



*Generic Complexity and Advertising's
Colonization into Political Discourse*

语类的复杂性和广告 对政治语篇的侵殖



王宏俐 / 著



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北 京

内 容 简 介

语类分析是当代语言学和应用语言学解释、评价语篇的重要理论及工具。本书通过多视角、双层次的语类分析法比较对比广告与政治竞选演讲两种语篇,剖析了广告促销技巧是如何渗透并影响政治竞选演讲语篇的构建,从而通过这种语类侵蚀现象揭示了现实世界中语篇的复杂性。

本书适合英语专业高年级本科生和研究生及从事外国语言文学的学者阅读使用。

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前 言

语类，即体裁，涵盖了人类社会交际活动的各种言语事件。自二十世纪八十年代以来，语类分析为语言学与应用语言学研究提供了重要的分析框架，帮助人们参与并解释特定的交际事件；并且，在此分析方法上衍生的教学法能使学习者快速掌握必要的知识和技能，从而在各种特定的交际情景中做到游刃有余。

语类分析理论在发展过程中形成了三大流派，即专门用途英语流派（ESP）、悉尼流派（Sydney School）和新修辞流派（New Rhetoric School）。专门用途英语流派的创始人是 John Swales，他以对英语学术文章绪论部分的语步（Move）分析而著称；悉尼流派的研究框架是基于 Halliday 的系统功能语言学理论，该流派在澳大利亚写作教学和成年人移民英语教学这两方面取得了令人瞩目的成就；新修辞流派起源于北美的写作研究，该流派侧重从社会角度看待语类，认为各种语类的谋篇布局与该语类所涉及的作者和读者的社会文化背景息息相关。这些不同流派的语类分析从各自独特的角度探讨了学术、职业以及其他领域中语篇的构建过程及特点。然而，正如 Bhatia 指出（2004），长期以来，这些流派的语类研究一直集中于语言教学、语言学习或交际培训和咨询。在这个特定而局限的研究领域内，研究者倾向使用简单化和理想化的语类。然而，在真实的语篇世界里，人们所接触的语类往往是复杂、动态、多样的，有时甚至是混乱的。也就是说，现有语类分析领域的欠缺和不足在于理想简单化语篇形式，过分强调了语类的规约性，忽视了现实世界中语类的复杂本性。

语类侵殖是语篇动态复杂本性的体现，它是指特定语篇在建构过程对其他语类规约和表达策略的效仿和挪用。在语类侵殖理论下，语篇不再是静态的文本集合，而是一种动态的社会实践。然而有关这方面的研究并不多见。

本书将从语言学、社会认知和社会批判三维视角、语境和文本两个层次对广告与政治竞选演讲这两种语类进行全面、深入的研究；通过比较二者在语篇构建上的共性和差异，并结合各自语境配置的特点寻根溯源，从而厘清广告对政治竞选演说的历时

商业化侵殖的手段、过程和动因，揭示语类动态复杂本性。本书研究以定性为主，辅以少量的定量分析。

全书共分四章。第一章系统回顾语类理论的相关研究并介绍多视角、双层次的语类分析方法；第二章详细阐述英文印刷广告语类分析的结果，归纳产品促销中常用的有效语言策略；第三章深入调查美国总统竞选演讲语类，探讨政客是如何借鉴并创新性运用广告营销策略来推销自我；第四章探讨广告对政治竞选演说的历时商业化侵殖手段、过程和动因，反思语类的动态复杂本性。

本书适合英语专业高年级本科生和研究生以及从事外国语言文学的学者阅读使用。本书对广告和政治演讲的语类分析有助于读者批判性地理解和接受这两种社会上常见的语篇；同时研究中使用的多视角、双层次的研究框架对今后的语类分析者的研究工作具有一定的借鉴意义。

王宏俐

2016年5月

Introduction

Do you believe what politicians are telling you? Are they speaking from the heart, or are they using elements of language to manipulate your opinions to satisfy their own agendas? Such questions are common within general responses to modern political discourses. It is clear that the message directly stemming from their words is not always so clear as we would hope it to be.

What is diluting it? Well, one thing that one can definitely notice is the ongoing connection between political oratory and sales strategies. Sales tactics are evident just below the surface of political discourse, especially when dealing with election periods. Thus, there are underlying elements of the advertising genre within modern political campaign strategies—after all, the politicians must sell themselves.

