



University  
of Glasgow

Megat Khalid, Puteri Zarina (2013) *A linguistic analysis of three genres associated with the ship RMS Queen Elizabeth*. PhD thesis.

<http://theses.gla.ac.uk/3999/>

Copyright and moral rights for this thesis are retained by the author

A copy can be downloaded for personal non-commercial research or study, without prior permission or charge

This thesis cannot be reproduced or quoted extensively from without first obtaining permission in writing from the Author

The content must not be changed in any way or sold commercially in any format or medium without the formal permission of the Author

When referring to this work, full bibliographic details including the author, title, awarding institution and date of the thesis must be given

**A LINGUISTIC ANALYSIS OF THREE GENRES ASSOCIATED  
WITH THE SHIP RMS QUEEN ELIZABETH**

Dissertation submitted to the University of Glasgow in fulfilment of the requirements for the  
degree of Doctor of Philosophy in English Language, School of Critical Studies,  
College of Arts

By

Puteri Zarina binti Megat Khalid

February 2013

© puterizarinamegatkhalid2013

## Acknowledgements

To Allah, thank you for your kind provision in giving me the strength to complete this research. This thesis is a culmination of a long and often lonely journey. The time and effort poured into the research would have not resulted in success without support. For this, I would particularly like to express my deepest gratitude here to my supervisor, Dr. Wendy Anderson. Her enthusiasm for the research, her advice and knowledgeable insight and viewpoint were highly invaluable and greatly appreciated. I would also like to thank my associate supervisor, Dr. Catherine Emmott, for her equally constructive comments and useful guidance. I am equally grateful to my ex-supervisor, Prof. John Blair Corbett, who left not without first helping me lay a solid foundation for my research. Finally, this gratitude also extends to Prof. Geoff Thompson and Dr. Marc Alexander, my examiners, who have kindly assessed my work with their constructive judgement.

I am also deeply grateful for the support and approval of the University of Glasgow Archive staff in my procurement of the precious materials which formed the heart of the thesis. Their genuine interest in my study simplified much of what could otherwise have been a complicated and trying process.

My heartfelt gratitude also goes to: my parents:-Megat Khalid Megat Ayub and Kalthom Idris; parents-in-law:-Allahyarham Shamsuddin Johari and Jasmah Zainal; children:-Taubah Yasmin, Zarif, Zikri and Zamel; siblings and other family members whose belief in me never wavered. Also to Nor and Syairil, your kind deed will never be forgotten. Finally, I wish to thank the wind beneath my wings, my husband, Shamsul Jazmal, without whose support, love and encouragement this research would have remained just an unrealised dream.

## **Abstract**

This thesis is designed to explore three selected genres which are associated with a Scottish-built ship, RMS Queen Elizabeth, and her launch event in 1938. The main focus of this research is an exploration of how writers construct their texts by creating an interpersonal relationship with their readership in order to fulfil their communicative purposes. Specifically, it examines the generic structures and the lexico-grammar of the texts representing these genres from various theoretical perspectives.

The present study analyses a set of business letters, newspaper articles and a promotional brochure which revolve around the launch event of the historic liner. The texts representing these genres are examined in terms of their generic structures using Swales' move analysis model (1990; 2004) and Hasan's generic structure potential framework (1985). In addition, a lexico-grammatical analysis of these texts focuses on the use of modal verbs as modality markers, analysed using three distinctive frameworks i.e. Brown and Levinson's (1987) Politeness Theory, Martin and White's (1998) Appraisal Framework, and Halliday's (1994) modality system as markers of authorial commitment and/or obligation in propositions. The differing foci on the use of the modal verbs in the study are motivated by the aim of showing how these lexical items function in different genres. As a final analysis, these modal verbs in the respective genres are examined for their lexical properties using Sinclair's (1996) and Stubbs' (2002) Models of Extended Lexical Units.

The analysis of the lexical properties of the modal verbs suggests that these lexical items possess certain patterns particularly in terms of colligation, semantic preference, and discourse prosody. The generic structures of the texts in the study are also found to serve the communicative purposes of the texts. It is also found that modal verbs are deployed by the writers to serve various functions in the three genres. In conclusion, all these findings indicate that despite being bound by a single event, these genres were clearly produced to address the communicative purposes as agreed upon by members of the individual communities of practice during that period.

## Table of Contents

Acknowledgements	ii	
Abstract	iii	
Table of Contents	iv	
<b>CHAPTER 1</b>	<b>INTRODUCTION</b>	
1.0	Overview	1
1.1	Aim of the study and research questions	1
1.2	The history of Scottish shipbuilding	3
1.3	Motivation for the study	4
1.4	The corpus	6
1.5	Method	8
1.6	Organisation of the thesis	9
<b>CHAPTER 2</b>	<b>REVIEW OF MAJOR FRAMEWORKS USED</b>	
2.0	Overview	10
2.1	The concept of discourse community vs. community of practice	10
2.1.1	Discourse community	10
2.1.2	Wenger's Community of Practice (CoP)	13
2.1.3	The business community of practice	15
2.1.4	The community of practice of journalists	16
2.1.5	The community of practice of promotional writers	17
2.2	The notion of communicative purpose	18
2.2.1	Communicative purpose of the business letters	20
2.2.2	Communicative purpose of the journalistic texts	21
2.2.3	Communicative purpose of the promotional brochure	21
2.3	Major frameworks used	23
2.3.1	Genre Analysis and the concept of 'move'	24
2.3.2	Generic Structure Potential	25
2.3.3	The Systemic Functional Linguistics (SFL) framework for linguistic analysis	26
2.3.4	Situational Register Analysis	28
2.3.4.1	Field	29
2.3.4.2	Tenor	29
2.3.4.3	Mode	32
2.3.5	Linguistic clues for the identification of structural elements in genres	34
2.4	Interpersonal meanings of language	36
2.5	Mood and modality	38
2.6	Conclusion	44

### **CHAPTER 3                    QUALITATIVE CORPUS-DRIVEN ANALYSIS OF THE LEXICAL PROPERTIES OF MODAL VERBS**

3.0	Overview	45
3.1	Research aims	46
3.2	Theoretical framework: a model for describing lexical items	46
	3.2.1 Collocation and Colligation	50
	3.2.2 Semantic preference	52
	3.2.3 Discourse prosody	53
3.3	Related literature review	55
3.4	Methodology	58
3.5	Analysis and findings	62
	3.5.1 The modal verb ‘will’	65
	3.5.2 The modal verb ‘would’	72
	3.5.3 The modal verb ‘can’	75
	3.5.4 The modal verb ‘could’	79
	3.5.5 The modal verb ‘should’	83
	3.5.6 The modal verb ‘must’	86
	3.5.7 The modal verb ‘may’	89
	3.5.8 The modal verb ‘might’	92
	3.5.9 The modal verb ‘shall’	94
3.6	Comparison with an independent corpus	95
3.7	Summary of findings and discussion	104
3.8	Conclusion	110

### **CHAPTER 4                    GENRE ANALYSIS OF SHIPBUILDERS’ BUSINESS CORRESPONDENCE**

4.0	Overview	112
4.1	Importance of business letters in the shipbuilding industry	113
4.2	Related literature review	114
	4.2.1 Genre analysis in general	114
	4.2.2 Genre analysis of business letters	117
4.3	Theoretical foundation	120
4.4	Methodology for genre analysis of business letters in the corpus	123
	4.4.1 The corpus	123
	4.4.2 Coding	124
	4.4.3 Identification of moves	124
	4.4.4 Problematic labels and categorisation	126
	4.4.5 Justifying the need for a modified model	126
4.5	Move analysis of the business letters in the present corpus	129
4.6	Discussion	145
4.7	Pragmatic analysis of the modal verbs as politeness markers	149
	4.7.1 Politeness Theories	149
	4.7.1.1 Leech’s politeness principle	150
	4.7.1.2 Brown and Levinson’s model of politeness strategy	152

4.8	The notion of modality as a pragmatic marker	159
4.9	Related literature review	161
4.9.1	Empirical studies of politeness phenomena in business letters	161
4.9.2	Past studies in modality as politeness strategies	164
4.10	Analysis and findings	167
4.11	Discussion	180
4.12	Conclusion	182

## **CHAPTER 5            GENRE AND MODALITY ANALYSES OF THE JOURNALISTIC GENRE**

5.0	Overview	184
5.1	Theoretical foundations	186
5.1.1	The classification of the news articles in the corpus	187
5.1.2	Previous studies of the generic structure of the newspaper discourse	190
5.1.3	Appraisal Framework - an overview	195
5.1.3.1	Engagement and modality	196
5.1.3.2	The resources of dialogistic positioning in the Engagement system	199
5.1.3.3	Heteroglossia: dialogic expansion	199
5.1.3.4	Entertain: the dialogistic expansion tools of modality	201
5.1.3.5	Graduation: the semantics of scaling – Force	203
5.1.4	Previous studies of Engagement and modality in newspaper discourse	203
5.2	Framework for the genre analysis of newspaper articles: identification of texts and generic elements	205
5.3	Genre analysis of the newspaper articles in the corpus	208
5.3.1	Contextual Configuration (CC) of the product-oriented newspaper articles	209
5.3.1.1	Generic Structure Potential (GSP) of the product-oriented newspaper articles	211
5.3.1.2	Results	215
5.3.2	CC of the pre-event-oriented newspaper articles	216
5.3.2.1	GSP of the pre-event-oriented articles	218
5.3.2.2	Results	223
5.3.3	CC of the during-event-oriented newspaper articles	224
5.3.3.1	GSP of the during-event-oriented articles	224
5.3.3.2	Results	229
5.3.4	CC of the hybrid newspaper articles of event/product coverage	229
5.3.4.1	GSP of the hybrid articles	230
5.3.4.2	Results	233
5.4	Modality analysis of the newspaper articles	234
5.4.1	Analysis of the product-oriented newspaper articles	235
5.4.2	Analysis of the pre-event-oriented newspaper articles	243

5.4.3	Analysis of the during-event-oriented newspaper articles	249
5.4.4	Analysis of the hybrid newspaper articles	254
5.5	Discussion of findings	258
5.5.1	Interpretation of the findings of the GSP analysis of the newspaper articles	258
5.5.2	Interpretation of the findings of the modality analysis of the newspaper articles	260
5.6	Conclusion	264

## **CHAPTER 6                    GENRE AND MODALITY ANALYSES OF THE PROMOTIONAL BROCHURE**

6.0	Overview	266
6.1	Related literature review	267
6.1.1	Generic Structure Potential of the promotional discourse	267
6.1.2	Mood and modality analysis of promotional texts	274
6.2	Methodology: the analysis of the generic structures of the promotional text	277
6.3	Data analysis	278
6.3.1	Situational Register Analysis - promoting company/product	278
6.3.2	Contextual Configuration of the promotional brochure	279
6.3.3	Generic Structure Potential of the promotional brochure	281
6.3.4	Results	276
6.4	Lexico-grammatical analysis of the promotional brochure: Mood and modality	287
6.5	Results and discussion	299
6.6	Conclusion	301

## **CHAPTER 7                    CONCLUSION**

7.0	Overview	304
7.1	Revisiting research aims and questions	304
7.2	Strengths and limitations of the study	308
7.3	Suggestions for future research	308
7.4	Conclusion	309

<b>Bibliography</b>	310
<b>Appendix 1</b> – Sample texts from the business letter genre	332
<b>Appendix 2</b> – Sample texts from the journalistic genre	334
<b>Appendix 3</b> – Sample pages from the brochure representing the promotional genre	342
<b>Appendix 4</b> – A list of letters forming the business letter corpus	345
<b>Appendix 5</b> – A list of newspaper articles forming the journalistic genre	346



## List of Tables

Table 2.1:	Relationship between Text and Context of Situation	28
Table 2.2:	Giving and demanding, goods-&-services or information	37
Table 2.3:	Sample Mood analysis of a clause	40
Table 2.4:	Finite modal operators	42
Table 2.5:	Examples of variants in the Orientation of modality expressions	43
Table 2.6:	An example of the realisation of probability/subjective/implicit modality	44
Table 3.1:	Frequency count of the modal verbs in all three genres	63
Table 3.2:	Sample concordance of ‘will’ in the three genres	65
Table 3.3:	Sample concordance of ‘would’ in the three genres	72
Table 3.4:	Sample concordance of ‘can’ in the three genres	75
Table 3.5:	Sample concordance of ‘could’ in the three genres	79
Table 3.6:	Sample concordance of ‘should’ in the three genres	83
Table 3.7:	Sample concordance of ‘must’ in the three genres	86
Table 3.8:	Sample concordance of ‘may’ in the three genres	89
Table 3.9:	Sample concordance of ‘might’ in the three genres	92
Table 3.10:	Sample concordance of ‘shall’ in the three genres	94
Table 3.11:	Sample concordance of ‘will’ from BNC	100
Table 3.12:	Sample concordance of ‘would’ from BNC	101
Table 3.13:	Sample concordance of ‘can’ from BNC	102
Table 3.14:	Sample concordance of ‘should’ from BNC	103
Table 3.15:	Sample concordance of ‘may’ from BNC	103
Table 3.16:	Collocates of the modal verbs in all three genres	106
Table 4.1:	Politeness markers according to Halliday	168
Table 5.1:	Contextual Configuration (CC) of the product-oriented newspaper articles	211
Table 5.2:	CC of the pre-event-oriented newspaper articles	218
Table 5.3:	CC of the during-event-oriented newspaper articles	224
Table 5.4:	CC of the hybrid newspaper articles	230
Table 6.1:	Structural organisation of university brochures	271
Table 6.2:	A comparison between American and British product brochures	274
Table 6.3:	Contextual Configuration of the promotional brochure in the shipbuilding domain	281

## List of Figures

Figure 2.1:	Part of the Mood system network	40
Figure 2.2:	The modality system network	41
Figure 4.1:	Santos’ (2002) prototypical model for the genre analysis of business letters	122
Figure 4.2:	The 6-move prototypical schematic structure for business correspondence	130
Figure 4.3:	Possible strategies for doing FTAs	154
Figure 5.1:	An overview of Appraisal resources	196
Figure 5.2:	The engagement system in the Appraisal network	201

# CHAPTER 1

## INTRODUCTION

### 1.0 Overview

Scotland is historically renowned as one of the biggest shipbuilders in the world. One of the vessels, which secured a place in history as the largest passenger liner for 54 years was the RMS Queen Elizabeth, launched in 1938. The vessel's launch was a much-awaited event by the British, in general, and the Scots, in particular, at that time. It can be said that the event had a profound and significant effect on the Scottish shipbuilding society and the general public in United Kingdom then. The success of the construction and launch of the liner could not have been achieved without effective human interactions. It is this interaction among members of the society whose lives revolved around the launch event of this historic liner that is the focus of this thesis. The successful operations and management of any organisation are shaped by the communication amongst its members. One of the ways through which effective communication between senders and receivers is achieved is via written genres. The collection of texts associated with this historic event is the focus of this study. The texts which form my data were produced by members of three communities of practice which were directly or indirectly involved in the construction and launch of the ship, i.e. the business community, newspaper journalists, and a single writer of a brochure representing the community of practice of promotional writers. The aim of this study is to see the forms these written genres take and the linguistic devices used by the writers to fulfil their communicative purposes. The following section presents the aim and the research questions, followed by a brief overview of the history of Scottish shipbuilding (Section 1.2), the motivation for the study (1.3), a description of the corpus (1.4), method (1.5) and organisation of the thesis (1.6).

### 1.1 Aim of the study and research questions

This thesis presents a synchronic case study of a collection of authentic written texts instantiating three genres, namely business letters, newspaper articles (journalistic genre), and a brochure (promotional genre) from the University of Glasgow Archive. Its main aim

is to shed light on those linguistic resources that are essential for the construction of these texts written particularly about the launch of the historic Scottish ship, RMS Queen Elizabeth, in 1938. The hypothesis to be investigated here, then, can be framed as:

Generic structures and modal verbs are two central elements used by writers of texts in these genres to communicate their meaning to the readership.

To explore this area of interest further, the following research questions are formulated:

- i) What are the lexical properties of the modal verbs in the three genres?
- ii) What are the generic structures of the texts in the genres?
- iii) How do the modal verbs function in the texts representing the three genres?

The first question is directed at identifying the lexical properties of the modal verbs as they are being used in the genres. Modal verbs, categorised as closed class function words, are grammatical items which have a wide variety of communicative functions. I am interested to study them as the focal lexico-grammatical element in this study to determine their use by the writers in establishing an interpersonal relationship with their addressees as expressed in the texts. This identification will provide a general overview of the patterns of the properties of the modal verbs across the three genres in terms of collocation, colligation, semantic preference and discourse prosody. The second question seeks to determine the generic structures of the texts in the individual genres that serve the writers' communicative purposes. This question is motivated by the need to establish whether the different genres in my corpus are constituted by different generic elements. As the texts in the three genres in this study are constructed to serve the writers' communicative purposes, it is interesting to determine whether different generic elements in the texts are influenced by different communicative purposes. The final question is to determine whether the modal verbs have different functions in different genres. This question is motivated by the need to get an understanding of how modal verbs are being used by writers to communicate with their readership. As the focus of this study is the texts representing three different genres, the findings will show the possible uses of modal verbs in these genres.

## 1.2 The history of Scottish shipbuilding

The River Clyde, the major river in Scotland, was the most important shipbuilding area in the world until the 1970s (Bellamy, 2006, p. 20). The Clyde is the birthplace of countless great vessels, including the Queen Elizabeth and her running mate, the Queen Mary. The massive attention given to the Queen Elizabeth, as evident from the extensive press coverage given to her launch event in 1938, could have been influenced by the stalled work on the Queen Mary four years earlier. According to Bellamy (2006, p. 14), the 1930s witnessed the public's rising consciousness of the thriving shipbuilding industry. The temporarily abandoned hull structure of the Queen Mary turned into a beacon of despair for the entire region and her future became an intense topic for debate in Parliament and in newspapers, pubs, etc. When she was finally successfully completed and set to sail, the plan to unveil a new vessel, which was more advanced in design and systems, was announced. It is therefore appropriate for the Queen Elizabeth to have received such enormous public and media attention as she was expected to repeat the ultimate success of her predecessor, the Queen Mary, once the construction works on the latter had been resumed and completed.<sup>1</sup>

During its boom era in the early 20<sup>th</sup> century, the Scottish shipbuilding industry thrived due to massive orders won from all over the world. However, between the world wars, the industry's demise was imminent. This was attributed to foreign competition, a lack of orders for new ships and reduced expenditure on the Royal Navy which caused difficulties for Scottish shipyards in winning orders for new ships. This resulted in the closure of numerous smaller shipyards. After 1960, the industry faced growing problems due to inefficient management and a lack of major investment in new technology.<sup>2</sup> During the 1970s, the industry spiralled into a near-terminal decline, resulting in the demise of the Scottish shipbuilding industry (Bellamy, 2006, p. 20).

<sup>1</sup> The Times (Thursday, 1<sup>st</sup> September, 1938; pg. 13, issue 48088). Retrieved from University of Glasgow Library's Digital Newspaper Collection Database.

<sup>2</sup> [http://www.bbc.co.uk/scotland/education/hist/employment/ship/section\\_c/index.shtml](http://www.bbc.co.uk/scotland/education/hist/employment/ship/section_c/index.shtml)

### **1.3 Motivation for the study**

Despite Scotland's diminished reputation as a great shipbuilder, her significant achievement remains unforgotten, especially to the developing nations. This study of texts in various genres is motivated by my interest to look into the preserved knowledge or facts about the liner RMS Queen Elizabeth in Scotland in 1938. These facts are recorded and preserved in the form of written texts and documents kept at the University of Glasgow Archive. The specific focus of the current study is to look at the forms of the texts in three genres which were produced about the historic liner. By studying the various forms of the texts in the genres, I will be able to establish that texts in different genres produced for varied purposes may be structured differently. In addition, I am also interested to determine the ways the writers of these texts established interpersonal relationships with their readers via linguistic devices such as modal verbs. Though the data are considered historical texts, the knowledge of how the texts are structured and how the writers establish a relationship with their intended addressees is a valuable piece of information for Malaysia, a developing nation, in building her own world-class shipping empire comprising a knowledgeable workforce of effective communicators.

Furthermore, as a lecturer at the University Kuala Lumpur Malaysian Institute of Marine Engineering Technology (UniKL Mimet), a maritime college in Malaysia, I was particularly interested to study how writers are dependent on certain linguistic resources in their texts to communicate their messages to the readership. My findings about text structures and the use of modal verbs in the texts in the genres will be useful resources for developing writing courses for my students who are potential employees in the shipbuilding industry and other related disciplines. In order for them to stay competitive, the students need to master the necessary language skills for daily communication either with other members of the same community of practice or with those in other related communities of practice in their fields. I am aware that dated texts such as those in the corpus do not necessarily exemplify the language skills for daily communication needed by my students today. However, the linguistic resources studied (text structures and modal verbs), are still very much relevant in English speaking communities today. I am hoping to share the knowledge of the use of these linguistic resources with my colleagues and

students in the English Language Division of UniKL. These linguistic resources are useful language points which can be integrated into course materials to help prepare students for the communicative needs in the industry.

The written texts in many organisations constitute various genres to suit the writers' numerous purposes for their intended readership. The texts in the corpus comprise business letters, newspaper articles and a brochure. Initially the focus of text selection was wider than the final sets of data analysed in the thesis. The initial compilation included a few technical drawings of the liner. However, these drawings were found to contain extremely limited language points to be analysed for analysis. The final selection of materials was made based on the generous amount of language evidence in the texts to answer the research questions. The findings obtained from the linguistic analysis will hopefully enlighten the community of discourse analysts and applied linguists on the study of language use by the writers of the texts representing the three genres in my study. The findings are beneficial to discourse analysts for the identification of text structural patterns of certain genres and the related linguistic behaviour. To applied linguists in the field of English for Specific Purposes (ESP), this knowledge is crucial for the development of language courses in various disciplines such as shipbuilding, journalism, etc.

Of all the liners in the Scottish shipbuilding history, this study focuses on the liner, RMS Queen Elizabeth. There are several reasons for this selection. Firstly, on a sentimental note, her construction and launch marks the triumphant feat of a group of hardworking Glaswegian shipbuilders and labourers. I believe my findings would be interesting to those historians who are interested in Glasgow's shipbuilding history particularly in the struggles of the working class people and their contributions to the success of the nation during the industrialisation era. Secondly, RMS Queen Elizabeth was famous for being the largest passenger liner in the world. She retained the title unrivalled for 54 years. Thirdly, her launch was much awaited by the world after the delayed construction of the sister ship, RMS Queen Mary, four years earlier. In a way, the wait was accompanied by much expectation as the new liner was announced as more advanced than her sister ship in numerous ways.

The findings from the study of texts about this liner will shed some light on how writers communicate with their addressees in the texts in response to the matters related particularly to the launch of this great vessel. The findings will also contribute generally to our knowledge and understanding of how texts written about national events were constructed in Scotland more than 70 years ago. The study of the structures of these texts and the functions of certain linguistic devices in them will also reveal to us the ways writers approach their readership to serve their authorial interests.

#### **1.4 The corpus**

The data examined in this study are drawn from a collection of texts of three genres revolving around a single event, the launch of RMS Queen Elizabeth, a ship built on the River Clyde in Scotland in 1938. The original texts are kept in the University of Glasgow Archive. These texts formed the electronic corpus in this study comprising 63 business letters, 37 newspaper articles and a 36-page promotional brochure. The brochure was produced as the only one of its kind in relation to the launch event. The Archive's total collection contained 66 business letters and 40 news articles on the event. However, the number of letters and news articles had to be reduced for this study due to the illegibility of some texts. The letters mainly concern the preparations for the launch and are thus dated before 27<sup>th</sup> September 1938, the date of the launch. They were written by members of the various parties involved in the construction and launch of the ship, particularly individuals from the company which owned the vessel, Cunard White Star Line, and the shipyard, John Brown and Company. However, except for two letters, the identities of the writers of the rest of the letters are unknown. The newspaper articles were written by anonymous reporters who focused on the grand ship and the details of her launch. These reports are drawn from three different sources: *The Glasgow Herald* (14 issues), *The Times* (19 issues), and *The Scotsman* (4 issues). The promotional brochure contains information about the history of the shipbuilding company and the events that led to the birth of the fêted liner. It also highlights the ship's unique features, promoting it as the latest 'product' on the market. This promotional piece was written by a British naval captain, Henry Taprell Dorling, who went by the pen name 'Taffrail'. Dorling (1883-1968) was an author whose

works revolved mainly around ships and the sea. The brochure was distributed as a souvenir to the spectators who were accommodated on a special platform. These were presumably influential people who might be deemed as potential first-class passengers by the organiser during the launch event. According to Newsom and Carrell (2001, p. 413), the term ‘brochure’ can mean booklets, fliers, circulars, leaflets, pamphlets or tracts, and when used in its narrow sense, a brochure signifies a printed document containing six or more pages, published only once and distributed to a special public for a single purpose. For the purpose of this study, this document is referred to as a ‘brochure’. It can be regarded as both a product and a corporate brochure as it does not only highlight the product but also expounds on many details of the manufacturing company’s excellent track record in the industry. The document was produced as a joint effort by all the parties or stakeholders in the construction of the ship, i.e. the ship’s owner, Cunard White Star Line and the shipbuilder, John Brown and Company, with the aim of providing the potential first-class passengers with some information about the accommodation on the ship. Colourful one-page photographs of the King and Queen of England, HRH King George and HRH Queen Elizabeth, adorn this pamphlet which is also decorated with black-and-white images of the ship at various stages of its construction and hand-drawn illustrations of the various royal personages. Although the pamphlet offers both rich textual and visual properties, the focus of this chapter is on the analysis of written text only, so as to maintain the coherence of the entire thesis.

The three genres were selected based on the accessibility of the materials. Some of the collections at the University Archive were not accessible, while others were not complete; this impeded the compilation of materials for a fully representative sample of the genres. Although these three sets of texts constitute different genres, they are bound by the same event, the launch of the liner. (A sample of the corpus texts can be found in Appendices 1-3; a list of the texts can be found in Appendices 4-5.) However, it is not within the scope of this research to study the significance of the event on these genres. Rather, the focus is on the authorial presence in the respective texts and the genres they represent.



## 1.5 Method

This study draws on a number of models at different points in order to present a detailed picture of the texts in question. The analyses in this research are informed by multiple models and theories in order to answer the research questions. The diversity of the theoretical models drawn upon in this study is justified by the diverse foci in the respective genres. The first framework used in this study is Stubbs' and Sinclair's Models of Extended Lexical Units for the analysis of the lexical properties of the modal verbs (Chapter 3). Meaning is a phrasal phenomenon and cannot be limited to a particular lexeme (Zethsen, 2006, p. 280). Modal verbs are closed-class function words which are normally considered rigid and carry little weight on their own. Due to these reasons, the two models are chosen as they provide a systematic procedure for the identification of the general lexical characteristics of the modal verbs in their lexical neighbourhood in the respective genres. I will examine the generic features of the texts using two models: genre analysis in the tradition of Swales for the corpus of business letters, and Hasan's generic structure potential framework for the news articles and the brochure booklet. Swales' and Hasan's theories on genre were chosen in this study because they are the core theories that many of the later works on genre build on. In addition, these theories deal with genre on a general level making them easily adaptable to applied ends. Moreover, these theories form the basis of most of the studies to which I will compare my analysis. Having the same theoretical framework enhances the reliability of the comparisons. Additionally, for the analysis of the modality markers, three different models are used to address the individual characteristics of each genre. For the identification of the Mood choice in the clauses in all three genres, I will be using Halliday's notion of Mood: this notion is appropriate because it highlights a specific grammatical component that expresses the interpersonal meaning in the texts. For the analysis of modal verbs in the business letters (Chapter 4), I will be using Brown and Levinson's Politeness Theory while Martin and White's Appraisal Theory (Engagement sub-theory) is used in the linguistic analysis of the news articles (Chapter 5). The analysis of the modal verbs marking authorial commitment/obligation in the brochure will be based on Halliday's notion of modality (Chapter 6). These theories also form the basis of analysis in the identification of the

authorial interpersonal meaning through the use of modal verbs in these genres. In addition, these theories are chosen as they are the most common ones to be associated with the study of the functions of lexico-grammatical items in the respective genres.

## **1.6 Organisation of the thesis**

This thesis is divided into six chapters. Following this introductory overview, the second chapter contains a literature review of the major theoretical frameworks in the study, namely Swales' and Hasan's frameworks for genre analysis, and Halliday's notion of Mood for the identification of clause types in the texts. The third chapter presents a qualitative corpus-driven analysis of the lexical properties of modal verbs in the respective genres. As a means of providing an initial general overview of the functions of the modal verbs in the genres, the analysis of the properties of these lexical items is presented first. The fourth, fifth and sixth chapters present the analysis of the generic features and case studies of the primary functions of the modal verbs in the business letters, journalistic texts and promotional text respectively. Details of the theoretical foundations that are applied in specific parts of the analysis, namely the modality analysis and the analysis of the lexical properties of the modal verbs, can be found in each of these chapters. A discussion of conclusions and suggestions of some avenues for further research are presented in the final chapter.

## CHAPTER 2

### REVIEW OF MAJOR FRAMEWORKS USED

#### 2.0 Overview

This chapter presents discussions of the major concepts and theoretical frameworks that inform the analysis of the generic features of the corpus texts. Some further concepts and theories will be introduced in relevant later chapters.

#### 2.1 The concept of discourse community vs. community of practice

According to Orlikowski and Yates (1998, p. 3), a genre which is established within a particular community functions as an institutionalised template for social action, i.e. an organising structure that helps shape the ongoing communicative actions of community members through their use of it. Such usage reinforces the notion of genre as a distinctive and useful organising structure for the community (ibid, p. 3). The term ‘community’ here refers to the concept of ‘communities of practice’ (Lave and Wenger, 1991). However, prior to discussing this term, the following section presents another concept of parallel importance, namely the ‘discourse community’

##### 2.1.1 Discourse community

The term ‘discourse community’ stemmed from Martin Nystrand’s (1982) concept of ‘speech community’ in the early 1980s. Swales (1990, p. 24) believes that these two terms are different in several respects. A speech community refers to a group whose members share linguistic norms, regulative rules and cultural concepts (ibid, p. 24). In contrast, Swales characterises a discourse community as follows (ibid, pp. 24-27):

A discourse community ...

- has a broadly agreed set of common public goals
- has mechanisms of intercommunication among its members
- uses its participatory mechanisms primarily to provide information and feedback
- utilises and hence possesses one or more genres in the communicative utterance of its aims
- has acquired some specific lexis (specialised terminology, acronyms)
- has a threshold level of members with a suitable degree of relevant content and discursual expertise.

A critic of discourse communities, Harris (1989, pp. 11-37) argued that discussions of discourse communities covered a wide range of issues but without clear directions. Equating the description of the communities to ‘discursive utopias’ marked by consensus and homogeneity, Harris pointed out the lack of concern in the definition for possible conflicts among the community members. Cooper (1989, pp. 202-220), another critic of this concept, noted the misperception of discourse communities as being stable entities. She is also concerned with this term becoming an “exclusionary and static artefact of social and institutional arrangements” (ibid, p. 205). Instead, she offered an alternative definition of discourse communities as the products of continual interpretive work, as social phenomena which appreciate the intersection of varied values and practices, as ways of being in the world, not narrow intellectual commitments, which were and still are frequently associated with the academic discipline. Cooper suggested that discourse communities should be perceived as more provisional entities whose members are bound together by specific projects of similar interests. Seeking to clarify the notion of discourse communities, Cooper (ibid) and Harris (ibid) both recommended that the concept should be kept closer to concrete, local groupings (like those in a shipyard). They also suggest that this term should not be confined to abstractions like the ‘academic discourse community’, and that disagreement and conflicts are not to be ignored.

In 1998, Swales later revised his earlier definition of the concept and proposed a new framework that distinguishes ‘place discourse community’ (PDC) from ‘focus discourse community’ (FDC). Place discourse communities are local groups who work together (if not always or all the time in the same place), united by both written and spoken communication, in a form of a mutual project that engenders such things as shared lexis, regular communicative genres, and recognised - though not necessarily consensually accepted - senses of purpose and role. A place discourse community also possesses a sense of history that attempts to communicate its traditions and *modi operandi* to the newcomers and inculcate them, via legitimate peripheral participation, into ‘appropriate’ discursal practices (Swales, 1998, p. 204). Focus discourse communities are not defined by mutual engagement, but consist of individuals who co-participate in discursive practices with some purposeful focus even when they are separated by time, language, geography, and so on (Prior, 2003, p. 2). The element of place discourse community is significant as it touches on how the community reproduces itself, and how novice members are initiated and moulded into the community’s expectations (Borg, 2003, p. 399).

In his 1998 study, Swales found that people on each floor of a single university building wrote quite different texts, even though they were all working at the same institution. He also found the writers’ professional and academic histories, and their life commitments, had an important influence on what they wrote and how they wrote it. He then introduced the notion of ‘place discourse community’ to account for this kind of grouping; that is, a group of people who regularly work together, and who use a range of spoken, spoken-written, and written genres that have evolved during the existence of their particular discourse community (Swales, 1998, pp. 205-206).

Admitting that his initial concerns with the ‘high’ genre of the research article were quaint, Swales revised his framework for the concept of discourse community. Nevertheless, Swales did not really steer away from performing textography in and across academic disciplines as the title of the book -*Other Floors, Other Voices: A textography of a small university building*- suggests. The settings in a university were very much academic in nature. The application of the concept of discourse community, then, is still elusive for the study of genre-based discourse analysis of documents in entirely non-academic

communities or, as Porter (1992) puts it, a ‘public discourse community’. To further assess the nature of the shipbuilding communities dealt with here, a framework proposed by Wenger (1998; 2009) through his concept of community of practice is discussed in the next section.

### **2.1.2 Wenger’s Community of Practice (CoP)**

The term ‘community of practice’ was originally coined by Lave and Wenger (1991) but it was Wenger’s (1998) monograph outlining the framework for a social theory of learning which first developed the concept of Communities of Practice (CoP). For the purpose of the analysis of the written communicative practices performed by the communities in the shipbuilding industry, Wenger’s (1998) concept of community of practice is an appropriate framework as he bases his study in a commercial business environment. Conceição, Gibson, Hector and Shariq (1997, pp. 129-141) also restricted their version of a CoP to an organisational context, referring to the knowledge which is to be found in a CoP and observing that CoPs can be cross-functional, in that they are not restricted to specific business functions. They cross the borders between the different parts of the organisation. The shipbuilding industry is a commercial business entity encompassing diverse groups of people performing various functions, and whose skills and expertise are crucial to the prosperity of the business. How then, do these diverse communities intertwine and share the same goals with myriad styles and conventions for communicative purposes? In view of the given situation governing the diverse shipbuilding communities, an alternative definition is derived from Lave and Wenger’s (1991) concept of community of practice (CoP).

Lave and Wenger (1991, pp. 97-98) defined CoP in these terms:

In using the term community, we do not imply some primordial culture-sharing entity. We assume that members have different interests, make diverse contributions to activity, and hold varied viewpoints. In our view, participation at multiple levels is entailed

in membership in a *community of practice*. Nor does the term 'community' imply necessarily co-presence, a well-defined, identifiable group, or socially visible boundaries. It does imply participation in an activity system about which participants share understandings concerning what they are doing and what that means in their lives and for their communities.

This definition has a clear description that includes 'mutual engagement' and 'a joint enterprise' (Wenger, 1998, pp. 73-75). CoP is a term underpinned by sociocultural theory which implies that a linguistic phenomenon can also be viewed from a sociocultural perspective. Wenger attempts to address the fact that a community or communities constitute groups of individuals which are heterogeneous in nature. The members' involvement with one another within the community and with those outside the community is driven by meanings shaped by diversity, negotiation, mutual engagement, and joint enterprise via a shared repertoire which has become part of the practice involving reificative and participative elements. This shared repertoire includes the discourse by which members create meaningful statements about the world, as well as the styles by which they express their forms of membership and their identities as members (Wenger, 1998, pp. 82-83).

The terms 'discourse community' and 'community of practice' are quite similar. Bhatia (2004) suggests that the difference between the concepts of discourse community and community of practice is only a matter of focus. According to Li (2009, p. 5), the focus of the notion of discourse communities is on linguistic elements that enable members to achieve their goals and communicate efficiently with one another. In communities of practice, on the other hand, the emphasis is on practices and values (ibid, p. 5). Bhatia (2004, p. 149) also proposes that the two concepts be integrated without losing the strengths of either. Both concepts illustrate the fact that for the production and dissemination of knowledge to take place in a particular community, the producer (writer of texts) and the receiver (reader) need to interact in socio-cultural engagements. Using a 'standard' set of mechanisms or devices for shared purposes and aims, members of a community of knowledge should abide by a certain set of rules that is socially accepted by

the senior and novice members alike. Although Wenger does not directly focus the use of the term ‘community of practice’ in academic writing practices, the philosophies of the concept are indeed applicable to any knowledge or theory building activities. This is because communities, regardless of whether the members are co-located in a particular setting virtually or in close physical proximity, are characterised not only by the development of certain behavioural rules and norms, but also by the feeling of belonging and engagement. That mutual feeling is a result of shared ways of behaving and thinking – whether due to similar interests, tasks, professions or vocations. These fundamental communal features and functions characterise both the concepts of discourse communities and communities of practice.

There are also characteristics of the two concepts which render them different from one another. A discourse community is concerned with the production of written and/or spoken texts as a form of communication amongst a specific group of people who share similar values and aims, and are ruled by a set of socially accepted institutionalised norms. Meanwhile, the term ‘community of practice’ highlights the meaningful values shared by members of a social group in their daily associations and interactions for learning purposes which transcends but may include the production of written and/or spoken texts. However, a point of convergence between the two concepts does exist. The act of learning perpetuated in a group of people who share similar values driven by a shared course or focus/foci is invariably translated into writing via a set of mutually-agreed conventions. A discourse community is, then, a community of practice and vice versa. However, for the purpose of the present study, the preferred term is the latter because the communities involved in shipbuilding are not solely concerned with the lexical or terminological aspects of the discourse but also with the shared values or cultures that are meaningful to every member of the communities.

### **2.1.3 The business community of practice**

According to Weldon (2008, p. 285), business letters have certain generic norms which do not exclusively belong to the business community of practice as they are used by a far wider audience than just one community. He supported his claim by the findings from the



analysis of the moves in his corpus of business letters produced in the correspondence department of a single company. In his argument for the concept of ‘genre ownership’, Weldon conflates this notion with the concept of the situatedness of the specific writing context. This is because the indeterminate and general nature of the business letter allows members of the community or ‘constellation’ of practice to claim ownership of its own variety in a particular and narrow way (Weldon, *ibid*).

Taking my cue from Weldon’s conception of the ownership of a genre, I have decided to label the correspondence in my corpus ‘business letters’. The writers of these letters are not known to me as the letters do not contain any details about the writers such as names and official designation. Most of the letters in the corpus are addressed to Sir Percy Elly Bates, the chairman of the shipping company, Cunard White Star Line that owns the liner RMS Queen Elizabeth. The other addressees of these letters are the staff in the Public Relations Department, Cunard White Star Ltd. It is assumed that they were part of the middle management hierarchy of the company. However, as the subject matter of these letters revolves mainly around the preparation of the launch event of the ship RMS Queen Elizabeth, it is presumed that the community of practice that produced these documents comprised both the individuals in the other departments of Cunard White Star Liner and the shipyard who shared the responsibility for the construction and launch of the liner.

The lack of information about the writers of these letters inhibits a clear picture of the nature of the relationships between the participants in the discourse. However, the power relations and the social distance between these interactants can be gauged from the use of modality markers as a politeness strategy and as devices to realise the multiple speech acts of providing and/or requesting information or favours (see further Chapter 2).

#### **2.1.4 The community of practice of journalists**

The news articles in my corpus were written by anonymous reporters or news correspondents. Nevertheless, this practice of anonymity by the news reporters might be the convention at that time. Erjavec (2005, p. 156), in her interdiscursivity analysis of

news articles, identified a hybrid genre of public relations news (PRN). She found that through textual devices, Public Relations (PR) journalism incorporates discursive PR elements in her corpus of news report discourse. Erjavec (ibid, p. 156) defines PRN as all published news articles which contain basically unchanged PR information, without citing the source. It was also found that these articles promote or protect certain people or organisations.

My news articles also echo similar mixed contents to that shown in my news article category which I have labelled as hybrid due to the dual communicative purpose of both informing the readership about an event in the world and promoting a new product in the market (more explanation on this in Section 2.2.2). Erjavec (ibid, p. 174) also proposes that textual analysis be combined with ethnographic procedures in order to gain a better understanding of the interpretation processes involved in text production. However, it is not feasible to determine the ways the journalists in my corpus wrote their news articles ethnographically due to the historical nature of my data. This is because the news articles were written nearly 75 years ago and no record of production processes is available. The presence of promotional overtones in my journalistic texts may not indicate a dual role assumed by the writers, i.e. as journalists-cum-copywriters, but the need to include the promotional elements in their discourse may have been shaped by the routines of the journalistic practice itself. Despite this limitation, the analysis of the Generic Structure Potentials in my historical data (see Chapter 5) reveals purposes similar to those of Erjavec's more modern texts. This suggests that there might not be too great a difference between the practice of news writers today and their counterparts over 70 years ago. However, as my suggestion is based only on data from a small corpus, further research needs to be undertaken to explore the phenomenon in greater depth.

### **2.1.5 The community of practice of promotional writers**

The making of brochures is normally the task of a community of practice in public relations (Newsom and Carrell, 2001, p. 413). The production of this brochure must have been guided by the various purposes that served the interest of the companies responsible

for the liner's construction and launch. Realising the need to find a market for the new passenger liner, the brochure was produced. The text in the brochure was prepared by a naval captain called Captain Taprell Dorling (see Chapter 1). He is presumed to possess detailed knowledge of the companies' histories and track records. However, I have no access to information about his possible role in the public relations department of the company; he may have been just a hired freelance writer.

## **2.2 The notion of communicative purpose**

Askehave and Swales (2001) have noted that the major bulk of genre research in the last decade has shown communicative purpose to be the primary criterion for determining discourse categories. However, communicative purpose remains a debatable topic in genre theory, as the primary means for determining a genre. This notion has gained a privileged status as identified by Swales (1990). However, Swales himself admits that the concept 'communicative purpose' has a slippery nature:

Placing the primary determinant of genre-membership on shared purpose rather than on similarities of form or some other criterion is to take a position that accords with that of Miller (1984) or Martin (1985a). The decision is based on the assumption that, except for a few interesting and exceptional cases, genres are communicative vehicles for the achievement of goals. At this juncture, it may be objected that purpose is a somewhat less overt and demonstrable feature than, say, form and therefore serves less well as a primary criterion. However, the fact that purposes of some genres may be hard to get at is itself of considerable heuristic value. Stressing the primacy of purpose may require the analyst to undertake a fair amount of independent and open-minded investigation, thus offering protection against a facile classification based on stylistic feature and inherited beliefs, such as typifying research articles as simple reports of experiments.

(Swales 1990, p. 46)

He also acknowledged the challenges of identifying the communicative purpose of a genre and working with sets of purposes:

While news broadcasts are doubtless designed to keep their audiences up to date with events in the world (including verbal events), they may also have purposes of moulding public opinion, organizing public behaviour (as in an emergency), or presenting the controllers and paymaster of the broadcasting organisation in a favourable light.

(Swales 1990, p. 47)

Askehave (1999) in her genre analysis of company brochures highlights the slippery definition of the term 'communicative purpose'. Taking her cue from Swales' own implicit suggestion for two types of communicative purpose, she argues over the status of communicative purpose as the primary genre determinant. She proposes two types of definition for the term after studying Swales' two suggested types of communicative purpose, 'official' purpose and 'hidden' or 'covert' purpose (ibid, p. 17). In his illustration, Swales (1990, pp. 46-47) characterises news broadcasts as aiming to update their audiences regarding events in the world while simultaneously shaping positive public opinion. Askehave perceives the first purpose to be an 'official' purpose, while the second one is 'hidden'. The 'hidden' purpose, according to Askehave, may not be noticed by the genre users.

Askehave (ibid, p. 20) suggests that the context in which a text is used should be analysed prior to identifying its purpose. She also adds that a study of the contexts and participants in the genre is crucial for the identification of the purpose of a genre. Although the examination of the context in which a genre is produced is sometimes possible, I argue here that in-depth investigation of the participants may not be feasible with historical data like mine. This is because my data can be considered dated, having been produced over 70 years ago and it is nearly impossible to conduct an ethnographic study or establish contact with the writers from that time. Furthermore, it is not the intention of this thesis to establish either the 'hidden' or 'official' purpose of the texts due to the challenges and

difficulties of accessing the genre interactants. The identification of the schematic moves and generic structures of the genres in the present study has been made purely on the basis of linguistic analysis. The writers' choice of modality markers expressed through the primary modal verbs as tools of interpersonal relationship with the readers allows me some understanding of the purposes of these texts.

### **2.2.1 Communicative purpose of the business letters**

The production and exchange of the letters in the corpus were driven by an interest, on the part of the various parties involved, in the construction and launch of the ship RMS Queen Elizabeth to ensure that all relevant issues or matters pertaining to the preparation of the much awaited event, the ship's launch, were handled and resolved successfully. The data have been divided into two distinct categories, namely one category of providing information/favours, and one category in which the texts both provide and request information/favours. This division is based upon the identification of the moves and steps realising the communicative purposes which drove the production of these texts.

According to Flowerdew and Dudley-Evans (2002, p. 470), there is a general consensus that the more conventional a genre is, the clearer its communicative purposes are, which allows the schematic structure to be more predictable. Although Swales (1990) does not recognise the status of business letters as a genre, concurring with Louhiala-Salminen (1997, p. 319), I would argue that they do indeed form a genre that is deployed by the members of the communities of practice in the shipbuilding industry to achieve their shared goals. As indicated, the genre of business letters can be broken down further into sub-genres, for example, the two categories mentioned above. The study of the move structures of the letters (Chapter 3) will illuminate the rhetorical strategies used by the writers in delivering their messages or propositions to their recipients. The study of the modality markers as politeness strategies and as devices to realise the multiple purposes of providing and/or requesting information/favours, on the other hand, will be able to shed some light on the ways in which the interpersonal relationships between the interactants in these genres are sustained.

### **2.2.2 Communicative purpose of the journalistic texts**

The news articles in the present study revolve around a single object of interest, i.e. a new ship. Four sets of fields of discourse or topics are identified based on their communicative purposes, namely pre-event-oriented articles, during-event coverage, product-oriented articles, and hybrid articles. However, the majority of the articles are product-oriented. Without citing any sources, these articles publish information about the ship, highlighting her features with the purpose of attracting readers to the new product as a luxury means of water transportation. The articles also publish descriptions of the activities before and during the launch. Meanwhile, the hybrid articles serve a dual function of providing details about both the ship and her launch event.

### **2.2.3 Communicative purpose of the promotional brochure**

Brochures may be produced by companies or agencies with the intention to persuade, inform and/or educate the public about their product and services (Newsom and Carrell, 2001, p. 415). The creation of this brochure can be attributed to the need to promote the passenger liner to certain sections of the public i.e. the affluent members of the society who were targeted by the brochure producer. The brochure was named '*1938: Booklet: R.M.S. Queen Elizabeth Guide to Accommodation and General Information for Passengers: First Class.*' From this title, it is evident that the shipbuilders were targeting those in society who could afford the first-class service of the liner. Nevertheless, this is not to suggest that the less wealthy are denied the opportunity to experience a trip on this luxurious liner as there are second- and third-class passenger cabins too onboard the vessel. According to Frandsen et al. (1997, p. 194, cited in Tolstrup, 2009, p. 11), the target audience of company brochures is a small and heterogeneous group which is interested in the company and/or its products, and the community of practice can be considered to be relatively small. A company may use a brochure to present general and permanent characteristics concerning the company or product.

Among the other purposes of brochures, as outlined by Frandsen et al. (ibid, p. 11), are to inform readers about products, development, activities etc., encourage the readership to make contact with the company/organisation, attract investors or to serve as an instruction manual. Through this particular brochure in my study, the company can differentiate itself from their competitors in the market and receivers of the brochure can form a certain memorable image of the company/product. This helps to establish the company and/or product into a brand associated with a certain image. The communicative purposes of the brochure in my study can thus be regarded as being both to inform the public and to promote the liner and her services. All the same, the more urgent purpose behind the creation of the brochure is to promote this liner rather than to merely inform the public of its entry into the market.

Although the focus of the lexico-grammatical analysis of the brochure is on the use of modality markers (see Chapter 6), the analysis also shows that the text contains a large amount of information about the ship and her builders. Highlighting the ship's excellent features and the services it will offer, and the builders' excellent track record, hints at a dual purpose. It signifies the writer's purpose to promote the product in the market and simultaneously to create a favourable opinion on the part of the readers of the owner and the shipyard responsible. Although there is no ethnographic study of the community of practice that could complement the textual analysis in this research, there are abundant traces of promotional endeavour found in the brochure text. However, in my opinion, the inclusion of details of the shipowner and shipyard suggests an attempt to promote these companies for future shipbuilding tenders. The claims made to both the shipyard and the owner company are further imbued with varying degrees of authorial presence in the texts through the use of modality markers. This authorial presence can also be regarded as an authorised endorsement of the products' excellence. All of these factors point to inherent promotional and marketing strategies.

### 2.3 Major frameworks used

Having now established the nature of the communities of practice involved in the genres selected for study, this section discusses the major frameworks that form the basis of analyses of all three genres. In order to accommodate the different characteristics and contexts of the individual genres in my corpus, the genre analysis for each draws on two major frameworks in the field. The first of these is genre analysis via the Swalesian (1990) approach: this is used for the move analysis in the business letters. Hasan's generic structure potential framework (1985) is then used for the analysis of the moves or generic structures in the journalistic genre and the promotional text. Meanwhile, Halliday's (1994) notions of Mood and modality are used for the identification of the mood choice in the clauses in the texts. However, this study does not intend to conduct a thorough Mood analysis of the Mood as the modality markers analysed in this study have been narrowed down to modal verbs and modal auxiliaries. These modal verbs/auxiliaries have been selected over other lexical items such as modal adjuncts because they can serve multiple functions. In addition, they vary little in form and are therefore straightforward to count. The concept of 'modality' which is expressed via the nine core modal verbs (used interchangeably henceforth as modal auxiliaries) will be analysed according to their primary functions in the individual genres in the thesis. The modal verbs in the business letters are analysed for their functions as politeness strategies using Brown and Levinson's Politeness Theory (1987). For discussion of this theory, see Chapter 4, Section 4.7.1.2. In the journalistic genre, as represented by the newspaper articles, the exploration of modal verbs aims to identify the authors' positions expressed in heteroglossic utterances in the propositions using Martin and White's Appraisal Framework (2005) (see Chapter 5, Section 5.1.3). Meanwhile, the modal verbs in the promotional brochure were analysed for their functions as tools for expressing authorial commitment and judgement in the propositions. The theoretical frameworks that form the foundation of all the chapters are detailed below.



### **2.3.1 Genre analysis and the concept of ‘move’**

Crucial to describing genres is the concept of a ‘move’ which forms the unit of analysis for the target texts. Nunan (1993, p.122) and Sinclair and Coulthard (1975, p. 44-45) used this term to refer to classroom interactional exchanges. Swales (1981) did not define this term but related it clearly to the broader purpose of information as opposed to the specific steps realising it. However, according to Dudley-Evans and St. John (1998, p. 89), a move is defined as a unit that incorporates both purposes and content within ‘a unit that the writer intentionally communicates to the readers’. A step, on the other hand, refers to “a lower level text unit than the move that provides a detailed perspective on the options open to the writer in setting out the moves in the introduction” (ibid). ‘Steps’ are thus subsumed under the bigger concept of move and function to contribute to the overall construction of the move. The notion of move is viewed by Mauranen (1993) as a functional rather than a strictly semantic unit. Nwogu (1997, p. 122) defines a ‘move’ as a “text segment made up of a bundle of linguistic features which give the segment a uniform orientation”. Another conceptualisation of the term is given by Mirador (2000, p. 47) who defines a move as the logical manoeuvres adopted by the communicators in written or spoken discourse, evident in the unified functional meaning of a sentence or a group of sentences which contribute to the unifying purpose in relation to the context of its occurrence. The notion of move used in the genre analysis of the business letters in the corpus is essentially modified from the model created by Swales (1981, 1990, 2004) and further developed by Santos (2002) for his analysis of a corpus of business letters.

According to this approach, genres are characterised by the communicative purposes which they serve. The individual instances of texts can be further broken down into the stages or phases which together perform these functions (Flowerdew and Dudley-Evans, 2002, p. 463). Swales (1990) examined the introduction section of 48 natural and social sciences articles and identified a sequence of four rhetorical moves along with the component ‘steps’ through which a scientist creates a research space for his/her work. The renowned groundbreaking schematic structure, the Create a Research Space (CARS) Model, is as follows:

Establishing a territory  
 Claiming centrality  
**And/or**  
 Making topic generalisation(s)  
**And/or**  
 Reviewing items in previous research

Establishing a niche  
 Counter-claiming  
**Or**  
 Indicating a gap  
**Or**  
 Question raising  
**Or**  
 Continuing a tradition

Occupying the niche  
 Outlining purposes  
**Or**  
 Announcing present research  
 Announcing principal findings  
 Indicating RA structure

(Swales, 1990, p. 141)

Swales' model has had a tremendous impact on genre analysis in the tradition of English for Specific Purposes (ESP) and on the teaching of academic writing. The model captures the means employed by academic writers to justify and highlight their contributions to the body of knowledge in their fields by first establishing a topic or subject matter for the research and recapitulating the key characteristics of previous research, then identifying a gap or possible extension/expansion of that work that will form the basis of the writer's claims. Swales also noted that different steps in the framework may be employed in different disciplines with many of these steps being widely distributed across the disciplinary areas.

### 2.3.2 Generic Structure Potential

Halliday and Hasan (1985), in contrast, replaced the term 'move' with 'element'. Hasan used this term to reflect the concepts of obligatoriness and optionality which correspond to the characteristics of 'move' in succeeding studies (Bhatia, 1993; Swales, 1990, 2004).

Halliday and Hasan (1985) place great emphasis on textual chunks above the clause. Their work is based on the assumption that texts of the same genre have a shared generic structure potential (GSP). That is, they share a set of obligatory and optional elements. The obligatory elements occur in typical texts and, therefore, “define the genre to which a text belongs” (Halliday and Hasan, 1985, p. 61). The optional elements are ones that can occur but are not obliged to occur. Applied to a shop transaction categorised as the genre of Service Encounter, the analysis of the above concept yielded the following description of a typical Service Encounter by Hasan (1985, p. 54):

$$[(G).(SI)^{\wedge}][(\overline{SE.})\{\overline{SR^{\wedge}SC^{\wedge}}\}^{\wedge}S^{\wedge}]P^{\wedge}PC^{\wedge}(F)$$

The above description means that a typical shop transaction in the United Kingdom comprises the following macro-structural elements: Greeting (G), Sale Initiation (SI), Sale Enquiry (SE), Sale Request (SR), Sale Compliance (SC), Sale (S), Purchase (P), Purchase Closure (PC) and Finis (F). The round brackets in the above description show the optionality of the element. Thus, G, SI, SE and F are optional whereas SR, SC, S, P and PC are obligatory. The dot between elements means more than one option in sequence is possible. However, optionality of sequence is not subject to complete freedom, as indicated by the square brackets. The caret sign (^) indicates sequence. Meanwhile, the arrow above the configuration suggests the reiterativeness of an element. Finally, the curly brackets indicate that the degree of the elements’ iteration in the square brackets is equal. In other words, it means that if SR occurs twice, then SC must also occur twice. In line with this theoretical framework, the textual features at the section level will be made the basis of investigation of the generic structures in the journalistic and promotional genres in my study.

### 2.3.3 The Systemic Functional Linguistics (SFL) framework for linguistic analysis

Systemic Functional Linguistics (SFL) works on the premise that a language comprises a tri-stratal semiotic system. The functions of the system are best described by illustrating the choices made from sets of options at its discourse-semantic, lexico-grammatical and

phonological/graphological levels. The use of language as a social system can be understood in the wider socio-cultural context in which it occurs. Every text is influenced by two main variables of context. The first of these is the context of culture, which determines which genres are acceptable within a given society. The second variable is contingent on the context of situation which will be described below.

According to Halliday (1985, 1994), the tri-stratal dimensions of language use above are semantically realised by the ideational (divided into experiential and logical), interpersonal, and textual metafunctions. These semantic realisations are, in turn, shaped by another linguistic level termed lexico-grammar. Here, SFL offers a descriptive mechanism that captures the construction of the above meanings. As SFL theory centres on the concept of linguistic function, this mechanism is composed of system networks or points of choice realised at the clause level. The third linguistic level in which the three meanings above are realised is that of phonology, for spoken texts, and graphology, for written ones (Halliday, 1985).

This thesis focuses on the text and its interpersonal meaning correlating with Tenor (see 2.3.4.2 below) which is driven by the interest of the present study in the linguistic manifestations of the writer-reader relationship. Additionally, the emphasis on interpersonal meaning will enable the investigation of the use of modality markers as politeness markers in the business letters, and as tools of authorial commitment/judgement in the journalistic and promotional genres.

The model for analysing the relationship between text and context is drawn from Halliday and Hasan's (1985) notions of metafunctions of language. Identifying the variables that form the situational contexts of the journalistic and promotional genres is the aim of the generic structure potential analysis as discussed in Chapters 3 and 4 respectively. Hasan (in Halliday and Hasan, 1985, p. 55) introduces a concept related to three contextual parameters, i.e. field, mode and tenor (for explanation of these parameters, see Section 2.3.4 below), which she labels Contextual Configuration (CC). A combined configuration of all three parameters is crucial in a discussion of text structure. This concept can help

analysts predict the obligatory and optional elements of a text’s structure as well the sequence in which these elements occur and their possible iteration. All these elements have consequential significance for the progression of a text. These three variables shape the context of situation. Field concerns what is happening, Tenor relates to the participants, and Mode concerns the communication channel (see Figure 2.1 below). The text is shaped by the context, which in turn is shaped by the text. The context of a text is recognisable from the lexico-grammatical elements used. On the ideational/experiential metafunction, the use of lexis and transitivity can be analysed (participants and distribution of verb processes, e.g. material, relational, verbal, and mental). On the interpersonal metafunction, the analysable elements are Mood, modality and person. The textual metafunction of language, on the other hand, allows for the analysis of theme and cohesive devices. However, for the purpose of this thesis, only the interpersonal element expressed through Mood and modality is analysed.

SITUATION: Features of the context	(realised by)	TEXT: Functional components of semantic system & lexical-grammar for realising them
Field	↘	Experiential meanings (lexis, transitivity)
Tenor		Interpersonal meanings (Mood, modality, person)
Mode		Textual meanings (theme, information, cohesive relations)

**Table 2.1: Relationship between Text and Context of Situation (Halliday and Hasan, 1985, p. 26)**

**2.3.4 Situational Register Analysis**

According to Halliday (1978, p. 32), the fundamental purpose of register analysis is to uncover the general principles governing the range of variation, i.e. to identify the situational factors that is, the context of situation that determines the choice of linguistic features. Halliday (1985, pp. 12-13) describes the context of situation in which a text functions in a conceptual framework of three sub-sections i.e. the field, the tenor and the

mode. These concepts provide the means for interpreting the social context that moulds a text, the environment in which exchanges of meanings take place. Here a genre is viewed as an interface between a register and social action through language which then becomes a contextualised resource (Martin, 1992). The written genres in this study can be considered instances of language use in context by humans in social interaction for various purposes which provide useful teaching and learning resources.

#### **2.3.4.1 Field**

The field of discourse addresses the event that takes place driven by a social purpose in which participants or interactants in a text are engaged using language as an essential tool. Halliday (1985, p. 12) describes the field of discourse as the situational variable involving the focus of the activity in which language users are engaged. Eggins (2004, p. 104) asserts that ‘field’ can be glossed as the ‘topic’ of any given situation. Field varies along a dimension of technicality from technically specialised to commonsense, everyday use of linguistic devices or expressions. A topic of situation that is considered technical is characterised by a significant degree of assumed in-depth knowledge among the interactants about the activity in focus. This deep taxonomy of field of discourse (as described by Eggins, 2004) presents a striking difference from common knowledge of the similar topic or focused activity characterising everyday situations. The linguistic implications that correspond to the focus or topic of an activity aptly describe field as a linguistically relevant dimension of the context of situation (Eggins, 2004, p. 109). The technicality of the field of a given discourse can be established in both its lexis and its syntax. The grammatical choices in a discourse reflect the focus of a technical situation. An example from the corpus under analysis is apparent in the product-oriented news stories as the articles provide detailed technical information about the product using highly specialised lexis.

#### **2.3.4.2 Tenor**

The term ‘tenor’ refers to the inter-relations among participants in terms of status and role relationships (Halliday, 1978, p. 62). The realisation of interpersonal meanings in texts is influenced by these roles and relationships within the events as they unfold in the text.

Interpersonal meanings are concerned with communication as a form of interaction. Halliday stresses the temporary and permanent nature of the role relationships between the participants including the speech roles performed in the interaction. In the texts in the corpus studied here, there is no face-to-face communication between the text producers and the readers as the interactions in these texts are performed via static texts without any personal contact. In one respect, the relationship between these agents in the texts can be said to be neutral. Nevertheless, when studying the tenor of a discourse, there is a possibility of forming a context in which the writer adopts a role favoured by the readership (Rodriguez, 2007, p. 57). A reporter's choice of lexical and syntactical selections shapes his/her roles and relationship with the readers. Taking the ship studied in this corpus which was the pride of the Scottish nation, as an example, the reporters would initiate a favourable rapport with the readership by evoking positive assessments of the vessel and her launch.

An element that is related to the component of tenor is the social distance between the participants in a genre (Hasan, 1985). Social distance is a continuum with two end-points, Maximal and Minimal. A relationship with a maximal social distance obtains through infrequent interactions between participants. A minimal social distance, on the other hand, suggests familiarity is observed between the interactants. One way in which familiarity between interactants can be maintained in a text is by using vocatives. An analysis of the texts in the news discourse in my study reveals frequent uses of formal lexis and an absence of vocatives. Rodriguez (2006, pp. 158-159) found that the limited use of vocatives in her study of news articles is mainly because the articles contain events about the Iraq War, a topic which may have been a general subject matter directed at the general readership. Similarly, the absence of vocatives in my corpus may be attributed to the subject matter of the articles, i.e. the launch of a ship. The reporting of an event which was regarded of national interest did not necessitate the use of vocatives in the texts.

Poynton (1989, p 76) breaks tenor down into three different continua: power, contact and affective involvement. The notion of power determines situations in terms of the roles the participants play in an interaction. The equal or unequal power established in interactants' roles can be illustrated in various situations, for example, the roles of equal power between

friends or unequal power of roles between an employee and employer. The contact continuum distinguishes situations where roles played by interactants bring them into frequent or infrequent contact. The affective involvement continuum positions situations according to whether the roles interactants play involve low or high emotional attachment or commitment. Two situation types can be distinguished, informal and formal, based on the typical or common dimension of the tenor. Whereas informal situations normally involve interactants who are of equal power who can be said to meet frequently and with a high level of affective attachment, formal situations would typically involve agents who have an unequal power balance, infrequent contact and a relatively low emotional connection. The interactants in all the texts representing the three genres in my study can be regarded as exemplifying formal situations. To illustrate this point, the brochure writer, like the news reporters in my corpus, has control over the content of the text. This can be further explained by the fact that the writer and the brochure readers have infrequent contact and a relatively low affective bond.

Hasan (1985, p. 57) also posits that the dyadic nature of the agent roles in a text may be either hierarchic or non-hierarchic. In a hierarchic dyad, one agent will have a greater degree of control over the other. In contrast, if a dyad is non-hierarchic, the relationship is mutual and neutral without any party exercising control over the other. In this corpus of 37 articles, the dyad is hierarchic; within the range of social activity, the news reporters may possess greater control over the readers. The former have an obligation to attract the latter by reporting on social events which they expect will be deemed worthy by the prospective audience. The degree of control here is subtle and variable as the reporters, despite being in a subordinate role here, are not in any way submissive (Hasan, *ibid*). The reports are written in the words of the reporter as he perceives and interprets the event and therefore the readers are at the receiving end of the news item as conceived through the eyes of the reporter. This process suggests that the reporters have control over the content to be published for the readers, although the decision behind the publication of any news story does not belong solely to the individual reporter as there are numerous others who operate on a reporter's draft (Bell, 1991, p. 40).



Another area of tenor, which will be given an emphasis in the study, deals with how the tenor differences affect language use through the grammatical systems of mood and modality. The modality analysis in the corpus of news stories focuses on the use of modal verbs as markers of authorial positioning in the texts. The analysis and the relevant findings will be explained in detail below.

#### **2.3.4.3 Mode**

The mode of discourse refers to the medium or channel through which the text is composed – either written or spoken or both. This concept also refers to the rhetorical and symbolic organisation of the text in achieving its social purpose. As mode allows us to delve into issues of written and spoken media of communication, it should be noted that written language typically does not exhibit the features of spoken language, which is normally characterised by spontaneity, interactivity, etc. (Rodriguez, 2007, p. 59). Eggins (2004, pp. 90-91) espouses Martin's (1984) recommendation that mode should be treated in two concurrent continua in two different types of distance in the link between language and situational distance: spatial or interpersonal distance and experiential distance. She further elaborates that the spatial or interpersonal distance defines situations according to the possibilities of immediate feedback or response between the interactants in a text. At one end of the continuum, the situation is casual exhibiting both aural and visual, giving an opportunity for immediate feedback in interaction, and at the other end, the situation is formal, without any aural or visual contact and no possibility of immediate feedback. The relative distance of feedback can be illustrated in human interactions such as casual conversations, telephone, email, radio, fax or novel. None of the news articles in the corpus have features of 'letters to the editors' which normally provide chances for some kind of interaction between the interlocutors. A written discourse such as the one in the news story genre in the corpus exhibits one end of the continuum which is devoid of the chance for any aural or visual contact and thus for any form of feedback, either immediate or delayed. An example (2.1) taken from the journalistic genre is seen below:

## 2.1

### HOME NEWS

#### THE NOBLEST VESSEL LAUNCH OF THE QUEEN ELIZABETH

#### THE KING'S MESSAGE FROM OUR SPECIAL CORRESPONDENTS GLASGOW, SEPT 27

*The Queen today at Clydebank launched and gave her own name to the "noblest vessel ever built in Britain," the companion ship to the Queen Mary. The international crisis unhappily prevented the King from being at her side on the launching platform when she performed the ceremony, but a great multitude of people gave her Majesty a welcome which the tension of the moment seemed to charge with deeper and more personal feeling than would have coloured enthusiasm at a less critical time.*

(DE7)<sup>2</sup>

From the excerpt above, any speakers of English who are accustomed to the news genre will attest that this written piece is extracted from a newspaper. Having been produced more than 70 years ago, the style and form of presentation may be more typical of an older way of news reporting. However, it is not within the scope of this research to present any form of diachronic linguistic analysis of the texts. On the ideational/experiential level, the prevalent verb processes are of the material type, e.g. launched, gave, prevented, etc. The main participants in the text are the Actors i.e. the Queen, the international crisis, a great multitude of people, etc. On the interpersonal level, the clauses are constructed in the declarative mood, indicating the information-giving purpose of the text. There are no vocatives or any other personal pronouns used in the text, which is typical of the formal register of a broadsheet newspaper. Further details on context of situation for the news genre are provided in Chapter 5 while those for the brochure are discussed in Chapter 6.

<sup>2</sup> This code refers to the article which was written on 27/9/1938 and published the next day – for the full list of the articles, see Appendix 5.

### 2.3.5 Linguistic clues for the identification of structural elements in genres

Linguistic clues that texts generally use to demonstrate internal coherence, together with boundary markers and typographical cues, were utilised in the analyses to identify the elements that form the structure of a particular genre. A straightforward source for recognition of elements was the writers' explicit text division devices, such as paragraph divisions, order of presentation, and other typographical devices. These were generally useful in preliminary chunking of texts. In some of the articles, though not all, the body paragraphs are divided by subheadings which normally indicate a different content from the preceding sections. Typical boundary indicators utilised in the analyses, based on Shokouhi and Amin (2010, p. 389), were:

- a. discourse markers e.g. connectors and other meta-textual signals, e.g.:

- 2.2 *first and foremost*

- b. changes in thematic patterns (underlined), e.g.

- 2.3 Described as “mammoth” steamships, the Britannia and her three sister ships were barque-rigged paddle vessels with a gross tonnage of 1,154, a length of 207 feet on the keel, and a beam of 34 feet 4 inches inside the paddle-boxes. (line 66 – brochure – *Comparison to Previous Constructions* element).

