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**An introductory  
approach to the  
coherence and cohesion  
of two samples of  
English journalistic texts**

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## **ABSTRACT**

Coherence and cohesion are two crucial aspects when it comes to giving text meaning. In journalism, the different subgenres play with the multiple devices of both of them in order to mould the message according to the purpose: informative or persuasive. The main objective of this project is to analyse and compare which linguistic strategies are used in two examples of different journalistic text (one piece of news and one editorial) by means of the typical characteristics of the genre, context and the texture (coherence and cohesion).

## **KEY WORDS**

Coherence, cohesion, English journalistic prose, register, journalistic genres

## **RESUMEN**

La coherencia y la cohesión son dos aspectos cruciales a la hora de dar sentido al texto. En periodismo, los diferentes subgéneros juegan con las diversas estrategias de ambas para moldear el mensaje dependiendo del propósito: informativo o persuasivo. El objetivo primordial de este proyecto es analizar y comparar qué estrategias lingüísticas son usadas en dos ejemplos de textos periodísticos diferentes (una noticia y una editorial) en base a las características propias del género, al contexto y a la textura del texto (coherencia y cohesión).

## **PALABRAS CLAVE**

Coherencia, cohesión, prosa periodística en inglés, registro, géneros periodísticos

## **1. INTRODUCTION**

Journalism rose as a consequence of the necessity of the human being to keep informed. Nowadays, society is constantly bombarded with information. Thus, the only way to make a correct use of the information that continuously comes to us is to maintain ourselves familiarized with the main characteristics of the sources that inform us. Nevertheless, in this paper, the focus will be on written journalism and, consequently, on its features, rather than on audio-visual sources.

Within the analysis that will be carried out, a distinction will be made between informative and opinionative journalistic texts. Both texts use language according to their purposes (to inform or to persuade) and, as a result, they have their own characteristics. The interesting point here is that, although these subgenres have different features, both can share some characteristics.

The main purpose of this paper is to introduce the concepts of coherence and cohesion as two important points in journalistic prose. From the theoretical foundations of these concepts, we will be able to understand and recognize how language is influenced by context and how cohesion connects the information given in the piece of news to create unified meanings. For this aim, it is first necessary to pay attention to the general and linguistic features of journalistic prose, as well as the different subgenres (informative, opinionative and interpretative). Then, this dissertation will be concentrated on the ideas of context and texture of texts. Finally, the theoretical part will be applied on the analysis in the practical section.

The methodology used in this paper has included the reading of several monographs written by authors such as Halliday, Hasan, Busa or Eggins. Furthermore, the two samples analysed have been chosen taking into account that it is necessary to include two texts with different characteristics in order to carry out a comparison between informative and opinionative journalism. However, it should be considered that the analysis is limited since a couple of texts cannot embrace all the similarities, differences and exceptions of these subgenres.

## **2. THEORETICAL FOUNDATIONS**

### **2.1. Journalistic texts**

There is a tendency to connect journalism with news as synonyms. For this reason, both definitions need to be clarified as they are often blurred and misinterpreted. With this objective, Busa (2013: 25) explains that:

Journalism can be defined as the reporting of information about recent events through the media. ‘News’ is the key word in journalism. It encompasses the ideas of *new* and *interesting*, because it refers to the relaying of events that are both recent and relevant.

With this, journalism is understood as the action of describing events through media (TV, radio, press, ...), while news is what is being told, that event which is “new” and “interesting” for the community.

By using the idea of relevance, Busa (2013: 25) refers to those heterogeneous and different interests that a community shares due to its religion, historical background, social and economic circumstances and so on. All these aspects are what make journalism newsworthy. Busa (2013: 26-33) and Fleming, Hemmingway, Moore and Welford (2005: 13) agree that newsworthy journalism has to contain the following features. On the one hand, events have to be recent or timeless (meaning that it is a long-time concern) and near (which can be geographical, ideological or political, for instance); and on the other, topics have to be familiar for the audience in order to create impact, raise feelings and provoke debate. Furthermore, the fact that a piece of news contains visual material (photographs, graphics, cartoons, etc.) can be essential for a story to be read.

The categorization of journalism (Fleming, Hemmingway, Moore and Welford, 2005: 14-15) seems to be quite difficult as it can be split up in different areas according to the topic (political, scientific, sportive, ...), its format (video, audio, written), the geographical area it covers (local, national, ...), among others. Along this brief approach to journalism, the focus will be placed on journalistic prose, that is to say, newspapers or magazines, and will pay special attention to the former one.

### 2.1.1. General features

Although many professionals have tried to list a series of common characteristics, the categorization becomes almost impossible due to the different subregisters. As Biber and Conrad (2009: 110) affirm: “one notable similarity for newspaper writing [...] is that a number of characteristics cannot be specified. That is, [...], many situational characteristics vary among the subregisters within the more general category”.

Generally, newspaper writing is known for the **objectivity** of the facts and its preparation (the time dedicated to the planning and revising). Objectivity in news means, in Busa’s (2013: 33) words, “that journalists report information that is true and factual, avoid political ideology and partisanship, and refrain from conveying personal feelings and prejudices or expressing personal opinions”. However, the level of objectivity, which can be seen in the

use of language, can vary as there are some subregisters<sup>1</sup> (i.e., an editorial) that express an opinion in order to persuade readers.

In addition, the **purpose** has not always the same focus and readers do not always establish the same relationship with the writer. In other words, how the journalist influences the readers depends on the knowledge of the reader about the topic. Also, it influences if the recipient scans the document or reads it carefully.

Regarding the **information**, it has to be accurate. Even if not, consumers should perceive it as such without questioning what is being told. In consequence, news has to be concise and clear, which means that it has to be told in a manner as simple and unified as possible.

Normally, this information is organized in different **structures**. Busa (2013: 62-73) highlights three main structures: Inverted Pyramid, Hourglass and narrative story-telling. The Inverted Pyramid, which is the most common and traditional one, develops the story in a decreasing order of importance; in other words, the important information goes first and the less important information goes at the end. The Hourglass combines elements of the previous one and traditional storytelling. At first, facts are presented as in Inverted Pyramid; then, events are narrated in chronological order. Finally, narrative story-telling conveys the story more like the narrative style than the one used for journalism. Generally, an initial state is introduced; then, it is disturbed in some way and finally it results in an equilibrium; as in story tales. In the creation of news whose structure is narrative story-telling, it is necessary a narrator, a listener or an audience and a chronological presentation of events.

Furthermore, there are two **styles** while writing a piece of news (Di Palma, 2010: 4). On the one hand, direct style consists in getting to the point. It has to answer to the five W's (what, where, who, when, why and how), the information has to be structured according to the inverted pyramid and the journalist cannot show opinion, so the story is impersonal. On the other hand, the indirect style implies views and different literary resources are used for intrigue.

#### **2.1.1.1. Linguistic features**

Language is a fundamental point for every journalist. They can mould it according to their needs, ideas or style, as well as every reader can mould the information as such. Just like Busa (2013: 34) says: "news texts are subjectively written and subjectively interpreted".

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<sup>1</sup> Further developed in 2.1.2. Journalistic genres

Biber and Conrad (2009: 116-117) provide a table and explanations of the main linguistic features of newspapers:

| Linguistic feature                                  | Newspapers                                            |
|-----------------------------------------------------|-------------------------------------------------------|
| <b>1. Nominal Features</b>                          |                                                       |
| Nouns                                               | Very common                                           |
| Nominalizations                                     | Common                                                |
| Prepositional phrases after nouns                   | Common                                                |
| Attributive adjectives                              | Common                                                |
| Nouns as pre-modifiers of nouns                     | Extremely common                                      |
| Personal pronouns                                   | Uncommon                                              |
| <b>2. Verb characteristics</b>                      |                                                       |
| Present tense                                       | Slightly more common than past tense.                 |
| Past tense                                          | Common                                                |
| Modals                                              | Uncommon; <i>will</i> and <i>would</i> most common    |
| <b>3. Circumstance adverbials of time and place</b> |                                                       |
|                                                     | Time adverbials by far most common; place also common |
| <b>4. Linking adverbials</b>                        |                                                       |
|                                                     | Rare                                                  |
| <b>5. Other features</b>                            |                                                       |
| Sentence structure                                  | Standard syntax                                       |
| Questions                                           | Rare                                                  |
| Type-token ratio                                    | Higher than academic prose                            |

Taking into account the different linguistic characteristics of newspaper writing and according to the table, the high frequency of nouns is related to the time for planning and revising the language. Furthermore, as Bednarek and Caple (2012: 87) point out: “It [the noun phrase] allows a maximum packaging of meaning in minimum space, which is not just important for the news story as a whole but in particular for headline.” In reports, for instance, a large number of nouns is required to obtain specialized and precise concepts for specific topics.

