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DISCOURSE ANALYSIS OF LANGUAGE OF TABLOIDS

JAZYK BULVÁRU A JEHO ANALÝZA

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Brown, G. and G. Yule. (1983). Discourse analysis. Cambridge University Press.

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Abstract

In this thesis, various levels of language analysis are described. Lexical, grammatical, and stylistic levels as well as aspects of language such as cohesion, coherence and context are included. The thesis is divided into two parts.

The first, theoretical part, provides an overview of more general information concerning discourse analysis, mainly theoretical information with examples. The provided information is useful when analysing the language of tabloids themselves later. An insight into mass media's history and its types is present.

The second, practical part of the thesis, analyses the language of the online versions of tabloid newspapers Daily Mail and The Sun. Their appearance and layout are briefly described. Chosen aspects of each language analysis level are shown and explained on examples from the mentioned newspapers.

Keywords

Discourse analysis, lexical analysis, grammatical analysis, stylistic analysis, tabloids

Abstrakt

Tato práce obsahuje popis jazykové analýzy textů z hlediska lexikálního, gramatického a stylistického. Dále jsou probírány termíny jako koheze, koherence a kontext. Tato práce je rozdělena do dvou částí.

První část se zabývá teorií a obecnými informacemi o diskurzivní analýze a obsahuje obecné příklady. Tyto informace jsou důležité pro pozdější pochopení analýzy jazyka bulváru. Je zde také zmíněna historie a základní typy masmédií.

Druhá část se zabývá analýzou praktických příkladů z online verzí bulvárních deníků Daily Mail a The Sun. Je zde krátce popsán vzhled a rozložení stránek těchto deníků. Vybrané prvky analýzy jazyka jsou aplikovány na příklady z těchto bulvárních novin.

Klíčová slova

Analýza jazyka, lexikální analýza, gramatická analýza, stylistická analýza, bulvár

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Brno, May 28, 2023

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INTRODUCTION

The fact that quality press has made its appearance much earlier than popular press does not make tabloids stand out any less than any broadsheet newspaper. Eye-catching front pages showing huge colourful headlines, photos and very little text make normal newspaper look rather boring and uninteresting. The headlines are often misleading, only used to get the potential reader's attention, and to draw them in to make the purchase. The contents of the article then usually reveal the disappointing truth, as the content is different from what we were promised. It can be said that people buying tabloids on daily basis are well aware of this fact, but still prefer them over serious news.

The headlines are usually made up of carefully chosen expressions, phrases, puns and other techniques, so the topic itself is far from being the only attention-attracting element. They appear not only in the headline, but also throughout the majority of the article. Noticing and analysing these techniques may help to better understand and see their purpose.

This thesis focuses on the analysis of language on various levels. The first, theoretical part, explains these levels in theory. Grammatical, lexical, and stylistic levels of discourse analysis as well as linguistic devices characteristic of the contents of the printed media mentioned above are being discussed. The second, practical part, contains examples taken from British tabloid newspapers *The Sun* and *Daily Mail* and analyses the language used in them.

1. THEORETICAL PART

1.1 Discourse and discourse analysis

English, among many other languages, fulfils the role of being one of the most important means of communication, as it enables the transmission of information in the form of words between the addresser the addressee. “People produce texts to get a message across, to express ideas and beliefs, to explain something, to get other people to do certain things or to think in a certain way, and so on. We can refer to this complex of communicative purposes as the discourse that underlies the text and motivates its production in the first place.” (Widdowson, 2007, p. 6)

Discourse analysis can be described as a study dealing with how this information is conveyed and received. It also deals with keeping the meaning of the message preserved. This includes both spoken and written word. “The analysis of discourse is, necessarily, the analysis of language in use.” (Brown & Yule, 1983, p. 1) Everyday, natural language is full of hidden and not so obvious meanings and in order to understand them, pragmatics come into play. “In discourse analysis, as in pragmatics, we are concerned with what people using language are doing, and accounting for the linguistic features in the discourse as the means employed in what they are doing” (Brown & Yule, 1983, p. 26).

