CHAPTER TWO

REVIEW OF RELATED LITERATURE AND CONCEPTUAL FRAMEWORK

2.0 Introduction

The basic model of communication contains three important elements: SENDER – MESSAGE – RECEIVER. Communication is what goes on when a ‘sender’ sends a ‘message’ to a ‘receiver’. This linear model of communication actually indicates the direction of the communication process in the communication of writing, sound and pictures. However, not all forms of communication convey simple, unambiguous messages or information. The meaning of the communication depends on how the text, as in the writing, sound or pictures, is expressed. Therefore, both interpersonal and media communication are complicated. As a consequence, we need a more complex understanding of what goes on.

Text is a constitutive part of some meaning-making event or activity in which the text participates (Halliday, 1989). Texts are a complex system of relations involving many interacting systems of different kinds on different levels of textual organisation, as well as the linkages across levels. These systems and relations include sounds, visual tracings, lexicogrammatical units, visual transitivity frames, images, gestures, phases, discourse structures, genre structures, social activities, users’ plans and goals, etc. (Baldry and Thibault, 2005: 173). Texts are resources which we use to make meanings in different contexts, to create links with other times and places, with other texts (intertextuality), and so on.

Halliday’s functional definition of text considers texts to be meaning-making events whose functions are defined by their use in particular social contexts. As Halliday points out below, texts are not just limited to the spoken or written media of language,
but there are other resources that can be used to create texts in addition to the spoken
and written word:

“... texts ... is a language that is functional, doing some job in some context.
... So any instance of living language that is playing some part in a context
of situation ... [is] called a text. It may be either spoken or written, or
indeed in any other medium of expression that we like to think of.”

(Halliday, 1989: 10)

Halliday’s definition of text extends to multimodal texts and even to texts in which there
is no language at all. Texts are embedded in the contexts in which they function. A
functional and semiotic definition of text seeks to understand the ways in which the
intrinsic properties of texts and their organisation enable them to be coupled to their
context which is created when text users’ knowledge of culture and society interact with
the internal features of the text’s organisation during the making and interpreting of texts
(Baldry and Thibault, 2005). Furthermore, different semiotic modalities adopt different
organisational principles for creating meaning. This means that different semiotic
modalities make different meanings in different ways according to the different media of
expression they use.

2.1 Discourse

Everyday, we are exposed to discourses because reading texts and/or listening to others
are part of everyone’s life. We perform these actions through all kinds of media such as
books, newspapers, magazines, television, film and radio; and through a variety of
genres such as poetry, articles, advertisements, documentaries, dramas and so on. With
new technologies such as the Internet and wireless communications, we are bombarded
with so much discourse that we now live in what is often referred to as the ‘Information
Age’. Fairclough (2004: 104) notes that the modern society is “knowledge-based” or “knowledge-driven”. In short, all that we read or hear are called discourses.

‘Discourse’ is a term that is used in a variety of ways in linguistics and other social science. We can distinguish between two main uses of the term. One, predominant in language studies, sees discourse as ‘social action and interaction, people interacting together in real social situations’ (Fairclough, 1995a: 18). The focus here is on language as it is used. The second use of the term is associated with the work of Michel Foucault (1926 – 1984) and has very little to do with linguistics. This second use understands a discourse as “social construction of reality, a form of knowledge” (Fairclough, 1995a: 18) which determines what is knowable, say-able and do-able in a particular historical context. Fairclough’s approach to discourse subsumes both these uses and is intended to bring them together by analysing language use in some detail (in conformity with the first use of the term), but always in relation to social and cultural processes (the emphasis in the second use) (Hesmondhalgh, 2006: 122).

Fairclough (1989:22; 1992: 63; 1995b:7) and Wodak (1996) describe discourse as a form of social practice, where language is used to “be imbricated in social relations and processes, which systematically determine variations in its properties, including the linguistic forms, which appear in texts” (Fairclough, 1995b:73). Lemke (1995:20) further defines discourse as “not only reconfirms and re-enacts existing social relationships and patterns of behaviours, it also re-negotiates social relationships and introduces new meanings and new behaviours”. Wodak (1996) concurs with Lemke in that discourse is historical as no discourse exists by itself. It is connected to discourses that came before it and is affected by the people and events around it. Thus, discourse can only be understood by taking its context into consideration.
2.2 Professional Discourse

According to Gee (1999:1),

“the primary function of human language is to scaffold the performance of social activities and to scaffold human affiliation within cultures and social groups and institutions … these two functions are connected. Cultures, social groups, and institutions shape social activities. At the same time, though, cultures, social groups, and institutions get produced, reproduced, and transformed through human activities”

From Gee’s view of discourse and the earlier discussions, a movement from a more linguistics and textual view of discourse to a more social view of discourse could be seen in the following diagram.

Figure 2.1

Research and Practice in Professional Discourse

(Source: Bhatia, 2004: 19)
One of the most important questions in analysing professional discourse is ‘why do the professionals use the language the way they do?’ In order to understand the implications of this question is to integrate the analysis of professional genres with professional practices and cultures. This is because professional genres are not simply textual artefacts (Bhatia, 1993, 1994, 2008; Swales, 1990).

Professional discourse could be seen as one of the most inspiring and recent developments in multi-disciplinary applied linguistics, which includes socio-psycho-linguistics. According to Bathia (2002: 42-52), Professional discourse research is becoming increasingly multidisciplinary and multidimensional and the main goals of professional discourse research and practice are:

- To represent and account for the realities of the professional world.
- To understand and account for the “private intentions” in professional genres.
- To investigate language as action in socio-critical environment.
- To investigate the relationship between professional discourse and social structures, social and professional identities and professional practices.
- To understand how professional boundaries are negotiated through discourse practices.
- To investigate integration of discourse analytical procedures and professional practices.
- To offer effective solutions to pedagogical and other applied linguistic problems.

These goals could bridge the gap between discourse analysis and professional practice. They could also contribute to the discursive competence and disciplinary knowledge, which in turn contribute significantly to professional practice (Bhatia, 2002). This can be represented in the following diagram.
Professional discourse analysis works towards a multi-dimensional research methodology through analytical procedures by integrating interdisciplinary variation or tensions in research methodologies and analytical frameworks. This kind of integration will bring in a much greater level of delicacy and intricacy in the recontextualization and hybridization of discourses, including mixing, embedding, appropriating and bending of professional genres in a much more interesting and exciting manner (Bhatia, 2002: 54-55).

2.3 Promotional Discourse

It is undeniable that we are all constantly subjected to promotional discourse. Today’s contemporary culture has been characterised as ‘promotional’ (Wernick, 1991) or ‘consumer’ (Featherstone, 1991) culture. Wernick (1991) defines ‘promotion’ as a process whereby “favourable information” about the organisation, its products and services is encoded into promotional messages or texts, such as press releases and
advertisements, which lead the consumer to buy the product or use the service. Promotional discourse can thus be defined as the process of the linguistic construction of texts, depicting the subject in question in a favourable light to influence the audience/reader for commercial benefit.

The concept of promotional culture is understood in discursive terms as the generalisation of promotion as a communicative function across directions of discourse, whereby discourse is a vehicle for ‘selling’ goods, services, organisations, ideas or people (Wernick, 1991), given that much of our discursive environment is characterised by more or less obvious promotional intent as experienced in today’s modern society. The result of this generalisation has led to an extensive restructuring of boundaries between discourse and discursive practices (Fairclough, 1995b). This is demonstrated by the genre of consumer advertising which has been colonising professional and public service discourse, and generating many new hybrid promotional genres.

2.3.1 Advertising Discourse

Although there are many types of promotional discourses as briefly mentioned above, the focus of this research is on advertising discourse. Hence, it is deemed appropriate to now discuss advertising as a discourse type.

Advertising discourse must first be recognised as a form of communication with a persuasive intent that is paid and non-personal. This discourse is used by identified sources through various media. It is persuasive because the advertiser strives to alter the consumers’ behaviour, levels of awareness, knowledge and attitude in a manner that would benefit them. As advertisements are paid forms of communication, they are different from other varieties of publicity (such as press releases) and “public relations”
(such as news conferences) which are covered by the media without any charge. This form of persuasive communication is also different from other promotional and publicity forms of communication published in the media, such as “news” or “feature” material supplied by a particular source, in that the advertiser is “identified” (Rotzoll, 1985). Lately, advertisers are convinced that an editorial format can be more effective than the traditional advertising format in influencing audiences for commercial benefit. Hence, they have begun to advertise in the form of advertorials because consumers/audiences today want more substantial information and an objective opinion on a product or service.

Advertising in this day and age is a world-wide phenomenon especially with advances in technology and the advent of the Internet. Many advertisers use advertisements, which include advertorials, for different purposes with many different effects. Rotzoll (in van Dijk, 1985) provides eight forms of advertising discourse that reveal different communicative purposes. (Examples of businesses or services that advertise each of the eight forms of advertising below are taken from the researcher’s survey.) They are advertisements by:

(a) Producers of consumer goods or services to reach individuals

This “general” advertising involves advertising from a single company (the “producer” of the good or service) to an audience. The purpose is generally an attempt to encourage preference for a particular brand. (Examples of businesses or services that advertise in this form of advertising discourse include health care and pharmaceutical companies, tourism boards, etc.)
(b) Producers of consumer goods to reach retailers

The companies that advertise to retailers may be the same as those that attempt to reach individual consumers. They also often encourage retailers to stock the product in order to sell to individuals. This is often a very important form of advertising because the competition for retailer “shelf space” is quite strong. (Examples of this form of advertising discourse include computers dealing in Information Communication Technology, event management, products storage and materials handling businesses, etc.)

(c) Producers of business goods and services to other businesses

The producers of business goods and services used by other businesses for their own use, advertise to them in an attempt to secure sales for their particular brand. (Cranes manufacturers and telecommunication cable companies are examples of businesses that use this form of advertising discourse).

(d) Producers for public relations purposes to individuals, special interest groups and their own employees

This increasingly prevalent type of advertising is meant to influence important “publics”, such as the government, financial community, employees, etc, on matters of concern to the company. (Examples of this form of advertising include education benefits by the Social Security Organisation (SOCSO); employee reviews by Shell, a petrol company; Honda Dreams Fund, a community project by an automobile company; companies dealing in computer servers which consume less electricity and thus conserve the environment, etc.)
(e) Producers of consumer and/or business goods and services for international distribution

Marketing today is increasingly multinational. Firms that distribute their products and services to countries other than their own increasingly utilise advertising to influence appropriate audiences. (Examples of organisations or companies that advertise their products or services to consumers and business audiences around the world include government ministries, credit card companies, tourism boards, etc.)

(f) Retailers to reach individual consumers

This form of advertising emphasises patronage of a particular store or company products and services. Unlike “general” advertising, the message is usually not “buy this brand” but “buy here”. Often, the appeal of this form of advertising is the price. (An example for this form of advertising taken from the pilot survey is the one by a departmental store, Jaya Jusco advertising skin care and cosmetic products.)

(g) Individuals to reach other individuals

This is known as “classified” advertising, where individuals are attempting to persuade others to buy or trade. (An example would be an individual trying to sell a property).

(h) Governments, social institutions, and special interest groups

This classification encompasses advertising that attempts to influence the position of the governments, social institutions, and special interest groups. In virtually every country, this is now a growing area for advertising. (Examples of this form of advertising are Public Service Announcements by the government on road safety, smart consumerism, and recycling.)
2.4 Media Discourse

The mass media usually utilises discourse to “construct versions of reality” to the public. News is produced based on its “tellability” and “newsworthiness” to the masses, thus involving the inevitable “processes of selection and transformation” (Stamou, 2001: 653). Sacks in Coulthard (1985: 79-80) acknowledges the importance of conveying information that is both interesting and relevant so that it would not bore the audience. Media discourse, which comes in the form of text, is co-produced by both the writer and reader based on their shared knowledge of the world, society and language (Fowler, 1999). This is because a text consists of raw material for multiple interpretations, and the ways in which they are read depend upon the purposes, commitments and strategies of readers. Texts also express the social identities of their producers and address the assumed social identities of their addressees and audiences. (Fairclough, 1995a: 123 - 128).

In media discourse, readers have “the active role of audiences in interpreting the messages they receive” (Croteau and Hoynes, 2000: 262). Readers are also considered “active readers” as they do not simply swallow the messages presented in the Media (Croteau and Hoynes, 2000). In other words, different people will have different interpretations of the same content or report (Sorlin, 1994). Downes and Miller (1998) state that the meanings and sense made by the reader from their readings are in accordance with their existing knowledge. They also state that media audiences interpret what they already know and what they learn from other sources. The interpretation of media discourse also depends on their social position and experience (Granham, 2000). Croteau and Hoynes (2000) concur with Granham (2000) in that readers’ interpretation is based upon social position, broader cultural codes and discursive resources. Since media texts are governed by rules and meanings of
discourse and genre (Kress, 1989), Fairclough’s (1995b) framework for Critical Discourse Analysis (CDA) seems to cater to the needs of media discourse. Fairclough (1995a, 1995b) suggests that the analysis of media discourse should be multidimensional because texts are related to the discourse practice and to the social practice of which they are part.

