get fit and lose weight. In addition to government spending, unrestrained consumer borrowing can cause inflationary tendencies.

Transition Signals between Paragraphs

Linking paragraphs with transitions helps your reader see how the subtopics are related. Link one paragraph to the next by adding a transition to the topic sentence of the second paragraph. This transition may be a single word, a phrase, or a dependent clause that repeats or summarizes the main idea in the preceding paragraph.

The Concluding Paragraph

The conclusion is the final paragraph in an essay. It has three purposes.

1. It signals the end of the essay. To do so, begin your conclusion with a transition signal.

2. It reminds your reader of your main points, which you can do in one of two ways: You can

– summarize your subtopics;

– paraphrase your thesis.

3. It leaves your reader with your final thoughts on the topic. This is your opportunity to convey a strong, effective message that your reader will remember.

Here are techniques that you can use to write a memorable conclusion.

Make a prediction.

We have seen how the costs of attending college have been rising while, at the same time, sources of financial aid for students have been disappearing. If this trend continues, fewer and fewer families will be able to send their children through four years of college.

Suggest results or consequences.

To sum up, the costs of attending college are up and financial aid for students is down. Fewer and fewer future members of the workforce are able to educate themselves beyond high school. As a result, the nation will waste the intelligence, imagination, and energy of a large segment of the present college-age generation.

Suggest a solution, make a recommendation, or call for action.

It is clear that the U.S. system of higher education is in trouble. For many students, four years of college is no longer possible because of increasing costs and decreasing financial aid. To reverse this trend, we must demand that government increase its financial support of colleges and universities and restore financial aid programs. Our future depends on it.

Quote an authority on the topic.

In conclusion, costs are rising and financial aid is declining, with the result that many can no longer afford to go to college. If our nation is to prosper, increased government funding for education is essential, even if it requires higher taxes.

As Horace Manni argued in his Fifth Annual Report, a nation's economic wealth will increase through an educated public. It is therefore in the self-interest of business to pay the taxation for public education.

Essay Outlining

Because an essay is long, it is important to organize and plan before you begin to write. The best way to do this is to make an outline. An outline not only organizes your thoughts, but it also keeps you on track once you begin to write.

A formal outline has a system of numbers and letters such as the following. In other fields of study, different systems are used. Roman numerals I, II, and III number the major sections of an essay (introduction, body, conclusion)

Capital letters A, B, C, D, and so on label the body paragraphs.

Arabic numerals 1,2,3,4, and so on number the subpoints in each paragraph.

Small letters a, b, c, d, and so on label the specific supporting details.

Main Parts of an Essay

1. An essay has three main parts: an introduction, a body, and a conclusion.

– The introductory paragraph consists of two parts: a few general statements to attract your reader's attention and a thesis statement to state your main idea. A thesis statement may also name the major subdivisions of the topic, and it may indicate how you will organize the essay.

– The body of an essay discusses the subtopics, one by one. It contains as many paragraphs as necessary to explain all subtopics.

– The concluding paragraph reminds your reader of what you have said. In it, you summarize your main ideas or paraphrase your thesis. You may also make a final comment on the topic for your reader to remember.

2. Use the logical division of ideas pattern to divide a topic into separate paragraphs.

3. Link paragraphs with transitions; that is, show how one paragraph is related to the next by using appropriate transition words, phrases, or clauses.

4. Prepare an outline to organize your ideas before you begin to write.

Writing well composed academic paragraphs can be tricky. The following is a guide on how to draft, expand, refine, and explain your ideas so that you write clear, well-developed paragraphs and discussion posts:

Step 1: Decide the Topic of Your Paragraph

Before you can begin writing, you need to know what you are writing about. First, look at the writing prompt or assignment topic. As you look at the prompt, note any key terms or repeated phrases because you will want to use those words in your response. Then ask yourself:

On what topic am I supposed to be writing?

What do I know about this topic already?

If I don't know how to respond to this assignment, where can I go to find some answers?

What does this assignment mean to me?

How do I relate to it?

After looking at the prompt and doing some additional reading and research, you should better understand your topic and what you need to discuss.

Step 2: Develop a Topic Sentence

Before writing a paragraph, it is important to think first about the topic and then what you want to say about the topic. Most often, the topic is easy, but the question then turns to what you want to say about the topic. This concept is sometimes called the controlling idea. Strong paragraphs are typically about one main idea or topic, which is often explicitly stated in a topic sentence. Good topic sentences should always contain both (1) a topic and (2) a controlling idea.

The topic – The main subject matter or idea covered in the paragraph. **The controlling idea** – This idea focuses the topic by providing direction to the composition.

Read the following topic sentences. They all contain a topic (in orange) and a controlling idea (in purple). When your paragraphs contain a clearly stated topic sentence such as one of the following, your reader will know what to expect and, therefore, understand your ideas better.

Examples of topic sentences:

People can avoid plagiarizing by taking certain precautions.

There are several advantages to online education.

Effective leadership requires specific qualities that anyone can develop.

Step 3: Demonstrate Your Point

After stating your topic sentence, you need to provide information to prove, illustrate, clarify, and/or exemplify your point. Ask yourself:

What examples can I use to support my point?

What information can I provide to help clarify my thoughts?

How can I support my point with specific data, experiences, or other factual material?