Another technique to obtain specific vocabulary is adding adjectives or prepositional phrases as post-modifiers (i.e., ‘the bottle of wine’, in which ‘of wine’ modifies ‘bottle’ to designate a specific bottle) and nouns as pre-modifiers of other nouns (i.e., student book). All these resources allow a higher type-token ratio: “a measure of how many different words are used in a text” (Biber and Conrad, 2016: 118).

In the case of past and present tenses, both are almost equally common to represent recent or current events, respectively. For example, in (1) below, both tenses are used: past simple to explain what happened to the woman and present simple refers to the ongoing process. Bednarek and Caple (2012: 88) explain the different uses for each tense as follows:

The present tense is used to refer to ongoing relevant processes [...], laws [...] and timeless truths [...].

In contrast, the past tense provides mainly information on events that happened. The present tense emphasizes the recency and relevance of the event, construing newsworthiness.

Additionally, the use of modals is mainly focused on something that is expected to happen in the future or to make assumptions, as in example (2) (Bednarek and Caple, 2012: 88). Furthermore, passive and active voice allow writers to concentrate attention on one topic or another, as in (3).

(1) New Castle, Pa. – The American Civil Liberties Union is representing a western Pennsylvania woman who says her newborn baby was seized by the country welfare workers after she failed a drug test because she ate a poppy seed bagel. (Bednarek and Caple, 2012: 87)

(2) A state law allows hospitals to give blood tests to project new-borns from mother who may be abusing drugs. (Bednarek and Caple, 2012: 88)

(3) Heroin is made from poppies and eating the seeds has been known to cause false positive drug results (Bednarek and Caple, 2012: 88)

Adverbials are common as these set the event in time and place. As to linking adverbials, Biber and Conrad (2009: 116-117) consider them as “rare”, that is to say, uncommon, with no explanation. A linking adverbial (Quirk, Greenbaum, Leech, Svartvik, 1985: 490) differs, mainly, from conjunctions in that the former can change its situation within the sentence, as in

(4) By then the book must have been placed on the shelf.

(5) The book must have been placed by then on the shelf

Finally, Busa (2013: 75-76) considers that conjunctions help connecting paragraphs, as in the following examples:

(6) The gala would have been today but it was cancelled for the rain.

(7) The singer performed even though she was sick.

### 2.1.2. Journalistic genres



The existence of different subgenres in journalism corresponds to the different social necessities (Gomis, 2008: 115). As a community, we need to be informed about what is happening around us and comment on it.

One of the multiple classifications that can be made is the one that divides daily newspapers into broadsheets and tabloids (Busa, 2013: 34). **Broadsheets** describe national and international news with a formal language, while **tabloids** narrate, by using informal language, local news related to gossip, entertainment or sports. In the case of the former, pictures tend not to occupy a big parts of the pages, and the opposite is true of the latter. Moreover, the readership of one differs from the other; in general terms, broadsheets' readers belong to educated middle-classes, while tabloids' readers are associated to less-educated working-classes.

Another classification is the one that distinguishes journalism according to its purpose or the implication of the journalist: from stating facts to persuading. Different experts have made different distinctions. However, there is a classification that contemplates three types of journalism: informative, opinionative and interpretative (Iñigo, Martín and Puebla, 2010: 8-11).

#### **2.1.2.1. Informative**

Argumentative or informative genres, whose main representation is the **news article**, are those in which information is gathered and expressed objectively by answering the five W's (Iñigo, Martín and Puebla, 2010: 8). Even though sometimes some of these questions cannot be answered, news has to be as informative as possible. Its function is to express facts with efficiency, clarity and speed (Gomis, 2008, 116).

In this type of journalism, in Busa's (2013:73) opinion, impersonal style plays an important role. News reporters should not be present in the stories and should not express personal opinions (unless it refers to a direct quote). In order to obtain this objectivity, first or second person pronouns (you, me, our) are avoided, as well as those adjectives or expressions that show judgment (an incredible performing).

Nevertheless, information is sometimes subject to the preferences of the newspaper or journalists, that is to say, they can decide what is relevant or published and how to express such information (Di Palma, 2010: 53). In this way, they play with rhetoric to persuade their readers who will, blindly or unconsciously, believe them.

According to both Busa (2013: 80) and Di Palma (2010: 53-54), news is structured in different parts. The main ones are the headline (a brief phrase or sentence that tries to catch readers' attention), the lead (a brief paragraph which sums up the story) and the story (where

the information is explained and detailed). Furthermore, the internal structure of its body copy is mainly the Inverted Pyramid.

Taking into account Saffouri and Sanz's (2019: 63) criteria, informative genres (that is to say, news article) share the linguistic characteristics described before <sup>2</sup>. For example, the use of indicative or specific terms provides the text with objectivity, clarity and concision; or the employment of third person in pronouns or verbs downplays the writers's importance.

#### 2.1.2.2. **Opinionative**

As the name points out, this genre tries to express an opinion or raise it on the readers. Persuasion is explicit and the recipients can decide either to accept the information or reject it. The features of opinionative news differ from the ones of informative. In this case, as Saffouri and Sanz (2019: 64-65) explain, we can find subordinate sentences with conditionals, modals or imperatives; evaluative adjectives (i.e., nice, boring) or connotative vocabulary in general; first person in pronouns and verb conjugations (i.e., I believe...); and literary figures (i.e., her nose could speak by itself).

Editorial, comment, column, article, review, caricature and letter are the different opinionative subgenres (Gomis, 2008) (Ínigo, Martín and Puebla, 2010). The first five types will be briefly explained as they are the most used and known.

The **editorial** and the **comment** are very similar subgenres; both express the opinion of someone about current political or economic topics. In the case of the editorial, it is anonymous and the responsible is the editorial, which defines its ideology and reinforces the interpretation given previously about the topic. The comment is written and signed by a journalist or a prestigious person. Furthermore, the writer can combine short and long sentences, use first person pronouns or include anecdotes (Di Palma, 2010: 83).

Furthermore, a **column** is a small article always written by the same journalist or collaborator (named columnist) who analyses different topics from his/her personal point of view. A column is written daily (as well as editorial and comment) and has a specific place within the publication.

The nature of an **article** is to argue about a certain topic. However, its objective is not only to state the facts but to orientate or influence the readers' opinions. Finally, Di Palma (2010: 85) defines a **review** as the assessment of a cultural topic (i.e., spectacle, film, book) by

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<sup>2</sup> Previously explained in 2.1.1. General features

experts whose objective is to persuade the recipients. As a consequence, objectivity is present by means of nouns, adjectives, and so on.

### 2.1.2.3. Interpretative

Its combination of informative and opinionative genres makes this classification quite polemic. Nevertheless, within interpretative genre, many linguistics and journalists include the report, the chronicle and the interview.

This type of journalism shares characteristics with the opinionative one, i.e., its style. Having more freedom to narrate events results in a variation of the structure, that is to say, these subgenres can have different structures each (Di Palma, 2010: 55-78)

The Spanish newspaper, El País (1996: 27) defines a **report** as “género que combina la información con las descripciones e interpretaciones de estilo literario”, which means “genre that combines the information with the typical descriptions and interpretations of the literary style”. It oversteps the news in the sense that it is longer and the investigation delves into a topic. For this reason, it takes more time for the preparation. Although third person can be present, the journalist should not be reflected within the text (Di Palma, 2010: 72).

The **chronicle** is a combination of a report and a piece of news. How the information is presented (in terms of redaction and structure) is similar to the latter. However, the journalist (who is an expert or a correspondent) includes his/her personal style and the personal opinion of different people.

An **interview** is the transcription of a question-answer conversation, which involves facts and opinion) between the journalist and an outstanding character. Most of the times, the reason of the interview is an important event.

## 2.2. Context, register and genre

In journalism as well as in most of the interactions, different factors emerge to create meaning of what is being said or written. In this way, the influence of semantic and grammatical competences, for instance, is unavoidable. What is more, the study of context has gained popularity in these years within linguistics as its role in communication is also essential: it allows readers to deduce parts of the text.

However, since it is a recent field that affects other fields (i.e., literature, language education) at the same time, describing context and its theories is not a straightforward task. Some of the definitions associated to context are: “those aspects of the circumstance of actual language use which are taken as relevant to meaning” (Widdowson, 2000: 126) or “the physical

environment in which a word is used” (Yule, 2000: 128). In other words, context can be described as the different situations in which language takes place and the way in which each situation influences it. Nevertheless, it is not easy to realize how many factors or dimensions influence language use considering that context involves a large number of them.

Malinowski was one of the first to spot this idea coming to the conclusion that, in order to understand a text, it is necessary to contextualize it (Eggins, 2004: 88). By way of explanation, he suggests that a text is interpreted by being placed in its **context of situation** and its **context of culture**.

