Pearson Edexcel
GCE Advanced Subsidiary English 6EN04

The purpose of this pack is to provide centres with marked exemplars of responses from the June 2015 series.

Included in this pack:
• Assessments from June 2015
• Marked responses

SCRIPT A:

An Investigation into language and power, how was Jim Jones language used to influence and persuade the followers of peoples temple to go to Guyana and commit mass suicide. ?

Who was Jim Jones? A charismatic, born to preach, manipulative, dictating, deceiving, drug addict. During my presentation I will like to inform you on who Jim Jones was and what happened on the events that took place in 1978. Lots of factors of Jim Jones character and personality influenced my research into language and power. I wanted to see how just one man from a small town in Indiana managed to manipulate and deceive such a large amount of people without being questioned. I aim to carry out this research by linguistically analysing the transcripts (found in the appendix) of Jim Jones' church ceremonies and identify the linguistic techniques used to help Jim Jones exert an influence over the vulnerable people of the People's temple.

When I first read about the events that took place on November the 18th, 1978 I was so shocked that these events could have taken place, it made me want to research the topic further. I realised that the individual charisma and language that Jones used had a big role to play in the events that took place in 1978. I believe my research seems relevant as it is an opportunity for people to be reminded about past events that have shocked us and caused distress for masses of people. While transcribing various Jim Jones speeches, I found it perplexing that Jones would constantly change his beliefs and they would always contradict one another. Confusing as this was, I didn't see how even vulnerable human beings would fall for his empty lies. During one of the transcripts I looked at in detail I noticed that Jones would change his language techniques to persuade the audience.

One of the main features I will be studying is the influence of the language Jim Jones used and what affect it had on the audience. I collected secondary data on the history and background of Jim Jones, in which I also applied the social influence theory of conformity which was demonstrated by Zimbardo and Milgram. Studying these two psychologists, it allowed me to gain a further insight into how people can be easily influenced and change their beliefs solely to be accepted by a group. Also studying Jim Jones' background was relevant as it enabled me to understand how and what influenced him to articulate himself throughout his life. Reading Karl Marx's theory on religion I started to understand that Jim Jones used religion in order to control people, which reflects Marx's false class consciousness state apparatus concept.

To ensure that my analysis is correct I will be using theories of language and power devised by Norman Fairclough and George Orwell. When looking at these theorists I will use them to either support or critically analyse my research into language and power. By doing this, it will allow me to apply theories and understand the concept of how people use language to acquire power.

Introduction

The subject area I have chosen is an investigation into language and power; how was Jim Jones language used to influence and persuade the followers of people's temple to go to Guyana and commit mass suicide? The reason I have chosen to investigate this particular topic is because of my strong interest in social influences and charismatic leaders. I aim to linguistically analyse the use of language theorists such as George Orwell and Norman Fairclough, following their work on language and power. I will in fact apply their findings to my analysis of Jim Jones speeches and in particular the famous last suicide tape which I will transcribe myself. I have chosen to study Jim Jones because his character individually caused one of the most horrific events in America up until the terrorist attacks of 9/11 which I feel impacted America dramatically. I aim to look at and analyse how Jones used language to achieve this.

Methodology

I decided to use various methods to collect my data for a number of reasons which I will elaborate on further: I chose transcripts and videos to analyse in depth the key constituents of language such as lexis, semantics and grammar. My main source of secondary data is my transcript of the suicide tape which took place on November 1978. I chose this tape as it is the last speech of Jim Jones which was the most influential speech and which arguably, persuaded the followers of the Peoples temple to commit mass suicide. I aim to analyse Jim Jones speech and show that the way he spoke allowed him to control the minds of the 900 members of the People's temple. For example making references to children and the afterlife were tools which he used to emotionally blackmail the audience, which Jim Jones had did throughout his speech. A weakness of my work is that my transcript will lack most key constituents of language used in transcripts such as: overlaps, paralinguistic features, hedges and lastly fillers. Moreover, another weakness of my investigation is the validity of the transcript I will be using. For example: the suicide tape which I have transcribed may not be the correct speech which was spoken by Jones himself, therefore lacking in empirical evidence.

Analysis:

Jim Jones lexical choices include the classic strategies of persuasion through language. His use of first person plural pronouns directly addresses the audience, allowing Jones to build that consensual tenor amongst the audience. For example: "us", Jones makes references to this particular word to build rapport. Moreover when he says: "we can't go back" the plural inclusive pronoun "we" enables Jones to connect with the audience which also allows the audience to feel empathy placing everyone in the same situation. This helps Jones deliver his message as it gives the impression of direct concern and contact with the individual listener in a mass-crafted discourse. In addition, Jones makes use of synthetic personalisation which brings about the feeling of unity which causes a mutual consensus. This supports Norman Faircloughs work on critical compensatory tendency to give the impression of treating each person as an individual.

Throughout the speech Jones uses a religious lexical field which is expected as he was a charismatic pastor. According to research by Norman Fairclough (discourse and change 1970) teachers, lawyers and priests all make sense of the world in their own ways. By this he means that they are members of social groups and therefore participate in the appropriate discourse automatically. This refers to the way Jones makes sense of life through religion and uses this to unite his audience through god and the shared norms, values taught by the bible. This is shown throughout the transcript, for example: 'Paul said: I was a man born out of due season' and 'I am a prophet'. This shows that he uses a religious lexicon which makes Jones seem a prophet. The effect this has is that it creates a direct link between God and Jones. Jones creates tenor with the audience with a religious gospel song by making reference to: 'down by the riverside' which was an influential religious gospel song at the time. The semantics within the song is about creating peace and stopping conflict. Jones makes references to this song to promote peace, however ironically he says that the life we live now is an burden for example: 'lay down your burden' What jones tries to imply is that life is a burden and that the only way to stop war in life is to commit suicide. Jones successfully hints about suicide throughout the speech without directly saying it by creating a positive vivid image about death. For instance: 'I'm talking about that we have no other road' Jones does this in a persuasive manner by using a gospel song that everyone knows which again creates synthetic personalisation.

Moreover one persuasive feature that Jones mentions consistently is he's use of child lexical field. Jones makes references to the children of the audience. For example: 'I'm not letting take your child' and 'you can't steal people's children'. What Jones attempts to do is emotionally blackmail the audience with the use of mentioning their children. Jones uses a rhetorical question to empathise and make the issue of the taking of children personalised. 'I'm not letting them take your child. Can you let them take your child?' Jones again emotionally blackmails the audience and implies that he is suffering with them and is declaring he won't let them take their children. This effects the audience by making them feel that there families are secure and safe because Jones is promising he will not let it happen. This therefore allows Jones to acquire power and dominance over the members who have children simply by making people emotionally guilty.

Jones starts off the speech attempting to bring the audience together building social solidarity, however further into the speech Jones use of language changes in a particular way. Jones synthetic personalisation is no longer existent. Jones started off with mentioning 'us' and 'we', but this changes as he then starts to use first person singular pronouns. For example: 'without me life has no meaning' and 'I have twelve hundred people's lives on my hands' Jones changes from first person plural to first person singular, which is very effective as he shows his authority and dominance over the audience. What Jones has done, he has unconsciously caught the members of the people's temple attention at the start with the use of tenor, and then he starts to dominate the speech making it all about him. Jones use of language seems planned but it is spontaneous making his use of linguistics very successful in accruing power.

AO1

AO1 writes effectively.

However the change in language can be interpreted in a completely different way. Jones' speech is firstly pre-planned in order to persuade the audience, but when members of the people's temple start to question his views it changes to being spontaneous. For example: 'I said I'm not ready to die' A member of the audience starts to disagree with Jones's views on suicide which first shows evidence of a breakdown of tenor with specific members of the audience. Jones does not directly talk about suicide he instead implies it. As soon as Jones is disagreed with, his planned speech leads

AO1

to a spontaneous one as he is put under pressure and on the spot. This therefore results in Jones speaking about himself whereas before it was all about the whole audience together as one, like a unity.

AO2.

What Jones tries to do while being questioned and put under pressure is emotionally blackmail the audience once again but with an alternate approach. For example: 'I've laid down my life, practically died every day to give you peace' the language used is a technique which makes each individual appreciate what Jones has done for them. Within the quote, hyperbolic language is used by jones, for example: "laid down my life" Jones exaggerates how much he has done for everyone In order to persuade the audience. Although Jones new use of language is a persuasive one at this time, he is disagreed with even further which stumbles Jones to a certain extent.

AO1 evidence.

AO2.

In addition Jones starts to pick on individuals in the audience to make examples of them for disagreeing. For example: 'Ruby? Well, you'll regret that this very day if you don't die, you will regret it.' Jones uses persuasive features such as repetition to pre-warn the women for disagreeing with him. The effect it has on the audience is that it helps clarify what jones is trying to convey. Jones questions the lady and 'holds the floor' throughout the speech. Jones makes it hard for turn-taking and interrupts the women which is evidence of his dominance throughout. This coincides with research by Zimmerman and West (1975) 'dominance model' who argued that men are more dominant in male to female conversations. However updated research by a linguist Beattie (1982) argued that men interrupting women while conversing was a positive thing as it showed support and showed the other person they were listening. This therefore could suggest that Jones interrupting isn't a sign of dominance, but instead just to support and show the people he is listening to what they have to say.