- 2.4 Walking round the Queen Elizabeth, I could not help thinking of the almost terrifying development in shipbuilding during the past hundred years, (line 67- brochure – *Commentary* element).

In the example above, the change of the subject in the thematic position in both sentences indicates the shift in the generic structure of the text. The first sentence describes a ship built before the RMS Queen Elizabeth while the following sentence expresses the writer's personal commentary regarding the industry.

c. tense and process changes (e.g. present/past tenses, material/relational processes) (italicised), e.g.:

2.4 The stern light *is* intended to safeguard a vessel against being overtaken and struck by a following ship - not a likely contingency in the case of the Queen Mary it would seem, although she might conceivably be steaming at less speed than some following vessel at a time when visibility *was* bad. (PO1- *The Times*, Tuesday 27 September 1938–*Previous Construction* element)

2.5 The fore poppets *are* the steel and timber erections temporarily attached to the ship, ... (brochure-s79) – *Launch Preparation* element / When the Queen Mary *was* launched,.... (brochure-s82 –*Previous Construction* element).

In this example, the changes in tense indicate the move of making a comparison between the ship in focus, i.e. the RMS Queen Elizabeth and a previous construction i.e. the RMS Queen Mary, by describing the processes taking place in different time and space.

d. introduction of new lexical references (underlined) and evaluative lexis i.e. negative/positive adjectives and adverbs (in bold), e.g.:

2.6 It is probable that the boiler installation now being built for the Queen Elizabeth will prove **even more** successful and economical, and possessed of even **greater** capacity for overload, than that of the Queen Mary, ... (PO8-s22, *The Times*, 27 September 1938)

Here the new lexis and the positive adverbs and adjectives indicate the superiority of the new ship over the previous one. This formation presents the move of comparing the two constructions in the *Comparison to Previous Constructions* element.

2.7 The general principles governing her design are **similar...**  
(s19-brochure)

Here the adjective ‘similar’ indicates the resemblances that the launched liner and her predecessor share. This formation presents the move of comparing the two constructions.

## 2.4 Interpersonal meanings of language

Interpersonal meaning can be perceived as a form of representation of “the speaker’s meaning potential as an intruder” (Halliday, 1978, p. 112). The interpersonal function essentially governs the interaction between the writer and reader, semiotically construing a relationship between these interactants. Among the three types of meaning which are simultaneously present in all texts, interpersonal meaning indicates how the writers of the texts implicate themselves in the various contexts of situation and how they express their attitudes and judgements while influencing their readers’ attitudes and behaviour (Halliday, *ibid*). The present study explores the interpersonal meanings of the texts with a focus on the writer/reader relationship in a specific context of communication, which deals with the major clause as an exchange of information and as an exchange of goods and services (Halliday and Matthiessen, 2004, p. 107).

Within SFG, interpersonal meaning includes the mood of the clause expressed by the presence or absence of the subject and finite verb in the clause. This manifestation also contains the writers’/speakers’ expressions of opinion and attitude. Semantically, interpersonal meaning is realised by grammatical options, encoded by three syntactic moods (declarative, interrogative and imperative) to express four types of speech act (statement, offer, question and directive). Table 2.2 below shows how the system of Mood organises the clauses as an interactive event in which the speaker assumes a particular speech role. In English, clauses can be divided into major and minor. However, the present study only analyses the interpersonal meaning of the major clauses. The roles adopted by a writer/speaker in a clause are fundamentally:

- i. giving or demanding information (through expressions of statements and questions), or
- ii. exchanging goods and services (the commodity being traded can either be an offer or a command), and additionally assigning to the listener a role that the writer wishes the listener to adopt (Halliday and Matthiessen, *ibid*).

Role in exchange	Commodity exchanged	
	(a) goods-&-services	(b) information
(i) giving	'offer' e.g. would you like this teapot?	'statement' e.g. he's giving her the teapot
(ii) demanding	'command' e.g. give me that teapot!	'question' e.g. what is he giving her?

**Table 2.2: Giving and demanding, goods-&-services or information (Halliday and Matthiessen, 2004, p. 107)**

In the verbal mode, writers/speakers address the readers/listeners by making statements, asking questions, giving offers or requesting some form of action from them. The interpersonal function of language not only constitutes interaction, but also carries evaluative meaning. This evaluative meaning is expressed, in language, through the polarity system of both positive and negative values. It is also essentially realised through the modality system, which reflects the speaker's or writer's stance towards the message in the communication. The system allows for elements of doubt or uncertainty (degrees of certainty and probability and degrees of usuality and frequency). As will be explained in Chapter 4, the writers of the business letters in my corpus are also reliant on modal verbs as politeness strategies. In Chapter 5, the modal verbs are explored in their use as an authorial tool of engaging readers in the propositions made by the journalists. On the other hand, the focus of the analysis of the modal verbs in Chapter 6 is on their functions as markers of authorial commitment to the propositions in the promotional brochure. An investigation into the various functions of the nine core modal verbs in English is the aim of the lexico-grammatical analysis of the texts in the study. The rationale for only analysing the modal auxiliaries is motivated by the fact that the list of auxiliaries in English is exhaustive and quantifiable.

## 2.5 Mood and modality

A fundamental study in the area of Mood and modality is by F.R. Palmer (2001).

According to Palmer (ibid, p. 1), “modality is concerned with the status of the proposition that describes an event”. An ‘event’ here refers to any event, action, situation, state, etc. (Palmer, ibid). He places the emphasis on the lexical forms of modality and the various modal expressions across languages. Initially suggesting a binary distinction in clauses between ‘non-modal’ and ‘modal’ and associating this distinction with the notional contrast of ‘factual’ and ‘non-factual’, or ‘real’ and ‘unreal’, as one approach to analysing modality, he later found these terms unsatisfactory (ibid, p.1). Based on previous work on the terms ‘realis’ and ‘irrealis’, Palmer classifies modality into two groups, propositional modality and event modality. Going a step further, he adapts the classic dichotomy of epistemic and deontic modality. He defines propositional modality as including epistemic and evidential modality, while event modality corresponds to both deontic and dynamic modality. Palmer also defines epistemic modality as an indicator of the speaker’s judgements about the factual status of his proposition while evidential modality is related to the ‘evidence’ the speaker provides for the factual status of the proposition (ibid, p. 8). According to Palmer (ibid, p. 8), epistemic modality can be regarded as ‘inference’ in a cognitive sense in propositions of possibility and necessity. In contrast, deontic modality refers to the notions of obligation or permission, and indicates an external force; dynamic modality delivers the notion of ability or willingness, signifying inner emotions. Biber et al. (1999, pp. 176-177) group the meanings of modal verbs into three categories showing permission/ability, obligation/necessity, and volition/prediction. Each category contains personal/intrinsic and logical/extrinsic meanings. Personal modal meaning refers to the intervention of human and other agents in the control of actions and events. Biber et al. (ibid) group personal permission, obligation, and volition (or intention) into personal modal meanings. Meanwhile, logical modal meaning refers to the logical status of events expressing certainty, likelihood, or logical necessity.

Both Palmer and Biber provide comprehensive conceptions of Mood and modality.

However, the focus on extrinsic/logical and intrinsic/personal meanings of modality in their models is not the interest of the present study. As the focus of this study is on the

interpersonal meanings in texts, Halliday's approach is deemed a better model for the analysis of the writer-reader relationship in the texts. His attention to the intermediacy between the positive and negative polarities in writers'/speakers' expressions facilitates the analysis of the authorial subjective voices in the texts in my study. The following paragraphs provide a detailed explanation of Halliday's notions of Mood and modality.

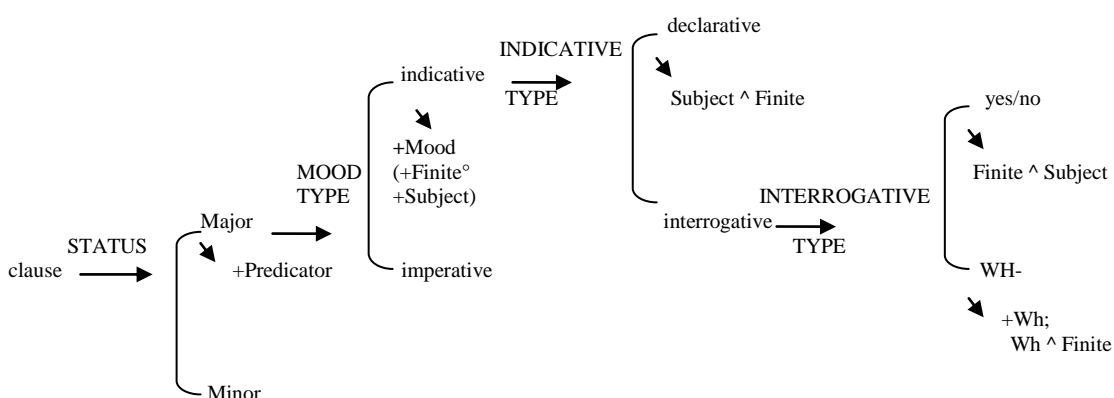
The notions of Mood and modality in Halliday's systemic functional linguistics are the principal grammatical systems in the treatment of a clause as an exchange to express interpersonal meanings (Halliday, 1994; Halliday and Matthiessen 2004; Eggins, 2004). In systemic functional grammar, the interpersonal organisation of an utterance is structured in terms of a Mood + Residue pattern. According to Halliday and Matthiessen (2004) and Halliday (1994), the Mood comprises the Subject of the clause and the Finite, which encodes primary tense and modality. In this formation, it is the Mood element which is responsible for the burden of the utterance as an interactive event. The different systems pertaining to these options are specified on two different levels: Speech Function, and Mood and modality. The Speech Function system deals with the negotiation of meaning in discourse, focusing on an utterance as a linguistic exchange. This exchange expresses how an utterance is managed in a speech interaction perceived as an interactive event involving the speaker/writer and audience/reader or interactants. In this interaction, both parties assume certain speech roles, serving two major communicative purposes which involve the nature of the commodities being exchanged i.e. information or goods-and-services (see Table 2.2). According to Halliday, when language is used in the exchange for information, the clause contains the substance to be argued about which functions semantically as a 'proposition'. In contrast, the clause functions semantically as a 'proposal' in the exchange of goods-and-services. Meanwhile, the systems of Mood, in contrast, concern the lexico-grammatical units of an utterance. In English, a clause is either major or minor. A major clause, complete with a predicator, contains a Mood element that is classed as either indicative or imperative (see Figure 2.1). A clause in an indicative mood choice is constructed by a Subject and a Finite operator. The indicative mood can then be further broken down into either a declarative or interrogative mood. The Subject in a declarative clause always precedes the Finite operator. In an interrogative clause, it follows the Finite element if the clause is of the yes/no type. If it comprises a Wh-



construction, it has Wh- words. Due to space constraints, it is impossible to show a full analysis of the Mood and modality analysis of clauses in the brochure text. However, a sample of such analysis is given below (Table 2.3).

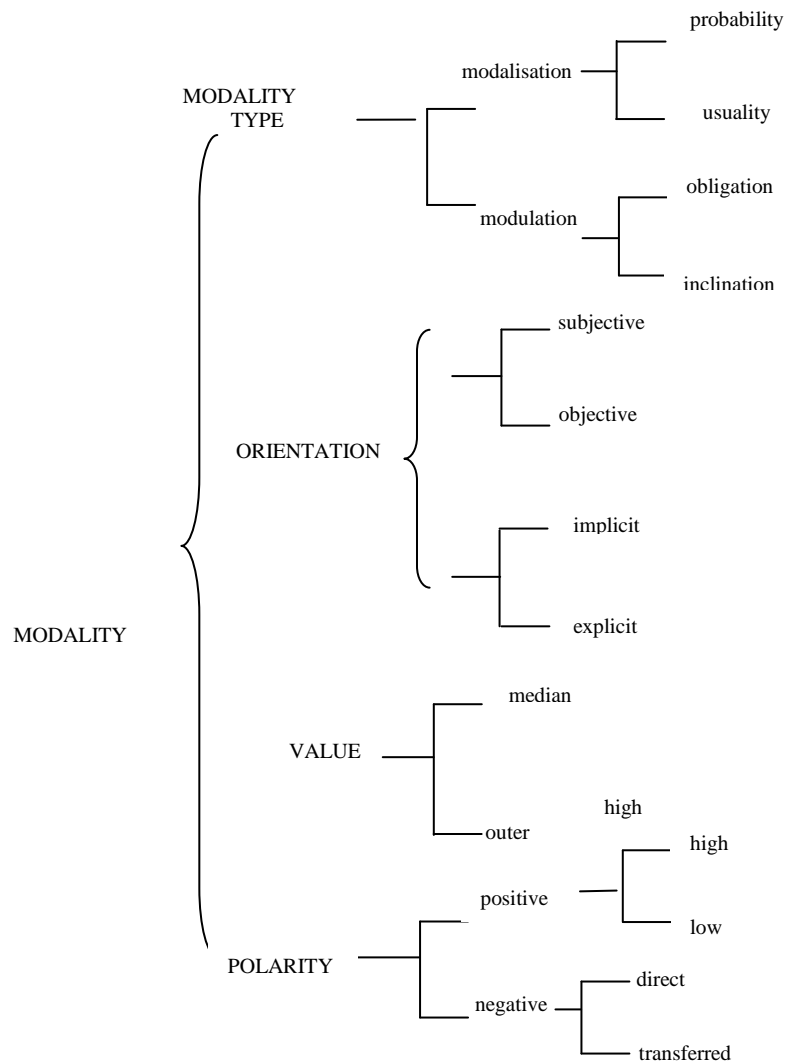
Subject	Finite: Modal operator	Adjunct	Predi- cator	Adjunct
I	can	not	go	into exact details of all the preliminary work in the shipyard prior to a great launch.
Mood		Residue		

**Table 2.3: Sample Mood analysis of a clause**



**Figure 2.1: Part of the Mood system network (adapted from Halliday and Matthiessen, 2004, p. 135)**

The modality system is the next major grammatical element in the notion of a clause as an interpersonal exchange (see Figure 2.2). Halliday and Matthiessen (2004, p. 618) state that modality concerns the intermediate ground between absolute positive and negative polarity, that is, the area of meaning between ‘yes’ and ‘no’, and constitutes four variables: type, orientation, value and polarity. Language users can express judgements or attitudes of various kinds by using these modal expressions (Egins, 2004, p. 172).



**Figure 2.2: The modality system network (adapted from Halliday and Matthiessen, 2004, p.150)**

However, the identification of the underlying speech function of the clause is instrumental to this formation. According to Halliday (1994, p. 89) and Halliday and Matthiessen (2004, p. 147), modality can be expressed differently in propositions and proposals. The

modality type of a clause containing information termed ‘proposition’ can be categorised as Modalisation. In propositions, there are two kinds of intermediate possibilities: degrees of probability and degrees of usuality. If a clause functions as a proposition (laden with information), which is congruently expressed as an indicative, it can be construed as a ‘maybe’, somewhere between a ‘yes’ and a ‘no’. The message is thus deemed to carry a certain degree of probability. Another layer of meaning construal is ‘both yes and no’ or ‘sometimes’, indicating a certain degree of usuality. Modalised expressions of both probability and usuality can be realised in the same three ways:

- i. by a finite modal operator in the verbal group – or modal verbs or modal auxiliaries (see Table 2.4), e.g. *I will be recording*. (Modality markers as realised by the nine core modal verbs are the foci of the modality analysis of all three genres in this study)
- ii. by a modal Adjunct of either probability or usuality, e.g. *that is probably John*.
- iii. by both structures together, e.g. *that will probably be John*.

Contrastively, a ‘goods-and-services’ clause, which carries a proposal that is congruently realised as an imperative mood choice, relates to a command. There are two types of immediate possibility in a proposal, whether command or offer. In a command, the intermediate points represent some degree of obligation while the degree of inclination is represented by an offer. The modality types of both obligation and inclination are referred to as Modulation (Halliday and Matthiessen, 2004).

value polarity	low	Median	high
positive	can, may, could, might, (dare)	will, would, should, is/was to	must, ought to, need, has/had to
negative	needn't, doesn't/didn't + need to, have to	won't, wouldn't, shouldn't, (isn't/wasn't to)	musn't, oughtn't to, can't, couldn't, (mayn't, mightn't, hasn't/hadn't to)

**Table 2.4: Finite modal operators (Halliday, 1994, p. 76)**

One basic distinction that determines how each modality type is expressed is the element ‘Orientation’. This concerns the distinction between subjective and objective modality and between the explicit and implicit variants. All four features work in combination and apply to all the modality types, albeit with some systematic gaps (Halliday, 1994, p. 357). One gap is due to the absence of systematic forms for creating an explicit subjective orientation for the realisation of inclination or usuality. A hypothetical example to illustrate this would be ‘I recognise it as usual...’. An example for each variant of Orientation is as shown in Table 2.5 below. The present study is only concerned with the implicit, subjective loading of modality signifying a writer’s own judgement of the validity of the propositions he makes using the nine core modal verbs.

	Subjective	Objective
Implicit	It must return...	It certainly...
Explicit	I’m certain that...	It is certain that...

**Table 2.5: Examples of variants in the Orientation of modality expressions (Halliday and Matthiessen, 2004, p.150)**

Value is the third variable in the modality system network which is attached to the modal judgement. There are three levels of value: high, median or low. This particular system is also linked to the variable of Polarity (Halliday and Matthiessen, *ibid*, p. 148-149; 620-621). The present study also analyses the value of the modal use by writers in the multiple genres to explore the varying degrees of their commitment/judgement. The median value of modality in this pattern is set apart from the two ‘outer’ values by the polarity system. This is because the negative is freely transferable between the proposition and the modality. With the outer values, in contrast, once the negative is transferred, the value shifts (from high to low or vice versa). According to Halliday and Matthiessen (*ibid*, p.

621), the most complex pattern of realisation involves the modal verbs, as categorised in the ‘subjective/implicit’ orientation of modality. An example given by Halliday and Matthiessen to illustrate their point is as shown in Table 2.6.

	DIRECT NEGATIVE	TRANSFERRED NEGATIVE
Median	that’ll (will) not be John	that won’t be John
High	that must not be John	that can’t be John
Low	that may not be John	that needn’t be John

**Table 2.6: An example of the realisation of probability/subjective/implicit modality**

## 2.6 Conclusion

This chapter has provided background information about the communities of practice behind the texts in the corpus and the genres under study. Included also are discussions of the various theories which inform the present research. However, the discussion of the theories in this chapter is selective, presenting only those that are most central to the analysis which follows. Theories which are relevant only to specific parts of the analysis are explained in the respective chapters. The following chapters will show the application of these theoretical frameworks to the analysis of the texts in the respective genres revolving around the launch of the RMS Queen Elizabeth.

## **CHAPTER 3**

### **QUALITATIVE CORPUS-DRIVEN ANALYSIS OF THE LEXICAL PROPERTIES OF MODAL VERBS**

#### **3.0 Overview**

The characteristic features of the individual genres in this thesis are the driving force that propels the analysis in this chapter. In the three following chapters, the genres will be analysed in terms of their move structures or generic structure potential driven by the writers' communicative purposes. In addition, the primary functions of the nine core modal verbs in the genres will also be investigated. This chapter deals with an investigation of the lexical patterns of these modal verbs which form the basis of the lexico-grammatical focus in the subsequent chapters. This investigation which is grounded in a corpus linguistic approach will attempt to answer the first research question below. The question has been formulated to identify whether writers of the texts representing the genres in this study depend on two central elements, i.e. generic structures and modal verbs, in communicating meaning to the readership.

What are the lexical properties of the modal verbs in the three genres that form the corpus in this study?

Before presenting the analysis of the primary functions of these modal verbs in the individual genres, it is useful to provide an overview of the lexical properties of the modal verbs in the different contexts revolving around the single object of interest, the passenger liner RMS Queen Elizabeth. This overview is helpful in identifying the general patterns of these modal verbs in their linguistic environment in terms of collocation, colligation, semantic preference and discourse prosody in the particular genres before their primary functions in them can be determined.

### **3.1 Research aims**

This chapter investigates the lexical items that are the focus of the entire thesis, i.e. modality markers realised by the core modal auxiliaries. My interest is in investigating the lexical properties of the modal verbs in the three genres studied here. This raises the question of whether the modal verbs in the three genres enter into identifiable patterns in terms of collocation, colligation, semantic preferences, and discourse prosody. To provide answers to this research question, the following hypotheses will be explored:

- a. There are different types of collocational patterns associated with the modal verbs in the three distinct genres.
- b. There are different types of colligational structures associated with the modal verbs in the three distinct genres.
- c. There are different patterns of semantic preference associated with the modal verbs in the three distinct genres.
- d. There are different patterns of discourse prosodies associated with the modal verbs in the three distinct genres.

### **3.2 Theoretical framework: a model for describing lexical items**

The identification of the internal structures of the modal verbs in the three distinctive genres of business letters, newspaper articles and a single promotional brochure booklet written in 1938 in Scotland was conceived and conducted within the methodology of corpus linguistics. The corpus was explored with the concordance programme in the latest version of Antconc software (version 3.2.4) (Anthony, 2011). In order to fully describe the lexical properties of the modals, the study employs Sinclair's (1996) model of extended

units of meaning and Stubbs' semantic schema realised by his model of extended lexical units (2002, p. 87). The following section provides a discussion of the model according to which the modals were analysed and the relevant concepts on which this study was built.

In traditional linguistic theory, the bias in favour of the paradigmatic dimension of meaning of lexical items over the syntagmatic dimension has been pervasive. In his argument against this bias, Sinclair (2004) designed a model which addresses the relationship between form and meaning of lexical item beyond the manifestation of a single word. In his model, which highlights the interdependence of a particular word and its co-text or verbal environment (ibid, p. 137), Sinclair pays greater attention to the syntagmatic constraints which limit the amount of possible meaning available to a language user within his/her normal experience. In this endeavour, Sinclair has created a balance in the axes of patterns between the two dimensions which accurately represents the relation between form and meaning (ibid). The meaning of a text, according to this model, reconciles the paradigmatic and syntagmatic dimensions of choice at each choice point which is categorised into five elements of co-selection (ibid, p. 141). In this model of co-selection, Sinclair has outlined five components of a lexical item of which two are obligatory and three are optional. The first obligatory component is the 'core', which is an invariant element and which carries the evidence of the occurrence of the particular item as a whole. The second obligatory component is the 'semantic prosody', which functions as the determiner of the meaning of the whole lexical item. The semantic prosody also helps express the 'function' of the lexical item and direct the interpretation of the verbal environment that forms the item. A certain word is considered to have a particular semantic prosody if its typical co-occurrence with other words that represent a particular semantic set showing subtle elements of attitudinal, often pragmatic meaning can be determined (ibid, p. 145). The remaining components, collocation, colligation and semantic preference, serve to coordinate the secondary paradigmatic and syntagmatic options within the item while fine-tuning the meaning. The first two terms were taken from Firth (1951, 1957). All three also act as semantic cohesive markers to the text as a whole.



This model focuses on the primary position of the concept of semantic prosody being the initial functional choice which links meaning to purpose, suggesting that all ensuing choices relate back to the prosody. To illustrate his point, Sinclair (2004, p. 35-36) studies the collocation ‘true feelings’ found in the Bank of English and concludes that this phrase is a core of a compound lexical item which constitutes the following components: a semantic prosody delivering the message of reluctance or inability, a semantic preference of ‘expression’ (and a strong colligation of a verb with this semantic preference, e.g. ‘communicate our true feelings’), a colligating possessive adjective and the core.

In terms of human language processing, Sinclair (1991, pp. 109-114) proposes two models of interpretation, the open-choice principle and the idiom principle. The open-choice principle refers to the possibility of selecting words to occupy a unit, with grammatical restrictions being the only ones. The idiom principle, on the other hand, refers to “pre-constructed phrases that constitute single choices, even though they might appear to be analysable into segments” (ibid, p. 110). The idiom principle is normally the first to be used by a language user in interpreting a text and the open-choice is only used “when there is a good reason” to do so (ibid, p. 114). My study, however, does not aim to show the use of either principle in the analysis of the lexical properties of the modal verbs in the three genres. Shei (2005, p. 204) identifies the limitations of collocations as the sole agent for idiom principle as they may not be sufficient in quantity and are not flexible enough to allow for the interpretation of an item in a text. Suggesting that there must be a more suitable device that can place idiom principle parallel to open-choice principle, Shei (ibid) proposes Stubbs’ (2002) model of extended lexical units for this purpose. According to Stubbs (2002, p. 102), the term “extended lexical units refers, not to a list of fixed phrases but to abstract semantic units which have typical but variable lexical realisation”. This scheme functions as a kind of linguistic device vital for the encoding/decoding of meaning in texts involving the selection of words based on collocational restrictions and local contexts following the identification of a central word known as the ‘node’. Stubbs lists four distinct types of relation between lexical units, in ascending order of abstraction:

- i. collocation: the relationship between lexical item and other lexical items
- ii. colligation: the relationship between lexical item and a grammatical category  
As an example, in his analysis of the lexical item 'case', Stubbs (ibid, p. 65) found that it frequently co-occurs with the grammatical element expressing quantity, in phrases such as 'in some cases' and 'in many cases'
- iii. semantic preference
- iv. discourse prosody

In addition to the four parameters, Stubbs (ibid, p. 87-89) has also added three more relations: strength of attraction, position and positional mobility, and distribution in text-types. Strength of attraction refers to the probability of occurrence of a collocate, grammatical category, lexical set or discourse prosody. Position and positional mobility is defined by the relative or fixed positioning of a node and its collocating words. Distribution in text-types, on the other hand, refers to whether the lexical unit widely occurs in general English or is restricted to a particular text-type. This final relation situates Stubbs' model as a complement to Sinclair's as the latter does not mention the element of distribution of the lexical properties in different text-types. Stubbs (ibid, p. 88) refers to text-types as varieties in language use such as journalism, technical or scientific domains with diverse speech-act functions like recipes or weather forecasts. Although Stubbs does not mention 'genre' in his model, his notion of 'text-type' is applicable in my analysis of texts as text-types can be associated with more than one genre (Hoey, 1983). This is a crucial factor to consider as my data comprise texts in three distinct genres: business letters, journalistic and promotional. This shows that more than one genre may share the same text-type (Paltridge, 1996, p. 239). An illustration of this notion given by Paltridge (ibid) is the same types of description shared by the genre of advertisement and police reports. Although it is not the focus of this research to analyse the language use in the texts as a whole, I am aware of the similarities of some of the text-types across the genres. An example of this is the description of the liner as found in the journalistic genre and the promotional genre.

In addition, the emphasis on semantic prosody in Sinclair's model as being determined by the writer at the outset of a text production is also not echoed in Stubbs' framework. The current research is thus informed by an adaptation of both Sinclair and Stubbs' models for the description of the modal verbs as the core analytical framework. However, as no research known to me has ever been done to determine the discourse prosody of function words such as modal verbs, both Stubbs' and Sinclair's positions on this concept of writers' evaluative attitude will also be engaged with in this study. Keeping an open mind to the analysis of the interpretation of data with regard to the analysis of the lexical items in focus necessitates reference to both frameworks.

### **3.2.1 Collocation and Colligation**

The foci of this research are the four relations of the lexical properties of the modal verbs. However, because all these features are a kind of patterning that is based on collocation, they are easier to appreciate once the concept 'collocation' is properly understood.

Salama (2011, p. 320) states that collocation is the basic unit to which the two concepts of 'semantic preference' and 'semantic prosody' strongly relate. Meanwhile, according to Lauder (2010, p. 6), for co-occurring words to be considered collocates, they should exhibit two other kinds of relation, mutual expectancy and semantic relation. Mutual expectancy defines this notion of collocates as essentially a quantitative phenomenon (Xiao and McEnery, 2006, p. 105). This concept suggests that words which co-occur with high frequency are likely to be collocates. However, Xiao and McEnery (ibid, p. 215) also realise that frequent occurrence alone is a 'poor guide' to collocation as it fails to capture the strength of association especially with regards to function words which are normally high frequency words. Collocation is identified by analysing a word-form or lemma within the environment of a node. A node is a word-form or lemma which is being investigated while a collocate is the lemma or word-form which co-occurs with the node (Stubbs, 2002, p. 29). Sinclair (2004, p. 141) defines collocation as 'the co-occurrence of words with no more than four intervening words' although the span size may vary. Stubbs (2002, p. 29)

refers to collocation from a statistical perspective by the frequent co-occurrences of words which are of interest and which are regarded by some corpus linguists as being statistically significant. He further states that collocation is a relation between words in a linear string (ibid, p. 30). I have decided not to adopt Stubbs' definition as it stresses the dependency on the statistical frequency count of occurrence. The small corpus size in this study may yield a low frequency count which might be deemed statistically negligible for analysis viewed from his perspective. For this reason, I have opted to analyse all occurrences of potential collocates in my corpus regardless of their frequency counts, particularly for the identification of semantic preference. I have also decided to treat both single words and phrases in my corpus, for example 'Her Majesty', 'Queen Elizabeth' and 'Lord Aberconway', as collocates. These phrases are significant for analysis as they indicate the importance of the British monarchs and numerous influential individuals in the construction and launch of the liner.

The analysis of the habitual co-occurrence of words surrounding a target word is also vital for the purpose of identifying the semantic prosody of the word/phrase. It is widely documented that words occur in a habitual association with other words from a definable semantic set (Stubbs, 1995, p. 25). Louw (1993) terms this collocational phenomenon 'semantic prosody', a concept taken from Sinclair. Carter (1988, p. 163) defines collocation as an element of lexical cohesion which refers to a relationship between lexical items that co-occur regularly. This relationship can be general or specific to any text or to any genre (Adolphs, 2006, p. 58). The last point by Adolphs strengthens my determination to explore the pattern of collocation in search of the semantic preference and the discourse prosodies of the target words in the three genres in my study. It would be interesting to determine whether different genres yield different sets of collocates and therefore different preferences and prosodies for the modal verbs under investigation.

Collocations can also be divided into two categories, namely lexical and grammatical. Marco (1999, pp. 318-320) argues that these two categories can be simply termed 'collocations' and 'colligations' respectively. Colligation actually refers to the relationship between grammatical classes, whereas collocation is concerned with the words that belong

to these grammatical classes. Hoey (2000, p. 234) defines colligation as ‘the grammatical company a word keeps and the positions it prefers; in other words, a word’s colligations describe what it typically does grammatically’. Thus, colligation is a similar idea to collocation, but with a different emphasis. I adopt this definition as my notion of colligation focuses on identifying the grammatical classes of the words surrounding the nodes.

### **3.2.2 Semantic preference**

According to Stubbs (2002, p. 65), semantic preference is the relation between a lemma or word-form and a set of semantically related words. Semantic preference is a type of semantic patterning where the collocates of a particular word share some semantic property. If enough collocates are found to share some semantic properties, a semantic category with a recognisable label can be established. This label will establish the semantic relation of the collocates in the category, such as superordinate to class member. The node word is thus linked to ‘a lexical set’ of collocates with similar semantic feature(s). Such lexical sets which are related semantically in a particular semantic field are called ‘clusters’ (ibid, p. 35). In his study of the word-form *large* in a 200 million-word corpus, Stubbs (2002, p. 65) found that this word-form occurs 56,000 times with 25% of the collocates sharing the semantic feature of ‘quantities and sizes’ for example, numbers, scale, part, etc. The shared semantic property of ‘quantities and sizes’ and the frequency of occurrence display the ‘typical and central’ use of the word (ibid). Due to the small corpus size in the present study, the determination of the semantic fields of the collocates was not based on frequency count of the exact same words but rather words that form the collocates list from the same lexical field (Zethsen, 2006, p. 279). However, the collocates which were grouped as being semantically similar were not determined by frequency count due to the small corpus size.

### 3.2.3 Discourse prosody

The concept of discourse prosody is a fundamental contribution to the study of pragmatic functions of words as part of their frequent associations with their co-text in extended units of meanings (Sinclair, 1996, 1998). It was first formulated by Sinclair (1991, p. 74) as ‘semantic prosody’ to refer to a phenomenon that accounts not only for common semantic associations of words but also reveals speakers’/writers’ attitudes about the propositions they are making. However, the term was introduced by Louw (1993) to refer to connotations arising from the co-text of lexical items which are not easily detected through intuition alone. The phenomenon of semantic prosody is given further elaborate attention by Sinclair (1996, 1998), Louw (1993) and Stubbs (2002). Meanwhile, Zethsen (2006, p. 279) outlines several areas that benefit from the study of semantic prosody, namely lexicography, text and discourse analysis, and foreign language teaching. Under text analysis, Zethsen (*ibid*, p. 284) also recommends the study of the concept of semantic prosody for text evaluation to determine the author’s purpose.

This chapter, which embarks on the corpus-driven analysis, will complement the investigation of the three genres revolving around the event of a ship’s launch in the subsequent chapters. In addition to analysing the collocations, colligations and semantic preference of the modal verbs in the genres, this present study also identifies the possible discourse prosodies attached to these modal verbs with the purpose of investigating the writers’ attitudinal evaluation in the texts.

Modal verbs are modality markers used by speakers/writers in projecting their personal opinion of the propositions made, among other possible functions (Halliday, 1994; Halliday and Matthiessen, 2004). The examination of the discourse prosodies of the modal verbs in the genres will reveal either the favourable or unfavourable evaluation attached to the modal verbs spread within the sentence boundary in the concordance lines. This is because discourse prosody, like collocation, colligation and semantic preference, spreads beyond single orthographic words and is not easily detected by the naked eye (Partington, 2004, p. 132). According to Morley and Partington (2009, p. 10), by semantic prosody is

meant the evaluative meaning or the good or bad ‘aura’ associated with the lexical item which is not delimited by the orthographic boundaries but which spreads over the surrounding co-text. The methodology of corpus linguistics facilitates the exploration of meanings emerging from the cohesive ties between certain parts and the rest of a discourse (ibid.). However, once the prosodies of lexical items in Key Word In Context (KWIC) concordances are identified, a more detailed quantitative assessment is useful.

Stubbs prefers the term ‘discourse prosody’ over ‘semantic prosody’ for this concept as it underscores the importance of discourse coherence (Tognini-Bonelli, 1996, pp. 193; 209). Unlike Sinclair, who views semantic prosody as an obligatory element in his model, Stubbs regards discourse prosody as being optional. To explain the precise relationship between discourse prosody and semantic preference, Stubbs states that the distinction is not completely clear-cut. This depends on the issue of how open-ended a list of collocates can be: it is possible to list all words denoting quantities and size in English but not those expressing unpleasant things (Stubbs, 2002, p. 66). Stubbs also suggests that since prosodies express speaker/writer attitude, the use of the term ‘semantic’, relating to elements of meaning which are independent of speaker, should be avoided. However, agreeing with Hoey’s (2005) theory of lexical priming, Partington (2004, p. 152) states that prosodies are indeed independent of individual speakers. Again echoing Hoey (ibid, p. 15), Partington also argues that the evaluation of an item as favourable or unfavourable reflects its basic communicative function as a result of the lexical priming held by competent speakers of the language with similar language experience. One relevant point that Partington (ibid, pp. 152-154) raises is the fact that the strength and quality of the prosody of many items differ from one genre to another. This follows what Hoey argues to be the contextual frame of the priming process in the language users’ minds. This contextual element is also one of the concerns in Stubbs’ model of extended lexical units which addresses the influence of contextual factors in identifying the lexical properties of the modal verbs. McCarthy (1998, p. 22) proposes that the semantic or discourse prosody of modality tools like ‘just’ can be described in terms of their association with ‘tentativeness/ indirectness/ face-saving’. This possible association is due to the pragmatic function of the modal verbs particularly in the business letter corpus in the study. The lexical environment of the modal verbs in the three genres will be more appropriately examined from this perspective.

A set of related concepts is what Tribble (2000) names as global and local semantic prosody. The term ‘global semantic prosody’ refers to Hoey’s (1997) notion of words used in a general sense in large, general corpus. Meanwhile by ‘local semantic prosody’, Tribble (*ibid*, p. 83) proposes that words in certain genres may establish prosodies which only occur in specific genres. The observation of local semantic prosody is particularly useful to explore the patterns of the discourse prosodies of the modal verbs in my own corpus of multiple genres.

### **3.3 Related literature review**

Various studies have been conducted in the analysis of the different relations of the extended lexical units. No research to my knowledge has focused on identifying the lexical properties of modal verbs in multiple genres bound by a single event happening in the world. The following related literature covers research into various aspects of the extended properties of lexical units with only a few focusing on modal verbs.

Among the few that focus on the extended units of modal verbs is a piece of research by Guo (2005) who investigates modality of non-native learner English from a phraseological or multiword perspective. The aim of this study is to identify whether there is a strong tendency of co-occurrence between modals and the other elements in the immediate environment. Of particular interest here is the semantic prosody of the modal verbs. Similar to Aijmer (2002) who studies modal verbs in combinations with adverbs, i.e. colligations, Guo focuses on modal verbs but in a wider environment. The selected phrases and clauses containing the modal verbs are determined before the analysis with the selection taken from studies by Leech (2004), Quirk et al. (1985) and Hunston (2001) while some are randomly selected from Guo’s own corpus. To illustrate his finding, he uses the phrase ‘might as well’, among others, with the conditional ‘if’ to create favourable and unfavourable semantic prosody. From the data in his corpus of learner English, he finds that the learners do not understand the colligational requirement and the semantic prosody of particular patterns. Guo concludes that modal verbs do not occur randomly but have a strong tendency to occur with other lexical or grammatical words to form a



systematic relationship within a wider environment. Although my study does not dwell on pre-determined phrases and sequences of modal verbs, the lexical environment of colligations found in this study can be made points of reference or comparison for the identification of any similarity with my own data.

Another analysis of the semantic prosody of modality markers is conducted by Adolphs and Carter (2002). They conducted a stylistic analysis and a study of semantic prosodies of lexical verbs marking modality in Virginia Woolf's *To the Lighthouse*. Using Simpson's (1983) framework for the identification of three types of point-of-view polarities within the narrator and reflector modes, Adolphs and Carter found that the study of semantic prosody is indeed an integral part of any stylistic analysis. The modality markers analysed in their study do not include the modal verbs that form the focus of my own study. However, their conclusion that semantic prosody is a useful tool to investigate character building in narratorial texts, provides a strong basis for my analysis of the discourse prosody of the modal verbs as modality markers in the multiple genres in my study.

In another study using Sinclair's model of extended lexical units, Cheng (2009) analyses the lexical cohesion within and across the discourse events in her severe acute respiratory syndrome (SARS) corpus. Her findings demonstrate that semantic prosody is indeed obligatory for all the lexical items studied. In addition, she also finds that the semantic prosody is genre-specific. Although none of the lexical items in her study are modal verbs and her use of Sinclair's model is also not replicated in mine, Cheng's study is useful in that it suggests that I may find generic differences in my data as she did in hers.

A study by Nelson (2006) reports on an analysis of Business English lexis that employs the notion of semantic prosody for a clearer picture of the relationships between words in the business context. In his analysis of 50 keywords extracted from his corpus of Business English as compared with a general English corpus, he identifies that the collocational structures are more fixed in the Business English environment: this applies to both business-related words such as 'manage' and general words such as 'big'. The concepts of

global and local semantic prosody are present here as some words in Nelson's corpus may share similar semantic features but provide a business slant when appearing in both the Business English and general English corpora. He also found that the business lexis in his corpus not only tends to collocate with recurring semantic-prosodic sets but also with prosodic sets unique to individual words. However, Nelson (*ibid*, p. 233) suggests that these prosodic categories be seen in terms of tendency rather than absoluteness. This is because individual words have their own unique prosodies and a large number of language expressions cannot be classified into any significant semantic boundary which indicates the global nature of business lexis. Nelson also acknowledges that the difference in size and content of the prosodic groups may yield partially misleading findings and thus suggests that a wider analysis needs to be considered to determine the differences and the location of occurrences. The global and local prosodic patterns of the business lexis in Nelson's study and his observation of the occurrences may suggest a similar finding with regard to the discourse prosodies imbued in the collocates for the modal verbs in my own sub-corpus of business letters.

Incilli (2010), who combines methodologies from both discourse analysis and corpus linguistics, investigates stance in texts by studying the semantic prosodies of both keywords and low-frequency words from a specialised corpus of legislative texts. Her exploration facilitates the discovery of patterns which express evaluative meanings typically found in legal discourse (*ibid*, p. 747). Confirming Stubbs' (2002, p. 215) statement that evaluative meanings 'are conveyed not only by individual words but also by longer phrases and syntactic structures', Incilli identified that some words that are not negative in themselves in her corpus are assigned negativity by their neighbouring collocates. Incilli found that the stance of a text is normally indicated in low-frequency words. Being low-frequency words, these lexical items are detected using the semantic key domains (*ibid*, p. 752). This observation is helpful as guidance for my own identification of the semantic preference and discourse prosodies of low-frequency words in my corpus.

A final study deploying a combined methodology is by Salama (2011) who combines corpus linguistics and Critical Discourse Analysis (CDA) to detect the subtle interface between collocations and ideological representations across clashing texts that tackle the same topic or event. One major finding in this study shows that collocations function as a precise indicator revealing the contrasting authorial tones of writing in political and religious discourses. Although the ideological collocational analysis in this study is of limited interest here, the fact that semantic preference and semantic prosody are captured in the collocations provide a strong basis for my own research into the semantic preference and discourse prosodies of the modal verbs in the multiple genres in my study.

### **3.4 Methodology**

The three following chapters employ a discourse analytical approach to analysing the generic structures and the functions of the modal verbs in the three genres in this study. This chapter presents a corpus-driven analysis<sup>1</sup> of the lexical properties of the modal verbs in the three genres under study. By doing so, a combined analysis of both quantitative and qualitative nature is made possible. In addition, a quantitative analysis also allows an easier way of detecting a new patterning rather than through a qualitative analysis alone (Cheng, 2009, p. 69). A quantitative analysis is performed at the beginning to identify and quantify the modal verbs' occurrences in the concordance lines before a more qualitative approach is taken for describing the lexical properties of the modal verbs. The following

<sup>1</sup> A corpus-driven approach is adopted here as opposed to a corpus-based one as the former emphasises the contextual parameters that inform language evidence in the corpus which include features like genre and register. In addition, the data in this corpus have not been adjusted to accommodate any predefined analytical categories. The recurrent patterns or lack of them are both deemed to be meaningful as they provide the basic evidence for linguistic phenomena (Tognini-Bonelli, 2001, p. 85). A corpus-based approach, in contrast, centres on using corpus data to expound, test or exemplify theories formulated before the creation of the corpus itself (ibid, p. 65). This study is merely attempting to describe the language phenomena pertaining to the data at hand and does not intend to test any theories beyond the linguistic evidence, hence the description of this study as taking a corpus-driven over a corpus-based approach.

sub-sections describe the corpus, relevant analytical procedures, analysis and findings. Four levels of analytical procedures are performed on the individual genres, namely analysis of collocation, colligation, semantic preference and discourse prosody. Details about each type of analysis are given below.

The analysis of the semantic-prosodic relations was carried out using the corpus of three distinctive genres, i.e. business letters, newspaper articles and a brochure. The lexical items chosen in this study comprise the modal verbs occurring in the three genres. Identifying the semantic profiles of the modal verbs in the corpus will help to re-affirm their importance in the genres as tools of establishing interpersonal relationships between the interlocutors in the texts. All the modal verbs, i.e. 'will', 'would', 'can', 'could', 'shall', 'should', 'may', 'might', and 'must' that occur in the texts are included for analysis regardless of their frequency of occurrence. The rationale for this inclusion is due to the small corpus size and for this reason also, I am not setting any frequency threshold for the occurrence of either the collocational or colligational structures. Although Stubbs proposes that the grouping of the collocates be done on the basis of 20 items, the small corpus size in my study necessitates the inclusion of the occurrences in concordance lines of less than 20. Statistical significance may be of limited use here (Stubbs, 2002, p. 74) since setting a cut-off point for the frequency count of these modal verbs and their lexical properties may affect the overall interpretation of the analysis. This is because a single occurrence of an item in a computer analysis may be interpreted as being merely due to chance. To address the issues of interpretation of data in small size corpora, Stubbs (*ibid*, p. 75) highlights the role of the human analyst in detecting and interpreting the semantic properties of any obvious pattern yielded by single occurrences of either nodes (the word-form or lemma being investigated), their collocates or colligates.

For the purpose of the description of these modal verbs, Stubbs' model of extended lexical units will be used. Following Stubbs (2002, pp. 87-88), the possible constituents and possible relations between them are specified. In this study, several procedures drawn

from his model were modified to accommodate the small corpus size. The concordance lines containing the modal verbs in the respective genres were generated using the Antconc software, which was developed by Anthony (2011) and which can be downloaded free from the internet.

The analysis begins by identifying the collocates of the nodes in the concordances by manual inspection. The criteria for identification is based on the impact of these collocates which have been identified as interesting points for analysis. The next step is to group these collocates into identifiable semantic fields which according to Stubbs (ibid, p. 36) are not merely topic-related but are also organised by sense relations between the words. Two means by which the collocates are semantically grouped is through synonyms and hyponyms. Synonyms are distinguished partly by their denotations, connotations and the genres in which these collocates occur while hyponymy is the logical relation of class inclusion. Examples in this corpus include 'piping', 'propelling machinery units' etc. which refer to gadgetry. In addition, help is also sought from the *Historical Thesaurus of the Oxford English Dictionary* (Kay et al., 2009), for the identification of the categories of synonymous collocates. Stubbs recommends that the percentage of the semantic groups comprising the whole collocates list be calculated. However, this particular step will not be replicated in my study as the significance of the small number of occurrences is not quantifiable statistically. The next move requires a check on the positional variability of the constituents. For the statistical analysis of the collocation, the common span size or the number of word-forms before and/or after the node is 4:4 (Stubbs, 2002, p. 29). Although there is no consensus on this figure, Jones and Sinclair (1974) claim that significant collocates are frequent within this span. However, due to the small corpus size, I have decided to set the limit for the span according to sentence boundaries, instead of 4:4 as an additional restriction where relevant, so as to capture the use of the modal verbs in their meaningful context.

The fifth step is to look for further uses of the nodes using independent corpus data. However, only the most significant and interesting patterns of the use of the nodes will be analysed comparatively. For this purpose, I am using the selected written texts

representing the three genres from the British National Corpus (BNC).<sup>3</sup> Comparisons with the data in the present study are discussed in Section 6.6. The choice of this reference corpus is motivated by the fact that the data in the study is predominantly British. In addition, the BNC comprises 90 million orthographic words from various types of written texts and therefore it can serve as a sound comparative tool for checking the information retrieval in the small corpus in this study. The chances of retrieving repeated patterns of collocates are high if there is a high percentage of relevant cases found (Stubbs, *ibid*, p. 70). Stubbs (*ibid*) also claims that collocate lists on their own, especially general ones, contain no evidence of discourse prosody since shared semantic features are lexicalised in various ways. This cannot be picked up in the most frequent word-list, but the concordance lines are discernible to a human analyst.

The difficulty of identifying the discourse prosody may be due to Stubbs' method of listing the collocates by single word forms rather than listing them in phrasal forms with higher functional abstraction. To address this difficulty, I have directed my analysis at the phrasal and clausal levels of abstraction. By not restricting the collocational and colligational structures of the lexical items immediately before and after the node, the possibility of significant reflection of the author's attitudinal expression in which these lexical items are found may be easily determined. This procedure is taken to ensure comprehensive analysis

<sup>3</sup> The BNC is a 100-million-word collection of samples of both written and spoken British English taken from the later part of the 20<sup>th</sup> century. It represents a wide cross-section of the language. Written materials comprise 90% of the corpus, and include extracts from regional and national newspapers, specialist periodicals and journals, academic books, published and unpublished letters, memoranda, etc. The selection of this corpus for comparative purposes is justified as it is the biggest available corpus of British English. The data taken for comparison are extracted to represent the three genres being studied in the current study.

of the occurring pattern. I have also decided to combine statistical findings with qualitative interpretation to address the possible failure of drawing conclusions about the likelihood of co-occurrence between node and collocates in cases of single occurrences. This is because a human analyst is capable of identifying and interpreting any form of obvious pattern which might be considered insignificant by the computer (Stubbs, 2002, p. 75). With regard to the identification of the discourse prosodies of the modal verbs in the genres, I took my cue from Stewart (2010, p. 148) who asserts that the intuitive and introspective method of deriving discourse prosody of lexical items should not be ignored. He suggests that introspection should be employed in identifying discourse prosody to complement corpus methods. The identification of this particular element in my study was also based on my intuition and the identification of the semantic relation of the lexical items in the concordances. This reliance on intuition was due to my small corpus size which does not yield as many patterns as desired for me to obtain a more comprehensive evaluation of the discourse prosodies of these lexical items.

Meanwhile, the framework for the grammatical analysis in this study is drawn from Corbett and Kay (2009). This framework describes the prescriptive and descriptive grammar in the context of language use in Scotland. As the data in the present study are Scottish in origin, this framework is thus deemed suitable to facilitate the lexico-grammatical analysis in the genres. Due to the small size of the corpus, the descriptions of the colligational patterns will also include those that occur only once but which I deemed are worthy for discussion to show the lexical properties of the modal verbs. This is justified by the descriptive nature of the analysis in this study.

### **3.5 Analysis and findings**

The analyses are based on the concordance lines of the modal verbs in the respective genres. Table 1 below shows the frequency of the occurrence of the modals in the three genres.

	Newspaper articles (33876 words)	Normalised (Per 1000 words)	Business letters (7988 words)	Normalised (Per 1000 words)	Brochure (8061 words)	Normalised (Per 1000 words)
Will	352	10.39	95	11.89	57	7.07
Would	45	1.33	37	4.63	9	1.11
Can	44	1.29	14	1.75	10	1.24
Could	15	0.44	7	0.87	6	0.74
Shall	7	0.21	7	0.87	1	0.12
Should	33	0.97	15	1.87	3	0.37
May	29	0.86	20	2.50	5	0.62
Might	12	0.35	3	0.38	2	0.25
Must	14	0.41	3	0.38	6	0.74

**Table 3.1: Frequency count of the modal verbs in all three genres**

In this chapter, the modal verbs will not be described according to the traditional categories, e.g. epistemic or deontic, as their functions have been dealt with in the previous chapters based on their use in the respective genres. As the corpus in this study comprises three different types of texts of varying lengths, it is imperative to ensure that the frequency count of the analysed features is comparable (Biber, Conrad and Reppen, 1998, p. 263). This comparability can be approximated by performing a normalisation procedure. According to Biber et al. (ibid), normalisation is a method to adjust raw frequency counts from texts of different lengths for accurate comparison. A normalised frequency shows how many times a particular word/phrase in a text would be expected to appear if the document were, for example, 1,000 words long. For example, a word with a frequency of 1 in a 1,000-word document will have a normalised frequency of 1. If the frequency of a word is 1 in a 500-word document then its normalised frequency is 2. In this study, I have made 1,000 words the basis of the counts as the length of all three corpora in this study is more than 1,000 words each. From the normalised figures in Table 3.1 above, the most dominant modal verb across the three genres is ‘will’ with the highest occurrence in the business letters with a normalised frequency of 11.89. Although ‘will’ was only used once in the business letter corpus as a politeness marker, its other functions will also be discussed, albeit not in depth. The least frequent modal verb across the three genres is ‘shall’ with a normalized frequency of occurrence of less than 1 across all three



genres. However, an observation of the corpus of business letters reveals that the least frequent modal in that genre is not 'shall' but 'might' and 'must' with a normalised frequency of 0.38 each. This may be attributed to their infrequent deployment as politeness markers in the corpus. The patterns of occurrence of these modal verbs in the distinctive genres indicate that some are more frequently deployed than others.

### 3.5.1 The modal verb 'will'

This modal verb occurs 352 times in the journalistic genre, 95 times in the business letter genre, and 57 times in the promotional genre. All examples are taken from Table 3.2 below.

1	News articles	end of the restaurant deck in the Queen Elizabeth	will	be found a small compartment in which two
2	News articles	It is obvious that these two vessels	will	be nearing one another at a speed of nearly 60 miles
3	News articles	Three classes of passenger accommodation	will	be provided cabin tourist, and third class and for each
4	News articles	builders' fitting-out basin. The actual launch	will	be over in about 90 sec., but the delicate
5	News articles	Open cars will be in waiting and the royal party	will	be driven to Clydebank Municipal Buildings,

**Table 3.2: Sample concordance of 'will' in the three genres**

6	News articles	The most striking difference	will	be that the Queen Elizabeth has only two funnels
7	Business letters	I have arranged that Lord Aberconway	will	make similar submission of the names whom he wish
8	Business letters	It is my understanding that you	will	arrange for the invitations being repeated
9	Business letters	I am sending herewith a further 20 which I hope	will	reach you safely. With kind regards, sign
10	Business letters	and satisfactory, it is my understanding that you	will	arrange for the invitations being repeated generally
11	Business letters	to your notice I shall be obliged if you	will	let me know. Yours sincerely, Sign
12	Brochure	to the main engine rooms, the Queen Elizabeth	will	have a huge power station housing four turbo-generators
13	Brochure	supplied by electrically-driven fans. The fuel	will	be distributed in about forty tanks or bunkers,
14	Brochure	contain 71,000 tubes. The main steam piping	will	have a length of over 3,000 feet. They will burn

**Table 3.2: Sample concordance of ‘will’ in the three genres-continued**

## Journalistic genre

In the journalistic genre, this modal verb is used as a modality marker in 349 out of 352 occurrences.<sup>4</sup> The words/phrases that collocate frequently with this modal verb in this genre are ‘The Queen Elizabeth’ (19 times), the lemma<sup>5</sup>LAUNCH (16 times), OPERATE (12), ‘vessel’ (9), EQUIP (9), ‘royal’ (7), ‘Her Majesty’ (7), PASSENGER (7 times), ACCOMMODATE (7), ‘ship’ (7), and BE (7). The collocates do not belong to any particular semantic group as they represent a varied range of semantic domains.

It is also observed that there is no fixed colligational pattern. On the left of the node, the modal is preceded by the proper noun ‘the Queen Elizabeth’ in 14 occurrences, referring to the ship (example 1, Table 6.2) and in 8 occurrences of prepositional phrases. The prepositions are ‘in’ (3 times), ‘of’ (4), and ‘for’ (2) which emphasise the characteristics of the ship and activities centring on her (example 1). The proper noun is also present as the headword in noun phrases immediately before the modal verb in seven occurrences as in the example ‘The Queen Elizabeth *will* remain ...’. At the N+ positions (to the right of the node), this noun occurs as the headword of a noun phrase in a relative clause after the verbal phrase, for example, ‘...*will* be that the Queen Elizabeth has only two funnels...’(example 6) and as a complement, as in ‘...*will* bestow the name Queen Elizabeth.’ The proper noun ‘Queen Elizabeth’ in this setting is significant for analysis as it highlights the ship as dominant subject matter in the articles.

OPERATE and its various word-forms ‘operations’, ‘operators’, ‘operation’, and ‘operating’) occur as headwords in noun phrases in 5 occurrences on the left of the node as in ‘...the delicacy of the operation *will*...’, etc. On the right of the node, this collocate mostly occurs as a noun phrase dependent on the preposition in the example ‘...*will* come

<sup>4</sup> 3 out 352 occurrences show the use of ‘will’ to refer to the attitudinal concept i.e. ‘goodwill’ and the concept of determination i.e. ‘will’. Therefore the three instances where this modal does not function as a modality marker are being excluded from analysis.

<sup>5</sup> All lemmas in the discussion are indicated by small capitalisation.

into operation...’ and as headwords in verbal phrases as in ‘*will* be operating...’. On the left of the node, LAUNCH and its various word-forms (‘launching’ and ‘launched’) are syntagmatically realised as the pre-modifier of the headword in noun phrases in 6 instances (example 4) and as the Subject in a relative clause in one instance, ‘...that the launch *will* be an attraction...’. On the right of the node, this lemma is frequently realised as object/headword in noun phrases after verbal phrases as in ‘...*will* witness this historic launch.’

In N- positions (collocates within four places to the left of the node), EQUIP and its various word-forms (‘equipment’, ‘equipped’) are found in three occurrences as the headword in noun phrases before the node as in the example ‘...anchoring and mooring equipment *will* be electrically operated...’ and in two occurrences before the headword in noun phrases before a relative marker as in ‘...a comprehensive equipment which *will* enable internal air-conditions...’. In N+ positions, this collocate forms the headword of verbal phrases in two occurrences as in ‘...*will* be equipped...’ and as the headword of a prepositional phrase in one occurrence.

VESSEL and its various word-forms (i.e. ‘vessel’ and ‘vessels’) are found in N- positions in two occurrences each as a Subject in a relative clause (example 2), and in a noun phrase after a conjunction as in ‘...and the great vessel *will* then be held only by...’. In N+ positions, this collocate is found twice in prepositional phrases as in ‘...*will* allow of the vessel...’. The next collocate is ‘royal’ which can be found mostly as a pre-modifier of the headword in noun phrases in N- positions (example 5). Meanwhile, in N+ position, it only occurs as the pre-modifier of the headword in a prepositional phrase as in ‘...*will* be on the Royal Dais...’. The following collocate ‘Her Majesty’ occurs three times as the headword in noun phrases and in a relative clause in N- positions. An example for the first structure is ‘Her Majesty *will* perform the launching...’ and for the latter is ‘...when Her Majesty *will* launch the new Cunard ...’. PASSENGER and its other word-form (‘passengers’) appear as the headword in noun phrases in the N- positions. However, it can only be found once in N+ position as the object after the verbal phrase as in ‘...*will* accommodate 145 passengers...’. ACCOMMODATE and its various word-forms (i.e. ‘accommodated’, ‘accommodation’) occur in two instances of noun phrases as in ‘...classes of passenger accommodation *will* be provided cabin ...’ in N- positions. Meanwhile in the N+ positions,

it occurs as the headwords in verbal phrases as in ‘...*will* be accommodated...’. The last common collocate, ‘ship’ occurs as the headword in prepositional phrases in N- positions as in ‘...from the ship *will* be of the high-fidelity type...’. In N+ positions, it occurs as the headword in the noun phrase after the verbal phrase as in ‘...*will* be the biggest ship...’.

There is a discernible pattern of collocation and colligation for ‘will’ in this journalistic genre. The collocates are divided into two semantic categories, ‘technical operations’ and ‘event itinerary’. The modal verb is dominated by collocates functioning as headwords in noun phrases in the N- positions and either as headwords in noun phrases or in verbal phrases in the N+ positions. The promotional messages embedded in the journalistic genre may be due to the launch event being a matter of national pride to the shipbuilders, in particular, and the Scottish public, in general. Words which are neutral may be positioned to be either positive or negative when the meaning in context is considered as proposed by Stubbs (2002, pp. 19-20). The contexts seen in the concordance lines provide the information about the node and show that its surrounding words relate to factual details presented without the writer’s evaluation. 31.3% of the total number of occurrences in this genre carry neutral tones which hold neither positive nor negative evaluation expressed by phrases like ‘be dropped in the river’, ‘be found’, ‘come from Staffordshire’, etc. Collocates with negative values occupy 2.6% of the total number of occurrences. Nevertheless, in relation to discourse prosody, this modal verb can be regarded to have positive prosody in the hands of the journalists or reporters writing these news articles. This is evident from the phrases such as ‘adhere perfectly’, ‘attract large crowds’, ‘be a great day’, ‘be a memorable one’, ‘be an attraction’, ‘be appreciated’, ‘be most suitable’, ‘be so extensively employed’, etc. Although all these phrases and other similar constructions which can be found in 66.2% of the collocates in the genre occur only once each in the corpus, along with the use of the modal verb ‘will’, they carry a positive overtone.

### **Business letters**

In the corpus of business letters, this modal verb collocates frequently with the pronouns ‘you’ (18 times) and ‘I’ (10 times), 6 times each with the nouns ‘Lord Aberconway’ and ARRANGE, and 5 times with ‘guests’. Both the pronouns occur frequently in N- positions. Most of the collocates function as headwords in noun phrases preceding the node in the N-

positions and as headwords in noun phrases after the verbal phrases in the N+ positions. The pronoun ‘you’ occurs in 7 out of 18 instances in N- positions as the Subject in a relative clause (example 8) and 3 times as the Subject preceded by conjunctions in statements of request or of information by the writers as in the example ‘...be glad if you *will* kindly deal with...’. Meanwhile, in N+ positions, this pronoun collocates with the modal verb ‘will’ as the object of verbal phrases in 4 instances for the purpose of providing information/permission and expressing hope, as in the example ‘...*will* allow you to proceed...’ (to give permission – 2 occurrences); ‘...*will* let you know...’ (to inform – one occurrence) and ‘...*will* reach you safely’ (to express hope – one occurrence). For the purpose of making requests, the pronoun is used as the Subject immediately after the modal verb in 3 instances as in ‘...*Will* you please return...’. The modal verb ‘will’ in this genre also colligates with the pronoun ‘I’ in 10 occurrences occupying the N- positions only as the Subject in noun phrases. The personal pronoun ‘I’ colligates 10 times with this modal verb with 6 occurrences as the headword in noun phrases immediately before the node ...’ and in two occurrences as the headword in noun phrases immediately after relative markers. There is no occurrence of this collocation in the N+ positions. There are 6 occurrences of the collocates ‘Lord Aberconway’ and ARRANGE. Lord Aberconway is an instrumental individual in the construction and launch of the liner as he was the chairman of John Brown and Company, the shipyard company where the liner was built. In N- positions, ‘Lord Aberconway’ occurs as the headword in noun phrases before the node (example 7) while in the N+ positions, it appears as the headword in prepositional phrases after the verbal phrase as in ‘...*will* be presented by Lord Aberconway...’. ARRANGE also appears in the N- positions as the object before a conjunction as in ‘...and broadcasting arrangements and *will* have a further tryout...’ and as the object before a relative clause (example 7). In the N+ positions, this lemma appears once as the headword in a verbal phrase (example 10) and in the past participle form preceded by the conjunction as in ‘...and *will*, as arranged, send...’. It also appears once each after a conjunction as in ‘...while our guests *will* enter by East Gate...’ and before a relative marker as in ‘...those guests who *will* be on the Royal Dais’. In terms of its function as a politeness marker, ‘will’ only occurs once (example 11). In this single instance, the neighbouring linguistic environment of the node shows us its function as an expression of requesting assistance and cooperation.

In the corpus of business letters, the modal verb ‘will’ collocates strongly with the personal pronouns ‘I’ and ‘you’, indicating that it is used in a personal form of communication between two individuals in either the same or different organisations. In addition, the other collocates also show that the main content of these letters revolves around the preparation for the liner’s launch, as opposed to the news articles which publish events during the launch. From my knowledge of the context of situation (see Chapter 2, Section 2.3.3), the semantic preference of the collocates can be associated with ‘viewing arrangements’ of the launch event. In relation to the pragmatic functions of this modal verb as politeness markers, it only has one occurrence as a politeness marker in the entire business letter corpus (see Chapter 4, Section 4.10). This phenomenon, however, is not surprising as this modal verb is frequently deployed as a marker of future activities in the business letter corpus. In terms of discourse prosody, when it comes to statements of requests, this modal verb can be considered to be negative due to the imposition made upon the addressee (example 10). However, in the act of providing information/favours, this modal verb carries a positive prosody (examples 7 and 9). The positive prosody can be attributed to the neighbouring collocates which indicate the sender’s action that favours the addressee.

### **Promotional genre**

In the brochure booklet, this modal verb collocates with ‘Queen Elizabeth’ (6 times), ‘fuel’ and ‘piping’ (3 times each). The first collocate occurs only in the N- positions with 5 occurrences as the noun phrase in the Subject position (example 11). It also appears in a noun phrase within a prepositional phrase. The modal verb in this genre also collocates with the words ‘fuel’ and ‘piping’ with 3 occurrences each. The collocate ‘fuel’ is syntagmatically realised as the headword in noun phrases twice in N- positions (example 12) and once in N+ position as the object after a verbal phrase as in ‘...*will* burn oil fuel...’. The final collocate of this modal verb is ‘piping’ which occurs 3 times in N- positions as the headword in noun phrases before the node (example 13). The analysis of these collocates shows the semantic preference of this modal verb as a tool to express authorial commitment to the propositions associated with the ship’s technical features. Detailed descriptions of these features provide an insight into the brochure writer’s intention to promote the new vessel by highlighting these details which were considered an advanced form of technology in that era. These collocates imbue a consistent aura of positive semantic prosody for the modal verb.



### 3.5.2 The modal verb ‘would’

This modal appears 45 times in the newspaper articles, 37 times in the business letters and 9 times in the brochure booklet. Examples are taken from Table 3.3 below.

1	News articles	of 89 degrees F., a suitable internal temperature	would	be 82 degrees F. with a wet bulb reading of 68 degrees
2	News articles	was zero, a comfortable room temperature	would	be 70 degrees F., with a wet bulb reading of 57 degrees
3	News articles	although actually the temperature of the room	would	be high as judged by normal conditions.
4	Business letters	There is only one item which I	would	greatly appreciate your trying out on Tuesday
5	Business letters	As I think from conversation with you that you	would	have expected an afternoon appointment,
6	Business letters	Before replying to this latest request, I	would	be glad to know your wishes. It is, of
7	Business letters	the message and gave back reply that Lord Weir	would	be glad if I would write to The Hon. Mrs. Weir
8	Business letters	be greatly pleased by any reference which you	would	make. As I have already mentioned,
9	Brochure	that the time would come when passengers	would	perform a regular weekly service between Europe
10	Brochure	length as the Hungerford or Waterloo Bridges, and	would	overlap the familiar river facade of the Houses
11	Brochure	on her keel in Trafalgar Square, her funnel tops	would	soar above the head of the effigy on the Nelson

**Table 3.3: Sample concordance of ‘would’ in the three genres**

### **Journalistic genre**

In the journalistic genre, this modal verb has no strong collocational or colligational pattern as it is found to collocate with only one word in 3 occurrences i.e. ‘temperature’ as syntagmatically realised as the headwords in noun phrases preceding the modal verb (example 2). However, it is also observed that there are occurrences of collocates (‘funnels’, ‘automatic detectors’, ‘hull’, ‘air’, ‘saturate’, ‘atmospheric conditions’, and ‘accommodation’) which share a similar semantic label as ‘temperature’. Except for the words ‘funnels’ and ‘accommodation’, which occur twice, the others occur only once. Despite having only one word which frequently collocates with this modal verb in this genre, it can still thus be concluded that ‘would’ has a semantic preference of ‘technical features and procedures’ which indicates possibility of outcomes regarding the descriptions of the technical procedures of the liner’s operations. This modal verb is often followed by phrases such as ‘add something extra’, ‘feel cool and refreshed’, ‘complete our happiness’, ‘be a delightful...’, ‘have coloured enthusiasm’, etc. All these expressions contribute to a discourse prosody of ‘comfort’ as they all indicate the journalists’ favourable evaluation of the liner as a new means of transportation in modern Britain at that time.

### **Business letters**

Meanwhile in the corpus of business letters, this modal verb collocates significantly with the pronouns ‘I’ in 13 occurrences (35%). However, it is also worth noting that it also collocates with the personal pronoun ‘you’ and the phrase ‘be’ + glad’, with 6 and 5 occurrences respectively. The pronoun ‘I’ occurs in two colligational patterns as the headwords in noun phrases (7 times) and as headwords in relative clauses (4 times) in the N- positions. Meanwhile, in the N+ positions, this collocate occurs once as the Subject in a noun phrase and once as the Subject in a dependent clause preceded by ‘if’. The second collocate, ‘you’, occurs 4 times in the N- positions as the Subject in relative clauses (example 8). In the N+ positions, this collocate appears in statements of requests; once immediately after the modal verb in a request and once after a preposition. The collocate ‘be + glad’ occurs once in statements of requests in the N- position as in ‘be glad if I *would* write to...’. In the N+ positions, this collocate occurs 3 times before the infinitive as in ‘*would* be glad to know...’ and once before a conjunction. The identification of the two personal pronouns collocating with the modal verb ‘would’ here confirms the use of the

modal verb as an interpersonal tool for expressing the writers' purposes, i.e. providing information and making requests. The phrase '*would* be glad to' is also another common expression of deference in the letters in the corpus for requesting purposes. These letters are heavily reliant on personal pronouns combined with the modality markers via the modal verb for communication. It can be concluded that the semantic preference of this modal verb is associated with expressions of politeness (see Chapter 3, Section 3.10) in the realisation of 'the act of providing and requesting of information/favours'. As regards discourse prosody, 'would' is preceded and followed by phrases with positive hues. The preceding phrases are such as 'am confident', 'of personal interest' and 'all in order' which occur once each in the genre. This lexical item is also followed by phrases like 'be glad', 'be quite convenient', 'appreciate', 'greatly pleased', etc. All these expressions are indispensable deference markers for a successful business relationship between two individuals with different power status.

### **Promotional genre**

As it occurs only 9 times in the promotional brochure, the modal verb 'would' has no collocational or colligational pattern at all as there is no single repeated word that forms identifiable patterns. In addition, none of the words that are found within the sentence in the concordance can be grouped into particular semantic categories as the topics are too varied within such a small number of occurrences. However, the collocates within this span imbue a positive discourse prosody of the modal verb showing the author's approval of the liner, for example in example 11, 'her funnel tops *would* soar above...'.