![Dimensions of Discourse and Discourse Analysis](image)

**Figure 2.3**

**Dimensions of Discourse and Discourse Analysis**

Media discourse can basically be divided into two main categories – the print media and electronic media. The print media consists of newspapers, magazines, annual reports, letters, brochures, leaflets, flyers, etc. Television, radio, computer/Internet and mobile telecommunication are examples of the electronic media. Advertisements are most commonly associated with the mass media of newspapers, magazines, billboards,
posters, direct-mail, television and radio, although lately they are frequently flourished in other forms such as the Internet and mobile telecommunication.

2.4.1 Computer-Mediated Discourse

*Dot com* [.com] is now a common heard phrase, as well as appearing ubiquitously in writing in all kinds of advertising and promotional material (Crystal, 2001: 20). In fact, written English shows developments well beyond the stage of the literal use of *com.* This suffix is one of several domain names showing what kind of organisation and electronic address a website belongs to:

- **.com** - commercial organisations
- **.edu or .ac** - educational organisations
- **.gov** – governmental organisations
- **.mil** – military organisations
- **.net** – network organisations
- **.org or .co** – everything else

The estimates for languages other than English have steadily risen since the mid-1990s, with some commentators predicting that before long the Web and the Internet as a whole will be predominantly non-English as communications structure develops in Europe, Asia, Africa and South America (Crystal, 2001: 217 - 222). A *Global Reach* (which offers web site translation services) survey estimated that people with Internet access in non-English speaking countries increased from 7 million to 136 million between 1995 and 2000. In 1998, the total number of newly created non-English Web sites exceeded that for newly created English Web sites, with Spanish, Japanese, German, and French the chief players. According to a Japanese Internet author Yoshi Mikami, 90% of Web pages in Japan are now in Japanese. The Web is steadily reflecting the distribution of
language presence in the real world. They range from individual businesses doing their best to present a multilingual identity to major sites collecting data on many languages. In other words, a single language site is “useless”, because the owner has nobody to link to.

The Web is an ideal medium for minority languages, given the relative cheapness and ease of creating a Web page, compared with the cost and difficulty of obtaining a newspaper page, or a programme or advertisement on radio or television. As Thomas (2000) reflects on the reduced dominance of English on the Internet: “... there will be a great demand for multilingual Web sites, for multilingual data retrieval ...”

This is what a very popular Australian blogger, Karen Cheng (2009) who has a large readership and has written 1,313 posts in the last six years, has to say about the Internet. Back in 1999, the Internet was small, but growing rapidly. There was no spam or advertising on the Internet then. After a decade, the Internet is “huge”. Now, the Internet and blogs are part of the “social-media” phenomenon where everyone is connected to everyone else and everything by so many different software and devices that it feels like everyone in the whole world is shouting out at the same time. Advertising is now everywhere.

Cheng (2009) adds that the Internet is fast now. Back in 1999, most of her posts did not have a picture at all, and if they did, the picture was the size of what is now called a “thumbnail” image. Digital cameras, combined with faster bandwidth, have made high quality photos an important part of the Internet because digital is so easy and cheap compared to film. As a result, the standard of photography has improved a lot over the years. Moreover, one can store images on Flickr, which does not charge anything for serving out all the images. However, Cheng (2009) cautions that one should choose
images very, very carefully because “one good image is worth a thousand words, but fifty well chosen words are much better than any bad picture”.

2.4.1.1 Features of the Internet

According to Crystal (2001: 7 - 8) the distinctive features of a language variety are of several kinds. Many stylistic approaches recognise five main types, for written language:

a) Graphic features: the general presentation and organisation of the written language, defined in terms of such factors as distinctive typography, page design, spacing, use of illustrations, and colour; for example, the variety of newspaper English would be chiefly identified at this level through the use of such notions as headlines, columns, captions.

b) Orthographic features: the writing system of an individual language, defined in terms of such factors as distinctive use of the alphabet, capital letters, spelling, punctuation, and ways of expressing emphasis (italics, boldface, etc.); for example American and British English are distinguished by many spelling differences (e.g. *colour* vs. *color*), and advertising English allows spelling modifications that would be excluded from most other varieties (e.g. *Beanz Means Heinz*)

c) Grammatical features: the many possibilities of syntax and morphology, defined in terms of such factors as the distinctive use of sentence structure, word order, and word reflections; for example, religious English makes use of an unusual vocative construction (*O God, who knows ...*) and allows a second-person singular set of pronouns (*thou, thee, thine*).
d) Lexical features: the vocabulary of a language, defined in terms of the set of words and idioms given distinctive use within a variety; for example, legal English employs such expressions as *heretofore, easement, and alleged*, as well as such phrases as *signed sealed and delivered* and Latin expressions such as *ex post facto*.

e) Discourse features: the structural organisation of a text, defined in terms of such factors as coherence, relevance, paragraph structure, and the logical progression of ideas; for example, a journal paper within scientific English typically consists of a fixed sequence of sections including the abstract, introduction, methodology, results, discussion, and conclusion.

Although the Internet is largely text-based (Wilbur, 1996: 6), the presence of spoken language, through the use of sound clips, film, video, interactive voice dialogues, speech synthesis (to provide a spoken representation of what is on screen or to give a vocal support to a graphic presentation), and automatic speech recognition (to enable users to interact verbally with sites) is growing. Therefore, Crystal (2001: 9) suggests that we need to recognise two more features of language variety:

- **Phonetic features**: the general auditory characteristics of spoken language, defined in terms of such factors as the distinctive use of voice quality, vocal register (e.g. tenor versus bass), and voice modality (e.g. speaking, singing, chanting); for example, in TV commentary, different sports make use of different vocal norms (e.g. the loud enthusiastic crescendos of football versus the hushed monastic tones of snooker).

- **Phonological features**: the sound system of an individual language, defined in terms of such factors as the distinctive use of vowels, consonants, intonation, stress and pause; for example, distinctive pronunciation is a notable feature of such varieties as news-reading, preaching, and television advertising.
Computer-mediated communication is more than just a hybrid of speech and writing, or the result of contact between two long-standing mediums. According to Deegan (2000) electronic texts display fluidity, simultaneity (being available on indefinite number of machines), and non-degradability in copying. They transcend the traditional limitations on textual dissemination, and they have permeable boundaries because of the way one text may be integrated within others or display links to others via hypertext links. These properties, combined with those associated with writing and speech, make the Internet language a ‘third medium’ (Deegan, 2000: 48).

As the Internet is a medium almost entirely dependent on reactions to written messages, awareness of audience must hold a primary place in any discussion. The core feature of the Internet is its real or potential interactivity, a medium which is electronic, global and interactive (Crystal, 2001: 18).

A ‘page’ on the Web often varies from encounter to encounter for several possible reasons:

- its factual content might have been updated
- its advertising sponsors might have changed
- its graphic designer might have added new features

Thus, the writing is not necessarily static, given the technical options available which allow texts to move around the screen, disappear or reappear, change colour, and so on (Crystal, 2001: 44).

Market research companies are investing a great deal to discover how people react to different Web page configurations. Web page designers constantly talk about the importance of ‘clear navigation’ around a page, between pages in a site, and between
sites, with the aim of providing unproblematic access to sites, clear screen layouts, and smoothly functioning selection options for searching, help, further information, etc (Crystal, 2001: 57). As such, the cost of designing a high-quality website can be considerable.

Web pages often provide visual aids to support texts, in the form of photographs, maps, diagrams, animation, and the like. The Web is also factually communicative and graphically rich. The richness of the Web’s graphics has increased along with technological progress, in that it has a range of typographic and colour variation that far exceeds the pen, the typewriter, and the early word processor, and allowing further options, such as animated texts, hyperlinks and multimedia support (sound, video, film) not available to conventional publishing. However, not everyone can use it well, where examples of illegibility, visual confusion, over-ornamentation and other inadequacies abound. They are compounded by the limitations of the medium, which cause no problem if respected, but which are often ignored as when we encounter screenfuls of unbroken text, paragraphs which scroll downwards interminably or texts which scroll awkwardly off the right-hand side of the screen. The problem of “graphic translatability” (Twyman, 1982) is only beginning to be appreciated and that it is not possible to take a paper-based text and put it on a screen without rethinking the graphic presentation and the content of the message (Crystal, 2001: 46-47).

Anything that can exist as a computer file can be made available as a Web document – text, graphic, sound, video, etc. There is no theoretical limit to the size of the Web, and new sites are being added to it so rapidly that no conclusive statistics are available, but growth in the late 1990s was about 40% a year, with the number of pages rapidly approaching more than a billion (Lawrence and Giles, 1999: 107-109).
'Graphic’ refers to all aspects of written (as opposed to spoken) language, including typewritten, handwritten (including calligraphic), and printed texts. It includes much more than the direct visual impression of a piece of text, as presented in a particular typography and graphic design on the screen. It also includes all those features which enter into a language orthographic system (i.e. its spelling, punctuation, and use of capital letters) as well as the distinctive features of grammar and vocabulary which identify a typical ‘written’, as opposed to ‘spoken’, medium of communication. (Crystal, 2001: 195)

There will be large quantities of interrupted linear text – texts which follow the unidimensional flow of speech, but interrupted by conventions which aid intelligibility – chiefly the use of spaces between words and the division of a text into lines and screens (Crystal, 1997). This is the normal way of using written language, and it dominates the Web as it does any other graphic medium. But there will also be large quantities of non-linear texts – texts which can be read in a multidimensional way. In non-linear viewing, the lines of a text are not read in a fixed sequence; the reader’s eyes move about the page in a manner dictated only by the user’s interest and the designer’s skill, with some parts of the page being the focus of attention and other parts not being read at all. A typical example is a page advertising a wide range of products at different prices. On the Web, many pages have areas allocated to particular kinds of information and design, through the use of colour, flashing, movement, and other devices to attract the attention and disturb any process of predictable reading through the screen in a conventional way. On a typical sales page, a dozen locations compete for our attention (e.g. search, help, shopping basket, home page, etc.). The whole concept of hypertext linking is perhaps the most fundamental challenge to linear viewing (Crystal, 2001: 196).
However, there are other kinds of graphic organisation. The Web displays many kinds of *lists*, for example, sequences of pieces of information, ordered according to some principle, which have a clear starting point and a finishing point – such as items in a catalogue, restaurant menus, filmographies, and discographies. As the whole basis of linguistic organisation of a search-engine responds to an inquiry to provide a series of hits in the form of a list, it would seem that the organisation list is intrinsic to the structure of the Web. Matrices are also very much in evidence – arrangements of linguistic, numerical, or other information in rows and columns, designed to be scanned vertically and horizontally. They will be found in all kinds of technical publications as well as in more everyday contexts such as sites dealing with sports records and personal sporting achievements. And there are *branching* structures, such as are well-known in family tree diagrams, widely used whenever two or more alternatives need to be clearly identified or when the history of a set of related alternatives needs to be displayed. In an electronic context, of course, the whole branching structure many not be visible on a single screen, the different paths through a tree emerging only when users click on relevant ‘hot’ spots on the screen (Crystal, 2001: 197).

The Web is graphically more eclectic than any domain of written language in the real world. The same eclecticism can be seen if we look at the purely linguistic dimensions of written expression – the use of spelling, grammar, vocabulary, and other properties of the discourse (the ways that information is organised globally within texts, so that it displays coherence, logical progression, relevance, and so on). Whatever the variety of written language we have encountered in the paper-based world, its linguistic features have their electronic equivalent on the Web. Among the main varieties of written expression are legal, religious, journalistic, literary and scientific texts. These are all widely present in their many sub-varieties, or genres. Each of these genres has its
distinctive linguistic character, and all of this stylistic variation will be found on the Web (Crystal, 2001: 197-198).

2.4.1.2 Hypertext and Interactivity of the Internet

The Web is noticeably a colourful medium. Probably the most use of colour in a well-designed site is to identify the hypertext links – the jumps that users can make if they want to move from one page or site to another. The hypertext link is the most fundamental structural property of the Web, without which the medium would not exist. It has parallels in some of the conventions of traditional written text – especially in the use of the footnote number or the bibliographical citation, which enables a reader to move from one place in a text to another – but nothing in traditional written language remotely resembles the dynamic flexibility of the Web (Crystal, 2001: 202).

The Internet is a medium which is electronic, global and interactive (Crystal, 2001: 18). A distinctive feature of an increasing number of Web pages is their interactive character. The Web is no longer only a purveyor of information. It has become a communicative tool, which will vastly grow. Doubtless, the trend is being much reinforced by the e-commerce driver, with its ‘subscribe now’, ‘book here’ character. Web owners have now come to realize that, as soon as someone enters a site, there is a greater chance of them staying there if the site incorporates as e-mail option, or offers a discussion forum (Crystal, 2001: 204).

Pring (1999) believes that “Web screens may blossom with movies and be garnished with sound tracks, but for the moment, type is the primary vehicle for information and persuasion. Its appearance on screen is more crucial than ever. Immense competition
for the user’s attention means that words must attract, inform (and maybe seduce) as quickly as possible. Flawless delivery of the message to the screen is the goal”.

2.5 Text Analysis

As this study attempts to research on the genre of tourism advertorials posted on the Internet, it is also necessary to identify text analysis as it is related to mass communication and mass media research, since genre study is commonly identified with the analysis of texts. Swales (1990: 6) states that it is necessary to use texts and analyse them in order to understand how those texts “organise themselves informationally, rhetorically and stylistically”.