AO1 terminology.

AO2 significance.

During the speech dramatic pauses and other linguistic features are used such as raising tone are used to emphasize his point about suicide; an example of this is "we will win when we go **down**" which carries a raising tone that really linguistically penetrates the audience as an influential prosodic feature of speech, showing that the speaker also cares. Furthermore, Jones uses dramatic pauses to enable the audience to clarify his message as well as to show the audience to show their respect and admiration for what he is saying. This is shown through his ten second pauses where the

AO1

audience is applauding. Orwell (1946) "politics and the English language" would criticise Jones use of repetition as Orwell states : "if it's possible to cut a word out, always cut it out" Which suggests that Jones should shorten and simplify his speech down to the finest detail to ensure the audience follows the meaning of his utterance.

AO2.

Evaluation:

AO4 appropriate.

The most coherent limitation of my work is that my transcript lacked most of the key constituents of language used in transcripts such as: paralinguistic features, hedges and fillers. In addition a way I could have improved my work would have been to study an example of spontaneous speech in place of Jim Jones, as this will allow more critical analysis. This is because the study of spontaneous speech would allow for many more linguistic features as mentioned before. Furthermore I had to research more linguists such as 'Zimmerman and West' on the issue of the 'dominance model' which I didn't mention during the first section of my work. Moreover the transcript used was transcribed already

claiming to be the real last suicide transcript may not be the case, therefore causing my investigation to lack in validity. However on the contrary, overall my research has helped me to understand how a

AO1

single person can manipulate such large amounts of people. The answer is the use of a person's charisma and most importantly their use of different language strategy's which Jones displayed throughout his famous speech.

AO2 Significance.

Conclusion:

After conducting my research and through careful verification it is clear that Jones uses many linguistic features in his speeches such as: repetition, synthetic personalisation, religious imagery, collective pro-nouns, dramatic pause and emotive language. These features of language helped Jones manipulate his audience and enabled him to unify people by creating a collective conscience throughout. What Jones had perfected was the art of making his audience feeling guilty as well as using children as a tool to manipulate them. Although it was horrific events that took place on November 1978, Jones was arguably one of the greatest speakers to mass audiences as he caused so many individuals to do as he pleased.

AO2.

AO2

AO3.

AO4 presented appropriately.

Script A 14

An investigation into the language used by Stephen fry in "QI"

Hello everyone, I'm sure you have all heard about the camp, smart man from Cambridge; one of the great minds of the UK; the funny and fierce, Stephen Fry!

Today I'll be talking about the language used by Stephen Fry on the BBC panel show called Quite Interesting (QI). Everyone who has watched QI and has listened to Stephen Fry realises that there is something about his language that makes him unique. When listening to him talk about any topic on QI, you can tell that he has a rich literacy heritage.

And that is why I want to investigate his language. I want to know how he uses it to promote his status, his power, and what affect it has on his listeners. In my investigation I will explain, in detail how Stephen Fry's language labels him as an upper class member of our society; how his language reveals the quality of education he received and how this context affects his language.

My research is centred on matters such as power and status through language and by researching some of the theories based on language and power and language and status. It focuses on how his use of language promotes his status and reveals his position of power among his fellow comedians and it is also about concepts such as verbal and non-verbal language for power. I have researched how Zimmerman & West's theory of dominance vs. difference explains language relations between men and women in conversations and how men dominate conversations. I have also researched many power, status and gender linguists such as Robin Lakoff who have variety of different views on linguistics that I can apply to the language of Stephen Fry.

Ultimately, I am trying to show you how language can be used as a tool and a weapon to promote its user's status and height of power and Stephen Fry is the perfect lab rat to conduct my research on.

An investigation into the language used by Stephen Fry in the BBC panel show "QI"

Section B

Introduction

I am going to investigate the language used by Stephen Fry in the BBC panel show "QI", comparing how his language is different when it is targeted towards different genders. I will use this as a basis to also try to understand how he uses his language to promote his status.

The main reason why I chose to investigate Stephen Fry's language is that I am interested in how he uses language to promote status. There have been many theories on these topics from theorists such as Suzanne Romain, who argues that insulting is a way of attaining authority. In addition to this, my own research and knowledge will help me to explain Stephen Fry's use of implied messages as a means of promoting his higher status.

Stephen Fry evidently patronises all the other comedians during the show, especially Alan Davies, which is why I think theorists such as Shirley Russell, who examines patronising and insulting tones, will help me when analysing his language. Although theorists such as Shirley Russell will help my research; there are always criticisms to be made of their theories which undermine their validity. Nevertheless it will still provide me with the foundation to build my research upon.

Methodology

From reading Stephen Fry's autobiography "The Fry Chronicles" I have learned that Mr Fry is disgusted with himself over his history, as a result, I know that Stephen Fry has a mitigated and apologetic personality, as throughout his life he describes himself as highly apologetic as his thoughts are filled with self-disgust and regrets. He has written many times in his book that he wishes to go back in time to slap himself. He also has a very insecure personality as he often questions in his autobiography the shallowness of his education and at Cambridge he felt that he was intellectually inferior to those around him. This may be the reason why he insults other people; he insults them in order to cover up his own weaknesses. He believed that he got in to Cambridge through an exam board mistake and he believed he was not the Cambridge breed because of his intellectual right. He mentions in his autobiography;

"I lived you see, in quivering dread of being at any moment found out. No, it wasn't my status as a convicted criminal on probation that I wanted kept secret, nor my history as thief, liar, forger and gaolbird. As far as I was concerned those home truths were perfectly fit for broadcast, as was my sexuality, my ethnicity or any other thing of that nature. No, the terror that gripped me during those first few weeks at Cambridge was about my intellectual right to be there."

Therefore, he could be playing out his own insecurities and fear of being "found out" when he degrades, albeit humorously, panellists on the show for their apparent lack of knowledge.

Therefore, my hypothesis is that Stephen Fry will degrade panellists by insulting their intelligence while in the process promoting his status using insults as a form of control. However his autobiography suggests he may have a highly apologetic personality which will reflect on to his language in which case we will see a higher number of apologetics being used.

My method for finding my material was to transcribe clips of Stephen Fry on QI and analyse his language while focusing on ambiguity, sarcasm, paralinguistics and spotting apologetic language and different patterns of speech when he talks to women and men to find out if there is a difference i.e. voice tone and mitigated imperatives when talking to women. However since I am transcribing clips myself, there is a danger of these transcripts being too subjective as I will be looking for evidence to support my hypothesis.

With the transcripts I am able to analyse in depth what was said and how it was said using my knowledge of Stephen Fry and his history alongside theoretical views. My focal point besides Stephen Fry will be the present topic discussed at the time and the panel shows guests, i.e. the other comedians. The reason for this is that I believe Stephen Fry will change his language according to individuals, he will not have a main language form to use with everybody, and his language will change according to the person being spoken to. Therefore, if I want to have a good analysis of Stephen Fry's language I will also need to know at some level of detail the language used by his guests.

Ultimately, it is a televised programme, so their aim is to maximise viewers for financial gains. In modern society, it is often the unexpected and conflict which get the most attention because they are seen as entertainment. This means Stephen Fry's language may be more hostile towards the other panellists to provide that sense of conflict for viewers. Stephen Fry does this alongside humour, so he insults the other panellists humorously and intelligently. Stephen Fry's 'brutishness' and dry humour has become his trademark.

Analysis

Investigating Stephen's language can be done more easily if I categorise the findings into the relevant key constituents of language; lexis and semantics, phonology and pragmatics. This makes it easier to analyse intended meanings from the host and other panellists.

There is a lot to be learned about Stephen and his thoughts through the analysis of his lexis. we can tell a lot about Stephen's attitude towards Alan Davies as Stephen calls him "young

Alan" at the end of some episodes. Although this could be seen to refer to Alan Davies' age, the connotation of the adjective "young" when referring to Alan could be interpreted as pejorative and shows that Stephen sees Alan as a young student with much to learn about the world. This can be seen both as a negative and a positive label as its intended meaning can be interpreted that Alan is naive or stupid. Alan's role in the show as the 'dumb' panellist also doesn't challenge Stephen's labels. Instead he simply reinforces it by accepting the label put

on him causing what Merton would call the 'self-fulfilment prophecy' in this case Alan is committing the self-fulfilment prophecy by accepting the label put on him.

From appendix A we can see how he uses the tone of his voice to make Alan feel ill-educated, as Alan tries to make jokes, Stephen, continuously corrects Alan with a steady tone of voice. In the clip he also uses a rhetorical question to make Alan doubt what he said. While degrading others by insulting their intelligence, Stephen does not use any offensive words, he simply corrects their mistakes, this also means that Alan cannot reply in an offensive way because he was not insulted but corrected. This form of insulting people promotes Stephens status amongst everyone else as he humiliates Alan and undermines his intelligence, this is witnessed by everyone else and they will then see Stephen as the smarter panellist amongst the other comedians. According to Shirley Russell, insulting someone is a means of control. Words like 'young' and interrogatives like "so you think this happened after the Spanish colonization of America" have a negative connotation and he freely insults Alan with little challenge, in this way he is taking control of the show and the talks. Therefore this clip shows how the insulting language towards Alan has increased Stephen's status.