### 2.2.1. Context of situation and register

The context of situation refers to how different circumstances (in a certain environment, with people and acts, in a precise time and place, ...) determine what type of language one can use. In Halliday and Hasan (1976: 21) words, “the terms situation, meaning the ‘context of situation’ in which a text is embedded, refers to all those extra-linguistic factors which have some bearing on the text itself”. For example, the sentence ‘It’s not that way’ could have different interpretations (a discussion, for instance); however, if we indicate that it is said by a traveller to another one (for instance) while looking at a map, the meaning could be specified as ‘the wrong direction’.

Halliday *et alii* (1965) offer an interpretation of context of situation by means of three concepts: field, mode and tenor (Halliday and Hasan, 1976: 22). Halliday proposed that these aspects determine the kind of language people have to use, that is to say, our **register**. Briefly explained by Eggins (2004: 90), register is established by what is being talked about (field), the function of the language and how the message is structured (mode) and the audience and the relationship between its participants (tenor).

It is also Eggins (2004: 90) who defines **mode** as ‘the role language is playing in an interaction’ and explains Martin’s (1984: 21-29) proposal of two types of language-situation distance between the language and the situation:

- Spatial or interpersonal distance: which ranks the possibility of getting an immediate (i.e., face-to-face interaction) or delayed or zero (i.e., the writing of a piece of news) feedback between the interactants.
- Experiential distance: which ranks the relation between language and the social process, that is to say, if the language accompanies the social action (i.e., a card game) or if it is the language that creates or constitutes the action itself (i.e, the writing of a novel).

Taking into account these two dimensions, the difference between spoken and written interactions arises (Eggins, 2004: 92). On the one hand, spoken situations are typically face-to-face interactions with two or more participants. As a consequence, immediate feedback is achieved by means of spontaneity and ‘everyday’ language in a social action. On the other hand, written situations are not interactive as it normally implies a single participant (the writer). The language implied is formal as it is planned, revised and rewritten instead of informal and spontaneous, and it will constitute the action as it reflects the topic.

These two distinctions of language use also result in two distinctions of linguistic features (Eggins, 2004: 93). The former, spoken language, is characterized by turn-by-turn interactions with possible interruptions, hesitations, false starts, everyday vocabulary and non-standard grammar. This language can partly depend on the context in which the action makes the structure of the speech more dynamic. The latter, written language, is based on monologues with formal vocabulary and standard grammatical constructions. Furthermore, it has to be context-independent as it is impossible for readers to interpret the text from an unknown context. Finally, the text’s planning allows the writer to structure it.

Following Eggins’ (2004: 99-103) description, **tenor** is defined as ‘the social role relationships played by interactants’, that is to say, roles such as mom/daughter, teacher/students, customer/shop assistant, ... Different roles require different registers (formal or informal); one does not talk in the same way to a teacher or a friend. However, as Eggins affirms (2004: 100), Poynton (1985) needed to specify this term and differentiated three different continua: power, contact and affective involvement.

According to these criteria, situations can also be either formal or informal, which influence language use (Eggins, 2004: 100). On the one hand, a formal situation is characterized by an unequal power, infrequent contact and a low affective involvement; i.e., a job interview. On the other hand, informal situations are the opposite: an equal power, with a frequent contact and a high affective involvement, as it happens with close friends.

As in mode, these two registers have also effect on linguistic features (Eggins, 2004: 101-103). In informal situations, lexis expresses attitudes (i.e., *amazing*, *ugly*) and will not be standard, that is to say, some slang abbreviated forms are used as well as swearing. In formal situations, vocabulary is more objective avoiding slang and incomplete lexical items. Furthermore, it is common to demonstrate politeness by using expressions such as *please* or *thanks*. One key feature that distinguishes formal from informal is the use of vocatives<sup>3</sup>:

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<sup>3</sup> “Vocatives, in terms of address, are the words that people call each other when, for example, they wish to get each other’s attention” (Eggins, 2004: 101)

whereas the former employs terms such as *Sir*, *Mrs.*, *Doctor* and so on, the latter tends to do it with the first name or nickname.

Finally, **field** is described by Eggins (2004:103) as ‘the situational variable that has to do with the focus of the activity in which we are engaged’; in other words, field has to do with the ‘topic’ of a situation. In this sense, there is a distinction between technical situations and everyday or commonsense situations, in which the former is characterized by a high degree of knowledge of the activity focus (i.e., a scientific publication on a newspaper) whereas, in the latter, the knowledge is achieved by common sense, i.e., a talk about a trip (Eggins, 2004: 107).

Definitely, both technical and everyday situations directly influence the use of language. Technical situations or technical language requires technical terms, types of verbs that need technical or attributive processes, abbreviated and non-standard syntax and visual representations (diagrams, pictures, ...). On the other hand, everyday language consists in everyday lexis (if a technical term appears in written texts, it will be marked in bold or with quotation marks), verbs are focused on definitions; standard syntax and visual representations only appear if they are previously introduced and explained (Eggins, 2004: 108-109)

To conclude, Eggins (2004) and Halliday’s (1976) proposals of these three context elements (field, tenor and mode) are associated to two registers (formal and informal), which shares some linguistic features with some journalistic genres. For instance, we can find some of the informal characteristics in opinionative journalism, as well as some formal ones in informative journalism.

### 2.2.2. Context of culture and genre

The term ‘genre’ is conceptualized as “a staged, goal-oriented, purposeful activity in which speakers engage as members of our culture” or as “how things get done, when language is used to accomplish them” (Eggins, 2004: 55). These two definitions explain genre as the way in which people manipulate language for different communicative acts: telling stories, chatting, offering information, ... In addition, Eggins (2004: 56) creates a list of genres according to the social activities of our culture: literary (*short stories, autobiographies, sonnets, ...*), popular fiction (*novels, sitcoms*), popular non-fiction (*instructional manuals, news stories, reviews*) and educational genres (*tutorials, lectures, report/essay writing*).

Nevertheless, in order to identify and differentiate each genre, linguistics suggest that there are three dimensions: its register configuration, its schematic structure and the realizational pattern in the text (Eggins, 2004: 56).

The co-occurrence of a particular contextual cluster or its **register configuration** (Eggins, 2004: 56-58) is described as the habitualization of a certain language use after being performed several times in the same way. It would seem difficult or impossible to establish interpersonal communications if each member of society constructs different patterns or genres. To give a clear example, when ordering a coffee, it does not make sense to use literary words if the waiter uses another genre. The construction and maintenance of a genre is caused by the standardization of a certain pattern by a society.

The text's staged or the **schematic structure** (Eggins, 2004: 58-65) makes reference to the easy recognition of a genre by means of its structure. "The term schematic structure simply refers to the staged, step-by-step organization of the genre" (Eggins, 2004: 59). Although some genres are recognized from the very beginning with a single step (i.e., 'Once upon a time' is related to the narration of mythical events), we need to recognize the existence of several stages because "we usually cannot make all the meanings we want at once" (Eggins, 2004: 59).

In order to describe and analyse the schematic structure, it is important to mention two fundamental concepts (Eggins, 2004: 60). The first, constituency, indicates "the structure by which the whole, complete interaction is made up of parts". Such parts or stages are a Beginning, a Middle and an End. The second, functional labelling, is based on the division of constituents following the formal and the functional criteria. The former divides the text according to its form: paragraphs, sentences, words, and so on; whereas the latter does it in terms of the function of each stage.

Finally, the **realizational patterns** in the text (Eggins, 2004: 65-69) allude to the way a meaning becomes encoded or expressed in a semiotic system. It is the words and structures used that constitute the language of a genre.

## **2.3. Text and texture**

### **2.3.1. Relation between text, cohesion and coherence**

Throughout linguistics history, some issues have appeared in order to provide a precise definition of what a text is. Although controversy comes up when referring to the different meanings related to it, some of them seem to be really close.

According to Halliday and Hasan (1976: 1), a **text** refers to "any passage, spoken or written, of whatever length, that does form a unified whole". With this, a distinction between a text and a non-text is established by a series of properties that have nothing to do with its origin (which can be spoken or written) or its length but it does with the unity that is created due to the semantic features that it contains. This unification is also explained later on by Halliday and

Hasan (1976: 2): “a text is best regarded as a semantic unit, a unit not of form but of meaning [...]. A text does not consist of sentences; it is realized by, or encoded in, sentences”. In this sense, unity refers to how the different words or sentences are put together to make sense of what is said or written, that is, how such sentences are linked together to create a single meaning.

Furthermore, Halliday and Hasan (1976: 2) declare that every text has texture, that is, the property that distinguishes a text from a non-text thanks to its coherence and cohesion. The former one, **coherence**, refers to the way in which a text is related to its context. Eggins (2004: 29) divides how context influences in a text into two different types:

- Registerial coherence, when we can identify one situation in which all the clauses of the text could occur, referring to its field, its tenor and its mode
- Generic coherence, which alludes to the recognition of its particular genre, purpose and structure.