What information does the reader need to know in order to see my point?

Here is a list of the kinds of information you can add to your paragraph

− facts, details, reasons, examples;

− information from the readings or class discussions;

− paraphrases or short quotations;

− statistics, polls, percentages, data from research studies;

− personal experience, stories, anecdotes, examples from your life.

Sometimes, adding transitional or introductory phrases like: for example, for instance, first, second, or last can help guide the reader. Also, make sure you are citing your sources appropriately.

Step 4: Give Your Paragraph Meaning

After you have given the reader enough information to see and understand your point, you need to explain why this information is relevant, meaningful, or interesting. Ask yourself:

What does the provided information mean?

How does it relate to your overall point, argument, or thesis?

Why is this information important/significant/meaningful?

How does this information relate to the assignment or course I am taking?

Step 5: Conclude

After illustrating your point with relevant information, add a concluding sentence. Concluding sentences link one paragraph to the next and provide another device for helping you ensure your paragraph is unified. While not all paragraphs include a concluding

sentence, you should always consider whether one is appropriate. Concluding sentences have two crucial roles in paragraph writing:

First, they draw together the information you have presented to elaborate your controlling idea by:

− summarizing the point(s) you have made;

− repeating words or phrases from the topic sentence;

− using linking words that indicate that conclusions are being drawn (e.g., therefore, thus, resulting).

Second, they often link the current paragraph to the following paragraph. They may anticipate the topic sentence of the next paragraph by:

− introducing a word/phrase or new concept which will then be picked up in the topic sentence of the next paragraph;

− using words or phrases that point ahead (e.g., the following, another, other).

Step 6: Look Over and Proofread

The last step in good paragraph writing is proofreading and revision. Before you submit your writing, look over your work at least one more time. Try reading your paragraph out loud to make sure it makes sense. Also, ask yourself these questions:

Does my paragraph answer the prompt and support my thesis?

Does it make sense?

Does it use the appropriate academic voice?

Lecture 7
LITERARY ESSAY ANALYSIS

How to write a literary analysis essay

The purpose of a literary analysis essay is to carefully examine and sometimes evaluate a work of literature or an aspect of a work of literature. As with any analysis, this requires you to break the subject down into its component parts. Examining the different elements of a piece of literature is not an end in itself but rather a process to help you better appreciate and understand the work of literature as a whole.

For instance, an analysis of a poem might deal with the different types of images in a poem or with the relationship between the form and content of the work. If you were to analyze (discuss and explain) a play, you might analyze the relationship between a subplot and the main plot, or you might analyze the character flaw of the tragic hero by tracing how it is revealed through the acts of the play.

Analyzing a short story might include identifying a particular theme (like the difficulty of making the transition from adolescence to adulthood) and showing how the writer suggests that theme through the point of view from which the story is told; or you might also explain how the main character's attitude toward women is revealed through his dialogue and/or actions.

Remember: Writing is the sharpened, focused expression of thought and study. As you develop your writing skills, you will also improve your perceptions and increase your critical abilities. Writing ultimately boils down to the development of an idea. Your objective in writing a literary analysis essay is to convince the person reading your essay that you have supported the idea you are developing. Unlike ordinary conversation and classroom discussion, writing must stick with great determination to the specific point of development. This kind of writing demands tight organization and control. Therefore, your essay must have a central idea (thesis), it must have several paragraphs that grow systematically out of the central idea, and everything in it must be directly related to the central idea and

must contribute to the reader's understanding of that central idea. These three principles are listed again below:

1. Your essay must cover the topic you are writing about.

2. Your essay must have a central idea (stated in your thesis) that governs its development.

3. Your essay must be organized so that every part contributes something to the reader's understanding of the central idea.

The elements of a solid essay

The thesis statement

The thesis statement tells your reader what to expect: it is a restricted, precisely worded declarative sentence that states the purpose of your essay − the point you are trying to make. Without a carefully conceived thesis, an essay has no chance of success. The following are thesis statements which would work for a 500-750 word literary analysis essay:

Gwendolyn Brooks's 1960 poem "The Ballad of Rudolph Reed" demonstrates how the poet uses the conventional poetic form of the ballad to treat the unconventional poetic subject of racial intolerance.

The fate of the main characters in Antigone illustrates the danger of excessive pride.

The imagery in Dylan Thomas's poem "Fern Hill" reveals the ambiguity of humans' relationship with nature.

Typically, the thesis statement falls at the end of your introductory paragraph.

The Introduction

The introduction to your literary analysis essay should try to capture your reader's interest. To bring immediate focus to your subject, you may want to use a quotation, a provocative question, a brief anecdote, a startling statement, or a combination of these. You may also want to include background information relevant to your thesis and necessary for the reader to understand the position you are taking. In addition, you need to include the title of the work of

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literature and name of the author. The following are satisfactory introductory paragraphs which include appropriate thesis statements:

(A) What would one expect to be the personality of a man who has his wife sent away to a convent (or perhaps has had her murdered) because she took too much pleasure in the sunset and in a compliment paid to her by another man? It is just such a man − a Renaissance duke − who Robert Browning portrays in his poem "My Last Duchess." A character analysis of the Duke reveals that through his internal dialogue, his interpretation of earlier incidents, and his actions, his traits − arrogance, jealousy, and greediness − emerge.