There are a certain methods in conversations to make words that are uttered more effective and meaningful (language and Culture). This is known as pragmatic coherence. These have an inclusionary effect meaning the relationship between both speakers become stronger. For example on QI every time a panellist is giving an answer, Stephen being the listener repeats after the speaker with the colloquial 'yeah'. This shows that they share the same opinions and are considerate of each other. This forming of a social solidarity further reinforces Stephen's status as it brings out the similar beliefs between speaker and listener therefore Stephen earns status and respect through the use of informative language.

There are very few examples of Stephen using pause fillers like 'err'. Robin Lakoff (1975) suggested that pause fillers allow the speaker to have time to think. Stephen barely uses any pause fillers on QI in comparison to other shows for example, in appendix D the episode of celebrity mastermind, which Stephen is a part of shows that he uses pause fillers like 'umm' before every answer however on QI, I was not able to find a single clip of Stephen using pause fillers. The reason for this may be because Stephen is seen as the mastermind on QI, pause fillers show a weakness, intellectually, because you need time to think, and it is important for Stephen to maintain his image and status as the intellectually superior one out the panellists by not using hedges and fillers while he poses himself as an authoritive and intellectual figure.

It is also important to state in terms of phonology, Stephen speaks in a monotone when asking questions and explaining answers, this is because he needs the panellists and viewers to understand the question and speaking in a clear monotone voice helps as it standardises his behaviour towards the panellists and it also conveys the sense of disinterest towards what the panellists have to say about anything else. this is evident in all the clips provided on the appendix.

There are a few time in all the series of QI when Stephen Fry loses authority over the other panellists because of laughing too much or making a mistake and having to repeats himself as shown by the clip in appendix C. This is because laughing can be seen as a sign of weakness and he loses authority when he is 'broken' by other comedians, and his image as a highly intellectual being shatters when he makes mistakes or ends up repeating himself the way he did in that clip. therefore Stephen Fry tries to reduce his laughter whilst hosting the panel show because the show requires him to create a facade of a superior being of intellect however it falls apart if he laughs too much as laughter can be seen as a weakness and a sign of immaturity.

Conclusion

After analysing the evidence, I am able to conclude that Stephen Fry uses insults as a means of gaining status and authority amongst the panellists, he specially insults Alan Davies more than other panellists and the insults are also more explicit, he is then met with little but hopeless challenge or no challenge at all.

Also Stephen's true nature is not revealed on QI because the hostility is created on purpose in order to entertain the audience, so everyone understands that the insults aren't aimed to offend but simply aimed to entertain. Therefore Stephen Fry's role as the 'QI master' requires him to be more hostile because it is entertainment, and he has a different personality and language use when he is socialising with friends i.e. the mini documentary of Fry and Laurie united shows how Stephen is much open to laughter outside QI but as soon as he on stage, he must perform what is required of him.

Evaluation

Researcher bias is a criticism that can be made of my work, like it can be for all other researches because I could look at a clip of QI and my mind would involuntarily interpret it in a way to favour my hypothesis, or what I am looking for.

Stephen Fry's real language use is different in QI and the real world because the show requires Stephen to be the 'QI master' this means he needs to keep up the image of him as an intellectually superior being because the topics discussed on QI will seem false to the viewers unless you have an intellectually superior being announcing it.

Script B 12

SCRIPT C:

Format: Speech aimed at A-Level students studying English with Politics ✓ *Audience identified*

Weapon. Art. Rhetoric. It is remarkable how often those words coincide. In the era where language is power, rhetorical devices are often incorporated into the speaker's own rhetorical arsenal, *AO4* especially on the political battlefield. Whether they entertain, inform, educate or persuade, all speeches share a common feature- their own rhetorical signature. Why should we be aware of rhetoric and what linguistic sins should you look out for on the political arena?

Good thematic field.

AO1

Political rhetoric, being the art of using language creatively and effectively, transforms the audience into the very combat zone of political persuasion. Exploring how British masters of camouflage- *AO4* Margaret Thatcher and David Cameron say what they have to say, we cover the basics of persuasion, identifying how social relations are shaped by status and solidarity in some of their greatest of speeches.

Choice of language device mirrors topic ✓

Sometimes a speech marks its own history on the blank canvas. *AO4* Sometimes it inspires revolution. Yet sometimes rhetoric has a rather bad name altogether. We begin our journey of rhetoric through time in 350 bce, where Aristotle's ingredients for persuasion- otherwise known as rhetorical appeals- were known by the names of ethos, logos and pathos. Ethos consists of convincing someone of the character or credibility of the persuader by referring to their expertise and intelligence. Logos, as an appeal to logic and common sense, persuades the audience by reason and power of

AO1

word. Aristotle believed logos to be the superior persuasive appeal and that all arguments should be won or lost on word alone. Pathos is an appeal to emotion, and is a way of convincing an audience of an argument through an emotional response. Equipped in such valuable *AO4* gift, words convey emotional messages unlike any other expressions.

AO4 *Discourse markers purposely chosen to match topic*

But a speech is never just about powerful oratory. It is a collective experience in which the audience and the speaker build up tenor *AO1* through language suited to the spectators. Effective communication is not just about words and to persuade is to establish authority and credibility with the listener. This is seen in the abundance of

Authoritative style.

2 | P A G E

349 words

prosodic features in every politician's artillery. These outside features of language- tone, volume and hand gesture, all contribute to the overall face of the speaker.

But does theory work in practice? Are rhetorical devices really that effective? As Britain's first female Prime Minster, Margaret Thatcher was one of the dominant political figures of 20th Century Britain, where her character continues to have a huge influence. Desperate to present a strong, masculine integrity, she distanced herself through the use of the rather elite 'Royal We', avoiding inclusive personal pronouns, pursuing her belief in Thatcherism and small government. In one of her most memorable speeches 'The lady's not for turning', she includes a variety of discourse markers, used to mark boundaries between one point and the next. Using a linguistic approach, she manipulates her audience. Quite clever...

Contrast this with the way David Cameron- current Prime Minister and Leader of Conservative Party uses rhetoric to present himself as the man of the people. In his speech, he encourages the audience to follow a certain course of action and reassures, therefore it should come as no surprise that modal verbs 'ought to' and 'should' crop up all over the discourse. These command terms help give our speech a magnitude, adding a sense of direction, whilst personal pronouns engage with the voters. Anxious to be seen as a true leader and alpha male, he has recognised ethos in what appears to be an effective rhetorical discourse.

So, with an average English speaker exposed to 150 words a minute, it takes a lot to make a respectable first impression. We hear words, we listen, we write and we understand but it is the carefully crafted words that give the true meaning. I see rhetoric as an opportunity to find reasons and persuade people to think beyond the obvious of meanings, giving you an insight into oratory powers; ones which I believe should be celebrated. Take every opportunity to perfect your oratory skills so that when the right time comes, you will have the gift, the style, the sharpness, the skill, the inspiration and the power to affect other people. Because without language, politicians would be nothing but unsociable animals, would they?

This is a highly skilful introit to the report which indicates total engagement with the topic, demonstrated by the rhetorical devices used inside the piece.

Introduction

Rhetoric involves the study of language and rhetorical devices used to achieve effective communication. Influenced by contextual factors including mode, function and tenor, rhetorical devices focus on the relationship between language and power. The aim of this investigation is to identify how language use reproduces the perspectives, beliefs and identities of the powerful.

Methodology

Recognising multimodal discourse, secondary data was obtained from reliable sources in written format - *"The Lady's Not For Turning"* by Margaret Thatcher and *"Land of Opportunity"* by David Cameron. Demonstrating understanding of pragmatic language, a comparison of these two political figures formed a fundamental aspect of the investigation.

Developing the Critical Discourse Analysis (CDA) framework proposed by theorists Fairclough and Wodak, I aimed to reflect the way identity is portrayed in the discourse, engaging with language-related problems through lexis, rhetorical devices, grammar, semantics, dominance, idiolect and phonology, applying appropriate gender theories. Investigating how language reproduces perspectives and viewpoints, CDA evaluates how discourse contributes to domination of social groups and explores how interlocutors present themselves to achieve discourse function. Using modal verb frequency, a comparison between the two speakers was made using a concordance with 'must' as the lemma.

To collect primary data, a stratified sample of male and female students studying A-Level English Language and Politics was calculated and questionnaires issued. This is the target audience. Designed to test knowledge of rhetorical devices based upon a video clip of discourse performed by Thatcher and Cameron, questionnaires were used as part of empirical research

in the form of qualitative data. Candidates were chosen through random sampling for reliability purposes and responses used to support theory, arguing whether the orators adapt language to present certain integrities.