The latter one, **cohesion**, is defined by Halliday and Hasan (1976: 4) as a ‘semantic concept’ and they affirm that:

Cohesion occurs where the INTERPRETATION of some element in the discourse is dependent on that of another. The one PRESUPPOSES the other, in the sense that it cannot be effectively decoded except by recourse to it. When this happens, a relation of cohesion is set up, and the two elements, the presupposing and the presupposed, are thereby at least potentially integrated into a text.

In this sense, cohesion is achieved by referring to items using other terms (named presupposition or ties) that appear before or after in the text. In other words, cohesion allows the reader or speaker to connect words, phrases and sentences by using different ties or elements. For instance, in (8) there is a relation between the presupposed element, the pronoun ‘them’, and the presupposing one, the Noun Phrase ‘six cooking apples’ as both refer to the same identity.

(8) Wash and core six cooking apples. Put them into a fireproof dish. (Halliday and Hasan, 1976: 2)

Although some linguists tend to destabilize the balance between the equal importance of coherence and cohesion within a text, Eggins (2004: 31) agrees with Halliday and Hasan



(1976) that “the texture of texts involves both the text’s relation to its external context [...] and the text’s internal cohesion.”

### 2.3.2. Cohesive ties

By using the term cohesive ties or cohesive devices, we refer to those words or phrases that establish semantic relations among different parts of a text and, as a result, those parts get connected. In this aspect, considering Greenbaum and Quirk (1990: 247-248), **recoverability** plays an important role as it allows a text to be understood correctly by finding out where the ‘full form’ or presupposing element is. Greenbaum and Quirk (1990: 248) also suggest three types of recoverability: textual, situational, and structural.

**Textual recoverability** is present when both the presupposing and the presupposed elements are near in the text. This, also known as endophora, can be either anaphoric (9) if the presupposed element appears after the full form; or cataphoric (10) when it goes before the full form. In order to illustrate these ideas with an example, it will be important to take into account that, in the following sentences, the presupposed element is ‘the poor girl’ and the presupposing one or full form is ‘she’. – Greenbaum and Quirk (1990: 247- 248)

(9) The poor girl did not complain, although she was badly hurt.

(10) Although she was badly hurt, the poor girl did not complain.

**Situational recoverability** makes reference to recover the presupposing element from the context, which can also be called exophora (3). One example is ‘those’ which can be, in (3), different items (*books, clothes, ...*) depending on the context. Finally, **structural recoverability** (4) indicates that the presupposing element is understood by knowledge of the grammatical structure. – Greenbaum and Quirk (1990: 247)

(11) I like those!

(12) He admits (that) he killed his wife.

Following Halliday and Hasan’s (1976) criteria, there are different kinds of cohesive ties: reference, substitution, ellipsis, conjunction and lexical cohesion. All of them will be divided in three main groups along this approach as: grammatical, lexical and conjunctive cohesion.

#### 2.3.2.1. Grammatical cohesion

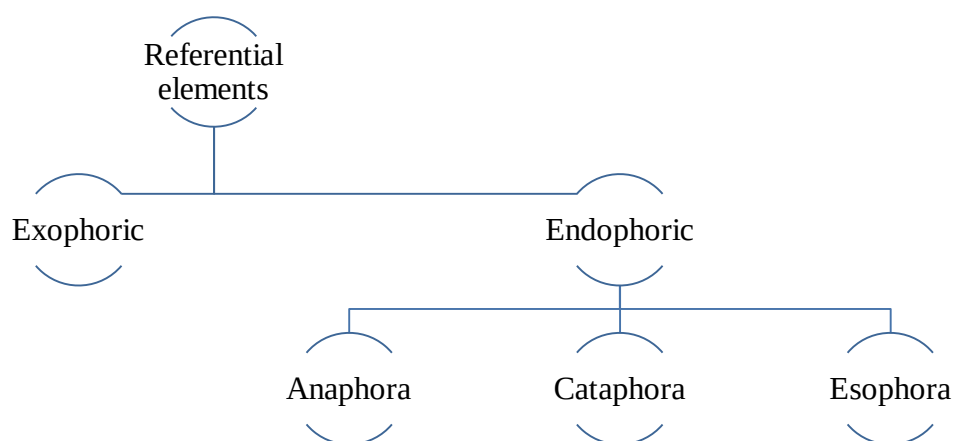
Under this umbrella, three cohesive resources take part (reference, substitution and ellipsis) involving grammatical resources: items and structure.

### 2.3.2.1.1. Reference

Halliday and Hasan's (1976: 31) explanation of **reference** is the following one: "there are certain items in every language which have the property of reference [...]. They make reference to something else for their interpretation. In English, these items are personals, demonstratives and comparatives", that is to say, some pronouns (i.e., *she*, *these*, *her*) refer to other words. These items cannot be interpreted on their own; their meaning is retrieved from elsewhere (the presupposing element). For instance, in the following sentence, 'Doctor Foster' and 'Gloucester' are the presupposing elements whereas 'he' and 'there' are the presupposed ones.

- (13) Doctor Foster went to Gloucester in a shower of rain. He stepped in a puddle right up to his middle and never went there again. (Halliday and Hasan, 1976: 31)

Referential elements can be divided according to two different criteria: the position of the referential elements and the nature of the presupposed element used. Taking into account Greenbaum and Quirk's (1990: 247) division of recoverability described previously, and according to Halliday and Hasan (1976: 33), "reference items may be exophoric or endophoric; and, if endophoric, they may be anaphoric or cataphoric". Nevertheless, Eggins (2004: 35) adds one more type, esophoric, to endophoric reference. This one occurs when the referent occurs right after the presupposed element within the phrase. In this sense, referential elements are schematized as follows:



**Figure 1.** Division of referential elements according to the position of its elements.

In order to analyse the second criterion, the nature of the presupposed element, Halliday and Hasan (1976: 37) distinguish three main types: personal, demonstrative and comparative reference.

**Personal reference** (Halliday and Hasan, 1976: 43-57) is made through the category of person and includes personal pronouns (*he, she, you*), possessive determiners (*her, their, your*) and possessive pronouns (*mine, hers, theirs*). All these refer to “something by specifying its function or role in the speech situation” (Halliday and Hasan, 1976: 44). Most of these items function as the head or Modifiers in Noun Phrases. In general terms, the reference tends to be anaphoric for 3<sup>rd</sup> person forms and exophoric for 1<sup>st</sup> and 2<sup>nd</sup> person forms.

One of the different exceptions is the word ‘it’, which cannot only refer to a single participant but a whole portion of text. For example, in the following sentence, ‘it’ refers to ‘practice more’ rather than a nominal clause or a single participant:

(14) Daniel should practice more. It will help him.

**Demonstrative reference** (Halliday and Hasan, 1976: 57-76) includes adverbial (*now, there*) and nominal demonstratives (*this, those*) to set the proximity in time and space regarding the action or the item. This proximity tends to be according to the point of view of the speaker. They function as Determinatives or as the Head of Noun Phrases. As in personal reference, the position of the presented elements can be either endophoric and exophoric. The word ‘the’ plays an important and special function within this category. As Halliday (2004: 558) affirms: “*the* merely announces that the identity is specific; it does not specify it”, that is to say, that the demonstrative ‘the’ denotes one particular item rather than selecting one item from many of the same.

**Comparative reference** (Halliday and Hasan, 1976: 76-87) is expressed through different adjectives and adverbs (i.e., *the same, taller, similar, more, less...*) that function in nominal and adverbial phrases. Just like other categories of references, they can also be cataphoric or anaphoric. Halliday and Hasan (1976: 76-77) distinguish two classes of comparison: general and particular. In their words: “by ‘general comparison’ is meant comparison that is simply in terms of likeness and unlikeness, without respect to any particular property [...] ‘Particular comparison’ means comparison that is in respect of quantity or quality”.

#### 2.3.2.1.2. Substitution

The difference between substitution and reference is that the former is a grammatical relation between linguistic items, such as words or phrases, whereas the latter is a relation between meanings. In other terms, substitution establishes a lexicogrammatical relation and reference does it on a semantic level (Halliday and Hasan, 1976: 88-89).