(B) The first paragraph of Alberto Alvaro Rios's short story "The Secret Lion" presents a twelve-year-old boy's view of growing up − everything changes. As the narrator informs the reader, when the magician pulls a tablecloth out from under a pile of dishes, children are amazed at the "stay-the-same part," while adults focus only on the tablecloth itself. Adults have the benefit of experience and know the trick will work as long as the technique is correct. When people "grow up," they gain this experience and knowledge but lose their innocence and sense of wonder. In other words, the price paid for growing up is a permanent sense of loss. This tradeoff is central to "The Secret Lion." The key symbols in the story reinforce its main theme: change is inevitable and always accompanied by a sense of loss.

(C) The setting of John Updike's story "A & P" is crucial to the reader's understanding of Sammy's decision to quit his job. Even though Sammy knows that his quitting will make life more difficult for him, he instinctively insists upon rejecting what the A & P represents in the story. When he rings up a "No Sale" and "saunter[s]" out of the store, Sammy leaves behind not only a job but the rigid state of mind associated with the A & P. Although Sammy is the central character in the story, Updike seems to invest as much effort in describing the setting as he does Sammy. The title, after all, is not "Youthful Rebellion" or "Sammy Quits" but "A & P." The setting is the antagonist of the story and plays a role that is as important as Sammy's.

The body of the essay and the importance of topic sentences

The term regularly used for the development of the central idea of a literary analysis essay is the body. In this section you present the paragraphs (at least 3 paragraphs for a 500-750 word essay) that support your thesis statement. Good literary analysis essays contain an explanation of your ideas and evidence from the text (short story, poem, play) that supports those ideas. Textual evidence consists of summary, paraphrase, specific details, and direct quotations.

Each paragraph should contain a topic sentence (usually the first sentence of the paragraph) which states one of the topics associated with your thesis, combined with some assertion about how the topic will support the central idea. The purpose of the topic sentence is twofold:

– to relate the details of the paragraph to your thesis statement;

– to tie the details of the paragraph together.

The substance of each of your developmental paragraphs (the body of your essay) will be the explanations, summaries, paraphrases, specific details, and direct quotations you need to support and develop the more general statement you have made in your topic sentence. The following is the first developmental paragraph after one of the introductory paragraphs (C) above:

Topic sentence	*Sammy's descriptions of the A & P present a setting that is ugly, monotonous, and rigidly regulated. The chain store is a common fixture in modern society, so the reader can identify with the uniformity what Sammy describes. The*
Explanations and textual evidence	*fluorescent light is as blandly cool as the "checkerboard green-and-cream rubber tile floor." The "usual traffic in the store moves in one direction (except for the swim suited girls, who move against it), and everything is neatly organized and categorized in tidy aisles. The dehumanizing routine of this environment is suggested by Sammy's offhand references to the typical shoppers as "sheep", "house*

slaves", and "pigs". These regular customers seem to walk through the store in a stupor; as Sammy indicates, not even dynamite could move them out of their routine.

This paragraph is a strong one because it is developed through the use of quotations, summary, details, and explanation to support the topic sentence. Notice how it relates back to the thesis statement.

The conclusion

Your literary analysis essay should have a concluding paragraph that gives your essay a sense of completeness and lets your readers know that they have come to the end of your paper. Your concluding paragraph might restate the thesis in different words, summarize the main points you have made, or make a relevant comment about the literary work you are analyzing, but from a different perspective. Do not introduce a new topic in your conclusion. Below is the concluding paragraph from the essay already quoted above (A) about Browning's poem "My Last Duchess":

If the Duke has any redeeming qualities, they fail to appear in the poem. Browning's emphasis on the Duke's traits of arrogance, jealousy, and materialism make it apparent that anyone who might have known the Duke personally would have based his opinion of him on these three personality "flaws". Ultimately, the reader's opinion of the Duke is not a favorable one, and it is clear that Browning intended that the reader feel this way.

The title of your essay

It is essential that you give your essay a title that is descriptive of the approach you are taking in your paper. Just as you did in your introductory paragraph, try to get the reader's attention. Using only the title of the literary work you are examining is unsatisfactory. The titles that follow are appropriate for the papers (A, B, C) discussed above:

Robert Browning's Duke: A Portrayal of a Sinister Man The A & P as a State of Mind
    Theme in "The Secret Lion": The Struggle of Adolescence

Audience

Consider the reader for whom you are writing your essay. Imagine you are writing for not only your professor but also the other students in your class who have about as much education as you do. They have read the assigned work just as you have, but perhaps they have not thought about it in exactly the same way. In other words, it is not necessary to "retell" the work of literature in any way. Rather, it is your role to be the explainer or interpreter of the work − to tell what certain elements of the work mean in relation to your central idea (thesis). When you make references to the text of the short story, poem, or play, you are doing so to remind your audience of something they already know. The principle emphasis of your essay is to draw conclusions and develop arguments. Be sure to avoid plot summary.

Using textual evidence

The skillful use of textual evidence − summary, paraphrase, specific detail, and direct quotations − can illustrate and support the ideas you are developing in your essay. However, textual evidence should be used judiciously and only when it directly relates to your topic. The correct and effective use of textual evidence is vital to the successful literary analysis essay.