Critical Discourse Analysis

Audience

Discourse of the spoken mode delivered by individuals of specific political views alters the choice of lexis and the tone of the speaker. Written for a specific audience of politicians, Conservative Party members, the coalition, Parliament members, British government and nation, a Conservative Party conference speech contains jargon and deixis related to the field of political rhetoric and government progress, for example, the inclusive plural pronouns *"we"* or *"us"*. Delivered to inform, party conferences often serve on moral and social ground, giving the orator an opportunity to share his perspectives with a wider community.

Lexis

As a contextual factor, time enables the reader to contrast between the two collections of text. Written in 1980, Thatcher's choice of lexis differs from Cameron's contemporary language choice (2013). Influenced by development of political language, Cameron uses an extensive range of lexemes, including the field-related jargon of politics and parliament-*"cabinet"*, *"capitalism"*, *"democracy"*, *"inflation"* and *"legislation"*. Thatcher's speech restructures political discourse by producing 'hybridity'- traditional conservative discourse with a lexical focus on law, order and family *"just Denis and me"*, *"Marxism"* and *"policy"*. Lexical fields enhance the addresser-addressee relationship and are

used as deictic phrases to create tenor. These establish a certain barrier between the non-involved audience, whilst specialist lexis enables both speakers to convey information coherently.

AO4

Grammar AO3

Modal verbs allow to talk about hypothetical situations, indicating a degree of obligation or necessity. Both interlocutors use a range of modal verbs to maintain a high level of certainty and leadership in their discourse, particularly the auxiliary "can" and "will", with a total number of 73 modal verbs used by both interlocutors. (figs.1,2)

AO3

Modality can be understood as a semantic field. In the "*Longman Grammar of Spoken and Written English*", Biber distinguishes between three categories of modal verbs:

AO4

- Permission, possibility, ability (*can, could, may, might*) referred to as 'epistemic' modality.

- Obligation, necessity (*must, should, ought to, be supposed to*) referred to as 'deontic' modality.

AO4

- Volition, prediction (*will, would, shall, be*) referred to as 'extrinsic', expresses degree of likelihood (Biber et al,1999).

AO4

D.C - Modal Verb Frequency   Fig. 1

AO4
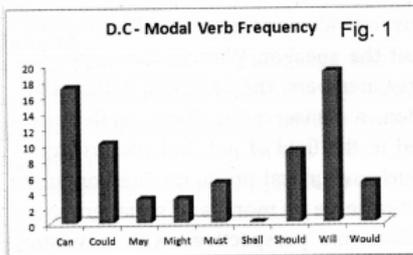
The analysis focuses on the theory of speech act remarked by Austin and Searle (1975). Modal verbs indicate confidence, social status and dominance over the audience. The modal verb "*can*" used by Thatcher in interrogative and declarative forms "*..this will help [...] our living standards*" expresses

AO4

possibility, permission and ability. Both speakers use this modal verb to express the probability of a situation, achieving epistemic modality- "*a great nation we shall be*".

AO3

The second, most frequent modal verb "*will*" used by Cameron, transforms the discourse into the future tense, describing events that are yet to happen "*that is what we will do*". This modal verb also emerges with third person declarative forms, acting as a request or promise: "*it will be tough*". This is an example of a *Subject-Verb-Object* sentence, where "*it*" represents the subject of the sentence, "*will be*" the future tense verb and "*tough*" the object. Cameron uses the future tense to predict events that are yet

Fig. 2

M.T - Modal Verb Frequency

AO4
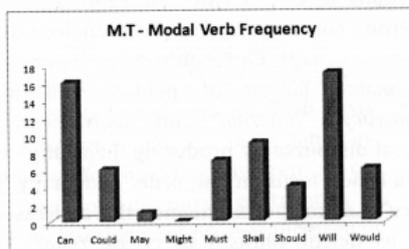
to happen, constantly referring to extrinsic modality to gain credibility with the audience.

Dominance Theory

The absence of interrogative utterances *"will we...(?)"* addressed by Thatcher implies she is in control of discourse, achieving a certain level of hegemony. Interestingly, on average, Margaret Thatcher uses more modal verbs in her discourse with a ratio of 1 modal verb: 59 words, in comparison to David Cameron with 1 modal verb: 84 words (fig.3).

	Word Count	Modal Verb Frequency	Modal Verb: Word Count Ratio	Fig. 3
David Cameron	5995	71	1:84	
Margaret Thatcher	3879	66	1:59	

Determined to portray a masculine integrity and a voice of authority and leadership, Thatcher uses modal verbs, referring to Austin and Searle's Dominance Theory. A proportion of questionnaires issued to male and female participants have shown that a good leader should be *"assertive, confident; Coherent and persuasive"* and *"inspire all, even when times are at their very worst and best"*. By using modal verbs that give a more enduring and probable meaning, such as *"must"* and *"we will do"*, Thatcher does just that; She appears assertive and forceful, applying deontic modality. Furthermore, Thatcher makes sure hedging and post-modifying hedging statements such as *"only"* or *"really"* do not soften the force of her utterances and are therefore avoided. This helps achieve status quo: Fig. 4

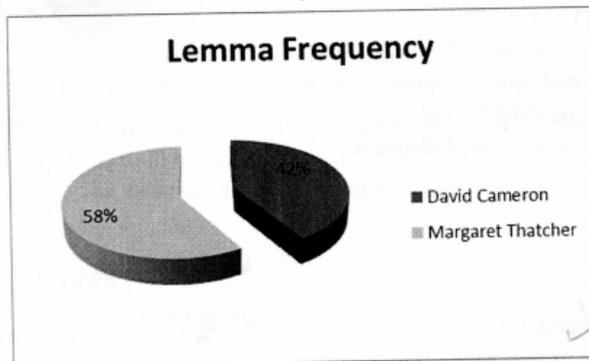|	Lemma		
			M. Thatcher
Our Conservative Government	must	succeed	
We just	must	because now there is even more at stake than some had realised	
I	must	say that it is quite a way to go	
I	must	tell you that I share this concern and understand the resentment	
Councils	must	therefore, learn to cut costs in the same way that companies have to	
they	must	look into the hearts and minds of the people whom they seek to govern	
those who seek to govern	must	in turn be willing to allow their hearts and minds to lie open	
more people	must	be able to own a home of their own	D. Cameron
But we	must	act on immigration directly too	
you	must	do it from your own country	
And so	must	we.	
Yes, you	must	help people	

Lemma Frequency   Fig. 5

58%   42%

■ David Cameron
■ Margaret Thatcher

From the concordance analysis (figs. 4,5), the lemma frequency of Thatcher (58%) is significantly higher compared to Cameron's frequency of 42%. This supports the dominance theory and suggests Thatcher is adapting to a deontic form.
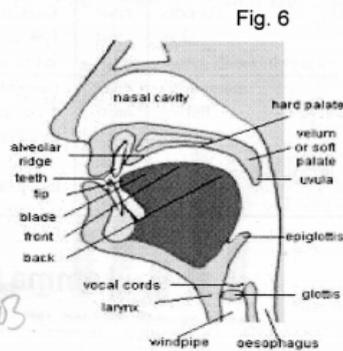
Conversely, Cameron uses intensifiers "*really*" and "*totally*" before emotive adjectives such as "*charming*" to maintain positive face with the audience. Feeling a desire to be liked and accepted, Cameron lowers his register and exposes his feminine side, an example of phatic communion. Although the statement "*[...] as ever she was totally charming [...]*" is an imperative, its pragmatic function suggests he is diffusing the tension between himself and the audience. Revealing personal information and sharing his opinions with the listeners, Cameron establishes positive tenor through emotions. According to Trudgill, (1974), men are less likely and women more likely to use prestige lexis and intensifiers in their speech. Cameron's use of intensifiers and descriptive forms disagrees with Trudgill's gender theory, implying he is trying to present himself as trustworthy by taking the opposite approach to that of Thatcher.

Phonology

The glottal stop is a plosive sound produced by the closure and the opening of the glottis when air is released (fig.6). Although it is a consonant phoneme in many languages, in English the glottal stop is most noticeable in the form that it takes in several regional accents of British English (Cockney, Glasgow), where syllable-final /t/ between two vowels is replaced by [ʔ].

This difference in pronunciation is often considered to be stigmatised, as opposed to prestige pronunciation, thought to be more superior. Surprisingly, in his discourse, Cameron adapts his idiolect to a distinctive type of pronunciation which features elements of Estuary English (Rosewarne, 1984). This type of pronunciation is increasingly being used and associated with contemporary media broadcasters, suggesting the speaker is not tied down by diverse regional identities.

Fig. 6

nasal cavity, hard palate, velum or soft palate, alveolar ridge, teeth, tip, blade, front, back, uvula, epiglottis, vocal cords, larynx, glottis, windpipe, oesophagus

Examples:

DC: /I get that.../

Standard English pronunciation

DC: /..that things were getting better/

Standard English

DC: /..I cut that budget/

Standard English

IPA Translation

/aj gɛʔ ðæʔ/

/áj gét ðǽt/

/ðæʔ θɪŋz wər gɛtɪŋ bɛʔər/

/ðǽt θíŋz wər gétɪŋ bétər/

/áj két ðǽʔ bádʒət/

/aj kət ðæt bədʒət/

A glottal stop has a voiceless phonation and is produced without vibration of the vocal cords. Cameron's use of glottal stops has a hidden pragmatic function. Presenting his character as authentic and altering his talk to a more stigmatised form, his speech takes an inclusive approach. This is an example of convergence theory proposed by Giles (1979), where the interlocutor adapts his language to mimic the language of his audience.