Van Dijk (1985: 2) states that Content Analysis, which is a type of text analysis, is “not just a theoretical approach of mass communication research, but an interdisciplinary method for the objective, replicable and quantitative description of texts”. In addition to Content Analysis, Grounded theory procedures can be applied for analysing media discourse, such as interview transcripts and newspaper articles (Titscher et al., 2000:75). Stillar (1998) proposes a system of textual analysis combining critical tools from three areas of interest – functional linguistics, rhetoric and social theory. This system is also known as the Discoursal, Rhetorical and Social Action.

This study also attempts to look at the online tourism advertorials from the multimodal perspective. Multimodal texts integrate selections from different semiotic resources to their principles of organisation. These resources are not put together as separate modes of meaning making, but are combined and integrated to form a complex whole. The organisation principles of the whole should be understood in terms of the combined resources used. This resources integration principle refers to the ways in which the
selections from the different semiotic resource systems in multimodal texts relate to, and affect each other, in many complex ways across many different levels of organisation. A semiotic resource system refers to the possible meanings and forms typically used to make meanings in particular contexts (Baldry and Thibault, 2005: 18). According to the resource integration principle, texts are never monomodal. In practice, all kinds of texts are always multimodal, making use of, and combining, the resources of diverse semiotic systems (Baldry and Thibault, 2005: 19). Thus, multimodal texts are composite products of the combined effects of all the resources used to create and interpret them.

2.6 Discourse Analysis

Historically, language for specific purposes analyses began with quantitative studies of the linguistic properties of functional varieties or registers of a language (Barber, 1962; Halliday, McIntosh and Strevens, 1964 in Swales, 1990). An example of this type of study involves investigating the occurrence of verb forms in scientific English in order to provide a descriptively adequate account of distributional frequencies in the target language variety and thus offer a basis for teaching items in specialised English as a Second and Foreign Language (ESL & EFL) materials. These discrete-item surface feature studies included investigations into sentence length, voice, vocabulary and so on.

Since those early days, English for Specific Purposes (ESP) analyses have developed in various directions to become narrower and deeper. There is now an awareness in providing a deeper or multi-layered textual account. As a result, there is a growing interest in assessing rhetorical purposes, in analysing information structures, and in explaining syntactic and lexical choices (Swales, 1990). The findings are increasingly viewed in terms of the contributions they make to communicative effectiveness. These
have contributed to our understanding of discourse in educational and professional settings.

Discourse analysis (DA) is only one of a number of approaches which offer the means to analyse language in social use. DA refers to the study of naturally occurring written and spoken forms of discourse. It can be distinguished in terms of theoretical orientation (Bhatia, 1993). In the past, DA was usually an extension of grammatical formalism, which focuses on formal and functional aspects of language use. These types of theoretical studies usually focused on a particular theoretical framework in linguistics such as the systemic linguistic framework. According to Bhatia, Flowerdew and Jones (2008), though often seen as located within the discipline of linguistics, DA is in fact an interdisciplinary field of inquiry.

More recently, DA deals with the use of language or actual communication in an institutionalised socio-cultural context. DA has moved to focus more on “language in use”, drawing on insights from sociology, psychology, semiotics, communication studies, rhetoric, as well as disciplines such as business and marketing, law and information technology, just to name a few. In this regard, DA has evolved as a way of understanding the use of language in a variety of institutional, academic, workplace and professional settings (Bhatia, Flowerdew and Jones, 2008). Furthermore, discourse analysts are now faced with a variety of new media of communication including computer-mediated communication, SMS messaging and other new communication technologies.

DA can also be viewed on a general-specific scale. General discourse studies concentrate on written discourse analyses with a focus on the features that distinguish a narrative text from descriptive and argumentative texts. In contrast, specific discourse
analyses focus on texts such as research article introductions, legislative provisions and doctor-patient communications. Bhatia (1993) also distinguishes DA’s parameter as that of surface-deep analysis or thin-thick description of language in use. Identification of this parameter is useful in distinguishing applied discourse analysis, which may range from surface-level formal analysis to deeper functional analysis. In short, there is a gradual shift from an emphasis on theoretical, formalistic and surface-level analyses to an emphasis on deep and functional analyses, which are closely related to socio-cultural settings.

Therefore, as a general term, DA refers to the study of naturally occurring written or spoken discourse focusing on:

1. lexico-grammatical and other textual properties,
2. regularities of organisation of language use,
3. situated language use in institutional, professional or organisational contexts, or
4. language use in a variety of broadly configured social contexts.

Apart from the above analyses, many researches have been conducted using Critical Discourse Analysis (CDA) since the last decade. CDA emerged as a result of contemporary pragmatics and quantitative-correlative sociolinguistics of William Labov. It is also based on Louis Althusssser’s theories of ideology, Mikhail Bakhtin’s genre theory and the philosophical traditions of Antonio Gramsci and the Frankfurt school (Fairclough and Wodak, 1997; Titscher et al., 2000:144). The interdisciplinary approach of CDA allows us to consider a wide variety of communicative methods and media from different perspectives in a way that does justice to the complexity of linguistic, extralinguistic and contextual components of authentic, real-life communication (Anthonissen, 2003). In identifying CDA as a typically interdisciplinary approach to analysing discourse, there is recognition of the value that advances made in
these disciplines may have improved understanding of the functioning of language in society.

There is a range of studies revolving around CDA which are advocated by various analysts in their respective studies. Some of the better known CDA researches are the French Discourse Analysis, Critical Linguistics, Social Semiotics, Socio-Cognitive Studies (van Dijk), Discourse-Historical Method (Wodak) and Fairclough’s framework which includes the concept of intertextuality.

Approaches in discourse analysis developed by British linguist Norman Fairclough and Dutch linguist Teun van Dijk attempt to draw connections between the use of language and the exercise of social power. For this reason, their works are often labelled as ‘Critical Discourse Analysis’ (CDA) because it claims to be more critical of language as it is used socially than are some types of discourse and linguistic analysis (Hesmondhalgh, 2006: 122). However, the analysis of the present research is not from the CDA but genre analysis perspective.

2.7 Genre Analysis

In the past, Register Analysis and Grammatical-Rhetorical Analysis were used in discourse analysis whereby limited emphasis was given to “socio-cultural, institutional and organizational constraints and expectations that shape the written genre in a particular setting, particularly in the case of highly specific academic and professional genres” (Bathia, 1993:10). In relation to the problem, Genre Analysis (GA) was introduced to study the “situationally linguistic behaviour in institutionalized academic or professional settings” (Bhatia, 1997:181). In other words, GA describes the conventional aspects of language use. According to Bhatia (1993: 1), it focuses on “the
specific realizations of conventionalized communicative purposes”. The study of genre can be viewed from three different traditions (Hyon, 1996). Each of the tradition differs in its approach to genre. The following sub-section explains the three traditions of genre analysis.

2.7.1 Traditions of Genre Analysis

Literature on genres had been conceived of in three distinct ways by researchers and practitioners with different backgrounds and from different parts of the world (Hyon, 1996). The three schools of genre analysis are the international ESP Tradition, North American New Rhetoric and the Australian Systemic-Functional School. Each tradition differs in its approach to genre. This section explains the three traditions of genre analysis.

On the English for Specific Purposes (ESP) tradition (i.e. Swales, 1990; Bhatia, 1993; Dudley-Evans, 1994), genres have been framed as text types defined by their formal properties as well as by their communicative purposes within social contexts. According to Hyland (2003), the ESP approach is more linguistic in direction and sees genre as a class of structured communicative events employed by specific discourse communities whose members share broad social purposes (Swales, 1990: 45-47). These purposes are the rationale of a genre and help to shape the ways it is structured and the choices of content and style it makes available (Johns, 1997).

Genres in the ESP tradition are often associated with “discourse communities” of academic disciplines or particular professions, and often use the classification of these communities, such as ‘research articles’ and ‘annual reports’, to identify their genres (Johns, 2003). This approach focuses on the structural move analysis to describe the
organizational patterns in genres. ESP researchers do not only examine a text at the textual level but may also analyse at the lexico-grammatical level. Hyon (1996: 695) notes that “many ESP scholars have paid particular attention to detailing the formal characteristics of genres while focusing less on the specialized functions of texts and their surrounding social contexts”.

The New Rhetoric approach (i.e. Bakhtin, 1981; Miller, 1984; Berkenkotter and Huckin, 1993) which was influenced by post-structuralism, rhetoric and first language composition (Hyland, 2003), studies genre “as the motivated, functional relationship between text types and rhetorical situation” (Coe, 2002: 195). The focus in this approach to genre analysis is mainly on the rhetorical contexts in which genres are employed, rather than detailed analyses of text elements (Freedman and Medway, 1994).

In contrast to the ESP tradition, New Rhetoric scholars “have focused more on the situational contexts in which genres occur than on their forms and have placed special emphases on the special purposes, or actions, that these genres fulfil within these situations” (Hyon, 1996: 696). The New Rhetoric tradition focuses on the situational contexts in which the genres occur and their social significance. Miller (1984) describes genre as a social action and insists that the study of genres can only be accomplished by studying the ethnography of the community in which the genres occur.

The Australian Systemic-Functional tradition (i.e. Martin, 1989, 1993; Halliday and Hasan, 1985) is based on Halliday’s theory of systemic functional linguistics. It is also known as the ‘Sydney School’ in the United States. This model of genre stresses the purposeful, interactive and sequential character of different genres and the ways language is systematically linked to context through patterns of lexico-grammatical and rhetorical features (Christie & Martin, 1997). Its approach to genre is concerned with
the relationship between language and its functions in social settings. Martin (1992) describes that genres from this approach are viewed as “staged goal-oriented social processes”, the cultural forms that cultures use in certain contexts to achieve various purposes. For the Systemic-Functional Linguistics scholars, genre is “one element in a complex social semiotic system, delineating and exploring the textual features of which is empowering” (Swales, 2004). In the Systemic-Functional linguistics approach to genre, the analysis is focused on the textual patterns and lexico-grammatical features within the Hallidayan schemes of linguistic analysis which are associated with field, tenor and mode.

These three approaches to genre can be summarized in the following table:

Table 2.1: The Three Schools of Genre Theory

<table>
<thead>
<tr>
<th></th>
<th>ESP Analysis</th>
<th>Australian Genre Theories</th>
<th>New Rhetoric Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Researchers</td>
<td>ESP scholarship</td>
<td>Systemic-functional linguists</td>
<td>North American scholarship interested in L1 teaching</td>
</tr>
<tr>
<td>Objective</td>
<td>Pedagogical</td>
<td>Pedagogical</td>
<td>Pedagogical</td>
</tr>
<tr>
<td>Setting</td>
<td>NNSE, EAP, EPC</td>
<td>Primary; secondary, adult education for minorities, migrant workers and other mainstream groups</td>
<td>NSE in undergraduate schools</td>
</tr>
<tr>
<td>Genre Theory</td>
<td>Genre as “Communicative events’ characterized by their communicative purposes” and by various patterns of “structure, style, content and intended audience” (Swales, 1990, p. 58)</td>
<td>Genre as “Staged-goal-oriented social processes” (Martin, Christie and Rothery, 1987)</td>
<td>“Genre as social action” with social purposes (Miller, 1984)</td>
</tr>
<tr>
<td>Text Analysis</td>
<td>Structural move analyses to describe global organizational patterns</td>
<td>Analysis of linguistic features within Hallidayan schemes of linguistic analysis</td>
<td>Text analysis based on ethnographic methods</td>
</tr>
</tbody>
</table>
Yunick (1997) also gives a concise description of the three approaches to genre which he summarises as follows:

With respect to drawing relations between language and its social functions, New Rhetoric focuses on the social purposes end of the spectrum, while genre analysis in ESP brings more focus to moves in discourse structure. Australian linguistics explicitly and theoretically hooks up grammar and lexicon as well as discourse structure to social function.

(Yunick, 1997)

The next three sub-sections discuss the three traditions of genre analysis in more detail.

2.7.1.1 The English for Specific Purposes (ESP) Tradition

Genre analysis developed as part of ESP in the 1980s. This most influential ESP genre-analysis framework was established by Swales (1981, 1990) and has set the standard for a formalistic approach to genre analysis of academic, professional and scientific discourse studies. Swales’ theory of genre analysis is built upon three concepts: discourse community, genre and language learning task (Swales, 1990: 9).

In the ESP approach, textual patterns or organisation in a genre is analysed by breaking the text up into moves. Swales’ moves analysis not only looks at the structure but also studies the lexico-grammatical features of moves.

In summary, many researchers have applied Swales’ theoretical framework to their studies of the various sections found in research articles. Others, like Bhatia, have
worked on the moves analysis of other genres, such as legal documents. The table below, although not comprehensive, lists some of the earlier researches using genre analysis to examine rhetorical structure that has been carried out using Swales’ framework.