Summary

If a key event or series of events in the literary work support a point you are trying to make, you may want to include a brief summary, making sure that you show the relevance of the event or events by explicitly connecting your summary to your point. Below is an effective summary (with its relevance clearly pointed out) from the essay already quoted above on "The Secret Lion" (B):

The boys find the grinding ball, but later attempt to bury it (SUMMARY). Burying it is their futile attempt to make time stand still and to preserve perfection (RELEVANCE).

Paraphrase
You can make use of paraphrase when you need the details of the original, but not necessarily the words of the original: paraphrase to put someone else's words into your own words. Below is an example (also from the paper on "The Secret Lion") of how to "translate" original material into part of your own paper:

Original: "*I was twelve and in junior high school and something happened that we didn't have a name for, but it was nonetheless like a lion, and roaring, roaring that way the biggest things do*".

Paraphrase: *Early in the story, the narrator tells us that when he turned twelve and started junior high school, life changed in a significant way that he and his friends could not quite name or identify*.

Specific Detail
Various types of details from the text lend concrete support to the development of the central idea of your literary analysis essay. These details add credibility to the point you are developing. Below is a list of some of the details which could have been used in the developmental paragraph from the paper on John Updike's short story "A & P" (see the paragraph again for which details were used and how they were used).

For example: "*usual traffic*", "*fluorescent lights*", "*checkerboard green-and-cream rubber-tile floor*", "*electric eye*", shoppers like "*sheep*", "*house slaves*", and "*pigs*", "*neatly stacked food*", "*dynamite*".

Using direct quotations
Quotations can illuminate and support the ideas you are trying to develop. A judicious use of quoted material will make your points

clearer and more convincing. As with all the textual evidence you use, make sure you explain how the evidence is relevant − let the reader know why the quotes you cite are significant to your argument. Below are guidelines and examples that should help you effectively use quotations:

Brief quotations (four lines or fewer of prose and three lines or fewer of poetry) should be carefully introduced and integrated into the text of your paper. Put quotation marks around all briefly quoted material.

For example:

As the "manager" of the A & P, Lengel is both the guardian and enforcer of "policy". When he gives the girls "that sad Sunday-school-superintendent stare", the reader becomes aware of Lengel's character as the A & P's version of a dreary bureaucrat who "doesn't miss much".

Make sure you give page numbers when necessary.

Poetry example:

From the beginning, the Duke in Browning's poem gives the reader a sense of how possessive he really is: "That's my last Duchess on the wall, / Looking as if she were alive" (1-2).

The reader cannot help but notice how, even though the Duke is talking about her portrait, his main concern is that she belongs to him. Notice that line # 1 is separated from line # 2 by a slash. Make sure you give the line numbers when necessary.

Lengthy quotations should be separated from the text of your paper. More than four lines of prose should be double spaced and indented ten spaces from the left margin, with the right margin the same as the rest of your paper. More than three lines of poetry should be double spaced and centered on the page.

Note: do not use quotation marks to set off these longer passages because the indentation itself indicates that the material is quoted.

Prose example:

The first paragraph of "The Secret Lion" introduces the narrator as someone who has just entered adolescence and is uncertain what to make of it:

I was twelve and in junior high school and something happened that we didn't have a name for, but it was there nonetheless like a lion, and roaring, roaring that way the biggest things do. Everything changed. Just that. Like the rug, the one that gets pulled − or better, like the tablecloth those magicians pull where the stuff on the table stays the same but the gasp! from the audience makes the staying-the-same part not matter. Like that. (41-42)

Make sure you give page numbers when necessary. Notice in this example that the page numbers are in parenthesis after the period of the last sentence.

Poetry example:

The Duke seems to object to the fact that his "last Duchess" is not discriminating enough about bestowing her affection. In the following lines, the Duke lists examples of this "fault":

Sir, 'twas all one! My favor at her breast,
The dropping of the daylight in the west,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace − all and each
Would draw from her alike the approving speech. (Browning 25-30)

Be sure to provide the line numbers.

If any words are added to a quotation in order to explain who or what the quotation refers to, you must use brackets to distinguish your addition from the original source.

For example:

The literary critic John Strauss asserts that "he [Young Goodman Brown] is portrayed as self-righteous and disillusioned" (10).

Brackets are used here because there is no way of knowing who "*he*" is unless you add that information.

Brackets are also used to change the grammatical structure of a quotation so that it fits into your sentence.

For example:

Strauss also argues that Hawthorne "present[s] Young Goodman Brown in an ambivalent light" (10).

Brackets are used here to add the "*s"* to the verb "*present*" because otherwise the sentence would not be grammatically correct.

You must use ellipsis if you omit any words from the original source you are quoting. Ellipsis can be used at the beginning, in the middle, or at the end of the quotation, depending on where the missing words were originally. Ellipsis is formed by either three or four periods with a space between each period.

Original: "*Early to bed and early to rise makes a man healthy, wealthy and wise*".

Example (omission from beginning):

This behavior ". . . makes a man healthy, wealthy, and wise".

Ellipsis is formed by three dots after the quotation marks.

Example (omission from middle):

This maxim claims that "Early to bed . . . makes a man healthy, wealthy, and wise".

Ellipsis is formed by three dots used in place of the words "and early to rise".