On the contrary, Thatcher uses Received Pronunciation (RP) to present herself as a credible and authoritative figure. RP refers to the accent provided as the Standard English pronunciation of words in a dictionary and is recognised as a marker of social status. Distancing herself from *her* government, Thatcher uses a prestige form of acrolect to maintain footing of respect, setting an imaginary barrier between herself and the Conservative Party, her opposition and the coalition. This is seen in the abundance of stress placed on vowels "*a*" "*o*" and "*e*" and the pronunciation of words below compared to standard pronunciation:

Example

"Has Britain the courage and resolve to sustain"

Standard pronunciation /hæz brɪtən ðə kərədʒ ænd rizɑlv tu səsten/
MLU (3 seconds)

M.T /hǽz brítən ðə kǽrədʒ ǽnd rizálv tú səstén/ MLU (4 seconds)

These are common examples of acrolect, where the mean length of utterance (MLU) is extended to that of mesolect or basilect. This is due to stress placed on certain morphemes. Unlike Cameron, Thatcher desperately tries to present a strong integrity. She desires respect and admiration and does not lower her register.

Rhetorical Devices

When asked to define rhetoric and list examples of rhetorical devices, over 90% of questionnaire informants aged 16-21 years old, stated that rhetoric "*relates to speech and speaking*" and associated rhetorical devices with "*rhetorical questions, repetition, juxtaposition and metaphor*". Although technically correct, rhetorical devices vary from a single phoneme to euphemism or even a simple pause. This is the case in Thatcher's speech "*The lady's not for turning*" and the transcribed phrase:

"*To those(.) waiting with bated breath(.)for that favourite media catchphrase(.) the U-turn(.) I have only one thing to say (1) You turn if you want to (2) The LADY'S NOT for turning(.)*"

Brief pause	(.)
Word Stress/ Pitch	WORD STRESS/ PITCH
Longer pause	(1)=1 second

This example of a pun on *"The Lady's Not For Burning"* – a play written by Christopher Fry about a war-weary soldier who wants to die, and an accused witch who wants to live, symbolises the refusal to perform a "U-turn" in response to opposition to liberalisation of the economy, incorporating prosodic features such as long pause *"you turn if you want to (2)"* and word stress *"LADY'S NOT"*, going beyond phonemes which deal with auditory characteristics of sound. The pause is not a feature of colloquialism but carefully crafted rhetoric used to emphasise statement. These help to create a false sense of confidence and show she is in command of her language, thus, indeed, her country. She maintains a steady, low tone of her voice, masculinising her character.

Known for his repetition and rhetorical questions, consider the following utterance of Cameron:

"Who protected spending on the NHS? Not Labour - us.

Who started the Cancer Drugs Fund? Not Labour - us.

And by the way - who presided over Mid Staffs?"

Here, Cameron entices the audience with a question triplet and a rhetorical question *"who presided over Mid Staffs?"* A rhetorical question is a form of figurative language in order to make a point. Posed not to extract a specific answer, but encourage the listener to consider a belief, such device may be posed declaratively but implying a question, and therefore may not necessarily require a question mark when written. Compared to Thatcher, Cameron uses low register, monosyllabic discourse markers *"by the way"* and the connective *"and"* to mark a boundary between one topic and the next. There is also an underlying lexical field of medicine *"NHS"*, *"cancer"*, *"drug"* and *"mid Staffs"* designed to reflect Cameron's self-righteous attitude.

Conclusion

The focus of the investigation was to identify ways in which political figures use rhetoric to present themselves as true leaders and influence others through Critical Discourse Analysis. This is seen in the abundance of modal verbs "will" and "must", used by Thatcher to indicate certainty, in comparison to Cameron-true man of the people who, interestingly, uses glottal stops, adapts his language to a form of 'stigmatised pronunciation' and incorporates intensifiers and interrogatives "really" to strengthen his relationship with the audience. The investigation concludes that rhetorical devices help portray different identities, and in some instances, whole personalities.

Evaluation

Overall, the project has been a successful one. Comparing the two texts, I was able to incorporate linguistic tools such as the concordance into my analysis, achieving goals set out in my methodology, whilst qualitative analysis of modal verbs helped to develop my linguistic understanding of grammar. I felt this improved the focus of my investigation. Developing existing methodologies, research into Critical Discourse Analysis has helped me to become a more perceptive and evaluative learner. Robin Lakoff's gender theory was not used in the investigation due to lack of research to prove her hypotheses.

Due to word count limits I was not able to explore more than two secondary research sources, which may have affected reliability. A significant time difference between the discourse pair may have also affected language use. To avoid bias and improve validity of the project, I feel the investigation would benefit from further research into other political figures and dictators. Further

Script C 23

So, raise your hand if; a)any of you have tried a diet and failed more than once or b) you absolutely hate dieting and cringe at the thought of having to eat rabbit food, cutting out all treats that we absolutely love and adore. *[slide two of rabbit food and good diet/bad diet]* Well, what if I told you there is a way to lose weight, while indulging in your favourite foods?

Hello, my name is Teresa and I'm going to talk to you today about how language in weight loss programmes like Slimming World, greatly influence their audience. After going through many programs, I have found that Slimming World has a unique way of promoting weight loss to be easy and achievable for anyone. Yes anyone. However, I didn't get drawn in by their delicious recipes and mouth-watering desserts (honestly!), I realised it is the way Slimming World presents themselves; how they address the audience and how they use clever language techniques such as comparatives and adjectives to lure their readers into completing their programme. I've noticed too, the emphasis placed on teamwork, learning and sharing experiences shown in the first person plural pronouns 'we' and the second person singular pronoun 'you'. Dieting alone without support can be isolating and disheartening but Slimming World have this team like union *[slide 4 of basket ball team huddled together]* in their language that working together, they are more likely to succeed.

What if I said to you the following imperative sentences **'enjoy all your favourite meals' 'lose weight without ever going hungry' ' 'start your journey to a happier, healthier, slimmer life**.', I'm guessing I have your interest and attention already. These powerful life changing semantics create a positive and optimistic meaning to the text by also using comparatives and superlatives to give more emphasis in their language, which has an impact on the way people receive and process the information that is delivered .The stative verbs give a command and instruction for the readers to take action and this powerful use of language encourages the reader to see it as achievable.

I will be investigating the discourse of the text such as how they have placed stative verbs at the beginning of many imperative phrases to make the language more powerful.

Slimming World manipulate language in order to have a positive impact on the reader unlike many weight loss programmes that use the simple declarative 'GET FIT

& HEALTHY IN THIS MANY DAYS' which is unrealistic and misleading and often daunting. This declarative is too severe compared to the inviting tone that slimming world uses in their language throughout the discourse.

I will investigate Grammar techniques especially pronouns, adjectives and verbs [*slide 5 and 6 examples I found*] and the impact they have on the readers. The consequently feel more connected and engrossed in the programme and the whole process is therefore much more achievable.

Also, Slimming World employs many different semantic fields of lifestyle and careers in their books [*slide 7 with semantic examples from adverts*] to give the impression that there are many more benefits and deeper meanings to weight loss.

Moreover, the pattern of alliterations [*slide 8 examples*] such as 'Treat Tower' and 'Showstopper suppers' gives the writing a rhythm and catchy.

Lastly, I found interesting that even though Slimming World is gender -biased many graphological features are used [*back to slide 7 with different colours and girl like presentations used*] appeal to a feminine nature]. Due to this, I will investigate the ways it employs this trait and see if there are many patterns associated with it as, in theory, if a man was to diet he would be part of a couple rather than join by himself as after all, these types of guys are generally to be found in the gym because that is generally the only way a man knows how to address weight loss by hitting the weight room, so I will see how the text establishes gender theories in its writing and presentation. This relates to Tannen's gender theory [*slide 9 quote on the slide*] which explains that women need more emotional support compared to men who are more independent and less needy for help as men have that masculine trait so I will examine into more gender theories to see if there is an occurring pattern.

Thank you for listening and I hope you have learnt something today how clever linguistics can manipulate almost anyone to gravitate towards a particular product or ignite an interest for further exploration in that subject.

English Investigation

EXAMINING HOW LANGUAGE IS USED TO PROMOTE WEIGHT LOSS IN SLIMMING WORLD

Slimming WORLD

because you're amazing

Introduction:

I chose to investigate the topic of the language used in weight loss programmes as it is a fast- developing industry with numerous and varied types of ideas of dieting and losing weight. To add authenticity to my investigation, I attended a Slimming World meeting and a local weight loss meeting in Cyprus. This made the investigation easier as I had access to a local weight loss programme and I gained a valuable insight into the programme from the perspective of a different culture and I could compare how it differed from an international weight loss programme. I specifically found it interesting the way Slimming World presented themselves and their ideas through the use of their language which was not apparent in the local weight loss programme. Slimming World use language as a powerful and effective tool which influences the reader and which had a major impact on me, unlike the local programme. I therefore plan to investigate the methods Slimming World employ through their language which has such a great effect on the reader and which easily attracts attention and convinces the reader that weight loss is easy and achievable for anyone.