Substitution consists in the replacement of a particular item by other words in order to avoid repetition. (Halliday and Hasan, 1976: 89). Taking into account Greenbaum and Quirk (1990: 249-255), the words replacing, anaphorically or cataphorically, the item are called ‘**pro-forms**’, and they can be:

- Nominal. The most common ones are *one, any, both, each, all* or *some* and replace noun phrases (NP), as in: *when the children entered, each was given a small present.* (Greenbaum and Quirk, 1990: 249)
- Verbal. They replace verbs or predicates and its main operator is the verb *to do* in different forms: *do, do so, do it* and *do that*: *as no one else has succeeded in doing so, I’ll attempt to solve the mystery myself.* (Greenbaum and Quirk; 1990: 251)
- Clausal. *So* and *not* commonly replace whole clauses such as that-clauses, conditional and modal clauses: *has the news reached home yet? I’m afraid so/not.* (Greenbaum and Quirk, 1990: 252)

### 2.3.2.1.3. Ellipsis

Ellipsis implies the omission of elements without missing semantic meaning as the presupposing element is near within the text. As Halliday and Hasan (1976: 142) say “the starting point of the discussion of ellipsis can be the familiar notion that it is ‘something left unsaid’. There is no implication here that what is unsaid is not understood; on the contrary, ‘unsaid’ implies ‘but understood nevertheless’”. In other words, while substitution replaces one item with another, ellipsis does it by zero.

Following Halliday’s (2004: 564-572) approach of ellipsis, there are three types according to the grammatical elements that are being omitted or elided: nominal, verbal and clausal. In these three, the omission occurs in nominal or verbal phrases or entire clauses, respectively. In the following descriptions, the elided elements are between brackets.

- Nominal. Generally, ellipsis happens with the Head of Noun Phrases: *there is more wine White or red (wine)?*
- Verbal. As in substitution, it can affect only the verb or the whole Predicator. For example, *Buy that t-shirt! I can’t (buy that t-shirt).*

- Clausal. Ellipsis in the clause involves, primarily, yes-no and WH-questions and the elided elements can be a whole clause or just a part of it. (a) illustrates two examples of yes-no ellipsis of the whole clause and part of the clause, relatively; and (b) does it in the same way but with WH-questions.

(a) Have you done your homework? No (I haven't done my homework).

Have you done your homework? No, I haven't (done my homework).

(b) I already know what I need for the project. What (do you need?)

He told me what you like. Who told you (what I like)?

Greenbaum and Quirk (1990: 255-264) distinguish three categories of ellipsis according to its position: initial, medial and final; and make a distinction of three types according to the recoverability of the elements: situational, structural and textual. Situational ellipsis (15) depends on the knowledge of the extralinguistic context and is typically initial by deleting the subject or operator. Structural ellipsis (16) has to do with the knowledge of grammatical structure by omitting determiners, pronouns, operators and so on. Finally, textual ellipsis (17) “depends on what is said or written in the linguistic context” (Greenbaum and Quirk, 1990: 257). The following examples illustrate these ideas:

(15) (I) like it!

(16) I think (that) you are wrong.

(17) I'm happy if you're happy.

#### 2.3.2.2. Lexical cohesion

“The cohesive resource of lexical relations refers to how the writer/speaker uses lexical item (nouns, verbs, adjectives, adverbs) and event sequences (chains of clauses and sentences) to relate the text consistently to its area of focus or its field” (Eggins, 2004: 42). Lexical cohesion occurs when there is a co-reference between two or more lexically related words. In other words, it is achieved by means of how the vocabulary is selected and organized. For instance, there is a lexical relation between *red* and *color*.

Halliday and Hasan (1976: 274-292) make a distinction between collocation and reiteration in order to classify lexical cohesion according to the type of dependency between the items. On the one hand, **collocation** does not depend on any semantic relationship. It consists on the association between items that tend to co-occur. For example, the word *murder* can occur with *death*, *killer* or *victim*; or the verb *ask* can precede *a question*. On the other hand,

**reiteration**, we can find word that are semantically similar or words that are repeated, that is to say, devices such as repetition, synonymy and hyponymy.

The **repetition** (Halliday, 2004: 572) of a word does not involve the same morphological shape: it can be either its singular, plural, nominal, verbal forms and so on, as there would still be lexical relation between those items. In (18), for instance, the word ‘flower’ is repeated in singular whereas in (19), it appears in plural again; in both sentences, repetition occurs. Furthermore, in (18) there is another case of cohesion in the referential element ‘the’, which denote that the flower is the same that Mary has.

(18) Mary has a flower. The flower smells good.

(19) Mary has a flower. Flowers smell good.

In the use of **synonyms** (Halliday, 2004: 572-574), we can differentiate whether the reference is identical or not. In the former (20), the synonyms refer to the same entity. In the latter (21), differences in meaning can occur, as in the example, in the second sentence, ‘girls’ does not specify either if they are little or not; however, it refers to the little girl named previously. In contrast, there is **antonymy**, in which two or more lexical items have opposite meanings (22).

(20) There is a horrible sound. I do not know where the noise comes from.

(21) Where is the little girl? Girls should not be in men’s bathroom.

(22) The tall boy was nice but the small one was very rude.

Finally, **hyponymy** (Halliday, 2004: 574-576) consists in a term that can be included into the reference of another item (hypernym) if both of them belong to the same semantic field. For example, *fruit* is the hyperym and *apple*, *watermelon*, *strawberry*, ... are the hyponyms. At the same time, *apple*, *watermelon* and *strawberry* are co-hyponyms. Another phenomenon is meronymy, which is described as ‘be a part of’, i.e., *window*, *kitchen* or *hall* are co-meronyms of *house*.

Eggins (2004: 42-43), however, offers a different typology of lexical relations: taxonomic and expectancy. The former, taxonomy, consists on one lexical item related to another through either class/sub-class (“classification”) or part/whole (“composition”) relations. In classification, we can find synonyms, antonyms, repetitions or hyponyms, whereas in composition, there are meronymy and co-meronymy. The latter, expectancy relations, refers to the collocations of words.

### 2.3.2.3. Conjunctive cohesion

Conjunction is the linking of ideas or events among parts of text (clauses, sentences, paragraphs, ...) by means of grammatical elements or formal markers in order to provide a semantic unity to such text (Eggins, 2004: 47). In this case, the cohesive ties are conjunctive Adjuncts, also called cohesive conjunctives, such as *then, for this reason, furthermore* or *however*. In addition, they tend to be in first position in the sentence, although some exceptions can occur (Halliday and Hasan, 1976: 232).

Halliday and Hasan (1976: 242-243) establish a semantical categorization of conjunctive Adjuncts as follows:

- Additive. Generally speaking, they add items: *and, furthermore, not, in other words, in the same way, ...*
- Adversative conjuncts express the opposite of what is expected. Some examples are: *but, however, at the same time, instead, on the contrary, in any case, ...*
- Causal. They tend to be used to explain the reason or the purpose of something: *as consequence, because of this, in that case, otherwise, ...*
- Temporal. They give a sense of time: *then, after that, finally, first, next day, at this point, to sum up, ...*

In a different way, Eggins (2004: 47-48) creates a distinct classification based on the three main types of conjunctive relations made by Halliday (2004): elaboration, extension and enhancement. **Elaboration** occurs when there is a representation or clarification of a sentence: *in other words, for example, by the way, to sum up, ...* **Extension** is the connection of either addition or variation (one sentence contrasts or qualifies another) made by using conjunctions such as: *and, also, in addition, on the other hand, however, on the contrary* and so on. **Enhancement** provides “terms of dimensions” such as time/temporal (*then, next, afterwards, at the same time*), comparison/comparative (*likewise, similarly, in a different way*), cause/casual or condition (*therefore, so, consequently, because of that*) and concession/concessive (*but, still, however, all the same*).

### 3. PRACTICAL ANALYSIS

In order to illustrate all the theoretical contents that we have seen previously, two different journalistic texts are going to be analysed. Although both are taken from the daily newspaper, *The Guardian*, one is informative and the other is opinionative (an editorial).

#### 3.1. Analysis of the news in *The Guardian*

Focusing on the **general characteristics of journalistic texts**, this piece of news is considered informative for several reasons. First of all, it should be pointed out that informative journalistic texts, although they are directly related to the concept of objectivity, could have some traces of subjectivity, i.e., [...] *that left the warrior saint resembling Tintin or a Playmobil figure* (line 14-15) or even the experts' opinion. Nevertheless, most of the information tries to show the reality of the news as the five W's are answered: experts ask for regulation after a copy of Immaculate Conception was horribly destructed by a furniture restorer in Spain. Even more, the information given in this piece of news is brief, concise and direct. Its veracity is not questioned as the facts are presented without distortion and it presents the opinion of experts.

The main purpose of this article is to inform, rather than persuade (taking into account those traces of subjectivity), as it tries to transmit information that the reader could not know: the polemic raised from the devastation of several paintings and monuments after their restoration.

In reference to the topic and taking into account the date when the article was published<sup>4</sup>(June 22<sup>nd</sup> 2020), it is an up-to-date piece of news as it happened hours before. Although the contents could not be considered as a long-term concern for society, it could be interesting to read at the moment. Moreover, it appeared on the main page as the latest news when entering the website of the newspaper and also in the section of international news.