1.1.1 Cohesion and coherence

To make a sentence or text meaningful, it must have a certain structure. A part of this structure are certain linking words, which are a matter of cohesion. Trask (2005) defines cohesion as “The presence of explicit linguistic links which provide recognizable structure, such as *she, this, after, therefore and but*” (p. 52). According to Widdowson (2007), “The identification of connections that are linguistically signalled, like those between a pronoun and a previous noun phrase, enables us to recognize the cohesion of a text” (p. 45). Halliday and Hasan (1976) have classified cohesion into two main types – grammatical and lexical cohesion.

In the case of grammatical cohesion, the ties within the text can be expressed by reference, substitution, ellipsis and conjunction. Reference can be divided into three subgroups: personal, which helps to indicate who is involved in the discourse, demonstrative, used to indicate the location of an object or person in relation to the

speaker and comparative, which allows to express differences between things. All of these components represent some kind of a reference to what has already been mentioned in the text.

Lexical cohesion is divided into collocation and reiteration. „Reiteration is a form of lexical cohesion which involves the repetition of a lexical item, at one end of the scale; the use of a general word to refer back to a lexical item, at the other end of the scale; and a number of things in between – the use of a synonym, near-synonym, or superordinate” (Halliday & Hasan, 1976, p. 278). This means that synonyms, near-synonyms, repetitions, superordinates and general words are all classes of reiteration.

Halliday and Hasan (1976) also suggest that conjunction contains both grammatical and a lexical component in it (p. 6). Therefore, it can be classified as both lexical and grammatical cohesion. In the language of tabloids, the use of linguistic links is very common, especially the usage of synonyms when referring to something or that has already been mentioned.

Another fundamental feature related to cohesion is coherence. Trask (2005) defines it as „The degree to which a discourse makes sense in terms of our knowledge of the world” (p. 52). He also states that the chances of your success when trying to understand a piece of writing depends, for example, on your general knowledge of the subject matter, or the way the text is constructed. Poor structure, organisation and connectedness also result in an incoherent piece of discourse which is hard to follow. He also provided an example of a conversation:

Q: *Who's going to drive to the Christmas party?*

A: *Susie's on antibiotics.*

(Trask, 2005, p. 52)

In the real world, taking antibiotics and drinking alcohol do not go well together, therefore it can be assumed that Susie is not going to drink any alcohol and is going to be able to drive. To someone, a piece of text might seem incoherent only as a result of the lack of their knowledge or different circumstances. Articles in tabloid newspapers are structured chronologically and logically, making the text easy to understand for the reader.

It should also be noted that text can be cohesive and incoherent at the same time, thus even a well-constructed sentence or a set of phrases can make no sense. This piece of text is a suitable example of incoherent set of sentences.

“The player threw the ball toward the goalkeeper. Balls are used in many sports. Most balls are spheres, but American football is an ellipsoid. Fortunately, the goalkeeper jumped to catch the ball. The crossbar in the soccer game is made of iron. The goalkeeper was standing there.” (How To Write A Coherent Essay – MyEnglishPages, n. d.).

It is likely that many questions arise in reader’s mind after reading this piece of text. Though cohesive devices are used, the sentences are unrelated and it is hard to understand what is being told, therefore the text as a whole is incoherent.

1.1.2 Grammatical analysis

Splitting sentences into their component parts and considering how they relate to each other is a matter of grammatical analysis. Recognizing the relations helps with correct understanding of the sentence meaning (Strang, 1895, p. 1). Grammar is divided into morphology, which deals with internal structure of words and their classes and syntax, which examines their external relationships within a sentence (Crystal, 1969, p. 18).

There are two types of morphology – derivational and inflectional. Derivational word formation will be discussed in more detail in the lexical analysis chapter. Lieber (2009) states that inflection, changes the form of words so that they fit into various grammatical contexts, instead of creating new ones. „Grammatical meaning can include information about number (singular vs. plural), person (first, second, third), tense (past, present, future), and other distinctions as well” (p. 88). In the English language, for example, adding –s at the end of a regular verb creates its third person singular form. In the case of expressing a past event, a suffix –ed is added to a regular verb, creating its past tense form. This, of course, means that tabloids written in the English language use inflection, for example, utilising past tense forms of words when mentioning something which has already happened.