Methodology:

The data I collected was from a range of different sources owned by Slimming World such as the recipe books, guides, leaflets, posters, magazines and data log in books and online. Most of my data is focussed around the front covers and adverts of Slimming World as I found major patterns across all these areas. I then zoomed into the text and into the language used throughout the books which I marked and then analysed for comparisons throughout.

Grammar:

A common feature and pattern found throughout slimming worlds cook books, magazines, websites and log books are their grammar techniques which have a major impact on the way that readers receive and process the information to make them feel more connected and engrossed in the program. The result is that it makes the whole process sound much more attainable and effortless. An example of this is the use of imperative verbs 'win' 'choose' 'plan'. These are commands and make the tone much more direct and straightforward to the readers making the tenor clearer and personalized. This is moreover evident in the use of present tense as it makes it more definite and exact to this moment in time. These demand-like phrases are strong verbs 'choose success' 'win at weight loss' 'slim for free' which are used to convince readers to pay attention and do what they are instructed. It also engages the reader to make them feel more motivated and encouraged due to the short sentence structure of the clauses. The tenor shows how this form of writing guides the reader and outlines the instructions and offers tutoring to help them to achieve success in losing weight .The function of slimming world's language is then to pass on this delusion to their readers. The repetition of some of these verbs is also a feature found in the books. This creates a sense of urgency and gives the readers more of a drive to obey the demands of the language and follow the instructions to get where they want to be by making it sound simple and accessible.

linguistic terminology/ accurate

WIN AT WEIGHT LOSS!

slim for **free** with our **7day** menu

choose success

plan for the **perfect week..**

- to slim more easily than you ever thought possible
- to eat and enjoy 'real food' that will satisfy your appetite while you're slimming
- to create satisfying meals the whole family will love
- to feel good about yourself and in control of your life
- to lose weight without ever feeling hungry or deprived
- to embrace life with energy and vitality
- to love the way you look – every day
- to know that you're slimming in a way that's recognised as super-healthy as well as super-effective
- to help protect yourself from serious illnesses
- to enjoy eating out and a social life while you slim
- to wear whatever you choose and shop wherever you li
- to stay a healthy weight forever

Discourse reference:

It is evident to see in the graphology that the imperative verbs are found at the beginning of the sentence the majority of the time and has a constant pattern in every book/advert/leaflet of Slimming World with this rule following throughout. This gives a sense of direct and absolute tone to the tenor and therefore gives a high position of authority and readers will feel trust and belief in the programme and feel persuaded and believe they can lose weight with the help of slimming world with this linguistic features.

Moreover, the second person single 'you' and third person plural pronouns 'we' are used throughout of Slimming World as a mode of address to its audience. By doing this, the language becomes more direct and develops a common ground as it personalizes it. This type of address of pronouns singles out the reader and makes them feel unique and thus creates a sense of possibility in their mission to lose weight as the text is directed at them. Also this is shown on the website ' you'd' 'our' which makes the viewers feel more welcomed in a personal way even though the website is seen by a large amount of people so it is essential for audiences to feel more encouraged and trust slimming world. By using this technique it creates a bond with the tenor as it gives a sense of union and working together and it reinforces how achievable it is by using this motivational skill in the writing.
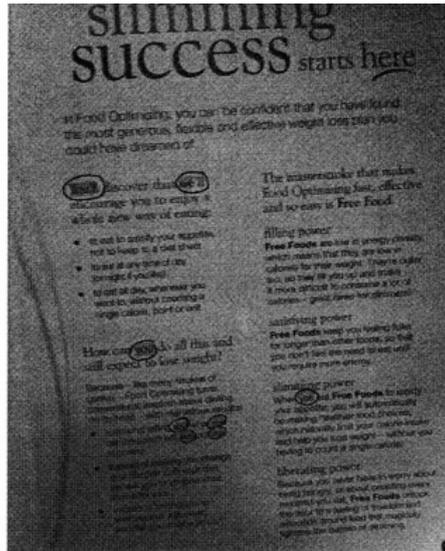
Fabulous	Wonderfully	Satisfying	Empowering	Deluxe
Hearty	Strong	Healthy	Flourishing	Generous
Effective	Fast	Filling	Liberating	Terrific

Adjectives are a main feature of Slimming World used to describe and help the discourse of the writing be more interesting by helping the readers paint a more colourful and vibrant positive picture in their heads. Even though Slimming World is accessible to everybody, their audience is predominantly female. This is seen, with reference to the gender theories, that the very yielding and gentle lexis used is directed more at women to reach their tenor as it appeals more to them rather than to a male reader who use harsher language. This relates to Tannen's gender theory (1990) "To many men a complaint is a challenge to come up with a solution." Mark thought he was reassuring Eve by telling her there was something she could do about her scar. But often women are looking for emotional support, not solutions." which helps show how gender and language are affected. Also, this is also evident in the use of empty adjectives 'fabulous' 'terrific', according to Robin Lakoff's (1942) theory, shows how language here is more feminine as they are used to make the communication more affective even though there's no additional value to the word.

Semantics:

Life is so much better with Slimming world
See your career blossom with Slimming world
Glow with the satisfaction of changing lives in a company that has your flourishing success at heart
Slimming World because you're amazing
Touching hearts, changing lives for 45 years
Free your dreams!
Slim for life
Every little thing you do is magic
Every step counts

Throughout Slimming World the use of Semantics is very common. Firstly, the use of

positive connotations of adjectives found on page 7 gives the Slimming World programme a more attractive and appealing tone. This is done by using these adjectives before nouns to help readers visualize and connect what is being said with a more positive vibe. It is also evident on every book or poster of Slimming world there is a pattern of the use of motivational statements (shown in the table). By using these techniques the text automatically becomes more pleasing and engaging that readers with feel more encouraged and motivated to believe that losing weight can be associated with optimism . It does this by sending subliminal positive vibes with its careful manipulation of language, so losing weight is not a struggle, which is how everyone generally approaches trying to lose weight. The use of comparatives such as 'better', and hedges 'so' and 'much' and also the use of the passive voice with the morphology of the gerund 'Touching hearts' all serve to intensify the writing giving more emphasis and impact on what they are saying. Also, with reference to the above table and evident in many of the books the semantic fields of success and fitness are portrayed throughout Slimming world 'success' 'satisfaction' 'fit' 'healthy' 'achievable' 'weight loss'. By using these abstract nouns and lexis, the reader again thinks of weight loss as a viable possibility and it will give them the motivation to follow on the journey with Slimming World as they make it sound possible. Moreover, what I found most interesting is the use of the semantic field of fantasy, 'dream' 'magic' 'secrets'. These lexis were a pattern throughout. By associating weight loss again with this theme it gives the reader the drive and a sense of excitement as these words offer the readers an answer to their wishes and

prayers and manipulates the readers mind to think they can accomplish and reach their goals without it being impossible. Moreover, the adjectives used (shown on page 7) makes the whole process of trying to lose weight and encouraging the audience becomes much more easier as audiences are engaged more and associate losing weight with positivity and optimism due to the positive connotations and semantic fields of the words.

Discourse:

Discourse is a major feature of language that has been cleverly structured and set out throughout Slimming World's advertising. This is with reference to sentence structures, word orders and direct statements used. Firstly, when verbs are placed at the beginning of sentences the statement becomes more direct and effective. This is also seen in the majority of the sentences being short and in an imperative form. This feature of language relies on getting the point across quickly and efficiently in a less complicated way to make audiences feel that the process of weight loss is simple and easy and they can achieve it. Also the use of short, simple sentences on the majority of front pages make the sentence more emphatic which influences readers as it grabs their attention straight away thus promoting the brand for weight loss as audiences are influenced by the language which caught their eye quickly.

Moreover, the discourse of the whole Slimming World programme gives a brand identity of union working together and wants audience to think they are together for example having before and after stories as it is reinforcing how achievable and easy it is with the added support of the other team members and the history of the before and after stories which make it sound quite easy.

Literacy Devices:

A pattern that has been aroused in Slimming World is the use of alliterations.

Supercharged slimming starts here
Fabulous first week
Secret of success
Your slimming success starts here
Treat tower

By using this feature of language the programme promotes weight loss to their audience as it gives a type of rhythm and poetic flow to the text. This automatically gives a positive and entertaining feel to the text. It also makes the text more memorable as it is catchy and gives off a positive vibe of writing. This use of the repetition of consonance sounds engages the audience automatically and they become immediately engrossed in the text. It continues with simple statements thus encouraging them to read on and get involved. Moreover, the effect of alliteration is to put emphasis on words which is done with the semantic field of success and weight loss to grip readers attention to make them think the programme is even more effective and works giving them the impression they can achieve it and its unproblematic for them.