### 3.5.3 The modal verb ‘can’

This modal verb occurs 44 times in the newspaper articles, 14 times in the business letters and 10 times in the brochure.

Examples are taken from Table 3.4.

1	News articles	the four propelling machinery units, which	can	be operated independently, consists of four
2	News articles	of the smoothness of that co-operation	can	be provided than in the preparations for the
3	News articles	alarm has originated, so that the fireman on duty	can	immediately telephone the bridge and report the
4	News articles	This oxygen	can	be supplied only by pumping air into the boiler rooms
5	News articles	for motor-cars, the firemen in the fire station	can	immediately send by way of a pipeline leading from
6	Business letters	suggestion for the coming launch, namely, that we	can	only give the same provision as was given at the

**Table 3.4: Sample concordance of ‘can’ in the three genres**

7	Business letters	the more important to make up the party which	can	be accommodated in our Shipyard Store and that
8	Business letters	Any other important people we	can	think of we shall make a list of them and send
9	Business letters	Trusting that you	can	arrange to have a message sent to me in the above
10	Business letters	will be at Clydebank early in the week when I	can	discuss with him the arrangements for Press
11	Brochure	The same	can	be said for the launch of the Queen Elizabeth
12	Brochure	a regular weekly “shuttle” service of this nature	can	be determined by simple mathematics. The ship
13	Brochure	No more fitting words	can	be given to her launching than those with which
14	Brochure	while a head wind of any strength	can	be produced by another fan. Cinematograph record
15	Brochure	fitted in each of about 500 cabins a passenger	can	talk direct to any telephone subscriber in almost

**Table 3.4: Sample concordance of ‘can’ in the three genres - continued**

### **Journalistic genre**

In the journalistic genre, this modal verb occurs 44 times and is found to collocate frequently with only two word-forms: OPERATE and ‘provided’ with three occurrences each. OPERATE occurs twice in the N- positions in noun phrases and as a headword in a verbal phrase in the N+ position. The word ‘provided’ is not found in the N- position but occurs three times in the N+ positions as headwords in the verbal phrases as in ‘...*can* be provided...’. The word ‘provide’ itself carries a positive overtone which in turn creates a favourable discourse prosody for the modal verb. Meanwhile, FIRE and another word-form ‘fire station’ occur only twice in the N- positions (example 5). It can be surmised that there is no strong collocational or colligational pattern. As regards semantic preference, the collocates for this modal verb, as evident from the 16 phrases which occur once each throughout the genre, refer to ‘technical procedures’. These phrases can be illustrated by examples such as ‘forecast accurately’, ‘safely assured’, ‘done efficiently’, etc. The favourable treatment given to the subject matter in the propositions made through the positive adverbs suggests a favourable discourse prosody of the modal verb’s function as a tool for expressions of authorial approval.

### **Business letters**

Meanwhile in the genre of business letters, ‘can’ commonly collocates with two personal pronouns ‘we’ (6 times) and ‘you’ (3 times) and twice each with ‘accommodated’ and ARRANGE (including the word-form ‘arrangement’) and ‘discuss’. ‘We’ and ‘you’ occur as the subject in noun phrases before the node either in relative clauses or in main clauses. ‘Accommodated’ occurs only in N+ positions as the headwords in verbal phrases (example 7). ARRANGE occurs once as headword in a noun phrase before the node and as a headword in a verbal phrase after the node (example 9). ‘Discuss’ only occurs as a headword in a verbal phrase after the node (example 10). With knowledge of the context of these letters, the pronouns are referring expressions used between two individuals while the 3 frequent collocates can be semantically categorised as verbs denoting ‘actions’ in preparations for the ship’s launch. From the collocates, the discourse prosody of this modal verb also echoes similar shades as the previous ones, i.e. neutral in information-giving speech act, positive in the act of providing permission or favours, and negative in soliciting requests from the addressees. This suggests that ‘will’, ‘would’ and ‘can’ carry similar prosodies in similar discourse functions.

### **Promotional genre**

In the smallest sub-corpus, the brochure, none of the collocates occurs more than once except for the phrase 'be determined' which appears twice in the N+ positions. Neither collocational nor colligational patterning is discernible with regard to the modal verb in this genre. Nevertheless, the semantic preference of the phrases collocating with this modal points towards the 'general details' about the liner. The brochure writer attaches positive values to his description of the vessel by deploying all the above expressions with the modal verbs signalling his commitment to the propositions made. All the positive descriptions create a positive discourse prosody for the modal verb 'can' in this promotional genre as seen from phrases like 'a passenger *can* talk direct...' (example 15), etc. This modalised expression shows both authorial certainty and obligation regarding the installation of the advanced equipment on the ship which provides comfort and convenience to the potential customers.

### 3.5.4 The modal verb ‘could’

This modal verb occurs 15 times in the journalistic genre, 7 times in the business letter genre, and 6 times in the promotional genre. Examples are taken from Table 3.5.

1	News articles	King and Queen would come for the launching. He	could	assure Their Majesties of the usual welcome.
2	News articles	was a pause in the proceedings, since the launch	could	not be made until the tide reached its highest
3	News articles	the lines of the ship, and they wondered how it	could	be launched into a comparatively narrow river.
4	News articles	receive an address. The weather for the launch	could	have been more pleasant, but those with recollect
5	Business letters	day which would best suit your convenience if you	could	spare time for a short call upon you by me.
6	Business letters	I suggest that this is a matter that you	could	take care of, and I presume that they mean
7	Business letters	a Submarine Depot Ship, and he has asked if I	could	have ready for showing to him on that day
8	Business letters	only in time for the launch, and the problem was,	could	we accommodate these people on some platform.
9	Business letters	the new Brochures you are having produced, we	could	do with 100 of these as many requests

**Table 3.5: Sample concordance of ‘could’ in the three genres**



10	Brochure	had improved the science of navigation until they	could	almost command the very winds of heaven.
11	Brochure	be driving to and fro across the Atlantic. I	could	not help reflecting that it was at the end of 1838
12	Brochure	Walking round the Queen Elizabeth I	could	not help thinking of the almost terrifying development in shipbuilding
13	Brochure	days, the speed being seventeen knots, though she	could	do so half a knot more. The firm continues to
14	Brochure	engineers like Miller, Taylor and Symington	could	not overcome British prejudice. In London,

**Table 3.5: Sample concordance of ‘could’ in the three genres - continued**

### **Journalistic genre**

In the journalistic genre, only one collocate frequently occurs, LAUNCH with 4 occurrences. In the N- positions, this collocate occurs as the headword in a noun phrase after a conjunction before the node (example 2). Meanwhile in the N+ positions, it occurs as a headword in a verbal phrase in the passive form (example 3). The semantic preference of the collocates cannot be determined as the subject matter is varied for only a few occurrences. However, the collocates imbue a negative discourse prosody from the expression of ‘counterfactuality’ in phrases like ‘the launch *could* have been more pleasant’ (example 4). Such a counterfactual evaluation expresses something which could have been the case, but was not (Schleef, 2008, p. 100).

### **Business letters**

In the business letters, this modal collocates with personal pronouns with two occurrences each i.e. ‘I’, ‘you’ and ‘we’. The pronoun ‘I’ occurs after conjunctions in both N- and N+ positions (examples 7 and 6 respectively). The pronoun ‘you’ occurs only in the N- positions once in a relative clause (example 6) and after a conjunction (example 5). The pronoun ‘we’ occurs in the N- position as the Subject in noun phrase before the node (example 9) and in the N+ position as the Subject after the node (example 8). Other than these two collocates, no other collocational or colligational pattern can be established here. There is also no particular semantic preference for these collocates except that they indicate ‘the act of providing and requesting of information/favours’ with regard to the launch event preparation. Out of 7 occurrences, this modal verb appears 4 times in statements of request. The imposition of the request upon the addressees creates a negative discourse prosody of the modal verb (example 6).

### **Promotional genre**

As for the brochure, this modal is also found to collocate with the personal pronouns ‘I’ (twice), ‘she’ (once) and ‘they’ (once). This is not surprising as this promotional text was written by an individual writer. The pronoun ‘I’ occurs as the Subject before the node. The pronouns ‘she’ and ‘they’ occur after a conjunction in the N- position (example 12 and 13) and ‘...until they *could* almost command...’ respectively. Four out of six collocates indicate a positive prosody as seen in example 10. Examples 10, 11, 12 and 14 here indicate the author’s reflection of the rapid development in the shipbuilding industry. In

this sentence ‘Walking round the Queen Elizabeth I could not help thinking of the almost terrifying development in shipbuilding’ (example 12), the adjective ‘terrifying’ does not carry a negative overtone as it refers to the marked development in the industry. The use of these expressions (examples 11, 12 and 14) conveys what Louw (1993, p. 173) refers to as irony which is a form of a violation of semantic/discourse prosody. By employing these expressions, the writer is seen as attempting to persuade the readers to view the ship as a successful product and the culmination of robust industrial development.

### 3.5.5 The modal verb ‘should’

This modal verb occurs 33 times in the newspaper articles, 15 times in the business letter genre, and 3 times in the brochure.

Examples are taken from Table 3.6.

1	News articles	Mary it was perhaps inevitable that an impression	should	be conveyed that she was a ship in which only the
2	News articles	spectators-an even more impressive spectacle	should	be witnessed between 3.15 and 3.30 this afternoon
3	News articles	and roar of these drag chains as they turn over	should	be most impressive. During the 90 seconds
4	Business letters	suggestion that Lord Aberconway and myself only	should	meet Their Majesties on arrival at the west side
5	Business letters	leave the Royal Train to our shipyard entrance	should	be short. The schedule
6	Business letters	also Sir Alexander Hardinge that Their Majesties	should	enter our shipyard by West Gate at about 2.45 p.m
7	Brochure	that the next big ship, the largest in the world,	should	have the honour of being associated with the
8	Brochure	that the ever-increasing number of passengers	should	bring about demands for larger and yet larger ship
9	Brochure	to twenty-five years, and whose operating costs	should	allow for that margin of profit essential for the

**Table 3.6: Sample concordance of ‘should’ in the three genres**

### **Journalistic genre**

In the newspaper articles, this modal verb is found to collocate (3 occurrences) with only one lemma, IMPRESS including its other word-forms ('impressive' and 'impression'). In the N- positions, this lemma occurs once in a relative clause (example 1) and once as an adjective modifying the noun (example 2). Meanwhile in the N+ position, this collocate appears as part of an adjectival phrase following the modal and 'be' (example 3). Despite occurring only once, several words/phrases that can be grouped into a similar semantic category have been found: 'motor generators', 'fire station', 'lights', 'gyro repeated compass', 'rudder', 'smoke-detecting apparatus', 'telemotor system', 'pipe', 'air-conditioned compartment', 'material', and 'progress in technical achievement'. The semantic preference of these collocates is associated with 'technical features'. What this modal verb does in this genre is to strengthen the writers' approval of the vessel as the latest in the line of passenger liners manufactured by the world-renowned shipbuilder. This positive flavour provides favourable discourse prosody of the modal verb 'should'.

### **Business letters**

In the letters, there are only two collocates that occur more than once, 'Their Majesties' and 'shipyard'. The first collocate occurs twice with one occurrence each in the N- and N+ positions. In the N- position, this noun occurs as the subject in a relative clause as in '...that Their Majesties *should*...' and as a direct object in a verbal phrase in the N+ position as in '...*should* meet Their Majesties...'. Meanwhile, 'shipyard' occurs twice with one occurrence each in both N- and N+ positions. In the N- position, it occurs as part of a prepositional phrase as in '...to our shipyard entrance *should*...' and in the N+ position as a direct object in a verbal phrase. Although the above collocates are the only ones occurring more than once, this modal verb also collocates with some other words or phrases which can be grouped into a similar semantic category. Words such as 'Royal Dais' and 'Stand', which denote viewing places during the launch, can be semantically categorised in this way. In addition, this modal verb also collocates with personal pronouns like 'they' (2 times), 'we', 'you', and 'I'. These pronouns indicate the interaction between two individuals and that the modal verb is used to realise the pragmatic aspect of the communication. In relation to semantic prosody, being associated with the neighbouring words/phrases as seen in '*should* be made', '*should* be stated', '*should* be used only', etc., this modal verb can be said to have a negative prosody as it is used to express commands which are imposing on the addressees.

### **Promotional genre**

With only three occurrences in the brochure text, the modal verb 'should' does not collocate with any words more than once. The neighbouring lexical environment of the node within the sentence boundary does not yield any specific semantic preference due to a variation in subject matters. When looking at the concordance lines without considering the larger context in which these sentences are produced, one may feel that 'should' is imbued with negativity by its surrounding collocates. However, the knowledge of the context of the brochure provides me the necessary information for evaluating the writer's attitudes with regard to the use of the modal verb. 'Should' is used here to express a strong authorial opinion of the propositions made in the texts. The surrounding phrases like 'have the honour', 'bring about demands for larger and yet larger ship' and 'allow for that margin of profit' express the writer's approval of the liner. Hence, a positive discourse prosody is created for 'should'. See examples 7, 8 and 9 in Table 3.6 above.

### 3.5.6 The modal verb ‘must’

This lexical item occurs 14 times in the news articles, 3 times in the business letters and 6 times in the brochure.

All examples are taken from Table 3.7.

1	News articles	smashed against her bows. The launching speed	must	have been one of the quickest on record, which is
2	News articles	brought this great ship into being. For them she	must	ever be a source of pride and credit-and, let me
3	News articles	was decided from the start that special attention	must	be given to the to the sanitation problem.
4	Business letters	receiving acceptance of invitation the guests	must	be advised to be in their places on the several
5	Business letters	in which the reference to the Prime Minister	must	now be altered. Apart from this
6	Business letters	be indicated on the admission cards, which we	must	send out quite soon, I am sending herewith, for
7	Brochure	The time of the actual launch	must	be about half an before high water, to allow
8	Brochure	For the actual launch itself, many factors	must	be taken into consideration-for instance,

**Table 3.7: Sample concordance of ‘must’ in the three genres**

### **Journalistic genre**

Neither strong collocational nor colligational patterns can be found in the journalistic genre. However, the semantic preference of the one-off collocates in the corpus associates with ‘technical operations’ as realised paradigmatically by words and phrases like ‘launching speed’, ‘fire’, ‘air-conditions’, ‘air-conditioned room’, ‘under decking’, ‘temperature’, and ‘flow of water’. Except in 2 out of 14 instances where this modal verb functions to express authorial certainty about the propositions, the rest of the concordance lines indicate obligation regarding the technical operations performed before and during the launch. The semantic preference of these collocates is thus associated with ‘technical procedures’. This can be seen from phrases in examples 1 and 2. The effects of the expressions of certainty in the propositions made by the journalists create a positive discourse prosody around this particular modal verb in this genre.

### **Business letters**

Meanwhile, a similar picture is also found in the business letters. There is neither clear collocational nor colligational patterning here. However, phrases in examples 4 and 6 reveal a semantic preference of ‘guest invitation preparations’. The collocates of ‘must’ in this genre in the N+ positions (examples 4 and 6) are of neutral values. However, the modal ‘must’ itself can be considered negative as it has a pragmatic function of a modality marker indicating strong obligation. In the concordance line in example 6, it is assumed that the writer is seeking the addressee’s cooperation and the modal ‘must’ is used to show the state of urgency of the matter.

### **Promotional genre**

In the brochure, this modal verb occurs 6 times with only one collocate that occurs twice i.e. ‘launch’ in the N-positions as part of prepositional phrases (example 7). Therefore there is no strong collocational pattern found here. However, looking at the other collocates such as ‘highest possible tide *must* be chosen’, ‘actual launch *must* be about’, ‘many factors *must* be taken into consideration’ (example 8), ‘cargo... *must* be sufficiently big’, these can be grouped into a semantic preference of ‘technical procedures’. In addition, a specific colligational pattern is discernible here as in ‘must’ + be + past participle’ and ‘must + be + adverb’. As regards discourse prosody, this modal verb carries a negative prosody created by the strong expressions of necessity in the propositions which



discuss the necessary conditions for the success of the shipbuilding enterprise. This is so because the affair will be disrupted if the proper procedures are not performed according to plan. However, these propositions do not represent the writer's commitment as the modal verb was only used to express the existence of some necessity without actually committing himself to it. This modal verb is what Verstraete (2001, p. 1508) terms 'dynamic' modality marker which originates in the circumstances of the state of affairs and is not related to any deontic source.

### 3.5.7 The modal verb ‘may’

This lexical item occurs 28 times in the news articles, 20 times in the business letters and 5 times in the brochure.

Examples are taken from Table 3.8.

1	News articles	ships afloat, as well as the largest war-vessel,	may	well be proud when today’s Royal visit brings
2	News articles	special interest, since the short time the vessel	may	be in port, the large number of passengers
3	News articles	she raised this to 31.69, and that same ship	may	have further surprises in store.
4	News articles	arrives it is just possible that the ship	may	be slow in getting under way, and to give her
5	Business letters	to give the Police a certain number so that they	may	know the type of pass which is being used by the
6	Business letters	generally in keeping with seniority, but you	may	not agree with the positioning of the Cunard
7	Business letters	on Thursday, and it is possible that I	may	have opportunity for a word with you on that
8	Brochure	In order that the flow of water round the model	may	be reproduced with fair accuracy, the contour of
9	Brochure	Atlantic, and without going into mathematics it	may	be said that to maintain a weekly service
10	Brochure	it is a vessel which, though her vast dimensions	may	make her the largest ship in the world,

**Table 3.8: Sample concordance of ‘may’ in the three genres**

### **Journalistic genre**

In the news articles, there are two frequent collocates of this modal verb, ‘vessel’ (3 times) and ‘ship’ (2 times). The first collocate occurs in the N- positions as the Subject immediately before the node after a conjunction (example 1) and as headword of a noun phrase following an adverb. Meanwhile the collocate “ship” occurs twice in the N- positions as the Subject in noun phrases before the node either after a conjunction or as part of a relative clause (examples 3 and 4 respectively). Despite occurring only once each, the rest of the collocating words/phrases collectively yield a semantic preference of ‘technical features’, evident from phrases like ‘props’, ‘poppets’, ‘piping supplies’, ‘alarm function’, ‘closed feed system’, ‘accelerated cohesive system’, etc. In cases where the modal verb expresses modalisation, it is the modal verb itself which yield weak authorial judgement, not the lexical environment. However, no particular discourse prosody is discernible here as there are 8 instances of positive prosody, 9 neutral nuances and 9 instances of negativity gauged from the neighbouring lexical items. Example phrases include providing a positive discourse prosody (example 1), a neutral prosody as in ‘she *may* be described’, and a negative prosody as in ‘the ship *may* be slow’ (example 4).

### **Business letters**

The personal pronouns are pervasive in the business letter genre and they are also present around ‘may’. There are 3 collocates for ‘may’ in this genre i.e. ‘you’ (6 times), ‘we’ (4 times), ‘I’ (3 times) and ‘they’ (3 times). ‘You’ occurs in the N- positions as the Subject in noun phrases immediately before the node in 5 instances (example 6) and once as an indirect object as in ‘...forward to *you* as you *may*...’. In most instances, ‘may’ is used in requests. Meanwhile ‘we’ and ‘I’ (example 7) occur as the Subjects in relative clauses in the N- positions. ‘They’ occurs after the conjunction before the node (example 5). ‘May’ is used here to indicate possibility. However, there is no specific semantic preference yielded by the other collocates for this modal verb as the subject matter is varied and the modal occurs only a few times.

### **Promotional genre**

With only 5 occurrences of this modal verb in the brochure, there is no strong collocational or colligational pattern found here. However, the collocates that occur once each in this genre can be associated with the semantic preference of ‘technical procedures’ as in the phrases ‘model’, ‘mathematics’, ‘average speed’, and ‘vast dimensions’. As for discourse prosody, one use of ‘may’ in this genre has a neutral prosody (example 8) as it is merely a dynamic modality marker originating in the circumstance of the event. In example 9, the conjunction ‘though’ lends a negative shade to the proposition despite the enormity of the ship’s size and example 10, words like ‘though’ and ‘requires’ indicate negative prosodies of the modal verb in the propositions.

### 3.5.8 The modal verb ‘might’

This modal verb occurs 12 times in the news articles, 3 times in the letters and twice in the brochure. Examples are taken from Table 3.9.

1	News articles	the Queen Mary, it would seem, although she	might	conceivably be steaming at less speed than some following
2	News articles	experiments made in the Queen Elizabeth	might	reasonably have daunted all but the most optimistic
3	News articles	amount of the congestion that developed	might	have been avoided.
4	Business letters	“QUEEN MARY”, it has occurred to me that you	might	be agreeable to making some gracious reference to
5	Business letters	at a recent meeting in London that your company	might	find it necessary to invite a number of
6	Business letters	that I am not troubling you too greatly with what	might	be considered a minor matter, I am,
7	Brochure	for the carriage of the mails, and whose ships	might	be used in war, saying that no vessel would be
8	Brochure	to risk that ultimate issue, inevitable though it	might	be. In this present age, when engineering and

**Table 3.9: Sample concordance of ‘might’ in the three genres**

### **Journalistic genre**

In the news articles, there is neither strong collocational nor colligational patterning for this lexical item. Nor can the collocates that surround the node reveal any particular semantic preference. Words/phrases like ‘spaces’, ‘cabinets’, ‘preheating sections’, and ‘steaming’ only occur once each in the entire genre. The rest of the concordance lines do not focus on any particular points about the launch and merely discuss general matters like ‘visit’, ‘congestion’, ‘directors’, etc. The discourse prosody of this modal verb is negative as evident from the phrases before and after the nodes in examples 1-3. The modal verb pragmatically conveys the writer’s wishful thinking for a better turn of events in the propositions. Although it is arguable that the expressions reflect the grammatical use of ‘might’, the surrounding phrases like ‘conceivably be steaming at less speed than...’ (example 1), and ‘reasonably have daunted all but...’ (example 2) provide a negative overtone to the modal.

### **Business letters**

In the business letters, none of the collocates and colligates occur more than once with this modal verb. The three concordance lines containing this lexical item show that its collocates refer to the semantic preference of ‘making requests’. This modal is used to present a mitigating factor for the imposition made upon the addressees who are presumably in a higher position than the writers. Due to the imposition factor, the discourse prosody of the modal verb ‘might’ here conveys a negative sense as apparent in phrases within the context like ‘be agreeable to making ...’ (example 4) which expresses the sender’s hope for the addressee. Words like ‘necessary’ (example 5) and ‘troubling’ (example 6) also indicate the sender’s sense of urgency in making the requests, thus creating a negative overtone.

### **Promotional genre**

As for the brochure, with 2 occurrences, there is neither collocational nor colligational patterning for ‘might’ here. Being used as a tool to express authorial certainty or lack of it in the propositions made, the collocates of this modal verb are not identifiable as belonging to any specific semantic category. However, looking at the collocates, this modal verb can be associated with negative prosody as seen from the phrases ‘whose ships *might* be used in war’ and ‘inevitable though it *might* be’. From the concordances in the British National Corpus (BNC) which will be discussed in the following section, it is apparent that the words ‘war’ and ‘inevitable’ have negative meanings.

### 3.5.9 The modal verb ‘shall’

This modal verb occurs 7 times in the journalistic and the business letter genres and only once in the brochure.

Examples are taken from Table 310.

1	News articles	at hot air, rising from some threatened outburst,	shall	increase the temperature of a small hollow quartz
2	News articles	As for the temperature at which the bulb	shall	burst, this can be fixed, however desired, over
3	News articles	that the temperature of the air admitted	shall	be determined automatically by thermostats
4	Business letters	you no doubt will bear in mind that we	shall	need a supply, and also a list of the people whom
5	Business letters	(Presume this is arranged with us). We	shall	require a supply of the permits so that our
6	Business letters	be anything further that comes to your notice I	shall	be obliged if you will let me know.
7	Brochure	“Well, gentlemen, although I	shall	not live to see the time, you will,

**Table 3.10: Sample concordance of ‘shall’ in the three genres**

### **Journalistic genre**

In neither the newspaper articles nor the brochure is there a strong collocational and colligational pattern for this modal verb. However, the collocates for this lexical item in the news articles can be semantically grouped as ‘technical features’ as seen from the nouns ‘bulb’, ‘smooth-patterned material’, and ‘temperature’. Seen in 6 out of 7 instances, the discourse prosody of ‘shall’ can be associated with ‘potentiality’ of achieving favourable outcome from the technical procedures (examples 1 to 3).

### **Business letters**

In the business letter genre, the frequent collocates for this modal verb are personal pronouns ‘we’ (4 times) and ‘you’ (twice) and the noun ‘supply’ (3 times). The pronoun ‘we’ occurs as the Subject in one relative clause and in noun phrases immediately before the node in the N- positions. Meanwhile ‘you’ occurs after a conjunction in the N+ positions. The noun occurs in both N- and N+ positions as indirect object and direct object respectively. The semantic preference of the collocates is of ‘exchange of information and favours’ as seen from the phrases ‘*shall* be glad if you’, ‘we *shall* see that a copy’, etc. In statements of request which dominate this genre indicated by words like ‘need’ and ‘require’, this modal verb is deemed to have a negative prosody due to the imposition of the requests (examples 4 and 5).

### **Promotional genre**

In the brochure, ‘shall’ occurs only once, in a speech. Here, ‘shall’ functions as a future tense marker. Due to this single occurrence, no information regarding collocation, colligation, semantic preference or discourse prosody can be extracted (example 7).

## **3.6 Comparison with an independent corpus**

For comparison purposes, only modal verbs with occurrences amounting to more than 1% of the corpus are included in the analysis: these are ‘will’, ‘would’, and ‘can’ in all three genres and ‘should’ and ‘may’ which only appear with this proportion in the business letters. The data for comparison was taken from three different text-types in the British National Corpus (BNC), newspaper articles, professional business letters and



advertisements. 15 examples were looked at for each modal verb from every genre in the BNC data. I decided to take three examples randomly from the first 15 to be shown in the tables 6.11 – 6.15. This decision was taken so as to provide an equal distribution of samples representing the modal verbs in each genre. The samples were randomly chosen from these three genres in the BNC to obtain the closest equivalent as possible to my data. This is also due to the fact that different genres yield different patterns of expectation (Stubbs, 2002, p. 20). The collocational patterns for and semantic preference of the modal verbs in my corpus are not replicated due to the dissimilarity of contextual factors, including the subject matter. However, the similarity is replicated in the dominant colligational patterns and the discourse prosody of the modal verbs. Not surprisingly, the grammatical environment of these modal verbs normally consists of noun phrases before and verbal phrases after the nodes. The following paragraphs contain a comparison of interesting points regarding the semantic preference and discourse prosody of the selected modal verbs in both the BNC and my corpus.

This research is a synchronic study of the use of the English language at a particular point in its evolution. Therefore it presents only a snapshot of the language use during that era. There are some limitations of using current linguistic models dealing with present-day English language like that of Halliday's for my analysis. My reliance on the BNC that compiles data from the 1980s/1990s also poses some drawbacks. I acknowledge the fact that the difference in the time period reduces the degree of representivity of the data in comparison. However, this unavoidable weakness does not affect the comparisons adversely. This may be attributed to the fact that the forms and functions of the modal verbs in written texts remain generally constant without significant changes over time (Bowie, Wallis and Aarts, 2012, p. 3).

The discourse prosody of 'will' found in this study resonates well with that found in the BNC (Table 6.11). The modal verb, like all the other modal verbs, is used to express the degree of authorial certainty in the propositions made. Meanwhile the neighbouring collocates yield positive prosody and appraise the product approvingly in the promotional genre. The sample concordances of this modal verb in the journalistic genre, however, do

not echo the findings in my corpus. There are collocates which yield both positive and negative prosody, i.e. 'automatically' and 'considered' for favourable prosody (examples 8 and 9 respectively in Table 3.11) and 'argue' for disapproval in the BNC (example 7) as opposed to my corpus which only contain positive prosody of 'will'. This may be due to the promotional nuances in my journalistic data. Similar to my corpus, the business letter genre in the BNC too displays the use of 'will' merely as a marker of futurity, not as a politeness device.

The collocates for the modal verb 'would' from the news discourse in the BNC (Table 3.12) reveal a pattern that is different from that in my corpus. These differences may be attributed to the difference in the content of the articles. The articles in my corpus cover a national event, i.e. a ship's launch, therefore, the news revolves around the activities pertaining to the liner and her launch. Those in the BNC, in contrast, contain general news, not related to specific events. The semantic preference of 'would' in the BNC too is more varied and thus difficult to identify as opposed to the semantic preference in my corpus which is more conspicuous. The discourse prosody of the modal verb 'would' in this study is also found to differ from that in the BNC data as the favourable tones in my journalistic data are not present in the BNC. However, in the three sample concordances from the professional letter genre in the BNC, similar to the use of 'would' in my corpus, the modal is also used here as a deference marker in both acts of providing information/favours and requesting. As for the promotional genre, 'would' is used to express authorial certainty as a persuasive strategy in the propositions. 'Would' also has a positive prosody as yielded by the neighbouring collocates indicated by expressions like 'purity' and 'complement' (examples 1 and 2, Table 3.12) which appraise the product.

The collocates surrounding the modal verb 'can' deliver favourable prosody in all three genres in the BNC. Similar to the semantic preference of the other modal verbs in all three of the BNC genres used here, the semantic preference of 'can' in this genre is also not discernible due to variation in the topics covered. However, except for example 2 (Table 3.13), 'can' is used here as a tool of authorial certainty. The collocates within the sentence boundary in the concordances in all three examples suggest a negative prosody. In these examples, the authors use 'can', a low value modality marker (Halliday, 1994, p. 76), as a means of expressing a weak degree of certainty in their reporting of the bleak situations in

the propositions. The dreary tone in the BNC data is visible in phrases like ‘resolve to defend the freedom’ and ‘turbulent’ (example 1); ‘long distance commuters’ (example 2), and ‘what else needs to be done’ and ‘tragic experience (example 3). This marks the difference in the use of ‘can’ in my corpus with its positive prosody as indicated by the neighbouring collocates (see Section 3.5.3). In the professional-cum-business letter genre, ‘can’ is used in the BNC as a politeness marker in acts of both providing and requesting information/favours, similar to its function in my corpus. The prosody is negative in expressions of request (example 5), supplied by the neighbouring words within the sentence boundary beyond the 4:4 span like ‘I must have’. It can be argued here that the imposition is yielded by the modal ‘must’, leaving ‘can’ to function merely as a modality tool in providing information. However, I would like to maintain that the prosody of ‘can’ is negative in the business letter genre when taking the entire sentence in the concordance as a unit of meaning. In the promotional genre ‘can’ marks low authorial certainty. The prosody of ‘can’ leans towards the positive, supplied by phrases like ‘call us free’, ‘depend on’ and ‘be sure that’ (examples 7, 8 and 9 respectively).

The collocates of the modal verbs ‘should’ and ‘may’ in the BNC data convey a similar prosody in my corpus, i.e. negative in the expressions of requests for favours and positive in providing information/favours in the letter genre. In the act of providing information/favours, ‘should’ collocates with first person pronouns like ‘I’ and ‘me’ (example 2, Table 3.14). The use of ‘should’ as a politeness marker combined with the personal pronouns indicates the writer’s endeavour to provide favours to the addressee which simultaneously leads to a positive prosody for the modal verb. In the expression of request, ‘should’ is also used as a politeness marker indicating the sender’s attempt to seek the addressee’s cooperation. Here, the modal verb carries a negative prosody due to the imposition upon the addressee. ‘May’ is used in all three examples 1, 2 and 3 in Table 3.15 as a politeness marker in the act of providing information/favours. In example 1, the writer is giving permission to the addressee to attend and present in a forum. In example 2, the writer is offering his willingness to cooperate. Finally, in example 3, the writer is making a suggestion which leans towards a request imposed on the addressee. Except for example 3 which provides a negative prosody of ‘may’ due to the imposition, the prosodies of ‘may’ in examples 2 and 3 are positive as seen from the surrounding collocates which indicate actions in favour of the addressees.

The comparisons between the BNC and my corpus have revealed some similarities and differences in the selected modal verbs. The sample concordances of these modal verbs from the journalistic genre in the BNC reveal the purely informative nature of the articles without any hint of promotional overtone, unlike the news data in my corpus. This may be due to the focused coverage of a product launch event present in the news articles in my corpus (as discussed in Chapter 5) as opposed to the more general news reported in the BNC. The use of the modal verbs in this genre in the BNC indicates the authorial certainty in the propositions. In the sample concordances from the professional letter genre in the BNC, the imposition of the requests yields a negative prosody for all the modal verbs. This bears a similarity to the findings in my corpus regarding the speech act of requesting and providing information/favours. Although the semantic preferences of the collocates in all three genres in the BNC differ from those in mine, there is a similarity between the BNC data and mine in terms of the writer's evaluative attitude which is often reflected in the lexical environment of certain modal verbs. See Tables 3.11 – 3.15 for illustration of the selected modal verbs in the BNC.

1	<u>W_newsp_brdst_nat_report</u> <sup>6</sup>	defences. The British Army on the Rhine, she	will	argue, should be cut back only in the context of an
2	<u>W_newsp_brdst_nat_report</u>	Train Protection system in the next few weeks. The system	will	automatically prevent a train passing through signals in
3	<u>W_newsp_brdst_nat_report</u>	Louis Blom-Cooper QC. His report, which it is understood	will	be considered by the council next Tuesday, recommends that the
4	<u>W_letters_professional</u> <sup>7</sup>	Council. I am asking the vendor's solicitors if they	will	accept a reduced deposit but in the meantime will you please
5	<u>W_letters_professional</u>	box is difficult for us to provide but I hope you	will	accept the two credits as specified as being sufficient. As to
6	<u>W_letters_professional</u>	I look forward to hearing from you and trust you	will	agree either to continue our present arrangements or propose
7	<u>W_advert</u> <sup>8</sup>	gas should be the fuel of the 1990's. And Enron	will	be there to provide it. Backed by \$9 billion in assets
8	<u>W_advert</u>	is worth it. The result is a Woodstock kitchen you	will	be truly proud to call your own. For more information or
9	<u>W_advert</u>	travel even closer to home in the UK. The choice	will	be yours! You don't need to have just one holiday

**Table 3.11: Sample concordance of 'will' from BNC**

<sup>6</sup> Refers to the articles representing the journalistic genre in the BNC

<sup>7</sup> Refers to the letters in the professional domain in the BNC

<sup>8</sup> Refers to the advertisements representing the promotional genre in the BNC. As there is no datum taken from brochures found in the BNC, I have decided to take these advertisements as equivalents representing the promotional genre for comparison.

1	<u>W newsp brdsht nat report</u>	subject of the convertible rouble, and the gold standard,	would	arise in Moscow. One senior official said: “It’s
2	<u>W newsp brdsht nat report</u>	offer thrown out last month, said that the ballot form	would	ask if members supported sanctions , possibly including
3	<u>W newsp brdsht nat report</u>	but even more difficult to get rid of it. It	would	be a major step backwards with great adverse effects,”
4	<u>W letters prof</u>	copy of the tape until I hear from you, and	would	appreciate knowing whether you or NEC Central Lab will be going
5	<u>W letters prof</u>	Please find six copies of the new form enclosed which I	would	ask you to complete for all your current opportunities
6	<u>W letters prof</u>	agreed at the recent meeting of the Parish Council that this	would	be a good way of ensuring that the information pack
7	<u>W advert</u>	and Motor. He went on to predict that many drivers	would	be “seduced” by “the purity of Pininfarina’s elegant
8	<u>W advert</u>	But you 'll find them graced with looks which	would	complement a modern apartment or blend in self-confidently
9	<u>W advert</u> T	to your RAC membership. The RAC Mastercard offer everything you	would	expect from one of the world’s major credit card organisations.

**Table 3.12: Sample concordance of ‘would’ from BNC**

1	W_newsp_br dsht_nat_repo rt	have shown the resolve to defend the freedom of the West	can	be trusted to safeguard it in the challenging, turbulent and
2	W_newsp_br dsht_nat_repo rt	Fares on InterCity will relate to “what the market	can	bear, “with real increases focused on long distance commuters
3	W_newsp_br dsht_nat_repo rt	did wrong and what else needs to be done so we	can	benefit from this tragic experience in our lives”. She
4 5	W_letters_pr of	If you let me know the outcome of your enquiries we	can	arrange for the seat to be returned to Snowhill for
	W_letters_pr of	of £49,400. You will appreciate that before Contracts	can	be exchanged I must have the insurance company’s acceptance
6	W_letters_pr of	may not be able to use this site. All I	can	do is let you know nearer the time if this is the
7	W_advert	dishes out of sight. If you’d like more information you	can	call us free on. After all, the best washing-up liquid
8	W_advert	a deeper view of international investment , you need data you	can	depend on: Datastream. Accurate. Our data is collected,
9	W_advert	in when you arrive at HCI’s Club Romantica...you	can	be sure that within a few minutes you’ll feel at home

**Table 3.13: Sample concordance of ‘can’ from BNC**

1	W_letters_ prof	As the date of the audit is not far away I	should	appreciate an early reply. I look forward to hearing from you
2	W_letters_ prof	hesitate to contact me if there is anything urgent that I	should	be doing in connection with Olympus. Yours sincerely Robert
3	W_letters_ prof	Mary Yates and Mrs Winstanley arranged the programme – they	should	be able to tell you. Many thanks. Yours sincerely Dear

**Table 3.14: Sample concordance of ‘should’ from BNC**

1	W_letters_prof	to the public and you or any member of the PCC	may	attend and speak during the “Open Forum” part of the
2	W_letters_prof	but if you could telephone me early next week, we	may	be able to work out a time. I look forward to
3	W_letters_prof	to find out “where their greater affinity lies”.	May	I suggest that you include the rural parishes in Wyre

**Table 3.15: Sample concordance of ‘may’ from BNC**



### 3.7 Summary of findings and discussion

The analyses in this chapter were designed to answer the following research question:

#### **Research question:**

Do the modal verbs in the three genres enter into identifiable patterns in terms of collocation, colligation, semantic preference and discourse prosody?

To provide answers to this research question, several hypotheses were explored. We will look at each in turn.

- a. There are different types of collocational structures associated with the different types of modal verbs in the three distinct genres.

The collocates of the modal verbs in the three genres are found to be realised by a varied form of lexical items. From the analyses conducted in Section 6.5, all the modal verbs can be associated with different types of collocational patterns across the three genres. Due to the small corpus size, as few as 2 occurrences for each pattern of all the relations in the study of the lexical properties of the modal verbs are included for analysis. From Table 3.16 below, only the modal verbs in the business letters, except ‘must’ which has no significant collocational patterning, have obvious collocational patterns as seen from the frequent occurrence of personal pronouns. The use of these personal pronouns confirms the fact that the letters are used as a form of written communication between two individuals from the same organisation or from two different agencies involved in the construction and launch of the liner.

Meanwhile, in the journalistic and promotional genres, the collocates for the modal verbs are quite varied, ranging from proper nouns like ‘Queen Elizabeth’ to common nouns like ‘operation’, ‘passenger’, etc. Although adjectives too occupy the N- positions, noun phrases are more prevalent in this position while verbs are more abundant in the N+

positions. However, these findings are not unexpected due to the nature of the modal verbs as function words which are typically preceded by nouns or noun phrases and followed by verbs or verbal phrases. The only modal verb which has no distinguishable collocates is 'might'. This shows the nature of the semantic preference of these modal verbs. For an explanation of semantic preference, see Section 3.2.2.

The fact that none of these collocates occurs more than once in all three genres explains the above phenomenon. Meanwhile, it is also observed that only the collocates for the modal verbs 'will', 'can', 'could' and 'must' in the promotional genre could be identified whilst the rest have no obvious collocational patterns. It can be concluded that discernible collocational patterns for the modal verbs can be found only in the journalistic and business letter genres, while in the brochure only the collocates for the modal 'will' are obvious.

Modal verbs	Journalistic genre	Business letter genre	Promotional genre			
will	'Queen Elizabeth' (19 times)	'you' (18)	'Queen Elizabeth' (6)			
	LAUNCH (16)	'I' (10)	STEAM (6)			
	OPERATE (12)	'Lord Aberconway' (6)	'fuel' (4)			
	EQUIP (9)	ARRANGE (6)				
	'vessel'(9)	'guests'(5)				
	'royal'(7)					
	'Her Majesty'(7)					
	PASSENGER (7)					
	ACCOMMODATE (7)					
'ship' (7)						
would	'temperature'(3), 'funnels' (twice) 'accommodation'(twice)	'I' (13) 'we' (6)	None* 'determined' (twice)			
	can	OPERATE (3) 'provided' (3)		'you' (3)		
		FIRE (2)		'accommodated'(2) ARRANGE (2) 'discuss'(2)		
could	LAUNCH (4)	'I' (twice) 'you' (twice) 'we' (twice)		'I' (twice)		
		should		IMPRESS (3)	'Their Majesties' (twice) 'shipyard'(twice)	None*
				must	None*	None*
may	'vessel' (3) 'ship' (twice)	'you' (6) 'we' (4) 'I' (3) 'they' (3)	None*			
	might	None*	None*	None*		
	shall	None*	'we' (4) 'you' (twice) 'supply' (3)	None*		

**Table 3.16: Collocates of the modal verbs in all three genres**

\*None of the collocates occur more than once

- b. There are different types of colligational structure associated with the different types of modal verb in the three distinct genres.

Despite being used in varied contexts of three distinct genres, these modal verbs colligate with identifiable similar patterns of grammatical structures in both the N- and N+ positions. Not surprisingly, all the modal verbs in all three genres are normally preceded immediately by noun phrases in the Subject position or by nouns as headwords in relative clauses. This is understandable due to the nature of the modal verbs being grammar items or function words which are commonly preceded by noun phrases in declarative clauses (Halliday, 1994; Halliday and Matthiessen, 2004). They are also normally followed by verbs as headwords in verbal phrases. Although there are variations in the patterns, the occurrences are too few and insignificant to be included in the analysis here. The findings here suggest that, as far as the texts in my corpus are concerned, the colligational pattern of the modal verbs is fixed.

- c. There are different types of semantic preference associated with the different types of modal verb in the three distinct genres.

The concept of semantic preference is proven useful in this study as the small corpus yielded few frequently repeated collocates which cannot be considered to be highly significant. The different modal verbs in the corpus are found to be associated with a varied range of semantic preference. In the journalistic genre, all the modal verbs except for two, 'could' and 'might', are surrounded by collocates which can be semantically categorised as 'technical features and procedures'. The semantic preference of the collocates for 'could' cannot be determined due to the variation in the lexical environment of such a small number of occurrences: meanwhile, the modal verb 'might' is surrounded by collocates which can be semantically grouped as 'general descriptions of the liner'. In the promotional genre, the semantic preference of the collocates of only four modal verbs, 'will', 'can', 'may' and 'must', could be identified. The shared semantic category of these collocates is of 'technical features and procedures'. Due to a variation in the lexical items

surrounding the modal verbs in the small number of occurrences in this genre, their semantic preference cannot be determined. In the business letter genre, the semantic preference of the collocates for only the two modal verbs 'will' and 'should' could be determined. Both have collocates which can be semantically grouped as of 'viewing arrangements'. However, one thing in common is that these collocates are used to realise the speech act of providing information/favours and making requests for information/favours.

d. There are different types of discourse prosody associated with the different types of modal verb in the three distinct genres.

As regards discourse prosody of these modal verbs across the three genres, the only modal verbs whose collocates yield a consistent prosody are 'might' and 'must'. Both generally carry a negative prosody across all three genres. Although most of the collocates occur only once in the genres, their discourse prosodies can still be determined after identifying these collocates by the shared semantic properties. The discourse prosody of the modal verbs in the journalistic genre can be divided into three categories depending on the collocates surrounding each modal verb. The modal verbs 'will', 'would', 'can', 'shall' and 'should' are associated with favourable prosodies; 'could' is associated with the notion of 'uncertainty'; 'might' and 'must' have negative prosodies; and 'may' yields a mixed prosody of both negativity and positivity. In the genre of business correspondence, one similar strand of prosody is consistently associated with all the modal verbs, i.e. neutral in information-giving speech acts, positive in the act of providing permission or favours and negative in soliciting requests from or giving commands to the addressees. The modal verbs in the promotional genre show another pattern of prosody. 'Will', 'would', 'can', 'may' and 'should' yield a positive prosody, while 'could' yields mixed prosodies. However, the prosody of the modal verb 'shall' is not identifiable as it occurs only once in

this genre. The discourse prosody of some of the modal verbs like ‘must’ is not attributed to the lexical environment as the modal verb itself carries certain values, either positive or negative, with it. From these findings, it can be said that discourse prosody is not just local to genres or text-types but may be specific to discourse functions too which fits Tribble’s (2000) description of local semantic prosodies. As stated earlier, due to the small corpus size, a minimum of two occurrences for each property was deemed sufficient for analysis. Being function words, these modal verbs do not have any evaluative meaning in themselves. From the analysis in this chapter, discourse prosody which is a dynamic property of lexical items, is seen to carry different nuances depending on the context in which the items appear. The text-type factor plays an important role here in ascertaining the functions of the modal verbs as interpersonal tools which in turn determine the discourse prosodies of the modal verbs yielded by their neighbouring collocates.

One interesting finding relates to the favourable discourse prosodies of the modal verbs particularly in the journalistic genre. The authorial evaluation of the subject matter, i.e. the liner and other related matters in the news articles, is mostly positive which is typical of the promotional genre. There is also a near-absolute absence of open criticisms towards the subject matter in these Scottish journalistic texts. This may be attributed to the fact that the social, political and economic impact of the construction and launch of this Scottish-built liner had created a sense of pride amongst the Scots. Although the documents verifying this statement are not available for analysis, it is deduced that given their involvement with the broadsheet newspapers at that time in Scotland, the news agencies may have felt that it was a social obligation for them to announce the arrival of the liner into the world. It is also deduced that these news writers were obliged to write about this liner favourably and share the news about this matter of national pride with the readership. This may explain the abundant promotional overtones in the journalistic articles. Further research is recommended to undertake the investigation of the influence of this type of social agenda on journalistic writing practices in different times.

### 3.8 Conclusion

The investigation of the lexical properties of these modal verbs reveals some findings which show that modal verbs, despite being function words do have their own unique attributes, like any other lexical items. It is found that there is no fixed collocational pattern for these modal verbs in all three genres. However, it can be concluded that the colligational pattern of the collocates for these modal verbs across all three genres has a rather fixed structure. In the N- position, most of the collocates function as headwords in noun phrases while in the N+ position, they normally function as the objects (for nouns) or headwords (for verbs) in verbal phrases. The semantic preferences of the modal verbs, as established by the neighbouring collocates, can be seen to be quite varied with the semantic field of 'technical features' of the ship appearing with most modal verbs in the journalistic and promotional genres. Meanwhile, most of the identifiable semantic preferences of the collocates for the modal verbs in the business letters are associated with the semantic field of 'viewing arrangements'. The qualitative collocational analysis of these modal verbs shows that they - influenced by their collocates in the respective genres - carry certain nuances that establish the writers' evaluation of the propositions made in the texts. The exploration of the discourse prosody of the modal verbs suggests that this is indeed a dynamic property of lexical items. The prosody of the modal verbs in the study can be determined which confirms Sinclair's claim that it is always identifiable, making it an obligatory property of an item. It is also found to be specific to genres and discourse functions as seen from the examples given, substantiating Stubbs' claim that genre or text-type is another important relation to consider in the analysis of the properties of any lexical item. This phenomenon is apparent in the business letter genre where the prosodies of the modal verbs are found to correlate with the discourse functions of providing or requesting information/favours.

This research has shed some light on the lexical properties of the core modal verbs in three distinct written genres revolving around a single event, the launch of the liner RMS Queen Elizabeth in 1938. The findings obtained from the analyses in this study may not be generalisable to the properties of modal verbs in other text-types and contexts. The data form a small corpus of texts about a highly specialised event written nearly 75 years ago. Future research can be done for comparison of the lexical attributes of modal verbs in similar specialised genres or events taking place today.

The present study demonstrates a qualitative corpus-driven approach to identifying the lexical properties of the core modal verbs in a corpus comprising three distinct genres, i.e. business letters, newspaper articles (journalistic genre) and brochure (promotional genre). The main objective of this chapter is to provide an overview of the properties of modal verbs in their lexical environment in the three genres. In order to successfully capture the gist of the overview, this chapter was directed at finding answers to the hypotheses as outlined in Section 3.1. One pertinent finding in this chapter suggests that modal verbs may have different functions when they are used in different genres. Another significant finding is the identification of the discourse prosody of these lexical items. The understanding of the general properties of these modal verbs in the genres is helpful in providing me with the guidance to identify their primary functions in the case studies of the individual genres in the subsequent chapters.



## CHAPTER 4

### GENRE ANALYSIS OF SHIPBUILDERS' BUSINESS CORRESPONDENCE

#### 4.0 Overview

The previous chapter has dealt with the study of the lexical properties of the modal verbs in the three genres. The current chapter will highlight the generic structures of the first genre as the first case study in this thesis. Bhatia (1996, p.55) posits that a genre is identifiable from its key characteristic features namely communicative purpose, rhetorical action, or communicative structures. Genre analysis has been primarily concerned with highly conventionalised or stable aspects of language use (*ibid.*). This case study will focus on one type of genre which is considered as a specimen of a highly conventionalised language use i.e. business letters. The entire chapter will be directed at finding the answers to two research questions as follows:

- i. What are the generic structures of the texts representing the genre of business letters?
- ii. What is the function of the modal verbs in this business letter genre?

To answer the first research question, the first part of this chapter will be directed at analysing the generic structures or moves that reflect the communicative purposes in the business letter genre. The second research question will be dealt with through the identification of the primary function of the modal verbs in this particular genre of business letters. The analytical approach to address the first research question is that of genre in the tradition of Swales (1990; 2004) and Bhatia (1993; 2002). The analysis of the linguistic devices realising the interpersonal dimensions of the letters will be studied by referring to Halliday's (1994; 2004) interpersonal metafunction of language via the analysis of Mood and modality to indicate the relationships between the participants. For explanations of these theories, see Chapter 2. The study of the lexical properties of the modal verbs in the previous chapter reveals that modal verbs function primarily as politeness markers in the

business letter corpus. To explore these functions more deeply, the modal verbs in this chapter will be studied to explore its use as a politeness strategy based on Brown and Levinson's (1987) notion of Politeness Theory.

This chapter will also present discussions of the related literature in genre analysis in general and in business correspondence. The analyses and findings of the generic moves are detailed in Section 4.5 while the relevant discussion is presented in Section 4.6. This chapter also includes the discussion of past studies in modality as politeness strategies in various genres. The main politeness theories are discussed in Section 4.7.1. The analyses and findings are presented in Section 4.10 while the relevant discussion is provided in Section 4.11. The final Section 4.12 presents the conclusion.

#### **4.1 Importance of business letters in the shipbuilding industry**

As the research is a synchronic genre analysis of language use, the rare collections of the correspondence of the Scottish shipbuilding community in 1938 are convenient for the investigation into the generic structures of and modality markers in the business letters in the shipbuilding domain at that time. The analysis of the 63 letters in the corpus provides some insight into the genre of official correspondence as an effective form of communication for the preparation of the launch of the historic ship (RMS Queen Elizabeth). By studying official correspondence in the shipbuilding industry, several aspects of its generic features, particularly the schematic organisation of the genres as governed by the institutional practices through the moves structures and the realising steps, are examined in the tradition of Swales (1990) and Bhatia (1993).

The present study is of significance as there has never been, to my knowledge, any analysis done of the correspondence surrounding a specific event with regard to a specific ship before. This particular set of correspondence reveals how the shipbuilding society in Scotland in 1938 managed its official dealings via written correspondence for the launch of the Clyde-built ship 'RMS Queen Elizabeth'.

Another interesting fact about the corpus is the aspects of time and space in which the correspondence was composed. From a preliminary analysis of the data, it is evident that the expressions used signify the presence of politeness strategies in the letters which indicate deference between the interlocutors. Further analysis of these pragmatic devices indicating the interpersonal dimensions in these letters using Brown and Levinson's notion of Face Threatening Acts and politeness strategies expressed through the use of modality i.e. modal verbs is provided in the lexico-grammatical discussion section.

## **4.2 Related literature review**

### **4.2.1 Genre analysis in general**

The following review of literature in genre analysis of various discourse types serves as the foundation for the analysis of my data in this chapter. The most cited model in genre analysis is Swales' CARS model (1990) (see Chapter 2). Despite having been empirically examined with a large amount of success, particularly in the analysis of introductions to research articles in various academic disciplines in English as well as other languages (Shehzad, 2005; Fakhri, 2004; Swales and Najjar, 1987), some limitations have been observed in the application of Swales' CARS model (1990), for example in the field of software engineering. Evaluating this model, Anthony (1999, p. 42) concludes that there is no explicit and specific step in the CARS model to assist the writer in dealing with extensive occurrence of definitions of important terms and examples for the illustration of complex concepts after Move 1. In a similar vein, Samraj (2002, p.7) found that the literature review is not just particular to Move 1 and, in fact, can be detected in all the three moves. It is hypothesised that my own analysis will yield some differences in moves and steps considering the difference in the discourse types involved as the data in this study is a professional written discourse whilst Anthony's data involve academic texts.

In order to compensate for the limitations in his earlier CARS model, Swales (2004, pp. 227-230) endeavoured to modify the model. In this revision, significant modifications have been made to Moves 1 and 3. In Move 1, only one step remains i.e. topic generalisation of increasing specificity. The review of the literature is also not restricted to Step 3 of Move 1, but instead occurs throughout the introduction and the article as a whole. As for Move 2, the number of steps has been reduced to two with a new optional step (Step 2) called 'presenting positive justification'. This particular step is not only optional but also less fixed in its sequence of occurrence than the others. Finally, Move 3 has been relabelled as 'presenting the present work (citations possible)' and the number of steps has been increased to seven with three of them being optional. These changes in the moves in the model may be attributed to the nature of the community of practice in which these texts are produced, being a university setup.

Establishing a territory (citations required)

Topic generalisation of increasing specificity

Establishing a niche (citations possible)

Indicating a gap

**or**

Adding to what is known

**or**

Presenting positive justification (optional)

Presenting present work (citations possible)

Announcing present research descriptively  
and/or purposively

Presenting research questions or hypotheses (optional)

Definitional clarifications (optional)

Summarizing methods (optional)

Announcing principal outcomes (PISF\*\*)

Stating the value of the present research (PISF)

Outlining the structure of the paper (PISF)

\*\*PISF: Probable in some fields, but unlikely in others (Swales, 2004, p. 232).

In a different type of genre, namely letters to a journal editorial board, Flowerdew and Dudley-Evans (2002) develop a schematic framework for their corpus of 53 such letters which has four basic moves, one optional as follows:

Preparing the reader for the decision

- Refer to submission
- Apologise for delay
- Interpret reviewers' reports

Conveying the decision

- Accept
- Offer resubmit
- Accept as research note
- Reject (+/- mitigate, +/- justify)

Making recommendations for revision/improvement (*Optional*)

- Refer to reviewers' recommendations
- Make editorial recommendations

Signing off

- Confirm decision
- Mitigate bad news
- Apologise for delay
- Refer to enclosure
- Refer to personal matter
- Present a deadline
- Suggest further contact
- Give encouragement

(Flowerdew and Dudley-Evans, 2002, p. 471)

Each basic move in this framework is realised by one or more steps. Flowerdew and Dudley-Evans acknowledge that there are certain degrees of variation in their prototypical structure, for example the embedding or overlapping of parts of certain moves and the varied sequencing of the realising steps. One of the letters in their corpus, however, is found to have diverged from the prototypical structure. This divergence is hypothesised to create some difficulties for aspiring journal writers in fulfilling the editor's communicative intent as they might be faced with severe difficulties in ascertaining the best way to meet the editor's demands.

#### 4.2.2 Genre analysis of business letters

This section presents the main object of the study i.e. an analysis of business letters in the shipbuilding domain. First, the related literature review in the genre analysis of business correspondence is provided below.

One prominent figure in the genre analysis of correspondence is Bhatia (1993) who develops a 7-move framework for sales promotional letters by determining their communicative purposes. The seven moves are as follows:

- Establishing credentials
- Introducing the offer
  - Offering the product or service
  - Essential detailing of the offer
  - Indicating value of the offer
- Offering incentives
- Enclosing documents
- Soliciting response
- Using pressure tactics
- Ending politely

Bhatia (1993, p.56) asserts that genre producers should be made aware of the flexibility of the move structures in the genres as these moves do not necessarily coincide with paragraphs. Taking the letters in his corpus as examples, Bhatia states that one move may be realised in several paragraphs and conversely, one paragraph may contain more than one move. In addition, some moves are obligatory while others are optional with some being more essential than others. There is also room for flexibility in the sequencing of these moves. Bhatia's conclusive finding of the moves in his study is echoed in this study as the moves are realised in much the same way as his. In his model, Bhatia singles out the second and fifth moves – **Introducing the offer** and **Soliciting response** as being obligatory and more important than others. He classifies sales promotion letters and job application letters as having similar communicative purposes - of promoting product and self. Thus, they constitute the same genre i.e. a promotional genre.

Following Bhatia in making communicative purpose the primary genre determinant, Vergaro (2005) studied English and Italian 'For Your Information' (FYI) letters. She identifies several significant differences between the two corpora involving 1) the number, type and frequency of moves realised; and 2) their order of presentation. The universal macro-schematic structures shared by the two corpora consist of a **Subject**, an **Opening Salutation**, an **Information**, an **End Politely** and a **Closing Salutation**. However, different organisational strategies employed by the two cultures which influence the move structures are based on the culturally induced textual strategies. Vergaro (2005, p. 123), summarises that English texts are more writer-responsible while the Italian texts are more reader-responsible.

Flowerdew and Wan (2006) in their genre analysis study of tax computation letters discover the following schematic structure:

Opening Salutation  
Subject  
Actions Taken  
Discussion of Issues – (with [optional] clear distinct issue headings)  
Solicit Action  
Express Availability  
Closing Salutation

The above table refers to the move structures that are present in all nine faxed letters produced by the tax accountants in a Hong Kong international accounting firm. Flowerdew and Wan found that these letters deviate from the posted tax computation letters. Due to time constraint and government practice, the tax accountants in their study chose fax over normal post for the delivery of their documents to the clients. The faxed documents are less formal in terms of interpersonal relationship between the interactants as the **Opening Salutation** move only occurs in five out of nineteen letters. The **Solicit Action** move is also present in only six faxed letters. These faxed letters too are more personalised as they are abundant with first person pronouns (Flowerdew and Wan, 2006, p. 150).

In another genre analysis study by van Mulken and van De Meer (2005), it is found that there are four obligatory moves and three subsidiary moves in their corpus of English and Dutch electronically mailed customer service replies which are considered as part of an overarching pre-genre of business correspondence (Louhiala-Salminen, 1997). Their model is shown below:

- \*Salutation
- \*\*Thanks
- \*\*Presentation of Self
- \*Answer
- \*\*Justification
- \*Further contact

- \*obligatory moves
- \*\*subsidiary moves

Van Mulken and van De Meer also include an **Unexpected Move** category in their corpus to refer to expressions of *hope* and *apologies*. They adopt an inductive method of letting the data decide for the generic properties. These data are composed by a discourse community that shares text characteristics, structure, style, content and intended audience (Bhatia, 1993; Swales, 1990). The categorisation of the moves is determined by their frequency in the corpus. A move that is present in more than 75% of the letters is classified as obligatory while a move that is present in less than that is labelled as subsidiary. However, I find that the status of the obligatory moves in this model rather ambiguous as they do not appear in all the letters. The obligatory moves in my model refer to the moves that appear in all the letters.

Bhatia (1998), on the other hand, comparing corporate and philanthropic advertising in the discourse of fundraising, finds a six-move structure in the discourse as follows:

- Establishing credentials
- Introducing the cause
- Offering incentives
- Enclosing brochures
- Soliciting support
- Expressing gratitude



Working from Bhatia's framework for his study of the genre of philanthropic discourse via direct mail letters, Upton (2002) adds two more moves, namely **Get Attention** and **Conclude with Plesantries**. He collapses two moves found in Bhatia's model labelled as **Establishing Credentials** and **Introducing the Cause** into one single structure which he labels **Introduce the Cause and/or Establish Credentials of Organisation**. Upton also discovers that the move structures of this particular genre are flexible. This flexibility is determined by the different non-profit organisations composing these letters. Based on the corpus of real life examples of philanthropic discourse via direct mail letters, Upton makes some major and minor modifications to Bhatia's model and produces the following basic move structure:

Get Attention  
Introduce the Cause and/or Establish Credentials of Organisation  
Solicit response  
Offer incentive  
Reference insert  
Express gratitude  
Conclude with plesantries

### **4.3 Theoretical foundation**

Business communication is a purposeful activity perpetuated by the members of the community of practice in the shipbuilding domain using various types of genres which serve as a mechanism to manifest the community's intents and goals. According to Swales (1990), the conventions of a specific discourse community play an influential role in moulding the schematic structure of a particular genre. Similarly, the conventions of the business community of practice shape the genres that form the backbone of their activities. The various studies cited reveal the move structures of various types of business genres. One of them is Santos' (2002) genre analysis of commercial letters exchanged by fax between one Brazilian and two European companies. Taking her cue from Swales' (1990) and Bhatia's (1993) models of genre analysis, she identifies three types of letters i.e. letters

to provide information, letters to request information and actions/favours and one hybrid type of letters to both provide and request information and actions/favours. Santos develops a prototypical move structure comprising four obligatory moves with moves 1 and 4 acting as frames for the other two moves which form the main content of the message. The move structure is as shown in Figure 3.1 below:

**MOVE 1**  
 Establishing the negotiation chain  
**STEPS**  
 Defining participants  
 Attention to line  
 Attention to the message  
 Reference-line  
 Addressing and greeting the addressee

**AND/OR**

**MOVE 2**  
 Providing Information/Answers

**STEPS**  
 1)Information:  
 a. Introducing & providing information  
 b. Continuing/adding  
 c. Updating  
 d. Agreeing  
 e. Showing opposition (unexpected result)

2)Advising about message:  
 a. by mail  
 b. along with the fax  
 c. within the fax

**MOVE 3**  
 Requesting Information/Actions/Favours

**STEPS**  
 1)Information:  
 a. Explaining/clarifying  
 b. Giving opinion/comments/guidance/suggestions  
 c. Confirming information  
 d. Acknowledging receipt of message

2)Exchange of ideas/discussions

3)Actions/favours of:  
 a. Material/document mailing  
 b. Service/action/attitude/help

**STEPS COMMON TO BOTH MOVE 2 & 3**

Negotiating

4) Apologising  
 5) Offering something in return/incentives  
 6) Evaluating:  
 a. giving personal opinion  
 b. making comments  
 c. indicating:  
 i. availability  
 ii. wishes/plans/intentions/engagement  
 7) Drawing the attention to something  
 8) Applying pressure tactics (in different degrees)

**AND**

**MOVE 4**  
 Ending  
**STEP**  
 1) Signing-off  
 2) Signature  
 3) Job status in the company  
 4) Company credentials  
 5) Note and PS  
 6) Copy to  
 7) File data

**Figure 4.1: Santos' (2002) prototypical model for the genre analysis of business letters**

The sequencing of moves is found to be consistently regular as shown in the framework. Moves 1 and 4, as in any other genres, act as the frame for the central functions. However, some salient points have been identified in this study. Moves 2 and 3 carry the dual function of forming the real content of the letters in the corpus and generating the communicative purposes of letters she terms as hybrid letters, i.e. the exchange of information and the request for favours and services. When the latter pair of moves appears concurrently in a letter, the act of providing/updating information always precedes the act of requesting reflecting the writer's conformity with the social attitude of talking about a subject shared by the writer/reader before introducing something new to the reader/recipient. It is in these rhetorical functions that the participants express their primary communicative purpose – the signing of a contract of representation (Santos, 2002, p.186). Upon identification of the communicative purposes that drive the composition of the letters in the corpus under study, I classify the documents in my corpus as business letters of negotiation constituting information exchange and requests. The moves in Santos' genre analysis of business letters are also echoed in mine, albeit with some differences. These similarities and the gaps found in the related studies form the basis of comparison for my prototypical framework. Taking Swales' seminal work and Santos' models as the basis of my exploration into my corpus of business letters, I am creating my own research space, rhetorically speaking.

#### **4.4 Methodology for genre analysis of business letters in the corpus**

##### **4.4.1 The corpus**

This chapter aims to identify the move structures of the business correspondence in preparation for the ship's launch event. The data in the corpus comprises 63 letters: 35 letters that provide information/favours and 28 hybrid letters (letters with dual purposes of both providing and requesting information/actions/favours). For details of the corpus, see Chapter 1 and Appendix 4 for a list of the letters. It is presumed that these letters were

produced by writers who had unequal power relations to the recipients. This is because the purpose of most of the letters in the corpus was to provide information. The acts in most of these letters can be equated to the act of reporting a work's progress to superiors while the others function to grant permission to subordinates to perform some forms of actions or activities.

#### **4.4.2 Coding**

The letters in all three categories were coded according to the communicative purpose identified. Those in the Providing Information category are coded 'P' while letters coded 'H' refers to the Hybrid letters. See Appendix 4 for the list of the letters based on these codes and the dates of publication of the letters.

#### **4.4.3 Identification of moves**

The identification of moves in the corpus of business letters drew on many sources. Following genre analysts such as Swales (1990), Bhatia (1993), Mohammed and Sahawneh (2008), Mohammed (2006), Skelton (1994), and Dudley-Evans (1994), the move analysis in the study was initiated with the identification of the typical moves. The identification of moves is based on the recognition of function(s) which are ascribed to a stretch of spoken or (as here) written texts, or a set of, exemplary patterns which indicate its presence, and seeks to determine whether or not the pattern identified is a general one, by reference to seemingly similar texts (Skelton, 1994, p. 456).

Adopting Connor and Mauranen's framework for move identification (1999, p. 51), the identification of moves here depends on two conditions. First, the rhetorical objectives of the texts were identified and any aspects of analytical interest related to these were determined. Second, the texts were divided up into meaningful units, essentially on the basis of linguistic clues. These steps are referred to as function indicators and boundary indicators. The overall purposes of the letters were grouped into two categories:

providing/requesting information or favours and hybrid. The marking of the functional boundary was based on the overall communicative purpose of each text. I concur with Connor and Mauranen (ibid) who found that the chunking of the text into smaller units was the harder procedure. However, the chunking task was facilitated by looking at a number of linguistic clues and boundary markers, such as typographic devices which indicate internal boundaries.

The whole process of move recognition begins by identifying the rhetorical function reflected in each move based upon my knowledge of general business letter writing conventions. Secondly, a fairly straightforward source for move recognition was the letter writers' use of explicit text division mechanisms, such as paragraphing. Thirdly, linguistic means were utilised for both boundary and function identification. Boundary indicators included linguistic changes of various types. The common boundary signals used in the analysis were: discourse markers (connectors and other metatextual signals: 'consequently', 'however', 'firstly', etc.) and marked themes (**Herewith** I enclose.../**So far** as we are concerned...). Changes in tense are another move identifier. However, this is more apparent in the hybrid letters genre signalling the shift from one purpose to another (I **had** last night an opportunity... (**Providing information** move)/**Are** you proposing... (**Requesting information** move).

The textual analysis of the move structures involved three steps as follows:

- i. The letters in the corpus were firstly sorted individually based on the rhetorical functions present in the communicative event.
- ii. The next step was to compare the individual analysis within the entire corpus with the objective of drawing the common moves and steps which realise the communicative purposes of this genre.
- iii. The final step was to design a move structure model that is prototypical of the common moves and steps in the corpus.

#### 4.4.4 Problematic labels and categorisation

Having devised the framework for the data, some problems were identified. Determining the criteria for the identification of moves and steps in the letters proved to be difficult at times. However, the identification of the move boundaries and their realising steps in achieving the communicative purposes is not unassailable. According to Swales (2004, p. 229), a move in genre analysis refers to the discoursal or rhetorical unit that performs coherent communicative functions in either written or spoken discourses. Swales recognises the flexibility of these rhetorical units in terms of linguistic realisation. The realising criteria work at two extremes: by a clause at one end and by several sentences at the other. Swales also states that these units are functional in nature. To assist my analysis, I had decided to depend entirely on the forms in the texts. As the study is a synchronic analysis of language use at a point in the past which involved businessmen in the Scottish shipbuilding scenario, other forms of methodology such as ethnography or survey questionnaires were not feasible. I also concur with Samraj (2002) who relies on the placement of meaningful chunks in her study on the wildlife behaviour Research Article introductions in order to interpret salient moves and the realising step(s). This analysis too depends heavily on the placement of discourse chunks in the letters to distinguish the moves and steps, for example in the identification of the **Ending** move in ten letters in the corpus. Labelling and categorisation of the moves and steps is conceded to be a daunting task as claimed by Swales who observes that nearly all analysts face the problem of inconsistency in nomenclature (2004, p. 236).