With this in mind, we will explore the true nature and extent of the relationship between politics and advertising in this book and thus shed lights on the complex and dynamic nature of the real-world discourse. By working within a mixed genre field within the larger linguistics context, we can detect a synergetic relationship between the two separate discourses that so dominate our society today.

All the exploration into this issue is based on genre theory. As we all know, since the 1980s, genre analysis has been firmly established as one of the most popular frameworks in which academic inquiry can be utilized to interpret particular communicative events. In addition, genre analysis has also served as a means to educational capacity building, in that it aims at equipping learners with the knowledge and skills they need to communicate successfully in particular situations, thus offering a practical access to socially powerful forms of language.

As Hyon (1996) has noted, along the passage of development, genre theorists and practitioners can be grouped into three camps: the English for Specific Purposes (ESP) camp, whose most famous exponent, John Swales, is internationally recognized for genre analysis (1990) and "moves" in research article introductions; the Sydney School, based on the Systemic Functional Linguistics (SFL) work of Halliday (1985), which has developed research and well-established pedagogies at a number of academic levels (see e.g., Christie, 1991; Feez, 2002); and the New Rhetoric (NR) group, connected to the composition studies movement in North America, whose genre knowledge has been considered to be primarily social, embedded in the community and context of writer and audience (see e.g., Freedman and Medway, 1994).

All the three camps here have long focused their research on language teaching and learning, or communication training and consultation. In such narrowly identified and restricted contexts, researchers tend to use simplified and idealized genres. However, when one is facing the real world of discourses, the varied genres he encounters are actually complex, dynamic, versatile and may even be characterized as chaotic. These aspects of the real-world discourse have been underplayed in the existing literature on genre theory and practice. As a result, there is a wide gap between genre analyses of texts in published literature, emphasizing the purity and simplification of individual genres, and the variety of rather complex and dynamic instances of hybridized or mixed genre.

The advertising genre is the perfect mirror to observe the dynamic and complex nature of real-world discourse. Because advertising is generated as both a reaction to and a creator of public consciousness, it is often intrinsically linked to other forms of communication. In particular, with the rapid development of globalization and increasingly intense competition among trade and commerce, the whole world is surrounded all the time by advertising: whenever one opens a newspaper or a magazine, turns on the television, or looks at the billboards in transportation stations or on buildings, one is confronted with advertisements. Advertising has nearly seeped into all aspects of the world. Similarly, in the context of languages and communication, advertising has pushed the serious process of

writing towards a kind of capitalist art through which writers are able to exploit innovative appropriation of traditional expressions, forms and structures in order to compete for the audience's attention. In other words, advertising has become the most dynamic and creative form of discourse, invading and then colonizing other forms of genre sets.

Therefore, an exploration into the relationship between politics and advertising will surely lead to a better understanding of the complex and dynamic nature of real-world discourse. Thus, the primary foundation of this research is that politicians draw upon advertising concepts dramatically in order to employ a variety of different strategies to persuade their audience to vote for them. Therefore, politicians purposely blend genres as a way to expand their ability to persuade, both implicitly and explicitly.

The book is composed of four chapters.

Chapter 1 introduces to the readers some key vocabularies in genre theory. First, it focuses on the evolution of genre theory, delineating the development of different approaches of discourse analysis. Second, it elaborates on the three schools of genre theory, namely the ESP Camp, the Sydney School and the New Rhetoric Group, highlighting their individual contributions and flaws. Third, it tries to clarify some key concepts like genre and discourse community as well as the distinction among genre, register, discipline and text type. Fourth, it explores the intersection of genre and politics, the notions of generic colonization and genre colony, thus clarifying the issue this book aims to address. Finally, it introduces the current approach we have adopted to explore the synergetic relationship between advertising and political genre.

Chapter 2 consists of a systematic description of the contextual and textual features of print advertisements. In this chapter, we elaborate on the generic structures of print advertisements, the functional, semantic realizations of individual moves and steps found in the text and also the linguistic features of these moves. Besides, the center and peripheral moves in advertising genre is also identified. Moreover, this chapter reports on the preferred sequence of these moves and the embedding and recurrence of individual moves.