The structure can be divided in two parts or sections: external and internal. In the former one, external structure, the piece of news counts with a headline (*Experts call for regulation after latest botched art restoration in Spain*), a lead (*Copy of Immaculate Conception painting by Murillo reportedly cleaned by furniture restorer*) and a body (from line 1 to 47). The headline, which introduces the main idea of the article, is written with a larger font at the top of the text in order to catch the readers' attention. The lead, which briefly summarizes the reason of the demand, is located between the headline and the body. Although the size of the lettering is also in between, the type is in bold. Finally, the body is written in a normal size. The information is described in the body, combining a description and the quotation of two different experts. In this case, its extent counts with 14 paragraphs with a media of 40 words per paragraph.

The piece of news follows an inverted pyramid internal structure: as one keeps reading the article, the importance of the information decreases. At the beginning, in the first two paragraphs, the most important data is presented by answering the five W's questions. In the

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<sup>4</sup> Click on the link provided in Appendices (Text 1: Informative) to visualize the article on The Guardian website.



following paragraphs, the different opinions of Spanish conservation experts are given in order to explain extensively what has happened and the seriousness of the situation as well as the comparison with similar cases.

As far as style is concerned, there are some hints of indirect style as different views are presented. However, the direct style prevails, as we can see in the majority of the text: the five W's are answered and the information is structured according to the inverted pyramid.

Regarding the **linguistic features of journalistic prose**, we can say that the lexicon chosen is clear and precise to make the text understandable for a wide audience. There is a large quantity of nouns as they contain more meaning in less space and they provide specialized information. For example, in the headline, the great majority of words are nouns (*experts, regulation, art, restoration, Spain*) while, in contrast, there is just one verb (*call*). The fact that it employs specific and precise concepts is reflected in terms or expressions that are related to religion or art. Some examples are: *baroque artist* (line 2), *furniture restorer* (line 5), *a devout parishioner* (line 10), *polychrome statue* (line 13-14), *Saint George and the dragon* (line 14) or *artworks* (line 37).

The formality of the lexicon becomes quite controversial in this piece of news. On the one hand, most of the colloquial expressions are uttered by Fernando Carrera, one of the experts: *guy* (line 19), *bodgers* (line 20), *botch* (line 20), *give a toss* (line 42), *put heritage on the agenda* (line 45). Furthermore, it is also him the one who uses contracted verb forms: *I don't think* (line 19), *let's be honest* (line 20), *they're* (line 20), *who's not* (line 25), *don't give a toss* (line 42) or *it doesn't have to be* (line 46). On the other hand, both the writer and María Borja, the other expert, use simple and formal vocabulary and non-contracted forms.

The journalist pays special attention to the text's objectivity by using third person and citing the source of the different quotations (either direct and indirect speech): *Fernando Carrera [...] said* (lines 16-17), *Carrera told the Guardian* (lines 19-20) "*far less important than doctors*", *he added* (line 26), *Speaking to Europa Press* (lines 33-34), *Borja added* (line 37), *he said* (line 45). Furthermore, the writer takes into account the rules of English writing, such as the correct use of quotation marks.

In the case of verbs, most of them are present and past tenses. The former one appear mainly in the quotations: *I don't think* (line 19), *they destroy* (line 20), *can you imagine* (line 23), *we see* (line 27), *it shows* (line 29), *we only find out* (line 34), *we need* (line 44) or *this is* (line 47). The latter, past tenses, are mostly used outside the quotations, that is to say, in the rest of the body: *became* (line 3), *was charged* (line 5), *did not go* (line 6), *left* (line 14), *said* (line 17), *were* (line 33). Only one example of modal verbs appears expressing a speculation: *might*

*think* (line 33). Furthermore, there are a few cases of passive voice, as in line 13 (*parallels have also been drawn with the botched [...]*).

Finally, several adverbs or expressions appear to set in place and time the piece of news. For example, *Spain* (said both in the headline and multiple times in the body), *Valencia* (line 5), *eight years ago* (line 10), *north-eastern Spanish town* (line 11), *16<sup>th</sup> century* (line 13), *northern Spain* (line 14).

The text's register or **context of situation** plays an important role in the kind of language used. First of all, the mode is defined by an emotionless and unilateral relation (a single participant) between the writer and the reader. For this reason, the possibility of an immediate feedback is zero; although it was possible, the reader would have to do it through the newspaper company rather than with the writer directly. All these reasons are part of written and formal language, which also implies a planning and structuration on writing, formal vocabulary and standard grammatical constructions, as has been demonstrated before. Nevertheless, there are some typical characteristics of spoken language that are reflected in the quotations. For example, the experts use everyday vocabulary: *they destroy things* (line 20).

Secondly, its tenor also constitutes a formal situation as it is a case of unequal power with an infrequent and low affective involvement. This formal situation gives room to a formal language use, as it has been demonstrated before. However, we consider it important to remark that both experts employ informal language when using slang (*they're badgers who botch things up*, line 20), unspecific vocabulary (*They destroy things*, line 20), non-structured speech (lines 23-25) or attitudinal lexis: *unfortunately* (line 33), *more important* (line 47).

And thirdly, the field or 'topic' could be the experts' claim of recognition and regulation as many historical artistic examples were destructed after several restoration attempts. This topic is considered to be technical rather than a commonsense situation, which leads to the use of technical language. Some of its characteristics are the employment of visual representations (the images that appear in the online article) to help the reader's understanding, and the use of acronyms, which are previously explained, in order not to being redundant: *Professional Association of Restorers and Conservators (Acre)* (lines 21-22). However, the text is presented in a way in which a wide audience can understand it. In order to achieve that purpose, it avoids excessive technical terms.

With respect to **cohesion**, it is achieved by the different devices described: reference, substitution, ellipsis, lexis and conjunction.

As far as reference is concerned, they are barely used. Some examples of personal reference are the third person pronouns *he* (lines 26 and 42) and *she* (line 36) for Fernando

Carrera and María Borja, respectively, which are anaphoric; and the exophoric first person plural pronoun *we* (lines 27, 29, 30, 34, 44) for the restorers. Furthermore, *they* appears several times: in line 20, it refers to ‘these people’ whereas in line 23, it refers to a wider meaning of people. Both usages of *they* are anaphoric. The pronoun *it* makes reference to multiple identities. In lines 28 and 29, for example, *it* makes an anaphoric reference to ‘this kind of thing’ (line 27) whereas in line 31, it refers to ‘this kind of work’, which appears before (anaphora).

*This* is the main representation of demonstrative reference. In lines 27 and 31, *this* is a demonstrative determiner that sets actions near in time and space: “kind of thing” and “kind of work”, respectively. It also appears two more times, in lines 44 and 47. In the first one, it refers anaphorically to ‘heritage’ whereas the second one refers exophorically to the historical art.

Traces of comparative reference are shown with *more* in lines 33 (anaphorically referring to ‘incidents’) and 47 (anaphorically referring to ‘healthcare or unemployment’). Although there are multiple cases of reference, there is none of substitution.

As far as ellipsis is concerned, we can find some instances of the three different types explained in the theoretical part. Focusing first on nominal ellipsis, one example is *the latest ^painting* (line 3); secondly, verbal ellipsis in *while restorers were “far less important than doctors ^were”* (line 26). Finally, clausal is the most recurrent: *incidents such as the Murillo mishap were “unfortunately far more common than you might think ^they ^are* (lines 32-33) and *when people report them to the press or ^when ^people ^report ^them on social media* (line 35). Furthermore, taking into account Greenbaum and Quirk’s (1990: 255-264) distinction, there are some examples of structural ellipsis: *I don’t think ^that this guy* (line 19), *said ^that the law* (line 22) and *said ^that incidents* (line 32).

Regarding lexical cohesion, the writer uses a wide variety of synonyms. For example, *art* (headline), *painting* (lead and lines 2, 10), *picture* (6), *artworks* (lines 3, 37), *work* (lines 2, 36), *marks and monuments* (line 41), *treasures* (line 44) or *heritage* (line 45); *restoration* (headline and lines 1, 13, 22) and *repair* (lines 4, 34); *politicians* (line 42) and *representatives* (line 45). All those cases that appear more than once are considered repetition as it also happens with *incident* (lines 9 and 35) or *restorer* (lead and lines 5, 18, 19, 21, 26 and 29). Furthermore, words such as *painting*, *picture* or *monuments* are co-hyponyms and the hyperym could be either *artwork* or *art*. Some opposed terms also appear as *professional restorers* (line 29) and *non-professional interventions* (line 37).

Finally, conjunction is used to link different ideas. In this text, there are only a few examples of additive conjuncts *or* (lines 24, 25) and adversative *however* (line 6).