#### 4.4.5 Justifying the need for a modified model

Having discussed the relevant literature in genre analysis in various key fields, I have found that none of the models could satisfactorily describe the specifications of the letters in my corpus. The data in my corpus fail to fit comfortably into the existing models, particularly those for the genre analysis of business correspondence. Working with the tenets of genre analysis in the tradition of Swales (1990; 2004) and Bhatia (1993), I have

adopted and modified the model proposed by Santos (2002, p. 185) for the analysis of business letters in her corpus as I concur with her statement that since the communicative purpose is the “primary determinant” (Swales, 1990, p. 9-10) for content and style, this genre structure is shared by other discourse communities from different fields. As she makes communicative purpose the primary determinant for the identification of the genre of the letters in her corpus, it is hypothesised that Santos’ genre structure would best fit my data as the letters in my corpus too are intended to provide information/favours/actions and simultaneously to make requests for and provide information/favours/actions. An initial overview of the letters in the corpus reveals that they do bear some resemblance to Santos’ data in terms of the move structures and some of the realising steps. However, further analysis of the letters in the corpus reveals some differences in several respects. In her study of faxed business letters of negotiation, Santos distinguishes a set of letters which dominates her corpus as hybrid letters containing dual communicative purposes. In her model, the move **Providing information** invariably precedes **Requesting for Information/Action/Favours**. These are the two central moves that represent the negotiation stage where participants in the genre act and interact (Santos, 2002, p. 177-178). An example illustrating the two central moves taken from Santos’ corpus is shown below. The first move, coded M2, refers to the Providing Information/Answer move and comes before the second move coded M3 which refers to the Requesting move. Both moves appear in the same letter.

*This is a little note to let you know that we are to leave Brazil next Thursday, 17 October, leading to Hannover for Biotechnica. (M2)*

*So I would like very much to ask to attend our requirements before our departure if it is possible. (M3)*

The dual communicative purposes in these letters are characterised by the steps that constitute the moves which in turn realise the purpose of the genre being instantiated. However, the two central moves in Santos’ model appear reversed in three out of the 28 hybrid letters in my corpus with the **Requesting information/favours** move preceding the **Providing information/favours move**, while the remaining letters in the hybrid category



follow the sequence in Santos' hybrid model. Santos, however, does not recognise the **Opening Salutation** and **Closing Salutation** as salient moves in her framework. This may be due to the nature of her data being informal faxed documents, which do not adhere to the conventions of formal business letter writing. As a whole, Santos' model consists of move sequencing which is highly regular, with the providing information move coming before the act of requesting. This pattern conforms to the notion of shared knowledge anticipating new information (Santos, 2002, p. 186). This pattern conforms to the social norm of talking beforehand about the subject matters shared between speakers before introducing the new topic (Santos, *ibid.*).

There are four basic moves in Santos' model whilst there are six in mine marked by my recognition of the **Opening Salutation**, **Providing/Updating Information/Favours** and **Closing Salutation** moves as salient features which are obligatory. The data in my corpus suggest that a multiplicity of communicative purposes in a letter expressed in either embedded, hybrid or mixed forms is not an extraordinary phenomenon (Fairclough, 1993; Bhatia 1997a, 1997b). The recursive nature of the component steps of the moves in my corpus necessitates the embedding of the steps. Such a phenomenon displays the occurrence of more than one communicative purpose in a letter. A letter may be written with the dual purpose of providing/updating information or favour and requesting information or favour. This notion of dual communicative purposes governs twenty-seven out of the sixty-three letters in my corpus.

As mentioned earlier, there are resemblances between my data and Santos' in terms of the communicative purposes that drove their production. However, the differences with regard to the steps realising the moves in my data necessitate a modified framework. Santos has identified several steps contributing to the realisation of the Requesting move, which I have placed under different labels in the **Providing Information** move. These steps are *explaining/clarifying; giving opinions/comments/suggestions/guidance; confirming information*, and *acknowledging receipt of message* that occur in Santos' model. I would argue that these steps better serve the **Providing Information** move than the **Requesting** move due to their speech acts of offering rather than seeking. Santos has also listed steps i.e. negotiating, apologising, etc. which are common to both the primary moves in her

model. In my model, in contrast, there are no steps common to both moves as they occur exclusively in the individual moves. Another difference between my data and Santos' lies in the number of sub-genres identified. There are only two in mine i.e. Providing information/favours and Hybrid (providing and requesting information/favours) while there are three in Santos' i.e. Providing information/favours, Requesting information favours/information, and Hybrid (providing and requesting information/favours). That is, there is no letter that serves the single purpose of requesting information/favours in my corpus. This is because whenever the **Requesting (information/favours)** move occurs in the letters in my corpus, it is always preceded by the **Providing (information/favours)** move except in five letters in which these moves are reversed.

On the grounds of the multiple differences between Santos' model and mine and the limitations of the models discussed in the literature review for my purposes (see Sections 4.2.1 and 4.2.2), a modification of the existing models for business letters used as a foundation for the analysis of my data is called for and is further discussed in the next section.

#### **4.5 Move analysis of the business letters in the present corpus**

Adopting analytical procedures from Swales (1990, 2004), Bhatia (1993) and Connor and Mauranen (1999) with some modifications, the division of the moves and steps was initially guided by the main communicative purpose combined with content, intention and function. This section investigates to what extent the letters in the corpus correspond to the suggested prototypical structures and to what degree the variations exist, if any. Despite sharing similar communicative purposes, there is a great variation in moves in the corpus.

As suggested by Swales (1990), the moves are either obligatory or optional. The sequencing of these moves may either be fixed or varied. They may be subject to embedding. There are also moves that occur recursively. The schematic structure corresponding to the letters in the corpus is as follows:

**Move 1: Opening salutation**

**AND**

**\*Move 2: Establishing purpose**

**Steps:**

1. Title AND/OR
2. Making reference to previous communication AND/OR
3. Raising issues for discussion

**AND**

**Move 3: Providing  
(information/favours)**

**AND/OR**

**\* Move 4: Requesting  
(information/favours)**

**Steps:**

1. Providing/Updating information/favours AND/OR
2. Giving justification/clarification/suggestion/confirmation AND/OR
3. Giving instruction/permission AND/OR
4. Providing enclosure AND/OR
5. Acknowledging receipt AND/OR
6. Drawing attention to an issue AND/OR
7. Offering space for compromise/negotiation AND/OR
8. Expressing apology/appreciation

**Steps:**

1. Requesting information/favours OR
2. Seeking approval/cooperation

**AND/OR**

**\*Move 5: Ending**

**Steps:**

1. Expressing wish for well-being OR
2. Giving compliments OR
3. Expressing desire for forbearance OR
4. Offering further assistance OR
5. Expressing hope OR
6. PS Note

**AND**

**Move 6: Closing salutation**

**Figure 4.2: The 6-move prototypical schematic structure for business correspondence**

\*optional moves

The letters in this corpus are written to accomplish two major communicative purposes i.e. providing information/favours and simultaneously providing and requesting information/favours. The basic moves in the 6-move prototypical structure are **Opening Salutation, Establishing Purpose, Providing (information/favours), Requesting (information/favours), Ending** and **Closing Salutation**. The **Establishing Purpose, Requesting (information/favours),** and **Ending** moves are optional. There are sixty-three letters which can be divided into two categories according to communicative purpose: thirty-six letters which provide information/favours and twenty-seven hybrid letters which provide information or favours and request information or favours. The **Providing (information/favours)** move is followed by Move 4 – **Requesting (information/favours)** in twenty-three hybrid letters in my corpus except for five letters which have these two moves in reverse positions. The moves and their realising steps in the 6-move schematic structure are described in detail below:

### **Move 1: Opening salutation**

In this particular move, the writer addresses the intended recipient by stating his name. Although opening and closing salutations are not expressed in a complete clausal structure, my purpose in including them as part of the moves in the letters is because they play a role in the display of politeness in the letters in the corpus. However, only full clauses are included for the analysis of the lexico-grammar of modality markers in this study. Abarca and Moreno (2006, p.27) who base their studies of move analysis and politeness strategies in a corpus of letters of rejection on Brown and Levinson (1987, p. 70), assert that the style of addressing a recipient by his/her surname in the opening salutation of a letter is a display of remoteness. This is also true in the 1930s as evident from my findings. This formality is a negative politeness strategy displayed to acknowledge deference to the addressee (Brown and Levinson, *ibid*) (see Section 4.7.3).

All the letters in this category have an **Opening Salutation** move, always realised through formal address as given in the example below:

4.1 *Dear Sir Percy,*

In the genre analysis of the letters in her corpus, Santos does not classify the opening and closing salutations as separate moves. She regards the opening salutation as part of the establishing act which I label as Introduction in my corpus. Another difference between our analyses lies in the closing salutation. In my corpus, this move is an obligatory move on its own, whereas in Santos' corpus the closing salutation is embedded in the ending section. As stated earlier, these differences may be due to the nature of the data being informal faxed documents. These differences too mark my departure from Santos' model. In my model, the opening and closing acts are classified as beginning and ending moves because they are instrumental in realising the politeness strategies employed by the writer in the negotiation process. Although the opening and closing salutations are deemed to be formulaic, I concur with Pilegaard (1997) who considers these two moves as secondary illocutionary acts or external to the propositional element in the letters, particularly in the letters aimed at requesting information/favours. These acts are also deemed politeness strategies external to the face-threatening aspects of the letters (Pilegaard, 1997, p. 228) which will be dealt with in detail in Section 4.10.

### **Move 2: Establishing purpose**

Move 2 is where the reader is being introduced to the topic of discussion. This is an optional move which appears in twelve out of sixty-three letters in the entire corpus. A letter that contains this move normally has lengthy details on a single subject matter or multiple subject matters of unrelated issues in the subsequent paragraph(s) as opposed to those without this move which normally contains single subjects with brief details. This move can be realised through the three steps below which are varied in sequencing and may be embedded within one another.

1. *Title AND/OR*
2. *Making reference to previous communication AND/OR*
3. *Raising issues for discussion AND/OR*

One interesting finding from the analysis reveals that none of the steps above is obligatory. These steps occur as separate entities.

1. The *Title* is taken as a step to realise the **Establishing purpose** move as it functions to prepare the reader with the main subject matter with regard to the title indicated. This step occurs separately in only five out of the sixty-three letters as shown below:

- 4.2 *PERSONAL*(H14)
- 4.3 *“NO. 552” – SWITCHBOARDS*(P12)

2. The second step is *Making reference to previous communication* which occurs in only fourteen out of the sixty three letters. In this act, the writer is introducing the reader to the subject matter by making or referring to previous communication either between both interactants or between the sender and other parties as shown in the example below:

- 4.4 *During general conversation yesterday we spoke of the difference between the launching details for the “Queen Elizabeth” as compared with those which obtained for the “Queen Mary”.*  
(P8-s1)

3. The next step that realises the first move in the corpus is *Raising issues for discussion* which appears in three letters in the corpus as shown below:

- 4.5 *While there is nothing of outstanding importance which would call for a meeting with you, there are several minor matters which I would like to mention to you more in the course of conversation.*  
(H5-s1)

By using this step, the writer is making an opening for the subject which is elaborated in the subsequent sections of the letter. The manner in which this opening is made prior to a request in the subsequent section of the letter suggests that this particular step is a strategy to show deference to the addressee. A certain degree of power and social distance is inherent here between the interlocutors in the genre. However, the step employed to realise the introduction move may vary according to the politeness strategy and deference as will be further discussed in Section 4.10.

### **Move 3: Providing (information/favours)**

Moves 3 and 4 are of equal importance in the letters as they account for the communicative purposes that define the genre (Santos, 2002, p. 180). In this corpus, the main communicative purpose that drove the production of these letters was the need for the exchange of and requests for information or favours in the preparation of the historic ship's launch. The fact that the various parties dealt with the exchange of and requests for information or favours via the correspondence is established in the letters specifically through Moves 3 and 4. When they appear together in the same letter, the move **Providing (information/favours)** always, although not mandatorily, precedes the act of **Requesting (information/favours)** reflecting the writer's conformity with the social attitude of talking about a subject shared by the writer/reader before introducing something new to the reader/recipient (Santos, 2002). The requests made in the letters are invariably related to the information supplied earlier.

Move 3 is where the writer delivers his main message to the reader. This move is realised through seven steps which occur either individually or in combination. The description of the steps is done in two parts: steps occurring individually and those in embedded occurrences or in combination.

### **Steps:**

1. *Providing/Updating information/favours* AND/OR
2. *Giving justification/clarification/suggestion/confirmation* AND/OR
3. *Giving instruction/permission* AND/OR
4. *Providing enclosure* AND/OR
5. *Acknowledging receipt* AND/OR
6. *Drawing attention to an issue* AND/OR
7. *Offering space for compromise* AND/OR
8. *Expressing apology/appreciation*

### **Steps occurring individually**

1. The first of these steps is *Providing/Updating information/favours* which occurs in seven out of the sixty-three letters in this corpus. By employing this step, the writer endeavours to provide or update information which is extremely important and takes a central role in the preparation of the ship's launch. An example of this step is as follows:

- 4.6 *As I had expected, I find that the launching conditions are very similar, the only differences being that the angle of declivity is slightly less with No. 552, while the camber of the launching ways is slightly more. This increase in camber is made with the object of providing buoyancy at the stern of the vessel slightly earlier, thereby relieving somewhat the load on the after end of the launching ways before the lifting of the vessel's stern.*(P8-s2-3)

In the example above, the description of the launching conditions takes the whole letter. The function of this step then is merely to inform and it realises the **Providing (information/favours)** move.

2. The second step that occurs individually is *Giving justification/clarification/suggestion/confirmation* which occurs in only three out of the sixty-three letters in the Hybrid category. The rationale for grouping these steps together is because they all refer to the writer's act of providing some form of response to or feedback on an issue or matter



to be considered by the addressee. This step helps realise the third move by providing information in the form of a justification, clarification, suggestion, or confirmation with the purpose of clearing any confusion or miscommunication. In the particular example given below, the writer is clarifying an issue which involves a third party.

4.7 *As an instance, the City Librarian of the Corporation of Glasgow is asking for a copy in order that it may be preserved and also ready for reference in the Mitchell Library. This is one place where the new Brochure would be extremely useful, and as and when you are able to send us a supply we shall see that a copy is sent to the Libraries Department of Glasgow. (H27-s2-3)*

3. The step *Providing enclosure* occurs in ten letters in the corpus. The writer uses this step to inform the addressee of the enclosed item in the letter. This step is rather straightforward and direct. An example is given below:

4.8 *Two more requests: -  
G. Van Eysselsteyn  
And  
Bristol Evening Post*

*These I am forwarding to you for such attention as you consider necessary. (P20-s1-3)*

4. The particular step *Acknowledging receipt* occurs in three letters in the corpus as seen below:

4.9 *Many thanks for the 12 tickets which I received this morning.  
(P32-s1)*

This is another step that is rather straightforward and direct which does exactly as the label suggests, i.e. acknowledging receipt of documents or messages.

## Steps in embedded or combined occurrences

There are twenty-one combined configurations of steps realising the third move. This is the move in the entire corpus that has the largest step combination. The discussion here includes only those that occur more than once, listed with an example for each below:

### 1. *Acknowledging receipt (1) & Providing/updating information (2)*

The combined steps allow the writer to show his concern and alertness in matters which he considers to be of grave importance to the addressee. This particular combination occurs in five letters as seen below:

4.10 *Just a line to let you know that the 20 additional copies of the brochures arrived safely this morning. (1)*

*Any other important people we can think of we shall make a list of them and send these forward to you as you may consider it advisable to send them copies of the brochure. (2)(P36-s1-2)*

In this combination, the writer is merely informing the addressee of his receipt of the items sent and his plan of action regarding the item received.

### 2. *Providing/updating information/favours (1) & Providing enclosure (2)*

This configuration occurs in three letters. It allows the writer to provide the recipient with a necessary piece of information or favour and attach relevant documents as seen below.

4.11 *Not until this broadside drawing was completed did I come to know that this work was not being done to the order of Cunard White Star Limited. (1)*

*To-day Sir Muirhead Bone has made further application to me by letter, copy of which I attach hereto.(2)(H6-s3-4)*

3. *Providing enclosure (1) & Giving justification/clarification/suggestion/confirmation (2)*

This configuration comprising the steps above provides the writer with the opportunity to send attachments and provide justification/clarification/ suggestion/ confirmation/instruction regarding any issue between the interactants as seen below. This configuration occurs only in two letters.

- 4.12 *Herewith I am enclosing a copy of letter received by afternoon post from Mr. Lascelles and which is self-explanatory. (1) I propose arranging for a car for yourself and Mr. Lascelles at Central Hotel at 9.15, and again a car for Mr. Lascelles leaving Clydebank at about one o'clock, and will count on both yourself and Sir Iain Colquhoun lunching at Clydebank.(2)(P14-s1-2)*

4. *Providing enclosure (1) & Providing/updating information/favours (2)*

In the example below, it is apparent that the writer informs the reader of the attachments and a piece of information. This configuration appears in ten letters in the corpus.

- 4.13 *As promised by my letter of the 14<sup>th</sup> July I am sending herewith copies of each of the two sketches which accompanied the proposed schedule of the launch of the "QUEEN ELIZABETH" in my letter of the 9<sup>th</sup> instant to Sir Alexander Hardinge.(1)*

*Incidentally I would mention that I have not received acknowledgment from Sir Alexander Hardinge and am assuming meanwhile that the business of the Paris visit has either caused delay in acknowledgment or that the proposed schedule is acceptable and does not require comment. (2)(P4-s1-2)*

5. *Providing/updating information/favours (1) & Drawing attention to issue (2)*

This combination which occurs only once in the corpus allows the writer to provide the reader with necessary updates of the present launch preparation and draw his attention to the issue or topic that is to be discussed in the letter.

- 4.14 *My recollection is that he then said that arrangement would be made to lunch these journalists in Glasgow and convey them by buses to the yard only in time for the launch, and the problem was, could we accommodate these people on some platform.(1)*

*You may recall that at the launch of the “Queen Mary” the Shipyard Store was used as the centre for the journalists, with the telephone service centred in this store and our records show that the number of journalists was approximately 200.(2)  
(H18-s3-4)*

6. *Acknowledging receipt (1) & Providing/updating information/favours (2) & Giving justification/clarification/suggestion/confirmation (3)*

This configuration, which occurs in two letters, allows the writer to acknowledge to the reader of the documents, provide/update information, and offer the reader justification/clarification/suggestion/confirmation/instruction as seen in the example.

- 4.15 *Mr. Beck has handed to me the proof of Captain Dorling’s article which is to appear in the “QUEEN ELIZABETH” Launching Souvenir.(1)*

*We have read this article through and made certain suggestions and corrections. Frankly, as a literary effort, this description does not appeal to us as equal to that written of the “QUEEN MARY” of the write-up of the “MAURETANIA”.(2) (This is, of course, entirely a matter for Cunard White Star Limited, and we have only made such corrections and suggestions as were considered desirable.(3)(H3-s1-2)*

7. *Acknowledging receipt (1) & Providing/updating information/favours (2) & Providing enclosure (3)*

This configuration, appearing in three letters, is deployed by the writer to inform the reader of the document(s)/message(s) received. At the same time, the writer is also providing the reader with some relevant information and attachments.

4.16 *The telegram received this afternoon from Sir Alexander Hardinge is confirmed as follows:*

*“SHALL BE PLEASED TO SEE YOU AND SIR PERCY  
“BATES HERE AT 11-30 a.m. ON JULY 7TH. HARDINGE”.(1)*

*As I think from conversation with you that you would have expected an afternoon appointment, I wired you immediately of the contents of the above message.(2)*

*Herewith I enclose a copy of the acknowledgement which I am posting this evening.(3)(P2-s1-3)*

8. *Acknowledging receipt (1) &Expressing appreciation/apology (2) &Providing/ updating information/favours (3)*

This configuration, which occurs only once in the corpus, allows the writer to simultaneously acknowledge receipt of either documents or messages, offer appreciation and later update information as shown in the example below.

4.17 *Many thanks indeed for your telephone message of yesterday concerning the modifications to your speech and for copy of the revised draft received this morning.(1) (I very much appreciate your kind reception of my suggestions and your action in making alteration. (2)*

*This morning we had a full try-out of the microphones and broadcasting arrangements and will have a further try-out at mid-day tomorrow.(3)(H25-s1-3)*

9. *Providing enclosure (1) &Providing/updating information/favours (2) & Expressing appreciation/apology (3)*

The writer maintains the relationship with his reader by enclosing the much needed document together with relevant updates and later offering appreciative remarks.

4.18 *Herewith I am sending the following:-*

*Statement of officials and guests on Royal Dais  
Statement of officials and guests at top table at speeches  
and serving of refreshments in our Mould Loft.*

*List of Royal Party.  
Copy of Programme of Their Majesties visit.  
List of Presentations to Their Majesties.*

*Also, I am sending a print of drawing which shows the arrangement of the launching dais and a detail of the Reception Stand as discussed and arranged with you last evening.(1)*

*In keeping with your suggestion, a special strip of carpet will be laid for Their Majesties and the Princesses and those presented by Sir Iain Colquhoun are shown in the expected position after presentation, along the back wall of the Stand with the several of Their Majesties' Suite positioned behind Their Majesties [sic]. This represents the arrangement which will obtain just before your inviting Her Majesty to accompany you the Observation Balcony and the Royal Dais.(2)*

*I very much appreciate your attending at Clydebank yesterday and the discussion of the various details was very helpful.(3)  
(P23-s1-5)*

10. *Expressing appreciation/apology (1) &Providing/updating information/favours (2)  
&Offering space for compromise/negotiation (3)*

This three-step configuration, like the other combinations in the corpus, allows the writer to provide information/favours to the reader. In this configuration, the writer offers appreciation, updates the latest development of the launch preparations and offers space for negotiation.

- 4.19 *At Clydebank we appreciated the visit paid to us yesterday by Sir Thomas Brocklebank, Mr. Lister and Mr. Cauty, and I am sure that they are satisfied that all is well and the work is progressing satisfactorily.(1)*

*Sir Thomas Brocklebank mentioned that you are leaving Liverpool early in the week and will probably not be available until the end of June. The object of my now writing you is to confirm that we are quietly developing the arrangements for the accommodating of guests at the launching,(2) and that I can be ready for the end of June or early July, on any date that suits your convenience for a further call upon Sir Alexander Hardinge to settle details of Their Majesties' route etc. (3)(P1-s1-3)*

## Move 4 – Requesting (information/favours)

Move 4 is where the writer delivers his most important information to the reader. In twenty-four out of the twenty-seven hybrid letters in the corpus, this move is preceded by Move 3. Three letters which have the **Providing (information/favours)** move following the **Requesting (information/favours)** move are labelled as reverse hybrid letters. This move is realised through two steps which occur individually as shown in the examples below:

### Steps:

#### 1. *Requesting information/favours*

This step is employed by the writer to request that the reader supply some information or provide favours. This step occurs on its own in twenty-seven hybrid letters in the corpus. An example of this step below shows a request for an action to be undertaken by the reader.

4.20 *...but we would be glad to have concurrence before finally advising the B.T.H. Company. Will you please return letter with enclosures so that we may be able to reply in due course. (H12-s2-3)*

#### 2. *Seeking approval/co-operation*

This step occurs only once in the corpus. In the example below, the writer is seeking the reader's approval of his suggestion.

4.21 *I have placed the several Directors of Messrs. John Brown & Co. generally in keeping with seniority, but you may not agree with the positioning of the Cunard White Star and Cunard Directors. (H14-s4)*

## Move 5 – Ending

This move is where the writers conclude their letters through five steps that occur individually. However, not all letters in the corpus conclude with this ending part. Being an optional move, this **Ending** move only occurs in five letters in the Providing Information/Favours category and four Hybrid letters. This move is realised by five steps as follows:

### Steps:

1. *Expressing wish for well-being* OR
2. *Giving compliments* OR
3. *Expressing desire for forbearance* OR
4. *Offering further assistance* OR
5. *Expressing hope* OR
6. *PS note*

1. The first of these steps is the *Expressing wish for well-being* step which occurs in six letters as seen from the example below.

4.22 *I trust that you have not experienced any unpleasant reaction from the strenuous day or from the travelling to and from Clydebank. (P34-s3)*

2. The *Giving compliments* step shown below occurs only once in the corpus. The formulaic step is deployed by the writer to end the letter in good faith.

4.23 *With kind regards, (H13-s4)*

3. The next step employed by the writer to end his letter is *Expressing desire for forbearance* which occurs in two letters as seen from the example below:



- 4.24 *I trust that in my desire to keep you fully informed of all developments, I am not troubling you too greatly with details.*  
(P5-s9)

It is hypothesised that this rhetorical strategy is used out of deference for the addressee probably due to social distance and power relations between the interlocutors.

4. The step of *Offering further assistance* occurs in only one letter as seen below:

- 4.25 *Should there be anything further that comes to your notice I shall be obliged if you will let me know.*(H4-s8)

This step is seen as an act of responsibility and co-operativeness on the part of the writer to ensure the success of the business negotiation.

#### 5. *Expressing hope*

In the example shown below, the writer ends his letter by stating his hope/wish that the matter discussed can be resolved within the time frame.

- 4.26 *I am hoping that we can fix this finally on Wednesday afternoon.*  
(H14-s5)

#### 6. PS note

This step appears in three hybrid letters. This particular step is relevant in the corpus as it can function as last-minute additional information. Additionally, it can also be used to deliver relevant information which deserves special attention and is, for this reason, highlighted by the writer (Santos, 2002, p. 180). An example is shown below.

4.27 P.S.

*I am assuming that Mr. Derry will be at Clydebank early in the week when I can discuss with him the arrangements for Press representation at the launch of the “QUEEN ELIZABETH” and then make reply to the letter received from Sir Eric Mieville , all in time for my travelling South by sleeper on Wednesday night. (H6-s6)*

#### **Move 6 – Closing salutation**

All the letters in the corpus are closed with a salutation and signature without any information about professional details like full name and rank status in the company as seen from the example below:

4.28 *Yours sincerely,*

#### **4.6 Discussion**

The analysis developed here shows patterns of rhetorical elements which are characteristic of this type of business correspondence. The primary determinant that drove the production of the letters in the corpus was the shared communicative purposes. From the analysis described in the preceding sections, only **Moves 1, 3 and 6** are obligatory as attested by their presence in all the letters in the corpus while **Moves 2, 4 and 5** are optional moves. **Moves 1 and 6** form the skeletal frame of the letters as the opening and closing sections but these two moves cannot be considered core moves of the genre as they do not carry the main message of the letters. **Move 3**, which is an obligatory move in this model, has a central function in the corpus as it carries the main message of these letters, i.e. to provide the readers with information and favours regarding the launch preparations. **Move 4** also provides the main content of the interaction in twenty-seven hybrid letters, i.e. to request information or favours, and for this reason, both **Moves 3 and 4** are regarded as the core moves because they deliver the central purposes in the discourse. Occurring in

combination, both moves display the shared purpose which generated the communication: the exchange of information/favours and the request for information/favours for the successful launch of the ship. **Move 2** functions as an opening section of the letter while the concluding section of the letters is signalled by **Move 5**. Gan (1989, cited in Bhatia (1993, p. 59) found the **Ending politely** move was invariably present in his corpora of sales promotion letters, letters of enquiry and replies whereas in letters of complaint, adjustment and collection, only 60% had a proper closing section. The absence of the ending section in Gan's corpora may have been intentional to signify subtle expressions of anger or dissatisfaction. The absence of the ending section in some of the letters in my corpus does not reflect similar sentiments: this may just be due to the writers' personal style or due to the accepted norms and conventions of business letter writing at that time.

There exists a different move variation in terms of its sequencing in the letters in the corpus especially in letters characterised by 3 or fewer moves. Since **Moves 1, 3 and 6** are obligatory, the occurrences of the other moves throughout the corpus are not fixed. Some of the letters do not have explicit opening and closing parts. I thus concur with Bhatia (1993, p. 56) who states that one move may be realised in several paragraphs and conversely, one paragraph may contain more than one move. An entire letter of several paragraphs in the corpus can constitute a single move with a single communicative purpose (besides the obligatory **Moves 1 and 6** which normally comprise one line), for example **Move 3 (Providing information/favours)** or **Move 4 (Requesting information/favours)**. Contrarily, one brief paragraph can have more than one move. Such a phenomenon implies that different moves, steps and strategies are in play. The purpose of the letters characterised by less than three moves is not however different from the letters comprising more than 3 moves. There are thirty-six letters written for the purpose of providing information or favours only and twenty-seven letters for both providing information/favours and requesting information/favours. In the **Providing Information/Favours** category, there are three letters with five moves, twelve with four moves and twenty-one with three moves. The only move that is essential but not

surprisingly missing in these letters is the **Requesting information/favours** move. A discernible pattern here shows the three moves frequently occurring in the twenty-five letters are **Opening salutation, Providing (information/favours)** and **Closing salutation**.

In the **Hybrid** category, the most common pattern is a 4-move structure appearing in fourteen letters. Nine letters are found to have five moves, four with all six moves and fourteen with four moves. In the 4-move pattern, the inherent moves are **Opening salutation, Providing (information/favours), Requesting (information/favours)** and **Closing salutation**. The most common move patterns in both the **Providing Information/Favours** and **Hybrid** categories which contain only the **Opening salutation, Closing salutation** and the main message of the letter shows the writers' desire to maintain a swift and uninterrupted flow of communication with the readers. It can also mean that the writer wishes to focus on one single piece of information or message as evident from the letters to either provide information/favours or to request information/favours only from the addressee. The exchanges of information in the letters also show that the topic of discussion in the letters may be familiar to both interactants which allows the writer to omit unnecessary introductions. The **Ending move** is also absent in these letters. The justification for the choice of writing style or strategy may be due to the writers' desire to keep their messages brief but concise. The clearly noticeable terseness in the content of the letters constituting this pattern suggests that there could have been a variety of rhetorical strategies used in English business letters in 1938.

However, a point worth noting here is the fact that the content of these short letters resembles today's memos or electronic mails as the message lacks context, closure, or both, and depends on knowledge of previous messages. Yates and Orlikowski (1992;1994), observe that a genre of organisational communication is a typified communicative act with a communicative purpose which is socially defined and recognised by its audience. The production of the letters in the corpus indicates that the participants accept the emergence of the genre variants through recurrent actions. The absence of detailed elaborations in the letters constituting not more than 3 moves implies that the rules

consisting of the genre need not be echoed in a particular instance of the genre as long as the members of the community of practice are able to recognise the particular communicative event as partaking of that genre (Yates and Orlikowski, 1994).

As **Moves 1, 3 and 6** are the only obligatory moves appearing in the letters in the corpus, the letters cannot be said to have followed a straightforward rhetorical structural patterns. It is thus apparent that the emergence of a different rhetorical structure characterising the letters is a result of what Giddens (1984) suggests as a structuring process where genres undergo the process of production, reproduction and modification by individuals. Thus, it can be said that the letters in both models are variants of business letters which Yates and Orlikowski (1994) describe as being constitutive of genre repertoire. The concept of genre repertoire can be construed as a means of understanding communicative action as a central aspect of a community's organising process enacted by the community members to accomplish their work (Yates and Orlikowski, 1994, p. 541). The move variation in the suggested model can thus be construed as being engendered by the communicative needs of the members of the Scottish shipbuilding community of practice in 1938 in the accomplishment of their tasks. From the analysis of the letters in the corpus, the different moves, steps and strategies may have been employed to accomplish the varied communicative purposes depending on context and the interactants' familiarity with the subject matters.

As this study is a synchronic genre analysis of a set of historical written texts, the generic model developed can only be applied to the study of the genre analysis of business correspondence in English at that time. This model may serve as a point of reference for genre analysts who are interested in discovering the rhetorical strategies used by professional business writers in the field of shipbuilding. The idiosyncratic moves and steps identified in the present study show its potential applicability in the analysis of similar texts written at that time or similar contexts with similar social values and practices.

The manner in which the writers in the diverse communities in the Scottish shipbuilding industry composed their correspondence in this study might have been influenced by the outcomes resulting from situated learning activities. According to Lave and Wenger (1991,

pp. 14; 31), the notion of situated learning is achieved through social co-participation and engagement within a community of practice. The emergence of genre variation as found in the analysis in this study is a result of the shared knowledge and acquired values and practices inculcated in the writers and readers over time as a direct impact of the interactions in the various communities of practice in the shipbuilding domain. The documents which form this corpus are evidence that the communication amongst the members of the diverse communities in this domain may have evolved over time as a mutual engagement and a negotiated enterprise via a shared negotiable repertoire in the form of consensually accepted styles and discourses (Wenger, 1998, pp. 126-130).

#### **4.7 Pragmatic analysis of the modal verbs as politeness markers**

This section discusses the micro analysis of linguistic items used to express politeness which complements the move structure analysis of the letters in the corpus. The next section will provide details of the underpinning theoretical framework for the analysis followed by a review of related literature on politeness strategies in business correspondence with emphasis on modality realised by the modal verbs in English. The following section deals with the methodology which leads to the findings and discussion section.

##### **4.7.1 Politeness Theories**

As the primary form of communication in the business domain, business letters are indispensable tools in commercial activities which contribute to the expanding development of international trade and business. Business letters are formal writing in which politeness principles are often observed by the writers in order to maintain and enhance desirable business relationships. This section examines the politeness strategies deployed by the writers of the letters in the corpus in providing and requesting information/favours.

Politeness theories have received a great amount of both pragmatic attention and criticisms from many quarters in the last decade (Abarca and Moreno, 2006, p. 23). Various studies in pragmatics dealing with the politeness phenomena have been conducted. Several key theories on politeness will be discussed in the next subsection: Leech's Politeness Principle, and Brown and Levinson's face-saving formula. However, several studies challenge the universality of Brown and Levinson's face model (see Jansen and Janssen, 2010; Bargiela-Chiappini, 2003; Mao, 1994, etc.). However, the arguments over the universality of this theory do not affect my study. This is because the corpus of business letters used here consists of letters written by Scots using English in the shipbuilding industry. Brown and Levinson's theory which was based on English-speaking communities is an ideal framework for my analysis as it provides me with the mechanisms to study the linguistic means that help maintain the interactants' faces in the business correspondence in an English-speaking culture.

#### **4.7.1.1 Leech's politeness principle**

Leech (1983, p. 80) pointed out that Grice's maxims in the Cooperative Principle are not strictly observed; rather they are frequently violated for various reasons. Although some of the violations are addressed by Grice's conversational implicature, there are some which are inadequately illustrated by Grice's theory. This theory, when applied alone, is not sufficient to explain how people talk and why they are often indirect in conveying their messages. It also fails to explain the relation between sense and force when non-declarative types of sentence are in use (ibid). Due to such issues, Leech (ibid) proposed the development of the Politeness Principle. This theory suggests that the violations of Grice's maxims are driven by the interactants' need to be polite. The Politeness Principle offers six maxims with two terms referring to 'self' and 'other' to mark the relationship between at least two participants.

Maximise (other things being equal) the expression of polite beliefs

Minimise (other things being equal) the expression of impolite beliefs

- i) Tact maxim
  - a. Minimise cost to others;
  - b. Maximise benefit to others
- ii) Generosity maxim
  - a. Minimise benefit to self;
  - b. Maximise cost to self
- iii) Approbation maxim
  - a. Minimise dispraise of others;
  - b. Maximise praise of others
- iv) Modesty maxim
  - a. Minimise praise of self;
  - b. Maximise dispraise of self
- v) Agreement maxim
  - a. Minimise disagreement between self and others;
  - b. Maximise agreement between self and others
- vi) Sympathy Maxim
  - a. Minimise antipathy between self and others;
  - b. Maximise sympathy between self and others

(Leech, 1983, p. 132)

Leech's framework, however, has led to critics claiming it as failing to portray the general picture as too much focus was given to minute details and elaborations (Van De Walle, 1993, p. 57). In addition, Van De Walle (*ibid*) also points out that Leech's framework "is too theoretical, rigid and removed from linguistic reality to be able to account for actual language use". Leech's tight schemes also present difficulties for the politeness phenomenon to fit into to account for every single regular pattern (*ibid*). This issue has also been raised by Brown and Levinson (1987, p. 4) who state that "if we are permitted to invent a maxim for every regularity in language use,... we [will] have an indefinite number of maxims".

As Leech does not explicitly define the politeness phenomenon but locates in the speaker's social aims rather than his/her illocutionary goals (Dimitrova-Galaczi, 2005, p. 6), this model is thus not adequate to address politeness phenomena in texts which display the strategies employed by the addressors/speakers. Furthermore, the investigation of the politeness strategies used to maintain the interactants' face in my corpus is more adequately explained by Brown and Levinson's face-saving view. The next section will discuss this pertinent framework.



#### **4.7.1.2 Brown and Levinson's model of politeness strategy**

The roots of this theory can be traced loosely from the Chinese's notion of politeness and from Goffman's (1967) concept of face as the motivation behind any interaction. Face, in Goffman's view, is an image of self-delineation in terms of approbation of social attributes. As an extension of this model, Brown and Levinson (1987) build a two-dimensional interactional model. There are two major concepts in this influential work on politeness: a 'Model Person' and the face wants of this individual. The 'Model Person' is an adult member of a particular society who has the inclination to have his/her want unimpeded and the approval of the want in certain respects (ibid, p. 58). Brown and Levinson (ibid, p. 61) propose that "face is something which is emotionally invested, and that can be lost, maintained or enhanced, and must be constantly attended to in interactions". This notion of 'face' involves both a positive and a negative face. By a positive face is meant the presumption harboured by this model person that his/her wants are desirable to some others (ibid, p. 62). A positive face also involves the desire to establish a positive self-image that the person wishes others to appreciate or approve. This means that each person has to be protective of others' face. The notion of a negative face, on the other hand, is translated by the model person's wish not to have his actions impeded by others (ibid). A negative face also means the interactants' desire to have freedom of action and freedom from any imposition, i.e. being 'defensive' of one's face. An indispensable term associated with the notion of 'face' is Face Threatening Act (FTA) which occurs when there is a threat to a person's face. The occurrence of these FTAs requires some form of mitigation or verbal repair. According to this theory of politeness, the behaviour of interactants is interpreted based on a taxonomy of linguistic strategies in which the strength of utterances or statements is commonly modulated according to the degree of familiarity, respect, relative social roles of the interactants and the impacts which the utterances may have on them (Brown and Levinson, ibid, pp. 68-72).

According to Hagge and Kostelnick (1989, p. 318), discourse participants know that in a social interaction, there exists a set of politeness strategies that defuse potentially threatening situations. It is in everyone's mutual interest to maintain the face value of one

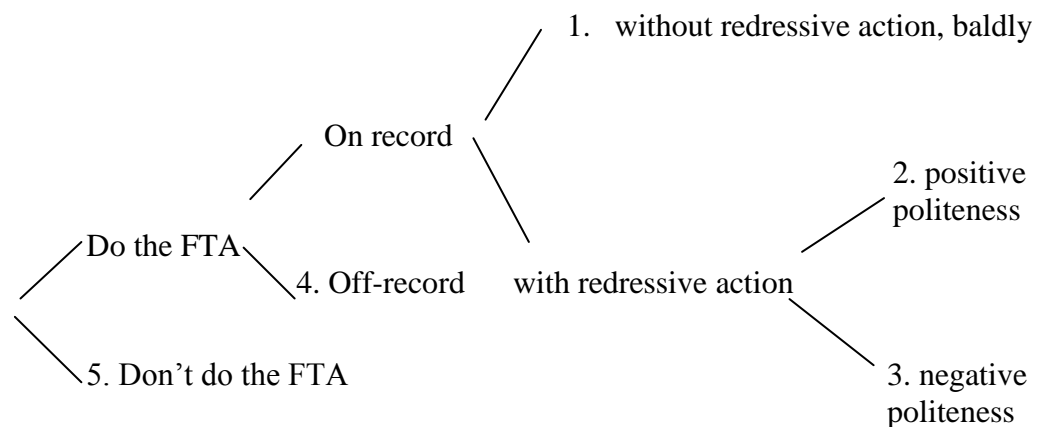
another in a social interaction (Brown and Levinson, 1987, p. 61). To Brown and Levinson (ibid, p. 281), communicative intentions have “built-in social implications, often of a threatening sort”. To minimise the effects of these FTAs to either the Sender (S) or the Hearer (H), S has to choose from a set of strategies based on the degree of seriousness of the threats according to three major considerations: social distance, power, and the seriousness of the imposition caused by the FTA. ‘Social distance’ here refers to the evaluation of how frequently the S and H interact and the types of exchanges taking place.

‘Power’ refers to how FTA is assessed in relation to the H’s imposition of his wants at the expense of S’s. The final consideration is the degree of seriousness of the imposition which is measured against the level of interference with the interactant’s face. According to Brown and Levinson (ibid, pp. 15-17, 76-84), both the factors of power and imposition of FTA are also culturally-bound.

The figure below shows the possible strategies for making FTAs. According to Brown and Levinson, in order to minimise the threats to face in any communicative act, S has to consider three conflicting wants: 1) to communicate the content of the FTA; 2) to be efficient or urgent; and 3) to maintain H’s face to a certain degree. Unless the urgency of the message is greater than the need to maintain H’s face, S has to consider several strategies to minimise the FTA. He/she will then have to weigh a number of choices. First, S can opt to commit or not to commit an FTA. If S believes the threats are too serious, he/she can choose not to perform the act. This occurs if the preservation of H’s face outweighs the need to communicate the content. However, if S decides to perform the FTA, he/she will have to decide to either do it *on record* or *off record*. Off-record strategies may be performed if it is not possible to attribute one possible communicative intention to an act. Such off-record utterances are also instances of indirect use of language in which S leaves himself/herself with several defensible interpretations of his/her act (Brown and Levinson, ibid, p. 211). On-record strategies may be performed if S’s intention in doing an act is mutually clear and unambiguous to all the interactants. On-record

strategies may be performed with or without redress to S's face. Brown and Levinson (ibid, p. 69) state that doing an act baldly without any redressive action implies an action of doing an act in a clear and unambiguous manner. The deployment of redressive actions normally maintains

H's face and these actions come in two forms: positive politeness and negative politeness. A strategy which is oriented towards maintaining H's positive face wants necessitates S employing positive politeness strategies that minimise threats to H's face by showing that S shares what H wants or likes. Positive politeness is basically approach-based as it shows that the speaker wants what the hearer wants which minimises any potential face threat.



**Figure 4.3: Possible strategies for doing FTAs (Brown and Levinson, 1987, p. 69)**

Negative politeness, on the other hand, is oriented towards redressing H's negative face, his basic want to be given freedom for self-determination and freedom from any imposition. According to Brown and Levinson (ibid, p. 70), negative politeness strategies are fundamentally avoidance-based and their realisations are manifested in the speaker's recognition and respect of the hearer's negative face wants. The speaker will normally not

interfere or only minimally interfere with the hearer's freedom of action. There are four different levels of polite strategies that have the potential to achieve the goal. The list of sub-strategies that go with the four super-strategies is presented below:

1. Bald-on record:

This strategy is a direct way of saying things, without minimising the imposition, in a direct, clear, unambiguous and concise way.

2. Positive politeness strategies:

Strategy 1: Noticing, attending to H

Strategy 2: Exaggeration

Strategy 3: Intensifying interest to H

Strategy 4: Using in-group identity makers

Strategy 5: Seeking agreement

Strategy 6: Avoiding disagreement

Strategy 7: Presupposition/raise/assert common ground

Strategy 8: Joking

Strategy 9: Asserting or presupposing S's knowledge of and concern for H's wants

Strategy 10: Offering and promising

Strategy 11: Being optimistic

Strategy 12: Including both S and H in the activity

Strategy 13: Giving (or ask) reasons

Strategy 14: Assuming or asserting reciprocity

Strategy 15: Giving gifts to H (goods, sympathy, understanding, cooperation)

3. Negative politeness strategies:

Strategy 1: Being conventionally indirect

Strategy 2: Questioning, hedging

Strategy 3: Being pessimistic

Strategy 4: Minimizing the imposition, R

Strategy 5: Giving deference

Strategy 6: Apologising

Strategy 7: Impersonalising S and H

Strategy 8: Stating the FTA as a general rule

Strategy 9: Nominalisation

Strategy 10: Going on record and incurring a debt, or not indebting

#### 4. Off-record strategies:

Strategy 1: Giving hints

Strategy 2: Giving association clues

Strategy 3: Presupposition

Strategy 4: Understating

Strategy 5: Overstating

Strategy 6: Using tautologies

Strategy 7: Using contradictions

Strategy 8: Being ironic

Strategy 9: Using metaphors

Strategy 10: Using rhetorical questions

Strategy 11: Being ambiguous

Strategy 12: Being vague

Strategy 13: Over-generalisation

Strategy 14: Displacing H

Strategy 15: Being incomplete, using ellipsis

(Brown and Levinson, *ibid*, p. 70)

This theory has not escaped the onslaught of critiques, particularly from non-western cultural settings. The most common issue at the heart of the controversy is the universality of Brown and Levinson's use of the notions of 'politeness' and 'face'. Mao, for example, (1994, p. 483) argues against the applicability of their conceptualisation of 'face' in the Chinese and Japanese cultures. He refutes Brown and Levinson's claim that face is "the public self-image that every member wants to claim for himself" (Brown and Levinson, 1987, p. 61) by saying that this claim is individual-centred rather than communal. Mao (1994, p. 460) further explains that the Chinese face emphasises not the accommodation of individual 'wants' or 'desires' but the harmony of individual conduct with the views and judgement of the community. As a public image, Chinese face of 'mianzi' (likened to positive politeness) and 'lian' (close to negative politeness) depends upon and is determined by the participation of others. Face belongs to the individual or to the self only to the extent that each act fully complies with that face and is earned through an interactional process. The second argument involves the concept of negative face. The need to maintain one's negative face in Chinese society is not so much driven by the need

to secure freedom of one's action as by the desire to gain the respect and prestige of the society at large. This shows the differences in the perception of the conceptualisation of 'face' between western and non-western perspectives, specifically in Chinese society.

Western scholars have also criticised Brown and Levinson's theories. A particular criticism concerns the absence of discussions on impoliteness in their model (Culpeper, 2011; Bousfield, 2008, and Watts, 2003). Watts criticises most politeness theories that focus only on politeness without touching on what constitutes rudeness or impoliteness despite more agreements having been achieved in the classification of the negative end rather than the positive end of the scale (2003, p. 5). His concern for this has led to the development of a new approach that he terms '(im)politeness' (Watts, *ibid*, p. 8) and which he later renames 'appropriateness'. Bousfield (2008) and Watts (2003) also find Brown and Levinson's concept of 'face' to be problematic. Watts argues that despite claiming to have based their conceptualisation of face on Goffman's work, Brown and Levinson's account of face does not exactly embody Goffman's. Singling out the negative politeness concept, Watts claims that where Goffman's is socially attributive, Brown and Levinson's take on negative politeness is individualistic (Watts, 2003, p. 102). Watts (2003, pp. 201-202) also argues against the latter's notions of static and individual views of power being the only denominator of politeness and suggests a more robust view of (im)politeness as being essential for power struggles. However, as the present study does not focus on the issues of power struggles, impolite expressions used as either offensive or defensive strategies in the struggle are thus not a concern here.

The most recent criticism of Brown and Levinson's framework is from Culpeper (2011) who claims, among numerous others, that their negative politeness category is too simplistic and individualistic. Culpeper focuses on the impoliteness phenomenon, which according to him, is not "a debased form of language" (*ibid*, p. 239) and has not been thoroughly dealt with by Brown and Levinson. However, in terms of the universality of his theory, Culpeper's work is also open to criticisms similar to those directed at Brown and Levinson for insisting on the universal application of the theory. This is evident from

Culpeper's claim that "my data largely reflect Anglo cultures, mainly British" (2011, p. 11) and from his examples which were all taken from the English culture. Culpeper's main concern involves the use of im(politeness) strategies as defensive means in anti-social behaviours in group settings (ibid, pp. 21-22). However, the need to maintain a healthy and harmonious business relationship as reflected in the letters in my corpus discounts the use of any impolite strategies in the written interactions. As the current research involves studying politeness phenomena between two individuals in written correspondence for the purpose of providing and requesting information/favours, Culpeper's model is thus not applicable here.

Another critic of Brown and Levinson's theory is Bousfield (2008) who is concerned with the need to acknowledge the functions of by-standers in group interactions. Among Bousfield's main criticisms of Brown and Levinson's theory is their preoccupation with only the speaker and hearer in an interaction (Bousfield, 2008, p. 67). However, my data involves only two individuals in written documents. As such, Bousfield's concern is not relevant here.

The arguments emerging from Brown and Levinson's theories of politeness have been built on various grounds, including cross-cultural platforms and the role of society in the perception of politeness itself. All these provide proof of the huge influence of Brown and Levinson's (1987) theory of politeness in linguistic pragmatics for the past few decades. Although all these critiques are justified from their perspectives, Brown and Levinson's theory which was based on English/British culture is an ideal framework for my analysis as it provides me with the mechanisms to explore the linguistic means that help maintain the interactants' faces in business correspondence in a western culture. The issue of individuality versus communal intervention is not the focus here as I am more interested in investigating the politeness strategies utilised by the individual writers in the corpus which are meant for the individuals at the receiving end. Brown and Levinson's theory works from the concept of wants based on what they call 'personality', which an individual has developed prior to the interaction (1987, p. 61). The interactants in the business letters in my corpus are individuals involved in the making and launching of the passenger liner who

are a part of the inter-related communities of practice in shipbuilding. It is assumed that the relationships between the writers and the recipients of some of the letters may have been established prior to the written exchanges. It can also be assumed that the relationship between the interactants may extend beyond the written correspondence. This is evident in several letters in the corpus which do not have precludes or introductions to the entire content of the documents which are more common in establishing initial contact or new subject matter. Some of the letters also begin with brief references to prior communication made either in written documents or face-to-face interactions. In addition, Brown and Levinson's politeness theory employs an interactional approach to the issues of politeness which was based on British culture. Despite his criticism of Brown and Levinson's model, Watts (2003, p.13) has provided the support for my choice of framework with which to analyse the politeness phenomena in my study when he stated that the terms 'polite' and 'politeness' are English lexemes whose meanings are open to interpretations in the language. As the data at hand comprise business letters written by native speakers of English situated in a western culture, the use of this theory for the analysis of politeness phenomena in the study is thus appropriately justified.

#### **4.8 The notion of modality as a pragmatic marker**

For the identification of the mood structure of the clauses in the letters, Halliday's conceptualisation of Mood is being adopted. Analysis of the mood choice in any given text provides me with an insight into the interpersonal functions of language use in context. The framework for the analysis of the pragmatic aspect of modality, however, is being provided by Garcia's discourse-based approach schema. Arguing against the monosemantic approach to the semantic and pragmatics of modality by Halliday and others,

Garcia (2000, pp. 127-128) suggests an analysis of modality on two levels: systematic meaning, and pragmatic or interpersonal meaning. Systematic meaning refers to "the meaning present in all functions of a modal in conjunction with the contextual linguistic



meaning: this in turn refers to the enhancing or cumulative modal nuances introduced by other satellite elements in the neighbouring sentential or discourse environment". The second layer involves the interlocutors' modulation of the meaning potential emerging from the systematic meaning. The pragmatic meanings of a modal may be unveiled by other non-linguistic features of the context of the utterance. Garcia (2000, p. 121) dispenses with the conception of modality as being divided into two domains, deontic and epistemic, by contending the 'reductionist' view that obscures the function of deontic modality as markers of speakers' attitude in a given speech event. He adopts Lyons' (1983 cited in Garcia, *ibid*, p. 120) term 'subjectivity', as the result of an expansion of the term 'attitude' which is to be understood as 'speaker/subject's' involvement in the discourse embracing both types of modality. According to Lyons, 'subjectivity' is

... a matter of speaker's, or more generally, of the locutionary agent's involvement of himself in the utterance. In the case of epistemic modality what is involved is his knowledge (or beliefs). In the case of deontic modality it is his will and authority that is involved. But in both cases it is the locutionary agent who is the source of the modality.[sic]

(Lyons 1983, p. 111)

Garcia (*ibid.*) proposes that modality is useful for indicating the expression of the subjects'/speakers' involvement towards the propositional content of an utterance, whether in the form of agency or subjectivity. In his article, Garcia (*ibid*, p. 128) gave special attention to modality as markers of politeness in general and face-saving in particular. Garcia concludes that the revised definition of modality indicates that the markers should not be strictly confined to modal auxiliaries and he produces an inventory of modality markers which is by no means exhaustive. The analysis and discussion will also include the linguistic environment which provides the contextual clues for the politeness functions of the modal verbs in context. However, I would like to stress that the emphasis is on the identification of the modal auxiliaries which function as politeness strategies in the letters. This is to maintain the coherence and consistency of focus in this thesis. Garcia's schema of modality is chosen over Halliday's as it provides a more suitable framework for the identification of the pragmatic functions of the modal verbs as determined by the neighbouring linguistic environment at the sentential level.

## **4.9 Related literature review**

### **4.9.1 Empirical studies of politeness phenomena in business letters**

Using Brown and Levinson's Theory, Maier (1992) in her significant work on politeness phenomena, studies how two groups of non-native and native English speakers use politeness strategies in business letters. She finds that the non-native speakers used some form of politeness strategies in their letters, whether casual, informal, personal or impassioned language expressions. Maier found two striking differences between both groups' strategy use. The native speakers employed more negative politeness strategies to preserve the addressee's face, while non-native speakers engaged in risky positive ones (Maier, 1992, p. 202). Maier admits that the non-native speakers do exhibit sensitivity to politeness strategies even though their linguistic expressions are not as varied as those of the native speakers. Maier, however, does not identify the reasons for the non-native speakers' failure to observe the appropriate politeness strategies in the letters, and I believe this may be attributed to their unfamiliarity with the culture of the written business correspondence in English. Although the focus of Maier's inter-cultural politeness research essentially differs from the focus of my study, the types of politeness strategies employed to mitigate the FTA of making apologies can form a comparison for the identification of mitigating face-work in my corpus.

Similar work on inter-cultural politeness strategies is conducted by Arvani (2006) who analyses moves in business letters and the use of politeness strategies by Iranian and native speakers of English. The study shows that unlike the findings by Maier, both groups in Arvani's research show similar lexical density. The differences in the linguistic features of the letters by both groups also are not significant and do not impede communication. In terms of deployment of politeness strategies, the Iranian respondents were not familiar with the politeness norms of business letter writing. With regard to the use of modals in the letters, the native English speakers use more modals as negative politeness strategies.

Arvani (2006, p. 7) claims that the lack of modals by the Iranian writers should be attributed to the absence of such modal forms in Persian and the writers' unfamiliarity with applying them in business letters. Using Celce-Murcia and Larson-Freeman's (1999) 'socialinteractional' modal qualifying verbs, Arvani came up with an inventory of modal operators used to convey politeness expressions in his study which is beneficial for my own checklist of modal verbs in the identification of politeness strategies in my corpus.

In his much cited work which was based on a modified version of Brown and Levinson's FTA calculation formula for weightiness (1987), Pilegaard (1997) analyses the negative and positive politeness strategies in a corpus of request letters. Moving on two platforms, a dynamic perspective and a sequential perspective, Pilegaard formulates the dynamics of an interaction as constituting the degree of the imposition which varies with the nature of the request (Pilegaard, 1997, p. 227). The sequential perspective of his model is determined by the relationship between the degree of imposition of the FTA performed in the propositional section of the letters and the strategies that appear in both the opening and closing sections. Pilegaard terms these strategies 'external strategies' while 'internal strategies' refer to those employed in the propositional section. In his study of the politeness phenomena at the sentence- and text-levels, it is found that both the positive and negative politeness strategies are equally in use in the early stages of business contact. However, once negotiation starts, the negative strategies dominate. It is also found that the distribution of both strategies is related to the letter sender's status as either buyer or seller (Pilegaard, *ibid*, p. 241). The sender acting as the buyer uses far more positive facework than the one as seller. This shows the function of positive strategies as a means to build rapport employed by the writer with a lower power status i.e. the seller. The negative strategies, on the other hand, are used notably by sellers to prepare grounds for making requests, redressing the FTA and concluding the letter. Pilegaard's conclusions about the occurrence of the type of politeness strategies in his corpus of request letters is helpful for me in the identification of the type of politeness facework employed by the writers of the letters carrying the proposition, i.e. request, in my corpus.

Arguing over Brown and Levinson's deductive approach to explaining the politeness strategies to redress a single FTA in a corpus of Dutch business letters, the genre of refusal letters, Jansen and Janssen (2010) attempt to identify the differential effects of selecting one strategy over another and adding a second (or third) strategy to redress a single FTA. They also investigate whether a combined use of multiple strategies is more effective than single strategies used in isolation as a means of maintaining the client's face. The respondents in their study were instructed to evaluate the texts in the corpus but were not explicitly told to identify the politeness strategies present in the texts. The conclusions reveal several significant findings. The addition of a politeness strategy to a refusal letter does have a positive effect on several aspects of the letter, the writer and the organisation. Adding a second or a third strategy has no effect on the acceptance of the refusal: they found that only one politeness strategy is sufficient to achieve the maximally positive evaluation. Jansen and Janssen categorise one pertinent strategy among a few others found in their study, i.e. 'Give Reasons' as both a positive and a negative strategy. This happens when the human resources manager who wrote the letters detached himself from the refusal while simultaneously presenting an objective circumstance of the refusal (Jansen and Janssen, 2010, p. 2541). When used as a substantiation of the refusal, this strategy functions as a positive strategy because it restores the hearer's face indirectly. Although this study employs an experimental research design which differs from my own methodology, the findings suggest that there are possibilities of combined strategies in the letters in my corpus. Jansen and Janssen only concur with Brown and Levinson's deductive characterisation of a strategy called Justification as a positive strategy as long as the approach is maintained. However, they claim that when a linguistic utterance is interpreted from a semantic and pragmatic viewpoint, an utterance, like other meaningful verbal expressions, is more than a mere instance of politeness and is subject to the evaluation of content. This fact translates into the need to study the content of the letter closely in the analysis of the politeness strategies in my own corpus. As my analysis is entirely reliant on the texts due to the historical nature of my data, Brown and Levinson's deductive approach, i.e. generalising conclusions from remote data like the letters in my corpus, is deemed the most suitable for my study.

#### 4.9.2 Past studies in modality as politeness strategies

In terms of the use of modality to mark politeness, several studies have been conducted. The definition and scope of modality itself varies. Scholars, such as Palmer (2001) among others, have concentrated on the epistemic and/or deontic views of modality. However, this study adopts Halliday's notion of modality as it allows the investigation of modality, accompanied by the identification of mood choice of the clauses, as an element realising the interpersonal process of negotiation of meaning in language use. For a detailed explanation on Mood and modality in Halliday's systemic functional linguistics, see Chapter 2.

Vergaro (2002) conducted a study of the moves and corresponding politeness strategies in English and Italian business letters. Working on the face theory by Brown and Levinson (1987), the study shows that letters in both corpora employ mostly negative politeness strategies. The mechanisms through which modal meaning is expressed are different in both corpora: the Italian texts rely on verb mood (indicative, subjunctive, imperative, etc.) while the English ones rely on modal auxiliaries or modal operators in Halliday's terms (1994). As the corpus in my study comprises business letters written in English, the focus of interest in Vergaro's is the use of modal operators signalling politeness. Vergaro found that in the Italian corpus, positive politeness strategies are almost entirely missing unlike in the English corpus (Vergaro, 2002, p. 1230). She attributes this absence to the fact that closeness is more valuable than distance, deference, and decorum among Anglo-Americans. Various types of modal operators are used as politeness strategies to realise the moves in Vergaro's corpus of English letters. The positive strategy of noticing and attending to, which is found within the **Express Availability** move is realised by the modal 'should'. The most recurrent negative strategy, the dissociation of the sender or receiver from the act is realised by modals of obligation like 'must'. Modals of possibility, including 'may' are used to both minimise imposition and to realise the **Warn** move. Using a similar corpus analysis method to analyse move structures and politeness strategies in job application letters written by Belgian, Finnish and American business students,

Upton and Connor (2001) focus on the use of politeness strategies within two moves in the corpus. Unlike the non-native speakers' ungrammaticality in Maier's (1992) study which somewhat obstructs their politeness strategies, there are no significant differences in grammatical appropriacy between the letters written by the non-native and native speakers in Upton and Connor's study. This is attributed to the non-natives having had more experience of English. In terms of the use of modal markers to indicate politeness, some similarities to Maier's findings have been identified. The Belgian writers use twice as many modals as the Finnish but less than the American students in realising the **A Desire For An Interview Or Further Contact** move. The modals functioning as qualifying modals which are commonly used here are 'would', 'could', 'may', 'might', 'shall' and 'should'.

In an examination of the move structures and the corresponding politeness strategies of thirty rejection letters, Abarca and Moreno (2006) illustrate the most influential politeness strategies in the corpus: these are specifically apologies as negative strategies and verbal realisations conveying positive strategies. Their study is partly based on Brown and Levinson's (1987) Politeness Theory and partly on Goffman's (1967) notion of face. Politeness is analysed at both sentence and text levels with the latter referring to the opening section, propositional section and closing section. Abarca and Moreno's findings are relevant here because the use of modality in their study involves some supportive modalised moves and if-statements with which the sender acknowledges distance from the recipient. They also found that in the propositional section of the letter in their corpus, the addressor pays deference and simultaneously displays pessimism in hypothetical, receiver-oriented mechanisms using modals like 'would' and 'should' as seen in the following examples: 'any vacancy which **would** interest you...'; 'if anything suitable **should** arise...' etc. The modal 'would' is also used by the senders to stress the receiver's freedom of action in some requests: 'if you **would** care to complete...' etc. (Abarca and Moreno, 2006, p. 33). Their study concludes that Mood and modality are effective distancing mechanisms to express hedging where the need for politeness dominates over propositional information i.e. notification of rejection for employment.

In a survey of the positive and negative politeness strategies adopted by writers of varying status in the Corpus of Nineteenth-Century Scottish Correspondence, Dossena (2006) identifies several pertinent linguistic means, particularly modality, used to express authority and convey stance. She concentrates on the linguistic devices employed by the senders of letters who are of higher or lower status than their addressees and on how these devices convey their attitudes, their evaluations, and—where relevant—their (presupposed) authority on the issues under discussion (Dossena, 2006, p. 247). Deontic and epistemic modality which highlight the authorial stance and evaluation are present in this hierarchical discourse. Focusing on instances of requests and challenges in other business contexts, Dossena also identifies the converging patterns of linguistic strategies employed by encoders in their attempt to pursue their illocutionary aim. My interest in this study is to see how modal auxiliaries are being used to convey the illocutionary aims of requests. The modal elements i.e. modal auxiliaries are deployed to encode deonticity more forcefully to convey requests, albeit within the hedging framework provided by *I beg* and *do me the favour* as seen from the example below:

4.29 *I beg you **will** do me the favour to lay this letter.* [sic]

This formula is used when the recipient is a subordinate in an asymmetrical business relationship. Urgency may be conveyed very directly and the request is normally not hedged. However, whenever a hedging device is used, the request is more forcefully expressed through the modal ‘will’.

Such directness in requests is not unexpected, according to Dossena (2006, p. 249), given the asymmetrical power relationship existing between the interlocutors, a director and an agent. However, she also found that epistemic modality is employed by writers with a status higher than that of the recipient to introduce subjective evaluations which then normally lead the recipient to consistent action as seen from the example below:

4.30 *I **should** think it extremely proper, that the family **should** now deliver the pews over to new tenants on appreciation.*

Although Dossena does not explicitly discuss the modality marking politeness strategies in her analysis, it is observed that various kinds of modal verbs are being deployed for the purpose. Dossena's evaluation of the politeness strategies via various modality markers is a useful guide for the assessment of modality markers as politeness strategies between interlocutors of varying statuses in my corpus.

Past studies of politeness have mainly focused on the strategies deployed to mitigate FTAs in various speech acts like making requests, etcetera. Although the speech act of merely providing information is deemed as a one-way interaction, the manner in which the encoder transmits his/her message using modality markers has not been actively researched. Given this gap in the literature, the investigation of the use of modality markers as politeness strategies in the act of providing information, will also be attended to in this study.

#### **4.10 Analysis and findings**

This section examines how Mood and modality markers are being used to signify politeness in business negotiation via business letters written by individuals in the various companies and departments involved in the making and launching of the ship RMS Queen Elizabeth. Although the recipients' identities can be established, the senders' identities are unknown as there are no details like names, position in the office, etc. mentioned in the documents. Following Pilegaard (1997) and Abarca and Moreno (2006), the politeness strategies will be analysed from the use of modal auxiliaries at both the sentence and text levels realising the individual moves of the letters in both categories. The framework for the analysis of modal verbs as politeness markers in this chapter is adopted from Togher and Hand's framework (1998) which was based on Halliday's (1994) conceptualisation of linguistic realisation of modality as shown in Table 4.1 below. However, for the purpose of maintaining the coherence and consistency of focus in this thesis, only finite modal verbs or modal auxiliaries functioning as politeness markers will be analysed in this chapter.



<b>POLITENESS MARKER</b>	<b>Examples</b>
Finite modal verbs	Will, would, could, should, might, must
Modal adjuncts	Probably, possibly, just
Comment adjuncts	I think
Yes/no tags	He's gone overseas, hasn't he?

**Table 4.1: Politeness markers (Halliday, 1994; Toghher and Hand, 1998)**

This chapter deals only with the pragmatic or interpersonal analysis of the modal auxiliaries in the letters that function as politeness strategies. Therefore, the first layer of the modal meaning (Garcia, 2000) expressing authorial lack of certainty or obligation in the propositions will not be discussed. The following section presents the analysis. For emphasis, the modal verbs and their neighbouring linguistic environment which contributes to the role of the modal verbs as politeness markers will be highlighted.

### **1) Move 1: Opening salutation**

This move is invariably characterised by the neutral basic and formulaic salutation 'Dear' followed by either the recipient's surname which suggests a high degree of formality in the interaction. However, it is a common expression of salutation of a person with an honorific title such as 'Sir' to use the formulaic 'Dear' alongside the honorific title combined with the receiver's first name, for instance Sir Percy Bates who is addressed as 'Sir Percy' in example 4.31. However, the corpus also shows that when the recipient does not have any honorific title, the common form of addressing him is the formulaic expression 'Dear' together with the courtesy title 'Mr' and his surname as shown in example 4.32. This expression of salutation also shows remoteness. There is no modality marking deference or politeness in this move as there is no clause here. The forms of address in both the opening and closing sections (as will be shown later) are correlated. Both maintain the same formula which highlights a high degree of formality.

4.31 *Dear SirPercy*, (H1)

4.32 *Dear Mr Honey*, (P6)

According to Brown and Levinson (1987, p. 70), this form of expression is a negative politeness strategy displayed to pay deference to the addressee. The choice of salutation provides clues to the sender-recipient relationship. The mode of reference also normally shows asymmetry in status (Abarca and Moreno, 2006, p. 27). However, in my corpus, all the letters begin with this form of salutation regardless of whether or not the sender has a higher status than the recipient. This may suggest that it was the standard business letter writing practice at that time.

## 2) \*Move 2: Establishing purpose

The clauses in this move are realised by the declarative mood. This mood choice suits the information-giving aim of this move, i.e. stating the purpose/intention of the written communication. The only modal auxiliaries found in this move are ‘would’, ‘should’ and ‘may’ which occur twice each as shown in the examples below.

4.33 *You **may recall** that our first interview with Sir Alexander Hardinge concerning Their Majesties’ visit to Clydebank, he indicated that the route from Clydebank Station where Their Majesties **would** leave the Royal Train to our shipyard entrance **should** be short.* (P5-s1)

The receiver of this particular letter from where this example is taken is Sir Percy, the chairman of the Cunard White Star Ltd., the owner of the liner. The use of the modal ‘may’ and the verb ‘recall’ signifies modality as it is a statement about the addressee’s internal world, to which the writer has no direct access. The modal ‘may’ also has the effect of softening the demand made upon the receiver. This modal choice, according to Arvani (2006, p. 7) is dependent on the sender’s perception of the social situation in which

he or she is interacting. In this instance, the sender acknowledges the receiver's social status and his office position as being higher than his and so has appropriately resorted to the expression which allows the receiver the opportunity to have his face wants unimpeded.