Chapter 3 addresses the political campaign speeches so as to trace the blending of advertising conceits into the campaign literature. The approach used here is slightly different from that adopted in chapter 2: this chapter involves clear traits of case study. The contextual and textual configuration of five campaign sample speeches is delineated in the form of tables first. Then the discussion of various parameters in the contextual and textual layer is conducted based on information presented in the table. This kind of approach not only fits the more diverse contexts of campaign speeches but also helps one to better understand the strategies and tactics politicians implement to realize their aims and how these strategies are played out linguistically.

Chapter 4 compares the constructive features elaborated in the previous two chapters. It definitely pulls out common threads and patterns that represent powerful strategies aimed at persuading the audience in both advertising genre and political genre, which leads to our belief concerning the level of advertising colonization in campaign speeches and the evolution of the campaign speeches along the passage of time. The discussion in this chapter will help readers to understand generic colonization in real-world discourse.

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Preliminaries

The growing field of linguistics is continually presenting new ideas and strategies revolving around genre theory. Thus, a thorough introduction of genre, advertising discourse and political discourse is necessary before entering into a dialog regarding the genre colonization in question. In this chapter, first, the four different historical approaches of discourse analysis are discussed to shed lights on the evolution of genre theory; second, the contributions and flaws of three schools of genre analysis are elaborated on to lay foundation for our suggested methodology; third, some key concepts such as genre and discourse community are explained and the distinction among genre, register, discipline and text type is clarified; fourth, the intersection of genre and politics as well as notions of generic colonization and genre colony is explored to indicate the current issue this book addresses; fifth, the analytic framework constructed is presented to readers.

1.1 The Evolution of Genre Theory

1.1.1 Discourse

To explore the complex structure of discourse, we must first understand what discourse is.

First then, discourse is a system of statements within which and by which the world can be known. Instead of referring to “speech” in the traditional sense, Foucault’s and Derrida’s understanding of discourse, as outlined by Barker and Galasiński (2001), is that of a firmly bounded area of social knowledge. This means that for discourse theorists, the world is not simply there to be “talked” about, ra-

ther it is the discourse itself within which the world comes into being. Social behavior linked to discourse is thereby based on knowledge, beliefs, and values, because people rely on information-based instruments such as those found through communication for both amalgamating data and presenting solutions. Thus, discourse is intrinsically linked to the social sphere.

A conception of reality, such as how an individual views their personal places in society, is what is known as a social construction. This represents the post-structuralist epistemological theory, developed by Foucault and others, which tells us that every individual is bound by the cultural or social norms of their community or their ideology. Social constructions are not obvious to those who operate and act within them, but they preside over how individuals may think about the world and the values they place on things or ways of being. In this way, social constructions are bound with discourse because of the fact that statements about values create the limits of our understanding of those who are different from us, or similar to us. It is important here to understand discourse within the scope of social construction theory: what we say reflects on what we do, how we behave and act within social groups.

Discourse analysis, in a linguistic context, is the study of language above sentence level, but it is clearly motivated by different interests and orientations. In this way it has developed into many diverse approaches, benefiting from insights in the fields of multiple related disciplines like anthropology, sociology, cognitive psychology, and philosophy (Swales, 1990). Nonetheless, the distinct lines between these approaches are hard to draw because each analysis takes many bifurcating and crossing paths. Discourses, in this way, affect our views on all things; in other words, it is not possible to escape discourse and it is difficult to put it in a box on an epistemological level. As Hardin (2003: 543) writes, "One advantage of analyzing data from a poststructuralist perspective is that it becomes possible to move beyond theorizing language as a reflection of reality (or realities) to conceptualizing it instead as constitutive of reality." In other words, the chosen discourse delivers the vocabulary, expressions and perhaps also the style needed to communicate, and types of discourse can be subdivided into codified types of communication

known as genres. These genres allow individuals to quickly identify means of communication and what is indicated within the language used. This ideological typology of communication is linked to what Saussure identifies as a sign. Genres allow for the development of a sophisticated collection of information signified by a specific normative value or group of values associated with a sign (De Saussure, 2006).

Bhatia (1993) uses depth of analysis as a useful set of constraints in order to classify and review the different historical approaches to discourse and thus define or codify genres on an analytical level. Bhatia thereby makes a claim that discourse analysis could be said to have evolved along four main levels of linguistic description: a surface or register level, a functional level, a discoursal level and finally a description of language as explanation. The following subsections illustrate the evolution of genre analysis through the first three levels of linguistic description as defined by Bhatia.