Conclusion

Throughout my investigation, I found multiple different linguistic features Slimming World has used throughout their text. The feature I found interesting was that the language style was similar to motivational posters and persuasive texts which linked very well to Slimming Worlds function to influence their audiences. It was interesting to see how the most simple addition of a superlative, hedge or comparative, or particular adjectives made a big different in the way audiences perceive a text.

summary

One linguistic feature I found which I didn't take notice of before my investigation was the semantic fields present in the language and texts. I found the semantic field of 'fantasy' which is relevant and a clever skilful feature to connect the audiences with their life passions and desires to bind them as one whereas the semantic field of lifestyle and fitness is evident in a weight loss program.

Even though my investigation question was to investigate how the language influences audience, on completion of my investigation, I realised the notion that Slimming World, however portrays a positive outcome. It could have been argued that the language used was actually intended to deceive and manipulate audiences. The fact that I was unknowingly sceptical prior to my research proved how persuasive and influential the language was. I was taken in and influenced by it. If I had realised this before my results may have differed. Also, due to time limits, I would have compared Slimming Worlds language to another slimming group to make comparisons doing an overall analysis of them both which may have made my findings more accurate and reliable.

limitation / method

Script D 56

A New Way to Play the Game

Could "The Stanley Parable" prove language use to a new focus of video-gaming?

subheading could be clear.

※ This article could be published in a magazine, online gaming website or newspaper. The intended audience is adults within the gaming community, roughly aged 17+.

From the arcade era that really kicked it all off to the modern, cinematic shooters that seem so popular today, video-games have constantly been under a state of evolution. Yet while most video games have felt a constant need to focus on improving overall design[i], few have ever really focused on just how effective the utilisation of language can be within a game. However, *The Stanley Parable* did precisely that, and managed to garner critical acclaim[ii] for it. So could *The Stanley Parable* be paving the way for another movement in the development of video gaming? Let's have a look into how it does its job to find out.
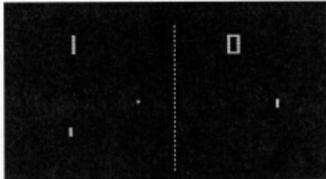
A LITTLE NARRATION GOES A LONG WAY

structural devices are effective

One important thing that any gamer would immediately recognise about *The Stanley Parable* is that it is neither fashionable nor functional. Its graphics are extremely dated and its controls are limited to moving and the occasional button press. Thus, with the main character being nothing more a ✱ mute shell for the player to take control of, the main focus of interest in the game stems from the narrator and the various ways he ends up using language.

"STANLEY WALKED THROUGH THE RED DOOR"

One of the factors that make this narrator's shifts through language so interesting is how he starts off by following the archetypal rules of narration to a T. Every sentence follows the standard **SVO**[iii] structure, giving **declarative after declarative**[iv], just like a storyteller telling his story. He distances himself from the player by only referring to Stanley passively or using the **third person personal pronoun** "he", as well as by using simple past tense, much like traditional narration would. As if that wasn't enough, he speaks using **Received Pronunciation**[v], giving the sense that even the accent coating his narration is completely standard.

> Stanley walked through the red door.

"WHAT A ROOM… WHAT A ROOM… WHAT A ROOM… V-V-VOOM…"

By starting off his narration in such a standard way, he only makes things even more interesting as

Stanley's obsession with this room bordered on creepy

we begin disobeying his directions. One way in which his narration begins shifting can be noticed in his comedic mocking of our decisions. For example, if we were to visit the Employee's Lounge repeatedly, the narrator would grow increasingly impatient, and his language would   change

to reflect this. This builds up to the point where the narrator shifts to a far more extreme **lexicon**[vi] to call Stanley's "obsession" with the room "creepy", and even goes as far as to trigger the narrator to begin using **imitative voice**[vii] to describe Stanley's inner monologues with the line *"'What a room' Stanley thought... What a room... what a room... what a room..."* It's needless to say that this use of **repetition** works to great comedic effect, and really helps engage the player with the game's sense of humour.

"DID YOU DO IT BECAUSE YOU HATE BABIES, OR PURELY TO SPITE ME?"

However, we need to push even further to see just how the narrator makes this game what it is, for as the narrator increasingly struggles to regain control over his story, he eventually snaps, complete with an incredible linguistic shift. He drops the guise of narration entirely, talking to us using the

Wha· really?

second person. His entire tone becomes casual and conversational, complete with **incomplete utterances**[viii] (left) and even the occasional **expletive**[ix] (right). His lexicon grows completely absurd, making **context-dependent**[x] remarks about *"drugs and hookers"* and other insanities (I didn't fabricate that subtitle...), and his

You heartless bastard.

phonological approach shows constant shifts of **tone**[xi] and **tempo**[xii]. This gradual transformation grips us players because, even though games such as *Portal* have touched on the idea before, we've never seen it expanded upon so explicitly through the use of linguistics.

THE FINAL VERDICT

Upon first glance, most gamers would tell you that the main attracting feature of *The Stanley Parable* is the narrator. However, few would actually decide to look beyond that to find out just what about the narrator gives this game its unique charm. In the end, it turns out that what makes this narrator – and by extension, the whole game – so impressive is just how well executed his language use is. So perhaps other games could take note, and begin seeing linguistics as an important factor of a game. After all, if it worked for *The Stanley Parable*, a game lacking in almost every single aspect that commonly makes a well-received game, then surely it's worth a shot!

TO WHAT EXTENT DOES 'THE STANLEY PARABLE' UTILISE LANGUAGE FEATURES IN CHARACTERISING ITS NARRATOR?

Introduction

A common trope of video-games is to use the dialogue of characters to further progress the plot and character development of the game. There are a few games that will take away from this feeling by having what is often described as a "silent protagonist", and thus rely on the speech of other characters to get these motifs across. *The Stanley Parable* takes this one step further, leaving the silent protagonist in a world void of any conscious life, with the sole exception of the game's narrator. Therefore providing the game's largely-praised humour, entertainment, messages and conflict seems to fall solely on the voice of the narrator.

The aims of this investigation are to:

- **Identify the linguistic techniques that *The Stanley Parable* utilises in order to establish the narrator as an entertaining and engaging character.**
- **Demonstrate how language is used to explore his character traits as the game progresses.**
- **Evaluate the effectiveness of these techniques within the context of the gameplay.**

Aims are stated but could be supported with better links to theory.

Methodology

The Stanley Parable is an interactive video game modification (mod) that takes a very different approach to the general formula on which video games are built. Rather than focusing its elements on graphical capabilities and gameplay, *The Stanley Parable* instead decides to place the focus on narrative presentation and interactions between the narrator and the player, whilst also presenting questions of philosophy and the nature of gaming itself through meta-narrative means.

A smaller, original version of the game was first released in June 2011 by Davey Wreden. The game was then further developed, and a standalone version, with more story elements, was released in October 2013 by the development team *"Galactic Café"*. This developed version was what I used in my investigation.

As I played through the game, I noted down certain quotes of the narrator from "scenes" that seemed to highlight key aspects of his character. These samples of data became representative of the population due to their relevance to the question being investigated. *uses appropriate terminology*

I then divided the narrator's various shifts in language use into three separate phases, which in turn made up the subtitles of my analysis. *for methodology*

Analysis
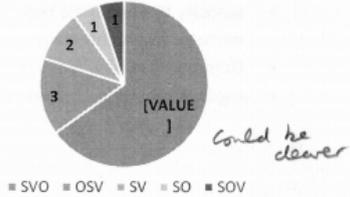
STARTING MOMENTS – THE STANDARD NARRATOR (PHASE 1)

During the game's introduction, and as long as the player follows each of his commands, the narrator's language will be somewhat of an imitation of an oral narrative, telling the pre-set story of *The Stanley Parable*.

[handwritten: It would be better if these were considered separately.]

SENTENCE/STORY STRUCTURE

Even from the narration accompanying the introductory cutscene[1] of the game, one can easily tell that the narrator aims to establish the **mode** of an **oral narrative**. This is quite noticeable when one observes the **sentence structures** throughout this introduction. Every single statement made throughout this narration holds a **declarative sentence style,** mostly following the standard English **typological system** of the "Subject-Verb-Object" (SVO) word order, as can be seen on the graph to the right. This is a common feature of most oral narratives.

SVO Positionings In The Introductory Narration

[pie chart with segments labelled 1, 1, 2, 3, [VALUE]]

■ SVO ■ OSV ■ SV ■ SO ■ SOV

[handwritten: Could be clearer.]

In addition to this, the story that the narrator presents to the player in these beginning scenes follows the first few of the **"31 Functions of Narrative Structure"** (Vladimir Propp); these being **absentation** ("all of his co-workers… were missing"), **interdiction** ("Stanley… entered the door on his left") and **violation of interdiction** (if Stanley enters the door on his right). This once again suggests that, during this phase of the narration, the narrator is trying to establish the set mode of an oral narrative, which in turn makes his character more interesting as he fails to do so.

[handwritten: interesting application of theory.]