Example (omission from end):

He said, "*Early to bed and early to rise makes a man healthy . . . .*"

Ellipsis is formed by four dots before the quotation marks − the fourth dot is really a period which ends the sentence.

Use a single line of spaced periods to indicate the omission of an entire line of poetry.

For example:

The Duke seems to object to the fact that his "last Duchess" is not discriminating enough about bestowing her affection:

She looked on, and her looks went everywhere.

. . . . .

The dropping of the daylight in the west,
The bough of cherries some officious fool
Broke in the orchard for her, while the white mule
She rode around the terrace − like and each

Would draw from her alike the approving speech…. (Browning 24-30)

Punctuating direct quotations

You will be able to punctuate quoted materials accurately if you observe the following conventions used in writing about literature:

When the quoted material is part of your own sentence, place periods and commas inside the quotation marks.

For example:

According to the narrator of "The Secret Lion," change was "like a lion," meaning that its onset is sudden and ferocious.

The comma is inside the quotation marks.

When the quoted material is part of your own sentence, but you need to include a parenthetical reference to page or line numbers, place the periods and commas after the reference.

For example:

The narrator of "The Secret Lion" says that the change was "like a lion" (Rios 41).

The period is outside the quotation marks, after the parenthetical reference.

When the quoted material is part of your own sentence, punctuation marks other than periods and commas, such as question marks, are placed outside the quotation marks, unless they are part of the quoted material.

For example (not part of original):

Why does the narrator of "The Secret Lion" say that the change was "like a lion"?

The question mark is placed after the quotation marks because it does not appear in the original − it ends a question being asked about the story.

For example (part of original):

The Duke shows his indignation that the Duchess could like everyone and everything when he says, "Sir, 'twas all one!" (Browning 25).

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The exclamation point is placed inside the quotation marks because it appears in the original.

When the original material you are quoting already has quotations marks (for instance, dialog from a short story), you must use single quotation marks within the double quotation marks.

For example:

Lengel tries to stop Sammy from quitting by saying, " 'Sammy, you don' want to do this to your Mom and Dad'" (Updike 486).

Lecture 8
ENGLISH PUNCTUATION

The word punctuation derives from the Latin for "point". That is, the marks within a sentence point to the various meanings of its words, making sense of what otherwise might be a string of sounds.

They serve two functions:

1) they define how the various elements of a sentence relate to each other, thereby ensuring clear and unambiguous communication;

2) they help to establish the tone.

The first function is more mechanical and hence more easily learned; the second is part of what distinguishes the skilled writer from the novice. Sometimes the reason for selecting one mark over another has more to do with achieving a certain nuance than with major differences in meaning.

In dialogue, punctuation helps to convey intonation and style of speaking, so that the reader "hears" a character's words the way the writer intended. Subtleties such as pauses, emphases, hesitancy and changes in pitch can all be achieved through the appropriate marks.

Punctuation marks defy easy categorization, because all play more than one role and different marks may be used for similar purposes.

Punctuation marks can be grouped by their main or best known functions, as follows:

− marks used to separate elements within a sentence − comma, semicolon and colon;

− marks used to end a sentence − period, question mark and exclamation point;

− marks used to link related elements − hyphen and slash;

− marks used to set off digressions from the main flow − parentheses, dashes and brackets;

− marks used with quoted material − quotation marks and ellipses.

A final mark, the apostrophe, is distinct enough not to be grouped with any other. (In fact, some authorities do not consider it a punctuation mark at all, but part of the inherent spelling of a word.)

This ordering has been done with a recognition that the distinctions are not in fact that neat. Take the terminal punctuation marks: periods have functions other than ending a sentence; question marks and exclamation points occasionally appear in the middle of a sentence; a sentence may end in an ellipsis or a dash rather than in any of the above.

Similarly, dashes may be used not only like parentheses but also like colons, to separate elements, and sometimes like hyphens, to link elements. Missing letters and words may, depending on the specifics of what is being done, be indicated by periods, commas, semicolons, apostrophes, hyphens, ellipses or dashes.

The *comma* is by far the most-used punctuation mark, typically outnumbering all the others put together. Its basic role is to function as an interrupter, separating a sentence into distinct units.

Most of the comma's numerous functions fall into the following categories:

− separating the main elements of a sentence from each other;

− setting off a parenthetical element from the rest of the sentence;

− separating elements in a series;

− setting off dialogue or quotations;

− indicating omitted words.

Semicolon (;)

The functions of the semicolon fall into two main categories:

− separating elements, when a comma would be insufficient or unclear;

− linking elements, as an alternative to joining them with a conjunction or breaking them into two sentences.

In the first case, the semicolon is required for clarity. In the second case, it is chosen over other equally clear constructions in order to achieve a certain tone or emphasize a relationship.

USE SEMICOLONS TO SEPARATE ELEMENTS THAT ARE THEMSELVES SUBDIVIDED BY COMMAS. Normally, elements in a series are separated by commas. If, however, the elements are divided into subelements, commas wouldn't clearly

indicate where one group of subelements ends and the next begins, because they would be indistinguishable from the commas within the groups. In such a case, use semicolons instead. For example: *The sources of information about each patient included reviews of videotapes, nursing notes and the researcher's log; inspection of registers, indices and medical records; and an interview with the doctor*.

Here, the semicolons make it clearer where the items categorized under "reviews" and "inspection" each end.