Table 2.2 : Genre Analysis Studies based on Swales’ Framework

<table>
<thead>
<tr>
<th>Year</th>
<th>Researcher</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1981</td>
<td>Swales</td>
<td>Aspects of Article Introductions</td>
</tr>
<tr>
<td>1984</td>
<td>Crookes</td>
<td>Towards a Validated Analysis of Scientific Text Structure</td>
</tr>
<tr>
<td>1986</td>
<td>Dudley-Evans</td>
<td>Genre Analysis: An Investigation of the Introduction and Discussion Sections of MSc Dissertation</td>
</tr>
<tr>
<td>1988</td>
<td>Hopkins</td>
<td>A Genre-Based Investigation of the Discussion Sections in Articles and Dissertations</td>
</tr>
<tr>
<td></td>
<td>Dudley-Evans</td>
<td>Genre Analysis: English in Academic and research Settings</td>
</tr>
<tr>
<td>1990</td>
<td>Swales</td>
<td>A Genre-Based Approach to ESP Materials</td>
</tr>
<tr>
<td>1993</td>
<td>Bhatia</td>
<td>Analysing Genre: Language Use in Professional Settings</td>
</tr>
<tr>
<td>1994</td>
<td>Brett</td>
<td>A Genre Analysis of the Results Section of Sociology Articles</td>
</tr>
<tr>
<td>1997</td>
<td>Holmes</td>
<td>Genre Analysis, and the Social Sciences: An Investigation of the Structure of Research Article Discussion Sections in Three Disciplines</td>
</tr>
<tr>
<td>1997</td>
<td>Nwogu</td>
<td>The Medical Research Paper: Structure and Functions</td>
</tr>
<tr>
<td>1999</td>
<td>Williams</td>
<td>Results Sections of Medical Research Articles: Analysis of Rhetorical Categories for Pedagogical Purposes</td>
</tr>
<tr>
<td>1999</td>
<td>Posteguillo</td>
<td>The Schematic Structure of Computer Science Research Article</td>
</tr>
<tr>
<td>2000</td>
<td>Feak, Reinhart Sinsheimer</td>
<td>A Preliminary Analysis of Law Review Notes</td>
</tr>
<tr>
<td>2002</td>
<td>Bunton</td>
<td>Generic Moves in Ph.D Thesis Introductions</td>
</tr>
</tbody>
</table>

2.7.1.2 The New Rhetoric Studies Tradition

Another approach which differs somewhat from Swales and his followers who have focused on the structure and typical linguistic realisations of certain genres, is the New Rhetoric school which emphasises the flexible and dynamic nature of genres and the link between rhetorical forms and social needs. Scholars in this field whose main
interest is in the social, cultural and historical contexts in which genres operate believe that genres are generally too flexible and unstable to be able to fit into a model developed for a particular section or text. Studies in this approach tend to explore how genres evolve in different sociocultural settings to achieve particular purposes making them dynamic in nature.

Bazerman (1987), for example, traces the evolution of the scientific articles, highlighting that the rhetorical forms have arisen from social needs. His study shows how production of texts evolved in order to negotiate scientific knowledge at differing times and places. The changing nature of scientific articles is necessary to cater to changing social needs. In his analysis of the Philosophical Transactions of the Royal Society of London which was founded in 1665, he found that the journal which was initially a journal for a general audience gradually became more selective for professional interest and quality. From a position of peripheral interest to scientists during less competitive times, the journal publication became of great importance in the twentieth century. Researchers began to recognise and accept that their work contributed to new knowledge in the field and that their research was meant to be part of a communal process where it was to be accepted or criticised by others in forums that can be socially recognised.

Bazerman (1988) observed changes in the length, referencing and argument in research articles in physics which are a reflection of increasing knowledge, competition amongst other researchers and readers’ expectations. Atkinson (1999), in his analysis of research writing from the seventeenth century, found that papers became less affective and more focused, and more informational rather than narrative-like over a period of time. Berkenkotter and Huckin (1995) in their analysis of biology research articles since 1944 argued that the increasing promotion of results was brought about to accommodate the
increasingly selective reading by researchers who are usually such busy people inundated with an expansion of information in the sciences.

This approach to the study of research articles helps us see the changes that have taken place in text production over a long period of time and linking these changes to the changing social needs, and that texts are dynamic and not static products. The studies in this approach indicate that genres are shaped by social factors and that texts occur in social contexts and are employed by specific communities to achieve recognised goals.

2.7.1.3 The Systemic Functional Linguistics Tradition

The above two approaches indicate two diverse interests of researchers of genres which are significant in the social, cultural and historical contexts in which genres operate and a concern interest in the nature of the genres themselves. In between these two are those who are interested in both the context in which genres are produced as well as in the linguistic features of the genres themselves. One of the prominent groups is the one which is involved in the approach to genre analysis that has its roots in Hallidayan linguistics and which provides a systemic functional perspective on language description. The genre theory of this school suggests that texts occur not in isolation but in social contexts, and they are goal oriented and culturally determined (Martin, 1984 in Eggins, 1994). In this approach, context is seen to comprise the context of culture and the context of situation. When describing a genre, there is a need to provide a thorough explanation of both the cultural and situational contexts which affect the patterns of language in texts.

The concept of genre is often used “to describe the impact of the context of culture on language by exploring the staged, step-by-step structure that cultures institutionalise as
ways of achieving goals” (Eggins, 1994: 9). What this means is that certain cultures in a discourse community may have certain restrictions regarding language use by its members in the community, requiring a particular structure for its communicative purpose to be achieved. Discourse is analysed for its structural characteristics, its crucial semantic attributes of the structural elements and its lexico-grammatical patterns (Hasan, 1984; Halliday, 1985, 1994). In examining the generic structures, the values of the field, tenor and mode, which are the components of its contextual configuration, determine the range of textual structures available within a genre. Therefore, different social situations will produce different genres because each social situation has its own configuration of values. An example of this would be that given by Lewin et al. (2001: 8) of a first year university lecture in Biology which combines choices from that particular field with the ways in which lectures are conducted and the lecture which activates choices brought about by the relationship between the lecturer and the audience, in this case the first year students attending the lecture. The lecture can be identified by the mode of discourse which usually would be a semi-spontaneous speech. Systemic functional linguists have shown how lexico-grammatical choices are determined by topic and writer-reader relationships (Halliday and Martin, 1993).

Ventola (1987) and Martin (1992) consider genre as a semiotic level where the ways in which social acts are accomplished can be captured in a particular culture. Culture consists of many semiotic systems consisting of signs that have meaning for a particular culture. The semiotic organisation of the social system may be a system corresponding to the linguistic system. Therefore, when we know the values from the semiotic variables of the social context, we can also know the meaning choices that will be selected from the linguistic system (Halliday, 1985; Ventola, 1987). Couture (1986) suggests that register and genre represent two different organisations with register restricting choices at the linguistic level and genre restricting choices at the discourse
structure level. Genres such as research reports can be considered the whole structured texts whereas registers such as the language of science represent stylistic choices.

Halliday and Hasan (1985) provide the first model for classifying texts according to genre. The Generic Structure Potential specifies the obligatory and typical optional elements of the genre and the ordering. The elements in their natural order can be used as the criteria to determine whether texts are complete or incomplete.

Ventola’s (1987) system of genre realization is a more flexible system which allows for texts which have missing obligatory elements to be recognized as being within a genre. Martin (1985) too provides a generic systems network which captures the features of a genre based on the similarities and differences between text structures which thereby define text types. In order to accomplish their purpose, genres usually move through a number of stages (Martin, 1985). These stages are relatively predictable because each stage or move has a particular role in the development of the text. Equally important are the meanings being created in each stage and how they differ from stage to stage. These meanings are realised through the lexical and grammatical choices that are made. Halliday (1994) views language as a resource for making meaning and proposes that the language system has evolved to express three kinds of meanings: experiential meaning (i.e. how language is used to represent our understanding of the world around us), the interpersonal meaning (i.e. how language is used to create relationships with others), and the textual meaning (i.e. how textual resources are necessary to create cohesive and coherent texts).

Identifying the stages of a text can only fully contribute to its meaning if the grammar of the text is understood as well. Language in this approach is seen as a dynamic, open network of interrelated systems. Each system consists of a set of options from which the
The writer or speaker selects according to the meaning that he or she wants to make. Such choices are constrained by the cultural and situational context in which the genre is used. The social purpose influences the choice of genre and the stages it passes through. The grammatical choices are also influenced by the situational context - the field (i.e. what the text is about), the tenor (i.e. who is interacting with whom) and the mode (i.e. what role the language is playing). The three variables form the register of the text. Register indicates that certain choices are more probable than others.

Martinez (2001) examined research articles within the context of genre analysis using the framework of transitivity in Systemic Functional Linguistics. This approach suggests that each stage of a genre exhibits certain predictable lexico-grammatical choices. The distribution of material, mental, verbal, relational and existential processes in the different sections of the research article shows a relationship between the characteristic process types and the functions of the sections.

This approach can be usefully applied to the teaching of academic and professional discourse. The linguistic resources that are needed for a particular genre can be predicted by examining its field, tenor and mode. An awareness of what is typical and possible enables us to produce an example of a genre, to manipulate it in various ways and to act creatively on it. Like Swales’ genre analysis, this view that students will benefit from explicit teaching of academic genres has been questioned by those who believe that genres are too complex and varied to be used in the language classroom. The disadvantages of this approach are the use of several terms which are not understood by non-followers of Systemic Functional Linguistics, and also bridging the findings obtained using this approach and then applying them in the classroom.
Some other differences among the three traditions, as noted by Hyon (1996) are: a concentration on post-secondary academic and professional genres for the ESP and New Rhetoric traditions; a greater interest in ethnographic methods among the New Rhetoricians; and a broader, more rhetorical mode of genre definition for the Systemic-functional linguists, with a greater interest in applying genre studies to high schools and workplaces.

In its early form, genre theory was primarily concerned with the application of genre analysis to develop pedagogical solutions for the English for Specific Purposes (ESP) classroom (Bhatia, 2012: 19). It is still considered the most popular and useful tool to analyse academic and professional genres for ESP applications. Further discussion on the three traditions of genre analysis is presented in Chapter Four of this thesis.

Hyland (2003) refers genre to the abstract, socially recognised ways of using language. It is based on the assumptions that the features of a similar group of texts depend on the social context of their creation and use, and that those features can be described in a way that relates a text to others like it and to the choices and constraints acting on text producers. Language is seen as embedded in and constitutive of social realities, since it is through recurrent use of conventionalised forms that individuals develop relationships, establish communities, and get things done.

Genre theorists, therefore, locate participant relationships at the heart of language use and assume that every successful text will display the writer’s awareness of its context and the readers who form part of that context. Genres, then, are “the effects of the action of individual social agents acting both within the bounds of their history and the constraints of particular contexts, and with a knowledge of existing generic types” (Kress, 1989: 10).
A succinct definition of genre is also given by Devitt (2004) from the North American New Rhetoric who focuses on rhetorical genres. Similar to Hyland (2003), she recognizes that genres are generated by writers, readers, publishes, and the complete scope of social influences that act upon a discourse at every stage of its production. Textual genres are social constructions that represent specific purposes for reading and writing within different social activities, created by social groups who need them to perform certain things.

Context also plays an important role in shaping genres (Holquist, 1986). Genre theory does not simply conceptualise context as the space outside of texts or the container surrounding texts, but as dynamic environments that simultaneously structure and are structured by the communicative practices of social agents. Researchers have also shown that the rhetorical moves people must make within accepted genres to communicate successfully in particular context operate to reinforce communities’ identities and to legitimate particular communication practices. Thus, the genre that communities enact helps structure their members’ ways of creating, interpreting and using knowledge (Bazerman, 1988; Berkenkotter and Huckin, 1995; Myers, 1992; Winsor, 2000). Genres are actually very important in our everyday life, but we do not realise how much we use them, how much they affect us, how much they determine the way we act and understand others (http://en.wikipedia.org/wiki/Genre_studies).

Genres can change over time as they reveal essential shifts in social functions performed by that text. Swales (2004) noticed that what had become known as the three genre movements had somewhat united, whereby the three traditions have become less distinct and their divisions much less sharp. Additionally, the last decade has seen increasing attention given to genre and its application in language teaching and learning. As
defined by Hyland (2011), genre is a term for grouping texts together, representing how writers typically use language to respond to recurring situations. Genre-based writing instruction is therefore a response to changing views of language and of learning to write which incorporate new understandings of how language is structured and how it is used in social contexts. As genres are resources for getting things done using language in particular contexts, they are likely to differ across disciplines and this has important consequences for linguists and teachers who need to become researchers of the texts they teach.

The purpose of analysing texts as a genre, especially in institutionalised contexts provides relevant and useful information about the way that particular genre is constructed, interpreted and used by the established members of the disciplinary community (Bhatia, 1999). Genre study helps to recognise the regularities in discourse types with a broader social and cultural understanding of language in use, thus unpacking the complex cultural, institutional and disciplinary factors at play in the production of specific kinds of writing (Freedman and Medway, 1994).

The power to use, interpret, exploit and innovate novel generic forms is the function of generic knowledge which is accessible only to the members of the disciplinary community. This is because genres are invariably situated in the context of specific disciplinary cultures (Berkenkotter and Huckin, 1995) and are shaped by typical discursive processes embedded within the disciplinary activities of the profession. Thus, the ultimate generic product also displays a recognisable integrity of its own (Bhatia, 1993). An important question in genre analysis is how do these disciplinary communities maintain what is called generic integrity in their discursive practices. Two kinds of mechanisms to ensure generic integrity and identity in the professional discourse are peer review and editorial intervention. Berkenkotter and Huckin (1995)
documented an in-depth and fascinating study of this kind of editorial control to maintain generic integrity. They point out that for the construction and dissemination of knowledge, ‘textual activity’ is as important as the ‘scientific activity’.