1.1.2 Register Analysis and Genre

Register analysis is considered to be a purely surface-level analytical structure. It is developed by Halliday (1964) and widely accepted during the 1960s. It focuses mainly on the identification of statistically significant lexico-grammatical features of a linguistic variety. Although Halliday et al. develop a very important notion that “language varies as its function varies; it differs in different situations” (p. 87), however, Halliday fails to give a socio-cultural explanation for these differences.

At the same time, due to the different approaches to genre analysis, the difference between genre and register has not been easy to solidify from an academic perspective. Before the mid 1990s, for example, genre was defined in systemic linguistics in close connection to register, which sometimes led to a certain degree of confusion between the two terms. Nonetheless, the reason for this lack of terminological agreement lies in the new and overtly significant position of genre has in the epistemological record. Genre has become ever more influential within the schema of functional linguistics, even though this term is both broad and all-encompassing. This may be linked to the fact that the idea of register, in Halliday’s estimation of the term, may be thought as insufficient to capture the social

and cultural dimensions of language.

As detailed by Dudley-Evans (2002), Jim Martin attempts to resolve the conflict and confusion between the concepts of register and genre. Martin believes that register is the type of language used to express the ideational, interpersonal and textual functions of language to realize the field, mode and tenor variable, while genre is set up at a higher level of abstraction and explains the relation among social processes in a more holistic term, with a special focus on the stages through which most texts unfold. In other words, genre actually is realized through register, and register in turn is realized through language. Martin's elaboration on the difference between register and genre so far has been accepted widely.

1.1.3 Functional Analysis and Genre

On the functional level, the researchers such as Selinker, Lackstrom and Trimble (1973) target at investigating the relationship between grammatical choice and rhetoric function in written EST. It is a great shift in linguistic analysis in the sense that "the focus was on the text (especially the conceptual paragraph) rather than on the sentence, and on writer's purpose rather than on form" (Robinson, 1988: 24). In this functional analysis, the texts are classified into description, definition, classification, and instruction according to their rhetorical functions. Although the relationship between grammatical choice and rhetorical function in written EST is investigated, this analysis yields only limited and inadequate information on discourse structuring because it studies discourse mainly from the writer's perspective but ignores the counterpart in the writing process: the reader.

1.1.4 Interactional Analysis and Evolution of Genre Analysis

Interactional analysis treats discourse analysis as an interaction and proclaims that meaning is not present in the text, but instead it is negotiated in the interaction between the writer and the reader. This analysis is also known as applied discourse analysis, analysis of interactive discourse or analysis of predictive structures (Winter, 1977). No matter what form it takes, interactive analysis rests on the assumption that in the writing process, the writer anticipates the reactions of the hypothetical reader and adjusts his writing to smoothen communication by following

Grice's (1975) cooperative principle.

However, this type of assumption can be demonstrated to be flawed when we find that the writer is in the position to violate the principles of cooperation and instead acts to adopt creative strategies in the construction of discourses. Bhatia (1993) contends that successful achievement of the purpose of writing depends on the use of specific conventional knowledge of certain linguistic resources associated with factors inherent in the setting. The interactive analysis, in this way, often puts aside the specific requirements imposed by a particular culture. This course of action nonetheless fails to explain to the reader why the writer of a particular culture submits ideas and uses words in a specific way. As Bhatia (2002b) writes, it would be a more than futile exercise to focus on practices without an integrative approach which ties them to institutional and community goals and communicative purposes. And it is also less than productive to be able to study communicative purposes and textual products without relating each of these to the overarching discursive practices of each reader and communicative partner.

Compared with the limitations of the three approaches detailed above, therefore, the idea of genre analysis provides an insightful and, as a result, "thick" (ibid., p. 8) description of the ways in which languages work and have an impact on social and cultural interactions. The advent of genre discussions within discourse analysis can be said to have expanded the socio-cultural, institutional and organizational constraints within a particular set of rules of understanding.

Since its overt introduction into linguistic contexts by Swales (1981), genre analysis has become ensconced in an important field because of the fact that it can act to provide an antidote to the flaws of the various previous approaches to discourse analysis, as noted above. In this way, genre analysis offers a system of epistemological inquiry which allows observations to be made on the repeated communicative functions found in particular language settings and within the linguistic exponents of these functions. Over the past three decades, genre analysis has been interpreted in a variety of ways by experts from a number of traditions which have evolved into three distinct theoretical schools.