Another instance of 'may' functioning as a negative politeness marker of conventional indirectness is shown in example 4.34. Here, the sender establishes the purpose of his letter, to have his request fulfilled by the addressee. He does so by making an indirect statement of request. This indirectness is presumably employed by the sender so as not to be seen too persistent:

4.34 *I am enclosing the fresh print of Mould Loft Seating Plan **in order that the desired number of guests may be accommodated.***(P22-s1)

4.35 ***While there is nothing of outstanding importance which would call for a meeting with you, there are several minor matters which I would like to mention to you more in the course of conversation.***(H5-s1)

The examples of the modal 'would' in 4.35 above are the only occurrences in the entire corpus realising this move. The recipient of the letter is Sir Percy Bates, the company's chairman. Realising the need to pay deference to the recipient in the higher office, the sender establishes his purpose of writing the letter by relying on the modal 'would'. The sender is also seen to be tactful here by employing the modal embedded twice in the phrase '*While ...which I would like to*'. Having acknowledged the status difference between him/herself and the receiver and that the receiver's freedom of action is being impinged on, the sender is being cautious in raising the issues for the chairman's attention.

### **3) Move 3: Providing (Information/favours)**

All the clauses are in the declarative mood except for one which is in the interrogative (H16). The declarative mood choice of the clauses fits the purpose of this move i.e. to inform or to provide favours. However, the clause in the interrogative mood functions

more as a rhetorical question whose answer is provided by the sender himself. An explanation of this will be further explored under discussion of the modal 'could' below. The analysis of the use of the modal verbs as a politeness strategy in this corpus will determine the strategies employed by the senders of the letters when providing information/favours to the addressees.

### 3a) 'would'

This modal appears eleven times as politeness markers in this move with three functioning as positive politeness markers and eight as negative politeness markers. The recipient for the letter in example 4.36 is Sir Percy Bates while in letter 4.37 it is assumed that the sender is of lower power status as deduced from the deferential function of 'would'. The use of the modal in example 4.36 displays a positive politeness strategy. The use of 'would' in the phrase '*As...have expected,*' conveys the act of showing solidarity with the recipient by acknowledging his wants/needs. Meanwhile, in example 4.37, 'would' combined with the adverbs 'probably' and 'also' indicates a negative politeness marker in providing crucial information. This politeness strategy is deemed to be appropriate as it marks the sender's expression of deference for the addressee, Sir Percy, the shipping company's chairman while concurrently stating his availability for a meeting with the latter.

4.36 *As I think from conversation with you that you would have expected an afternoon appointment, I wired you immediately of the contents of the above message.*(P2-s2)

4.37 *Thursday would probably be the most useful day for me, as it would also enable my attending the meeting of Lloyd's Committee on that day....*(H5-s4)

### 3b) 'could'

This modal verb occurs only once in this move. As shown in the example below, the modal 'could' following the phrase 'the problem was', is used by the sender as an off-record politeness marker. The clause in the interrogative mood functions more as a rhetorical question than a normal interrogation whose answer is provided by the sender himself. The justification for rejecting the issue raised in the rhetorical question is provided in the following paragraphs in the letter. The use of the rhetorical question in this context can be construed as an off-record politeness strategy to draw the receiver's attention to the issue. One point worth mentioning here is the relationship between the interlocutors in the discourse. Both represent two separate entities i.e. departments or perhaps companies involved in the launching event. The power status between them is however not clearly discernible as there is very little information about the sender. Reading the entire letter, nevertheless, allows me to deduce that the sender is in a less powerful position than the receiver as the former is responsible for the preparation of refreshments for the journalists during the launch of the ship owned by the addressee. Therefore the use of 'could' here can be considered a politeness strategy to maintain a business relationship.

4.38 *My recollection is that he then...., and **the problem was, could** we accommodate these people on some platform. (H18-s3)*

### 3c) 'may'

This modal occurs seven times in this move. Five function as positive politeness markers and two as negative politeness markers. Example 4.39 shows its use as a positive politeness marker. The sender informs the addressee of his willingness to undertake the task by expressing politeness in making the assumption that he knows and is concerned with the latter's wants. The modal 'may' here also indicates modality as it is a statement about the addressee's internal world that is inaccessible to the sender.

- 4.39 *Any other important people we can think of we shall make a list of them and send these forward to you as **you may consider it advisable to send them copies...*** (P36-s2)

In example 4.40 below, the addressee is Sir Percy and ‘may’ is used as a negative marker of deference by the sender who is making an effort to raise a matter which was previously discussed. This is to avoid being seen as too authoritative in his communication with the addressee who presumably has a higher power status than the sender.

- 4.40 ***You may recall that at a meeting with you** in London on the 7<sup>th</sup> July, **I referred to you** the request by Lord Weir...* (P10-s2)

### 3d) ‘can’

There are two occurrences of this modal in this move functioning as positive politeness markers. The senders of these letters also use this modal and the preceding phrase ‘if not’ as a positive politeness strategy to offer space for negotiation in the business correspondence. In redressing the FTA, the sender opts to emphasise his willingness to cooperate in satisfying the addressee’s positive-face wants as seen below.

- 4.41 *I trust that this is the list that you require. **If not, we can discuss matters on Monday.*** (P34-s3)

### 3e) ‘should’

This modal verb occurs twice in this move. One occurrence of ‘should’ shows its function as a negative politeness marker and another indicates it as a positive marker. In the first example below, the sender is hedging through the use of ‘should’ followed by the phrase ‘like to see’ in stating the condition before committing to the request made by the third party. This saves the face-wants of both the addressee and the requester lest their request is not met as shown below.

- 4.42 *Many thanks for your letter of the 30<sup>th</sup> intimating the request from Provost Phin of Dundee. **We are holding this meanwhile to see how matters develop,....but we should like to see as to the number of declinatures before we issue invitations requested by Provost Phin.***  
(P13-s1-2)

In example 4.43 below, the sender is making an assurance that his request does not burden the addressee who is the company's chairman. The expression containing the modal verb 'should' followed by the adverb 'only' and the adjective 'a few' conveys a positive politeness marking the sender's knowledge of and concern for the addressee's interests and wants.

- 4.43 *This **should only** occupy **a few** minutes time and will not necessitate your being here before the hour of 11,...* (H25-s7)

#### **4. Move 4: Requesting (Information/favours)**

According to Maier (1992, pp. 197-198), making a request normally threatens the addressee's negative face. The addressee is also compelled to decide whether to grant or reject the request and in order to mitigate the imposition of the FTA, the sender can show deference. All the clauses constituting this move are in the declarative mood. The interrogative mood is not present in this move despite its purpose of requesting information and favours. This may be due to the formal nature of the correspondence which is not appropriate for interrogative mood clauses that resemble personal interactions. The analysis of the use of the modal verbs as politeness strategies in this corpus will determine the strategies employed by the senders of the letters when making requests to the addressees.

#### 4a) 'would'

The eleven occurrences of this modal in this move all function as politeness markers of which nine are negative markers and two positive markers. Example 4.44 below supports Maier's finding that native speakers of English tend to employ this *Go on Record as Incurring a Debt* strategy. In this particular example, the use of the modal in the phrase '**would** + *be glad*' allows the sender to express his gratitude before making the request. By admitting his indebtedness to the addressee, the sender is showing deference to the receiver which mitigates the imposition of the request (Maier, 1992, p. 198).

4.44 *I **would be glad** to know whether Sir Percy Bates is satisfied with this description.* (H3-s5)

In example 4.45 below, 'would' functions as a positive politeness marker. Here, the sender is making an optimistic statement with the hope of convincing the addressee to perform a deed.

4.45 *I am confident that he would be greatly pleased by any reference which you **would** make.* (H11-s2)

#### 4b) 'may'

'May' occurs five times in this move of which three are markers of negative politeness and two positive politeness markers.

4.46 *I know that **we may have to get together and exchange** one or two seats here and there....*(H13-s3)

In example 4.46 above, the modal 'may' can be regarded as a negative politeness marker of hedging to downtone the demands of the request for the addressee's cooperation.



4.47 ***It may be that it would be worthwhile** sending brochures to these,  
... (H26-s3)*

Example 4.47, in contrast, presents positive politeness. The positive overtone accompanying the modal ‘may’ is supplied by the neighbouring words as shown in bold in the example above. Here, the sender is making a presupposition of a favourable outcome of an action through the deployment of this phrase.

4c) ‘can’

This modal appears twice in this move with both functioning as a bald-on-record strategy. Although this is neither a positive nor a negative politeness strategy, its inclusion in this chapter is to show the instances of such a strategy in contrast to the more indirect ones.

4.48 *Trusting that with the “Mauretania” safely launched the arrangements for “Queen Elizabeth” **can** be early dealt with without inconvenience.(H2-s3)*

4d) ‘could’

This modal verb occurs four times in this move and all of them function as negative politeness markers. The example below shows the modal being used as an expression of deference. The sender is expressing a request for an action to be undertaken by the staff working for the addressee. Embedded in the expressions in bold in the example below, the use of ‘could’ can be regarded as a sign of deference for the addressee. This is to avoid being seen as exerting pressure on the addressee to act upon.

4.49 ***It would be a great convenience to us** if Mr. Honey or whoever of your company’s staff will deal with this matter of guests **could visit** Clydebank **at an early date**...(H2-s2)*

#### 4e) 'shall'

There is only occurrence of this modal verb and it functions as a negative politeness marker, being embedded in a phrase 'shall be glad'. The example below shows the sender employing the strategy of *Going on record and incurring a debt* in his expression of requesting the addressee to take an action. By expressing his indebtedness to the addressee and willing to sacrifice his own face wants, the sender is hoping to get his request met by the addressee.

4.50 *We enclose herewith letter ....., and **shall be glad** if you will kindly deal with this...(H15-s1)*

However, the awkwardly polite expression used before making a request in this example shows a formulaic expression which is common in English business letter writing (Someya, 2010, p. 13)

#### 4f) 'should'

This modal occurs only once in this move. As in most letters in the corpus, the identity of the sender in example below is unclear. However, the expression of request via the use of the modal followed by the verb 'like' here shows the sender's effort to go on record and incur a debt with the addressee. Rather than using the modal 'would' which is more commonly used in expressions of requests, the sender has opted for the modal 'should'. This style might be attributed to the historical nature of the data.

4.51 *I **should like** you to mention to Mr. Hughes how much I enjoyed his article... (H26-s6)*

#### 4g) 'might'

- 4.52 *I very much wish that the launching ..., it has occurred to me that **you might be agreeable** to making some gracious reference to Sir Thomas in your speech at the gathering in our Mould Loft following the launch. (H11-s1)*

The receiver of the letter in the example above is the chairman of the Cunard White Star Ltd., Sir Percy Bates. The sender is seen here as making an indirect request to the receiver. Although the sender's identity is unknown here, as in most of the letters in the corpus, the use of the modal 'might' is a sign of deference towards the receiver. According to Fitzmaurice (2002, p. 262), modal devices such as 'might' are expressions of excessive politeness which are routinely associated with the letter writing practice until the nineteenth century. The use of this modal in the example can also be regarded as indicating the sender's lack of certainty of the receiver's willingness to take up his suggestion as a person in a less powerful position. The expression of making a suggestion here is, however, an implied way of requesting that the receiver heed the suggestion. Realising the power status differences, the sender is dependent on this modal as a negative politeness strategy in making requests to preserve the receiver's face want.

#### 5) Move 5: Ending

##### 5a) 'should', 'shall' and 'will'

All the modal verbs occur once each in this move. This is also the only occurrence of 'will' as a politeness marker in the entire business letter corpus. In the example below, the if-clause containing this modal complements the rest of the sentence realising the *Offering assistance* step as an ending to this letter.

- 4.53 ***Should** there be anything further that comes to your notice I **shall be obliged if you will** let me know.(H4-s8)*

This particular sentence contains three types of modal verbs. This is the only sentence where all three appear together in this move. The pragmatic function of these modals cannot be construed separately from the entire sentence. In a redressive attempt to mitigate the possible threats of this FTA, the sender displays his desire to cooperate which is a positive politeness strategy of offering assistance to the receiver. However, the modality marker 'will' in the conditional clause also indicates some kind of pessimism which constitutes a combination of strategies (Abarca and Moreno, 2006, p. 34). The sender is putting forth the message that he will be able to provide help only if he is informed of the need for one by the addressee.

#### 5b) 'might'

This modal appears only once in this move. In this *Expressing desire for forbearance* step, the sender is seeking the addressee's tolerance of any inconvenience or threats to the addressee's negative face. This strategy is informed by the unequal power relation between the interactants in the letter. The addressee is a company's chairman who is more powerful than the sender who is a member of staff in another company involved in the ship's launch. Therefore, the use of this modal here suggests a display of concern out of deference as shown in the example below.

4.54 *Trusting that I am not troubling you too greatly with what **might** be considered a minor matter.*(H6-s8)

#### 5c) 'can'

This modal also occurs only once in this move. The addressee is more powerful in status than the sender, being the chairman of the company where the latter works. In order to mitigate the imposition of the FTA on his superior, the sender employs the hedged expression *I am hoping that ...* to soften the assertive tone of the modal 'can' with the hope of seeking the former's co-operation as seen below.

4.56 *I am hoping that we can fix this finally on Wednesday afternoon.*  
(H14-s5)

5d) 'would'

This modal verb appears twice in this move. In both occurrences, it functions as negative politeness markers. As shown in the example below, this modal verb conveys a politeness strategy of *Going on record and incurring a debt*. This strategy assists the sender in saving the addressee's face wants.

4.57 *I trust that the foregoing will be all in order and **would appreciate** either a telephone call or line from you to this effect.*(H16-s7)

## **6) Move 6: Closing salutation**

There are no modality devices marking politeness strategies present in this move as it is characterised by the formulaic salutary expression *Yours sincerely*.

## **4.11 Discussion**

The modality analysis of the letters in the corpus includes the modal verbs and the neighbouring linguistic expressions as they appear in the moves. The pragmatic analysis of the modal verbs as politeness markers in the moves has revealed a varied pattern. As expected, no modality for politeness markers is found in the first move which is obligatory i.e. opening salutation as it is characterised as the neutral and basic salutation format. This suggests a high level of formality and asymmetry of status in the interactants' relationship. The analysis of mood is not applicable here as the move is characterised by incomplete phrases with no Subject and Finite elements.

The second move, **Establishing purpose**, is realised by declarative clauses. Several modal verbs are deployed by the senders to mark politeness. They are ‘would’ and ‘may’ which function as negative politeness markers. The third move, **Providing information/favours**, is also characterised by the declarative clauses. In terms of modality markers, the most frequent modal verb is ‘would’ with eleven occurrences. They are used mainly as negative politeness markers. A threat to a speaker’s negative face caused by asymmetrical relation between the interlocutors can also be defused by using the modal ‘should’ in its pragmatic capacity as a negative politeness marker. However, ‘should’ is also used once as a positive politeness marker in this move. This move is also characterised by seven occurrences of the modal ‘may’ which functions five times as positive politeness markers and twice as negative politeness markers. The modal ‘can’ is being used to convey positive politeness strategies.

In the **request for information or favours**, the senders of the letters in the corpus use declarative clauses with various modal verbs as politeness strategies. Nine out of eleven occurrences of the modal ‘would’ function as negative politeness markers to mitigate the imposition of the FTA. The modal ‘may’, which appears five times, functions as both negative and positive strategies in this move. The modal verb ‘could’ occurs four times in this move. All function as negative politeness markers. In this move, the modal ‘shall’, which occurs once, is used as a negative politeness marker expressing indebtedness. The modal ‘should’ followed by the verb ‘like’ assists the sender to convey his request to the addressee by going on record and incurring a debt. This is a rare use of this modal verb for this particular strategy in this move. However, this style might be a common practice in business letter writing 75 years ago as this collection of letters was written during that time. Realising the power status differences, the sender in this corpus is also found to be dependent on the modal ‘might’ as a negative politeness strategy in making requests to preserve the addressee’s face wants.

Various modal verbs are deployed as politeness markers in the final move, **Ending**. Three modal verbs ‘will’, ‘should’, and ‘shall’ form combined positive and negative redressive strategy in one single sentence to realise the *Offering assistance* step. This is the only occurrence of ‘will’ as a politeness marker in the entire business letter corpus. In the *Expressing desire for forbearance* step, the sender seeks the addressee’s tolerance of any inconvenience or threats to the addressee’s negative face which is a negative politeness strategy expressed via the modal ‘might’. ‘Would’ occurs twice in this move as negative politeness markers in the final statements before the senders round off their letters. Finally, the modal ‘can’ is used in a hedged expression to project an assertive tone in making a final request in a letter directed to a superior.

#### **4.12 Conclusion**

This chapter is a case study of the first genre i.e. business letters. It presents the genre analysis of the corpus of business letters written which revolved around the preparations for the launch of the ship RMS Queen Elizabeth. The pragmatic analysis of the modal verbs provides further insight into the primary function of these lexical items in this particular genre. The genre analysis yields some insights into the move structures of these business documents based on the communicative purpose of the communities of practice in the Scottish shipbuilding industry in 1938. The prototypical model developed for the study of the 63 letters in the corpus may serve as a framework for the analysis of the move structures of similar texts. The small corpus may, however, limit the generalisability of the model to the study of other texts. This is understandable due to the remoteness of the context of the data. However, this model can function as a comparative tool with which to study the moves of texts with similar contextual factors. The pragmatic analysis of the modal verbs in the letters, on the other hand, reveals some findings which highlight the primary use of these modals as politeness strategies used by senders to communicate with their addressees of various power relations. Adopting Garcia’s notion of modality (2000), the interpersonal functions of these modal verbs as mitigating devices of either positive or

negative strategies are further enhanced by their neighbouring linguistic environment in the sentences in which they occur. These linguistic elements provide the contextual clues for the identification of the modal meaning. Although past researches have focused particularly on the speech act of requesting, this study shows that the letter writers also depend on these modal verbs as politeness strategies in the speech act of providing information/favours.



## CHAPTER 5

### GENRE AND MODALITY ANALYSES OF THE JOURNALISTIC GENRE

#### 5.0 Overview

The current chapter is a case study which will focus on identifying the generic features of the second genre in the study i.e. the journalistic genre. This genre is represented by newspaper articles written about the liner RMS Queen Elizabeth and her launch event. With the identification of the properties of the modal verbs in Chapter 3, the current chapter will investigate how these lexical items function in the journalistic texts in my corpus. Studies of genre aim to capture several aspects of text production, including how writers achieve their communicative purposes by using various structural forms and linguistic devices in the construction of different focuses and manipulation of topics and readers (Lavid, Arús and Moratón, 2010, p.2). In general, the genre(s) of news stories have received much theoretical and empirical attention from scholars (see, for instance, van Dijk, 1985, 1986, 1988; Bell, 1991; Fowler, 1991; Scollon, 2000; White, 1998; Ungerer, 2000). This study adds to that existing body of work by investigating the genre characteristics of the news stories accompanying a particular historical event.

The research here has been motivated by two different areas of inquiry – news discourse and the use of modal verbs as linguistic devices by writers in the discourse. One of the traditional categories of news genres (see Section 5.1.1 for further details) is ‘hard news reporting’. It is considered predominantly Field-oriented due to its social purpose of describing and chronicling events (Ochi, 2006, p. 764). However, its Tenor-oriented features emphasise the reporter voice (Iedema, Feez and White, 1994). From the interpersonal perspective, hard news reporting displays a conflicting nature. Research has shown that while the media claims ‘objectivity’ in their news reporting (e.g. Bell, 1991), ideological biases have been identified in the language of news in various ways (e.g. Bell, 1991; Fairclough, 1995; Fowler, 1991; Iedema, 1995, 1997; van Dijk, 1988, 1998). The

tension between news reporting and its objectivity is explained by Iedema et al. (1994, p. 4), who state that the notion of objectivity is in fact a 'rhetorical effect' that naturalises the ideological biases in news.

A newspaper may be said to have two main functions. Firstly, to inform and secondly to enlighten its readership about what is taking place, largely away from the average reader's sphere of immediate apprehension (Rodriguez, 2006, p. 154). Meanwhile, a reporter purportedly has the mission of presenting events that took place out there in the world in as objective a way as possible (McCabe and Heilman, 2007, p. 140). The study of the newspaper discourse in the corpus sheds light on the manner through which the media influences and represents people's use of and attitude towards language in a speech community (Bell, 1998, p. 3). Two aspects of the genre are analysed here, namely, the generic features of the texts and the use of modal verbs in the texts. The analyses conducted in this chapter are directed to answer the following research questions:

1. What are the generic structural features of the newspaper articles printed around the launch event of the ship RMS Queen Elizabeth in 1938?
2. How are modal verbs being used in the journalistic texts?

The first research question will be answered by studying the Generic Structure Potential of the texts. Drawing upon Swales' notion of communicative purpose as genre identification and Hasan's notion of Contextual Configuration and model of Generic Structure Potential, the generic features of the newspaper articles are identified. The lexico-grammatical analysis will focus on the use of modal verbs in the genre. Based on the literature review of the use of modal verbs in news articles, the primary function of modal verbs has been identified, namely to signal authorial voice in the propositions. One way in which journalists signal their voices is by engaging their readers dialogically in the texts. The framework for the analysis is drawn from Martin and White's Engagement model, a sub-system of their Appraisal Framework (2005). This model is based on Halliday's concept of the interpersonal metafunction of language.

The chapter is divided into several sections, which explore the journalistic genre i.e. the newspaper articles reporting on the launch of a ship, the RMS Queen Elizabeth in 1938. The first section (5.1) discusses the underpinning theoretical framework and reviews related literature for this chapter. For an explanation of Mood and modality, see Section 2.5, Chapter 2. Section 5.2 explains the methodology, Section 5.3 discusses the GSP analysis while modality analysis is presented in Section 5.4. The discussions of the findings are presented in Section 5.5. Meanwhile the conclusion is presented in the final section (5.6).

## **5.1 Theoretical foundations**

The study involves a wide variety of issues from genre analysis to modality. As this chapter deals with the newspaper genre, only those theoretical frameworks which are directly influential in the analysis are explained here. For the analysis of the generic features of the journalistic texts and the interpersonal functions of the language use in the texts, the literature on the following domains has been consulted and drawn upon. Detailed discussions about Hasan's (1985) Generic Structure Potential framework and Halliday's (1994) notion of interpersonal metafunction of language instrumental for analysing the relationship between text and context are provided in Chapter 1. Interpersonally, the act of exchange is 'report' and the commodity exchanged is the reporter's strategy of how he/she construes and reports the 'news' (Ochi, 2007, p. 765). Studying these reports in the contexts in which they were produced by looking at the variables that form a situational context is the aim of the first part of the two-phase analysis in this chapter. The Entertain system, a sub-system of the Appraisal Framework by Martin and White (2005), which is used for the analysis of modal verbs as tools of authorial subjective voice and dialogistic positioning in the texts, will be described in this chapter. Previous studies of newspaper discourse structure will also be attended to in this chapter, particularly in relation to news stories. Some of the models which will be discussed are those by Bell (1991), van Dijk (1988), and White (1997, 1998).

### 5.1.1 The classification of the news articles in the corpus

News values, by which events or facts are judged more newsworthy than others, determine the selection and structure of news stories in the media (Bednarek, 2006, p. 16). Bell (1991, pp. 156-158) divides news values into three classes. The first deals with news content, the nature of events and actors. The second attends to the news process while the final category relates to the quality of the news text. This study is not concerned with either the processes involved in news making or the quality of the news text production but only with the language used in the delivery of the content. Modifying the classifications by van Dijk (1988), Bell identifies a dozen values, which he claims are not neutral but are reflections of ideologies and priorities held in society. The news values are as follows:

1. 'Negativity' can be regarded as the basic news value. It means that the negative – damage, injury, death, disasters, accidents, conflicts, wars, etc. – makes the news (see also Bednarek, 2006, p. 16).
2. 'Recency' means that the best news to be published is something which has just happened.
3. 'Proximity' means that the geographical closeness enhances the value of particular news.
4. 'Consonance' of a news story relates to the compatibility with the readership's preconceptions about the social group from which the news actors originate.
5. 'Unambiguity' indicates the importance of clarity of news story.
6. 'Unexpectedness' or 'novelty' means the rarity of a news story raises its worth more than the routine.
7. The notion of 'superlativeness' means extraordinary elements of a news promise more coverage.
8. 'Relevance' relates to the effect a news item has on the readership's life and experience.
9. 'Personalisation' indicates the importance of news items in terms of personalised characters.

10. 'Eliteness' of the news actors is an influential factor in deciding news publication.
11. 'Reliability' of a news story ensures that it is worthy of publication.
12. 'Facticity' relates to news that contains a high degree of facts (taken from Tuchman, 1978, cited in Bell, 1991, p. 158) is considered to be newsworthy.

All but one of these eleven criteria for newsworthiness fit the data in my corpus.

'Negativity' does not fit because the articles contain neither nuances nor explicit elements of negativity about the ship and her launch.

For the purpose of the analysis of media language, various categories of news have also been proposed (Bell, 1991; White, 1997; Lehman-Wilzig and Seletzky, 2010). According to Bell (1991, p. 14), states that news items can be categorized into hard and soft news. Hard news items are staple products of news production comprising reports of accidents, conflicts, crimes, announcements, discoveries and other events which have occurred since the previous issue of the paper and which are strictly bound to immediacy for publication. Soft news, in contrast, is the opposite of the hard news i.e. that it is not time-bound to immediacy. White (1997) stresses that negativity is one of the most important criteria of newsworthiness. He defines hard news as reports of eruptive violence, reversals of fortune and socially significant breaches of the moral order, and those grounded in a communicative event such as a speech, interview, report or press release.

Realising the need for a re-assessment of the dichotomous news typology, Lehman-Wilzig and Seletzky (2010) found a third category of news genre, which they labelled as 'general' news besides the traditional 'hard' and 'soft' news. Their study of the types of news covered in three newspapers in Israel revealed the existence of 'general' news, which constitute a broad middle range of news that does not easily fit into either the 'soft' or 'hard' news categories (ibid, p. 50). Lehman-Zilwig and Seletzky (2010, p. 47-48) define general news as:

1. Recent economic, social or cultural news that should be published but not necessarily immediately;
2. Important demographic data, academic reports, scientific discoveries or technological inventions that should be reported but not necessarily right away;
3. Important news that is relevant or influential, not for society in general but only for a specific group;
4. Important news not on the present public agenda, so that if not immediately reported would not readily be missed;
5. Personally useful information for the reader ('how to'; analysis of how news can personally affect the reader, e.g. change in tax law) that need not be reported right away.

The re-assessment of the hard news categorisation by Lehman-Wilzig and Seletzky is particularly useful for the classification of the data in my corpus. The re-defined criteria are as follows:

1. Important news, especially in the fields of politics, society (education, welfare), economics or the environment that needs to be reported as soon as possible due to its influence or ramifications on the public and surrounding world;
2. A breaking, unexpected event of great import for most of the public and/or the environment (e.g. epidemic, natural disaster, terror attack);
3. New findings, discovery or report regarding a continuing story of great significance for most of the public and/or the environment;
4. Significant news on the national plane;
5. Significant news on the international plane.

The need to situate my data in the present literature of news discourse necessitates the labelling of the type of news items in my corpus. I have adopted their definition of 'hard' news for the data in my corpus as four out of the five criteria fit the nature of my data i.e. 1, 3, 4 and 5. The elements of unexpectedness (No. 2) are not present in my data and as such, I have opted to dismiss the second criterion. The reports in my corpus cannot be

categorised as ‘soft’ news, which is not time-bound as the subject matter, i.e. the largest passenger liner and her launch evening are of an historic significance that necessitated immediate media coverage. Although the articles in the PO category are not temporally tied to the launch event, I have decided to classify it as hard news as these articles contain elaborate details about the vessel being launched. The reportage of these details is crucial indeed for the readership as the ship was the current news then.

### **5.1.2 Previous studies of the generic structure of the newspaper discourse**

Various studies have been conducted on this genre for its schematic structure and generic conventions as well as its rhetorical strategies in search of objectivity in the news reporting (see van Dijk, 1988; Bell, 1991; Fairclough, 1995; White, 1997, 1998, 2005).

Van Dijk’s (1988, p. 69-93) framework for the structures of news is derived from a social-psychological emphasis on social cognition processes. By analysing these news texts, van Dijk shows the relationships between texts, production processes and comprehension processes. He also points out the link between these notions and the wider social practices in which they are embedded. In his analysis of news structures, van Dijk makes a distinction between the ‘macro’ and ‘micro’ structures of news discourse. The macro structure of a news text deals with its overall organisation in terms of themes or topics while the schematic organisation of the text is referred to as superstructure. The concept of macrostructure is central to the analysis of thematic structure. The concept of macrostructure concerns the hierarchical nature of the news organisation whereby the theme of a text as a whole and as a single proposition is identifiable from less general themes, which in turn can be extracted from even more specific and detailed themes. The concept of the superstructure in this framework, on the other hand, is specified in terms of the sequenced parts that build the entire whole. The superstructures of a news text in this framework are analysed in terms of semantic relations between propositions, i.e. coherent

relations of causality, consequence, etc. The microanalysis of the news structure according to this model also distinguishes syntactic and lexical characteristics of news reporting style and the rhetorical features of the news articles.

The holistic viewpoint of news structure organisation governing van Dijk's framework is intrinsic to mental models, which relate to how the reporters interpret an event and situations and later convey this to the readership through their writings. A similar mental model is also drawn upon by the readership in their interpretation of the reports produced. Building upon these salient concepts, van Dijk suggests that a news report is typically constructed with a headline, a lead, a verbal reaction and a comment. The lead is an element which characterises the main events of the news story. The last two components are optional. Each element of the schematic structure corresponds to a more general and less specific theme in the thematic structure with the headline of a given news text formulating the overall theme of the text. Van Dijk's framework works on a powerful 'relevance principle' which necessitates the occurrence of the more general information occupying the initial section of a news item followed by the more detailed explanations. Thus, the headline and the lead sections of a news report normally contain the more general but most important piece of information.

Fairclough (1995) acknowledges the strength of van Dijk's framework for news discourse analysis. Both Fairclough's and van Dijk's theories are grounded in Critical Discourse Analysis. Fairclough concurs with van Dijk's view of the analysis of discourse practices as having socio-cognitive aspects. However, he also argues that van Dijk's framework does not address the issue of the interpersonal function of language and fails to exhibit intertextuality in news texts. Van Dijk's framework, according to Fairclough (1995, p. 30) has a one-sided emphasis. The framework foregrounds news-making practices as stable processes, which contribute to reproductions of domination and racist ideologies. However, in doing so, the framework backgrounds the heterogeneity and diversity of practices. Fairclough warns text analysts against harbouring expectations for organised and clear generic structures in analyses of texts and interactions (2003, p. 72). For his



analysis of language in news texts, Fairclough draws upon Halliday's model of ideational, interpersonal and textual functions of language, which partially corresponds to his notions of representations, relations, and identities in news texts. Halliday's ideational function of language correlates with the text's function in generating representations of the world while Fairclough's idea of relations and identities in news texts is in tandem with Halliday's notion of interpersonal function. Meanwhile, the textual metafunction in Halliday's corresponds with Fairclough's treatment of how information is structured in a news report through thematisation.

Within the framework of narrative analysis in media discourse, Bell's work (1991), which is characterised by his mixed career as both journalist/editor and academic, examines the applicability of Labov and Waletzky's (1967) global structure of personal experience narratives in the study of news stories. Bell's study reveals that news stories contain some but not all of the elements of the personal narrative i.e. abstract, orientation, evaluation, action, resolution, and coda. Furthermore, the events in the news stories were not temporally sequenced, in contrast to personal experience narratives, which were the objects of Labov's study. Bell also proposes, following van Dijk, that news stories should be written in instalments. Bell's study also demonstrates that information in news stories may be presented in decreasing importance. Nevertheless, I do not concur with Bell's findings as the data in my corpus of during-event-oriented newspaper articles yield opposite results (see Section 4.5.1). The events in my corpus are temporally narrated in a story-like sequence.

White (1997) performs a comparative analysis of the generic organisation of articles of hard news and issues. His research demonstrates that both types of hard news articles share the same generic characteristics and textual organisation. Both achieve their informational and rhetorical objectives through a non-linear, 'orbital' structure in which dependent 'satellites' elaborate, explain, contextualise and appraise a textually dominant 'nucleus'. White's study also echoes that of Bell in that both demonstrate that chronological recounts are not commonly practised in event stories. Neither of White's

hard news categorisations is applicable to the study as the news articles in my corpus neither report on natural catastrophes nor on any other social events that are imbued with negativity. Furthermore, although his orbital structure of news reporting is a significant finding in the media discourse literature, I find that the labels given to describe the phases of the reports are not informative enough. These scholars of news report discourse also agree that the lead paragraph, which follows the headline, summarises the central action by answering the questions 'who', 'when', 'where', 'what' and sometimes 'why' and establishes the point of the story (van Dijk, 1988; Bell, 1991). However, the reports in my corpus show some deviations from this pattern which may be attributed to the historical nature of my data.

Bonini's (2009) classification of news articles is a powerful framework that distinguishes the various types of news and reportages. Bonini maps out the distinctions between a news report and reportage and insists that despite constituting two separate genres, these two categories of media texts work on a continuum basis. Although his attempt at re-defining and re-aligning the news and reportage genres is a useful reference model, his analysis of their generic structures according to Swales' move analysis framework cannot be replicated here. This may be attributed to the linear nature of his data which allows the moves to be discernible as constituting a fixed order of occurrence whereas the data in my corpus are generously flexible and do not correspond to a fixed rhetorical pattern of reporting.

In their exploratory study of the distinctive rhetorical features of English newspaper editorials, Ansary and Babaii (2004) applied Halliday's approach to propose a generic pattern of text development for editorials. They collected 30 editorials from *The Washington Times* representing the American newspapers. They found four obligatory elements (Run-on Headline (H), Addressing an Issue (AI), Argumentation (A), and Articulating a Position (AP)), which were inherent in 90% of the editorials in the sample. The optional elements in the editorials were Background Information (BI), which either preceded AI or followed it, Initiation of Argumentation (IA), which in some cases was necessary to help writers begin their arguments, and Closure of Argumentation (CA), which was occasionally used to end the arguments.

Using Ansary and Babaii's systemic functional framework for newspaper editorials, Pulido (2011) identified the generic structure potential of Philippine editorials written in English through the analysis of their potential macro-structures. His findings indicate similarities with those of Ansary and Babaii. The editorials have a macro-structure with obligatory elements, i.e. Run-on Headline, Addressing an Issue, Argumentation, and Articulation of a Position, and optional elements, i.e. Providing Background Information and Closure of Argumentation.

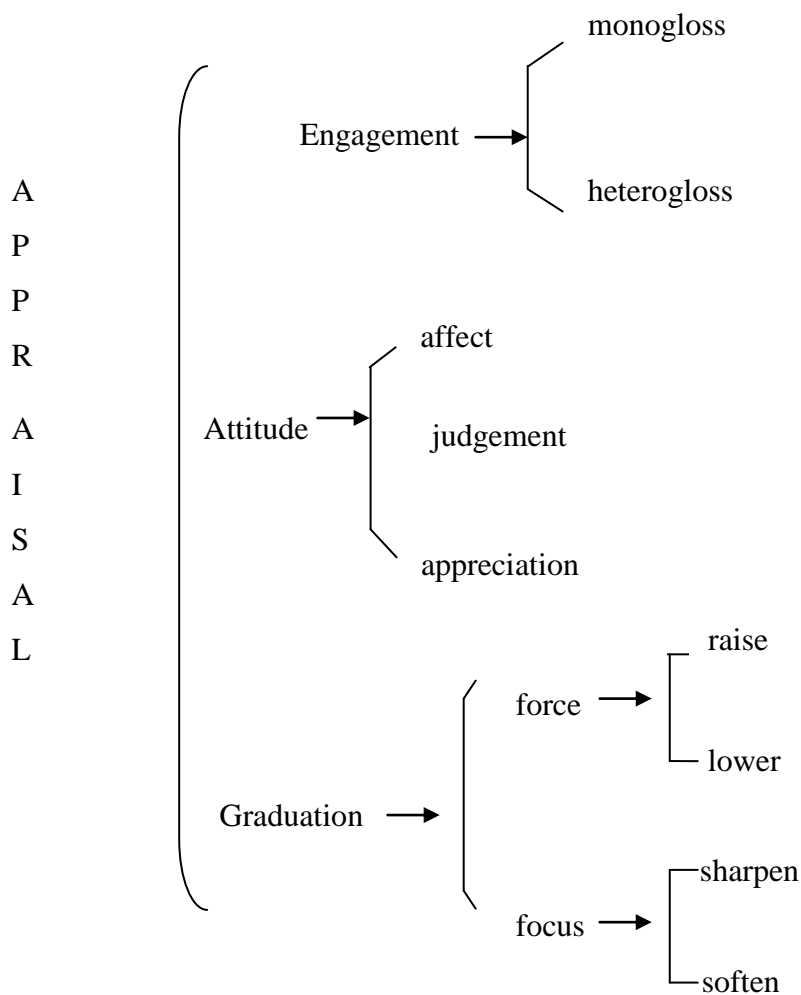
Following Halliday and Hasan (1985), Shokouhi and Amin (2010) analysed the editorials of six English and Persian newspapers and revealed that all six editorials had similar generic structure which consisted of three obligatory elements i.e. Headline (H), Addressing an Issue (AI) and Argumentation (A) and three optional categories i.e. Providing Background Information (BI), Articulating a Solution (AS), and Concluding Remarks (CR). However, the classification of the obligatory and optional elements does not correspond to that of Ansary and Babaii. They found an optional element called Articulating Solution which they claimed was a part of an obligatory element which Ansary and Babaii called Articulating Position. Due to this difference, they acknowledge that the rhetorical structures of their data are more consistent with van Dijk's model (1993) for rhetorical structures of editorials which constitute three sections: introduction, intermediate section (analysis of event and solution), and coda.

All the studies explained here serve as a general background to the analyses of news genres in terms of the structures of the news discourse. The models and frameworks shown here have one thing in common, namely labels of structural phases or sections or parts that are too general. None of the labels and terms given to the various schematic phases of the texts discloses any further explicit information. That is to say that the labels characterising the schematic moves in the frameworks discussed above are too general. I concur with Eggins (2004, p. 61) who asserts that texts from all genres have beginnings, middles and ends, and therefore that empty functional labels like these should be avoided to ensure precision of expression of what a specific label does and how it functions in a genre. This notion takes us to the central idea of the chapter, the construction of more contextually informative labels for the generic structures of the hard news in my corpus.

### 5.1.3 Appraisal Framework - an overview

Developed within the SFL paradigm, the Appraisal framework extends the SFL account of the interpersonal function of language by attending to three axes along which the speakers'/writers' intersubjective stance may vary (Martin and White, 2005, p.1). Several issues pertaining to writers of texts are attended to in this framework including their certainty, commitment, knowledge, and textual positioning with respect to other voices and viewpoints. The system of Appraisal is included in that of Assessment, and located within the interpersonal metafunction of the semantic stratum. The interpersonal metafunction is "clause as exchange" that enacts social roles and relations (Halliday and Matthiessen, 2004, p. 61). It includes "the system of Mood, Polarity, Modality, Evidentiality, Mode and other forms of Assessment in the lexicogrammar". It is the focus of the research to analyse the use of modality to realise authorial voices in the journalistic texts via the Engagement sub-system of the Appraisal framework.

According to Martin and White (2005, p. 34), appraisal is one of three major discourse semantic resources construing interpersonal meaning, the other two being involvement and negotiation. The system is divided into three interacting domains - 'engagement', 'attitude', and 'graduation' (see Figure 5.1). Attitude concerns feelings, which include emotional reactions, judgement of behaviour and assessment of things. Engagement deals with the sourcing of attitudes and the play of voices around opinions expressed in discourse. Graduation attends to the grading of phenomena whereby feelings and emotions are intensified and categories are obscured. The focus of the lexico-grammatical analysis of the newspaper texts in this study is the use of modality by the writers to indicate their authorial voice in the propositions in the articles. The Engagement sub-system will be investigated in the study to account for ways in which modality is being used in the journalistic genre. Meanwhile, the Graduation sub-system will be used to address the varying degrees of intensity of authorial voice.



**Figure 5.1: An overview of Appraisal resources (Martin and White, 2005, p. 38)**

### 5.1.3.1 Engagement and modality

White (2005a) distinguishes two main types of utterances, namely monoglossic and heteroglossic, within the Engagement system. This approach is informed by Bakhtin’s (1981) widely accepted and highly influential notions of dialogism and heteroglossia which contend that all verbal communication whether spoken or written is ‘dialogic’ in that speaking or writing both reveal the influence of or reference to what has been said

or written before. Both acts also require the producers' anticipation of the responses of actual and potential readers/listeners (Martin and White, 2005, p. 92). This phenomenon is observed by Bakhtin who posits that all utterances exist

...against a backdrop of other concrete utterances on the same theme, a background made up of contradictory opinions, points of view and value judgements...pregnant with responses and objections.

(Bakhtin, 1981, p. 271)

Voloshinov/Bakhtin (1995, p.139), asserts that the term 'dialogue' can be used in a broader sense than just in direct, face-to-face, vocalised verbal interactions. Newspaper articles can be considered as printed verbal performances which inevitably refer to previous performances in a similar sphere and invite reactions from prospective interactants, the readership.

However, Bakhtin's dialogic approach to verbal communication is seen by Martin and White as being too centred on meanings as ultimate truth conditions and not on social relationships. Working on this theory, Martin and White (2005, p. 93) outlined a framework that encapsulates the systematic account of how writers' positioning are accomplished linguistically. This framework allows analysts to examine how writers acknowledge past, present and future communicative exchanges and their value positions. The direction of the framework is geared towards analysing the writers' interpersonal style and rhetorical strategies based on the type of heteroglossic backdrop of other voices and alternative viewpoints that they construct in their texts and according to the means of engagement with that backdrop. However, it is not within the scope of this research to investigate the ways writers acknowledge and engage with prior speakers in similar communicative contexts. What the study aims to examine is how modal verbs are used by the reporters to inject their subjective voices in the propositions targeted for their immediate and current readership.

Various linguistic resources are available for the identification of the ways writers of the newspaper articles in the corpus position their voices amongst the existing voices and how they anticipate the potential responses from the readership. The common resources are projection, modality, polarity, concessions and various comment adverbs. According to Martin and White (2005), these resources included within Engagement are all dialogic in the sense outlined above. They are all devices by which speakers/writers represent themselves as engaging in a dialogue to the extent that they present themselves as adopting, conceding, responding to, challenging or declining actual or imagined prior utterances from other speakers/writers or as anticipating likely or possible responses from other speakers/writers. All these resources are dialogic, to different degrees and in different ways, as they all acknowledge or invoke representations or points of view, which differ, to a certain extent, from the representation/point of view currently being advanced by the text. It is with this alternative position, therefore, that the speakers/writers engage themselves dialogically in the interaction.

Two core terms, taken from Bakhtin, ‘monoglossic’ and ‘heteroglossic’ utterances, form an important element in this system. Monoglossic utterances suggest the absence of any other view in existence, and are typically encoded as unmodalised declarative clauses, such as:

- 5.1 *Spectators commenced to assemble in the fields of the Old Mairns Farm during the forenoon, and between one and two o'clock the real rush of onlookers began.*

An unmodalised declarative clause “encourages the reader to assume that the proposition is unproblematic and that it enjoys broad consensus” (Coffin, 2002, p. 510). A writer can choose a monoglossic unmodalised declarative structure to indicate the presence of a consensus about a particular proposition, and in so doing align both the writer and reader in concord.

Heteroglossic utterances, in contrast, suggest that other interpretations or points of view either similar or different, are possible with respect to the proposition encoded in the utterance. Martin and White (2005, p. 99) define all locutions which function in this

manner as heteroglossic to acknowledge the diverse text's communicative backdrop. There are many ways of showing heteroglossia linguistically, such as through modality markers like modal auxiliaries (e.g. *may, can, will, etc.*), modal attributes (e.g. *it is certain that...*, etc.), circumstances of the *in my view* type, mental verb/attribute projection (*I suspect that, etc.*), modal adjuncts (e.g. *admittedly, clearly, certainly, etc.*), and rhetorical questions. The list of modality markers above is a principal way in which writers provide either a monoglossic or a heteroglossic slant on the propositions they encode. Modality also allows writers to “acknowledge the contentiousness of a particular proposition, the willingness to negotiate with those who hold a different view or the deference of the speaker for those alternative views” (White, 2005b, p. 12). It is within this notion that the modal verbs are examined in this study.

### **5.1.3.2 The resources of dialogistic positioning in the Engagement system**

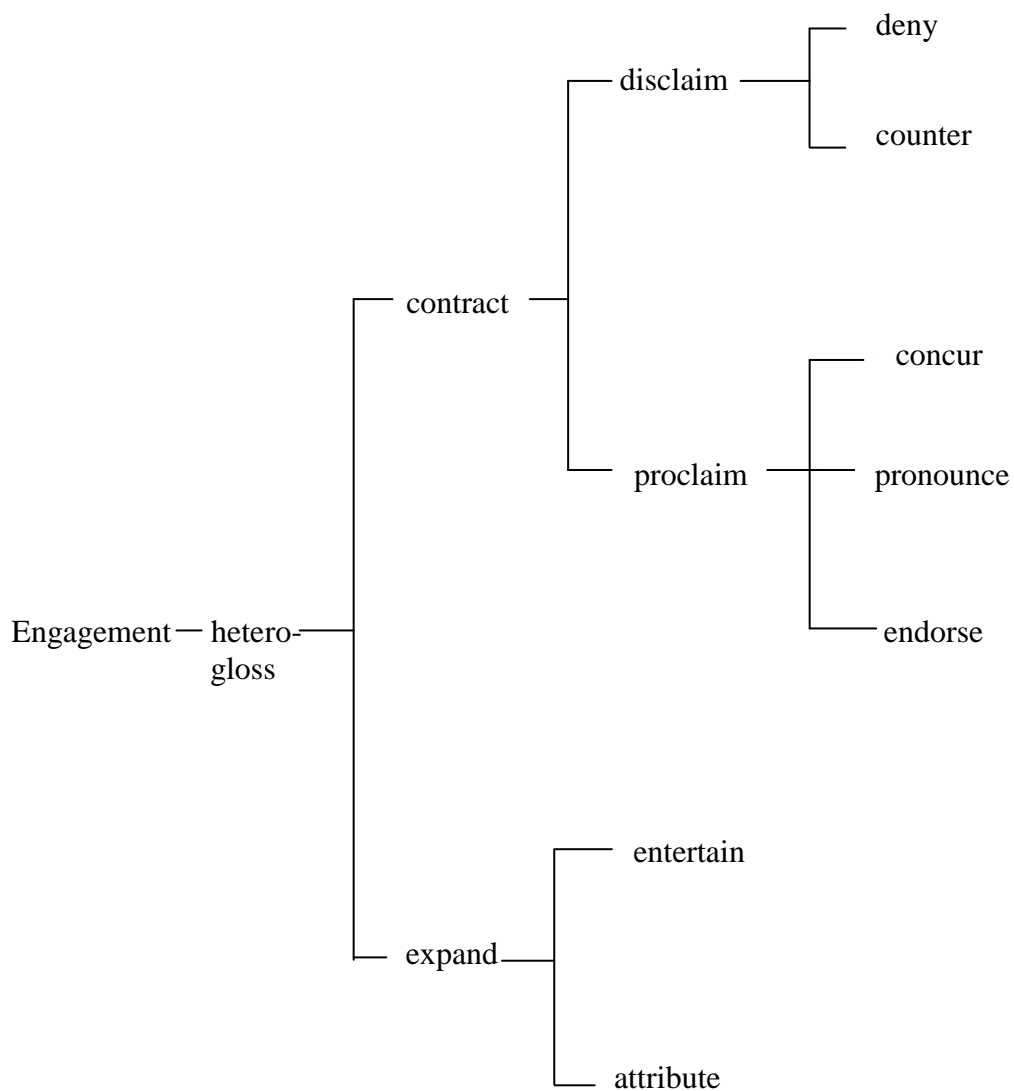
Martin and White (2005, p. 97) outline a taxonomy of resources in the category of Engagement, which are ascribed with meanings for authors' dialogistic positioning, particularly in the written texts as available in the corpus. The taxonomy functions to direct the identification of a particular dialogistic positioning commonly associated with the given meanings and provide the description of the consequences/effects when one meaning is employed over another.

### **5.1.3.3 Heteroglossia: dialogic expansion**

Heteroglossic utterances are construed as those that provoke the reader to query the proposition suggested by the writer and those that expose to scrutiny propositions expressed by other voices. The latter type of utterance is labelled as ‘dialogic expansion’ since they ‘open up the space for alternative positions’ (Martin and White 2005, p. 140). The former, in contrast, aims at ‘closing down the space for dialogic alternatives’ and is classified as dialogic contraction (Martin and White, *ibid*). ‘Dialogic contraction’ is commonly marked by non-evaluative reporting verbs such as ‘demonstrates’, ‘shows’,



‘reveals’, whereas ‘dialogic expansion’ is indicated by reporting verbs such as ‘claims’, ‘argues’ etc. (see Figure 4.2 below). However, the uncomplicated generalisation may not indicate that the reporting verb itself is sufficient to categorise an utterance as one or the other. Equal attention should be given to grammatical and semantic cues in the text which could suggest other meanings. Dialogic expansion is further sub-classified into an authorial voice that either ‘entertains’ or ‘attributes’. Martin and White (2005) propose that the speaker/writer ‘entertains’ the heteroglossic utterance when an utterance articulates an opinion with regard to the truth-value of a proposition. Such an utterance is usually realised by modality markers like modal verbs, modal adjuncts etc. However, for the purpose of the study, only the dialogic expansive tool of ‘entertain’ sub-system expressing authorial voices using modal verbs will be adopted for analysis. This selection is made as modal verbs are one of the realisations of this sub-system. Further explanation of ‘entertain’ is provided in the next section.



**Figure 5.2: The engagement system in the Appraisal network (adapted from Martin and White, 2005, p. 134)**

#### **5.1.3.4 Entertain: the dialogistic expansion tools of modality**

The term ‘entertain’ refers to those wordings or expressions that allow the positioning of the authorial voice amongst a number of possible positions, which allocate a dialogic space to the readership for those possibilities (Martin and White, 2005, p. 104). These dialogic

alternatives are ‘entertained’ by the authorial voice. The difference between ‘objective’ description and ‘subjective’ handling of reported events lies in the degree of the authors’ commitment to the truth value of their message. The Appraisal theory posits that the ‘objective-subjective’ opposition does not involve one kind of language use being ‘truer’ to reality than another. Rather, it attends to the varying levels of certainty about the degree to which language represents or ‘replicates’ reality. An absolute degree of certainty shows a complete absence of references to the text producers, whereas lower degrees of certainty involve language structures that make explicit references to the writers as observers (Iedema et al., 1994, p.5).

The Entertain sub-system of the Appraisal framework views authorial locutions not from a truth-functional perspective but from one that sees them as heteroglossic backdrops for the text which emphasise writer’s individual subjectivity (Martin and White, 2005, p.105). The Entertain system shifts the focus that drives a text’s communicative purpose from being merely ‘informational reliability and epistemic status’ to one that emphasises the writer’s intention of making explicit subjective assessments of the propositions made. Working from the premise that makes authorial dialogistic positioning the primary determining motive in a proposition, this research is aimed at exploring how the reporters use modal verbs to express their dialogistic voices in the propositions. The dialogic expansion tools, such as modal verbs, are designed to execute locutions, which actively construe a heteroglossic backdrop for a particular text by injecting the author’s subjective voice or stance into the proposition.

The category of Entertain also includes locutions concerning expressions of permission and obligation. The use of modals like ‘must’ in modalised imperatives invites readers into an alternative dialogic space within a heteroglossic communicative setting. The concept of authorial voice is also dealt with under the headings of ‘modals of probability’, ‘reality phase’ and specific types of interpersonal metaphors within the tradition of systemic functional grammar (Halliday, 1994; 2004).

The dialogistic perspective of Martin and White (2005, p. 98) has listed the modal verbs ‘may’, ‘will’ and ‘must’ as tools with which authors express their dialogistic positioning. However, this study will explore the possibility of all nine core modals, being modality markers to signify authorial voices and dialogistic positioning in the journalistic texts in the corpus.

#### **5.1.3.5 Graduation: the semantics of scaling – Force**

Another dimension of the Appraisal Framework that will be applied here is Graduation. In the semantic space, this concept concerns the values which scale meanings along two possible parameters. The Graduation system is further divided into two sub-systems labelled as Force and Focus (see Figure 5.1). Force relates to the scaling of item with respect to intensity whilst Focus concerns the scaling of sharpness or softness of the value of the relationship represented by an item (White, 2005, p. 18). However, this study is only concerned with the scaling from low to high degrees of intensity. The graduation of the scaling of intensity of the modality used in the texts will also be based on Halliday’s notion of low, median and high value modality markers in the propositions (see Chapter 2 for further details). White (ibid) further elaborates that the gradable values of Appraisal with regard to intensity can be expressed implicitly or explicitly. However, this study aims to analyse only the operation of implicit scaling for intensity. This corresponds with Halliday and Matthiessen’s orientation of modality expressions via the use of modal verbs to mark authorial voices (see Table 2.5 in Chapter 2).

#### **5.1.4 Previous studies of Engagement and modality in newspaper discourse**

Arrese and Perucha (2006) studied the Engagement system in relation to writer stance and to the dimension of subjectivity and inter-subjectivity in English journalistic commentaries and news articles using a refined version of Martin and White’s (2005) model. They identified the presence and patterning of the various linguistic resources for the expression

of evaluation in these subgenres of journalistic discourse, and established comparisons across language. Their research reveals that whereas journalistic commentaries are clear representations of writers' subjective evaluations and of writer-reader inter-subjective views, news tends to rely on external voices as sources of authority and knowledge. They also found that 'hard' news would represent the extreme position with almost a total lack of expressions of dialogistic positioning (Arrese and Perucha, 2005, p. 246).

Pounds (2010) conducted a study of fourteen hard news articles in English and another fourteen in Italian imbued with negativity for traces of subjectivity in reporting using Martin and White's (2005) Appraisal Framework. Her study found that British hard news reporters appear to be distant from the facts reported while the Italian reports make more frequent references to the emotive impact of the events on the participating parties (mental and affectual responses and source of attribution) (Pounds, 2010, p. 121). Her analysis of the sub-system in the Engagement system found the Italian reports to be abundant with expressions of uncertainty (*perhaps, maybe, possibly . . .*).

By investigating resources for Attitude and Engagement in their analysis of a Vietnamese hard newspaper article, Tran and Thomson (2008) demonstrated how a negative portrayal of the US government by the reporter was achieved. Their findings suggest that Vietnamese hard news reporters overtly express their subjective assessment of propositions in their reports. Through various expressions of inscribed evaluation and supportive authoritative voices, the reporter has successfully voiced his/her disapproval of US foreign policy. The reporter in their study utilised various compelling voices to endorse his authorial position for example, for the American Upper House Committee on Military Force, the commanding division of the American troops in Iraq, and so on.

All of this research has shown insightful findings about journalists' engagement with their readership. However, the foci of these papers were not on the use of modal verbs to mark reporter voice. This study, on the other hand, will specifically analyse the use of modal verbs by the writers of the journalistic texts in the corpus to convey their dialogistic positioning.

## **5.2 Framework for the genre analysis of newspaper articles: identification of texts and generic elements**

The news articles are divided into four distinct categories which cover both product and event - product-oriented, pre-event-oriented, during-event coverage and hybrid articles. The criteria for categorisation are adapted from Swales' concept of communicative purposes (1990; 2004). The articles are categorised according to their communicative aims: there are seventeen product-oriented articles, seven pre-event, seven event-oriented, and five hybrid articles. See Appendix 5 for a list of the coded articles. The articles which report only on the features of the product - the ship are labelled as product-oriented. Pre-event oriented reports cover news items occurring before the actual event of the ship's launch. Meanwhile, the event-oriented articles report occurrences happening during the actual launching event of the ship. The final category of news is the hybrid articles, which cover news items about the ship itself and the occurrences taking place before and during the ship's launch.

The event is chosen as the focal point for analysis for two reasons, which are related to the notion of newsworthiness described in Section 5.1.1 above:

- i. The event involved the active participation of the Royal Family in the naming of the vessel. The British people's obsession with the Royal Family is favourably taken up by the media houses, which see it as a means of increasing their revenue. Thus, any news reporting on the activities of the Royals is considered a newsworthy piece of information as it hinges on the notion of the Royals as elite persons (Bell, 1991, p. 158). The newspapers have a great interest in the royalty as the Royals are invariably associated with symbols of hierarchy and privilege. The emphasis on the 'naturalness' of hierarchy and privilege apparently serves the newspaper industry's active support of the concept of capitalism in which the newspaper industry participates (Fowler, 1991, p. 20). As the study focuses on the interpersonal relationships between the interactants in three sets of genre, the ways these members of the Royal Family are addressed and/or referred to in the texts should yield interesting findings.

- ii. The event was meaningful to the people of the United Kingdom in general, and Scotland in particular, as it was the culmination of a local shipbuilder's productive involvement in the industry of vessel construction, marking its centenary achievement. The shipbuilder was a local company based in Glasgow, which was renowned for its skill and craftsmanship in shipbuilding. The sense of meaningful identification the readership had with the event signals the notion of meaningfulness as another criterion of newsworthiness as postulated by Bell (*ibid*). The notion of newsworthiness is vital for my analysis of the evaluative language in the news texts.

The newsworthiness of the event consequentially resulted in an extensive media coverage in Scotland specifically, and Britain generally. This was evident from the heavy concentration of news reporting of the event in the influential newspaper publishing agencies such as the ones from which the data were drawn. The extensive media coverage increases the availability of solid and reliable news resources for the study.

For the analysis of the rhetorical organisation characterising the newspaper articles in this corpus, the present work investigated the macro-rhetorical structure from a Systemic Functional (SF) point of view. As Halliday and Hasan (1985) have emphasised, connected text is organised by two complementary principles which they have termed "unity of structure" and "unity of texture." In the former case, multivariate rhetorical patterns, where the juxtaposition of functionally differentiated elements A-B-C-D comprises a whole, are accounted for. In the latter case, a number of lexico-grammatical items, otherwise isolated, are linked through a text to form 'cohesive chains' by virtue of their semantic relations to one another (such as co-reference, synonymy, etc.). The concept of obligatory and optional elements of structure used in this study is essentially that developed by Halliday and Hasan (1985, p. 60-62). Although optional elements contribute to the development of a more elaborated text, they are not essential to the creation of texts as such (Halliday and Hasan, *ibid*).

A pilot analysis of the global (rhetorical) elements was based on a sample of three texts out of every category of articles (product-oriented, pre- and during- event-oriented and hybrid articles). Linguistic clues that texts generally use to demonstrate internal coherence, together with boundary markers and typographical cues, were utilised in the analyses to identify the elements. For an explanation of these clues, see Chapter 2, Section 2.3.5. For the purpose of the study, the articles were analysed in terms of their generic structure potential and the lexico-grammar realising these schematic structures in terms of authors' attitudinal stance. The study of the interpersonal elements in this genre was extended to analysing the writers' treatment of the proposition they are making in the articles via the study of the use of modality markers. For the identification of the generic structures of the texts, each sentence was numbered. To ensure objectivity in boundary markings of the texts' structural elements, the task was performed by relating the elements to the specific job they do in the contextual configuration, which in turn corresponds to the text's structure. The chunking of the texts into smaller meaningful rhetorical units was a demanding task. This is consistent with Hasan's (1985, p. 68) assertion that the search for either syntactic, dialogic management or message status as possible units for identification is doomed to failure. She stresses that a text is to be regarded a single unit of meaning with language that is functional in some contexts. This understanding implies two things: firstly, the realisational criteria for a text's structure may not be standardised or identical across genres and secondly, the realisational factor of an element can be clearly expressed in terms of the semantic property. Hasan illustrates her point by giving an example of a SR (Sales Request), which in her analysis of the over-the-counter sales and purchase interaction may be realised semantically as follows:

- demand
- reference to goods
- quantity of goods

(Hasan, 1985, p. 68)



My identification of the newspaper articles' structures is based on Hasan's realisational criteria by looking at the context in which the genre occurs and its relevant semantic properties. The texts are studied by looking at the paragraphs as being two-dimensional: firstly, their contextual properties, or coherence, and secondly, their internal properties, or cohesion. Halliday and Hasan (1985, p. 48) define coherence as the way a group of clauses or sentences relates to the context. The notion of coherence is further divided into two types, registerial coherence and generic coherence. The first of the two types of coherence refers to the situation that guarantees the occurrence of all the clauses in a text. A text is said to possess registerial coherence when the three functions of the situation, the field, tenor and mode, are identifiable. These three variables of a context of situation, a term coined by Halliday (1985) are further expanded by Hasan (1985, p. 55) into the related concept of Contextual Configuration (CC) which will be explained in detail below. A CC is required in discussing the structure of a text by studying the three variables. Generic purpose, on the other hand, is exhibited when the text is said to serve a purpose which is realised through a predictable generic or schematic structure (Eggins, 2004, p. 29). With regard to the concept of cohesion in texts, Halliday (1985, p. 48) define it as the "linguistic resources that every language has for linking one part of a text to another". Eggins (2004, p. 30) states that the key concept behind cohesion is the presence of a semantic tie that links an item at one point in a text to an item at another point. This link establishes the interdependency of one item on another for its interpretation. The analysis of the CC, in which the reports in the study occur, is given below.

### **5.3 Genre analysis of the newspaper articles in the corpus**

Four discernible sets of fields of discourse or topics are inherent in the thirty-seven articles categorised according to their communicative purposes, i.e. pre-event oriented articles, during-event coverage, product-oriented and hybrid articles. These four types of report characterise the four distinct text-types, which are embedded in the CC of a factual newspaper article found in the corpus. The genres are characterised by the generic

structure potential, which comprise both obligatory and optional elements. While obligatory elements occur in all the texts, the optional ones may occur in some texts and not in others embedded in the same context. The elements in the hybrid articles, which are also present in the other three orientations, will be described in the respective sections. Those elements occurring exclusively in the hybrid category are explained in a separate section. All the schemes devised for the identification of the GSP of the articles in all four categories are my own based on the frequency and the semantic properties of the occurrences of the elements. An element is considered obligatory if it appears in all the articles while the elements which appear in certain texts only are labelled optional.

Having given the description of the concepts involved in understanding the situational context of any text, I describe below the context of situation of the newspaper articles studied in this chapter. The linguistic implications of each variable forming the CC for each genre are examined following the approach advocated by Eggins (2004, p. 85-112). Based on the four types of orientation of the newspaper articles found in the corpus, the register analysis was performed and it was found that all four share the same mode and tenor of discourse.

### **5.3.1 Contextual Configuration (CC) of the product-oriented newspaper articles**

#### **Field of discourse**

From the entire set of thirty-seven news stories in the corpus, the articles reporting on the product being launched appear in two out of the three newspapers, specifically thirteen issues from *The Times* and four from *The Glasgow Herald*. The field of discourse is a newspaper article in which information was being disseminated to members of the public regarding the product, the passenger liner ship, RMS Queen Elizabeth. The purpose of the articles was to inform the readership about the general features and specific technical workings of the liner. Halliday and Matthiessen (2004) and Eggins (2004) recognise that the focus of situations may either be technical or common. In providing invaluable information about the product, the writers of all the articles in the corpus have chosen to highlight the technical details about the features of the product.

### **Tenor of discourse**

The tenor of discourse centred on individuals who were members of the printed mass media agencies responsible for the distribution of information for the collective mass of society and the readership of these printed materials i.e. the newspaper. The news writers and editors have a huge control over the information being presented to the readers though they need to consider the newsworthiness. The selection and organisation of the news items being published and the choice of lexis are at their discretion. Such decisions, however, are influenced by the targeted readerships' expectations (So, 2005, p. 58).

Based on the concept of spatial and interpersonal distance, the social distance between the reporters of these newspaper articles and the readership can be said to be maximal as the only time interaction takes place between the two is when a reader reads the article and responds to it. A reader's response can be best illustrated when a certain emotion desired by the text's writer is invoked in him or her. The issue of a maximal social distance is further explained by the fact that the writers of these articles are anonymous, enhancing the personal gap between them and the readership. The interactants in this genre can be said to assume roles, which are of unequal power status, infrequent contact and low affective involvement.

### **Mode of discourse**

Hasan (1985, p. 58) states that the third variable of discourse, mode, can be analysed in three ways: language role, process sharing and channel. In these product-oriented newspaper articles, the role of language is seen as being constitutive. In the dissemination of the facts and information about a product, language is being used as the means to achieve an end, without any physical activities accompanying the exchange of information. The act of information dissemination constitutes the language used as a means and an end in itself. The second way in which the mode of a particular discourse is to be considered concerns the nature of process sharing. In the newspaper articles, the addressee is able to process the text only when it is a finished, published product as these texts are written in their medium of communication. This is different from a text produced in a spoken

medium, in which the participants are able to process the text as it unfolds. In a text whose medium is written and where the role of language is constitutive, immediate feedback or response by the addressee is also almost entirely impossible (Eggins, 2004, p. 91).

The third factor that influences the examination of the mode of any discourse is the channel. Channel refers to the way participants in a text come into contact with the message being communicated. In an attempt to minimise the confusion of channel with medium and vice versa, Hasan adopts the terms Graphic and Phonic channels – graphic refers to the messages delivered as a written piece while phonic refers to messages in the form of sound waves (spoken). Hasan also discusses the possibility of both channel and medium being in congruence, i.e. a written medium with a graphic channel and a spoken medium with a phonic channel. The medium of these newspaper articles in this corpus is written and the channel graphic.

Field	Information about a product i.e. its general features and related technical operations
Tenor	Agents of transaction - hierarchic;
	Reporters – superordinate; and Readership - subordinate;
	Social distance – maximal
Mode	Language role - constitutive; Channel - graphic; Medium - written

**Table 5.1: Contextual Configuration (CC) of the product-oriented newspaper articles**

### **5.3.1.1 Generic Structure Potential (GSP) of the product-oriented newspaper articles**

The articles in this category serve a single communicative aim that is to inform the readership about the ship being launched. They contain elaborate details solely about the ship with no reference at all being made to the launching event. The description of the product's technical aspects and general features is central to this genre's organisation. This particular text-type constitutes seventeen articles in the entire corpus. The structure of the

articles in this corpus can be characterised by five elements: two obligatory and three optional. The articles in this Product Oriented category are given the code 'PO'. The labels given to the obligatory and optional elements are based on the salient rhetorical functions of the clauses or sentences. The obligatory elements are Topic Raising (TR) and Technical Explanation (TE). The optional elements are: Comparison to previous product(s) (CP), Product Description (PD), Manufacturers'/Contractors' Details (MCD). Using the semantic properties of the clauses as the schematic boundary marker in the texts, the elements described above have been found to occur in a non-linear pattern across all seventeen articles. This is to say that there is a high occurrence of iteration of elements. The application of the methods described above demonstrates that the occurrence of some of the identified elements in the texts is not regular and that their order of appearance does vary to an extent. The obligatory element TR is the only element that is fixed in order of occurrence, as the first element in all articles. However, the only other obligatory element, TE, may or may not appear immediately after TR. So, the sequence reported here is not in a canonical order.

### **Obligatory elements:**

#### **1. Topic Raising (TR):** (frequency (f) = 17, 100%)

The first element identified, which is here referred to as 'Topic Raising' (or TR for short), as the label suggests, functions to raise the topic/matter to be discussed in the articles. It is an obligatory element, occurring in all seventeen product-oriented articles. In all seventeen articles, the main content revolves around the product's features. This element comprises the Run-on Headline and the initial section(s) of the texts such as the Byline, Date or Location. The rationale for combining the headline and the subsequent part of the articles is due to the consideration of the unified function of these two parts i.e. to raise the topic for readers' attention. Thomson, White, and Kitley (2008, p. 215) in their headline/lead synopsis model, posit that the typical English language headline/lead opening, provides, and not merely summarises, a value-laden synopsis of an event which is shaped by a particular set of assumptions about which aspects of events, as interpreted by

the reporters, are typically more socially significant and which are less so. The readers are said to be synoptically induced into the news item presented by this topic-raising element expressed by the reporters through the selection of event(s) based on its significance. This selection criterion of the news item as the topic-raising element is prevalent in all four categories of the news articles in the corpora.

The Topic Raising element expressed in the initial section of the newspaper article can be as short as one sentence or as long as one or two whole paragraphs of three or four sentences. An example given below shows the TR element present in the headline and the first paragraph of the article.