Identifying the rules allowing us to combine words into phrases and phrases into sentences is a matter of syntax. It is the grammatical structure of sentences and the arrangement of words in them. That includes, amongst other things, phrase structure,

movement rules and the rules of interpretation of anaphors and pronouns (Lieber, 2009, p. 144). Examples of a sentence which would be considered syntactically well-formed by a native English speaker and its exact opposite were presented by Thomas.

- (1) *I shot the sheriff*
 - (2) *the shot sheriff I*
- (Thomas, 1993, p. 1)

This shows that word order is very important for the English language, so even though a sentence is made up of words, their correct position is essential for achieving a sentence which is well-formed and understandable. Thomas also notes that certain types of words can only most likely appear in a certain positions or combinations. Incorrect word placement then usually results in a sentence which is not well-formed and therefore is considered to be ungrammatical. Trask says that grammatical sentence is made of smaller components combined into bigger components and needs to abide by the rules of grammar of the language. Sentence structure can be illustrated by a graphical depiction called a tree diagram.

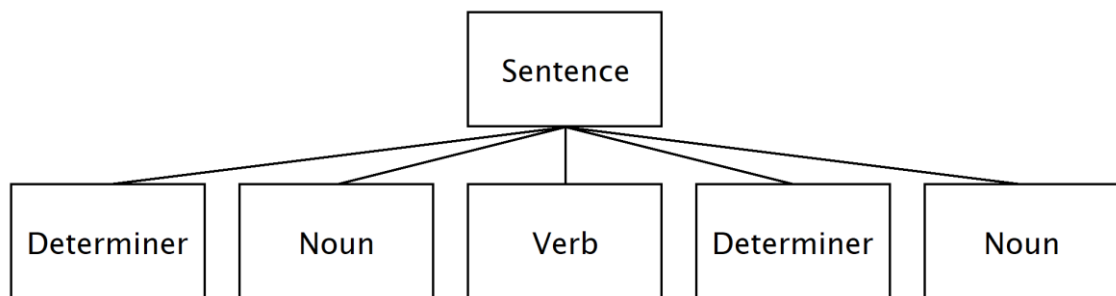


Figure 1: Sentence structure

(Trask, 2004, p. 215)

These tree diagrams, according to Thomas, serve two purposes. „First, they describe sentences that we already know are grammatical sentences of English; and second; they serve as a pattern or template to make more sentences with” (Thomas, 1993, p. 9).

1.1.3 Lexical analysis

Fowler (1991) says that the vocabulary or lexis of a language turns out to be “a map of the objects, concepts, processes and relationships about which the culture needs to communicate” (p. 80). Word sequences or single words are covered by so-called ‘lexical items.’ Lexical items (or lexical words) can also be called ‘content’ words, for example, nouns, pronouns, or verbs. Halliday provided an example of a sentence in which we can identify the lexical words.

The trust has offered advice to local government authorities on cemetery conservation. (Halliday, 1990, p. 61)

The words *trust, offered, advice, local, government, authorities, cemetery* and *conservation* are the content words, whereas *The, has, to, and on* are the grammatical, or ,function words.‘ He also mentions that in a written language, there are more lexical items than grammatical items as opposed to spoken language, where the use of function words is much more frequent.

Derivational morphology, mentioned in chapter 1.2, is a type of word formation which creates new lexemes. Lexemes are the fundamental language units, mostly individual words, for example, verbs *talk* or *see*, both having forms like *talks* or *saw*. The process of adding prefixes and suffixes to a base of lexemes is called derivation, which results in the creation of derived words (Lieber, 2009, p. 33). As a result, the meaning of words is changed, such as *shoe – shoeless, likely – unlikely*. The use of derivation enables us to change the word classes as well, for example creating a noun from an adjective, like *activity* from *active*. This can be seen in tabloid newspapers, too, for instance, when talking about someone’s age, the adjective *aged* is created from the noun *age*.