### 3.2. Analysis of the editorial in *The Guardian*

In reference to the **general characteristics of journalistic texts**, this article<sup>5</sup> presents several features that would make it an opinionative one. First of all, the declarative and obvious part in the headline “The Guardian view on coronavirus harms”, which categorizes it as an editorial. Second of all, although part of the information is factual, the point of view of the newspaper is clear. Its influence appears through the whole text, which demonstrates that the purpose of the article is to convince readers of what they think about how British ministers do not face minorities problems during Covid-19.

Regarding the topic, this article is contemporary as coronavirus is a worldwide current concern. Moreover, it could be considered a long-time worry as the pandemic has been lasting months and also because racial and poverty discrimination is an international and a non-ending concern. This last idea has gained special importance in the last weeks thanks to the Black Lives Movement, which fights against racial discrimination. Around the globe, many protests have occurred, even in the United Kingdom. For all these reasons, this editorial may seem interesting to read. Furthermore, it appears in the topics of race, inequality, Coronavirus outbreak and Boris Johnson within the sections of Opinion and The Guardian View.

Although the information could not be invented, the newspaper does not cite any sources, as it was in the informative piece of news. It is *The Guardian* who provides information, mostly based on its point of view. The fact that we are dealing with opinionative news suggests that the information is not fully detailed. In other words, the information appears according to the newspaper’s editorial line.

In connection with the structure, it is similar to the previous example. In the external structure, we can find a headline (*The Guardian view on coronavirus harms: pandemic shows inequities are deadly*) that introduces the topic, a lead (lines 1-4) and a body (5-47). As in the informative one, the headline introduces the main topic and is written in a larger font at the top. Nevertheless, it also indicates that it is going to be an opinionative article. Furthermore, the lead is not in bold but has a smaller size than the headline and slightly bigger than the body. The lead, which is longer than the previous one, also contains a brief summary of what is going to be treated in the body and part. In the internal structure of the body, we can find three main parts. First, in the first paragraph, the introduction, which briefly summarizes the topic and introduces it. Secondly, from line 14 to 40, the different reasons explained. And, thirdly, the

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<sup>5</sup> Click on the link provided in Appendices (Text 2: opinionative) to visualize the article on The Guardian website.

last paragraph is the conclusion. The fact that the main idea is at the beginning and the secondary ideas go later makes the internal structure be organized as the inverted pyramid.

Regarding the style, this text shares characteristics of both direct and indirect style. Nevertheless, the importance is given to the latter. On the one hand, the information is structured according to the inverted pyramid (direct style). On the other hand, this text is elaborated following The Guardian's point of view, which uses literary resources in order to persuade (i.e., *the prime minister sows seeds of division*, lines 31-32) and does not answer the five W's.

As far as **linguistic features** are concerned, the lexicon is used to express subjectivity, as we can see in the use of the first person pronoun *we*, which denotes a society in which the newspaper includes the reader and itself (line 5, 6, 41); evaluative adjectives or connotative vocabulary in general as: *disproportionately* (line 8), *extremely unequal place* (line 9), *less empathetic* (line 17), *the greatest human loss* (line 44), *the glib opportunist* (line 45); and literary figures: *the disease knows where to find the weakest links* (lines 21-22) or *the prime minister sows seeds of division* (lines 31-32). Furthermore, it uses contracted forms: *ministers don't want* (line 2), *there's a social gradient* (line 10), *they won't be* (line 18), *can't be done* (line 19); conditionals or modals, *if people live in poorer areas, they will have councils [...]* (line 16-18); *they won't be* (line 18), *if people have low [...]* (line 19-21), *their effects will be* (line 23), *Covid-19 may be new* (line 41), *if we want to* (line 41), *the health risks must be tackled* (line 42). With all these choices, the writer wants to provoke and influence the readers' opinion.

Taking into account the verbs, both present and past tenses are used: *are dying* (line 1, 7), *has exacerbated* (line 3), *shows* (line 6), *infects and kills* (line 8), *has highlighted and amplified* (line 12), *was honed* (line 33), *offered* (line 34), *threatened* (line 36). However, as we have seen, modals are also frequent.

Other grammatical features in the text is the use of direct speech (line 5). Although there is only one, it serves to contrast the government's opinion (a unified society against a pandemic) with the one of the newspaper (a divided society that barely survives the pandemic). Finally, only a few adverbials set the contents in time and place: *last month* (line 5), *in deprived areas of England and Wales* (line 6), *now* (line 34), *last week* (line 34), *in Downing Street* (line 34), *never* (line 37).

In order to understand the text, it is necessary to analyse its **context of situation**. This sample shares contextual characteristics with the previous one. The mode is characterized by two participants: the writer addresses an audience in order to convince them, although the latter is not present. For this reason, there is also zero feedback. As it has been pointed out before,

the only possibility of feedback is not direct, but by means of *The Guardian*. As in the previous sample, these features lead to a written situation and, as a result, to a written language which allows a planning and a convenient structure of the text (inverted pyramid).

According to the tenor, the relation between *The Guardian* and the reader is clearly shown. The way in which the writer refers to the reader places both of them in an equal power. Nevertheless, the contact still being infrequent and there is low affective involvement. In that way, the text could be said to include formal and informal hints. The former one is characterized by attitudinal language (explained before) or acronyms that are not explained in the text itself (*GP consultations*, line 18). However, there are some traces of formal language: slang is avoided, for instance.

Finally, the field or topic is *The Guardian*'s opinion: the government has not helped minorities in their fights against Covid-19. This topic is an everyday situation nowadays in which the knowledge is reached by common sense. The type of language required for this situation is also informal: non-specialized lexis and, in case of technical terms, these are marked in quotation marks, as in *great equalisers* (line 23).

In this sample, **cohesion** is also achieved by the different ties that we have seen in the theoretical foundations. In the case of personal reference, there is a large quantity of examples. The personal pronoun *we* (line 5, 6, 41) refers to two different identities: in line 5, to 'humanity', which appears previously (anaphoric reference) and in lines 6 and 41, it refers to a society in which the newspaper includes itself. As the presupposed element does not appear, it would be an exophoric reference. Another personal pronoun used is *they* referring also to multiple entities that appear previously (anaphoric reference): "people who live in poorer areas" (lines 16, 18, 20), "ministers" (twice in line 27) and "minority groups" (line 31). *Them* makes anaphoric reference to "health inequalities" (line 16), "official studies" (line 29), "seeds of division" (line 32) and "the policies that caused the Windrush scandal" (line 37). The possessive pronoun *their* is also quite used, all of the times anaphorically, to refer to "pandemics" (line 23) and "ministers" (line 28).

In the case of demonstrative reference, there is the nominal demonstrative *this*, which is attributed exophorically to "situation" or "fight" (line 5) and anaphorically to "a racial pandemic" (line 9). Finally, there are some comparative reference: in lines 1 and 2, we can find *far higher rate than*, which is used to compare "poorer people and ethnic minorities" and "richer, whiter groups". Other comparative references are *most* (line 44) to indicate that minorities and poor people are more vulnerable than the rest, or *[...]as shielded from the virus as [...]* (line 18).

As in the previous sample, there are not cases of substitution. However, ellipsis is widely used. Some nominal cases are *the disease disproportionately infects and ^it kills black minority ethnic people* (line 7-8), *the poor ^people die earlier* (line 11), *^they find themselves* (line 17), *^the ^home secretary threatened deportation* (line 36) or *^people without access* (line 38). There are also some instances of clausal ellipsis: *than ^people ^are ^dying in affluent areas* (line 7) or *than the rich ^people ^die* (line 11).

As far as lexical cohesion concerned, there are several manifestations of repetition, synonymy and antonymy. In the first, the most frequent elements are *pandemic* (headline and lines 7, 9, 12, 23, 43), *ministers* (lines 2, 14, 25, 27 and 38). Furthermore, there is a repetition of words related to *poor* (lines 11, 23, 39) and *inequities* (headline and line 41); such as *poorer* (lines 1 and 16) and *poverty* (line 44); to *unequal* (line 10) as *inequalities* (line 3, 13, 16, 25) and *inequities* (headline and line 41); and to *discrimination* (line 12) as *discriminate* (line 28) or *discriminatory* (line 40).

We can also see many cases of synonyms related to *pandemic*: *Covid-19* (lines 1, 7, 41) *disease* (lines 8, 21), *virus* (lines 5, 18, 28), *coronavirus* (headline and lines 12, 14, 26, 46); other cases such as *inequalities* (lines 3, 13, 16, 25), *inequities* (headline and line 41), *disparities* (line 26) and *divisions* (lines 24, 32, 43). Furthermore, some antonyms can be seen in the text: *poor/poorer* (lines 1, 11, 16, 23, 39) and *rich/richer* (lines 2, 11, 23) or *well-heeled* (line 18-19) and *low-paying* (line 19).