The pressure for the ‘democratisation’ (Fairclough, 1992) of discourse is becoming increasingly intense, although it is unlikely to make a significant dent in the so-called integrity of professional genres, at least not in the foreseeable future. Nevertheless, one can see an increasing ‘fragmentation of discursive norms and conventions’ (Fairclough, 1992: 221), often leading to ‘genre-mixing and embedding in institutionalized orders of discourse’ and the creation of new genres (Bhatia, 1994). To a large extent, these changes in discursive practices are making professional genres increasingly dynamic and complex.

The dynamic complexity of professional communication is further increased by the role of multimedia, the explosion of information technology, the multi-disciplinary contexts of the world of work, the increasingly competitive professional environment, and above all, the overwhelmingly compulsive nature of promotional and advertising activities.

Within linguistics, a variety of language is a system of linguistic expression whose use is governed by situational factors. In its broadest sense, the notion includes speech and writing, regional and class dialects, occupational genres [professional discourse] (such as legal and scientific language), creative linguistic expressions (as in literature), and a wide range of other styles of expression. Varieties are, in principle, systematic and predictable. It is possible to say, with some degree of certainty in a given language, how people from a particular region will speak, how lawyers will write, or how television commentators will present a type of sport (Crystal, 2001: 6-7)
Sometimes the features of a variety are highly constrained by the situation: there are strict rules governing the kind of language we may use in court, for example, and if we break them we are likely to be criticized or even charged with contempt. In other situations there may be an element of choice in what we say or write, as when we choose to adopt a formal or an informal tone, or a combination of the two, in a speech. But all language-using situations present us with constraints [of the sociolinguistic factors or expectations and traditions, such as politeness, interest, and intelligibility] which we must be aware of and must obey if our contribution is to be judged acceptable (Crystal, 2001: 7).

In short, GA can be viewed as a study of situated linguistic behaviour in institutionalised academic or professional settings, and the most important feature of this approach is the emphasis of convention.

2.7.2 Models of Genre Analysis

In many linguistic explanations, genre refers to the most comprehensive level of organisation of a given “text-structure type” or “activity-structure type” (Hasan, 1978; Martin, 1985; Ventola, 1987) A genre is defined in terms of a typical beginning-middle and end structure, as a series or configuration of stages through which texts belonging to the given genre typically progress. Each stage is a functioning component in relation to the larger whole to which it belongs, and to the other parts of that whole (Baldry and Thibault, 2005: 113). These functional components of genre analysis are known as moves (Swales, 1990), hierarchical schematic structures (Nwogu, 1991) or rhetorical moves (Connor and Muraunen, 1999). GA studies the sequence of optional and obligatory elements or moves through which texts progress from their beginning to their end in order to fulfil some social or communicative purpose.
There are many definitions of moves, such as “a text segment made up of a bundle of linguistics features (lexical meanings, propositional meanings, illocutionary forces, etc) which gave the segment a uniform orientation and signal the content of discourse in it” (Nwogu, 1991: 114). “Illocutionary force” refers to the meanings of an act “viewed in terms of the utterance’s significance within a conventional system or social interaction” (Hurford and Heasley, 1983: 244). “Propositional meaning” is “that part of the meaning of the utterance of a declarative sentence which describes some state of affairs” (Hurford and Heasley, 1983: 19). A move may also be defined as “a functional unit used for some identifiable rhetorical purpose” (Connor and Mauranen, 1999) because each move consists of “a number of constituent elements or slots which combine in identifiable ways to constitute information in the move” (Nwogu, 1997: 122). In short, a moves structure refers to the conventionalised internal structure by which a particular text genre unfolds. In other words, a text consists of a number of functional units or ‘moves’ which, when combined, realise the communicative purpose of the genre.

The ‘obligatory’ moves constitute the limits of a genre and give a pattern of communication its identity, without which a genre would lose its integrity, while the ‘optional’ moves are available choices which authors or speakers may choose to use. Each move embodies “constituent elements” or “sub-moves” that are also known as steps, and is characterised by some distinct linguistic features (Swales, 1990).

The frameworks of moves structure that is relevant to the present study as advocated by the following proponents will be discussed below.
2.7.2.1 Swales’ (1990) Model

Swales’ earliest work on research article introductions which was carried out in 1981 marked the beginning of the genre analytical model for a grounded description of academic research genres. This motivation was to apply the findings to the teaching and learning of English for Specific Purposes (ESP). After more research, Swales (1990) developed the three-move Create a Research Space (CARS) model which was an improvement to his earlier four-move model (1981) used in the analysis of the introduction section of research articles. Swales’ (1990) GA focuses more attention on communicative purpose and genre conventions. In other words, a genre can be analyzed meaningfully if the communicative purpose in the various stages of a writing process is given due emphasis and conventions are recognizable in the texts produced by members of a discourse community.

The term ‘discourse community’ is provided by Herzberg (1986: 1) in Swales (1990) as follows:

“Use of the terms ‘discourse community’ testifies to the increasingly common assumption that discourse operates within conventions defined by communities, be they academic disciplines or social groups. The pedagogies associated with writing across the curriculum and academic English now use the term ‘discourse communities’ to signify a cluster of ideas: that language use in a group is a form of social behaviour, that discourse is a means of maintaining and extending the group’s knowledge and of initiating new members into the group, and that discourse is epistemic or constitutive of the group’s knowledge.”

In the context of the present study, the discourse community that uses the genre of online tourism advertorials comprises governments, tourism advertisers, advertising personnel, potential tourists, online website browsers and also the general public.

Swales (1990: 24 - 27) proposed six defining characteristics for identifying a group of individuals as a discourse community. He states that a discourse community:
1. Has a broadly agreed set of common public goals.

2. Has mechanisms of intercommunication among its members.

3. Uses its participatory mechanisms primarily to provide information and feedback.

4. Utilizes and hence possesses one or more genres in the communicative preservation of it aims.

5. Has acquired some specific lexis.

6. Has a threshold level of members with a suitable degree of relevant content and discoursal expertise.

Swales (1990) CARS model consists of three moves with a number of steps or sub-moves as outlined below:

Move 1: Establishing a territory
   - Step 1: Claiming centrality, and/or
   - Step 2: Making topic generalisations, and/or
   - Step 3: Reviewing items of previous research

Move 2: Establishing a niche
   - Step 1A: Counter-claiming, or
   - Step 1B: Indicating a gap, or
   - Step 1C: Question-raising, or
   - Step 1D: Continuing a tradition

Move 3: Occupying the niche
   - Step 1A: Outlining purposes, or
   - Step 1B: Announcing present research
   - Step 2: Announcing principal findings
   - Step 3: Reviewing items of previous research
This CARS model (Swales, 1990) paved the way for many other studies on genre analysis, including research on promotional genres. Following this, models that were developed to analyse the rhetorical moves of promotional genres, which are more relevant to the present study, are by Kathpalia (1992) and Bhatia (1993, 2004) as presented below.

2.7.2.2 Kathpalia’s (1992) Model

Kathpalia (1992) studied three promotional texts or genres – book blurbs, print advertisements and sales promotion letters. From her analysis of the three promotional texts, Kathpalia developed a nine-move structural framework:

1. Headline: Attracting Reader Attention
2. Targeting the market
3. Justifying the product or service
   (a) by indicating the importance or need of the product or service
      (i) Product-based
      (ii) Situation/Occasion-based
   (b) by establishing a niche
4. Detailing the product or service
   (a) by identifying the product or service
   (b) by describing the product or service
   (c) by indicating value of the product or service
5. Establishing credentials
6. Celebrity or typical user endorsements
7. Offering incentives
8. Using pressure tactics
9. Soliciting response
2.7.2.3 Bhatia’s (1993) Model


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

Bhatia (1993) proposed the following seven-move structural framework in analysing the communicative purposes of promotional genres, specifically sales promotion letters and job application letters:

1. Establishing credentials
   (i) by referring to the needs of the potential customer
   (ii) by referring to the long-standing service of the company
2. Introducing the offer
   (i) Offering the product or service
   (ii) Essential detailing of the offer
   (iii) Indicating value of the offer
3. Offering incentives
4. Enclosing documents
5. Soliciting response
6. Using pressure tactics
7. Ending politely
2.7.3 New Developments in Genre Analysis

Genre analysis was initially used for the description of the varied uses of language for specific purposes texts which were a basis for designing language learning and teaching programmes (Swales, 1990; Bhatia, 1991; Kathpalia, 1992). Thus, the main emphasis then was on the “analysis of linguistic form with some attention given to context, although the basis of genre theory has always been the relationship between text and context both in a narrow sense of what surrounds the text as well as in a broader sense of what makes a particular genre possible and how it is used in specialised contexts” (Bhatia & Gotti, 2006) as described earlier.

In more recent years, however, genre theory has taken a more serious look at context in a much broader sense, paying particular attention to a more comprehensive understanding of text and context interactions, and focusing not simply on form and content of Language for Specific Purposes (LSP) genres, but more importantly on how these “specialized genres are constructed, interpreted, used and exploited in the achievement of specific goals in highly specialized academic, professional and institutional as well as other workplace contexts” (Bhatia & Gotti, 2006). These concerns have also developed genre theory in the direction of a more comprehensive and powerful multidimensional and multi-perspectived framework to analyse not only the text but also the context in a much more meaningful manner (Bhatia, 2004).

There has been a diverse range of methodological tools for the analysis of specialized genres, some of which include ethnographic, corpus-based, socio-cognitive, and socio-critical discourse analytical approaches, to supplement the analyses of lexicogrammar, rhetorical and generic structures, as well as a corresponding expansion of the range of specialized genres targeted for analysis. Hence, there is an increasing interest in looking
beyond the conventional LSP genres to explore a much wider range of professional, corporate and institutional or workplace genres (Bargiela-Chiappini & Nickerson, 1999; Gillaerts & Gotti, 2005) not only in the conventional spoken and written forms, but also through a variety of non-traditional semiotic modes including visuals and the Internet. Other recent studies also focused on ‘mixed’, ‘embedded’ or ‘hybrid’ genres across generic boundaries and disciplinary domains (Bhatia, 2004; Fairclough 2003).

Bhatia’s (1993) view of genre has developed into a more comprehensive multidimensional and multi-perspectived view of genre analysis in 2004. His later work was an attempt to develop genre analysis further in order to understand the much more complex and dynamic real world of written discourse. His intention was to move away from pedagogic applications to ESP to focus on the world of professions and to be able to see a more complete view of the genre in question. He acknowledges that although all frameworks of discourse and genre analysis offer useful insights about specific aspects of language use in typical contexts, most of them on their own can offer only a partial view of complete genres, which are essentially multidimensional especially in the present-day genres. Therefore, it is only by combining various perspectives and frameworks that the analyst can have a more comprehensive view of a genre. Hence, he believes that there is a need to combine methodologies and devise a multidimensional and multi-perspective framework to analyse such genres. The present research adopts this framework in an attempt to provide a wide-ranging account on the online tourism advertorial genre. Bhatia’s (2004) multidimensional and multi-perspective framework is discussed in detail in section 2.9 of this chapter.
2.8 Multimodal Discourse Analysis

Social semiotics is a branch of the field of semiotics which investigates human signifying practices in specific social and cultural circumstances, and which tries to explain meaning-making as a social practice. Semiotics, as originally defined by Ferdinand de Saussure, is "the science of the life of signs in society". Social semiotics expands on Saussure's founding insights by exploring the implications of the fact that the "codes" of language and communication are formed by social processes. Social semiotics is therefore the study of the social dimensions of meaning. It focuses on social meaning-making practices of all types, whether visual, verbal or aural in nature (Thibault, 1991). These different systems for meaning-making, or possible "channels" (e.g. speech, writing, images) are known as semiotic modes. Semiotic modes can include visual, verbal, written, gestural and musical resources for communication. They also include various "multimodal" ensembles of any of these modes (Kress and van Leeuwen, 2001).

In recent years, with the complexity of genres derived from the pervasive multi-modality of genres, the role of semiotic modes other than written and spoken texts has opened up possibilities of looking at non-linear extra-linguistic forms of communication, such as pictures, diagrams, gestures, colour, differing fonts and their sizes, etc. As Bhatia, Flowerdew and Jones (2008) state, there is a widespread belief now that textual data is not necessarily the most important mode used for the construction and interpretations of social meaning. Mitchell (2011) appropriately concurs that visual methods such as the use of photographs, videos, drawings, multimedia production and installation are now used as modes of representation as well as modes of inquiry in social communication.

The way we comprehend the meaning of a text is a result of the rich connection between “different layers of elements”, as in the “layout, language, content, typography, and the
physical qualities and context” in which the text is encountered (Bateman, Delin and Henschel, 2003). This means that in order to thoroughly understand a text, the meaning-making resources cannot be fully described at the level of a single mode, such as language or visual design only. The genre of a document or text – the appearance, function and features of the text – must similarly be tackled in an inclusive way, as the genre also reflects distinctions in the author’s purpose (Biber, 1988; Swales, 1990; Martin, 1992).