Lexical semantics, which is a study concerned with the meaning of words, is a part of lexical discourse analysis. Crystal (1969) states that semantics „study the linguistic meaning of a text over and above the meaning of the lexical items taken singly“ (p. 19). Semantics is concerned with literal meaning of words and does not consider their usage in context. The concept of lexical relations involves how meanings of words relate to one another. Common types of these lexical relationships are synonymy, antonymy, hyponymy, polysemy and metonymy. The sentence „Could you please give me a hand?“

is a suitable example of metonymy. In semantics, it would seem the person wants us to give them one of our hands, but we know they are only asking for our help – this is where pragmatics step in.

As was mentioned before, pragmatics is concerned with how people use language while they are doing something, as opposed to semantics, which looks at meaning of words without context. According to Krhutová (2009), pragmatics is „a study of what people mean by language when they use it in the normal context of social life, i. e., how the meaning of discourse is produced in a specific context for specific producers and receivers“ (p. 188).

Levinson (1983) says that the relationship between context and language, which is reflected in the structure of language itself, is well presented by a phenomenon called deixis. This term is used for pointing or indicating and uses demonstratives, first and second pronouns, tense, specific place and time adverbs, such as *here* and *now* (p. 54). Deixis can be temporal (about time), spatial (about location), personal (using personal pronouns), and social (expressing admiration and so on). Let us look at an example of a piece of a conversation.

Person 1: *Bring it here, please.*

Person 2: *I will do it in a bit.*

Without knowing the context, we do not know what to bring where, what utterances *it* and *here* really mean. There is also no way of telling what *in a bit* means, as we lack knowledge of when the second sentence was said. The spatial deixis *here* in the above example represents a so-called ‚deictic centre.‘ These can be either proximal, indicating something is close to us or distal, representing that something is far from us.

Inference and presupposition are two other pragmatic concepts. Presupposition stands for the information a speaker expects the listener to have, so they can omit unnecessary information during a conversation. According to Levinson, a certain type of inference, conversational implicature, is an example of the power of pragmatic explanations of linguistic phenomena (1983, p. 97). In other words, the listener understands what the speaker implies. In the example below, both phenomena are present.

Q: *Have you seen Jane?*

The addresser asking the question presupposes that the questioned person knows who Jane is, and the addressee has to infer that the speaker is asking about the person named Jane they both know.

Speech can be either direct or indirect. When using indirect speech, such as a statement *The dishes aren't washed yet.*, a lot more inference is required from the listener. However, direct request *Wash the dishes, please.* has the same meaning and both get the message across. Indirectness can be a result of politeness, for example.

When expressing uncertainty, hedging expressions are used. „Hedges can be defined as words or phrases used to indicate that we're not really sure that what we're saying is sufficiently correct or complete“ (Yule, 2010, p. 148). If something is not certain, there is a lack of evidence or it can not be proven, utilisation of hedges such as *probably, might or likely* is very common.

(1) *He vandalized their property.*

(2) *It seems like he may have vandalized their property.*

While the first sentence sounds like a certain statement, the second sentence seems much less confident and implies that the speaker is not certain at all. Although the two sentences carry the same information, by using expressions *seems* and *may*, the speaker is being careful and tries not to sound overconfident. Hedging expressions are present in tabloids, too, as the writers aim to bring the information to the readers in the most entertaining way, but it may not always be confirmed.

The opposite of hedging is boosting. They are used to effectively demonstrate confidence and opinions. Boosters such as *undoubtedly, surely, and definitely* are used. The example sentence below makes use of these boosters, sounds overconfident and leaves no room for doubt.

(3) *Indeed, there is no doubt he vandalized the property.*

1.1.4 Stylistic analysis

According to Crystal (1969), there are more than one commonly occurring meanings of the term 'style.' One of these definitions suggests that style refers to the language habits of one particular person, for example, a famous author's style. In this way, it indicates a selection of these language habits and expression of uniqueness. Style may also refer to similarities in how people from various groups talk, either at a specific time or over a period of time, for example, the style of Old English or news reporting style. Another approach evaluates the effectiveness of expression, in other words, how a message is conveyed in the most effective way. Lastly, combining evaluative and descriptive approaches, style might refer solely to literary language, including 'beautiful' or 'effective' writing.