Finally, regarding conjunctive cohesion, the text contains a couple of linkers. These are additive conjunctive: *similarly* (line 26) and *in a similar manner* (line 37-38).

#### 4. CONCLUSION

Journalistic texts are fundamental, or even essential, elements in our daily life. How society perceives and analyses those journalistic pieces directly determines the way they understand reality. By following the points analysed in this paper, the readers of these types of texts could find some help to comprehend and manage the information that newspapers share with them. Nevertheless, it should not be forgotten that this dissertation is based on an introductory approach to journalistic prose instead of a complex and advanced analysis.

Two journalistic texts of different nature have been analysed and described according to the general and linguistic features of journalistic prose. Both texts have been recovered from two different sections of *The Guardian*: informative and opinionative sections. Usually, there is a tendency to think that the former section is intrinsically bound to the concept of objectivity whereas the latter is directly related to the concept of subjectivity. However, throughout this

study, it has been demonstrated that informative texts, whose purpose is to inform, could contain some traces of subjectivity, as well as opinionative texts could include some typical characteristics of informative journalistic texts.

There are some general, linguistic and cohesive features shared by the two texts analysed texts, and there are also some disparities. First of all, the informative text, as well as the opinionative one, follows the inverted pyramidal internal structure in which the importance of the information decreases, and an external structure presented as follows: headline-lead-story.

Moreover, the different purpose of each text (to inform and to persuade, respectively) conditions the journalist-reader relation (number of participants, affective involvement, power, and so on). Thus, such distance between both members of the process is closer in the opinionative text than in the informative one. Depending on these two factors (purpose and relationship), the register could be said to be formal in the informative text and at some points informal in the opinionative one.

Finally, in both texts, past and present tenses prevail whereas conditionals and modals are more common in the opinionative one. In addition, cohesive ties are common although there have been no cases of substitution and conjunctive ties are scarce.

With the analysis of these samples, we have understood that the elaboration of a journalistic text needs time for planning, structure and revising with the final purpose of creating a unified and coherent meaning. Furthermore, it has been pointed out that these texts, apart from their purpose and ability to communicate and inform, are also able to express personal ideas in order to persuade and even modify the reader's opinion. In order to carry out these purposes, as we have seen, the concepts of coherence and cohesion play an important role.

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## APPENDICES

**Text 1: Informative** (<https://www.theguardian.com/artanddesign/2020/jun/22/experts-call-for-regulation-after-latest-botched-art-restoration-in-spain>)

# **“Experts call for regulation after latest botched art restoration in Spain**

**Copy of Immaculate Conception painting by Murillo reportedly cleaned by furniture restorer**

Conservation experts in Spain have called for a tightening of the laws covering restoration work after a copy of a famous painting by the baroque artist Bartolomé Esteban Murillo became the latest in a long line of artworks to suffer a damaging and disfiguring repair.

5 A private art collector in Valencia was reportedly charged €1,200 by a furniture restorer to have the picture of the Immaculate Conception cleaned. However, the job did not go as planned and the face of the Virgin Mary was left unrecognisable despite two attempts to restore it to its original state.

10 The case has inevitably resulted in comparisons with the infamous “Monkey Christ” incident eight years ago, when a devout parishioner’s attempt to restore a painting of the scourged Christ on the wall of a church on the outskirts of the north-eastern Spanish town of Borja made headlines around the world.

15 Parallels have also been drawn with the botched restoration of a 16th-century polychrome statue of Saint George and the dragon in northern Spain that left the warrior saint resembling Tintin or a Playmobil figure.

Fernando Carrera, a professor at the Galician School for the Conservation and Restoration of Cultural Heritage, said such cases highlighted the need for work to be carried out only by properly trained restorers.

20 “I don’t think this guy – or these people – should be referred to as restorers,” Carrera told the Guardian. “Let’s be honest: they’re bodgers who botch things up. They destroy things.”

Carrera, a former president of Spain’s Professional Association of Restorers and Conservators (Acre), said the law currently allowed people to engage in restoration projects even if they lacked the necessary skills. “Can you imagine just anyone being allowed to

operate on other people? Or someone being allowed to sell medicine without a pharmacist's licence? Or someone who's not an architect being allowed to put up a building?"

While restorers were "far less important than doctors", he added, the sector still needed to be strictly regulated for the sake of Spain's cultural history. "We see this kind of thing time and time again and yet it keeps on happening".

"Paradoxically, it shows just how important professional restorers are. We need to invest in our heritage, but even before we talk about money, we need to make sure that the people who undertake this kind of work have been trained in it."

María Borja, one of Acre's vice-presidents, also said incidents such as the Murillo mishap were "unfortunately far more common than you might think". Speaking to Europa Press, which broke news of the Murillo repair, she added: "We only find out about them when people report them to the press or on social media, but there are numerous situations when works are undertaken by people who aren't trained."

Non-professional interventions, Borja added, "mean that artworks suffer and the damage can be irreversible".

Carrera said Spain had a huge amount of cultural and historical heritage because of all the different groups that have passed through the country over the centuries, leaving behind their marks and monuments.

Another part of the problem, he added, was that "some politicians just don't give a toss about heritage", meaning that Spain did not have the financial resources to safeguard all the treasures of its past. "We need to focus society's attention on this so that it chooses representatives who put heritage on the agenda," he said.

"It doesn't have to be at the very top because it's obviously not like healthcare or employment – there are many more important things. But this is our history."

**Text 2: Opinionative.** (<https://www.theguardian.com/commentisfree/2020/jun/14/the-guardian-view-on-coronavirus-harms-pandemic-shows-inequities-are-deadly>)

## **“The Guardian view on coronavirus harms: pandemic shows inequities are deadly**

Poorer people and ethnic minorities are dying from Covid-19 at a far higher rate than richer, whiter groups. Ministers don't want to address these inequalities because a decade of Tory government has exacerbated, not reduced, them.

5 Last month Boris Johnson claimed “it’s humanity against the virus – we are in this together”. The path of the pandemic shows we are not. In deprived areas of England and Wales people are dying from Covid-19 at more than twice the rate than in affluent areas. The disease disproportionately infects and kills black and minority ethnic people, revealing a racial pandemic within the viral pandemic. The reason for this is that Britain is an extremely  
10 unequal place. There’s a social gradient in health which means that even in normal times the poor die earlier than the rich. There is also a “weathering” effect where poor health results from a lifetime of discrimination. The coronavirus pandemic has highlighted and amplified such inequalities with deadly results.

Ministers prefer to talk about the vulnerability to coronavirus in terms of biology rather than  
15 society. That is understandable given that a decade of Tory government has not reduced health inequalities but exacerbated them. If people live in poorer areas they will have councils struggling with fewer resources and find themselves with shorter, less empathetic GP consultations. They won’t be as shielded from the virus as those who live in well-heeled parts of the country. If people have low-paying work that can’t be done remotely, have to  
20 take public transport to get to frontline jobs, or live in crowded houses, they do not have the same fighting chance as those higher up the social scale. The disease knows where to find the weakest links.

Pandemic are not “great equalisers” impacting rich and poor alike. Their effects will be shaped by the policies that reinforce the divisions in society. There has been no national  
25 strategy to tackle health inequalities because ministers do not want to acknowledge that these

disparities exist. Similarly, that structural racism plays a part in the severity of coronavirus infection is not something ministers want to hear, because they do not want to act. They prefer sermons about how the virus does not discriminate between individuals. Their response to official studies that reveal otherwise is to bury them.

Mr Johnson continues with policies and statements that contribute to the vilification of minority groups while feigning concern that they are being marginalised. Perhaps the prime minister sows seeds of division because he calculates that he can profit from them politically. This strategy of scapegoating migrants was honed by the Vote Leave campaign, whose main players now sit in Downing Street. While Priti Patel, the home secretary, last week offered apologies after the BBC's dramatisation of the real-life story of wrongful detention and threatened deportation of a British black man, the policies that caused the Windrush scandal have never been repealed, and she has made no commitment to reverse them. In a similar manner, ministers know that people in unstable jobs and without access to adequate sick pay face increased risk of poor health but are fighting a legal case brought by a trade union over such discriminatory employment protections.

Covid-19 may be new, but the inequities it gives rise to are not. If we want to prevent these from recurring then the conditions that heighten the health risks must be tackled. The pandemic shows that our fates are interconnected but also that divisions unfairly leave the most vulnerable to bear the greatest human loss. Mr Johnson was relaxed about poverty and race because he thought the voters were too. Ever the glib opportunist, his levelling-up agenda has been unmasked as austerity in disguise. Coronavirus has put the social question back into the centre of politics, with the public rightly demanding an answer."