USE A SEMICOLON TO SEPARATE INDEPENDENT CLAUSES THAT ARE LINKED BY CONJUNCTION-LIKE WORDS *accordingly, afterwards, also, anyway, as a result, besides, certainly, consequently, conversely, currently, earlier, eventually, finally, for example, furthermore, hence, however, ideally, in brief, in conclusion, in contrast, in fact, in short, in particular, indeed, initially, instead, later, likewise, meantime, meanwhile, moreover, namely, nevertheless, next, nonetheless, notwithstanding, on the other hand, ordinarily, otherwise, preferably, rather, similarly, specifically, still, subsequently, that is to say, then, therefore, thus, to wit, understandably*.

Any of these words or phrases can act as an introductory element to a clause, and many of them can also appear either embedded in the middle as a parenthetical element or at the end as a concluding element. In all these positions, they usually would be set off by commas.

For example: *I'd rather have the report by tomorrow; however, Monday will do.*

He didn't think he'd have anything to contribute to the meeting; besides, he wasn't interested in the topic.

USE SEMICOLONS IF COMMAS MIGHT CAUSE A SENTENCE TO BE MISREAD OR OTHERWISE DIFFICULT TO FOLLOW Part A attaches to B; C and D attach to E; and F attaches to G.

Colon (:)

The colon acts as a signal of anticipation, drawing the reader's attention to what comes after it. Like the semicolon, in some cases it is required, and in others it is used for effect.

Its functions fall into the following main categories:

– introducing the text that follows;

– strengthening connections or adding emphasis.

INTRODUCING WHAT FOLLOWS. Use a colon when the first part of a sentence is an introduction, a lead-in, or a buildup to what follows.

USE A COLON WHEN A SENTENCE CONTAINS A "QUESTION/ANSWER". A colon serves to cue readers that a sentence consists, in a sense, of a question and an answer. That is, it conveys the signal that the text preceding it has just raised an implicit question, to which the remainder of the sentence is about to provide a response.

For example: *The situation was becoming desperate: Supplies were running low, and winter would soon be setting in.*

Implied question: What was desperate about the situation? Answer: low supplies and imminent winter.

USE A COLON TO INTRODUCE A LIST. This function is really just a subset of the one described above. The lead-in part of the sentence states the nature of the list, and the remainder provides the details.

For example: *Any scientific measure must meet two vital criteria: reliability and validity.*

Period (.)

There's not much to be said about the period except that most people don't reach it soon enough. − WILLIAM ZINSSER, *On Writing Well.*

The period has two main functions:

– ending a sentence;

– indicating abbreviations.

DON'T INCLUDE A PERIOD FOR A GRAMMATICALLY COMPLETE PARENTHESIZED SENTENCE THAT LIES

WITHIN ANOTHER SENTENCE. For example: *Hospital workers objected that the consultant's advice on business techniques didn't apply in their environment (for example, they felt that telling desperately sick patients to "have a nice day" was inappropriate) and was undermining rather than improving morale.*

USE A COMMA RATHER THAN A PERIOD TO END A SENTENCE IN DIALOGUE WHEN MORE TEXT FOLLOWS. For example: "*I'm sure no one in the audience noticed when your toupee slid off," she said soothingly.*

DON'T INCLUDE A PERIOD IF A SENTENCE ENDS IN ANOTHER TERMINAL PUNCTUATION MARK, EVEN IF THAT MARK DOES NOT APPLY TO THE SENTENCE AS A WHOLE.

For example: *Before you begin, be sure to read the section entitled Should I Begin? She has that annoying habit of ending almost every sentence with "you know what I mean?"*

IF A SENTENCE ENDS IN AN ABBREVIATION THAT INCLUDES A PERIOD, DO NOT ADD ANOTHER PERIOD.

For example: *If you have any complaints about this product, send them in writing to Acme Manufacturing, Inc.*

INDICATING ABBREVIATIONS.

The following are rules and guidelines on when to include periods:

INITIALS OF PEOPLE'S NAMES. Always include periods. *C.S. Lewis F. Scott Fitzgerald.*

TITLES, HONORIFICS. Follow the convention that is most appropriate for your audience. In North America, periods are expected. (For example: Mrs. America, Mount St. Helen).

In Britain and some other Commonwealth countries, the period is omitted for abbreviations that include the final letter of the word: thus, *Mrs, Mr, Dr*, etc.

Question Mark (?)

The question mark is a terminal punctuation mark that turns a sentence into a query. It may also be used to indicate uncertainty,

tentativeness or incredulity. There are cases where it is necessary, cases where it is optional and cases where it is inappropriate.

It has the following functions:

– indicating queries;

– optionally indicating rhetorical questions;

– optionally indicating requests;

– indicating uncertainty.

INDICATING QUERIES USE THE QUESTION MARK WHEN POSING A DIRECT QUERY. For example: *Were there any messages for me? How does this electric cat brush work?*

USE IT TO TURN A STATEMENT INTO A QUERY. For example: *You promise not to tell anyone? You don't really mean that?*

Note that the former way of posing a question is more likely when the speaker is seeking information, and the latter when the speaker is assuming or hoping for a particular answer. In dialogue, both forms of questions are common.