With these four meanings in mind, he says that the aim of stylistics is to analyse language habits with the main purpose of identifying linguistic features (meaning any piece of speech or writing) which are limited to certain kinds of social context. The goal is to explain why these features were used and to classify them according to their function in a social context (p. 10). Stylistics focuses on how text or writing is formed and constructed and the language used in it.

As for the functional styles of writing, there are scientific, popular scientific, publicistic, administrative, poetic, and colloquial styles. Scientific style is objective, informative, and is meant for a specific group of knowledgeable people in certain fields. In contrast, popular scientific texts are meant for the general public and are more descriptive. Publicistic style writing is brief and includes popular scientific articles, texts, newspapers, tabloids and even speeches. Administrative style is similar to publicistic style; it addresses the audience, gives clear information, and lacks emotion. Business style is a substyle of administrative style dealing with commercial correspondence. Colloquial style includes slang, jargon, dialects, vulgarisms, and overall vocabulary used by certain groups of people (Stylistika – Anglistika, n. d.).

Depending on the situation, when a sender passes information to a receiver, certain functions of language are used to make this process effective. There are six fundamental factors determining different functions of language: addresser, addressee, message that is being told, contact between addresser and addressee, context and code (language). Jakobson (1960) ties functions to all these factors (pp. 353-357).

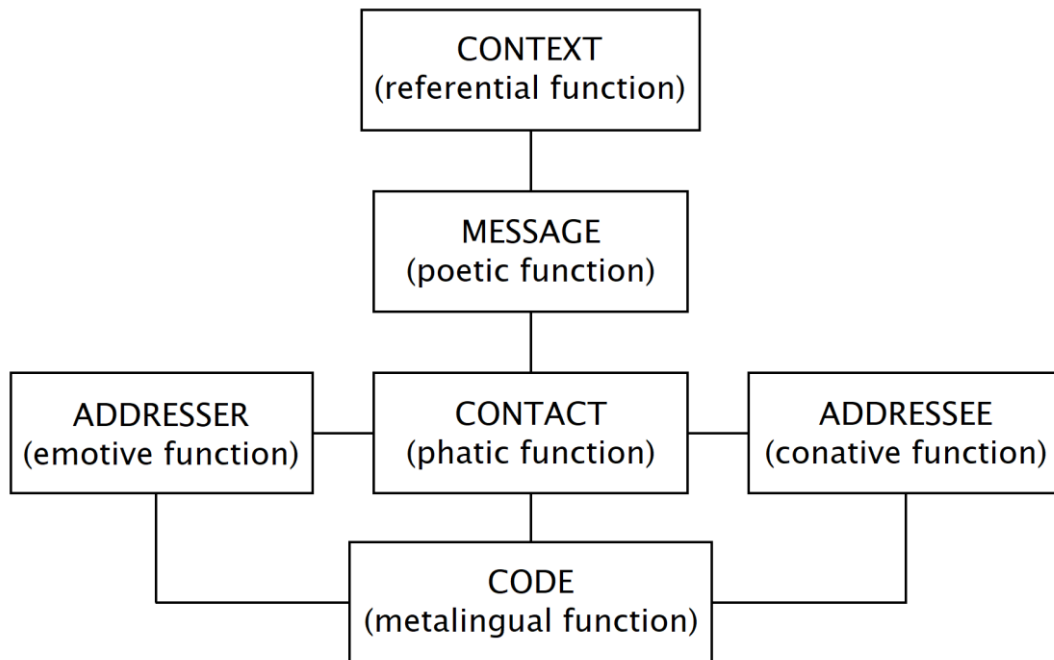


Figure 2: Roman Jakobson's language functions

Most messages contain more than one of mentioned language functions. The emotive function represents the speaker's emotions and feelings, while the conative function is utilised when something is required from the listener. The phatic function is used to open or close the communication channel, for instance, by greetings. A message can be told in rhymes, use rich vocabulary and tell a message beautifully. These properties are the domain of the poetic function and are primarily present in poems. The referential function describes a situation and related context, and the metalingual function represents the language used to describe the language itself.