Some discourse analysts have attempted to bring a variety of different semiotic levels into their characterisations of genre. For example, Twyman (1985) provides a preliminary scheme for categorising documents according to the interrelationships between images and text, while Kress and van Leeuwen (1996) have studied particular ‘genres’, such as newspaper front pages. Genre in this multimodal sense appears to be taking up a stronger role in more recent work, such as Kress and van Leeuwen (2001).

This present study takes place in the context of this contemporaneous strand of work, where this approach constitutes a new tradition in genre research. The basic goal of this research aims to contribute to an identification of the relevant dimensions for describing the genre space of multimodal texts or discourse, specifically online tourism discourse.

Iedema (2003: 33) explains that there is a trend towards the new multimodal approach to discourse analysis because of the blurring of traditional boundaries between roles allocated to language, image, page layout, document design and so on. There is a realisation among discourse analysts that the human predisposition towards multimodal meaning-making requires attention to more than just language-in-use. Thus, there is now a growing interest in the field of multimodal studies. Multimodal discourse
analytical approaches regard texts as one of the many modes of communication available for social interaction (Bhatia, Flowerdew and Jones, 2008).

A key emphasis in the field of multimodality is the equal importance which both linguistic and non-linguistic semiotic resources, such as visual images, sound, and others, contribute to communicative purposes. When music and pictures combine with language to alter or add to its meaning, then discourse analysis must consider these modes of communication too (Cook, 1992). Multimodal Discourse Analysis (MDA) represents one of the many recent research efforts in further developing the 'meta-language' for multimodal studies (O'Halloran, 2006).

MDA looks at the discourses generated through the interaction of two or more semiotic modes of communication including language, dynamic and static visual images, architectural design, electronic media, film, and document design and layout. This includes the study of transition and phase, camera and body movement, typography, the use of colour, and how such choices orientate the viewer to particular readings of the text and context (O'Halloran, 2006). The result is a comprehensive survey of the ways in which enhanced meaning emerges through the interaction of more than one mode of communication. In short, modality analysis concerns the way in which the use of such means of visual representation as colour, representational detail and texture contributes to our judgement of the ‘reality’ value of visual representations, depending on the reality criteria that operate in the given context.

In analysing texts on a multimodal perspective, we should also consider how communication can be partially explained by a theory of signs or semiotics. Signs circulate in everyday life. Hence, humans have formed a sophisticated understanding of signs through immersion in culture, whether in language, music or visual images.
Semiotics provide concepts and ideas which have become highly useful and meaningful in the context of interpretation of texts. Semiotics is an approach that initially grew out of linguistics, which has been used primarily to help us think more carefully about visual images and how they convey meaning (Hesmondhalgh, 2006). Semiotics has also made it apparent that our knowledge of values and beliefs are social rather than individual. Social semiotic analysis can help to show the means by which meaning is made and how it is a cultural process.

Based on the above mentioned researches in the last decade or so, semiotic modes other than language that go with the verbal in various kinds of discourses have been given much attention. The important role of images in newspapers, magazines, public relations materials, advertisements and various kinds of books is noticed. At present, discourse analysts are faced with a variety of new media of communication including computer-mediated communication, SMS messaging and other new communication technologies. These media involve a complex interplay of written text, images and other graphic elements that combine into visual designs by means of layout. This has resulted in a few comprehensive theories of visual communication, such as Baldry and Thibault’s (2005), and Kress and van Leeuwen’s (2006), in which a wide range of mass media materials are referred to. There is an apparent change in the conventional roles of language and image in printed texts, where there is a “move towards a decrease of control over language and ... an increase in codification and control over the visual” in various kinds of texts (Kress and van Leeuwen, 1996: 26). They have noted recent changes in writing practices which they interpret as changes in the relative value assigned to different semiotic modes. Kress and van Leeuwen (1998: 186) point out that all texts are multimodal in the sense that spoken language is always accompanied by paralinguistic means of communication (such as speech sounds, rhythm, intonation,
facial expressions, gestures, and posture), and that written language is always also a visual arrangement of “marks on a page”.

2.8.1 Models of Multimodal Discourse Analysis

In one of the earliest theorist in multimodal analysis is Barthes (1977) who distinguishes between two types of function that verbal language can have in relation to images, which are anchorage and relay. The term ‘relay’ means that the text adds something that is not actually present in the image. The text adds some new element of meaning to the whole. An example of this is the captions found in the dialogue bubbles of comics. ‘Anchorage’ is where verbal language is used to point out which of the many possible meanings of an image are the most important, which is in a sense also what the relay function does. It draws attention to certain possible interpretations and specifies them by way of additional information.

The two kinds of image-text relations that Barthes (1977) distinguishes as explained above can be summarized as follows:

i) The verbal text extends the meaning of the image, or vice versa; adding more information.

ii) The verbal text elaborates the meaning of the image, or vice versa; giving an illustration or more precise restatement.

Thus, according to Barthes (1977), the meaning of images is always related to and in a sense dependent on a verbal or written text. What he means is that the caption or title can explain or clarify what is being ‘said’ by the image. However, Barthes overlooked the fact that the image can also anchor the verbal text, by influencing and shaping it to some degree, in some way (Gripsrud, 2006: 33). Take for example the case of film and
television where the verbal or written text that makes up the title of the film or programme is often presented to the viewers before the images are shown. Hence, the images, in this case, may help the viewers understand what an ambiguous title is supposed to mean.

One of the ways in which the study of multimodal genres appears to be developing differently to the study of linguistic or literary genres is in its focus on the practical contexts of production and consumption of the texts analysed. This is perhaps a natural consequence of examining what are obviously ‘social and cultural products’ rather than intangible texts. The role, for example, of ‘production’ and ‘distribution’ is now being emphasised in Kress and van Leeuwen’s (2001) proposal for multimodal discourse analysis.

The different approaches and frameworks to multimodal discourse analysis will be discussed in more detail below.

2.8.1.1 Halliday’s (1978) Model

Linguistic theorist, Michael Halliday, introduced the term ‘social semiotics’ into linguistics, when he used the phrase in the title of his book, *Language as Social Semiotic*. This work argues against the traditional separation between language and society, and exemplifies the start of a 'semiotic' approach, which broadens the narrow focus on written language in linguistics. According to Halliday (1978: 39), languages evolve as systems of “meaning potential” or as sets of resources which influence what the speaker or writer can do with language, in a particular social context. Halliday (1978: 112) gives the example where the grammar of the English language is a system organised for the following three purposes, areas or “metafunctions”: 
Facilitating certain kinds of social and interpersonal interactions (interpersonal),
Representing ideas about the world (ideational), and
Connecting these ideas and interactions into meaningful texts and making them relevant to their context (textual).

In order to understand the notion of metafunctions, it is necessary to briefly examine the theory that established this concept. Systemic functional linguistics is a social semiotic approach to language. The term systemic refers to the view of language as “a network of systems, or interrelated sets of options for making meaning” (Halliday, 1994). According to Halliday, a central theoretical principle is that any act of communication involves choices. The choices available in any language variety are mapped using the representation tool of the “system network”. The term functional refers to Halliday's view that language is as it is because of what it has evolved to do, and reflects the multidimensional nature of human experience and interpersonal relations in what he refers to as the “multidimensional architecture of language”. In other words, systemic functional linguistics is “functional” because it considers language to have evolved under the pressure of the particular functions that the language system has to serve. Functions are therefore taken to have left their mark on the structure and organisation of language, which are organised via metafunctions.

The grammatical systems play a role in the understanding of different kinds of meanings. The basis of Halliday's (1977) claim is that language is metafunctionally organised. He argues that the reason for the existence of language is meaning in social life, thus all languages have three kinds of semantic components. All languages, including visual language, involve metafunctions or have resources for interpreting experience (the ideational component), resources for enacting humans' diverse and complex social relations (the interpersonal component), and resources for enabling these
two kinds of meanings to come together in a coherent text (the *textual* function). Each of the grammatical systems proposed by Halliday is related to these metafunctions.

### 2.8.1.2 Kress & van Leeuwen’s (1996, 2006) Model

One of the many varieties of theories available for analysing advertising discourse is Kress and van Leeuwen’s (1996, 2006) grammar of visual design, which introduced a new dimension of understanding the nature of advertising discourse. They presented a framework for analysing and understanding visual images, and the interaction between verbal and visual components, in advertising discourse. Kress and van Leeuwen’s theory suggests that with changing patterns in mass communication, the boundaries between language and image in printed matter are becoming less pronounced. In scientific texts, for example, graphs, tables and arrows are ‘read’ and understood with as much, if not more, capability as verbal explanation. Hence, such texts and discourses as instances of written language have considered the way in which words become images and images function in a manner comparable to words.

Kress and van Leeuwen (1996) dispute Barthes’ (1977) view that images alone are ‘too polysemous’ to arrive at a definite meaning and that consequently ‘language must come to the rescue’. Kress & van Leeuwen (1996) find that this view fails to recognise that the visual component of a text is an independently organised and structured message, connected to the written component, but not necessary dependent on it. They are of the opinion that the verbal or written and visual modes represent two sets of meaning that are “neither fully conflated, not entirely opposed” (Kress & van Leeuwen, 1996: 18).

Kress and van Leeuwen’s (1996) approach to communication starts from a social perspective. They believe that meanings expressed by speakers, writers, publishers and
photographers, painters or sculptors are social meanings, which arise out of the society in which the individuals live and work. Different media through which texts are constructed will show social differences because societies are not homogeneous. They note that a multimodal text using images and writing may carry differing and even conflicting meanings, whereby the writing may convey one set of meaning and the images another.

In developing a framework for the analysis of visual communication, Kress and van Leeuwen assume that:

- Language is one of a variety of semiotic modes available to people for creating meaning. Modes, other than language, such as visual images, have been insufficiently explored in various forms of communication.
- Forms of communication are constantly changing. The way in which language as well as visual images that are used currently, shows marked changes to the way these semiotic modes were used relatively recently. To illustrate this, consider how images, as a semiotic mode alternative to language, are used in a variety of texts, such as children’s books, science textbooks and newspapers.

Kress and van Leeuwen (1996) also developed theoretical tools with which to describe and explain the perceived order and regularity in visual communication. They focus on the trends in public communication where there is a significant incursion of the visual into many domains where formerly language was the sole or dominant mode. They consider the forms and functions of visual communication based on Halliday’s metafunctions and giving detailed attention to:

- Patterns of representation available for people to encode experience visually
• Patterns of interaction available for people to do things to and for each other through visual communication, referring to the relations between producers and viewers of visual texts

• The capacity of images to form texts, the way in which signs cohere both internally with each other and with the context in which they are produced

• The materiality of visual signs; tools and materials that sign producers use and their contribution to making meaning.

When music and pictures combine with language to alter or add to its meaning, then discourse analysis must consider these modes of communication too (Cook, 1992). A perceived change in the conventional roles of language and image in printed texts is illustrated and explained by Kress & van Leeuwen (1996, p. 26-27). They note a move “towards a decrease of control over language and an increase in codification and control over the visual” in various kinds of texts – books, films, and other forms of public language. This shift has also been recognised in other fields of research where emphasis on analysing “what the text says” is being replaced by emphasis on “how different audiences read the same text”.

Kress & van Leeuwen argue that different semiotic modes, visual, verbal or gestural, each have their potentialities and limitations. Different modes may be more or less useful for different matters that are to be represented. For example, it is possible that visual representation may be more apt to subject matters of science than language is. It seems clear that the world, as it is represented visually in the mass media, is a different world from the world formerly represented in language only. Kress & van Leeuwen (1996: 31) consider the possibility that the volume and nature of information in some media has become so vast and complex that perhaps it has to be handled visually, because the verbal is no longer adequate.
In a critical analysis of newspaper layout, with close attention to the layout of front pages, Kress & van Leeuwen (1998: 186) illustrated the signifying systems of conventional, contemporary layout patterns. In considering and illustrating how various modes are integrated in the layout, Kress & van Leeuwen (1996) showed how information value and salience are signalled. They also showed how framing devices are used to contrast or connect certain news items. They note how news writing involves close attention to typeface choices and layout, and how different semiotic modes in such texts interrelate in different ways:

1. The written text may remain dominant, with the visual highlighting important points.
2. The written text may become less important, with the message articulated primarily in the visual mode.
3. The visual and verbal components may duplicate in expressing the same meanings.
4. The visual and verbal components may complement and extend each other.
5. The visual and verbal components may clash and contradict each other.