5.2 *THE TIMES TUESDAY SEPTEMBER 27 1938*

*Comfort and Deck Space  
Accommodation for Passengers*

*Great attention has been directed to the incorporation in the Queen Elizabeth of the most up-to-date ideas in the accommodation, and in the provision of the most complete and comfortable facilities possible for passengers of all classes.*

The Times, 27<sup>th</sup> September 1938 (PO4-s1)

2. **Technical Explanation (TE):** (f = 17, 100%)

The second obligatory element in this genre is functionally labelled as Technical Explanation (TE). This particular element, which occurs in all seventeen product-oriented articles, describes the technical aspects of the product in detail as shown below:

5.3 *To supplement the warm air heating an electric heater of the modern convection safety type is supplied in each room. Lighting arrangements call for special consideration in view of the size of the rooms and necessary number of lighting points, while the provision of telephone and call-bell system does not minimise the intricacy of the resulting wiring and equipment.*

The Glasgow, Herald 27<sup>th</sup> September 1938(PO14-s14-15)

## Optional elements:

### 1. Comparison to Previous Product (CP) (f=14, 82.4%)

This rhetorical element provides the readers with information about the product as the writer describes the product and simultaneously compares the details to a previous construction. It can be speculated that the writer's rationale for describing the product and comparing it to a previous one is to give the readers a better understanding of what the item looks like by tapping the readers' prior knowledge of a similar product. An example is shown below:

- 5.4 *His domain, the bridge of the Queen Mary – that of the Queen Elizabeth will be similar – is equipped with every device capable of being of assistance to him, yet it is remarkable to how great an extent the safety of the majestic vessel and the lives of all on board depend upon his personal control.*

The Times, 27<sup>th</sup> September 1938 (PO1-s5)

### 2. Product Description (PD) (f=9, 52.9%)

Out of seventeen articles, nine have this particular rhetorical element. PD describes the general information about the product without detailing any specific aspect of the ship. This element is markedly different from TE as the latter focuses on the technical aspects of the liner. An example is given below:

- 5.5 *The model of the Queen Elizabeth – occupying a place of honour in the Engineering Pavilion at the Empire Exhibition at Glasgow – displays a terraced series of sports deck areas of extraordinary extent, sweeping aft, and, with their carefully proportioned after boundaries, giving an impression of graceful lightness which it is difficult to convey in words.*

The Times, 27<sup>th</sup> September 1938 (PO4-s27)

### 3. Manufacturers'/Contractors' Details (MCD) (f=2, 11.8%)

This optional element, which occurs in just two articles, functions to inform the readers about the individuals or companies responsible for the successful manufacturing of the product and/or its components as shown below:

5.6 *The decoration of the principal public-rooms is being carried out by Mr. G. Grey Wornum, F.R.I.B.A., of London.*

The Glasgow Herald, 27<sup>th</sup> September 1938 (PO14-s19)

#### 5.3.1.2 Results

Hasan (1984, p. 79) describes the Generic Structure Potential (GSP) of a particular genre as “a statement of the structural resources available within a given genre.” A GSP is, thus, an abstract theoretical notion (Halliday and Hasan, 1985, p. 64) that

... express[es] the total range of optional, [iterative], and obligatory elements and their order in such a way that we exhaust the possibilities of text structure for every text that can be appropriate to [the Contextual Configuration of that text].

In line with this, I attempt to describe the GSP of the newspaper articles which highlight features of a launched ship as an important public genre. I have identified two obligatory structural elements (Topic Raising and Technical Explanation) which are present in all seventeen product-oriented articles in the corpus. There are also three optional elements: Comparison to Previous Product, Product Description, and Manufacturers'/Contractors' Details. These elements occur after the obligatory element TR but in an order which is not fixed.

A detailed analysis showing the occurrence of both the obligatory and optional elements in one article is not possible as all the optional elements may not occur in the same article. There is no one article in the corpus that contains all optional elements. Nevertheless, after



studying the rhetorical elements of the seventeen product-oriented articles, a generic structure potential of the newspaper articles highlighting the various aspects and features of the product is derived and illustrated as follows:

$$TR \wedge [ \overset{\downarrow}{TE} \overset{\downarrow}{(CP)} \overset{\downarrow}{(MCD)} \overset{\downarrow}{(PD)} ]$$

In this GSP, the caret sign shows the sequence in which these moves occur. The round brackets show the optionality of the enclosed elements. The square brackets indicate the restraint on sequence. The arrow indicates iteration of elements. TR and TE are obligatory elements while CP, MCD, and PD are optional. As mentioned earlier, the order in which the optional elements occur is not fixed and as such any one of them can appear anywhere in the square bracket as long as they do not precede TR. Four out of the five elements in the GSP may occur in an iterative or recursive pattern. They are the obligatory element TE and the optional elements CP, MCD, and PD. In summary, the GSP presented here is a condensed statement suggesting that the newspaper articles reporting the ship's launch in the corpus typically carry a topic raising element and an element which gives explanation about the various technical aspects of the product which may or may not require other elements that make comparisons to previous products, provide details about the product's manufacturer, or elements that describe the product.

### 5.3.2 CC of the pre-event-oriented newspaper articles

There are fourteen event-based newspaper articles whose production was driven by the single communicative aim of providing the readers with details about the launch event of the ship. The elaborate facts given are only about the launch event. Few mentions of the launched ship are made in reference to the activities involving the ship before or during the launch. The focus of all the event-oriented articles is the event, not the ship. These articles are further divided into two categories: pre-event coverage and during-event coverage.

There are seven pre-event coverage articles reporting facts about the technical aspects of the event preparation, the VIPs' visiting plans, and other general facts that transpired before the event. There are seven articles reporting the occurrences during the event. The major content of both types of news articles is a set of elaborate facts related to the event.

### **Field of discourse**

These articles were written with the purpose of informing the public of a newsworthy social happening i.e. a ship's launch event. The tenor and the mode of this discourse are similar to those of the product-oriented articles. The only difference is the field of discourse whereby the pre-event-oriented articles publish facts regarding the activities or occurrences in preparation for the launch. The variation in the function of language use here leads to the discovery of a variety of obligatory and optional elements realising the genre.

### **Tenor of discourse**

Like the activities in the other categories, the social activity in this particular context is also institutionalised. The agents involved in this social interaction are the reporters or news correspondents and the readership. The dyadic relationship between the agents involved in this transaction is hierarchic with the reporters being superordinate and the readers subordinate. As in the previous categories, the relationship between the interactants is of unequal power status, infrequent contact and low affective attachment.

### **Mode of discourse**

The language here plays a constitutive role in helping the reporters achieve the end of relaying information about the occurrences that took place before the launching event of a product. The channel of transmission is graphic and the medium written (printed material).

Field	Happenings that take place before the launching event of a product
Tenor	Agents of transaction - hierarchic;
	Readership superordinate and Reporters subordinate;
	Social distance – maximal
Mode	Language role - constitutive; Channel - graphic; Medium - written

**Table 5.2: CC of the pre-event-oriented newspaper articles**

### **5.3.2.1 GSP of the pre-event oriented newspaper articles**

The structure of the articles in this corpus can be characterised by eight elements: two obligatory and six optional. The obligatory elements are Topic Raising (TR) and Event Preparation (EP). The optional elements are Planned VIP Endorsement (PVI), Technical Explanation (TE), Comparison to Previous Events (CE), Manufacturers’/Contractors’ Details (MCD), Official Statement (OS) and VIP Tour Report (VR). These elements are expressed in as short as one single sentence or as long as six paragraphs. There is a high occurrence of iteration of elements which does not follow a fixed and rigid pattern. Similar to the GSP pattern of the product-oriented articles, the occurrence of some of the identified elements in the texts is not regular and their order of appearance varies to an extent. The sequence reported here is not in a canonical order. The articles in this category are given the code of ‘PE’ i.e. Pre-Event.

#### **Obligatory elements:**

##### **1. Topic Raising (TR) (f=8, 100%)**

The first element identified here has the same function as in the product-oriented articles. Referred to as ‘Topic Raising’ or TR, this functions to raise the topic/matter to be discussed in the articles. It is an obligatory element in all eight of the pre-event oriented articles. This element prepares the readers for the content of all the articles which revolves

around the happenings prior to the launching event of a product. It comprises the Run-on Headline and the first section of the texts that raise the topic to be discussed. The Topic Raising element can be as short as one sentence or as long as one or two whole paragraphs of three or four sentences. The example given below shows the TR element present in the headline and the first paragraph of a pre-event oriented article.

5.7

*Home News*

-----  
**“QUEEN ELIZABETH”  
LAUNCH**

-----  
**THE KING AND QUEEN  
TO ATTEND**

-----  
**AN EMPIRE BROADCAST  
FROM OUR CORRESPONDENT**

**GLASGOW, SEPT. 25**

*There is general satisfaction on Clydeside at the intimation that in spite of the uncertainty of the international situation the King and Queen will definitely fulfill their engagement to visit Clydebank on Tuesday for the launch of the Queen Elizabeth, companion ship to the Cunard White Star liner Queen Mary.*

The Times, 26<sup>th</sup> September 1938 (PE3-s1)

## 2. Event Preparation (EP) (f=8, 100%)

The second obligatory element is labelled as Event Preparation (EP). This element functions to inform the readers about the general preparations made prior to the launching event. An example of EP is as follows:

5.8 *The police authorities of Glasgow, Renfrewshire, and Dumbartonshire are cooperating in a scheme of traffic control to prevent congestion on the roads on both sides of the river immediately before and after the launch.*

The Times, 26<sup>th</sup> September 1938 (PE3-s24)

## **Optional elements:**

### **1. Planned VIP Itinerary (PVI) (f=3, 37.5%)**

This is a rhetorical element which gives the readers an insight into the details of the suggested itinerary of the VIPs' visit to the event. In this context, the VIPs were the Royal couple, Her Majesty Queen Elizabeth, after whom the ship was to be named, and His Majesty The King. This element is optional as it appears only in three articles. An example is given below:

5.9 *After visiting the Empire Exhibition in the morning, the King and Queen will arrive at Dalmuir Station about 2.20, and will at once proceed to the Clydebank municipal buildings, where an address will be presented.*

The Times, 26<sup>th</sup> September 1938 (PE3-s2)

### **2. Technical Explanation (TE) (f=3, 37.5%)**

This optional element, which appears in three articles, provides the readers with detailed explanations of the technical aspects of the event planning. An example is given below:

5.10 *The pressure of the button will release the restraining triggers and the liner will be free to slide down the launching ways into the Clyde.*

The Times, 26<sup>th</sup> September 1938 (PE3-s12)

### **3. Comparison to Previous Event (CE) (f=2, 25%)**

This element, which is present in only two articles, functions to inform the readership about preparations for the event. In this element, the writer is also simultaneously making comparisons to previous products. This comparison is made due to the similarities with the occasion which took place four years earlier. An example is shown below:

- 5.11 *Work executed for the Queen Mary lessens the task of preparing for her larger “sister,” but even so, a considerable responsibility still rests upon the shoulders of the Trustees.*

The Scotsman, 27<sup>th</sup> September 1938 (PE8-s10)

#### **4. Manufacturers’/Contractor’s Details (MCD) (f=1, 12.5%)**

This particular element essentially deals with the dissemination of information about the manufacturers producing the various materials required for the product. This is an optional element, which appears in only one article as shown below:

- 5.12 *It is not an exaggeration to say that none of the major mercantile and naval contracts allocated to West of Scotland shipyards could have been fulfilled without the assistance of the Clyde Trust. In past years the Trustees have not shown themselves laggard in improving the river’s facilities and in carrying out widening and deepening operations, but the construction of the Queen Mary and the Queen Elizabeth has involved them in considerable additional expenditure.*

The Scotsman, 27<sup>th</sup> September 1938 (PE8-s3-4)

#### **5. Official Statement (OS) (f=1, 12.5%)**

This particular element deals with the announcement of official statements provided by the royal correspondents at Buckingham Palace. This report in the form of a direct quotation concerns the itinerary of the royal visit to the launching event as shown below:

- 5.13 *The following official statement was issued from Buckingham Palace:-*

*“At the request of the Prime Minister the King has cancelled his journey to Glasgow tonight. The Queen, accompanied by Princess Elizabeth and Princess Margaret, will carry out the programme as arranged both for the visit to the Exhibition and for the launch at Clydebank. In the evening Her Majesty will return to Balmoral for a short period.”*

*The official statement was issued at the palace just after the Prime Minister had left at ten minutes to six to return to Downing Street after his audience with the King which had lasted nearly an hour.*

The Glasgow Herald, 27<sup>th</sup> September 1938 (PE6-s2-6)

#### 6. **VIP Tour Report (VR)** (f=1, 12.5%)

The final optional element found in the CC of pre-event oriented news articles is VR which occurs only once in the corpus. This element is different from the PVI element as it functions to provide descriptions of the VIP activities that have already taken place in a ceremony held prior to the big day, the ship's launch. The PVI element, on the other hand, details the planned activities concerning the Royals to take place during the launch. An extract taken from the corpus is as shown below:

5.14

#### *THE QUEEN'S DEPARTURE FROM LONDON*

*The Queen left London for Scotland last night by the 11.23 train from Euston Station.*

*The King and Queen drove through Hyde Park on the way to Euston. At Marble Arch crowds from public meetings cheered enthusiastically as the royal car passed.*

*The royal cars drew into the station at 11.22, and there were terrific cheers when it was seen that the King was accompanying the Queen.*

*Only three minutes elapsed before the train moved out and the King reappeared. He looked very grave, and after shaking hands with the stationmaster (Mr. J. Harrison) and other officials, stopped into his car and was driven away.*

#### *PRINCESSES TRAVEL FROM BALMORAL*

*Princess Elizabeth and Princess Margaret travelled south last night from Balmoral Castle to join the Queen at Glasgow this morning. The Princesses left Ballister Station by special train about ten o'clock, and passed through Aberdeen, where a halt was made to change the engine about 11.30 p.m. The train was halted outside Glasgow until it was time for the Princesses to join Her Majesty.*

The Glasgow Herald, 27<sup>th</sup> September 1938 (PE6-s14-22)

### 5.3.2.2 Results

I have identified two obligatory structural elements, Topic Raising (TR) and Event Preparation (EP), which are present in all eight PE articles in the corpus. In addition, six more elements which are optional have been identified: Planned VIP Itinerary (PVI), Technical Explanation (TE), Comparison to Previous Event (CE), Official Statement (OS). These elements occur after the obligatory element TR but in an order which is not fixed.

Similar to the findings obtained in the PO articles, a detailed analysis of the pre-event oriented articles to show the occurrence of both the obligatory and optional elements in one article is not possible as the optional elements do not all occur in any one article. The GSP analysis of the eight PE articles in this corpus, which highlight the activities and happenings that took place before the major event, is derived and illustrated as follows:

$$\text{TR} \wedge [ \overset{\downarrow}{\text{EP}} \overset{\downarrow}{\text{(PVI)}} \overset{\downarrow}{\text{(TE)}} \overset{\downarrow}{\text{(CE)}} \text{(MCD)} \text{(OS)} \text{(VR)} ]$$

TR and EP are obligatory elements while CE, MCD, TE, PVI, OS and VR are optional. As mentioned earlier, the order in which the optional elements occur is not fixed and as such any one of them can appear anywhere in the square bracket as long as they do not precede TR. Four out of the eight elements in the GSP occur in iteration throughout the entire corpus and they are the obligatory element EP and the optional elements CP, TE, and PVI. In summary, the GSP presented here is a condensed statement suggesting that a newspaper article reporting on activities or happenings that took place before the launch event typically carries a topic-raising element and an element which gives an explanation of the various aspects of the event preparation. The occurrence of these two elements may or may not require other elements that explain the VIPs' itinerary plan, describe the technical planning for the event, provide details about the contractors, make comparisons to previous events, report official statements or describe the VIP agenda in ceremonies prior to the launch.



### 5.3.3 CC of the during-event-oriented newspaper articles

Below is an explanation of the values of the three variables forming the CC of the during-event oriented (DE) newspaper articles that help create a fluid progression of the text under analysis. There are seven articles in this category which focus on the occurrences taking place during the ship's launching event.

#### Field of discourse

The field of discourse for this social activity involves information about the occurrences taking place during the launching event of a product. The emphasis given to the activities and affairs during the event marks the distinctions in focus from those that took place before the event.

#### Tenor of discourse

Similar to the tenor of discourse in the previous categories, the relationship between the interactants in the discourse under analysis is also maximal with no possibility of contact. The power status of the roles of the interactants is also unequal with low affective involvement.

#### Mode of discourse

In this specific interaction, like the ones in the previous categories of articles, language plays a constitutive role. The medium is written and the channel is graphic.

Field	Happenings and activities that take place during the launching event of a product
Tenor	Agents of transaction - hierarchic;
	Readership superordinate and Reporters subordinate;
	Social distance – maximal
Mode	Language role - constitutive; Channel - graphic; Medium - written

**Table 5.3: CC of the during-event oriented articles**

### 5.3.3.1 GSP of the during-event oriented newspaper articles

The structure of the articles in this category can be characterised by seven elements: two obligatory and five optional. The obligatory elements are Topic Raising (TR) and Public Reception (PR), while the remaining four elements are optional, labelled as Event Organisation (EO), VIP Endorsement (VE), Product Highlights (PH), Comparison to Previous Events (CE) and Official Statement (OS). As in the articles in the previous categories, there is a high occurrence of iteration of elements, which does not follow a rigid pattern. The elements may extend over one sentence or may be realised by up to eight paragraphs. Similar to the GSP patterns of the articles in the previous categories, the occurrence of some of the identified elements in the texts is not regular and there is variation in the order of appearance. The sequence reported here is also not in a canonical order.

#### Obligatory elements:

##### 1. Topic Raising (TR) (f=7, 100%)

Like the other TR element in the articles in the previous categories, this has the rhetorical function of introducing the readers to the topic reported. An example is shown below:

5.15 *THE QUEEN ELIZABETH  
HER MAJESTY NAMES GIANT LINER  
PRINCESSES WATCH PERFECT LAUNCH*

*Graciously named by Her Majesty the Queen, the largest ship of all time is now afloat and safely moored in her fitting-out basin.*

The Glasgow Herald, 28<sup>th</sup> September 1938 (DE1-s1)

## **2. Public Reception (PR)** (f=7, 100%)

This element rhetorically functions to report detailed descriptions of the reception given by members of the public during the event. An example is given below:

5.16 *Hundreds of thousands of people yesterday witnessed this greatest launch in the history of shipbuilding at the yard of Messrs. John Brown and Co., Clydebank, some 50,000 spectators being in the yard and the remainder occupying vantage points on both sides of the river.*

The Glasgow Herald, 28<sup>th</sup> September 1938 (DE1-s2)

### **Optional elements:**

#### **1. Event Organisation (EO)** (f=6, 86%)

This particular rhetorical element provides details about the organisation of the event. It is different from the Event Preparation (EP) element in the pre-event coverage reports as the EO element covers occurrences on the day of the event whereas the EP element reports activities prior to the event. This element is present in six articles with an example shown below:

5.17 *Never has there been a launch more technically perfect, and despite the absence of even a ray of sunshine the progress down the slipway of this majestic liner was a never-to-be-forgotten spectacle.*

The Glasgow Herald, 28<sup>th</sup> September 1938 (DE1-s3)

#### **2. Product Highlights (PH)** (f=4, 57.1%)

This element carries a rhetorical task of highlighting special features of the ship during the event. Using this element, the writer makes positive references to the product and its grand features that would attract public interest. This element occurs in four articles as illustrated below:

- 5.18 *The great black hull of the Queen Elizabeth as she rested on the launching ways, and towering above her surroundings, was in itself an inspiring sight, while on the river the numerous tugs bustled about in preparation for their important duties.*

The Glasgow Herald, 28<sup>th</sup> September 1938 (DE3-s7)

### 3. VIP Endorsement (VE) (f=3, 42.9%)

This rhetorical element functions to describe chronologically-based occurrences involving the VIPs during the event. This element is realised in several paragraphs with sub-headings separating them. It occurs in three articles with an example below:

- 5.19 *Distant cheering signalled the arrival of the Queen and the Princesses in the shipyard. It increased in volume as the royal party walked towards the jetty near-by the fitting-out basin where the wives and families of yard workers were assembled.*

#### *QUEEN'S FIRST VIEW OF LINER FEATURES POINTED OUT TO PRINCESSES*

*Her Majesty and the Princesses halted at a red covered dais, from which they had their first full-length view of the liner. Lord Aberconway used his umbrella to point out different features to Princess Elizabeth and Princess Margaret before the royal party moved round to the reception stand, where Sir Percy Bates and several others were presented.*

*Loyalty found its full expression when the Queen and her daughters reached the bedecked royal dais. Such was the volume of cheering that spectators on the stands were unaware for a moment that the National Anthem was being played. Patriotism was stilled until the band ceased playing.*

*Then the cheering broke out afresh, only to die away when Sir Percy Bates was heard offering Her Majesty sincere thanks for "her gracious presence here today." Loud-speakers carried the Queen's voice with remarkable clarity to every corner of the adjacent stands. Her speech made a deep impression, and there was a spontaneous burst of enthusiasm when it was concluded.*

The Glasgow Herald, 28<sup>th</sup> September 1938 (DE6-s30-39)

#### 4. Comparison to Previous Events (CE) (f=1, 14.3%)

This optional element occurs only once in the corpus of seven event-based reports. It has the function of providing facts related to a previous event with similar details to the one being reported in the article. An example is given below:

5.20 *The weather for the launch could have been more pleasant, but those with recollections of the downpour when the Queen Mary was named and took the water four years ago were content that occasional drizzle never turned to steady rain.*

The Times, 28<sup>th</sup> September 1938 (DE7-s7)

#### 5. Official Statement (OS) (f=1, 14.3%)

This particular element, the official statement, is realised by a direct quotation. This form of expression is a rare practice in journalism today (Bell, 1991, pp. 207-209). According to Bell, this element serves three main reporting aims. A quote is treated as an incontrovertible fact as it is the newsmaker's own words. Secondly, a quote can also function as an act of absolution on the part of reporters and news outlet from endorsing the sources' statements. The third function of a quote is to add flavour of the words of the characters in the reported news stories. An example is seen below:

5.21 *The Queen, whose voice, broadcast over the shipyard, rang out clearly and who has an attractive broadcasting voice, said in reply:-*

*I thank you for the kind words of your address. The King has asked me to assure you of the deep regret he feels at finding himself compelled at the last moment to cancel his journey to Clydebank for the launching of the new liner.*

The Times, 28<sup>th</sup> September 1938 (DE7-s27-29)

### 5.3.3.2 Results

There are two obligatory and four optional elements identified in the GSP of the DE news articles. As in the articles in the previous categories, the obligatory element TR invariably occupies the initial section of the articles. Whenever the optional element EO occurs, it either precedes or follows the obligatory element PR. Both occur in iteration. The other five optional elements VE, PH, CE and OS occur iteratively and their order of appearance is also not fixed. The only optional element that does not occur iteratively is the element CE. Similar to the findings obtained in the GSP analyses of the previous articles, no single article contains all the optional elements. The analysis of the rhetorical elements of the seven during-event oriented articles highlighting the activities and happenings that took place during the major event is derived and illustrated as follows:

$$TR \wedge [ \overset{\downarrow}{PR} \cdot (\overset{\downarrow}{EO}) (\overset{\downarrow}{VE}) (\overset{\downarrow}{PH}) (\overset{\downarrow}{OS}) (CE) ]$$

In sum, the GSP presented here is a condensed statement suggesting that a Scottish newspaper article reporting on activities or happenings that took place during the launching event of a product carries a topic raising element and an element which describes the public reception of the product during its launching event. The second obligatory element (PR) suggests the importance of the product to the society. In all the DE articles, vivid details of how the public received the product are given. The occurrence of these two elements may or may not require other elements that explain the event's organisational details, highlight the product's features, describe the VIPs' visit during the event, report official statements from the attributed sources or compare the occasion to previous similar events.

### 5.3.4 CC of the hybrid newspaper articles of event/product coverage

#### Field of discourse

The field of discourse for the newspaper articles in this category serves a dual function of giving information about the details of both the product being launched and its launching

event. Adopting White’s (1997, p. 3) notion of a twin focus in his hybrid event/issue news stories albeit with differences in area of focus, a twin focus is projected in these articles covering both the product and the relevant details of its launching event.

**Tenor of discourse**

Similar to the tenor of the discourse in the previous categories, the relationship between the interactants in the discourse under analysis is also maximal with no possibility of contact. The power status of the roles of the interactants is also unequal with low affective involvement.

**Mode of discourse**

In this specific interaction, like the ones in the previous categories of articles, language plays a constitutive role. The medium is written and the channel is graphic.

Field	An act of dissemination of facts about both a product and its launching event
Tenor	Agents of transaction - hierarchic;
	Readership - superordinate and reporters -subordinate;
	Social distance - maximal
Mode	Language role - constitutive; Channel - graphic; Medium - written

**Table 5.4: CC of the hybrid newspaper articles**

**5.3.4.1 GSP of the hybrid articles**

There are only six newspaper articles which are categorised as hybrid. The production of these articles was driven with a dual communicative aim that was to provide the readership with details of the product and facts about its launching event. The structure of the articles in this corpus can be characterised by fourteen elements: four obligatory and nine optional. The obligatory elements are Topic Raising (TR), Planned VIP Tour Report (PVI), Product Description (PD), and Comparison to Previous Products (CP) and nine optional elements are as follows:

1. Product Development (PDt)
2. Event Preparation (EP)
3. Presentation of Perspectives (PP)
4. Manufacturers'/Contractors' Details (MCD)
5. Comparison to Previous Events (CE)
6. Notification of Information (NI)
7. Technical Explanation (TE)
8. Official Statement (OS)
9. VIP Endorsement (VE)

As the content of these articles constitutes combined reportage of the product and its launching event, there are occurrences of elements already appearing in the product- and event-oriented articles. For explanations of TR, see either one of Sections 5.3.1.1, 5.3.2.1 or 5.3.3.1. For explanations of PD, CP, MCD and TE, see Section 5.3.1.1; for PVI, and EP, see Section 5.3.2.1; for explanations of CE, see Section 5.3.2.1, and for VE, see Section 5.3.3.1. The OS element in Section 5.3.2.1 is realised in the form of a direct quotation. The OS element in the hybrid category is realised in the form of indirect quotation. The function of the element is the same, i.e. the delivery of official statements. However, an explanation of this element in the latter format is given below. There is a similarity in the pattern of iterative occurrences of elements, although this does not follow a rigid mould between the articles in this category and those in the previous categories.

The length of each element may be as short as one sentence or as long as two or even eight paragraphs. Similar to the GSP patterns of the articles in the previous categories, the occurrence of some of the identified elements in the texts is not regular and there is variation in the order of appearance. The large number of elements occurring in these articles may be explained by the hybrid nature of the communicative purposes of these texts. Eight occur iteratively in the articles in this category, PVI, PD, CP, EP, PP, MCD, CE, and OS. The sequence reported here is also not in a canonical order.



## **Optional elements:**

### **1. Product Development (Pdt)** (f=4, 66.7%)

This optional element serves the function of explaining the development process or phase of the product. An example is given below:

5.22 *Some 21 months have elapsed since the laying of the first keel plates of this ship, which when completed, will have a gross tonnage of approximately 85,000, and today a matter of 100 seconds will suffice for the culmination of the extensive preparations which have preceded the historic ceremony.*

The Glasgow Herald, 27<sup>th</sup> September 1938 (H5)

### **2. Presentation of Perspective (PP)** (f= 3, 50%)

This particular element occurs only in three articles with the function of providing the reporter the opportunity to present his/her personal perspective of the event and/or the product. In the example below, the reporter is seen as appraising the move by the shipbuilding company for producing a souvenir in the form of a promotional booklet about the ship.

5.23 *The whole production is a worthy memento of a great occasion.*

The Times, 27<sup>th</sup> October 1938 (H6)

### **3. Notification of Information (NI)** (f=2, 33.3%)

This optional element allows the reporter to notify the readership of further information on the subsequent pages of the issue as shown in the example below:

5.24 *Such explanations will be found in the pages that follow.*

The Times, 27<sup>th</sup> September 1938 (H4)

#### 4. Official Statement (OS) (f=1, 16.7%)

Unlike the OS element in the DE category, the reporter uses this optional element to report an announcement made regarding the VIPs' itinerary. By deploying this form of indirect quotation as shown below, the reporter is put in control of focusing the story by combining information and expressions from various sources (Bell, 1991, p. 209).

5.25 *It was announced last night that the King would not make the journey to Glasgow.*

The Glasgow Herald, 27<sup>th</sup> September 1938 (H5)

#### 5.3.4.2 Results

There are four obligatory and ten optional elements characterising the articles in this category. I label them as hybrid articles as they report on two themes simultaneously, the product and its launching event, unlike articles in the other three categories, product-oriented, pre-event and during-event articles which report on a single aspect of the news item. Some of the elements in this category are derived from those already appearing in the previous three genres and this fact accounts for the large number of elements found in the genre under analysis. The obligatory element TR always appears in the initial section of the articles including the Run-on Headline and the subsequent sentence(s) or paragraph(s). All the other obligatory elements, i.e. PVI, PD and CP, always come, though not always immediately, after the TR element. These four elements, in turn, may or may not require the ten optional elements. Out of the nine optional elements, five occur in iteration. In article H6, the PD element refers to the description of the promotional booklet given as souvenirs to the distinguished guests during the launch. The 'product' receiving focal attention in this article is the souvenir booklet about the ship and the launch and not solely about the ship as in the other five hybrid articles. This article is categorised as a hybrid because it discusses the production of an item commemorating the birth of the historic ship and her launch. The analysis of the rhetorical elements of the five hybrid articles highlighting the features of a product and the activities and happenings taking place either before or during its launching event is derived and illustrated as follows:

TR ^ [ PVI PD CP (PDt) (EP) (PP) (MCD) (CE) (NI) (TE)(OS) (VE) ]

In sum, the condensed statement of the GSP of a hybrid newspaper coverage reporting on a product and its launch commonly has a topic-raising element and three elements which describe the product, compare it to previous products and give details on the VIPs' planned itinerary. The occurrence of these four obligatory elements may or may not require the presence of the other nine optional elements as explicated in the examples above.

#### 5.4 Modality analysis of the newspaper articles

In relation to performing textual analysis with the aim of exploring the social roles of the interactants in the business letter genre, SFL is an indispensable set of tools as it attributes the grammar of a clause to its role in the exchange of meanings between interactants (Thompson, 2004, p. 45). In the interpersonal metafunction, a clause is construed as communicative exchanges of meanings realised by several lexico-grammatical systems. As this study aims to explore the interpersonal relations between the interactants in the corpus of business letters in shipbuilding (see Chapter 2), this section focuses only on the interpersonal meanings of the clauses in the texts compiled which will be revealed through lexico-grammatical analysis of the items under the headings of Mood and modality. I am particularly interested in examining the modal markers that writers use to inject their subjective voices into the texts with the purpose of 'entertaining' dialogic alternatives with the readership. To serve this purpose, the appraisal framework propounded by Martin and White (2005) will be employed to analyse the resources of 'engagement', which

include all those locutions, providing the means for the authorial voice to position itself with respect to, and hence to 'engage' with, the other voices and alternative positions construed as being in play in the current communicative context.

(Martin and White 2005, p. 94)

In this analysis of the lexico-grammar of the newspaper articles, I will show the Mood and modality systems expressing the interpersonal meaning of the texts found in both independent clauses and dependent clauses. Among the three types of meaning, which appear simultaneously in all texts - textual, interpersonal and ideational - only the interpersonal meaning is made the focus of the study as it investigates the relationships between the interactants – writer and reader - in the texts through specific linguistic realisations. Halliday (1985, p. 20) explains that “[w]hereas in its experiential meaning language is a way of reflecting, in its interpersonal meaning language is a way of acting”. The chapter will also be discussing, though not in-depth, certain aspects of the resources used by the authors to indicate their attitude towards the propositions, specifically their judgement and appreciation of the whole affair. The foci of the study are the ship and the events revolving around its launch. Therefore only the occurrence of the resources signifying authorial presence and subjectivity in the texts via a dialogic expansive device termed as Entertain, a sub-system within the Engagement framework is emphasised. The use of modality with which this sub-system works is given the major attention. The Mood choices in the independent clauses are identified from the tense elements realised through the Finite of each clause (Gonzalez, 2008, p. 28). To assist the analysis, the tense elements in the clauses are underlined while finite modal operators/modal verbs are marked by expressions in bold.

#### **5.4.1 Analysis of the product-oriented newspaper articles**

In terms of Mood choice, the clauses realising all the elements in the news articles in this category are constructed in the declarative mood. This corresponds with the primary purpose of the texts, to provide information. The explanation of the lexico-grammar of both the obligatory and optional elements is given below.

## Obligatory elements:

### 1. TR (Topic Raising)

This element is realised by the declarative mood choice. Most of the Finite clauses are either in the present or the present perfect tense. If modality markers are absent in a clause, it is an indication of the writers' absolute certainty and conviction in the proposition. Seen from the dialogic perspective of the Engagement system, the writers can be construed as making a bare assertion, which signals that their propositions are to be recognised and accepted by the readers without engaging the latter interactively in the proposition. The style can also be driven by the writers' desire to present the items in the manner as illustrated below:

5.26 *In providing an efficient sanitary system on board ship many problems have to be faced which do not arise in the case of building onshore. (PO5-s1)*

Some clauses also have a Modal Finite to indicate the writers' opinion or the validity of the proposition as shown below. The use of the modal auxiliary 'will', which occurs 11 times in the corpus, is a median probability or likelihood marker marks the writer's degree of certainty regarding the proposition made in the clause. The modal operator 'could'(once), in contrast, is a resource indicating the writer's endeavour to engage the readers dialogically in the interaction by overtly voicing his subjective stance, acknowledging the fact that his view may not be shared by every reader. The modal 'could' places the proposition as one of the many propositions in the present communicative context. All the examples below are taken from the first paragraphs of each article.

5.27 *Electrical energy **will** be so extensively employed in the Queen Elizabeth that apart from her propelling machinery, steam turbines, she **could** be described as an all-electric ship.(PO14-s1)*

The modal ‘should’ occurs three times in this category. One use of ‘should’ as a conditional and one as an indicator of strong obligation do not mark authorial positioning and therefore will not be explained here. As shown in the example below, the writer uses the median scale modal verb ‘should’ to express the importance of the matter in the proposition.

- 5.28 *The selection, purchasing, and storing of the vast quantity of perishable foodstuffs and groceries required to provision any other of the Cunard White Star ships, and in due course the Queen Elizabeth, are matters of special interest, since the short time the vessel **may** be in port, the large number of passengers carried, and the quality of the menus are factors which necessitate that these several affairs **should** be conducted with expert knowledge, great expedition, and scrupulous care.*(PO11-s1)

The modal verbs ‘may’, ‘shall’ and ‘must’ appear once in this corpus. As shown in example 1c above, ‘may’, a low median probability marker, is used to indicate the author’s median degree of certainty in the proposition he is making regarding to the duration of the vessel berthing at the port. The use of the high value modality marker ‘must’ in example 5.29 below suggests a strong obligation for the operation of certain technical processes to provide comfort to the passengers. Neither modal verb, however, is not deployed as a marker of authorial positioning. This is because the propositions do not involve the readers in a mental debate with the authors as they are merely descriptions of factual and technical procedures.

- 5.29 *Further, since the great majority of these deck areas are to be used for passengers spaces, in circumstances which make it desirable that some smooth-patterned material **shall** serve as a background for carpets or rugs, an “under decking” **must** be laid direct on to the steel, the purpose of this being to provide a flat, even resilient surface...*(PO7-s3).

The modal verb ‘can’ (2 occurrences) in example 5.30 below is a low modality marker. However, the first instance of ‘can’ with the adjunct ‘only’ shows that the author is asserting that those without nautical experience may not understand the technicalities

involved in the particular process. The second use of ‘can’ does not mark the author’s strong certainty about the comparison he is making in the proposition.

- 5.30 *Apart from these problems, which **can** be appreciated only by those with nautical experience, the planning of sewage system on board a “floating hotel” **can** be compared in many respects with that of providing like essential equipment in the case of any one of the largest and most modern hotels on shore. (PO5-s2)*

## 2. TE (Technical Explanation)

The mood choice of the clauses in this element is the declarative. The clauses are constructed in the present tense, which creates inarguable statements of facts regarding the technical aspects of the ship, as in the example below.

- 5.31 *Lighting arrangements call for special consideration in view of the size of the rooms and necessary number of lighting points, while the provision of telephone and call-bell system does not minimise the intricacy of the resulting wiring and equipment. (PO12-s15)*

There are also instances of clauses realising this element, which are constructed using modal auxiliaries such as ‘will’ in the example below. This median value modality marker, which occurs 52 times, marks an authorial certainty which is of average intensity on its own. However, when combined with adverbs like ‘completely’, it conveys a strong conviction regarding the state of affair.

- 5.32 *As in the *Queen Mary*, the transmitters **will** be completely remote controlled from the radio control room situated some 400 feet away from the transmitter room. (PO15-s11)*

The use of ‘will’ in the other clauses in this element indicates average authorial certainty of the propositions made as shown below.

5.33 *In the tourist swimming pool quartzite **will** be used as a finish instead of mosaic glass. (PO7-s19)*

‘Can’ occurs 20 times in this category. When used with the adjunct ‘only’, this modal is a modality marker of ability in the technical processes involved (example 5.34).

5.34 *This oxygen **can** be supplied only by pumping air into boiler rooms... (PO8-s13)*

The modal ‘would’ occurs 11 times in the PO category for this element. Example 5.35 below suggests that the author is attempting to make an excuse for not providing an exhaustive explanation about the procedure in the proposition. In this instance, this can be regarded as an expression of deference for the readership, and not an indication of authorial certainty.

5.35 *It **would** take some time to explain the full significance of the positions and angles of visibility of these lights. (PO1-s12)*

The modal ‘must’ (seven occurrences) in example 5.36 below, on the other hand, indicates a strong degree of authorial assertion here with regard to the proposition he is making in the text.

5.36 *For the present, it **must** serve to state that to ensure that two vessels approaching one another on courses.... (PO1-s13)*



In examples 5.37 and 5.38 below, another marker of authorial positioning is shown through the use of the modal ‘might’ (3 occurrences) where the writer is injecting his personal assessment in the proposition.

5.37 *Special mention **might** be made of the air preheating sections of these boilers... (PO8-s9)*

5.38 *A word as to the purpose of the air preheating sections **might not** be out of place. (PO8-s11)*

### **Optional elements:**

#### **1. CP (Comparison to Previous Product)**

Declarative mood choice prevails in all the clauses characterising this element signifying the information-giving purpose of the text. The clauses are constructed in the past tense, which indicates a factual description of products built in the past as shown in the example below. The modal auxiliary ‘may’ (2 occurrences) in example 5.39 below echoes the writers’ low degree of subjective voice in the advancements of their opinion-based messages. The modal verbs ‘can’ (8 occurrences) and ‘would’ (6 occurrences) in examples 5.40 and 5.41 below are modality markers showing varying degrees of possibility in the propositions. The modal ‘will’ (30 occurrences), as in example 5.42 below, is used as a marker of futurity, not an authorial tool.

5.39 *In August, 1936, the Queen Mary made the eastbound passage at an average of 30.63 knots; two years later she raised this to 31.69, and that same ship **may** have further surprises in store.(PO15-s4)*

5.40 *From time to time, for instance, the gyro-compass **can** be directly checked ... (PO1-s34)*

5.41 *An alarm of fire reaching...from the automatic detectors **would** be communicated straightway to the bridge... (PO1-s65)*

5.42 *The accommodation spaces **will** extend over 14 decks,... (PO4-s2)*

The modal ‘should’ (8 occurrences) appears twice (example 5.43) as an authorial tool of positioning where the author injects his personal assessment of the situation, twice as a conditional (example 5.44) and 4 times as modality marking obligation or possibility (example 5.45).

5.43 *From this new vantage point in the Queen Elizabeth – taking account of the change which has been made in cutting out the forward well and leaving a clean sweep of deck right forward – it **should** be possible to obtain a magnificent view of the might of the Atlantic as the vessel cleaves her way through head seas.*(PO1-s38)

5.44 ***Should** one of the telemotor systems break down, a moment or so suffices to change over to the other steering position.*(PO1-s23, s60)

5.45 *That it **should** be very easy to hold the Queen Mary to her course, or to throw her swiftly to one side or the other, however, are facts having her foundation in a fine form and excellent rudder proportions.* (PO1-s24)

## 2. PD (Product Description)

The prevalent mood choice in all the clauses containing this element is the declarative. The tense in the Finite is mostly the present indicating the journalists’ emphasis on the current attraction, i.e. the new passenger liner (see example 5.46 below):

5.46 *The new ship is much more than a ship in the ordinary sense of the term.* (PO9-s5)

In 5.47 below, the low intensity modality ‘can’ (one occurrence) can be seen as an attempt by the reporter to highlight the company’s readiness in taking any measure for clients’ satisfaction.

5.47 *Special diets **can** be provided and orders be placed to suit individual taste.* (PO10-s12)

However, in another statement with a similar persuasive overtone in example 5.48 below, the journalist uses a highly scaled intensity of obligation via the use of the modal verb ‘must’ (once). Here, the author is seen to be advancing his opinion on how the service on the ship should be provided to cater to passengers’ needs.

5.48 *Since a great deal of the popularity....by the individual passengers, everything possible **must** be done to render the hours spent in the restaurant ... (PO6-s2)*

Median value modal auxiliaries such as ‘will’ (12 occurrences) in the example below show the journalist’s average degree of certainty of the fact that the passengers are promised an enjoyable stay on the ship.

5.49 *She has been aptly described as a floating spa, whose 2,000 residents **will** be well housed and sumptuously catered for and have at their disposal many of the amenities of such resorts.(PO9-s6)*

5.50 *For the first time on any Atlantic liner third-class passengers **will** be able to take exercise in their own gymnasium ... (PO4-s6).*

The modal ‘would’, which appears twice, carries the function as an authorial tool of positioning as shown in example 5.51 below. Here the author is seen as engaging the readers dialogically by inserting his personal assessment in the proposition.

5.51 *It **would** therefore be difficult to guess the speed capabilities of the Queen Elizabeth when she is completed. (PO17-s5)*

### **3. MCD (Manufacturers’/Contractors’ Details)**

This element enables the journalists to provide details of the manufacturers/contractors responsible for the construction of the ship and her sister vessel. The tenses in the Finite realising this element are the simple present (example 5.52 below) and/or present

progressive/continuous (example 5.52 below) tenses. The deployment of these present tenses reflects the writers' desire to direct the readers' attention to the present context of the subject matter.

5.52 *This marvellous ship is a highly composite creation in which the genius of her builders has combined, with high technical skill...*  
(PO9-s2)

The use of the modal verb 'will' (20 times) as in example 5.53 below shows the journalist's degree of certainty of the validity of the information he/she is imparting. Meanwhile the impersonal modalised projection of fact in a relational clause with the pronoun 'it' as a subject placeholder combined with the median value modal 'should' (once) in example 5.54 below echoes the journalist's iterative endeavour at making another point about the contribution of the nation towards the building of the historic ship.

5.53 *Glasgow **will** supply iron and steel castings for the turbines, motor-driven pumps for water and oil, safety and stop valves, feed pumps and feet heaters, forced draught fans and dust collectors, ventilating fans, and sewage plants.* (PO9-s15)

5.54 *It **should** be borne in mind, too, that the transport services of the country have also benefited from the building of the ship, for the products of many of the firms concerned originate at a considerable distance from Clydebank and have to be conveyed there by water, rail, or road.* (PO9-s35)

#### 5.4.2 Analysis of the pre-event-oriented newspaper articles

##### Obligatory elements:

##### 1. TR (Topic Raising)

Similar to the linguistic structure of the TR element in the articles in the previous category, this element also depends on the combination of the Headline, subheads and the

subsequent content sentence(s)/paragraph(s). The mood choice of the clauses in this element is the declarative, signalling the informative nature of this element. The dominant tense of the Finite is either simple present, present progressive or present perfect, which echoes the writers' emphasis on the current state of affairs, i.e. the ship to be launched, as he raises the topic to be discussed in the article.

- 5.55 *Quite apart from the actual building of the hull a great amount of work is entailed in the shipyard in preparing for the launch of a vessel of the dimensions of the Queen Elizabeth.* (PE5-1)

The non-modalised impersonal projecting clause constructed in the past tense in the example below merely indicates an event in the past acting as a reported piece of information. This projected locution acts as a speech act of providing information (Eggins, 2004, p. 273). By placing this official announcement as the article opener, which is considered vital to the nation, the journalist attempts to attract the readers' attention to the content of the entire article.

- 5.56 *It was officially announced last night that the King is not travelling north and that the Queen will launch the Queen Elizabeth alone today.*(PE6-s1)

The modal verb 'will' appears 5 times in this category. It is used as a marker of futurity, not as an authorial tool.

- 5.57 *Although the Queen Elizabeth, sister ship to the Queen Mary, **will** not be launched until September 27, and **will** not go down the Clyde on her first trip to the sea until 1940, extensive arrangements have already been made to dredge a channel for her in the river.*(PO1-s1)

## 2. EP (Event Preparation)

The preferred tense in the Finite in the Event Preparation element is the present/present progressive tense to show the current state of affairs (see example 5.58 below for pre-event

category and 5.59 for hybrid category). The past tense is only used to refer to an action initiated and completed at a point in the distant past (example 5.60 below).

Modal auxiliaries such as ‘will’ (42 times) dominate the discourse for this element. From example 5.60 below, it is evident that the journalist chooses to modalise his proposition with a median value modality in his endeavour to convince the readers of the extensive preparation for the historic event. However, this modal functions mainly as a marker of futurity, not as an authorial tool.

5.58 *At the present moment, with the dredging work requiring to be done in connection with the facilities for the Queen Elizabeth, and in the ordinary maintenance of the river, about 80,000 tons of soil are removed from the Clyde every week.*(PE7-s2)

5.59 *In the first instance, before the keel plates were laid in December, 1936, ....*(PE5-s2)

5.60 *In particular, roads in Clydebank **will** be kept clear....*(PE3-s25)

### **Optional elements:**

#### **1. PVI (Planned VIP Itinerary)**

This element is realised by the declarative mood choice. The dominant tenses in the Finites realising this Planned VIP Itinerary element are future and simple present tenses indicating the text producers’ desire to convey information related to the presence of the the British Royalty in an upcoming national event. This element is also pervaded with the journalists’ positive judgement of both the arrangements done for the Queen’s attendance to the event and the fêted object (underlined) in example 5.61 below.

5.61 *The programme for the Queens’s visit has now been completed to the last detail and everything is in readiness in the Clydebank shipyard of John Brown and Co., Limited, for what is regarded as the greatest engineering feat of the century.*(PE4-s2)

The modal ‘will’ (23 times) as in example 5.62 below functions mainly as a marker of futurity. It also functions to show the writers’ attempt at convincing the readers of the possible favourable outcome of the careful and advanced planning of the event. A similar function of the modal ‘will’ for this element can be seen in the Hybrid articles (example 5.63 below).

5.62 *Their Majesties **will** then drive to the shipyard of John Brown and Co., Limited, where an address of welcome **will** be given by Sir Percy Bates, chairman of the Cunard White Star Company.* (PE3-s3)

5.63 *The signal for the launch **will** be at 3.30 p.m. prompt, when Her Majesty **will** cut the cord from which the bottle of wine is suspended.* (H5-s12)

The other two modal verbs appearing in this category are ‘would’ and ‘could’. Both merely function as the past forms of the modals ‘will’ and ‘can’ respectively, and not as authorial tools.

## 2. TE (Technical Explanation)

The TE element in this genre reports information that has occurred in a real world situation using only declarative sentences. The preferred tenses of the Finite are the present and the present perfect tenses indicating the importance of the subject matter seen in the context of the present despite the preparation involving technical aspects of an event which has yet to take place. The choice of the present tense is also an excellent mechanism to involve the readers emotionally in the present preparation for the big event. The modal auxiliary ‘will’ indicates the writer’s certainty of the occurrence of the activity as seen in example 5.64 below.

5.64 *The Trust Engineers have reported that there is a considerable quantity of virgin soil at the Garvel stretch of the channel which **will** require to be removed.*(PE1-s3)

The combined use of modal operators and a Mood adjunct (*probably*) like the ones in example 5.65 below is an effective way for the reporter to project his subjective voice in the proposition.

- 5.65 *The work of dredging at this point **will** probably require six weeks.*  
(PE1-s4)

The modal verbs ‘may’ which appears three times and ‘would’ (twice) in this category (examples 5.66 and 5.67 below) are used to show possibility, not as an authorial tool.

- 5.66 *A few props **may** be kept in position until the last moment,...*  
(PO5-s19)

- 5.67 *This **would** be fatal, as it **would** impose an immense strain on the ship.* (PO5-s37)

The modal ‘should’ (one occurrence) is an authorial tool which is used to highlight the main concern in the proposition as in example 5.68 below.

- 5.68 *It **should** be noted that what slides down is the ship and her cradle, as described above, and not until the vessel is in the fitting-out basin ...*  
(PO5-s23)

### 3. CE (Comparison to Previous Event)

The Comparison to Previous Events element is realised by the declarative mood choice. The preferred tenses are the simple past referring to facts about the previous ships (see example 5.69 below). The use of the median value modality marker ‘will’ (which occurs 6 times in this category) as in example 5.69 below also suggests an average authorial certainty in his propositions. In contrast, example 5.70 below exemplifies the use of ‘must’ (one occurrence), a high modality value, which signifies a strong expression of obligation by the writer to convince the readership of the stringent safety procedure on the ship.



- 5.69 *As was the case with the Queen Mary, the Queen Elizabeth **will** lie practically at right angles to the river,...* (PE8-s20)
- 5.70 *Precaution **must** be taken, therefore, that she **will** not be involved in collision with passing ships.* (PE8-s21)

#### 4. OS (Official Statement)

The prevalent mood choice of the clauses realising this element is the declarative. This element is characterised by clauses containing reported texts. Interestingly, there is an absence of reporting clauses here which normally contain the binder ‘that’. This reporting style is presumably used by the reporters to project the objectivity of the news and to create a sense of closeness to the news sources (Halliday and Matthiessen, 2004, p. 462) (see example 5.71 below). This move can also be viewed as an attempt by the writers to exhibit their absolute certainty regarding the validity of the proposition. The dominant tense of the Finite in the reported texts is the present perfect. Meanwhile the reporting clauses use the past tense. The prevailing modality marker is the median modal operator ‘will’ (two occurrences), which indicates futurity can also be seen as the reporters’ average degree of certainty in the proposition reported.

- 5.71 *The following official statement was issued from Buckingham Palace:-*

*“At the request of the Prime Minister the King has cancelled his journey to Glasgow tonight.  
“The Queen, accompanied by Princess Elizabeth and Princess Margaret, **will** carry out the programme as arranged both for the visit to the Exhibition and for the launch at Clydebank.”* (PE6-s2-3)

However, the same element appearing in the hybrid category is realised by a different structure. The announcement is relayed by the reporter through the mode of projection set up as a reported clause introduced by the binder ‘that’ (Halliday and Matthiessen, 2004, p. 465) (see example 5.72 below). A reported proposition typically constitutes a set of related features and a part of the effect is the sequence of tenses (Halliday and Matthiessen, *ibid*, p. 462). The clause containing the main proposition in 5.72 features the past form of the

modal auxiliary ‘will’, i.e. ‘would’ as a sequent following the past tense form of the verb in the reporting clause. This sequent system does not exhibit any form of deference marker for the VIPs concerned.

5.72 *It was announced last night that the King would not make the journey to Glasgow. (H5-s2-3)*

### 5. MCD (Manufacturers’/Contractors’ Details)

This element is realised by declarative clauses. It is typically expressed by the present tense form of the verb. The writer uses a projected clause to attach his subjective stance in proposition as shown in the example below, indicating his personal assessment of probability (Thompson, 2004, p. 70). In addition, the low value modality ‘could’ (one occurrence) in a verbal group complex with the final verb expressing the process (Thompson, *ibid*, p. 125) in the given example also indicates the writer’s endeavour to contentiously engage the readers in his message, i.e. the emphasis on the role played by the Clyde Trust in the construction of the historic liner.

5.73 *It is not an exaggeration to say that none of the major mercantile and naval contracts allocated to West of Scotland shipyards **could** have been fulfilled without the assistance of the Clyde Trust. (PE8-s3)*

### 6. VR (VIP Tour Report)

This element is realised by declarative clauses containing past tense forms of the verbs without any modality markers, indicating the reporters’ absolute certainty of the validity of the news sources as seen in the example below. The absence of modality here may suggest the author’s deference and respect for the reporting of events involving the monarchs. In showing the affection showered by the public on their monarchs, the reporters also deploy certain phrases (*cheered enthusiastically*) to indicate his own positive reception and assessment of the event.

5.74 *The Queen left London for Scotland last night by the 11.23 train from Euston Station. The King and Queen drove through Hyde Park on the way to Euston. At Marble Arch crowds from public meetings cheered enthusiastically as the royal car passed.* (PE6-s14-15)

### 5.4.3 Analysis of the during-event-oriented newspaper articles

#### Obligatory elements:

##### 1. TR (Topic Raising)

This introductory element, similar to that of some articles in the previous categories, comprises the headline, sub-headlines and the subsequent paragraphs/sentences, which summarise the content of the entire article. All the independent clauses realising the element in this category are constructed in the past tense, signalling narration of occurrences happening in the past. The only modal verb used in this category is the modal verb ‘could’ (one occurrence). As shown in the example below, the low value modality marker ‘could’ shows that the reporter is dialogically stating his opinion of the state of affairs, which highlights the importance of the monarchs in the lives of their subjects. Combined with the phrase ‘no more fervent welcome’, this modal projects the author’s individual subjective assessment of the public’s reception of their monarchs.

5.75 *No more fervent welcome **could** have been given to the Queen and the two Princesses...*(DE5-s1)

##### 2. PR (Public Reception)

This element of describing the Public Reception during the launch is expressed in declaratives and constructed using the past tense signifying reports containing narrations of strings of events, which transpired in the past (see example 5.76 below). The modal verbs that appear in this category are ‘could’ (three occurrences), ‘would’ and ‘might’ (two occurrences each), and ‘can’ (one occurrence). ‘Would’ functions only once as an authorial tool as shown in example 5.77 below. The modal verb ‘could’ functions as the

past form of the modal ‘can’ (example 5.78) in the chronological account of activities during the launch event. The modal verb ‘might’ also merely indicates possibility (example 5.78) while ‘can’ indicates ability (example 5.79).

- 5.76 *Following an address of welcome by Sir Percy Bates, Bt., Chairman of the Cunard White Star Line, the ship’s owners, the cheers from the crowds reached a deafening pitch as Her Majesty stood before them to respond to the loyal greeting.(DE1-s8)*
- 5.77 *The international crisis unhappily prevented the King from being at her side on the launching platform when she performed the ceremony, but a great multitude of people gave her Majesty a welcome which the tension of the moment seemed to charge with deeper and more personal feeling than **would** have coloured enthusiasm at a less critical time. (DE7-s2)*
- 5.78 *They were quite content to stand in positions where they **could** not possibly witness the giant vessel going down the slipway in order that they **might** see the Queen and the Princesses.(DE5-s11)*
- 5.79 *The spectacle of such a massive structure in motion gripped the thousands of onlookers with that awe and wonder which **can** be expressed only in silence. (DE1-21)*

### **Optional elements:**

#### **1. EO (Event Organisation)**

The element during the launch is realised in the declarative mood and characterised predominantly by the past tense form of the verbs. Example 5.80 below shows the use of a median value modality i.e. ‘would’ (one occurrence) by the author marking his subjective assessment of the number of public turnout during the event. Example 5.81 shows the use of ‘might’ (one occurrence) indicating the reporter’s dialogistic positioning in the proposition, suggesting the low probability of the traffic problems occurring had the necessary preventive measure been taken. Example 5.82 (‘could’ – three occurrences) also indicates the reporter’s subjective voice in making suggestions about the possible viewing locations, among other spots from which to view the launch.

- 5.80 *Altogether there **would** be about 50,000 people in the yard during the launch.*(DE1-s42)
- 5.81 *Possibly if for the occasion a system of one-way traffic had been imposed, a considerable amount of congestion that developed **might** have been avoided.* (DE2-s5)
- 5.82 *There **could** be few better points from which to view the event.* (DE3-s5)

## 2. PH (Product Highlights)

The modal auxiliary ‘must’ (one occurrence) in the example below allows the authorial voice to entertain the dialogic alternative of his proposition while acknowledging that readers may not entirely agree with him.

- 5.83 *The launching speed **must** have been one of the quickest on record, which is a happy augury for her future career on the North Atlantic.* (DE1-s6)

## 3. VE (VIP Endorsement)

This element is constructed using the past tense form of the Finite verbs, signifying a narration of events taking place prior to the reports being written. The absence of modality markers here highlights the objectivity of the reports without the reporters’ subjective involvement in the dissemination of inarguable or unchangeable facts as exemplified below.

- 5.84 *Her Majesty and the Princesses halted at a red covered dais, from which they had their first full-length view of the liner.*(DE6-s32)

## 4. CE (Comparison to Previous Events)

This optional element is characterised by the past tense form of the Finite verbs with few modality markers like the modal auxiliary ‘could’ (one occurrence) as in the example below. The modal auxiliary used here reflects the reporter’s statement of desire or wish for

the possible happenings during the event. The expressions ‘could have been’ and ‘never’ are used by the author to engage the readers dialogically in the proposition. The comparisons made between the two similar events influenced by time and weather factors which are crucial for a successful outdoor operation such as the launch. This engagement is executed by advancing a subjective message to the whole affair.

5.85 *The weather for the launch **could** have been more pleasant, but those with recollections of the downpour when the Queen Mary was named and took the water four years ago were content that occasional drizzle never turned to steady rain.(DE7-s7)*

### 5. OS (Official Statement)

This optional element is the only one where first person pronouns occur in the journalistic corpus. The predominant tense is the present tense indicating the newsmakers’ own words. As this is a reportage of the exact expressions of a source without the reporter’s conscious attempt to engage the readers dialogically in a proposition that is not his/hers, the linguistic devices employed will not be discussed at length here. The modal verbs ‘must’, ‘will’, ‘might’ and ‘would’ do not indicate the reporter’s personal voice as it belongs to a third party, the Queen. The example below shows the use of the modal ‘must’.

5.86 *I thank you for the kind words of your address.  
The King has asked me to assure you of the deep regret he feels at finding himself compelled at the last moment to cancel his journey to Clydebank for the launching of the new liner.  
This ceremony, to which many thousands have looked forward so eagerly, **must** now take place in circumstances far different from those for which they had hoped.(DE7-s30)*

#### 5.4.4 Analysis of the hybrid newspaper articles

As some of the elements in the hybrid articles replicate those in the other categories, the explanations of the lexico-grammatical analysis of the hybrid articles are embedded in the respective sections/genres of articles in which the elements occur. For explanations of PD, CP and TE elements, see Section 5.4.1 on the lexico-grammatical analysis of the Product-oriented articles. For explanations of the lexico-grammar of the EP and OS elements, see Sections 5.4.2 and 5.4.3 for similar analyses of the Pre-event- and During-event- oriented articles respectively. Only the obligatory TR and the optional CE, MCD, PDt, NI and OS elements are explained in this section.

##### 1. TR (Topic Raising)

This obligatory element is predominantly realised by declarative clauses. However, the modal verbs used are of median and high degrees of intensity while the verb forms are mostly in the present and the past tenses. The median modal ‘should’ (one occurrence) in example 5.87 below suggests the author’s attempt at persuading the readers to join in the historic event by assuring them of a promising weather while ‘will’ (four occurrences) (example 5.88) is used to show an average authorial certainty about the occurrence of events. In using the high value ‘must’ (example 5.89), in contrast, the writer shows a strong authorial conviction in stating his proposition. The modal ‘would’ (one occurrence), however, merely functions as the past form of the modal ‘will’. This strategy can be seen as highlighting the significance of the ship as another product in the market.

5.87 *Given better fortune in the matter of weather-..., an even more impressive spectacle **should** be witnessed... (H3-s2)*

5.88 *History **will** be made on the Clyde today...No. 552, goes down the ways into the river... (H5-s1)*

5.89 *Today that proud title **must** be shared, if not relinquished. (H4-s3)*

## 2. CE (Comparison to Previous Events)

This element is realised predominantly by the declarative clauses and the past tense form of the verbs referring to the launch of the previous ship. The reporters make deliberate attempts to be conspicuously subjective in their propositions by constructing the independent clauses with median value modal verbs like ‘will’ (four occurrences) as shown below.

5.90 *The ceremony which **will** be broadcast throughout the Empire, **will** be on similar lines to that attending the launch of the Queen Mary four years ago, and (it is expected) that the occasion **will** attract large crowds of visitors to Clydeside.* (H2-s3)

## 3. MCD (Manufacturers’/Contractors’ Details)

This element is realised by the present tense forms of the Finite to show the current, active status of the shipbuilding company and shipyard responsible for the making of the ship (see 5.91 below). The past tense is only used when references are made to previous constructions (ships) or details are being given about the company’s history (see 5.92 below). Clauses containing no modality markers, like examples 5.91 and 5.92 below, indicate the writers’ absolute certainty regarding the facts provided. However, there are also instances of median modality like ‘will’ (five times) and the low value modal verb ‘may’ (two times) which signify the reporters’ varying degrees of certainty regarding the proposition.

Example 5.93 can be construed as the writer’s certainty and admiration for the company’s excellent track record in the industry. The modality marker ‘may’, which is used with the adjunct ‘well’, is a strong expression of possibility (example 5.94).

5.91 *The year 1940 has a special significance in that it is the centenary year of the Cunard Company.*(H1-s31)

5.92 *The first Cunarder sailed from Liverpool in July 1840.*(H1-s32)



- 5.93 *Another striking co-incident is associated with the new Cunarder, as 1940, the year in which she will go into service, **will** be the centenary of the first contract of the Cunard Line. (H5-s26)*
- 5.94 *Glasgow and the great Clydebank shipyard,... the largest war vessel, **may** well be proud when today's Royal visit brings their achievement a stage nearer completion.(H4-s38)*

#### 4. PDt (Product Development)

This element in this genre is characterised by the simple present and present perfect tenses and various forms of modal verbs like 'will' (three times), 'can'(three occurrences), and 'could'(one occurrence). The present tenses of the verbs are used by the writers to refer to the construction process of the ship which is still in progress. The median modal verb 'will' (see example 5.95) suggests an average authorial degree of certainty in the proposition. In contrast, the low value modality markers 'can' (examples 5.96 below), indicates the reporters' weak attempts to entertain the dialogic alternative positions of the readers in the message who may not share his viewpoint on the proposition, namely the pressing need for the construction of a liner as great as the RMS Queen Elizabeth. The modal 'could' with the adjunct 'not', however, carries a strong obligation.

- 5.95 *Some 21 months have elapsed since the laying of the first keel plates of this ship, which when completed, **will** have a gross tonnage of approximately 85,000, and today a matter of 100 seconds **will** suffice for the culmination of the extensive preparations which have preceded the historic ceremony.(H5-s11)*
- 5.96 *For the proper maintenance of the two-ship service, however, as Sir Percy Bates has stated, liners are needed that **can** steam twenty-seven 1/2 knots, and the provision of a companion vessel capable of that speed **could not** be long delayed.(H4-s14)*

## 5. NI (Notifying Information)

This optional element, which is characterised by the present tense form of the Finite, signifies the statements of facts of current affairs. The clauses realising this element are also characterised by the modal auxiliary ‘will’ (two occurrences) (example 5.98) to signal to the readers that more relevant information is provided in the following pages of the newspaper issue on the ship and her launch event. Here, the modal verb does not indicate authorial certainty.

5.97 *The extent and the purpose of these changes are explained in this Special Number of The Times in a series of articles by a naval architect. (H4-s20)*

5.98 *Such explanations **will** be found in the pages that follow. (H4-s22)*

## 6. OS (Official Statement)

This optional element is signalled by tense concord through the use of past tense for the indirect speech verb after the past tense speech verb. The official source of information, which is not explicitly named, can be regarded as incontestable (Obiedat, 2006, p. 292). Short (1998, p. 72), claims that past tense concord can be ambiguous with the past tense that is used for genuine description of past events. However, I believe that this ambiguity is misplaced as the past tense used in the corpus indicates both the indirect speech verb and a description of a past occurrence as the announcement was made prior to the publication of the report. The modal verb ‘would’ (three occurrences) in the example below then can be construed as merely a sequent to the verb in the preceding clause and not as a deference marker. The modal ‘will’ is not an authorial voice as it is used in a third person’s speech.

5.99 *It was announced last night that the King **would not** make the journey to Glasgow. (H5-s2)*

## 7. PP (Presentation of Perspectives)

This final optional element is realised by the present tense form of the Finite, signifying the writers' expression of individual perspectives on the current state of affairs. The clauses are also characterised by the modal verbs 'will' and 'may'. In example 5.100 below, 'will' (one occurrence) is used by the writer to express his certainty in the proposition while simultaneously convincing the readers to agree with his opinion. In addition, the use of 'may' (one occurrence) in example 5.101 below shows the writer's endeavour at seeking the readers' consensus in his proposition.

5.100 *In every sense the occasion **will** be a memorable one. (H5-s5)*

5.101 *But with two ships..., we **may** confidently hope that the greatest days of the Cunard White Star are yet to come. (H4-s44)*

## 5.5 Discussion of findings

### 5.5.1 Interpretation of the findings of the GSP analysis of the newspaper articles

The only element which is obligatorily present in all the GSPs of the articles in the corpus is the Topic Raising (TR) element while the other obligatory elements in each genre are generated by the orientation of the newspaper article in each category. As shown in the analyses above, the occurrence of the obligatory and optional elements does not follow a rigid pattern. The frequency of iteration is also not fixed. The patterns of occurrence are in keeping with most of the literature in the study of news structures that address the non-linearity of schematic structure of news articles. However, from the analysis, it is found that the newspaper articles in the PO and PE categories in the corpus do follow the inverted pyramid structure which characterises most modern English hard news articles (Thomson, White and Kitley, 2008, p. 1). All the articles in these two categories follow the nucleus-and-satellite information structure of news reporting. A news article constructed following the inverted pyramid pattern begins with the summary of the news item followed by the

development of the content based on the level of importance: what is less important comes later than what is more important in the organisation of the article. The articles in the corpus are also opened in a varied style. Although most openings summarise the content of the news articles, there are some which pick one or two subsets constituting a longer sequence of events in the report to be emphasised in the opening. This finding does not concur with Rich's (2000, p. 35) claim that the lead or opening of an article invariably discloses the summarised details on what transpired in the report. In English language hard news reporting, the opening section is construed as the combination of the headline(s) and an opening sentence called the 'lead', taken as a single entity because frequently it functions as a signposting device for the information contained in the entire article (Thomson, White and Kitley, *ibid*, p. 3). Unlike the inverted pyramid form of news reporting, the opening of the articles in the Hybrid and DE categories do not summarise the points in advance. Some Hybrid and DE reports also open with references made to a specific point in history recounting events of a similar nature to the one reported in the articles under analysis. This finding may be attributed to the changes in reporting style over time. Nor do the stories in my corpus correspond to Bell's (1991) instalment method of news story telling. The events are not told in decreasing importance, instead they are temporally narrated in a story-like sequence, which does not entail any fixed order of importance as the focus is on the relevance of activity sequence. The Hybrid and DE articles are written following a discernible pattern of chronologically sequenced events or activities which are considered relevant to obtain the news stories and are not necessarily graded according to importance. These articles typically provide details in chronological sequence especially in the description of the occurrences during the launch event.

Although the movement patterns of the elements in the articles under analysis resemble Thomson et al.'s orbital structure (2008, p. 13) and van Dijk's cyclical instalments (1988, p. 82) of the elements of news reporting, the study was not able to adopt the functional labels that Thomson et al. gave to the elements in their research. None of the labels and terms given to the various schematic phases of the genre discloses any further explicit information. In Section 5.1.2, I also noted that my findings deviate from the typical pattern

of current reporting style whereby articles are constructed with a headline followed by a lead paragraph containing a summary of content that answers the 5 Ws (where, who, what, when and how). Although the articles in my corpus do begin with headlines followed by lead paragraphs, these leading sections do not invariably answer the 5 Ws. The lead paragraphs in my articles may contain only a fraction of an event reported which the reporters deem significant. The subsequent paragraphs in the articles are tasked with conveying the details of the event. Another interesting finding from the analysis of the corpus is that 90% of the thirty-seven articles do not have verbal reaction, comment or wrap-up sections.

### **5.5.2 Interpretation of the findings of the modality analysis of the newspaper articles**

The texts in all four categories of hard news articles in the corpus use uncomplicated Finite declaratives where the Mood block consisting of Subject and Finite is followed by a Residue often made up by Predicator, Complement and sometimes Adjunct. However, a full comprehensive analysis of the interpersonal metafunction is not the focus of this study. Based on the assessment of the Mood blocks, which form the interpersonal perspective and are central to the arguability of the clause, the declarative mood choice are statements offering information that are construed by the writers as not likely to be challenged by its readership. Despite being categorised as hard news articles, which are typically claimed to be objectively written (Bell, 1991), the reports in the corpus have been shown to be imbued with the authors' subjective assessment of the propositions. The tension between news reporting and its 'objectivity' is explained by Iedema et al. (1994, p. 4), who state that the notion of 'objectivity' is in fact a 'rhetorical effect' that naturalises the ideological biases in news. This research has attempted to investigate how the language of hard news articles employs the grammatical resources of modality markers to enact reporters' assessments of the information presented as news in order to entertain a dialogistic positioning with the readers.