[handwritten left margin: data fied any ? ?]

FORMALITY

During these beginning periods, it is worth noting that the narrator retains a high degree of formality, as can be noted phonologically by his lack of shifts in tone, as well as by his maintenance of a slow and controlled speed of talking. This once again links back to the mode of scripted oral narratives, where the narrator always keeps a steady pace when speaking.

[handwritten: support for this e.g. ?]

In addition to this, one could also note that the narrator's accent is that of **Received Pronunciation,** one that also implies a certain level of formality, especially to a large number of the game's audience who aren't accustomed to commonly hearing it.
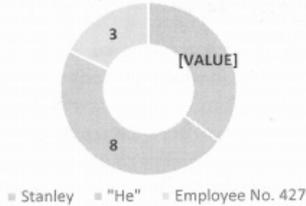
Finally, the narrator also utilises a very narrow lexicon, taking care to avoid any colloquialisms or lexis that could be interpreted as "casual" or "non-formal". By doing this, the narrator seems to hold some sort of high respect for himself and his narration. In the end, all of this formality seems to draw towards the idea that the narrator wishes for **divergence** from Stanley, and by extension, the player. This leads into my next point.

It becomes immediately clear to players that, being the teller of Stanley's story, the narrator wishes to separate himself as much as he possibly can from Stanley/the player as well as from the events that are ongoing. He tries to achieve this through a variety of methods, the most noticeable of which is his utilisation of **personal pronouns** and the ways in which he addresses Stanley. Not once throughout this phase of language use does the narrator ever use the first or second person personal pronouns, demonstrating his will not to be involved directly with the story, as well as his wish not to interfere directly with Stanley.

How The Narrator Adresses Stanley In The Opening Narrationg

3

[VALUE]

8

- Stanley - "He" - Employee No. 427

[handwritten: could tabulate them]

In the introductory narration, he refers to Stanley using three different titles; the third person "he", his name "Stanley" and, occasionally, the unusually distant "Employee No. 427", which could be an even greater attempt to distance himself from Stanley. One could even suggest that his attempts at divergence seem to be in order to achieve a reverse effect to that observed in **the "Acts of Identity" model** (LePage & Tabouret-Keller); he could be attempting to completely detach himself from Stanley so that he himself is not affected in any way by the story.

[handwritten: interesting but could be expanded on.]

## TRANSFORMATION – THE STRUGGLING NARRATOR (PHASE 2)

As players begin acting against the narrator's pre-determined story, he may begin to grow irritated, an emotion that is gradually reflected in his language. Since only 1 of the various 18 endings[2] involves the narrator actually succeeding in fully telling his story, it is rather unlikely that the player will not encounter this phase. However, this phase mainly seems to serve as a transition between Phase 1 and Phase 3, and is thus rather short in length and provides very little source material.

Video game journalist Mike Sakey once stated in an article that *"much of film's critical language can be transplanted without alteration into the world of gaming"* and this includes the graphological aspects found in cinematography, extending even to considerably minor details such as **subtitles**. In *The Stanley Parable*, as the player begins acting against the narrator's wishes, he begins to introduce **visual aids** to get his point clearer; also hinting towards his growing frustration. These aids even include changing the subtitle "Stanley walked through the red door" by making the word "red" all-caps and colouring it deep-red. Not

Stanley walked through the RED door.

only does this representation of "RED" show the narrator's growing frustration with the player, but the actual use of the colour red (being a symbol of anger) could be seen as a subtle **intensifier** of it.

PHONOLOGY
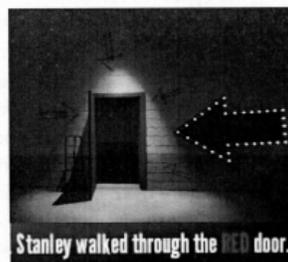
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With the narrator growing more agitated, his phonology naturally shifts to reflect this. His **tempo** of speaking begins growing more rapid and less controlled, a clear sign of growing irritation. Similarly, his **pitch** of speaking grows slightly higher, a common symptom of anger or nervousness. In addition to this, the narrator begins adding clear **stress** on certain points, such as the word "red" in the previously given example, as though attempting to get the already-clear point across even more clearly to the player; yet another sign of his increasing frustration.

It is also worth noting that there are certain points during this phase in which the narrator will make short sarcastic quips at Stanley, where his phonology would also shift to match his sarcastic tone, especially noticeable with his constant elongation of the /əʊ/ phoneme couplet. Occasionally players may even notice a slight, absurd shift in his **lexicon**, with him making reference to unusual **semantic fields** such as "drugs". This unusual shift in language use effectively catches the player of guard, and makes the narrator far more entertaining through his blunt use of humour and sarcasm.

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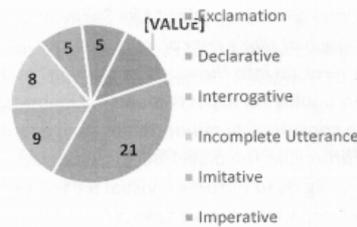
COLLAPSE – THE BROKEN NARRATOR (PHASE 3)

If the player continues pushing against the narrator's wishes, the narrator will eventually snap, dropping the guise of narration to talk directly with Stanley, and sometimes even the player controlling Stanley. It is generally this phase that is seen to make the narrator into such an interesting and engaging character, as he is no longer shaping his language through the mode of oral narration.

SENTENCE TYPE

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As the narrator breaks away from the mode of an oral narrative, he immediately shifts to the much more **direct and casual mode of spoken language**. This leads to the narrator's utilisation of a much **wider variety of sentence types** (as can be observed through this chart describing the different sentence types used by the narrator during *The Explosion Ending*[3]) as opposed to Phase 1, where the narrator limited himself to the sole usage of declarative sentences. Declarative sentences are still the most common sentence type found in this part of the narration, yet this is only to be expected, as declaratives are the most common sentence type used in the English Language. It is also worth noting that 18 of these sentences included some form of **elision** in them, a common trope of casual, spoken language. This in turn makes the narrator more relatable to the player, as he seems to bring himself closer to them through his use of a more familiar language style, almost as if he is attempting to **converge** with the player to try and get them to listen to him. This leads into the next topic.

Sentence Types Used By The Narrator during *The Explosion Ending*

Pie chart values: 5, 5, 8, 9, 21

Legend:
- Exclamation
- Declarative
- Interrogative
- Incomplete Utterance
- Imitative
- Imperative

During phases 1 and 2, the narrator strived to maintain a strong, coherent **addresser-addressee relationship**, establishing himself as being in a higher position of power by dominating the conversation (as the player cannot speak), and adhering to the elements of "**the production of interaction**" (Anthony Giddens), where interaction:

1. Must be meaningful (the narrator's telling of a story)
2. Must reflect the moral order of a society (the narrator alone, being in charge of the story, holds the power to speak)
3. Reflects the operation of relations of power in a society (the narrator holds more power over the interaction than the listener)

Yet the narrator begins to understand that his attempts at divergence, to establish himself as being in a higher state of power, are failing. Thus, he instead ends up attempting to converge with the player, so as to make him/her understand him clearer. By doing this though, the narrator directly contradicts the aforementioned elements of "the production of interaction", presenting a societal order in which the narrator and listener are both far more equal in power. It is this that makes his character so engaging for players; through language, he abandons the societal role which he originally aimed to maintain.

He does this by directly addressing both Stanley and the player through his use of the second person personal pronoun "you", as well as his reference to his own self with the first person "I", something that would never be expected from a standard narrator. He thus makes the tone of his speech seem rather conversational, getting the player directly more involved in both the story and the narrator's interesting character.

Conclusion

In conclusion, *The Stanley Parable* ended up presenting an incredibly interesting character with "the narrator". While at first he seemed to be imitating the language of the archetypal mode of oral narration, even providing a narrative that fit in with the "**31 Features of Narrative Structure**", (Vladimir Propp) it was **his shift in both mode and tenor**, and his gradual transformation into a far more direct and relatable character that made him so engaging. His key characteristics, and the way he carries out his role, really help to explore various linguistic concepts, such as that of **language and power** (Norman Fairclough) and **the production of interaction**. (Anthony Giddens) With the limited gameplay and graphical capabilities of the game[4], it is clear that the main focus of *Galactic Café* when creating the game was placed on the narration, and this attention to linguistic detail paid off in making the narrator into an incredibly engaging and entertaining character.

Evaluation

Due to the game's immense amount of narration, and the extremely erratic nature of its narrative (with 18 vastly different endings) it can be concluded that the samples of narration that I chose can not be fully representative of the nature of *The Stanley Parable*'s entire narrative. This being said, however, the samples I chose were deliberately selected as they were as close to an average representation of the various phases of the narrative as I could find. For further research, comparisons could be drawn between the narrative styles of the 18 different endings, in order to systematically categorise the narrator's full range of characterisation throughout the whole game.

In addition to this, a separate experiment could be conducted analysing Phase 3 of this experiment in more detail, such as going into the details of word order, colloquialisms and mean length of utterance, as it would provide for a much clearer insight into the more engaging and interesting areas of the narrator's character.

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