The framework proposed by Kress and van Leeuwen (1996) for analysing and understanding visual images and the layout of multimodal discourses is presented below. They extended Halliday’s (1978) distinction of ‘metafunctions’ in recognizing semiotic work, to images, using slightly different terminologies:

1. Representational Meaning
   a. Narrative structures
   b. Conceptual structures

2. Interactive Meaning
   a. Contact
   b. Distance
   c. Point of view
3. Compositional Meaning
   a. Information value
   b. Framing
   c. Salience
   d. Modality

1. Representational Meaning

Representational meaning is conveyed by the represented participants, as in the people, places or objects, within an image. They are the visual equivalent of lexis/vocabulary and syntax. The syntax of images contributes to new ideas in the visual analysis of representational meaning. There are two kinds of representational patterns. The choice is important because the type of representation provides an answer to understanding the discourses which mediate their representation.

a. Narrative structures

Narrative representations relate participants in terms of the unfolding actions, events or processes of change. It is the relationship of how participants are connected through lines or vectors and visual rhymes of colour, shape and so on (Kress and van Leeuwen, 1996).

b. Conceptual structures

Conceptual patterns do not have vectors, but represent “participants in terms of their more generalised and more or less stable and timeless essence”, in terms of class, structure or meaning (Kress and van Leeuwen, 1996: 79). They represent participants as being or meaning something, or having certain characteristics, or belonging to a category. They visually analyse, define or classify the participants. Analytical structures relate participants to each other in terms of a part-whole structure. It shows
how the carrier or whole is made up of parts or attributes. Symbolic structures define the meaning or identity of a participant that is recognised through visual cues like size, position, colour or use of lighting; and gestures. The classification structure brings different participants together in the picture to show that they belong to the same class.

2. Interactive Meaning

The interactive meaning is about the relations between viewers, producer and participants in the picture. The pictures interact with viewers and suggest an attitude towards what is being represented. The following three factors contribute to the realisation of interactive meanings:

a. Contact

The represented participant(s) in a picture may be shown to make contact with the viewer by looking directly at the viewer. This relationship which is established with the viewer is one of demand. It acknowledges the viewer explicitly and causes the viewer to feel a strong engagement with the person in the picture. The facial expression and gestures denote the degree of demand on the viewer. When the represented participant in the picture is not looking directly at the viewer but at someone or something within the picture, the participant becomes an object of contemplation for the viewer. The represented participants here are observed in a detached manner and impersonally. Hence, such pictures offer information.

b. Distance

The social distance between an image and the viewer can be formed by how close the represented participants in the image appear to the viewer. It is similar to the social relations determined by the physical distance of interlocutors in everyday interaction. This social distance is determined by the size of the represented participant(s) in the
picture. There are many ways and intermediate degrees between closeness and distance in which the viewer can see the represented participants. A close-up shot, where the head and shoulders or less are in view, suggests an intimate or personal relationship; a medium shot, where the human figure’s knees or waist up is shown, suggests a social relationship; and a long shot, which shows the full figure or with space around it, suggests an impersonal relationship.

c. Point of view
This point of view factor is determined by the angle of how the picture was taken. There are two types of angles – horizontal and vertical. The horizontal angle refers to the degree of involvement of the viewer, and is further divided into the frontal and oblique angle. Frontal angles are used to increase viewer identification and involvement with the represented participant(s); while oblique angles or pictures taken sideways are used to create detachment of the viewer from the represented participant(s). Vertical angle refers to the degree of power in the relationships between the represented participant(s) and the viewer, and/or between the represented participants within an image. This is indicated by the level of how the image was shot. A high-angle shot or an aerial view where the represented participant is looking up has less power; a medium-angle shot where the represented participant is looking horizontally has equal power; and a low-angle shot or an ant’s-eye perspective where the represented participant is looking down has more power.

3. Compositional Meaning
Compositional meaning looks at how the representational and interactive meanings relate to each other and integrate into a meaningful whole. This is akin to the syntax in a language. It is the set of rules that enable the signs of language (words or visual images) to be arranged grammatically so that it makes sense to the reader/viewer. In the context
of the present study, the visual syntax is the composition of an image or the layout of a webpage, whereby the signs are put together in a coherent whole.

a. Information value

Kress and van Leeuwen (1996) term ‘information value’ as the placement of represented participants or elements in particular areas in the visual space that endows them with particular meanings. This notion suggests that specific semiotic values are realised by particular configurational and locational properties of the elements that carry those values. The diagram in Figure 2.4 below illustrates the ‘zones’ of information layout which “accords specific values to the elements placed within it” (Kress and van Leeuwen, 1996) that are distributed across the visual or page.

![Figure 2.4 Dimensions of visual space](image)

Kress and van Leeuwen (1990 & 1996) provide rules governing the use of horizontal and vertical axes to distribute visual information. They suggest that the role of any particular element will depend on whether it is placed on the left or right, in the upper or
lower part, and in the centre or margin of the picture space or page. They suggest that the left or right difference corresponds to the given or new, and the top or bottom difference corresponds to the ideal or real. For something to be ‘given’ means the element is presented as material the reader/viewer already knows, as familiar and agreed by the reader/viewer. For something to be ‘new’ means that it is presented as something not yet known and not yet agreed upon by the reader/viewer, or the solution. ‘Ideal’ means that the element is presented as the idealized or generalized essence of the information, often as pictorial elements. The ‘real’ is the more specific information (e.g. details, textual elements), more practical information (e.g. consequences), or more factual and real information (e.g. photographs as evidence). Therefore, it is suggested that the least ‘salient’ information tends to be on the bottom left and the most ‘salient’ on the top right.

What is placed in the centre is what holds the marginal elements together. It is the central element that gives meaning and coherence to the other elements that surround it. The marginal elements are the elements that are held together by the centre – belonging and subservient to the centre. Triptich is when an element is placed centrally with information above and below or on either side of it. Here, the central element has either a mediating role or can be the central focus of the other information. It can also be a sequence of activity or frames, such as in a comic strip.

b. Framing

The term ‘framing’ indicates that elements in a visual composition can either be represented as belonging together, or given separate identities. How the elements are framed affects whether they are connected or separated. Frames can show boundaries or segregation, but also create integration between the elements within the boundary, while their absence can show natural connections. Connection can be created in many
ways through similarities and rhymes of colour and form, through vectors that connect elements, or through the absence of framelines or empty spaces. Detachment can be achieved through framelines and empty spaces between the elements, through contrast or discontinuity of colour, form (i.e. size, shape and regularity), or any visual feature. Hence, the broad meaning potential and hierarchy of salience can be made more specific through the context and methods of framing selected.

c. Salience

This term indicates that some elements can be made to stand out or be more noticeable than others. It refers to the ability of elements in capturing the viewers’ attention, and indicates the most important elements in the visual composition. Salience can be achieved through many different ways through symbols, size, colour, tone, focus, foregrounding, overlap, repetition, etc. A hierarchy of salience can be created by the different degrees of the factors that interact. The larger the element, the greater the salience; strong saturated colours have greater salience than faint colours; a high tonal contrast has greater salience; an element that is well-defined or sharp has more salience than a blurred element; an element in the foreground has greater salience than an element in the background; and the element that overlaps other elements in the composition is the most salient. In short, it identifies the most important elements in the composition.

d. Modality

Modality refers to the validity and reliability of the visual. Images with higher modality appear more real than those with lower modality. The modality markers or visual cues indicate the “realness” of a visual, and they comprise of colour saturation, differentiation and modulation; contextualisation; depth; and illumination. A full colour image denotes high modality, while a black and white image suggests low modality. Images that have
a fully conceived background indicate high modality compared to images with the background completely absent. When an image has depth, it has high modality compared to an image without any perspective of depth. An image that has illumination or representation of light and shade indicates high modality, as opposed to a picture absent of light and shade which conveys low modality.

It is through the varied combinations of the different degrees of factors and elements that visuals can form rich layers of meaning. These combinations allow a visual or composition to have multiple meanings.

It is clear that different genres have different verbal and visual features. Where the verbal is unduly restricted, it is not surprising that the visual will become foregrounded as a medium of communication. This appears to provide further evidence to Kress & van Leeuwen’s (1996) claim of current shifts in the ways in which the verbal and the visual interact in the media. These shifts encompass greater dependence on an under-utilized communicative mode. There are circumstances in which it seems that visual media can say more than the verbal. Some kinds of information may be more directly communicated visually than verbally, some have no choice but to rely on the visual (Anthonissen, 2003: 310).

The online media provides a suitable context for using more than the written word in communicating information. There has been a considerable shift in the discourse practices of professionals in terms of what they regard as useful knowledge, the view they take of the practitioner, the purposes assumed for the profession, as well as the stance they take towards their audiences (Bhatia, 2004: x). In professions like advertising and marketing and promotion of products and services, there is an emerging deliberate and engaged construction of hybrid genres, mixing different configurations of
discourse features of promotion and information, such as advertorials. This complexity is also derived from the current pervasive multimodality of genres. As such, the present research has adopted a combined approach to analysing the online tourism advertorial genre – a multi-perspectival discourse analysis which combines the multidimensional genre analysis and the multimodal discourse analysis approaches which are discussed in more detail in the following section of this chapter.

2.9 Conceptual Framework

The current study is a multi-dimensional investigation of the web-mediated promotional genre of tourism homepages and advertorials. An effective investigation of the online genre requires a multi-dimensional inquiry into the various aspects of the genre. Therefore, this study builds on views of genre from linguistics, and extending genre to include texts that are not single-mode linguistic products. As a conceptual framework, the study is built on Bhatia, Flowerdew and Jones’ (2008) combination of approaches to discourse analysis, in which texts should be realised in a multi-perspective and multidimensional approach.

This study integrates a number of approaches to discourse analysis into a single framework. The possibilities for the convergence and interdisciplinarity of approaches (Bhatia, Flowerdew and Jones, 2008), which may include a combination of ethnographic discourse analysis, conversation analysis, corpus-based discourse analysis and/or multimodal discourse analysis, is illustrated in Figure 2.5 on the next page. As can be seen from the diagram, a multi-perspective genre analysis approach to analysing web-mediated discourse appears to consider both the textual and other semiotic modes on the one hand, and social context on the other. This multi-perspective approach can also use varying combinations of theoretical frameworks and methodologies, giving a kind of
multidimensional perspective on the discourse. Hence, the present study attempts to analyse the online tourism advertorials from the analytical genre perspective and multimodal perspective.

![Figure 2.5](image)

**Figure 2.5**

**Approaches to discourse analysis: text, context and semiotic mode**

(Source: Bhatia, Flowerdew & Jones, 2008)

### 2.9.1 Multidimensional Semiotic System of Web-mediated Genres

Due to the multi-semiotic character of most texts in contemporary society, it is important to analyse visual images and the relationship between language and visual images. It is undeniable that the field of advertising has also undergone a shift towards greater dependence on visual images. Young and Fitzgerald (2006) assert that advertising is generally a multimodal form of discourse. This is because it usually involves the use of text and graphics, such as colour, typography, illustrations and photographs. Images are
composed of elements that are not as clearly distinguished as the word-signs of verbal language. The meanings of images may therefore be unclear, “fleeting or plural” (Gripsrud, 2006). This is one central reason why images tend to be combined in some way with verbal language. Images in advertising are accompanied by a text, at the very least the logo of the company or a trade mark.

Multimodality is especially important when analysing discourse from electronic media such as the Internet. Computer-mediated discourse is undeniably multimodal. Consequently, due to the multimodal nature of discourses that appear in electronic media such as the Internet, it is important to incorporate a multimodal discourse analysis approach to the multidimensional genre analysis approach when analysing web-mediated genres. This contention has led to a conceptual framework adopted for the present study which attempts to investigate the online tourism advertorial genre from a two-pronged analytical approach of genre analysis and multimodal discourse analysis.

2.9.2 Developments in the Genre Analysis Approach
As stated earlier in Section 2.7, genre analysis offers a grounded description and explanation of language use in academic and professional contexts by looking at discourse patterns and features according to the writers’ intentions and institutional conventions in the context of communicative events characterised by communicative purposes. However, genre analysis has developed to account for new genres that have emerged. It is no longer adequate to just investigate a genre from the traditional approach of genre analysis which only focuses on the textual perspective. The conventional understanding of discourse analysis as an analysis of texts is not sufficient. To answer the important question in genre analysis of ‘why do professionals use the language the way they do’ (Bhatia, 1993), the evidence does not merely come from
linguistic descriptions of texts or genres, but from the investigation of a variety of text-
internal and text-external factors that contribute to and influence the production as well
as the reception of these generic artefacts (Bhatia, 2004).

Recent studies (Bhatia, 2004; Devitt, 2004; Norris, 2004; Swales, 2004; Frow, 2006;
Bhatia, Flowerdew and Jones, 2008; Candlin and Crichton, 2011) show trends toward
assimilation of views and a shared appreciation of previous works of the three traditions
of genre movements mentioned in this chapter. The following quotations from each,
Bhatia and Swales who represent the ESP tradition, Devitt of the US new rhetoric
tradition, and Frow a systemic linguist, adequately confirm this confluence of views:

*Discourse as genre*, in contrast, extends the analysis beyond the textual
product to incorporate context in a broader sense to account for not only the
way the text is constructed, but also the way it is often interpreted, used and
exploited in specific institutional or more narrowly professional contexts to
achieve specific disciplinary roles.

(Bhatia, 2004: 20)

… that genre be seen not as a response to a recurring situation but as a nexus
between an individual’s actions and a socially defined context. Genre is a
reciprocal dynamic within which individuals’ actions construct and are
constructed by recurring context of situation, context of culture, and context
of genres.

(Devitt, 2004: 31)

… genres are not fixed and pre-given forms by thinking about texts as
performances of genre rather than reproductions of a class to which texts
belong, … stressing the importance of edges and margins - that is, stressing
the open-endedness of generic frames.

(Frow, 2006: 3)

… to see genres no longer as single communicative resources, but as
forming complex networks of various kinds in which switching modes from
speech to writing (and vice versa) can play a natural and significant part.