USE IT FOR A STATEMENT THAT ENDS IN A WORD INFLECTED AS A QUERY. For example: *Just leave me alone, okay? So you're quitting your job, eh?*

USE IT FOR A SENTENCE THAT CONSISTS OF A DIRECT QUESTION CONTAINED WITHIN A STATEMENT. For example: *He was beginning to wonder, was she truly what she claimed to be? The question was, why bother even trying? You must ask yourself, Will I be better off with him or without him?*

USE IT TO ACHIEVE A TENTATIVE INFLECTION. In dialogue, you can employ question marks to impart an uncertain, tentative tone to a character's manner of speaking. Some people have a habit of inflecting ordinary statements as questions, almost as if they're chronically expecting to be challenged on what they are saying?

For example: Muriel said, *"Once I was riding Alexander uptown on some errands for George? My company? And I'd had these two cats in the car just the day before? And I didn't think a thing about it, clean forgot to vacuum like I usually do, and all at*

once I turn around and Alexander's stretched across the seat, flat out." (Anne Tyler. The Accidental Tourist).

INDICATING RHETORICAL QUESTIONS. A rhetorical question − one for which no answer is expected or for which the answer is self-evident − may end in either a question mark or an exclamation point. The context determines which will be most appropriate.

For example: *But when I reminded her of everything I'd done for her, do you think she was grateful? Isn't her singing amazing?*

INDICATING REQUESTS. For a request that is really a politely phrased order or instruction, decide what tone is intended. A question mark makes the words look more humble; a period, more peremptory. Usually, a period is more appropriate.

For example: *Would you call Mr Brown before you leave?* [Translation: It would be nice if you would.]

INDICATING UNCERTAINTY. A minor role of the question mark is to indicate uncertainty about dates.

For example: *Joan of Arc, 1412? −1431.*

Similarly, you may choose to follow any tentative statement of fact with a question mark enclosed within parentheses. Obviously, it will not enhance the force of your writing if this device appears often.

Exclamation Point (!)

The exclamation point is a terminal punctuation mark that is used in place of the period to add emphasis or emotion. It turns simple statements into forceful ones, and remarks into exclamations or outbursts. It comes up most commonly in dialogue, but has a role in nondialogue text as well.

Its functions are the following:
− indicating importance or emotion;
− optionally indicating rhetorical questions;
− drawing attention to unlikely points.

Almost all of its occurrences fall into the first category; the other two uses do not arise frequently. In nondialogue, the exclamation point can be used to lend emphasis or grab attention.

For example: *The woman in the glasses politely let us squeeze past her to get to the "Special Sale' table −rookie! We paused to survey the result. A fine mess he'd made of it!*

INDICATING RHETORICAL QUESTIONS. It is sometimes appropriate to end a rhetorical question − one for which no answer is expected − in an exclamation point instead of a question mark.

For example: *How do you expect me to finish all these chores by noon! Isn't he adorable! What on earth did she expect!*

DRAWING ATTENTION TO A POINT. Some writers like to underline statements that are unlikely, ironic or unexpected by following them with an exclamation point enclosed in parentheses.

For example: *After trying and failing to borrow money, first from his cousin, then from his best friend and finally from the starving artist upstairs (!), he decided there was no alternative but to sell off the private jet. After nineteen pastries (!), Albert decided he'd had enough.*

While this strategy is not illegal, it demands attention a bit too loudly. It is occasionally appropriate, but as a general rule you are better off wording things so that ironies or oddities speak for themselves. (Give your readers credit for being able to pick up on subtleties.)

CAUTIONS ABOUT THE EXCLAMATION POINT. Use this punctuation mark sparingly, or it will lose its effectiveness. Relying on it to infuse excitement or importance into uninspired lines will make your writing look amateurish or − even worse − gratingly like ad copy.

Hyphen (-)

We look at the hyphen as a mark of punctuation, as opposed to a component of spelling. The distinction is that in its punctuation role the hyphen is not an inherent part of a word or phrase, but rather is required only when words are presented in particular combinations or ways.

The functions of the hyphen as a punctuation mark are the following:

− indicating word breaks at the end of a line;

– drawing together words that form a compound adjective;

– acting as a "stand-in" for a repeated word;

– indicating special intonations.

For example: *The back-to-back workshops were exhausting to sit through.*

Hyphenated compounds appear as their own entries in the dictionary, so it's easy to confirm if a hyphen is needed. If you don't see a compound listed, assume that it does not take a hyphen.

Slash (/)

The slash (also known as the diagonal or slant, or more esoterically, as the solidus, virgule or shilling) is a somewhat nebulous mark. There are a couple of situations where no other punctuation will do, but often it is used as a casual shorthand for more precise modes of expression. Since it runs the risk of being ambiguous, it should be applied with caution. In more formal genres of writing, such as that expected for academic journals, it may be considered too informal or imprecise to be used at all.

The functions of the slash are as follows:

– indicating "and" or "or" relationships;

– indicating various other relationships between words or numbers;

– separating lines of poetry.