The mood choice of the clauses in the product-oriented category is the declarative, befitting the purpose of the articles which is to provide facts and information. The present tense is mainly used to indicate the authors' bare assertions of propositions, emphasising the present state of affairs, i.e. the technical aspects and features of the ship about to be launched. The use of the present tense is common in the obligatory elements TR and TE and the optional element PD. The past tense is deployed only to describe a previous ship (for optional element CP); however, the present tense is also used to signify aspects that apply to both ships in this element. The presence of several modal markers signifies the author's subjective assessment of the message made by engaging readers in the communicative context. However, most of the modal verbs function as indicators of possibility, obligation or ability and not as authorial positioning tools. Among the common modal markers used to mark authorial presence is the modal auxiliary 'would'. The modal 'will' is the most frequent modal verb, which mainly indicates futurity.

Meanwhile, as in the articles in the other categories, the only mood choice of the clauses in the pre-event-oriented articles is the declarative, which functions to provide information. For both the obligatory and some of the optional elements, the present and past tenses are used. The past and past perfect tenses are used to simply describe occurrences initiated and completed in the past while the present tense illustrates indicate the current and immediate affairs of interest. Occasionally, the future form of the verb is used in the optional element PVI to indicate future planned activities. The use of modal verbs allows the writers to engage the readers dialogically in the subjective assessment of any proposition. The common modal operator 'could' is deployed to convey the probability of the authors' propositions. Besides functioning as median value modality marker, the modal auxiliary 'will' is also frequently deployed to indicate future activities in the optional elements. A comparison is shown below between the use of 'will' as a tool of dialogistic positioning and as a future activity indicator. The first example indicates a future activity in the planning of the VIPs' visit to the launch. The second example, on the

other hand, marks the author's attempt at voicing his subjective positioning regarding his proposition. Here, instead of a more common modal operator such as 'should', the author has chosen 'will' to signal prediction on the part of the naval architect designing the vessel.

5.102 *Presentation to the Queen at the Municipal Buildings will be restricted to Provost W.H. Martin, the local magistrates...*(PE6-s13)

5.103 *Once a liner leaves the shipbuilders' yard and is commissioned and put into service, the work of the naval architect has-to all intents and purposes-been completed. He will be interested in noting how the vessel fulfils her desired functions....* (PO1-s1)

In addition, impersonalised expressions of a projected cognitive process are also used to report the message so that the readers are convinced that what they read is true rather than subjective judgements. Although not studied in great detail, attitudinal resources in the form of evaluative adjectives reflecting the journalists' high regard for the ship and her launch are also employed. Occasionally, modal verbs co-occur with modal adjuncts to strengthen the writers' conviction in the message in the optional element TP. The present and present perfect tenses are used in this element to refer to activities currently ongoing. In the CP element, the present tense is used to refer to the new ship while the past tense is used to describe the older ship. The articles on the new ship contain many positive evaluative adjectives highlighting her grandeur and stateliness. There is a difference in the structure of the reporting of the proposition in the element DQ, which appears in both the PE and Hybrid articles. In the PE articles, there is an absence of reporting clauses here which normally contain the binder 'that'. This reporting style is presumably used by the reporters to project the objectivity of the news and to create a sense of closeness to the news sources (Halliday and Matthiessen, 2004, p. 62). This move can also be viewed as an attempt by the writers to exhibit their absolute certainty about the validity of the proposition. In the Hybrid category, the prevailing reporting style is the mode of projection set up as a reported clause introduced by the binder 'that' (Halliday and Matthiessen, 2004, p. 465). Finally, the element VI contains no modality markers, which signals the reporters' absolute certainty regarding the validity of the news sources.

The prevalent tense in all the obligatory and optional elements in the DE articles is the past tense indicating narrations of past occurrences. The authors also use several attitudinal resources in the form of evaluative adjectives to express their positive judgement of the public reception during the launch. The modal auxiliary 'must' in the articles allows the authorial voice to entertain the dialogic alternative of his proposition while acknowledging that readers may not entirely agree with him. In one optional element VE, there is no modality marker, which indicates the author's absolute certainty over the propositions made.

The final category of newspaper articles in the corpus is the hybrid articles. Similar to those in the other categories, the clauses in this category are also constructed in the declarative mood choice signifying the information-giving purpose of the articles. The past tense is only used to refer to past occurrences while the present and present perfect tenses are only used to refer to present affairs. Various forms of modal operators like 'will', 'can', and 'could' used in the articles mainly indicate possibility, ability or permission. The authorial voice entertaining the dialogic alternative positions of the readers in the message in this category is realised through the modal 'may'. There are also elements without any form of modal markers, which indicate the writers' absolute certainty in the facts provided. Although it is not the focus of this research, the authors of the hybrid articles also use evaluative language. This evaluative language can be construed as a means of expressing the writers' admiration for the shipbuilding company's excellent track record in the industry. However, this finding does not resonate well with the finding of the analysis of Engagement markers in Arrese and Perucha's (2006, p. 246) study that found 'hard' news to have a total lack of expressions of dialogistic positioning. The writers of the news articles in my corpus, in contrast, employ various modal verbs as an Engagement strategy to express authorial voices in the propositions.

My findings also do not coincide with Pounds' (2010, p. 121) research that found British hard news reporters to be distant in the delivery of propositions as opposed to the Italian reporters. Her conclusions about the authorial distance in the British hard news articles are not reflected in my findings. This may be attributed to the difference in content or Field of



the sets of data. My corpus reports on the highlights of a product's features and events surrounding the launch of a ship with lavish use of authorial positive assessments of the news items while Pounds' study deals with reports of unfortunate events. Another possible factor is due to the changes of reporting style over time. The reporting style of today's journalistic texts may not be applicable to my data due to the differences in the values upheld by the community of reporters in both eras. Due to the historical nature of my data, it is possible that the reporting style found in my analysis may have been a common journalistic writing practice at that time. However, the diachronic changes in reporting style are not within the scope of this research and will not be discussed in depth here.

## **5.6 Conclusion**

The focus of this chapter has been the identification of the generic structures of the newspaper articles. In addition, this study has also attempted to determine the functions of the modal verbs in these journalistic texts. The genre analysis has shown that within the newspaper genre are embedded sub-genres, which are realised by several obligatory and optional elements analysed using Hasan's (1985) Generic Structure Potential model of genre analysis. The tendency to 'impersonalise' and remove explicit signs of authorial presence from writing has generally been observed for a variety of registers e.g. academic and scientific discourse and broadsheet reports in English (Pounds, 2010, p. 112). However, the data in my corpus suggest otherwise. One of the most likely reasons why these results are different is due to the changes in the journalistic discourse over the past 70 years. The lexico-grammatical investigation has shown that the writers are dependent on various modal verbs to mark their presence and expressions of dialogistic positioning while simultaneously engaging the readership in the propositions. However, it is also important to note that some of these modal verbs function mainly as indicators of possibility, ability or permission. This suggests that the modal verbs in the journalistic texts in my corpus are used for various functions. Although this study does not focus on the use of evaluative language in the texts, the newspaper articles in my corpus are filled with a generous amount of expressions of praise and admiration for the ship. This is evident from the

reporters' favourable assessment of the subject matter from the abundant positive evaluative adjectives. The findings here echo Pounds' statement that all journalism is ultimately opinion journalism in that it is always possible to detect signs of authorial stance even in so-called 'hard-news reporting' which is clearly marked as such, e.g. by 'news' or 'report' in English (2010, p. 107).

## CHAPTER 6

### GENRE AND MODALITY ANALYSES OF THE PROMOTIONAL GENRE

#### 6.0 Overview

In this study of a collection of texts in the shipbuilding domain, the final genre being studied i.e. promotional which is represented by a brochure. As in the previous chapters, this particular chapter aims to capture several aspects of the production of the text: how the writer of this brochure, Taffrail (Captain Taprell Dorling, D.S.O., R.N.), accomplishes the communicative purpose of the text through the deployment of specific generic elements. It is also the focus of this chapter to study the functions of modal verbs in the text. The analysis of the properties of these lexical items in Chapter 3 has revealed some findings which suggest that they have uses other than as an authorial tool. It would thus be useful to determine the primary function of these modal verbs in this promotional genre. With these two areas of inquiry, this chapter aims to find answers to the following research questions:

1. What are the generic structural features of the promotional brochure for the ship RMS Queen Elizabeth in 1938?
2. How are modal verbs being used in the promotional genre in this study?

The first research question will be answered by studying the generic structure potential of the texts. Drawing upon Swales' notion of communicative purpose as genre identification and Hasan's notion of Contextual Configuration and model of Generic Structure Potential, the generic features of the brochure are determined. The lexico-grammatical analysis based on Halliday's concept of interpersonal metafunction in language in terms of the Mood choice is used to explore the linguistic elements that characterise the clauses in the genre. The notions of Mood and modality in Halliday's approach to systemic functional linguistics are the principal grammatical systems in the treatment of a clause as an exchange to express interpersonal meanings (Halliday, 1994; Halliday and Matthiessen,

2004; Eggins, 2004). Based on the related literature review, it is found that modal verbs may function as an authorial tool in this genre. In this chapter, I also explore the use of modality in the brochure as a means of expressing authorial judgement and conviction with regard to probabilities or obligations in the propositions found in the analysis based on Halliday (1994; 2004).

The chapter is structured into several sections which explore the promotional genre. Two aspects of the genre are analysed here, namely, the generic features of the text and the use of modality markers identifying the writer's assessment of the probabilities or obligations of the propositions that he made in the brochure. For the explanation of the underpinning theoretical framework for this chapter on Genre Theory, Systemic Functional Linguistic Theory, and Mood and modality, see Chapter 2. The first section (6.1) reviews related literature on Generic Structure Potential and modality of the promotional genre. Section 6.2 describes the methodology. Section 6.3 describes the generic structure potential analysis. The modality analysis is explained in Section 6.4. Section 6.5 presents the results and discussions. The conclusion is presented in Section 6.6.

## **6.1 Related literature review**

### **6.1.1 Generic Structure Potential of the promotional discourse**

A large amount of research on generic structures of promotional discourse in the past has dealt mainly with advertisements that come in the form of either single printed leaflets or product brochures (see below – Patpong, 2009; Hajibah, 2008; Askehave and Swales, 2001; Sobhie, 2003). Previous explorations of advertising genres have mostly focused on printed advertisements for products and services (see Nugroho, 2009; Patpong, 2009; Azirah, 2010, *inter alia*). Very few studies have explored the generic features and linguistic properties of product brochures. Past studies of brochures have dealt mainly with tourism promotions (see Jammerneegg, 2009; Zhang, 2006; Henry and Roseberry, 1998).

The analysis of the generic features of the product brochure in the study provides some insight into the ways in which business organisations, particularly the shipbuilders in the past, promoted their products and services to potential clients through brochures. Sound promotional strategies like corporate brochures were often engaged in by both big- and small-scale companies to establish long-lasting trading relationships which were paramount in the industrial market of the past as they are in today's market (Hajibah, 2009, p. 61). Besides providing information about the company and its accomplishments, the brochures also serve to promote the product and service, which is commonly given a positive appraisal.

Patpong (2009) illustrates a grammatical perspective on discourse in the tradition of Systemic Functional Linguistics by investigating three Thai amulet advertisements. She approaches the amulet advertisements by exploring the grammar at work. In terms of contextual stratum, there are ten generic stages constituting the generic structural potential of amulet advertisements. The GSP of the three amulet advertisements was generalised into ten generic stages. Using Hasan's symbols and notions for describing nursery tales, supplemented by a few extra symbols to adapt to the Thai advertisements, Patpong analysed the GSP of the amulet advertisements as follows:

Capture ^ (Orientation) ^ (Bibliography) ^ [(Product attribute) (Product production)]  
 ^[(History) ^ (Justification) ^][(Pre-Experience) ^ Experience^] Purchase information

(Patpong, 2009, p. 205)

From the configuration above, the Capture, Experience and the Purchase Information stages are compulsory elements in producing amulet advertisements. Both the Capture and Purchase Information phases play important parts which are strategically placed in the advertisement. The Capture element is, naturally, placed at the beginning of the advertisement structure. This position can be interpreted as an attempt by the copywriter to attract the prospective customer's attention, whereas the Purchase Information phase is placed at the end of the advertisements. It serves as a final message for the customers to

take a favourable action (i.e., buy the advertised product). The Experience stage is the crucial stage in all the advertising texts, constituting the highest proportion of clauses. Successful experiences of the advertised amulet believers are also detailed in the advertisements. The Product attribute and the Product production stages are optional elements which are carefully crafted in order to achieve the persuasive goals of the advertisements (namely elaborating product features, qualities and functions, influencing the customer's decision making). Other elements: Orientation, Bibliography, History, Justification, Pre-Experience are also optional. In the lexicogrammar stratum, the three modes of meaning are explored. For the purpose of the study, only the interpersonal meaning is of relevance here. Interpersonally, most of the clauses in the brochure are declaratives. The choice of Mood is highly motivated to serve the informative nature of the advertisement. In addition, the sales message is implicitly found throughout the text but explicit messages are also found towards the end of the text, expressed by imperative clauses (demanding for goods-and-services, buy, book, pay, contact, and phone) (Patpong, 2009, p. 214). Being a single promotional advertisement text, Patpong's findings on the generic elements of the promotional discourse may not be able to address the identification of the elements in my datum of a multiple-page brochure. This is because the purchase move and its purpose in my brochure are very indirect.

More relevant here is research on the genre of university prospectuses which is a form of corporate brochure in academic institutions (see Askehave, 2007;Hajibah, 2008). Askehave (2007) conducted a two-level analysis: a genre analysis of four international student prospectuses from Finland, Scotland, Australia and Japan and an in-depth linguistic analysis of the student prospectus from Stirling University, Scotland. In the first analysis, Askehave attempts to identify the genre characteristics by determining the general text structure, content and rhetorical moves. The second analysis focuses on exploring the way the rhetorical moves and visual and lexico-grammatical features in the text are used to represent the two main participants in the text: the university and its (potential) students. Askehave takes her point of departure from Critical Discourse Analysis (CDA) which

views language as a form of social practice (Fairclough, 2001, p. 18), and employs a text-driven procedure for genre analysis (Askehave and Swales, 2001). Her study reveals that there is a highly conventionalised move repertoire that constitutes the ‘core’ information offered to the potential students drawn upon by the universities. The core moves are as follows:

- Identification of sender
- Description of university
- Description of courses/degrees
- Description of destination (university city, nearest largest city, region or country)
- Providing practical information – fast facts (health, cost of living, fees, accommodation, application, admission criteria)
- Providing contact information

(Askehave, 2007, p. 728)

Askehave (ibid., p. 730) postulates that the international student prospectus has gained the status of an established genre situated within the ‘study abroad’ community. This claim is based on her findings of a shared pattern in her corpus with some ‘personal’ variations depending on the extracurricular features of the locations of the respective universities.

A similar study was conducted by Hajibah (2008) on a set of brochures promoting eleven Malaysian universities. The textual analysis conducted reveals that the creation of these brochures was achieved through tactical choices involving cognitive processes that the writers exploit in their writing (Bhatia, 1993). Working within the sociolinguistic theory that views writing as ‘part of the overall activities of a group and organisation’ (Gunnarsson, 1997, p. 140) and in relation to the universities’ corporate culture, Hajibah identifies ten moves with six of them obligatory. All ten moves realised by the re-branding strategies reflect the communicative functions of the brochures which correspond with the general functions of this professional discourse as dictated by the discourse community of Public Relations (Newsom and Carrell, 2001). The moves and their corresponding sections in the brochures are as follows:

<b>Section</b>	<b>Move identification</b>
Name of the university	Identifying the service ( <b>I</b> )
University slogan or motto	Attracting reader attention ( <b>A</b> )
Vision/Mission statement	Targeting the market ( <b>T</b> )
Profile or background of the university	Establishing credentials ( <b>C</b> )
Location and size of the university	Locating the service ( <b>L</b> )
Academic programmes offered at the university	Describing the service ( <b>D</b> )
Facilities available to support the academic programmes	Justifying the service ( <b>J</b> )
Entry requirements, fees charged and duration of the programmes	Indicating the value of service ( <b>V</b> )
Career opportunities and recognition received by the university	Endorsing the value of service ( <b>E</b> )
Contact addresses and telephone numbers	Soliciting response ( <b>S</b> )

**Table 6.1: Structural organisation of university brochures (Hajibah, 2008)**

From the study of the content and the choice of language in the brochures of these tertiary institutions, it is evident that public universities function as corporations and are fast becoming more market-oriented in promoting their service. Although the general communicative functions of these university brochures are to provide information about and to project a corporate image of the university, the third function, promoting the university, seems to surpass the first two (Hajibah, 2008, p. 70).

Although both the studies on corporate brochures above (Askehave, Hajibah) are situated in an academic setting, the identification of the generic features based upon the communicative purposes of the genre is useful for the analysis of the promotional brochure in this study. The shipbuilding brochure which can be regarded as an example of a corporate promotional genre may serve purposes other than providing information about the product and its manufacturer. The brochure in this study may have been produced as a means to attract potential clients by promoting the product and related services.

Further research which explores the generic features of the promotional discourse is a study by Sobhie (2003). The aim of the research is to analyse the interaction through the interpersonal meanings created in the text based on Thompson and Thetela's (1995, p. 105)



proposal of interpersonal systems, which proposes “a systematic set of choices for examining interaction”. The interactional function comprises the roles enacted by the writer and the reader, and the roles projected to the participants involved in the language event (Sobhie, 2003, p. 3). Sobhie focuses on the interaction between a US telecommunications company and its corporate clients in their advertising brochures by describing what he terms the interactional stages in which this interaction unfolds in these materials and the strategies employed by the company to market its products and services. The twelve brochures in Sobhie’s study were compiled from the department of the company with responsibility for wireless technology and were printed in the USA between 2000 and 2001. The analysis of these six to twelve - page brochures which were printed with complex layout designs and colourful figures was divided into three sections: front cover, internal pages and back cover. By studying the physical features of the brochures, the roles enacted by the company in each composition element and the roles projected to the discourse participants, four distinct stages and corresponding realising strategies were identified:

- (i) Presentation of the Brochure
  - a. company logo and trademark
  - b. visual identity
  - c. brochure titles
  - d. figures;
- (ii) Presentation of Product/Service;
- (iii) Legitimisation
  - a. promising improvements
  - b. projecting roles
  - c. providing evidence; and
- (iv) Request for Contact.

Sobhie’s identification of stages and realising strategies can be equated to the analysis of moves and the realising steps according to Swales’ tradition (1990). Each stage is realised by both linguistic and non-linguistic elements which reflect the main theoretical underpinning of the study i.e. Systemic Functional Linguistics (SFL) modelled by the three metafunctions of language. This study shows the importance of the relationship between text and context by exploring the entire environment in which the text is produced. It also

highlights how a text is shaped by the community's ideological tenets which affect the use of layout and linguistic resources in the text. To attract potential clients, the copywriters of the brochures optimise the use of non-linguistic features and minimise the linguistic ones in its design. The focus of my analysis of the shipbuilding promotional brochure does not involve the study of the physical structure and the general physical layout resources as emphasised by Sobhie. However, the methodology in his analysis of the interpersonal functions of language use benefits my study immensely as we share an interest in the investigation of the relationship between the producer of the brochure and its readership.

Research conducted by Tolstrup (2009) found that neither the American nor British brochures promoting the new Volkswagen Beetle car could be considered typical product brochures. Taking her cue from a study by Frandsen et al. (1997, cited in Tolstrup, 2009, p. 19), she described the move structure of a typical product brochure as follows:

1. Create attention
2. Introductory information about the unique character of the company
3. Description of the product(s): their utility value and technical characteristics
4. Contact information and/or invitation to make contact

(Tolstrup, 2009, p. 12)

Although the theoretical foundation for the genre analysis was not explicitly stated in the study, the move features of the data in Tolstrup's study can be deduced to have been identified using Swales' move analysis framework. Tolstrup found that the American product brochure contains all the prototypical moves stipulated by Frandsen et al. with three additional moves, while the British brochure, in contrast, only has 3 moves in Frandsen's model with a new "Customer service" move. Tolstrup claims that the British corpus in her study does not adhere to the prototypical move in Frandsen's model as evident from the absence of Frandsen's move 2 in his brochure. However, I believe that Tolstrup can indeed incorporate Frandsen's move 2 in his analysis of the British brochure by combining the discussion of the unique characteristics of the car with the technical and other general facts of the product which are kept separate by Frandsen et al.

<b>Move structure of the American product brochure</b>	<b>Move structure of the British product brochure</b>
1. Attention - created by the picture on the front page (p. 1) 2. Introductory information about the company Volkswagen (pp. 2-3) 3. Introductory information about the New Beetle (pp. 4-5) 4. Product information (pp. 6-22) 5. Customer service. (Volkswagen Carefree Maintenance Program p. 23) 6. Relations to the surrounding world. (Volkswagen Carbon Neutral Project) (p.24) 7. Invitation to make contact/visit website (p. 24)	1. Attention - created by the front page with the red car (p. 1) 2. Product information about the various models. (The quality of the car, safety, colours, equipment and technical information) (pp. 2-31) 3. Customer service. (Volkswagen service for your peace of mind) (p. 32) 4. Invitation to make contact (p. 32)

**Table 6.2: A comparison of American and British product brochures (Tolstrup, 2009)**

Although Tolstrup's approach to genre analysis of the product brochures belongs to Swales' tradition and not Hasan's, the labels given to the moves will be used as a starting point for my own labelling of the generic moves in my data due to the dearth of genre analysis of product brochures.

### **6.1.2 Mood and modality analysis of promotional texts**

Ahangari and Zafarani (2010) applied the Hallidayan metafunctional framework to Persian and English magazine advertisements. The analysis of data was conducted through a detailed description of the advertisement texts, based on interpersonal and textual metafunctions with a general analysis done on the interpersonal function in the texts to identify any compatibility between the two languages. Ahangari and Zafarani studied all cases of modal adjuncts (comprising mood adjuncts and comment adjuncts) and finite modal operators (vocative and mood-marking), which form part of independent and dependent clauses. With regard to the Mood and modality analysis in their data, they found that 90% of the clauses were in the declarative mood in order to prepare readers with objective and clear information. Through this type of Mood, the writers of the

advertisements are able to make certain claims about the entity introduced. In terms of modality, English texts were found to use more modal expressions than the Persian ones, in terms of the degree, type and diversity of these devices. Ahangari and Zafarani also found that modal adjunct and finite modal operators were rarely presented in clause-initial position realised by the given component to present a natural theme. This is to say that the copywriters are not interested in projecting their attitudes towards a proposition as a point of departure in the advertisements. The English corpus also contained a large amount of imperatives to persuade the reader to buy what the advertiser offers and this type of mood influences readers to act and think in particular ways. It is found that the copywriters in both languages rarely used modality, particularly those markers signifying possibility to make the advertisement more objective, trustworthy and acceptable. Neither the Persian nor English texts contained any finite modal operators in the Theme position. Ahangari and Zafarani attributed this absence of modality to the writers' focus on giving information without any expressions that conveyed their opinions or viewpoints. The brochure in my study, on the other hand, exhibits a generous use of modality markers indicating the writer's commitment to the propositions made in the text. This difference may be due to the fact that Ahangari and Zafarani's texts are magazine advertisements that normally consume only one-page, limiting writers' expressions of personal viewpoints in order to implement economy of space. In addition, this phenomenon may also be attributed to the time period difference as promotional writing may have changed in various aspects over the past 70 years.

Working from the Hallidayan perspective, another comparative analysis of the advertisement texts is conducted by Rahmawati (2009). The data of two forms of advertisements commercialising the Indonesian handicraft industry which were published by two different media, brochure and internet, are analysed in terms of their lexico-grammar, cohesion, text structure, and genre. The dominant mood choice for the clauses in both the promotional texts is the declarative and indicative signifying the writer's information-giving role in the description of the products. When in use, the imperative clauses serve not to dictate to the readers but merely to invite them to enjoy the tourist locations while doing their shopping. In terms of the modality analysis, this study

shows the equal status between the writer and the readers since the former employs low and medium modality of probability. Rahmawati suggests that the use of these modality markers leaves a similar effect to the deployment of imperative clauses: the writer does not dictate to the readers in giving information about its product and its history. The readers are allowed the freedom in deciding whether to visit the promoted place or not (Rahmawati, 2009, p. 138).

In his interrogation of institutional ideology behind the making of a travel brochure using the systemic functional approach, Zhang (2006) studies the register and generic features of the brochure. The text predominantly employs the active declarative mood, which aptly reflects the process of information exchange between the brochure writer who possesses some 'knowledge or information' and the readership who are seeking the information. Inherently, this text presents an unequal relationship between an authority and a learner. It is also found that modality is absent in the brochure text. Zhang (2006, p.51) suggests that the lack of modality is a strategy to establish and protect the writer's authority and to maintain non-arguability. He also claims that these grammatical selections serve to emphasise and maximise the unequal power relationship resulting in authoritarian distance.

The two studies by Zhang and Rahmawati show that writers of promotional brochures may or may not choose to make themselves 'visible' in the texts through the presence or absence of modality markers. Despite having declarative clauses dominating their promotional discourse, the differences are marked by the presence or absence of modality markers. The findings from both analyses are crucial for the analysis of my data as the identification of any modality marker in my data would reveal the presence or absence of its writer's personal voice.

Rahmawati's and Ahangari and Zafarani's findings on the absence of modality in their promotional texts are echoed in De Gregorio-Godeo's (2009) multimodal analysis of a British magazine advertisement for male scent. The advertisement in De Gregorio-Godeo's study contains hardly any modality markers, which does not fit well with Goddard's (2002, p. 9) claim that deontic modality markers are common in the advertising discourse "either

for purposes of immediate action or to make us more favourably disposed in general terms to the advertised product or service” and thus create artificial pressure on potential consumers to purchase. He deduces that the absence of this mood choice is because the advertisements merely provide the clients with information regarding a new product on the market rather than being persuasive (De Gregorio-Godeo, 2009). However, since this is only his preliminary study, De Gregorio-Godeo acknowledges the need for a corpus-based analysis in order to obtain a more generalisable outcome in relation to the absence of imperative clauses in his study. As the promotional texts in his study comprise one-page heavily illustrated magazine advertisements with few linguistic expressions, his deduction serves as a starting point for me to explore the mood choice in the clauses and the presence or absence of modality markers in my 36-page brochure booklet.

## **6.2 Methodology: the analysis of the generic structures of the promotional text**

Different genres normally have a characteristic overall or generic structure consisting of a series of moves (Swales, 1990, 2004) or elements (Hasan 1985) which is meaningful for a particular audience in a given situation. Following several analytical attempts using both Hasan and Swales’ models, I have decided to use Hasan’s GSP model. This is because although there is only one text specimen for analysis in this study, it is found that the elements in the text are highly flexible and reiterative. Swales’ model would be more suitable for the analysis of genres with relatively fixed or stable generic moves like academic research articles or business letters. For a detailed discussion of this theory, see Chapter 2.

For details of the data for analysis, see Chapter 1, Section 1.4. Each sentence in the textual part of the brochure is numbered to facilitate the identification of the generic elements. Linguistic clues that texts generally use to demonstrate internal coherence, together with boundary markers and typographical cues, were utilised in the analyses to identify the elements. A straightforward source for recognition of elements was the writers’ explicit text division devices, such as paragraph divisions, order of presentation, and other

typographical devices. These were generally useful in preliminary chunking of textual elements of the brochure. However, not all of the body paragraphs are divided by sub-headings which normally indicate different content from the preceding sections. Typical boundary indicators utilised in the analyses were based on a revised scheme proposed by Shokouhi and Amin (2010; p. 389) (see Chapter 2, Section 2.3.5 for further elaboration).

For the purpose of the study, the brochure was analysed in terms of its actual structure and the lexico-grammar realising these schematic structures in terms of the authors' deployment of modality markers signifying authorial judgement of the probabilities or the obligation in the propositions made in the brochure. For the identification of the generic structures of the text, each sentence was numbered. To ensure objectivity in boundary markings of the text's structural elements, the task was performed by relating the elements to the job they do in the specific contextual configuration, which in turn corresponds to the text's structure. As mentioned in the preceding chapter, the chunking of the text into smaller meaningful rhetorical units was a demanding task because the realisational criteria for a text's structure may not be standardised or identical across genres. A text is to be treated as a single unit with its own language functions which are dependent on the contexts.

My identification of the brochure's structures is based on Hasan's realisational criteria by looking at the context in which the genre occurs and its relevant semantic property. The texts are studied by looking at the paragraphs as being two-dimensional: firstly, their contextual properties, or coherence, and secondly, their internal properties, or cohesion. Halliday and Hasan (1985, p. 23) define coherence as the way a group of clauses or sentences relates to the context. The notion of coherence is further divided into two types, registerial coherence and generic coherence. The first of the two types of coherence refers to the situation that guarantees the occurrence of all the clauses in a text. A text is said to possess registerial coherence when the three functions of the situation, the field, tenor and mode are identifiable. The analysis of the CC of the brochure is shown below.

### **6.3 Data analysis**

The following sub-sections discuss the elements involved in the situational register analysis particularly, the context of situation and the contextual configuration of the promotional text.

#### **6.3.1 Situational Register Analysis -promoting company/product**

Language is perceived as one kind of a complex and adaptive higher-order semiotic system for making meaning (Halliday, in Halliday and Hasan, 1985, p. 7). This means that language is explored “ecologically”, and it is always investigated in relation to, instead of being detached from, its environment. From the Hallidayan perspective, language is investigated through naturally occurring texts functioning in their contexts. The realisation of context in language is based on the metafunctional spectrum: *field*, *tenor* and *mode* (for a more detailed explanation of Situational Register Analysis and Context of Situation, see Chapter 2, Section 2.3.4). The description of the three contextual values for this particular context of situation is provided in the next section.

#### **6.3.2 Contextual Configuration of the promotional brochure**

##### **Field of discourse**

The document is a 36-page illustrated brochure which is presented in the form of a pamphlet. The brochure was produced with the purpose of informing the public, especially the potential passengers of the liner, about the new product-cum-service on the market. However, as mentioned earlier, the more urgent purpose of this brochure is to promote the ship to its potential first-class passengers. The brochure contains general facts about the construction of the liner and her builders. As an example of a promotional discourse, detailed descriptions of the liner, expressed using positive evaluative language, are also provided in the brochure.



### **Tenor of discourse**

The tenor of discourse centres on the individuals working on behalf of the public relations department of the shipbuilding companies responsible for the production of this one-time souvenir brochure. Based on the concept of spatial and interpersonal distance, the social distance between the brochure writer and the readership can be said to be maximal as they interact only when the reader reads and responds to the text. Although the identity of the writer of this brochure is made known to the public, the issue of a maximal social distance still applies here as the relationship between the writer and the potential clients is unequal. The brochure was designed as part of the process of exchanging information between the addressors who possess some knowledge about the ship and addressees who are seeking the information. Inherently, this text therefore presents an unequal relationship between an authority and knowledge seekers. The interactants in this genre can be said to assume roles which are of unequal power status, infrequent contact and low affective involvement.

### **Mode of discourse**

In the production of the brochure, the role of language is seen as being constitutive. In the dissemination of the facts and information about a product and the related services, language is being used as the means to achieve an end, without any physical activities accompanying the exchange of information. The act of information dissemination constitutes the language used as a means and an end in itself with the visuals acting as ancillary tools to convey meanings which are no less important. However, in order to maintain a coherent focus in the entire thesis, only the textual properties of the brochure are studied here. The second way in which the mode of a particular discourse is to be considered concerns the nature of process sharing. In this brochure, the addressees are able to process the text only when it is a finished, published product. The third factor that influences the examination of the mode of any discourse is the channel. Channel refers to the way participants in a text come into contact with the message being communicated. Hasan distinguishes medium from channel (1985, p. 58-59). The medium of this brochure is written and the channel graphic.

Field	Information about a product i.e. its general features and related facts with attitudinal favour towards product/company
Tenor	Agents of transaction – hierarchic - unequal; Brochure writer– superordinate;
	Readership –subordinate, copy writer as an expert – engaged customers as novice in this information exchange;
	Social distance – maximal
Mode	Language role - constitutive; Channel - graphic; Medium - written

**Table 6.3: Contextual Configuration of the promotional brochure in the shipbuilding domain**

### 6.3.3 Generic Structure Potential of the promotional brochure

As there is only a single promotional brochure being produced for the launching occasion, the structure potential derived from this analysis can only be a description of the possible structure that governs this brochure (Hasan, in Halliday and Hasan, 1985, p. 64). This shortcoming limits the search for the generic features of the text which results in the description of only the possible structures of such brochures. The findings may or may not be generalisable to other promotional or non-promotional brochures. The purpose of this analysis is thus to show the possible structures of the promotional genre obtained with regard to the construction and launching of the ship RMS Queen Elizabeth. The intention of establishing the possible structure of this single brochure is driven by the findings of the genre analysis of the other two genres in this study which indicate that each text in given genre has its own structure potential.

Frandsen et al. (1997, cited in Tolstrup, 2009, p. 11) establish that the main communicative purpose of a product brochure is to present general and permanent relations concerning the company or product. The brochure in this study serves a dual communicative aim that is to inform the readership about the ship being launched and to promote this as a product with the related services offered. The text contains elaborate details about the ship and her building development and is replete with details about her manufacturer's history and track records. The brochure can be treated as both a product brochure and a company brochure highlighting the qualities of the product and the excellent track record of its manufacturing company. Bhatia (2005, p. 216) outlines product differentiation as a traditional advertising strategy which is achieved through the generic values of 'description' and 'evaluation'.

The brochure in this study can be regarded as an advertisement which focuses on product selling. A common persuasive strategy of this form of advertisement is product appraisal. By appraising the product advertised, the copywriter differentiates the merchandise from its rivals in the market by describing the positive and favourable aspects of the product and its manufacturer (ibid).

As there is only one brochure of its kind given to the potential first-class passengers of the liner as a souvenir pamphlet, I have depended heavily on complementary works in similar genres to gain familiarity with the process of identification of elements and their resources in this genre. The structure of this single brochure can be characterised by ten elements. The obligatoriness and optionality of these elements cannot be determined as they are extracted from a single brochure text only. Due to the limited data on the event, the criteria for determining the elements are based solely on the semantic properties of their occurrence. The ten possible elements are:

1. Front cover page (FC)
2. Title (T)
3. Details of production (DP)
4. Comparison to previous construction(s) (CP)
5. Product information (PI)
6. Commentary (C)
7. Launch preparation (LP)
8. History of industry (HI)
9. VIP influence (VI)
10. Product debut (PD)

#### 1. Front cover page (FC)

This element is the first generic element in the brochure. Unlike the front cover pages of the brochure in Sobhie's (2003) study which contain titles, one or more figures, and optionally other elements such as subtitles and slogans and also the company's logo and

trademark, the front page of the brochure in my study only displays the name of the liner i.e. “QUEEN ELIZABETH” and the company’s logo across the cover. (See Appendix 3 for a reproduction of this page)

## 2. Title (T)

The following page of the brochure exhibits a section that I label as Title. This section basically contains the shipbuilding company’s name, the title of the event with the royal audience, the venue and the date of the event. I have decided to label this element as ‘Title’ as it contains the preliminary details introducing the content or purpose of the publication. (See Appendix 3 for a reproduction of this page)

## 3. Details of production (DP)

This element occurs iteratively in the brochure which provides elaborate details of the construction of the liner. The author of the brochure has opted to craft the details in a story-like narration by laboriously describing the ship’s construction phases. This is perhaps to engage the readers/potential first-class customers of the liner in the construction process and to allow them the opportunity to appreciate these intricate processes. An example of the element is shown below:

6.1 *Seven months ago, on a blustering morning in February, I was first taken to see the uncompleted hull of “Number 552”, the great vessel that is to be named and launched today from Messrs. John Brown’s yard at Clydebank by the lady whose name she is to bear, Her Majesty, Queen Elizabeth.*

*Plated to the height of the main deck, something over one hundred feet above ground level as she lay on the building slip, she dwarfed everything in her vicinity. Encircled by the forest of cranes, masts and gantries used in her construction, her wall side, unpainted and rusty-red, marked with the symmetrical patterning of overlapping plates and tier upon tier of rivets, dwindled foreshortened into the distance like some immense block of buildings. (s11-13)*

#### 4. Comparison to previous constructions (CP)

This iteratively occurring element is used by the author of this brochure with the aim of informing the readers of the similarities and differences between the launched liner and her predecessor(s). This rhetorical strategy does not merely compare the constructions but has a more contingent purpose that is to exhibit the company's excellent track records in building great ships for the nation. An example of the element is as follows:

6.2 *The general principles governing her design are similar to those which applied to her predecessor, the differences being brought about by subsequent developments in shipbuilding and experience in service with the Queen Mary.*(s19)

#### 5. Product information (PI)

This next element also occurs iteratively in the brochure. Through this element, the author highlights the positive features of the liner which are designed to cater to the luxurious demands of the potential first-class passengers of the liner. By choosing to accentuate the liner's unique qualities (underlined), the author has implicitly embarked on a promotional strategy. An example is shown below:

6.3 *The Queen Elizabeth, with her length of 1,030 feet, her estimated gross tonnage of 85,000, will be the largest and longest vessel ever constructed.* (s18)

#### 6. Commentary (C)

This element which occurs eight times in the brochure text is a rare feature of a promotional discourse when compared to the past studies in this genre. Using the first person pronoun 'I' and other forms of expressions which are more representative of a personal account of events, the author is seen as attempting to create a personal space here with the readers.

6.4 *I could not help reflecting that it was at the end of 1838 that Samuel Cunard, founder of the Cunard Line, came from Nova Scotia to England determined to obtain the mail contract to America.* (s62)

## 7. Launch preparation (LP)

This element appears three times in the brochure text. As the label suggests, through these strands of expressions, the author provides the readers with minute details of the launch preparation as seen from the example below.

6.5 *The time of the actual launch must be about half an hour before high water, to allow sufficient interval for handling the vessel when afloat, and bringing her to the fitting-out basin where she will be completed for sea. (s70)*

## 8. History of industry (HI)

This iterative element allows the author to provide general invaluable historical facts about the industry which also implicitly highlights the shipbuilding company's excellent track record. This element can be regarded a strategy to promote the company and its product as shown below.

6.6 *In the year 1846 an enterprise known as the Clydebank Engineering Works was established by Messrs James and George Thomson at Finnieston Street, Glasgow.(s135)*

## 9. VIP influence (VI)

This element is one of the five that do not occur iteratively in the brochure. The author chooses to include information about the British monarchs in the brochure to show their massive influence in the nation's shipbuilding industry.

6.7 *It is fitting that the next big ship, the largest in the world, should have the honour of being associated with the present King, whose father and mother were the first Sovereigns to grace a shipyard on behalf of a merchant vessel, and that Queen Elizabeth, a Scottish lady, has been graciously pleased to give her name to the ship launched today from a Scottish river. (s172)*

#### 10. Product debut (PD)

This final element occurs once and occupies the final sentence in the brochure text.

Befitting its purpose as a promotional genre, this final element provides the readers with the information about the availability of the service. It can also be regarded as an act to heighten the potential customers' interest in experiencing the luxury it offers.

- 6.8 *She will be ready to make her maiden voyage from Southampton and Cherbourg to New York in 1940. (s278)*

#### 6.3.4 Results

There are ten possible elements in this genre. The concepts of obligatoriness and optionality cannot be gauged from this analysis as there is only one brochure text that could be collected for the ship's launch. The availability of only one brochure for this event is commensurate with the nature of this kind of promotional genre (see Chapter 1, Section 1.4 for the definition of a brochure). The only finding to be ascertained here is the iterative occurrence of the elements in the text. The elements all reflect the highly informative and promotional nature of the brochure, with deliberate emphasis on the positive qualities of both the product and its manufacturing company. The inclusion of the element mentioning the VIPs in the text can be regarded as a way to attract the potential customers to associate themselves with a product brand that is approved of by these influential public figures. Based on the analysis, the actual structure of the brochure can be described as follows:

FC^T^DP1^CP1^PI1^CP2^PI2^DP2^CP3^C1^PI3^C2^DP3^C3^DP4^C4^DP5^C5^DP6^C6^CP4^C7^DP7^LP1^PI4^C8^LP2^CP5^LP3^CP6^PI5^DP8^PI6^DP9^HI1^VI^HI2^PI7^CP7^HI13^CP8^DP10^PD

The actual structure of this brochure may or may not apply to other texts of similar genre due to the highly specific context in which this particular brochure is written. The purpose of this analysis is merely to describe the occurrence of the elements that structure the brochure text for this particular context and situation. The main focus of this chapter is to investigate the linguistic resources, i.e. modality markers and how these items are being used to mark authorial stance via dialogic expansion method. This will be the emphasis of the next section.

#### **6.4 Lexico-grammatical analysis of the promotional brochure: Mood and modality**

Advertising is a persuasive and dominant communicative activity (Gold, 1987, p. 121) with the purpose of establishing certain relationships between the buyer and the seller to persuade consumers into buying commodities and services. Therefore, the interpersonal function realised by modality markers is particularly important. According to Halliday and Matthiessen (2004, p. 150), modality is manifested in various forms: implicit subjective, implicit objective, explicit subjective and explicit objective. For more explanation on this, see Chapter 2, Section 2.5.

In advertising English, advertisers often need to make some assessments, descriptions or explanations of their products or companies. According to Jian Xu (2009, p. 117), in order to emphasise their own opinions, they tend to employ the subjective explicit orientation to emphasise the subjective nature of their opinions and take great modality responsibility.

As a result, they succeed in emphasising the core advantage and ideas of their enterprises or products, increasing consumers' understanding of them, satisfying the target clients' demands and taking the dominant place in their communication with consumers. My findings which will be discussed later attest to Jian Xu's claim that copywriters take great modality responsibility over what is written in the advertisements.



In this section, I will show the Mood and modality systems expressing the interpersonal meaning of the texts found in the independent clauses of the brochure. Among the three types of meaning which appear simultaneously in all texts – textual, interpersonal and ideational – only the interpersonal meaning is made the focus of the study as it investigates the relationships between the interactants – writer and reader – in the texts through specific linguistic realisations. The analysis of the independent clauses in the brochure reveals the sequencing of the Subject and Finite which indicates that all but one clause are declarative. There are 278 sentences in the brochure with 342 independent clauses and 262 dependent clauses. All the sentences, independent and dependent clauses are coded to assist analysis as follow: (s), (I) and (D). The modal markers analysed were taken from both types of clauses. The chapter will also cover certain aspects of the resources used by the authors to indicate their attitude towards the propositions, specifically their appreciation of the vessel and judgement of the construction process. The foci of the study are the ship and the events revolving around its launch.

Few studies, to my knowledge, have focused on authorial commitment in conventional ‘interested’ product promotional genres. As opposed to ‘disinterested’ promotional genres like book or academic reviews which highlight both the negative and positive qualities of the appraised item, ‘interested’ promotional texts normally accentuate only the good points of the appraised item (Shaw, 2006, p. 2). The aim of the Mood and modality analysis is to identify the author’s commitment to the propositions made in the brochure in terms of his claims of certainty in his propositions. The concept of modal markers in this chapter was based on Halliday’s notion of modality. Working from this concept, the term ‘modal certainty’ was coined by Simon-Vanderbergen (1997, p. 344) for a semantic notion which can be expressed in various ways. This notion itself refers to writers’ aims of achieving a high degree of commitment towards the validity of their propositions. The devices deployed by these writers to achieve their aims which are intrusive to the speech events express what Halliday (1971, p. 106) terms as ‘interpersonal meanings’. Modality, which is the expression of speaker/writer commitment in a proposition, has several different realisations in the clause. When realised by modal verbal operators, modality involves varying degrees and scales relating to the validity of a proposition, which engenders the term ‘Modal Commitment’.

According to Halliday (1994), the three basic values of modal commitment are high, median and low on the scale. Different scales of modal commitment lead to different meanings. Depending on the choice from these possible values, a writer's tone may be neutral, expressing lack of commitment (low value modality), tentative, expressing weak commitment (low value) or assertive, strong commitment (high value). These tones can be realised at different ranks through different systems: at clause rank, group rank, and word rank (Halliday, 1970, p. 327). At clause rank, these tones are realised through Mood and modality. At group rank, these tones are realised through verbal group, nominal group and adverbial group. Realisations can be expressed in two ways: congruent or metaphorical.

Modality is congruently manifested within the clause through modal auxiliaries or finite modal operators and modal adjuncts. Non-congruent realisations, in contrast, are achieved in separate clauses. However, the focus of modality analysis in this chapter is only on the core modal operators realised by modal auxiliaries i.e. 'will', 'would', 'can', 'could', 'shall', 'should', 'may', 'might', and 'must' which form part of independent clauses in the sentences. This is to ensure a consistency of the focalised area of research across the three genre types in the thesis. I hope to identify whether the deployment of these modal verbs is to mark authorial commitment or is an indication of other types of modality not related to the writer. This is because modals can also fulfil functions which may not be related to the speaker at all as the modals of ability and volition, for example, do not express any interpersonal speaker-commitment but rather indicate a property of the propositional content of a text/utterance (Verstraete, 2001, p. 1506). Similar to the method of analysis in Chapter 3, the Mood choices in the independent clauses in the brochure are identified from the tense elements gleaned from the Finite of each clause (Gonzalez, 2008, p.28). For the purpose of analysis, the tense elements in the clauses are underlined while finite modal operators/modal verbs are marked by expressions in bold.

Due to space constraints, it is impossible to show a full analysis of the Mood and modality analysis of a clause in the brochure text. However, an example of such analysis is given below:

<b>Subject</b>	<b>Finite: Modal operator</b>	<b>Predicator</b>	<b>Adjunct</b>
The speed required for a regular weekly “shuttle” service of this nature	can	be determined	by simple mathematics.
Mood		Residue	

(s91-I110)

The explanations given below will be made in relation to the individual elements analysed for the actual structure of the brochure. For the purpose of analysis, only the complete clauses which contain modality markers are discussed here.

1. Front cover page (FC)

There is only one phrase i.e. the name of the ship ‘Queen Elizabeth’ realising this element and interpersonally, this phrase is not analysable for any function of either Mood or modality.

2. Title (T)

This element provides the summary of the content of the brochure. Incomplete clauses, also termed minor clauses, on the other hand, do not display a Mood + Residue structure as they realise a minor speech function (Halliday, 1994, p.95) and therefore are not analysed. In this element, these minor clauses function as a form of announcement for the event.

6.9 *Cunard White Star Launch of the  
“Queen Elizabeth”  
In the presence of Their Majesties  
The King & Queen at the yard of  
John Brown & Co. Ltd. Clydebank  
Tuesday, September 27, 1938*

*Naming Ceremony performed by  
Her Majesty Queen Elizabeth*

### 3. Details of production (DP)

This element is realised by clauses in the declarative. There are only two modal operators, ‘will’ and ‘can’, appearing in this element. The modal ‘will’ appears in three independent clauses while ‘can’ appears in two dependent clauses and two independent clauses.

- 6.10 *During the months which are to follow, to the skill of the shipbuilder **will** be allied the craftsmanship of the interior architect and ship decorator. (s8)*
- 6.11 *Instead, something over ten million rivets **will** have been used by the time the Queen Elizabeth is completed. (s31)*
- 6.12 *Seaworthiness, and behaviour in bad weather, **can** also be recorded by creating artificial waves in the tank and noting the effects by cinematograph and otherwise, upon the models. (s104)*

Both modal operators used here indicate the author’s expression of the probability of the proposition. The inherent mood choice in all the sentences in this element is declarative. The use of the modal ‘will’ in example 6.11 merely suggests a certainty of the activity taking place in the future.

In example 6.11, the finite operator ‘will’ is combined with two auxiliaries ‘have’ and ‘been’. The finite or modal operator suggests the probability of the proposition. In example 6.12, the modal ‘can’, which represents a low value modalisation, coupled with the modal adjunct ‘also’ marks the author’s degree of certainty in his proposition. The modal adjunct used indicates that the author is suggesting that the mechanisms employed for the experiment are among many other instruments that are available.

### 4. Comparison to previous construction(s) (CP)

This element is realised by declarative clauses. The modal ‘will’ appears in six independent clauses and two dependent clauses, ‘must’ in one independent clause and ‘can’ in two independent clauses. In the two examples below, the author modalises his

proposition with a median scale to show the probability of the messages. In a promotional discourse, the use of such modals can help to provide some assurance for the potential customers of the service when the new ship's superior qualities are being compared to those of previous constructions. By not employing a higher value of modalisation, the author is seen to be making a disclaimer implicitly lest the service fails to be impressive enough for the customers as seen in examples 6.13 and 6.14 below.

6.13 *This **will** mean a much more generous allowance of deck space and promenades, as well as an increase in passenger accommodation. (s252)*

6.14 *The bow itself **will** be shaped with a greater rake than the Queen Mary's. (s255)*

In example 6.15 below, the author expresses his proposition using the modal 'must' to mark obligation. This expression can be construed as an attempt by the author to convince the potential customers of how reliable the service of the new ship would be if she were to replicate the success of her predecessor.

6.15 *This time-table means that if the Queen Mary, for instance, sails from Southampton on a Wednesday, she **must** leave New York on the following Wednesday for Europe. (s90)*

In example 6.16 below, the author is seen to be modalising his proposition with a high value resource, which is featured by the negation 'no' to indicate the truth of the proposition he is making here. The use of the modal can also be construed as a form of persuasive tactic by the author to show that his words may not suffice to capture the magnificence of the event. In order to engage the readership in experiencing the splendour of the launch, the author illustrates a similar event in the past as indicated in the use of the past tense of the verb 'conclude'.

- 6.16 *No more fitting words **can** be given to her launching than those with which His late Majesty King George V concluded his broadcast at the launch of her sister-ship Queen Mary four years ago: (s248)*

#### 5. Product information (PI)

The mood choice of all the clauses realising this element is the declarative. All the clauses in this element are declaratives which reflects the writer's sole purpose of delivering information about the product to the readership. Thirty independent clauses and six dependent clauses contain the modal 'will', the modals 'would' and 'must' appear in two independent clauses, 'can' appears in two independent clauses and one dependent clause, 'cannot' appears in one independent clause, 'may' appears in two dependent clauses and one independent clause. 'Would' occurs once indicating the author's reference to the time factor as shown in example 6.17 below. The use of the modal 'would' in example 6.19 however is conditional. The examples below show the use of each modal.

- 6.17 *The complete scheme provided for a second ship which, with the "Queen Mary", **would** perform a regular weekly service between Europe and America. (s3)*
- 6.18 *The Queen Elizabeth, with her length of 1,030 feet, her estimated gross tonnage of 85,000, **will** be the largest and longest vessel ever constructed. (s18)*
- 6.19 *Placed on her keel in Trafalgar Square, her funnel tops **would** soar above the head of the effigy....above it. (27)*

Both the modals in the examples above represent a positive median value. By employing both to modalise some information about the ship, the author is proposing that there is a probability of the launched ship becoming the most magnificent vessel ever in history.

- 6.20 *The speed required for a regular weekly "shuttle" service of this nature **can** be determined by simple mathematics. (s91)*

In example 6.20 above, the low positive median modal ‘can’ is being used by the author to show his certainty with regard to the proposition he is making. The procedure suggested by the author is one of the many possible ways to determine the phenomenon in the proposition.

In example 6.21 below, the first modal ‘must’ does not represent the speaker’s commitment to the proposition. This is because rather than expressing the speaker’s wish, the modal expresses the existence of some necessity without actually committing the speaker to it.

Such a modal is termed a ‘dynamic’ modality marker as it originates in the circumstances of the state of affairs and is not related to any deontic source (Verstraete, 2001, p. 1508). The modal ‘may’, in contrast, represents the lowest scale of modalisation which suggests the brochure writer’s weak statement of certainty over the proposition he is making.

6.21 *All these delays **must** be deducted from the actual time available for steaming across the Atlantic, and without going into mathematics it **may** be said that to maintain a weekly service with two ships requires a speed of about twenty-seven and a half knots. (s97)*

In example 6.22 below, the negative form ‘not’ is part of the Finite operator ‘can’ (Halliday and Matthiessen, 2004, p. 116). In this instance, the writer employs this low value modal to make a proposition which persuades the readership to understand the way the liner is manoeuvred.

6.22 *The ship leaving Southampton, for example, **cannot** proceed at full speed until clear of the Isle of Wight on her way to Cherbourg... (s92)*

## 6. Commentary (C)

This element is realised by declarative clauses. The modal operator ‘will’ appears in one dependent clause, ‘cannot’ in one independent clause and ‘could not’ in two.

In example 6.23 below, the brochure writer expresses his proposition as a form of commentary prior to the completion of the vessel via the use of the past tense ‘was’ in the projecting clause to highlight the vessel’s future service. Using the modal ‘will’, to indicate some degree of certainty, the author is showing the liner’s capabilities in traversing the deep sea, despite her size.

6.23 *It was difficult to realise that in two years’ time this huge steel shell, manned by a crew of over 1,200, and provided with all the comforts of three differently-priced hotels for over 2,300 passengers, together with all the amenities of a city in the way of shops, amusement and entertainment, **will** be driving to and fro across the Atlantic. (s61)*

The use of the personal pronoun ‘I’ in examples 6.24 and 6.25 below suggests a personal projection of proposition by the writer. The modal verbs ‘could’ and ‘can’ however are not modalisation tools as they merely indicate ability. In this element, the writer is expressing his personal reflection and thought about the beginning of the company that led to the birth of the launched ship. The personal pronoun ‘I’ used in this element is seen as an effective strategy to convince the readership of the history of the company that dated further back in time. The individual responsible for the writing of this brochure can be assumed to have done extensive research into these matters. He may also be assumed to have a personal association in the industry. However, these assumptions cannot be verified due to unavailability of relevant information. The propositions suggest that the company’s excellent track record have survived the tests of time.

6.24 *I **could** not help reflecting that it was at the end of 1838 that Samuel Cunard, founder of the Cunard Line, came from Nova Scotia to England determined to obtain the mail contract to America.(s62)*

6.25 *I **cannot** go into exact details of all the preliminary work in the shipyard prior to a great launch. (s72)*



## 7. Launch preparation (LP)

This element is realised by declarative clauses. Six modals appear in this element. The modal ‘must’ appears in three independent clauses. The modals ‘will’, ‘may’, ‘cannot’ and ‘would’ appear in one dependent clause each.

The modal ‘must’ in example 6.26 directs us to the intricacies of the launch preparation. By using modals with high value like the ones shown in the examples, the author is also indicating a strong degree of certainty in the propositions he is making.

6.26 *So far as the Clyde is concerned, the highest possible tide  
must be chosen ,...(s69)*

The use of the modal ‘may’ in example 6.27 below does not indicate modalisation as it shows possibility of the particular process taking place.

6.27 *In order that the flow of water around the model **may** be reproduced...  
(s75)*

The modal ‘would’ in example 6.28 below is a mere indication of an event taking place in the past and is not a mechanism to reflect the author’s commitment or the probability of the propositions. This dependent clause is a reported proposition which, according to Halliday and Matthiessen (2004, pp. 462-463) takes on a set of related features called ‘indirect speech’. This structure is governed by ‘sequence of tenses’: if a verb in a reporting clause has ‘past’ as its primary tense, the verbs in the reported clause will then typically have a corresponding finite element adhering to a form called ‘sequent’. The modal ‘would’ then can be treated as the past tense form of the modal ‘will’ which corresponds with the primary tense in the reporting clause.

6.28 *I asked her..., and was told it **would** be somewhere.... (s71)*

The modal ‘will’ in example 6.29 below indicates an activity which is to be tentatively taking place in the future. The use of this modal also suggests the writer’s intention of showing the final phase in the construction of the liner which serves as a strategy to convince the readership-cum-potential clients of the completion of the great vessel.

6.29 *..., and bringing her to the fitting-out basin where she **will** be completed for sea. (s70)*

In example 6.30 below, the brochure writer is seen as employing the modal verb ‘can’ which is used with the negation ‘not’. Here the proposition is showing a process. The modal verb is not used as a modality marker here. The use of the present tense shows a description of a process without reference to any specific time frame.

6.30 *Their purpose is to transfer the launching ways the weight of the “V”-shaped bows of the ship which **cannot** otherwise be supported. (s80)*

## 8. History of industry (HI)

This element is realised by 121 independent clauses and 92 dependent clauses of which only one clause is in the interrogative. The modals ‘could’, ‘should’ and ‘might’ appear in two dependent clauses each. The modal ‘would’ appears in four dependent clauses while the modals ‘could’ and ‘can’ appear in one independent clause each.

Halliday (1970, p. 337) states that modality is not subject to variation in tense. However, the line demarcating modality and temporal fact in examples 6.31-6.35 is vague. The modals may be regarded as both modality markers and temporal signs. Modality markers are used to voice authorial certainty in the propositions made in the brochure as they take the past tense form of the auxiliary verbs denoting activities in the distant past.

Nevertheless, by narrating the past events of which he was not a part, the author depends heavily on these modals in their past tense forms to project his persuasive strategy in convincing the readers of the company’s established reputation in the industry which spans

several decades. This can be regarded as a sound strategy to convince the readers of the company's trustworthiness. The modal 'can' and the negative polarity in example 6.8e indicate the impossibility of the 'veto lasting longer than necessary'.

- 6.31 *Her best passage..., though she **could** do half a knot more. (s152)*
- 6.32 *Three thousand miles away, across the implacable waters of the Atlantic, pioneer engineers like Miller, Taylor and Symington **could** not overcome British prejudice. (s196)*
- 6.33 *It was inevitable that the ever-increasing number of passengers **should** bring about demands for larger and yet larger ships. (s232)*
- 6.34 *At this period, however, iron vessels were still officially frowned upon,... and whose ships **might** be used in war, saying that no vessel **would** be approved of... (s137)*
- 6.35 *The veto **cannot** have lasted for very long.(s138)*

As mentioned earlier, one clause in this element is in the interrogative mood. It is worth exploring in order to decipher the author's motive for deploying this interrogative clause. One possible reason is his attempt to create a face-to-face interaction with readers.

Halliday (1970) states that the two kinds of messages conveyed by imperative clauses are: to command others to do something; and to invite the audience to do something together. By posing this rhetorical question to his readers, the author is seen here not as commanding but as engaging the readers' imagination to experience the trying moments of the shipowners in the past that culminated in the development of the shipbuilding industry. The interrogative clause is shown below in example 6.36.

- 6.36 *Was it then unreasonable for shipowners to be nervous about scrapping their existing fleets of sailing ships and to replace them with steam vessels, whose cumbersome machinery and costly fuel supplies **would** rob them of good space for passengers and cargo?*

## 9. VIP influence (VI)

This element is realised by declarative clauses (example below). This choice of expression can be regarded as a persuasive strategy to show that the construction of the liner is approved by the British monarchs, individuals with the status of Very Important Person (VIP) at the highest rank. Highlighting this royal approval in the brochure indicates that the ship is a trusted entity. Only one modal is in use here to signify the author's own judgement of how the liner should be honoured i.e. by associating it with the royal endorsement. This is also another persuasive strategy by the author to invite the potential customers to build an association with a royally endorsed product which is construed as a way to elevate one's status in the society, implying an affluent lifestyle.

6.37 *It is fitting that the next big ship, the largest in the world, **should** have the honour of being associated with the present King...* (s172)

## 10. Product debut (PD)

This final element is realised by declarative clauses. The only modal used by the writer is 'will' which appears in one independent clause. This modal is used to indicate the author's certainty in the proposition he is making. It also delivers a promise by the company of the great liner's entry into the market.

6.38 *She **will** be ready to make her maiden voyage from Southampton and Cherbourg to New York in 1940.* (s278)

## 6.5 Results and discussion

There are 278 sentences with 342 independent clauses and 262 dependent clauses in the brochure. From the perspective of the Interpersonal Metafunction, positive declarative clauses dominate the brochure text. The choice of declarative mood by the brochure writer may be due to his desire to present objective and authentic information to the potential clients to whom the brochure was distributed. The declarative clauses also help the writer

to make certain claims about the entity which has been introduced i.e. the new passenger liner. The modality markers of the clauses are objectified by the author's persuasive tone. The second and only other mood choice is the interrogative which appears only once in the brochure in the History of industry (HI) element. The deployment of the interrogative clause as a form of rhetorical question allows the writer to establish a face-to-face interaction with his readers.

The use of various modality markers helps the brochure writer to inject his voice or opinion into the promotional text. The most frequently occurring modality marker in the brochure text is 'will' which represents a median value modality. This modality marker is most frequent in the Product Information (PI) element. However, the deployment of this modal verb cannot be interpreted as conveying the writer's certainty as it functions only as an indicator of futurity. The modal 'will' also allows the writer to provide the readers with relevant information in promoting the liner by not making himself determinedly assertive and persistent about some of the related facts. This strategy also helps to project the persuasive aim of the discourse in convincing the readers about some facts related to the ship.

The analysis of modality markers yields two interesting findings. The first finding involves the modal 'must' which represents a high value of modality according to Halliday (1994; 2004). Verstraete (2001, p. 1508) appropriately terms the use of this deontic modality as 'dynamic' modality as it does not commit the speaker to the proposition but instead carries the circumstance of the state of affair. This modal which functions to convey dynamic modality only appears in the Product Information (PI) element. Its deployment can be regarded as a sound promotional strategy as it helps to emphasise objectivity in the proposition which in turn eliminates any doubt on the part of the readers about any fact related to the liner. The second finding reveals the use of the modal markers in their past tense forms in the narration of the history of the shipping industry which culminated in the birth of the promoted liner. In the instances given in the previous section, it is not the author's commitment or degree of certainty towards the propositions that is being portrayed through the modal markers. Rather, what is at play here is a

strategy deployed by the writer to emphasise the long-standing existence of the company and its excellent track record which spans several decades of service to the nation. This can be regarded a sound strategy to convince the readers of the company's trustworthiness.

In general, the brochure writer in this study is indeed dependent on the use of modal verbs in the discourse, but not as authorial tools as most of the modal verbs such as 'can' and 'would' in some instances merely indicate ability. Where these modal verbs function as authorial tools, they indicate the writer's average degree of commitment to the propositions in the brochure. For example, by using the modal verb 'will' in some instances, the writer is seen to be conveying words of promises as the mouthpiece of the manufacturing company. However, this median value modality marker also concurrently functions as a statement of disclaimer, albeit not legally-realised, by the writer who can be considered as the company's representative, for any dissatisfaction experienced by the potential customers.

## **6.6 Conclusion**

This chapter has been dedicated to analysing the generic and lexico-grammatical features of a 36-page brochure promoting a passenger liner built on River Clyde, Scotland and launched in 1938. Being a purely descriptive text analysis, the methodology was informed by the concept of interpersonal metafunction within systemic functional linguistics in the tradition of Halliday. The generic structure potential of the brochure cannot be treated as being representative of the promotional brochure in the shipbuilding domain as it was distributed as a one-time publication for a single event and for a single purpose (Newsom and Carrell, 2001, p. 413), the ship's launch. Bearing this limitation in mind, the structure potential thus cannot be regarded as generic of the discourse and I have therefore termed it possible structure. The ten elements which realise the possible structure were identified after comparisons were made with similar texts in other studies in the literature. Several differences which were related to the varying factors characterising the contexts of situation in the existing literature were acknowledged and taken note of in order to arrive at a discernible pattern for my own data. Although this brochure, like most other brochures,

contains both textual and visual elements which are worth studying, my focus on only the textual part of it is driven by the need to maintain a coherent structure throughout this research.

As for the modality analysis, the focus was on the functions of the nine modal verbs. My rationale for not including the other modality markers like modal adjuncts etc. is motivated by the need, once again to maintain the coherence of the research as a whole. Although most of the modal verbs in this promotional text function as indicators of possibility, ability, and obligation, some of them do function as authorial tools with varying scales of value from low to high (Halliday, 1994; 2004). The modality analysis has yielded two significant findings in terms of authorial judgement in the text. In his role as the writer of a promotional brochure, the author has employed modal verbs in the text although only some of these modal verbs express authorial commitment in the text. This may not fit well with De Gregorio-Godeo's (2009) study which claims that promotional copywriters do not make their presence felt in the discourse through the use of modality markers. However, his study resonates with my own finding on the absence of imperative clauses in his promotional texts. The deployment of median value modal verbs and the lack of imperative clauses in my study are assumed to be motivated by the writer's desire to provide facts and details about the liner. However, he is also seen as simultaneously detaching himself from any strong commitment to the claims made. In addition, the use of median modal markers may also be attributed to the different expectations and constraints on the genre over 70 years ago. There are also instances of the modal verbs being used as markers of both modality and temporality. Such instances mostly occur in the History of Industry (HI) element where the writer is dependent on the past tense form of the auxiliary verbs. In a way, he implicitly injects his personal voice into the discourse while persuading the readers of the company's history of excellent performance.

In this study, a promotional company/product brochure is recognised as a business marketing tool (Newsom and Carrell, 2001, p. 413). Newsom and Carrell state that the communicative purposes of a brochure are to inform, persuade and educate the target readers. These communicative purposes are the factors that allow this brochure to be

recognised as a genre distinct from other modes of communication found within the promotional and marketing realm. A major implication of this study is that it illustrates the need to understand a text in relation to the context of situation from which it emerges. I acknowledge the limited data for analysis as I only have one text of a single event. As such, I was aware of this limitation and had to rely on subjective evaluations of the generic features guided by past research of similar genres in the literature. However, the rationale for the descriptive analysis of the generic features of this text is to gain an insight into the schematic structures that characterise this single brochure. The analysis into the use of modal verbs as modality markers too sheds some light on the linguistic elements that allow a writer in persuasive promotional texts like the brochure to make evident his/her commitment to the propositions in the discourse.



## **CHAPTER 7**

### **CONCLUSION**

#### **7.0 Overview**

This thesis has been structured in such a way that each chapter, except for the Introduction and Conclusion, discusses the relevant theories, reviews related literature, and presents analysis and findings for the respective research questions. This chapter concludes this study by summarising the findings in relation to the research questions (Section 7.1). The chapter will also discuss the strengths and limitations of the study (Section 7.2). Finally, some suggestions for future research will also be presented (Section 7.3).

#### **7.1 Revisiting research aims and questions**

This study has explored the generic features and the lexico-grammar of the three types of texts, focusing on interpersonal meanings, produced around the launch of a ship, the RMS Queen Elizabeth, in Scotland in 1938. This general aim was further expanded into the following questions. The findings and answers for each question are provided for each genre in turn.

- i) What are the lexical properties of the modal verbs in the three genres?

The corpus-driven analysis of the lexical properties of the modal verbs in the three genres shows certain patterns in some of these aspects. It was found that the modal verbs in all three genres do not have a fixed collocational patterning. However, in terms of colligation, the modal verbs in all three genres mostly colligate with noun phrases before the node and with verbal phrases after the node. As seen from the surrounding collocates of the modal verbs in the concordances, the semantic preference of these modal verbs varies according to genre. In the journalistic and promotional genres, modal verbs appear in the semantic field of ‘technical features’ of the ship, whereas in the business letters, the collocates

semantically belong to the field of ‘viewing arrangements’. The use of the modal verbs in the business letters also helps express the speech act of providing information/favours/commands and making requests for information/favours.

Additionally, the analysis of the collocates surrounding the modal verbs in the three genres indicates varied discourse prosodies. Being function words, these modal verbs do not have any evaluative meaning in themselves. However, the surrounding collocates of these modal verbs carry different nuances depending on the context in which they appear. It was found that modal verbs were associated with different types of discourse prosodies in each genre. The exploration of the discourse prosody of the modal verbs suggests that this is indeed a dynamic property of the lexical items. However, the analysis also reveals that the discourse prosody of some of the modal verbs like ‘must’ can be directly attributed to the modal verbs themselves, and not to their neighbouring lexical environment. Findings regarding the prosody of the modal verbs confirm Sinclair’s (1991) claim that it is always identifiable, making it an obligatory property of an item. It is also found to be genre-specific, echoing Stubbs’ (2002) claim that genre or text-type is another important relation to consider in the analysis of the properties of any lexical item.

ii) What are the generic structures of the texts in the genres?

The generic features of the texts in the three selected genres, namely the business letter genre, the journalistic genre and the promotional genre were analysed using two major frameworks. Swales’ Move Analysis framework (1990; 2004) was used in the analysis of the business letters, while analysis of the other two used Hasan’s Generic Structure Potential (GSP) framework (1985). Based on the related literature, these models were deemed suitable to address the individual characteristics of each genre.

The first of the three genres analysed in this thesis was a corpus of 63 business letters written within a year prior to the launch. The generic structures comprising the moves and steps which realised the communicative purposes of the correspondence were analysed

based on Santos' model of the genre analysis of business letters (2002). This model employs a Swalesian (1990; 2004) approach to genre analysis. The analysis revealed that the letters in the corpus could be divided into two categories, namely those which provided information or favours, and hybrid letters which both provided information or favours and requested information or favours. Compared to Santos' model which set out four obligatory moves, six moves were identified in my corpus. These moves, in turn, were realised by steps which varied according to the urgency with which recipients were expected to act upon any given information or requests.