(Swales, 2004: 2)

The proponents of genre analysis, although from different traditions, have converged in
indicating that discourse and/or genre analysis is a complex multi-perspective and
multidimensional phenomenon which ideally requires an equally complicated methodological framework to understand and analyse a discourse comprehensively and satisfactorily. A multi-perspective discourse analytical approach in genre analysis recognises the important analytical focus of interdiscursivity regarding the way in which prior discourses are seen as shaping the values, discursive resources and structure of existing social practices (Fairclough, 1992), and the way in which the range of discursive practices analysed for each of the different perspectives may be interdiscursively related (Candlin and Crichton, 2011). This approach will eventually result in grounded explanations, rather than merely descriptions or interpretations of situated discursive practices (Fairclough, 1989; Candlin in Gunnarsson et al, 1997).

It is with this new development in genre analysis that shaped the present research which not only studies the data from a two-pronged analytical approach of genre analysis and multimodal discourse analysis, but also adopts a multi-perspective and multidimensional model for the analysis. This research has adopted a comprehensive and in-depth analysis of online tourism advertorials that required the researcher to go beyond the textual data to include the investigation of a number of socio-pragmatic aspects of construction, use and interpretation of the discourse or text, based on Bhatia’s (2004) multidimensional analytical framework.

Corresponding to this new development in genre analysis, Bhatia (2004) proposed a multi-perspective and multidimensional model for the analysis of discourse as a genre. It is a three-space model integrating social professional space, social space and textual space as visually represented by the diagram in Figure 2.1 on page 27. This is because genre analysis has advanced from a more linguistics and textual view of discourse to a more contextual and social view of discourse, which Bhatia (2008) terms a Critical Genre Analysis (CGA). This multidimensional and multi-perspective aspect attempts to
offer a more comprehensive exploration from various perspectives to genre analysis (Bhatia, 2004: 161), thus moving towards ‘critical genre analysis’.

A critical genre analysis approach to professional discourse analysis provides a more complex description of language use and takes analyses beyond mere linguistic descriptions to offer explanation for specific uses of language in conventionalised and institutionalised settings (Bhatia, 2008). The critical genre analysis approach may be used to explore the data of the present study in determining the social function of advertising discourse, which Cook (1992, 2001) defines as the uses of creativity and word play in the poetic intricacies of the text, and the uses of sound and sight or pictures to assess the effect of these advertisements on the people who receive them, and whose personality is partly constructed by them.

Bhatia’s (2004) model, which he calls “the multi-perspective genre analysis”, offers a comprehensive approach in analysing written discourse, taking into consideration the professional and social practices. He suggests that in order to analyse a genre in a comprehensive manner, researchers should explore it from four perspectives, i.e. the ‘textual’, ‘ethnographic’, ‘socio-cognitive’ and ‘socio-critical’ perspectives, as illustrated in the diagram on the next page (Figure 2.6).
As can be seen from the diagram above, a multidimensional and multi-perspective analytical approach is mixed-methodological in that it analyses a genre, not only from the textual and linguistic perspective, but also analyses a genre from other perspectives, such as how the genre is created and adapted, as well as received by its audience. Each of the perspectives is associated with a specific set of methodological tools and analytical resources which function to meet the researcher’s objectives and point of reference. These methodological tools will be discussed in detail in Chapter Four of this thesis.
The present study looks at the three modes of the promotional discourse – the text, context and semiotic mode. It analyses the modes from a combination of different dimensions and perspectives, according to Bhatia’s (2004) ‘multi-dimensional analytical perspective’. The conceptual framework of this research, therefore, is analysing the discourse from the textual perspective of genre and multimodal discourse analysis, ethnographic analysis, socio-critical perspective and the socio-cognitive perspective of the discourse, focusing on analyses and understanding of:

**Textual Perspective**
* Discoursal / rhetorical or cognitive structures
* Generic conventions and practices

**Ethnographic Perspective**
* Practitioner advice and guidance
* Beliefs and goals of professional community
* Physical circumstances influencing genre construction
* Modes available for genre construction & communication

**Socio-Critical Perspective**
* Interaction between discourse and social changes
* Discourse and social practices

**Socio-Cognitive Perspective**
* Patterns of audience reception
* Modes and patterns of professional practice
* Appropriation of generic resources
Textual analysis is carried out to identify the strategies and rhetorical structures writers use to realise the communicative purposes of the promotional genre. As genres are not static communicative events (Zhu, 2002) but dynamic social actions that occur in various contexts (Berkenkotter and Huckin, 1993) in order to fulfil various functions, it is important to analyse the texts. The texts will also reveal the cognitive strategies of the generic features and multimodality used to produce effective online tourism advertorials.

The ethnographic perspective of the genre is vital in understanding the beliefs and aims of the professional community in using the genre to achieve their communicative objectives. This perspective will also reveal the physical circumstances influencing the production of the genre, and the modes available for genre construction and communication.

The socio-critical perspective of the genre is examined to understand the social practices, and interaction between discourse and social changes. It will explain how the advertorial genre came into being, was developed and has evolved to realise the aims and objectives of the discourse community. The socio-critical perspective will also demonstrate the rhetorical strategies used by writers to realise the structural moves as it also concerns the social changes and processes involved in producing effective tourism advertorials. The strategies are considered as socio-critical as they involve socio-cultural factors.

Investigation of the socio-cognitive perspective of the genre will reveal the patterns of audience reception. This perspective will show the typical roles assigned to individual participants in the use of the generic text, as in the ways the reader approaches the text, negotiates to construct knowledge and use the resulting knowledge (Bhatia, 2004). In order to understand web-mediated genres is to refer to web users. Genre analysis of new
genres that appear in the Internet as a mass communication medium for the general public should include the analysis of content and topic of information related to the communicative needs of the audience, and the writer’s understanding of their needs (Karlgren, 2010). The recipients of the genre in context are potential tourists who gather tourism information from the Internet. Recipients of any genres are not passive. They will make decisions and act on the tourism information that are provided online by the NTOs. They can choose whether they want to receive the information, select the information that they want to receive, or decide if they want to respond to the information, and also when and how to do it. In short, the success of a genre or text in achieving its communicative purposes is dependent on the reception of the audience. After all, the genre or text was created primarily for these tourist audiences, and that genres only exist in use (Crowston, Kwasnik and Rubleske, 2010).

This mixed-methodological approach implemented in the present study with a combination of findings from the four different perspectives will result in a more complete and reliable conclusion regarding the genre being discussed.

2.9.3 Analytical Framework

Bhatia (1993 and 2004) proposed a seven-step analytical framework in order to analyse unfamiliar genres in terms of textualization, organisation and contextualisation of a discourse. Table 2.3, on the following page, compares the two frameworks.
Table 2.3

Seven Steps in Analysing Unfamiliar Genres

<table>
<thead>
<tr>
<th>Bhatia 1993 (pp. 22-36)</th>
<th>Bhatia 2004 (pp. 163-167)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Placing genre-text in a situational context</td>
<td>1. Placing genre-text in a situational context</td>
</tr>
<tr>
<td>2. Surveying existing literature</td>
<td>2. Surveying existing literature</td>
</tr>
<tr>
<td>3. Refining situational/contextual analysis</td>
<td>3. Refining situational/contextual analysis</td>
</tr>
<tr>
<td>4. Selecting corpus</td>
<td>4. Selecting corpus</td>
</tr>
<tr>
<td>5. Studying the institutional context</td>
<td>5. Textual, intertextual and interdiscursive perspective</td>
</tr>
<tr>
<td>6. Levels of linguistic analysis</td>
<td>(an extension of No. 6 in Bhatia, 1993)</td>
</tr>
<tr>
<td>a. Lexico-grammatical features</td>
<td>6. Ethnographic analysis</td>
</tr>
<tr>
<td>b. Analysis of text-patterning or textualization</td>
<td>(similar to No. 5 in Bhatia, 1993)</td>
</tr>
<tr>
<td>c. Structural interpretation of the text-genre</td>
<td>7. Studying institutional context</td>
</tr>
<tr>
<td>7. Specialist information in genre analysis</td>
<td></td>
</tr>
</tbody>
</table>

Merging Bhatia’s 1993 and 2004 frameworks, the analytical framework used for the present study is as follows:

1. Placing genre-text in a situational context
2. Surveying existing literature
3. Refining situational/contextual analysis
4. Selecting corpus
5. Levels of linguistic analysis
6. Ethnographic analysis including specialist information in genre analysis
7. Studying Institutional context

The application of the above seven steps in this study has resulted in a detailed analytical framework as shown in Table 2.4 on the next page, and is presented according to the sequence of chapters in this thesis.
Table 2.4
Analytical Framework for Genres in Professional Settings:

Steps in Analyzing Web-mediated Genres in Context

<table>
<thead>
<tr>
<th>Analytical Framework</th>
<th>Analysis</th>
<th>Chapters and Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Placing genre-text in a situational context</td>
<td>Context</td>
<td>1 Introduction</td>
</tr>
<tr>
<td>2. Surveying existing literature</td>
<td>Literature</td>
<td>2 Review of Literature &amp; Theoretical Frameworks</td>
</tr>
<tr>
<td>3. Refining situational/contextual analysis</td>
<td>Context</td>
<td>3 Web-mediated genres</td>
</tr>
<tr>
<td>4. Selecting corpus</td>
<td>Methodology</td>
<td>4 Conceptual Framework</td>
</tr>
<tr>
<td>5. Levels of linguistic analysis</td>
<td>Text and Genre</td>
<td>5 Methodology</td>
</tr>
<tr>
<td>Genre analysis:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Generic conventions and practices</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Rhetorical structures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Levels of linguistic analysis</td>
<td>Text and Genre, Discourse</td>
<td>8 Textual Perspective - Web-mediated Genre</td>
</tr>
<tr>
<td>Multimodal discourse analysis:</td>
<td></td>
<td>Textualization and Organization</td>
</tr>
<tr>
<td>Compositional meaning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Layout</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Pictures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Studying Institutional Context</td>
<td>Genre and Discourse Social Practice</td>
<td>6(a) Ethnographic Perspective Contextualization</td>
</tr>
<tr>
<td>Ethnographic analysis (Controller):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Main Discourse Community (Institutional guidelines, expert advice)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Studying Institutional Context</td>
<td>Genre and Discourse Social Practice</td>
<td>6(b) Socio-critical Perspective Contextualization</td>
</tr>
<tr>
<td>Socio-critical analysis (Contributor):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributory Discourse Community (Institutional guidelines, expert advice)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Studying Audience Response</td>
<td>Genre and Discourse Social Practice</td>
<td>7 Socio-cognitive Perspective Contextualization</td>
</tr>
<tr>
<td>Socio-cognitive analysis (Consumer):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Consumption Discourse Community (audience reception)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: 1. Reliability for textual analysis nos. 5 & 6 is carried out by Inter-raters (genre and discourse analysts).
2. Specialist Information and Studying Institutional Context Steps are analysed in nos. 7 & 8.

Bearing in mind the conceptual and analytical frameworks for the present study, the table that follows lists the multidimensional and multi-perspective analytical approaches that were specifically adopted in the study, as well as the genre and multimodal analytical models that had been modified and combined to analyse the data collected for
the study. This table also indicates the different methods used for data collection for each of the four perspectives and how they serve to achieve a more comprehensive understanding of the genre.

Table 2.5
Detailed Analysis Description

<table>
<thead>
<tr>
<th>Data</th>
<th>Perspectives/Approaches</th>
<th>Analytical Models</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interviews with specialist informants – NTO personnel</td>
<td>Ethnographic perspective</td>
<td>Bhatia (2004); researcher’s own</td>
</tr>
<tr>
<td>Interviews with specialist informants – Website developer &amp; Advertising personnel</td>
<td>Socio-critical perspective</td>
<td>Bhatia (2004); researcher’s own</td>
</tr>
<tr>
<td>Questionnaire for genre recipients - Tourists</td>
<td>Socio-cognitive perspective</td>
<td>Bhatia (2004); researcher’s own</td>
</tr>
</tbody>
</table>

2.10 Summary

New developments in genre analysis have underpinned the present research which examines the data from a two-pronged analytical approach of genre analysis and multimodal discourse analysis. The study has also adopted the multi-perspective and multidimensional approach or research procedures to genre-based analysis of online tourism advertorials, which draws on several types of analytical data. This study has
undertaken a comprehensive and in-depth analysis of online tourism advertorials that went beyond the textual data to include the investigation of a number of socio-pragmatic aspects of construction, use and interpretation of the discourse or text, based on Bhatia’s (2004) multidimensional genre analytical framework. This study draws on:

- textual data by treating genre as a reflection of discursive practices of the disciplinary communities;
- ethnographic data to observe the genre in action, grounded in narrated insightful experiences of expert members of the community of practice, i.e. tourism;
- socio-critical and institutional data as structurally grounded accounts of the patterns of language and conditions under which systems of the genre is constructed and used by expert members of the advertising disciplinary cultures to achieve their typical goals within the construct of their everyday professional activities; and
- socio-cognitive data to survey how the genre is interpreted by the recipients of the genre and if it meets their acceptability standards.

In addition, the present study has also analysed the online genre from the multimodal discourse analytical approach.