Parentheses ( )

The function of parentheses is to set off an element that "interrupts" a flow of thought significantly. The element must be relevant enough to merit being worked in where it is, but enough of an aside to require being set off distinctly. Text that is appropriate for parentheses is usually either an explanation, amplification or example of the topic the sentence is dealing with, or some digression that bears a relationship to the topic, but not a tight one. If a digression, it must not be a non sequitur (something with no logical connection to anything previously said): It must have some bearing on what precedes it, and this connection should be evident to the reader. Parentheses are not simply places to stash stray bits of

information that don't quite fit in anywhere else. Digressive elements may be set off with either commas, dashes or parentheses. Thus, how do you decide when it's appropriate to use each? Sometimes the decision is obvious; sometimes it's more a matter of achieving a particular tone.

In general, commas serve to integrate a digressive element unobtrusively; dashes serve to draw particular attention to it; and parentheses serve to de-emphasize it, signaling to the reader that the text is temporarily getting off the track. These distinctions aren't hard-and-fast, though, and in some cases the effect of parentheses may be to draw more, rather than less, attention to what they enclose. It very much depends on context.

Don't overuse parentheses, as they can be distracting and may make your writing look choppy and awkward. If you find yourself sprinkling them around liberally, ask yourself whether all those asides really need to be included.

Parentheses are useful for accomplishing the following:

– working in digressions (For example: *The race for second place (first place, of course, was a foregone conclusion) was still wide open*.);

– making complex text easier to follow (For example: *The "Save As" feature lets you save an existing file under a new name (to either the main drive or the extra drive) so that you now have two copies of the same file.)*;

– setting off minor details (For example: *The settlement is 80 kilometers (about 50 miles) from the nearest town. The one-way fare is $200 (U.S.).*)

Dashes

Dashes come in several sizes, so strictly speaking the term refers to more than one mark. There is the *en* dash, which is roughly the width of the capital letter N in whatever font is being used; the *em* dash, which is the width of the letter M; and the *2-em* dash and *3-em* dash, which are the widths of two and three side-by-side ATs, respectively. (Not every font will follow these specifications literally. The important point is that an *en* dash is distinctively longer than a

hyphen, an *em* dash is longer than an *en* dash, a *2-em* dash is longer than an *em* dash, and a *3-em* dash is the longest of all.) The *em* dash is by far the most commonly used of these marks and, except to sticklers such as editors and typesetters, is almost always what is meant by the unqualified term dash. The *en* dash has its uses but comes up in only a few specialized circumstances, while *2-* and *3-em* dashes are downright esoteric.

Dash (—) The *em* dash serves the following functions:
– marking off a descriptive element or digression (For example: *The board members — with the conspicuous absence of the president — met to discuss the missing funds*.);
– marking an abrupt break in structure or turn in content (For example: *The mother of our particular hobbit — what is a hobbit? I suppose hobbits need some description nowadays. . . . —J.R.R. Tolkien, The Hobbit*);
– indicating interrupted or scattered speech (For example: "*Not so loud, for God's sake, Caulfield. If you can't manage to keep your voice down, let's drop the whole —" "All right, but listen," I said. I was getting excited and I was talking a little too loud. Sometimes I talk a little loud when I get excited. — J.D. Salinger, The Catcher in the Rye*);
– setting off the source of a quotation (For example: *I don't want to achieve immortality through my work. I want to achieve immortality through not dying. — Woody Allen*).

The En Dash (−)
The *en* dash has two primary functions:
– linking elements (10:30−10:45);
– substituting for a hyphen in cases where a hyphen could be unclear (the ex-prime minister a non-computer expert).

Brackets [ ]
People often interchange the words brackets and parentheses, but, aside from some minor overlaps, these punctuation marks have quite distinct uses.

Brackets have two primary functions:

– identifying changes to quoted material (Original quotation: *Her library, for example, includes all the works of Grass and Day-Lewis*. Revised quotation: *Her library, for example, includes all the works of [German writer Gunter] Grass and [British poet laureate Cecil] DayLewis*.);

– enclosing digressions within parentheses

Quotation Marks (" ")

Quotation marks have several distinct functions:

– setting off dialogue;

– setting off citations;

– setting off words that are meant in a special way;

– setting off titles.

For example: *The reporter would only say that the report had been leaked to him by a "congressional source."*

Ellipsis (...)

The ellipsis (from the Greek "to leave out" or "fall short") has three distinct functions:

– indicating omissions in quoted material;

– indicating hesitation or trailing off in spoken words;

– imparting extra significance to a sentence.

For example: *I was going to ask to see the rubies when the phone rang, and Gatsby took up the receiver. "Yes.. .. Well, I can't talk now.... I can't talk now, old sport.. .. I said a small town.... He must know what a small town is. .. . Well, he's of no use to us if Detroit is his idea of a small town. . . ." He rang off.* − F. Scott Fitzgerald, The Great Gatsby.

Apostrophe (')

The apostrophe is often put in the wrong place, added where it doesn't belong or omitted. The confusion over this much-abused mark probably arises out of the fact that it has three completely independent uses, each of which applies under some circumstances but not others.

These functions are the following:

– indicating omissions in contracted words (For example: *She couldn't make it*.);

– indicating possessives (*Mr. Smith's apartment*);

– indicating plurals (*To put the program in "Insert" mode, type two I's. [otherwise could look like "is"]).*

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Електронне навчальне видання

Ємельянова Олена Валеріанівна

Теорія мовного дискурсу зі змістовим модулем: композиція текстів різних жанрів

Конспект лекцій

для здобувачів вищої освіти спеціальності *035 «Філологія»*
денної форми навчання

(Англійською мовою)