The generic structures of the newspaper articles representing the journalistic genre were analysed using Hasan's GSP model. Based on the analysis of the contexts of situation, four categories were found: product-oriented (PO), pre-event-oriented (PE), during-event-oriented (DE), and hybrid articles (H) (the latter covering news about both the product and the event). The generic structure potentials of each category do not follow a rigid pattern. In terms of the occurrence pattern, the news articles in two categories, PO and PE, subscribe to the inverted pyramid structure of today's news format with minimal variations between the categories (see Chapter 4). Each news category has its own obligatory and optional elements which may not be present in the other categories. The only element obligatory throughout the four categories is 'Topic Raising' (TR). Unlike the inverted news reporting style, the Hybrid and DE reports are chronologically structured but not necessarily structured according to importance. These articles typically provide chronological details in the description of the sub-events during the launch. The variations in news reporting styles in the four news categories may be attributed to the writers' differing foci of interest. The PO and PE news articles publish details about the product (the ship) and descriptions of the preparations for the launch. Meanwhile, the Hybrid and DE news articles focus on providing details of the fêted vessel and the sequence of activities or events during the launch.

As there was only a single promotional brochure produced in relation to the launch, no generic structure potential can be derived from the analysis. I therefore decided to label the elements found in the text as the 'actual structure'. This is to address the elements found in the text based on the context of situation that drove the production of the brochure.

iii) How do the modal verbs function in the texts representing the three genres?

The focus of the lexico-grammatical analysis of the texts in this study is on the use of modal verbs as modality markers. Prior to analysing the modal verbs, the study analysed the Mood choice of clauses. However, it is not within the scope of this research to provide a comprehensive analysis of the interpersonal metafunction of the language. The study of the Mood choice in the clauses in the texts in all three genres reveals that the dominant Mood choice is the positive declarative. The writers of these texts appear to feel that they are able to achieve their communicative purposes by using only declarative clauses. In the business letters, the deployment of declarative clauses was found to be effective in the expressions of providing and/or requesting information or favours. In the newspaper articles, the declarative mood choice helped the journalists to make statements offering information that was not likely to be challenged by the newspaper's readership. The declarative is also the dominant Mood choice in the promotional brochure. Here it allows the writer to present objective and authentic information to the potential clients of the shipping company. Declarative clauses also help the writer to make certain claims about the product (i.e. the ship) which is being introduced in the brochure.

The study of modality markers expressed via the core modal verbs in this study was aimed at exploring their uses in the respective genres. In all three genres, the modal verbs are found to have various functions other than as authorial tools. Some of the modal verbs function as modality markers not related to author signifying ability, possibility or obligation. In the business letters, the modal verbs were studied as politeness strategies deployed by the interactants in the letters. The difference in power status and social distance between the interlocutors does impact on the use of modal verbs as deference markers; these were normally used by writers of lower status. Meanwhile, the presence of modal markers in the news texts signifies the authors' subjective assessment of the messages by engaging readers in the communicative contexts. Where the modal verbs are used as authorial modalisation tools, the brochure writer uses them to inject his favourable personal opinion into the promotional discourse. Most of the markers used are of median value. These markers help the writer downtone some of his statements which can be regarded as statements of disclaimer, albeit with no legal realisation, for any dissatisfaction by the potential customers.

## **7.2 Strengths and limitations of the study**

The strength of this study lies in the investigation of a corpus of written texts representing the selected genres. The exploration of the texts offers a rich account of the generic structures of the texts in relation to one historically significant event, the launch of the RMS Queen Elizabeth in 1938. It was found that the distinctive characteristics of the individual genres necessitated the application of a number of different frameworks in order to carry out an appropriate analysis of these genres. The investigation shows that the production of the genres was driven by a shared communicative purpose; this was particularly closely shared between the journalistic and the promotional genres. This is evident from the analysis of the discourse prosody of the modal verbs in the texts, which reveals that these lexical items are used by writers in both genres with positive overtones. Such favourable nuances are more indicative of promotional texts than journalistic discourse. The frequent use of modality markers in these texts maintains the writers' presence.

As it is not within the scope of this study to explore the diachronic writing practices of the genres, no conclusions can be drawn regarding commonalities and/or changes in the practice over time, though this might be a relevant factor. Another shortcoming of this study is that there are some minor limitations to the representivity of the data as explained in Chapter 1, Section 1.4. In addition, the small corpus size in the study limits a broad view of the use of modal verbs as modality markers in such genres which would otherwise be adequately obtained from a larger corpus. As this study only deals with three genres produced around a single event, the findings may not be applicable to the same genres produced around a different event or in another context.

## **7.3 Suggestions for future research**

This study concerns the linguistic analysis of selected genres related to a single event. Future research is called for which involves a wider range of genres related to different and more varied events. This would enable a more comprehensive picture to be established of

how written texts of a wider range of genres are produced in order to serve the communicative purposes of writers from associated communities of practice. In addition, the lexico-grammatical analysis of the texts in this study only covers the interpersonal function of language via the study of the core modal verbs as modality markers. This calls for future research into all types of modal devices and other realisations of authorial presence in texts. This thesis has focused on the analysis of only the written genres associated with a particular event. However, written genres form only one aspect of human communication. Future research into spoken genres in any of the three communities of practice studied could lead to discoveries of further interesting patterns of generic structures and modality use. Finally, research into the generic structures and modality markers in other archive materials or other parallel modern documents may also prove interesting as it can provide information about the writing styles adopted by the writers in reaching out to the readership.

#### **7.4 Conclusion**

In conclusion, I hope that this study will be a contribution to the understanding of how various genres are structured to serve the communicative purposes agreed upon by the members of communities of practice. It is also hoped that this study has shed some light on how writers establish their relationship with readers by signalling their presence or absence through the use of the modal verbs as modality markers. All three genres were produced to accommodate the communicative needs of the communities of practice for the preparations of the launch event of this great liner. More importantly, this research has highlighted the significance of the great liner, RMS Queen Elizabeth, in the lives of the members of the various communities of practice during the prime of the Scottish shipbuilding industry.

## BIBLIOGRAPHY

- Abarca, E. B. and Moreno, R.G., 2006. Letters of rejection: The unwelcome news. *The ESPecialist*, 27(1), pp. 21-42.
- Adolphs, S., 2006. *Introducing electronic text analysis: A practical guide for language and literary studies*, Oxon: Routledge.
- Adolphs, S. and Carter, R., 2002. Point of view and semantic prosodies in Virginia Woolf's 'To the Lighthouse'. *Poetica*, 58(7), p. 20.
- Ahangari, S. and Zafarani, K., 2010. Comparative analysis of metafunctions across English and Persian advertisements. *37th International Systemic Functional Congress*. University of British Columbia: Vancouver, Canada.
- Aijmer, K., 2002. Modality in advanced Swedish learners' written interlanguage. In S. Granger, J. Hung and S. Petch-Tyson, eds., *Computer learner corpora, second language acquisition and foreign language teaching*. Amsterdam: Benjamins, pp. 55-76.
- Ansary, H., and Babaii, E., 2004. The generic integrity of newspaper editorials: A systemic functional perspective. *Asian EFL Journal*, 6(3), pp. 1-28.
- Anthony, L., 1999. Writing research article introductions in software engineering: How accurate is a standard model? *IEEE Transactions on Professional Communication*, 42(1), pp. 38-46.
- Anthony, L., 2011. Antconc Programme. [online]. Available at: <<http://www.antlab.sci.waseda.ac.jp/index.html>> [Accessed 15 October 2011]
- Arrese, J.I.M. and Perucha, B.N., 2006. Evaluation and engagement in journalistic commentary and news reportage. *Revista Alicantina de Estudios Ingleses*, 19, pp. 225-248.

- Arvani, M., 2006. A discourse analysis of business letters written by Iranians and native speakers. *The Asian ESP Journal*, 1(2), pp. 1-11.
- Askehave, I., 1999. Communicative purposes as genre determinant. *Hermes, Journal of Linguistics*, 23, pp. 13-23.
- Askehave, I., 2007. The impact of marketisation on higher education genres - the international student prospectus as a case in point. *Discourse Studies*, 9, pp. 723-742.
- Askehave, I. and Swales, J.M. 2001. Genre, identification and communicative purpose: A problem and a possible solution. *Applied Linguistics*, 22(2), pp. 195-212.
- Azirah, H., 2010. Print advertisements in Malaysia. *World Englishes*, 29(3), pp. 378-393.
- Bakhtin, M. M., 1981. *The dialogic imagination (translated by C. Emerson and M. Holoquist)*. Austin: University of Texas Press.
- Bargiela-Chiappini, F., 2003. Face and politeness: New (insights) for old (concepts). *Journal of Pragmatics*, 35, pp. 1453-1469.
- Bednarek, M. 2006. *Evaluation in media discourse: analysis of a newspaper corpus*. London and New York: Continuum.
- Bell, A., 1991. *The language of news media*. Oxford: Blackwell.
- Bell, A., 1998. The discourse structure of news stories. In A. Bell and P. Garret, eds., *Approaches to media discourse*. Oxford, UK and Malden, MA: Blackwell, pp. 64-104.
- Bellamy, M., 2006. Shipbuilding and cultural identity on Clydeside. *Journal for Maritime Research*, 8(1), pp. 1-33.



- Bhatia, V.K., 1993. *Analysing genres: Language use in professional settings*. London: Longman.
- Bhatia, V.K., 1996. Methodological issues in genre analysis. *Hermes, Journal of Linguistics*, 16, pp. 39-59.
- Bhatia, V.K., 1997a. Genre mixing in academic introductions. *English for Specific Purposes*, 16(3), pp. 181-195.
- Bhatia, V.K., 1997b. Power and politics of genre. *World Englishes*, 16(3), pp. 359-372.
- Bhatia, V. K., 1998. Discourse of philanthropic fund-raising. In *Working papers, IU Center for Philanthropy*, University of Indiana, Indianapolis.
- Bhatia, V.K., 2002. Applied genre analysis: A multi-perspective model. *IBÉRICA*, 4, p. 3-19.
- Bhatia, V.K., 2004. *Worlds of written discourse: a genre-based view*. London, Continuum International.
- Bhatia, V. K., 2005. Generic patterns in promotional discourse. In H. Halmari and T. Virtanen, eds., *Persuasion across genres: A linguistic approach*, Amsterdam: John Benjamins, pp. 213–228.
- Bhatia, V.K., 2008. Genre analysis, ESP and professional practice. *English for Specific Purposes*, 27, pp. 161-174.
- Biber, D., Conrad, S., and Reppen, R., 1998. *Corpus linguistics: Investigating language structure and use*. Cambridge: Cambridge University Press.
- Biber, D., Johansson, S., Leech, G., Conrad, S. and Finegan, E. 1999. *Longman grammar of spoken and written English*. Harlow: Longman.

- Bonini, A., 2009. The distinction between news and reportage in the Brazilian journalistic context. In C. Bazerman, A. Bonini and D. Figueiredo, eds., *Genre in a changing world*. Colorado: The WAC Clearinghouse, pp. 196-222.
- Borg, E., 2003. Discourse community. *ELT*, 57(4), pp. 398-400.
- Bousfield, D., 2008. *Impoliteness in interaction*. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- Bowie, J, Wallis, S., and Aarts, B., 2012. Contemporary change in modal usage in spoken British English: mapping the impact of 'genre'. In J. Van der Auwera and J. I. Marín Arrese, eds., *Current issues on evidentiality and modality in English: theoretical, descriptive and contrastive studies*. Mouton de Gruyter.
- Brown, P. and Levinson, S., 1987. *Politeness: Some universals in language usage*. Cambridge: Cambridge University Press.
- Carter, R., 1988. Vocabulary, cloze and discourse. In R. Carter and M. McCarthy, eds., *Vocabulary and language teaching*. London: Longman, pp.161-180.
- Celce-Murcia, M. and Larson-Freeman, D., 1999. *The grammar book: An ESL/EFL teacher's course*. 2nd. ed., Boston, MA: Heinze and Heinze.
- Cheng, W., 2009. Describing the extended meanings of lexical cohesion in a corpus of SARS spoken discourse. In J. Flowerdew and M. Mahlberg, eds., 2009. *Lexical cohesion and corpus linguistics*. Amsterdam: John Benjamins Publishing Company, pp. 65-85.
- Coffin, C., 2002. The voices of history: Theorising the interpersonal semantics of historical discourses. *Text*, 22(4), pp. 503-528.

- Conceição, P., Gibson, D., Heitor, M. V., and Shariq, S., 1997. Towards a research agenda for knowledge policies and management. *Journal of Knowledge Management*, 1(2), pp. 129-141.
- Connor, U. and Mauranen, A., 1999. Linguistic analysis of grant proposals: European Union research grants. *English for Specific Purposes*, 18(1), pp. 47-62.
- Cooper, M., 1989. Why are we talking about discourse communities? Or functionalism rears its ugly head once more. In M. Cooper and M. Holzman, eds., *Writing as social action*, pp. 202-220. Portsmouth: Boynton/Cook.
- Corbett, J. and Kay, C., 2009. *Understanding grammar in Scotland today*. Glasgow: University of Glasgow.
- Culpeper, J., 2011. *Impoliteness - using language to cause offence*. Cambridge: University Press.
- De Gregorio-Godeo, E., 2009. British men's magazines' scent advertising and the multimodal discursive construction of masculinity: A preliminary study. *Estudios Ingleses de la Universidad Complutense*, 17, pp.9-36.
- Dimitrova-Galaczi, E., 2005. Issues in the definition and conceptualisation of politeness. *Teachers College, Columbia University Working Papers In TESOL & Applied Linguistics*, 2(1), pp. 1-20. Available at <<http://journal.tc-library.org/index.php/tesol/article/view/6/7>> [Accessed 2 June 2012].
- Dorling, H.T., 1912. *All About Ships*. Cassell & Company Limited.
- Dorling, H.T., 1940. *Ribbons and Medals: Naval, Military, Air Force and Civil*. Baldwin and Sons Ltd.

- Dossena, M., 2006. Doing business in nineteenth-century Scotland: Expressing authority, conveying stance. *IEEE Transactions on Professional Communication*, 49(3), pp. 246-253.
- Dudley-Evans, T., 1994. Genre analysis: An approach to text analysis for ESP. In M. Coulthard, ed., *Advances in written text analysis*. London: Routledge, pp. 219-228.
- Dudley-Evans, T. and St. John, M.J., 1998. *Developments in ESP: A multi-disciplinary approach*. Cambridge: Cambridge University Press.
- Eggins, S., 2004. *An introduction to systemic functional linguistics*. London: Continuum International Publishing Group.
- Erjavec, K., 2005. Hybrid public relations news discourse. *European Journal of Communication*, 20(2), pp. 155-179.
- Fairclough, N., 1993. Critical discourse analysis and the marketisation of public discourse: The universities. *Discourse and Society*, 4(2), pp. 133-168.
- Fairclough, N., 1995. *Media discourse*. London and New York: E. Arnold.
- Fairclough, N., 2001. *Language and power*. 2<sup>nd</sup> ed., Malaysia: Pearson Education Limited.
- Fairclough, N., 2003. *Analysing discourse: Textual analysis for social research*. Oxon and New York: Routledge.
- Fakhri, A., 2004. Rhetorical properties of Arabic research article introductions. *Journal of Pragmatics*, 36(6), pp. 1119-1138.
- Firth, J., R., 1951. Modes of meaning. In J. Firth, *Papers in linguistics 1934-1951*. London: Oxford University Press, pp. 190-215.

- Firth, J., R., 1957. *Papers in linguistics 1934-1951*. London: Oxford University Press.
- Firth, J., R., 1968. A synopsis of linguistic theory. In F.R. Palmer, ed., *Selected papers of J.R. Firth 1952–59*, pp. 168–205. London: Longman.
- Fitzmaurice, S., 2002. Politeness and modal meaning in the construction of humiliating discourse in an early eighteenth-century network of patron-client relationships. *English Language and Linguistics*, 6(2), pp. 239-265.
- Flowerdew, J. and Dudley-Evans, T., 2002. Genre analysis of editorial letters to international journal contributors. *Applied Linguistics*, 23(4), pp. 463-489.
- Flowerdew, J. and Wan, A., 2006. Genre analysis of tax computation letters: How and why tax accountants write the way they do. *English for Specific Purposes*, 25, pp. 133-153.
- Fowler, R., 1991. *Language in the news: Discourse and ideology in the press*. London and New York: Routledge.
- Gabrielatos, C., 2007. 'If-conditionals as modal colligations: A corpus-based investigation.' In M. Davies et al., eds., *The Corpus Linguistics Conference: Corpus Linguistics Proceedings*. Birmingham: University of Birmingham, pp. 1-20.
- García, F.G., 2000. Modulating grammar through modality: A discourse approach. *ELIA*, 1, pp. 119-136.
- Giddens, A., 1984. *The constitution of society: Outline of the theory of structure*. Berkeley: University of California Press.
- Goddard, A. 2002. *The language of advertising*. 2<sup>nd</sup> ed. London and New York: Routledge.

- Goffman, E., 1967. *Interaction ritual: Essays on face-to-face behavior*. Garden City, New York: Doubleday.
- Gold, P., 1987. *Advertising, politics and American culture*. New York: Praegar.
- Gonzalez, E., 2008. *The language of the university: A systemic functional analysis*. Master dissertation. The University of Texas at Arlington.
- Gunnarsson, B.-L., 1997. The writing process from a sociolinguistic viewpoint. *Written Communication*, 14, pp. 139-188.
- Guo, X., 2005. Modal auxiliaries in phraseology: A contrastive study of learner English and NS English. In *Corpus Linguistics 2005 Conference*. University of Birmingham: University of Birmingham, pp. 1-27. Available at <http://www.birmingham.ac.uk/research/activity/corpus/publications/conference-archives/2005-conf-e-journal.aspx> [Accessed 12 October 2011].
- Hagge, J. and Kostelnick, C., 1989. Linguistic politeness in professional prose: A linguistic analysis of auditors' suggestion letters, with implications for business communication pedagogy. *Written Communication*, 6(3), pp. 312-339.
- Hajibah, O., 2008. Re-branding academic institutions with corporate advertising: A genre perspective. *Discourse & Communication*, 2, pp. 57-77.
- Halliday, M.A.K., 1970. Functional diversity in language as seen from a consideration of modality and mood in English. *Foundations of Language*, 6(3), pp. 322-361.
- Halliday, M. A. K., 1971. Linguistic function and literary style: An enquiry into the language of William Golding's 'The Inheritors'. In S. Chatman, ed., *Literary style: a symposium*, pp.330-368. Oxford: Oxford University Press. Reprinted in Weber, J., ed., 1996. *The stylistics reader*, pp. 56-86. London: Edward Arnold.

- Halliday, M.A.K. 1978. *Language as social semiotic: The social interpretation of language and meaning*. 3rd ed. London: Edward Arnold.
- Halliday, M.A.K., 1994. *An introduction to functional grammar*. 2<sup>nd</sup> ed. London: Edward Arnold.
- Halliday, M.A.K. and Hasan, R., 1985. *Language, context and text: Aspects of language in a social-semiotic perspective*. Victoria: Deakin University Press.
- Halliday, M.A.K. and Matthiessen, C., 2004. *An introduction to functional grammar*. 3<sup>rd</sup> ed. London: Hodder Education.
- Harris, J., 1989. The idea of community in the study of writing. *College Composition and Communication*, 40(1), pp. 11-22.
- Hasan, R., 1984. The nursery tale as a genre. *Nottingham Linguistic Circular*, 13, pp. 71-102.
- Hasan, R. 1985. The structure of a text. In M.A.K. Halliday and R. Hasan, *Language, context, and text: Aspects of language in a social-semiotic perspective*. Cambridge: Cambridge University Press.
- Henry, A. and Roseberry, R.L., 1998. An evaluation of a genre-based approach to the teaching of EAP/ESP writing. *TESOL Quarterly*, 32(1), pp. 147-156.
- Hoey, M., 1983. *On the surface of discourse*. London: George Allen and Unwin.
- Hoey, M., 1997. From concordance to text structure: New uses for computer corpora. In J. Melia and B. Lewandoska, eds., *Proceedings of PALC 97*. Łódź: Łódź University Press.

- Hoey, M., 2000. A world beyond collocation: New perspectives on vocabulary teaching. In M. Lewis, ed., *Teaching collocations: Further developments in the lexical approach*. Hove, UK: Language Teaching, pp. 224-245.
- Hoey, M., 2005. *Lexical priming: A new theory of words and language*. London: Routledge.
- Hunston, S., 2001. Colligation, lexis, pattern, and text. In M. Scott and G. Thompson, eds., *Pattern of text: In honour of Michael Hoey*. Amsterdam: Benjamins, pp.13-33.
- Hunston, S. and Thompson, G., 2000. *Evaluation in text: Authorial stance and the construction of discourse*. Oxford: Oxford University Press.
- Iedema, R., 1995. Literacy in industry stage 3: Literacy of administration. *Disadvantaged Schools Program, NSW Department of School Education, Sydney*.
- Iedema, R., 1997. The language of administration: organising human activity in formal situations. In F. Christie, J. Martin, eds., *Genre and institutions: Social processes in the workplace and school*. London and New York: Continuum, pp. 73-96.
- Iedema, R., Feez, S. and White, P.R.R., 1994. Media literacy: Write-it-right literacy in industry research project stage two. *Sydney: East Disadvantaged Schools Program*.
- Incelli, E., 2010. Investigating keyword extraction for identifying units of stance in legislative texts. In *JADT 10th International Conference on Statistical Analysis of Textual Data*. Sapienza, University of Rome, pp. 743-754.
- Jammerneegg, I., 2009. Textual patterns for PR on city marketing when dealing with a German and Italian speaking area. *Trípodos*, 24, pp. 85-94.
- Jansen, F. and Janssen, D., 2010. Effects of positive politeness strategies in business letters. *Journal of Pragmatics*, 42, pp. 2531-2548.



- Jian Xu, 2009. Interpreting metaphor of modality in advertising English. *CCSE English Language Teaching Journal*. 2(4), pp. 117-122.
- Jones, S., and Sinclair, J., 1974. English lexical collocations. *Cahiers de Lexicologie*, 24, pp. 15-61.
- Kay, C., Roberts, J., Samuels, M., and Wotherspoon I., eds., 2009. *Historical thesaurus of the Oxford English dictionary*. Oxford: Oxford University Press.
- Labov, W., and Waletzky, J., 1967. Narrative analysis: Oral versions of personal experience. In J. Helm, ed., *Essays on the verbal and visual arts. Proceedings of the 1966 Annual Spring Meeting of The American Ethnological Society*. Seattle: University of Washington Press, pp. 12-44.
- Lauder, A., 2010. Collocation, semantic preference and translation: Semantic preference as a reference source for translation, *Proceedings of An International Conference on Translation and Multiculturalism: A Common Voice in A Multicultural World*. University of Malaya 23-25 July 2010: University of Malaya: Malaysia.
- Lave, J., and Wenger, E. 1991. *Situated learning: Legitimate peripheral participation*. Cambridge: Cambridge University Press.
- Lavid, J., Arús, J. and Moratón, L., 2010. Signalling genre through Theme: The case of news articles and commentaries. Available at <w3.workshop-mad2010.univtlse2.fr/MAD\_files/LavidArusMoraton.pdf.> [Accessed 12 May 2011].
- Leech, G., 1983. *Principles of pragmatics*. Harlow: Longman.
- Leech, G., 2004. *Meaning and the English Verb*. 3<sup>rd</sup> ed., Harlow, England: Pearson/Longman.

- Lehman-Wilzig, S. N., and Michal Seletzky, M., 2010. Hard news, soft news, 'general' news: The necessity and utility of an intermediate classification. *Journalism*, 11(1), pp. 37-56.
- Li, J., 2009. Exploring teacher/tutor cognition with activity theory: A case study of feedback given on the written assignments of undergraduate students in a New Zealand university. *Te Kura Kete Aronui Graduate and Post-graduate E-journal*, Faculty of Arts and Social Sciences, University of Waikato, New Zealand, 4, pp. 1-13.
- Louhiala-Salminen, L., 1997. Investigating the genre of a business fax: A Finnish case study. *Journal of Business Communication*, 34, pp. 316-333.
- Louw, B., 1993. Irony in the text or insincerity in the writer? The diagnostic potential of semantic prosodies. In M. Baker, G. Francis, and E. Tognini-Bonelli, eds., *Text and technology: In honour of John Sinclair*. Amsterdam and Philadelphia: John Benjamins, pp. 157-174.
- Lyons, J., 1983. Deixis and modality. *Sophia Linguistica*, 12, pp. 77-117.
- Maier, P., 1992. Politeness strategies in business letters by native and non-native English speakers. *English for Specific Purposes*, 11, pp. 189-205.
- Mao, L.R., 1994. Beyond politeness theory: "Face" revisited and renewed. *Journal of Pragmatics*, 21, pp. 451-486.
- Marco, M. J., 1999. The different levels of language patterning. *EPOS*, XV, pp. 313-334.
- Martin, J. R., 1984. Language, register and genre. In F. Christie, ed., *Children writing: A reader*. Geelong, Vic: Deakin University Press, pp. 21-29.
- Martin, J. R. 1992. *English text: System and structure*. Amsterdam: Benjamins.

- Martin, J.R. and White, P.R.R., 2005. *The evaluation of language: Appraisal in English*, Hampshire: Palgrave Macmillan.
- Mauranen, A., 1993. Contrastive ESP rhetoric: Metatext in Finnish-English economics texts. *English for Specific Purposes*, 12, pp. 3-22.
- McCabe, A. and Heilman, K., 2007. Textual and interpersonal differences between a news report and an editorial. *Revista Alicantina de Estudios Ingleses*, 20, pp. 139-156.
- McCarthy, M. J., 1998. *Spoken language and applied linguistics*. Cambridge: Cambridge University Press.
- Mirador, J.F., 2000. A move analysis of written feedback in higher education. *RELC Journal*, 31, pp. 45-60.
- Mohammed N. and Sahawneh, M., 2008. An investigation into the generic features of English requestive e-mail messages. *LSP & Professional Communication*, 8(2), pp. 40-64.
- Mohammed N., 2006. Genre-pragmatic strategies in English letter-of-application writing of Jordanian Arabic-English bilinguals. *International Journal of Bilingual Education and Bilingualism*, 9(1), pp. 119-139.
- Morley, J., and Partington, A., 2009. A few frequently asked questions about semantic – or evaluative – prosody. *International Journal of Corpus Linguistics*, 14(2), pp. 139-158.
- Nelson, M., 2006. Semantic associations in business English: A corpus-based analysis. *English for Specific Purposes*, 25, pp. 217-234.

- Newsom, D. and Carrell, B., 2001. *Public relations writing: Form and style*. 6<sup>th</sup> ed., Stamford: Wadsworth Publishing Company.
- Nugroho, A.D., 2009. The generic structure of print advertisement of Elizabeth Arden's INTERVENE: A multimodal discourse analysis. *Kata*, 11(1), pp. 70-84.
- Nunan, D., 1993. *Introduction to discourse analysis*. London: Penguin Books.
- Nwogu, K.N., 1997. The medical research paper: Structure and functions. *English for Specific Purposes*, 16(2), pp. 119-138.
- Nystrand, M., 1982. *What writers know: The language, process, and structure of written discourse*. New York: Academic Press.
- Obiedat, N., 2006. The pragma-ideological implications of using reported speech: The case of reporting on the Al-Aqsa Intifada. *Pragmatics*, 16(2/3), pp. 275-304.
- Ochi, A., 2006. The reporter's voice in hard news articles in English and Japanese – views from context, semantics, and lexico-grammar. *33rd International Systemic Functional Congress Proceedings*, pp.763-774. Available at <<http://www.pucsp.br/isfc>> [Accessed 12 March 2010]
- Orlikowski, W.J., and Yates, J., 1998. *Genre systems: Structuring interaction through communicative norms*. MIT, Cambridge: MA.
- Palmer, F. R. 2001. *Mood and modality*. Cambridge: Cambridge University Press.
- Paltridge, B., 1996. Genre, text-type, and the language learning classroom. *ELT Journal*, 50(3), pp. 237-243.
- Partington, A., 2004. Utterly content in each other's company: Semantic prosody and semantic preference. *International Journal of Corpus Linguistics*, 9(1), pp. 131-56.

- Patpong, P., 2009. Thai persuasive discourse: A systemic functional approach to an analysis of amulet advertisements. *Revista Alicantina de Estudios Ingleses*, 22, pp. 195-217.
- Pilegaard, M., 1997. Politeness in written business discourse: A textlinguistic perspective on requests. *Journal of Pragmatics*, 28, pp. 223-244.
- Porter, J., 1992. *Audience and rhetoric: an archaeological composition of the discourse community*. Upper Saddle River, NJ: Prentice Hall.
- Pounds, G., 2010. Attitude and subjectivity in Italian and British hard-news reporting: The construction of a culture-specific “reporter” voice. *Discourse Studies*, 12(1), pp. 106-137.
- Poynton, C., 1989. *Language and gender: Making the difference*. Hong Kong: Oxford University Press.
- Prior, P. 2003. Are communities of practice really an alternative to discourse communities? *Unpublished paper presented at the 2003 American Association of Applied Linguistics (AAAL) Conference*. Available at <<https://netfiles.uiuc.edu/pprior/Prior/PriorAAAL03.pdf>> [Accessed 27 January 2010]
- Pulido, D. H., 2011. A systemic functional analysis of Philippine English newspaper editorials. *TESOL Journal*, 4(1), pp. 52-63
- Quirk, R., Greenbaum, S., Leech, G., and Svartvik, J., 1985. *A comprehensive grammar of the English Language*, 2<sup>nd</sup> ed. London and New York: Longman.
- Rahmawati, D.S., 2009. *A comparative analysis of interpersonal meaning of the e-advertisement and the brochure of laweyan batik kampong (Based on Systemic Functional Linguistics approach)*. Unpublished Ph.D. Sebelas Maret University Surakarta, Indonesia.

- Renouf, A., and Sinclair, J., 1991. Collocational frameworks in English. In K. Aijmer and B. Altenberg, eds., *English corpus linguistics*. London: Longman, pp. 128-144.
- Rich, C., 2000. *Writing and reporting news: A coaching method*. Belmont, CA: Wadsworth.
- Rodríguez, M. G., 2006. Tracing context in the discourse of the media: Features of language-in-use in the British press. *Revista Alicantina de Estudios Ingleses* 19, pp. 149-168.
- Rodríguez, M. G., 2007. On the interpretation of ideology through comment articles: Two views in opinion discourse. *RæL Revista Electrónica de Lingüística Aplicada, Volumen Monográfico 1: Different approaches to newspaper opinion discourse* Belmonte, I., ed., pp. 49-68.
- Salama, A.H.Y., 2011. Ideological collocation and the recontextualisation of Wahhabi-Saudi Islam post-9/11: A synergy of corpus linguistics and critical discourse analysis. *Discourse Society*, 22, pp. 315-342.
- Samraj, B., 2002. Introduction in research articles: Variations across disciplines. *English for Specific Purposes*, 21, pp. 1-17.
- Santos, V.B.M.P. dos, 2002. Genre analysis of business letters of negotiation. *English for Specific Purposes*, 21, pp. 167-199.
- Schleef, E., 2008. Testing times for new citizens: Media discourses around citizenship tests in three countries. *Taking the measure of Applied Linguistics. Proceedings of the BAAL Annual Conference*, 11-13 September 2008.
- Scollon, R., 2000. Generic variability in news stories in Chinese and English: A contrastive discourse study of five days' newspapers. *Journal of Pragmatics*, 32, pp. 761-791.

- Shaw, P., 2006. Evaluative language in evaluative and promotional genres. In G. Del Lungo, M. Dossena, and B. Crawford, *Variation in business and economics discourse: Diachronic and genre perspectives*. Rome: Officina Edizioni, pp. 152-165.
- Shehzad, W., 2005. *Corpus-based genre analysis: Computer science research article introductions*. Unpublished Ph.D. National University of Modern Languages, Islamabad, Pakistan.
- Shei, C.-C., 2005. Fixedness in genre-specific language and intercultural differences: Comparing English and Chinese fire news corpora. *International Journal of Corpus Linguistics*. John Benjamins Publishing Company, 10(2), pp. 199-225.
- Shokouhi, H. and Amin, F., 2010. A systemist 'verb transitivity' analysis of the Persian and English newspaper editorials: A focus of genre familiarity on EFL learners' reading comprehension. *Journal of Language Teaching and Research*, 1(4), pp. 387-396.
- Short, M., 1988. Speech presentation, the novel and the press. In W. Van Peer, ed., *The taming of the text: Explorations in language, literature and culture*. London: Routledge, pp.61-81.
- Simon-Vanderbergen, A., 1997. Modal (un)certainly in political discourse: A functional account. *Language Sciences*, 19(4), pp. 341-356.
- Simpson, P., 1983. *Language, ideology and point of view*. London: Routledge.
- Sinclair, J., 1991. *Corpus, concordance, collocation*. Oxford: Oxford University Press.
- Sinclair, J., 1996. The search for units of meaning. *Textus*, IX, pp. 75-106.
- Sinclair, J., 1998. The lexical item. In E. Weigand, ed., *Contrastive lexical semantics*. Amsterdam/Philadelphia: John Benjamins, pp. 1-24.

- Sinclair, J., 2004. *Trust the text: Language, corpus and discourse*. London: Routledge.
- Sinclair, J., and Coulthard, R., 1975. *Towards an analysis of discourse: The English used by teachers and pupils*. London: Oxford University Press.
- Skelton, J., 1994. Analysis of the structure of original research papers: An aid to writing original papers for publication. *British Journal of General Practice*, 44, pp. 455-459.
- So, P.C.B., 2005. *Analysing newspaper genres with a view to developing a genre-based pedagogy for the teaching of writing in Hong Kong schools*. Unpublished Ph.D dissertation, City University of Hong Kong.
- Sobhie, M., 2003. Stages in business-to-business brochures. In *Second International Conference on Discourse, Communication and Enterprise (DICOEN 2003)*. Spain: Universidade de Vigo, pp. 1-14.
- Someya, Y., 2010. Modal verbs and their semantic functions in business English. *Aoyama Journal of Business (Aoyama Keiei Ronshu)*, 44 (3), The Society of Business Administration, School of Business, Aoyama Gakuin University, Japan.
- Stewart, D., 2010. *Semantic prosody: A critical evaluation*. New York/London: Routledge.
- Stubbs, M., 1995. Collocations and semantic profiles: On the cause of the trouble with quantitative studies. *Functions of Language*, 2(1), pp. 23-55.
- Stubbs, M., 2002. *Words and phrases: Corpus studies of lexical semantics*. Oxford: Blackwell Publishing.
- Swales, J. 1981. Aspects of article introductions. *Aston ESP research reports No. 1*, The Language Studies Unit, The University of Aston in Birmingham.



- Swales, J., 1990. *Genre analysis: English in academic and research settings*. Cambridge: Cambridge University Press.
- Swales, J., 1998. *Other floors, other voices: A textography of a small university building*. New York: Cambridge University Press.
- Swales, J., 2004. *Research genres: Explorations and applications*. Cambridge: Cambridge University Press.
- Swales, J., and Najjar, H., 1987. The writing of research article introductions. *Written Communication*, 4, pp.175-190.
- Thompson, G., 2004. *Introducing functional grammar*. 2<sup>nd</sup> ed. London: Arnold.
- Thompson, G. and Thetela, P., 1995. The sound of one hand clapping: The management of interaction in written discourse. *Text*, 15(1), pp. 103-127.
- Thomson, E. A., White, P.R.R., and Kitley, P., 2008. "Objectivity" and "hard news" reporting across cultures. *Journalism Studies*, 9(2), pp. 212-228.
- Togher, L., and Hand, L., 1998. Use of politeness markers with different communication partners: An investigation of five subjects with traumatic brain injury. *Aphasiology*, 12(7/8), pp. 755-770.
- Tognini-Bonelli, E., 1996. *Corpus theory and practice*. Birmingham: TWC.
- Tognini-Bonelli, E., 2001. *Corpus linguistics at work*. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- Tolstrup, D., 2009. *A comparative branding analysis of two New Beetle brochures*. Denmark: Aarhus University.

- Tran, V.T.H. and Thomson, E., 2008. The nature of 'reporter voice' in a Vietnamese hard news story. *University of Wollongong Research Online*. Available at <<http://ro.uow.edu.au/artspapers/184>>[Accessed 25 October 2011].
- Tribble, C., 2000. Genres, keywords, teaching: towards a pedagogic account of the language of project proposals. In L. Burnard and T. McEnery, eds., *Rethinking language pedagogy from a corpus perspective: Papers from the third international conference on teaching and language corpora*. (Łodz Studies in Language). Hamburg: Peter Lang, pp. 75-90.
- Ungerer, F., 2000. News stories and news events. In F. Ungerer, ed., *English media texts – past and present*. Amsterdam: John Benjamins, pp. 177-195.
- Upton, T. and Connor, U., 2001. Using computerised corpus analysis to investigate the textlinguistic discourse moves of a genre. *English for Specific Purposes*, 20, pp. 313-329.
- Upton, T., 2002. Understanding direct mail letters as a genre. *International Journal of Corpus Linguistics*, 7(1), pp. 65-85.
- van De Walle, L., 1993. *Pragmatics and classical Sanscrit: A pilot study in linguistic politeness*. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- van Dijk, T. A., 1985a. *News as discourse*. New York: Longman.
- van Dijk, T. A., 1985b. Structures of news in the press. In T. A. Van Dijk, ed., *Discourse and communication: New approaches to the analysis of mass media discourse and communication*. Berlin: De Gruyter, pp.69-93.
- van Dijk, T. A., 1986. News schemata. In C.R. Cooper and S. Greenbaum, eds., *Studying writing: Linguistic approaches*. Beverly Hills, Ca: Sage, pp. 155-185.

- van Dijk, T. A., 1988. *News as discourse*. Hillsdale, N.J.: Lawrence Erlbaum.
- van Dijk, T.A., 1998. *Ideology*. London: Sage
- van Mulken, M. and van der Meer, W., 2005. Are you being served? A genre analysis of American and Dutch company replies to customer inquiries. *English for Specific Purposes*, 24, pp. 93-109.
- Vergaro, C., 2002. 'Dear Sirs, what would you do if you were in our position?' Discourse strategies in Italian and English money chasing letters. *Journal of Pragmatics*, 34, pp. 1211-1233.
- Vergaro, C., 2005. 'Dear Sirs, I hope you will find this information useful': Discourse strategies in Italian and English 'For your information' (FYI) letters. *Discourse Studies*, 7, pp. 109-135.
- Verstraete, J., 2001. Subjective and objective modality: Interpersonal and ideational functions in the English modal auxiliary system. *Journal of Pragmatics*, 33, pp. 1505-1528.
- Voloshinov, V. N., 1995. *Marxism and the philosophy of language, Bakhtinian thought -an introductory reader*. S. Dentith, L. Matejka and I.R. Titunik, trans., London: Routledge.
- Watts, R.J., 2003. *Politeness*. Cambridge: Cambridge University Press.
- Weldon, P. R., 2008. *Genre and change: Genre theory and language change in a business community of practice*. VDM Verlag Dr. Muller.
- Wenger, E. 1998. *Communities of practice: Learning, meaning, and identity*. Cambridge, UK: Cambridge University Press.
- Wenger, E. 2009. *Communities of Practice*. Available at:  
 <<http://www.ewenger.com/theory/>>[Accessed 30 May 2009].

- White, P.R.R., 1997. Death, disruption and the moral order: The narrative impulse in mass-media "hard news" reporting. In *Genres and institutions: Social processes in the workplace and school*, pp. 101-133.
- White, P.R.R., 1998. *Telling media tales: The news story as rhetoric*. Unpublished Ph.D. University of Sydney, Sydney.
- White, P. R. R., 2005a. *Appraisal website homepage*. Available: <<http://www.grammatics.com/appraisal/>> [Accessed 2 February, 2010].
- White, P. R. R., 2005b. *An introductory tour through appraisal theory*. <<http://grammatics.com/appraisal/AppraisalOutline/UnFramed/AppraisalOutline.htm>> [Accessed February 3, 2010].
- Xiao, R. and McEnery, T., 2006. Collocation, semantic prosody, and near synonymy: A cross-linguistic perspective. *Applied Linguistics*, 27(1), pp.103-129.
- Yates, J. and Orlikowski, W., 1994. Genre repertoire: The structuring of communicative practices in organisations. *Administrative Science Quarterly*, 39(4), pp. 541-574.
- Yates, J. and Orlikowski, W., 1992. Genres of organisational communication: A structurational approach to studying communication and media. *The Academy of Management Review*, 17(2), pp. 299-326.
- Zethsen, K., 2006. Semantic prosody: Creating awareness about a versatile tool. *Tidsskrift for Sprogforskning*, 4(1-2), pp.275-294.
- Zhang, J., 2006. Construction of China's national identity in an Australian travel brochure - a critical discourse analysis perspective. *Canadian Social Science*, 2(1), pp. 47-53.

## APPENDIX 1

### a. Sample text 1 from the business letter genre

(All business letters are retrieved with the permission from National Records of Scotland and University of Glasgow Archive Services, Upper Clyde Shipbuilders: Clydebank Division Collection, GB0248 UCS1.)

H1 (my coding system – as detailed in Appendix 4)

302 (code originally in letter)

8th July 1938

Dear Sir Percy,

*It was not possible for me to have meeting with Lord Aberconway in London yesterday, but I sent to his home a note concerning the wording of the invitation as proposed by you and a brief summary of the route through our Yard, including Sir Alexander Hardinge's suggestion that Lord Aberconway and myself only should meet Their Majesties on arrival at the west side of our Basin [sic].*

*I have just received from Lord Aberconway a telegram reading as follows:-  
"ENTIRELY AGREE ARRANGEMENTS LAUNCH".*

*With everything now agreed and satisfactory, it is my understanding that you will arrange for the invitations being repeated generally in keeping with the draft which you showed me yesterday. You may see fit to send us a proof if such is to be available before the printing.*

*There is one alteration which should be made to the wording. The invitation of the "QUEEN MARY" indicated the launch at 3.15 p.m., and the vessel was actually launched at 3.11 p.m. With similar tidal conditions the launch of the "QUEEN ELIZABETH" will be at 3.30 p.m., and, accordingly, the hour of 3.30 p.m. should be stated on the invitation for the "QUEEN ELIZABETH" launch.*

*On the Ticket of Admission which will be sent after receiving acceptance of invitation the guests must be advised to be in their places on the several Stands at adequate time well in advance of the hour of the launch.*

*I am to-day re-drafting the proposed schedule of Their Majesties movements during the visit at Clydebank and will, as arranged, send this direct to Sir Alexander Hardinge.*

*Yours sincerely,*

*With reference to the intimation regarding dress in the event of the weather being inclement, as proposed by you at yesterday's meeting and agreed to by Sir Alexander Hardinge, I suggest that you would wish this intimation to be sent with the cards of admission and not with the invitation.*

b. Sample text 2 from the business letter genre

P13

509

*31st August 1938*

*Dear Mr. Honey,*

*Many thanks for your letter of the 30th intimating the request from Provost Phin of Dundee.*

*We are holding this meanwhile to see how matters develop, as replies are coming in pretty well, but we should like to see as to the number of declinatures before we issue invitations requested by Provost Phin.*

*Yours sincerely,*

*Honey, Esq.,  
General Manager's Office,  
Cunard White Star Ltd.,  
LIVERPOOL, 3.*

## APPENDIX 2

### a. Sample text 1 from the journalistic genre

PO5 (my coding system)

The Times Tuesday September 27 1938

A tested sanitary system

In providing an efficient sanitary system on board ship many problems have to be faced which do not arise in the case of buildings on shore. Apart from these problems, which can be appreciated only by those with nautical experience, the planning of a sewage system on board a "floating hotel" can be compared in many respects with that of providing like essential equipment in the case of any one of the largest and most modern hotels on shore.

To provide a great multiplicity of downcast pipes, to link these in with lavatories and bathrooms disposed in convenient positions across deck spaces 118 ft. Wide, and to ensure that passengers experienced no discomforts from the effects of regurgitation when the vessel was rolling or passing through heavy seas, were some of the problems which had to be faced by the designers of the Queen Mary and Queen Elizabeth in tackling the task of giving each vessel a good and reliable system of sanitation.

After careful thought and thorough investigation by the owners in conjunction with the London School of Hygiene and Tropical Medicine, a sanitation scheme in which was adapted for use on shipboard the latest and best practice of plumbing, as used in the most modern hotels and public buildings in Europe and America, was evolved and tried for the first time in the Queen Mary. It proved a complete and outstanding success and is being incorporated in the Queen Elizabeth in exactly the form originally devised. It is termed as "one-pipe" system.

Because of the enormous increase in the use of plumbing on board ships of this class, through the provision of a private bath room or toilet for each stateroom, it was decided from the start that special attention must be given to the sanitation problem. In order to arrive at the best conditions for the operation system it was found necessary to plan the accommodation on the various decks on the repetitive system, which allowed of the vessel's sanitary services being divided into numerous vertical sections or stacks. Each stack consisting of a main waste pipe, generally of about 4 in. diameter, a main vent pipe, and the essential hot and cold water supplies, around which were grouped on the various decks the baths, washbasins, and individual toilets. Each of these fittings discharges into the main waste pipe and each fitting is protected, of course, by its own trap with water seal, the water in which normally serves to prevent any odour arising from the system entering the staterooms or bathrooms.

An air pipe led from the top of each individual water trap to the main vent pipes in the vertical stacks described above ensures that the water in each of the water seals will remain in position and perform its sealing function effectively in all circumstances arising while the vessel is in service.

The sewage system of the vessel discharges into specially constructed sewage tanks. The discharge of the sewage overboard from these tanks is carried out by motor-driven, unchokeable pumps.



b. Sample text 2 from the journalistic genre

PE8

The Scotsman, 27<sup>th</sup> September 1938

## RIVER DREDGING

### Work of the Clyde Navigation Trust

Through the task of the Clyde Navigation Trust in maintaining and improving the navigable channel of the river is practically never-ending, the building of the giant liners Queen Mary and Queen Elizabeth has ended greatly to their responsibilities in the past few years. The Clyde has been singularly happy in the relationships which have always existed between the governing Port Authority and the industrial and trading concerns which come within its bounds, and possibly no better instance of the smoothness of that co-operation can be provided than in the preparations for the Cunard liners.

It is not an exaggeration to say that none of the major mercantile and naval contracts allocated to West of Scotland shipyards could have been fulfilled without the assistance of the Clyde Trust. In past years the Trustees have not shown themselves laggard in improving the river's facilities and in carrying out widening and deepening operations, but the construction of the Queen Mary and the Queen Elizabeth has involved them in considerable additional expenditure. As an example, the widening at present being carried on for the purpose of easing the passage to the sea of the Queen Elizabeth nearly two years hence is estimated to cost £69,500.

### MAINTAINING PRESENT DEPTH

Since the order for the first giant Cunarder was placed eight years ago, considerable changes have taken place in the contour of the river, while the channel depth has been increased. For the Queen Elizabeth, the Trustees do not intend further to deepen the river, but even the maintenance of the existing depth involves regular dredging and considerable expenditure.

In the case of the first of the companion ships, nearly 5,000,000 tons of dredging were taken from the river and deposited at sea. The tasks then carried out were the widening of the Clyde by about 100 feet for a distance of nearly three-quarters of a mile to the west of the River Cart, and a corresponding widening about a mile in length near Dalmuir.

Work executed for the Queen Mary lessens the task of preparing for her larger "sister," but even so, a considerable responsibility still rests upon the shoulders of the Trustees. In connection with the launch of the Queen Elizabeth, and her accommodation in fitting-out basin of John Brown & Company for the succeeding 18 months, approximately 400,000 tons of material have been dredged and deposited at sea.

The new vessel has a slightly greater length and draught than her predecessor, and for her departure from the Clyde in March or April 1940 the Trustees are carrying out two important widening operations which will make her passage to the ocean less tortuous and difficult than that which had to be followed by the Queen Mary.

## THE DALMUIR BEND

One of these tasks will be the modification of the Dalmuir bend on the north side of the river.

In front of the Dalmuir Sewage Works the channel is being increased by about 80 feet for a length of half a mile, the existing works being protected by a continuous line of steel sheet piling. Altogether, about 500,000 tons of material will be dredged in order to obtain the required increase.

Further down the river, from the west of Erskine Ferry to Bowling Harbour, the channel is being widened by 100 feet for a distance of about a mile and a half. One of the Trust's large dredgers and a fleet of barges have been continuously employed at this point for some months, and to date the quantity of material dredged and disposed of amounts to 1,000,000 tons.

On behalf of the Clyde Lighthouse Trust, a second unit of the Clyde Trust dredging plant is improving the channel outside the Clyde Trust boundary.

The safeguarding and protection of the mighty vessel as she lies in the fitting-out basin also call for engineering ingenuity. As was the case with the Queen Mary, the Queen Elizabeth will lie practically at right angles to the river, with her stern projecting into the channel. Precaution must be taken, therefore, that she will not be involved in collision with passing ships. In the case of the first of the vessels, safety was secured by means of a floating boom- a lattice structure of steel and timber kept in position by barges moored up and down stream.

The protective boom was marked with warning lights, a bell, and a lighted buoy to indicate its position in fog and darkness.

## SUBMERGED BARRAGE

Still another problem confronted the builders at the time of the Queen Mary was being constructed. The berth occupied by the vessel had to be dredged to a considerable depth below the normal deep-water channel of the river, and provision had to be made to obviate the danger of the berth being silted up owing to the excessive deposit of silt brought down river on the ebb tide. The difficulty was overcome by constructing a temporary wall or submerged barrage on the bed of the river around the stern. The barrage acted as a screen on the river side of the berth, and prevented silting.

A number of steel frames or towers with broad concrete bases, placed side by side in three continuous lines, constituted the barrage. From these were suspended overlapping steel plated of the hull height of the towers, and these stretched as a continuous screen around the stern of the vessel.

Prior to the launch of the Queen Mary, the whole area at the entrance to the basin on which the towers would rest was carefully dredged to a uniform level, and a sounding survey was made of the bed of the basin in that vicinity. After the launch, and when the vessel was moored in the basin, heavy sand was deposited from the hoppers in the depressions disclosed by the survey. The area was subsequently rolled by means of a drag roller until a level bed was obtained.

Similar operations will be carried out in respect of the Queen Elizabeth.

c. Sample text 3 from the journalistic genre

DE6

The Glasgow Herald 28<sup>th</sup> September 1938

SCENES INSIDE THE SHIPYARD  
THOUSANDS SEE LINER SENT TO HER ELEMENT

Fifteen thousand people occupying privileged positions in the shipyard did not allow a threatening European situation to damp their ardour. A great ship was being sent to her element, and the occasion called for a gaiety of spirit. It was present in full measure.

Cheerfully those crowding the stands waited for hours. There was plenty to interest them. Practically above the heads of spectators on two of the stands towered the giant hull. Six tugs dressed with flags for the occasion fussed about the river waiting on their charge.

Some of the younger craftsmen preferred to sell the privilege. Right up to the moment when the gates were closed they were offering their administration tickets to people, most of whom were already supplied from official sources. So far as could be seen the vendors were not making many sales.

AWE-STRUCK SPECTATORS  
HULL DOMINATES THE SCENE

Perfect organisation existed in the shipyard. The thousands streaming through the entrances had no difficulty in finding and passing to their appointed places. Avenues between the stores and workshops were fenced off, and indicators pointed the way.

There was no confusion. Everything was as orderly as was to be expected in an establishment which has planned and built some of the most famous ships in the British mercantile marine and the Royal Navy. Dominating the whole scene was the hull of No. 552.

Even those who, from the windows overlooking the yard, had seen it take shape were awestruck by its immensity. Others, seeing the hull for the first time, wondered how men had conceived it and made it take shape. They marvelled at the perfection of the lines of the ship, and they wondered how it could be launched into a comparatively narrow river.

Most fortunate people of all were those whose vantage point was the two stands running parallel with the port side of the ship. The barricade was less than 20 yards from where the carpenters were standing by ready to knock away the shores below the keel plates a few minutes before the launch.

Two policemen maintained a ceaseless patrol the whole length of the liner while the crowd were assembling. Their uniform did not prevent a score of daring spirits from climbing one of the cranes and getting the best possible view of the ship going down the ways.

Now and again a fluttering handkerchief spurred the attendant ambulance men into activity. The excitement of the occasion proved too much for quite a number of women. But there was no crushing, and good-natured adults shouldered young children to let them see all that was going on. Here and there a youngster waved a Union Jack or Scottish Standard.

Time passed quickly. There was so much to quicken and hold the interest. Distant cheering signalled the arrival of the Queen and the Princesses in the shipyard. It increased in volume as the royal party walked towards the jetty near-by the fitting-out basin where the wives and families of yard workers were assembled.

#### QUEEN'S FIRST VIEW OF LINER FEATURES POINTED OUT TO PRINCESSES

Her Majesty and the Princesses halted at a red covered dais, from which they had their first full-length view of the liner. Lord Aberconway used his umbrella to point out different features to Princess E and P M before the royal party moved round to the reception stand, where Sir Percy Bates and several others were presented.

Loyalty found its full expression when the Q and her daughters reached the bedecked royal dais. Such was the volume of cheering that spectators on the stands were unaware for a moment that the National Anthem was being played. Patriotism was stilled until the band ceased playing.

Then the cheering broke out afresh, only to die away when Sir Percy Bates was heard offering H M sincere thanks for "her gracious presence here today." Loud-speakers carried the Queen's voice with remarkable clarity to every corner of the adjacent stands. Her speech made a deep impression, and there was a spontaneous burst of enthusiasm when it was concluded.

Fifteen minutes passed before the "perfect launch" was an accomplished fact. The Queen and the Princesses returned to the observation balcony; several of the oldest employees in the yard were presented; the National Anthem was played; and the royal car proceeded on its way to Clydebank station.

d. Sample text 4 from the journalistic genre

H6

The Times 27<sup>th</sup> October 1938

## BUILDING THE QUEEN ELIZABETH

### SOUVENIR OF A GREAT OCCASION

The Cunard White Star Company and John Brown and Co., the owners and the builders of the great ship Queen Elizabeth, have produced a handsome souvenir of the launching of the ship in the shape of a 16-page illustrated pamphlet. The letter-press begins with the text of the speech delivered by her Majesty, on behalf of the King, on her arrival on the launching platform at Clydebank on September 27, which concluded with the following words:-

“The launching of a ship is, like the inception of all great human enterprises, an act of faith. We cannot foretell the future, but in preparing for it we show our trust in a Divine Providence and in ourselves. We proclaim our belief that, by the grace of God and by man’s patience and good will, order may be brought out of confusion and peace out of turmoil. With that hope and prayer in our hearts we send forth upon her mission this noble ship.”

### FULL DESCRIPTION

The greater part of the remainder of the pamphlet is occupied by a full description of the ship as she appeared during the building on the stocks and as she will be when completed, from the pen of “Taffrail,” a writer who knows so well how to expound the sea affair to landsmen. To his description of the ship, and of the work that has gone to her building, he appends a brief account of the Cunard and White Star Companies, and of earlier famous ships built at Clydebank. Under the heading of “Prelude to a Great Ship” Mr. T.E. Hughes contributes a sketch of the development from early times of the art of shipbuilding which has culminated in the Queen Elizabeth.

Of the illustrations, the central double-page picture shows the ship completed, as she will appear at speed in the Atlantic. There are portraits of their Majesties and of the men chiefly concerned with the building of the ship. There are beautifully reproduced photographs of the ship at various stages of her construction: of the launch and of the royal party and other guests on the launching platform watching the ship go off: and of the ship afloat being brought by tugs to the fitting-out berth. Perhaps the most impressive of these is a three-page distant view of the ship on the stocks, in which her majestic size shows up well, for she dwarfs all the other craft seen and even the factory chimneys of the shipyard. The frontispiece is a reproduction of Sir Muirhead Bone’s etching of the bow of the ship on the stocks, and the interleaves are decorated with charming little unsigned sketches, chiefly of Elizabethan ships and seamen. The whole production is a worthy memento of a great occasion.

### APPENDIX 3

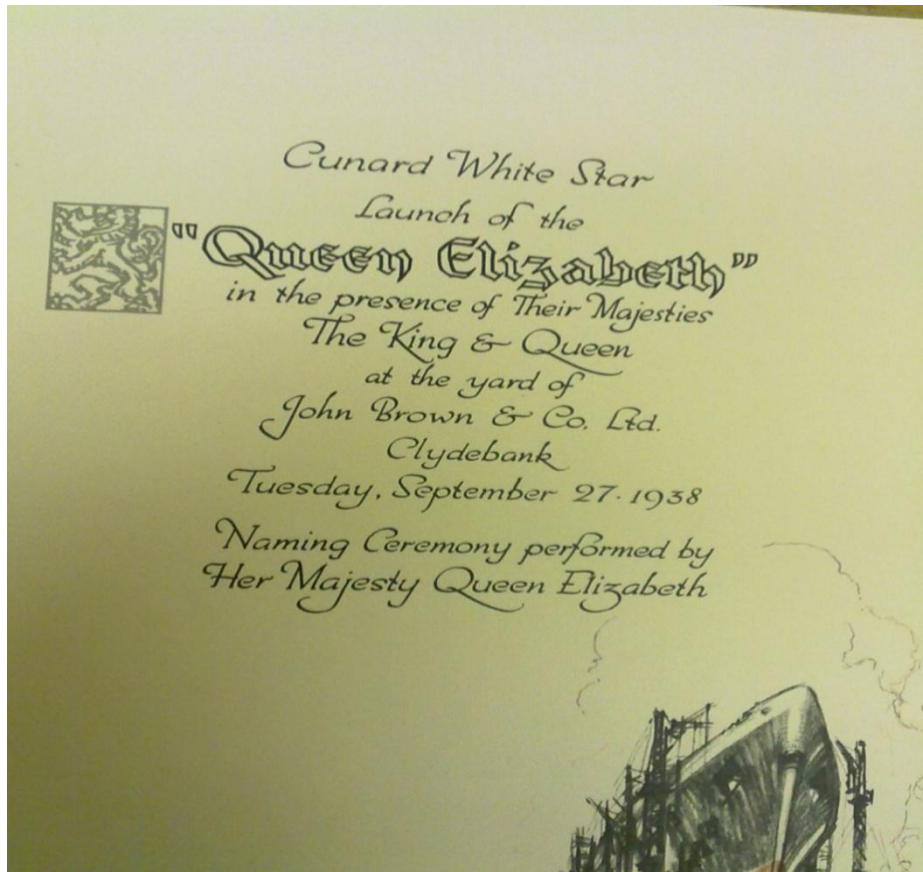
Sample pages from the brochure representing the promotional genre

Source: 1938: *Booklet: R.M.S. Queen Elizabeth Guide to Accommodation and General Information for Passengers: First Class. 36 Pages*

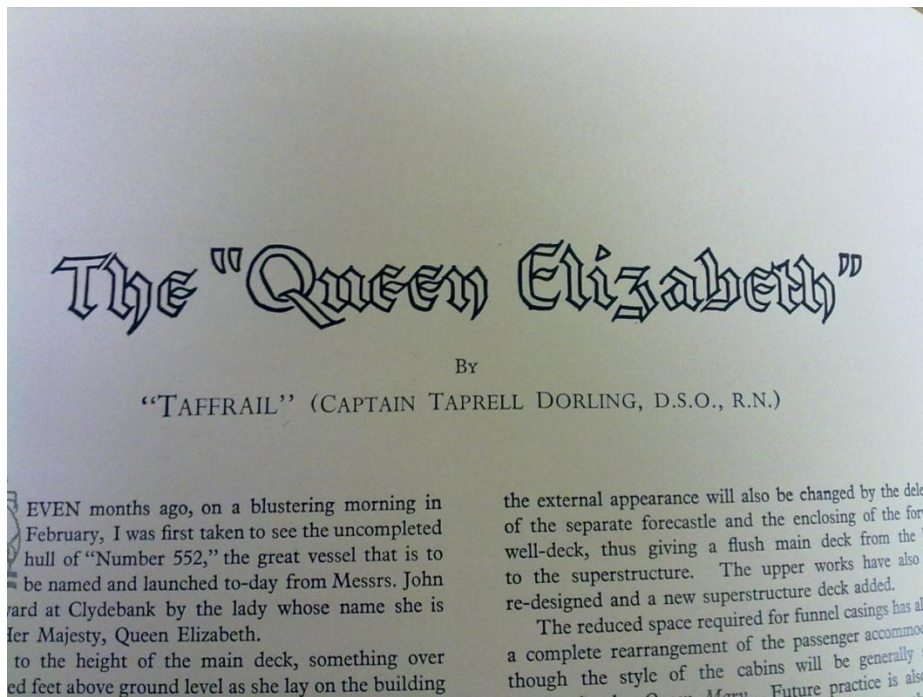
(The images in the brochure are reproduced with the permission from National Records of Scotland and University of Glasgow Archive Services, Upper Clyde Shipbuilders: Clydebank Division Collection, GB0248 UCS1.)



Cover page



Page 2



Page 3



reat speed  
unched by  
934, in the  
Wales, has  
e of 81,235.  
est British

0 feet, her  
argest and  
principles  
applied to  
about by  
perience in

nce will be  
this being  
of boilers  
e of larger  
ced a new  
additional  
by thirteen  
ted though

On the way up in a lift to view the main deck and the interior of the uncompleted ship, I was told facts and figures of the thousands of tons of steel moulded and rolled into every imaginable shape and size for use in her construction. Welding has not been used to any appreciable extent in the hull. Instead, something over ten million rivets will have been used by the time the *Queen Elizabeth* is completed.

The hull castings are about the same size as the *Queen Mary's* and the largest steel castings ever made in this country or abroad. I took note of a few particulars.

The massive stern frame, made in five pieces and extending from the keel to the upper part of the hull, and containing the gudgeons to take the rudder pintles and the opening for the rudder stock, has a total weight of 190 tons, 300 tons of molten steel being required to produce it. The outer propeller shaft brackets, each in two pieces, weigh 180 tons; the inner shaft brackets, 120 tons. The rudder, in two parts, turns the scale at 120 tons; and the stem piece, 125 feet in height and built up in five sections, 60 tons. In all, about 1,000 tons of liquid steel of special quality was required to produce the odd 600 tons finished weight of all the castings mentioned. The whole work of casting such huge pieces is intricate beyond

#### Appendix 4

A list of letters forming the business letter corpus. The coding is done on the basis of the sequence of dates. The three-digit formation appearing before the dates found in the letters is presumably done by the interactants for record purposes.

<b>Letters that provide information/favours</b>	<b>Hybrid letters</b>
P1-172-28 <sup>th</sup> May 1938	H1-302-8 <sup>th</sup> July 1938
P2-247-21 <sup>st</sup> June 1938	H2-347-29 <sup>th</sup> July 1938
P3-252-23 <sup>rd</sup> June 1938	H3-366-1 <sup>st</sup> August 1938
P4-323-26 <sup>th</sup> July 1938	H4-414-17 <sup>th</sup> August 1938
P5-390-8 <sup>th</sup> August 1938	H5-441-19 <sup>th</sup> August 1938
P6-454-23 <sup>rd</sup> August 1938	H6-498-30 <sup>th</sup> August 1938
P7-462-23 <sup>rd</sup> August 1938	H7-503-30 <sup>th</sup> August 1938
P8-478-26 <sup>th</sup> August 1938	H8-511-31 <sup>st</sup> August 1938
P9-500-30 <sup>th</sup> August 1938	H9-513-31 <sup>st</sup> August 1938
P10-501-30 <sup>th</sup> August 1938	H10-514-1 <sup>st</sup> September 1938
P11-505-31 <sup>st</sup> August 1938	H11-521-1 <sup>st</sup> September 1938
P12-507-31 <sup>st</sup> August 1938	H12-527-3 <sup>rd</sup> September 1938
P13-509-31 <sup>st</sup> August 1938	H13-544-7 <sup>th</sup> September 1938
P14-512-31 <sup>st</sup> August 1938	H14-571-10 <sup>th</sup> September 1938
P15-538-6 <sup>th</sup> September 1938	H15-576-12 <sup>th</sup> September 1938
P16-539-6 <sup>th</sup> September 1938	H16-588-15 <sup>th</sup> September 1938
P17-542-7 <sup>th</sup> September 1938	H17-591-15 <sup>th</sup> September 1938
P18-546-8 <sup>th</sup> September 1938	H18-600-16 <sup>th</sup> September 1938
P19-562-9 <sup>th</sup> September 1938	H19-602-16 <sup>th</sup> September 1938
P20-574-12 <sup>th</sup> September 1938	H20-610-17 <sup>th</sup> September 1938
P21-580-14 <sup>th</sup> September 1938	H21-611-17 <sup>th</sup> September 1938
P22-584-14 <sup>th</sup> September 1938	H22-618-20 <sup>th</sup> September 1938
P23-586-15 <sup>th</sup> September 1938	H23-647-23 <sup>rd</sup> September 1938
P24-597-16 <sup>th</sup> September 1938	H24-649-23 <sup>rd</sup> September 1938
P25-615-20 <sup>th</sup> September 1938	H25-652-24 <sup>th</sup> September 1938
P26-628-21 <sup>st</sup> September 1938	H26-669-30 <sup>th</sup> September 1938
P27-629-21 <sup>st</sup> September 1938	H27-684-5 <sup>th</sup> October 1938
P28-630-21 <sup>st</sup> September 1938	
P29-631-21 <sup>st</sup> September 1938	
P30-632-21 <sup>st</sup> September 1938	
P31-633-22 <sup>nd</sup> September 1938	
P32-634-22 <sup>nd</sup> September 1938	
P33-635-22 <sup>nd</sup> September 1938	
P34-648-23 <sup>rd</sup> September 1938	
P35-664-29 <sup>th</sup> September 1938	
P36-675-3 <sup>rd</sup> October 1938	

## Appendix 5

A list of newspaper articles forming the journalistic genre

### **Product-oriented (PO) articles**

#### **The Times, 27/9/1938**

- PO1 – ‘On the bridge at sea’
- PO2 – ‘Protection of cargo’
- PO3 – ‘Modern ventilation’
- PO4 – ‘Comfort and deck space’
- PO5 – ‘A tested sanitary system’
- PO6 – ‘A liner’s kitchen’
- PO7 – ‘Deck coverings’
- PO8 – ‘Marine boilers’
- PO9 – ‘Work for British industry’
- PO10 – ‘Choosing the menu’
- PO11 – ‘Perishable foodstuffs’
- PO12 – ‘Fire-fighting plans’
- PO13 – ‘Grid and soot collectors’

#### **The Glasgow Herald, 27/9/1938**

- PO14 – ‘Social life on the high seas’
- PO15 – ‘Telephoning from Mid-Atlantic’
- PO16 – ‘All-electric ships’
- PO17 – ‘In quest of speed – across Atlantic in three days’

### **Pre-event oriented (PE) articles**

#### **The Times, 11/6/1938**

- PE1 – ‘The Queen Elizabeth – dredging a channel in the Clyde’

#### **The Times, 2/8/1938**

- PE2 – ‘Launch of the Queen Elizabeth’

#### **The Times, 26/9/1938**

- PE3 – ‘Queen Elizabeth’ launch: The King and Queen to attend’
- PE4 – ‘Queen Elizabeth launch: the queen’s visit today’

#### **The Glasgow Herald, 27/9/1938**

- PE5 – ‘Preparations for the launch - Technical aspects of the event’
- PE6 – ‘King not coming north: Queen to launch new Cunarder alone’
- PE7 – ‘Dredging the Clyde for super ships’

#### **The Scotsman, 27/9/1938**

- PE8 – ‘River dredging’

**During-event oriented (DE) articles**

**The Glasgow Herald, 28/9/1938**

DE1 – ‘The Queen Elizabeth: Her Majesty names giant liner’

DE2 – ‘Remarkable scenes at Renfrew’

DE3 – ‘An inspiring spectacle’

DE4 – ‘On the south bank: 100,000 crowd see liner take water: stirring spectacle’

DE5 – ‘Crowds line streets: Warm greeting for Royal party’

DE6 – ‘Scenes inside the shipyard: thousands see liner sent to her element’

**The Times, 28/9/1938**

DE7 – ‘The noblest vessel: Launch of the Queen Elizabeth’

**Hybrid (H) articles**

**The Scotsman, 3/2/1938**

H1 – ‘The Queen to launch the “552” in September next’

**The Scotsman, 13/8/1938**

H2 – ‘The Queen Elizabeth to be launched by the Queen on September 27’

**The Scotsman, 27/9/1938**

H3 – ‘Launch of ocean giant today’

**The Times, 27/9/1938**

H4 – ‘Launch of the Queen Elizabeth’

**The Glasgow Herald, 27/9/1938**

H5 – ‘Launch of world’s largest liner’

**The Times, 27/10/1938**

H6 – ‘Building the Queen Elizabeth’