Text can be either literary or non-literary. A literary text performs the poetic function from Roman Jakobson's functions of language. It tries to provoke emotions, is self-referential (only presents its own world and situation), and lacks practical purpose. Usually, there is more than one meaning, the author does not play the role of the narrator, but there is a voice telling the story. Good examples are Christmas carols and novels. A non-literary text has a referential function, tries to inform an audience about a given matter, and has a purpose. Manuals, articles, legal documents and tabloid newspapers represent texts which are non-literary (Difference between Literary text and non-literary text – EngloPedia, 2022).

When communicative circumstances correlate with characteristic discourse structures (entire text organisation), not only do we talk about styles, but also genres. Dontcheva-Navratilova (2017) describes genres as components used in the study of literature and other related disciplines, linguistic analysis, and rhetorics (p. 6).

Connors (1986) mentions Aristotle's proposition of criteria by which literary genres could be distinguished. One of these criteria involves different forms of rhythm and language and is called the „means of representation“ and „objects of representation,“ meaning what the author wants to treat. Finally, literary creations can be distinguished by „manner of representation,“ meaning narrative style and perspective. And so tragedy, comedy, and epic, being the first three genres of poetry, came to be (Simons & Aghazarian, p. 26). Today, there are four main literary genres – fiction, non-fiction, poetry, and drama. Nevertheless, there are countless genres and subgenres stemming from these four main ones. The distinction between genres has become less and less apparent, and according to Tzvetan (1990), paying attention to genres may seem in vain, as even the genres of the 19th century, poetry and novel, seem to be falling apart (p. 13).

1.1.5 Phonetics and phonology

Phonetics and phonology are both studies focusing mainly on human speech, but even written text can be analysed to a certain extent. Crystal & Davy (1969) mention that phonetics studies the characteristics of intonation, but for written text, there is a similar study called graphetics, dealing with physical properties of written or printed shapes. An examination of sounds and shapes brings out relevant facts, for instance, that “isolated sounds and shapes may have a definite aesthetic appeal, may be interpreted as reflecting aspects of reality or conveying a meaning residing wholly in the intrinsic properties of the spoken or written physical event.” The font size or its color may be non-linguistic on its own, but it may have linguistic implications relating to semantic or grammatical structures, as in newspaper articles, tabloids, or posters, where there are no random relationships between font size and grammar. Some voice qualities can be expressed in written text, too. For example, using bigger font size can, in some instances, represent shouting fairly well (pp. 16-17).

Phonology studies the sound system of a language. Graphology, being a comparable study to phonology, analyses the patterns of writing and tries to identify the writer. Crystal & Davy say that in this area, stylistics „describes the patterns of sound or writing that

distinguish, or assist in distinguishing, varieties of English.” They provide examples, such as sound repetition, rhythm patterns, intonation, or capitalisation and spacing. Unlike phonetics dealing with the physical characteristics of the linguistic system, the focus of phonology is on contrasts performable within the system itself. (p. 18)

1.1.6 Context

Context refers to the circumstances and environment the language is used in. The context of tabloids directly affects the language and vocabulary used in it. The difference in the choice of words used in a heading when talking about something the audience is used to and when talking about something exciting and unusual can be noticeably different.

Yule (2010) divides context into physical context, where the physical aspects will influence our interpretation and linguistic context, or co-text, the surrounding text (p. 129). In pragmatics, there are many types of physical context, for example situational, cultural, personal context and more. Widdowson (2007) defines situational context as the situation, time, and place we find ourselves in. Whether we are at work in the morning or at home in the evening, we naturally make references related to both particular time and place. He provided a few examples of utterances in various settings.

(1) *The chalk is over there.*

(2) *Pass me the tape measure.*

(3) *I like the look of that.*

As it was already mentioned in chapter 1.3 when talking about deixis, without the context, it is hard to indicate what *over there* and *that* really mean. We do not know which *tape measure* they want us to pass to them. Making a connection between the language and the physical context is essential for making sense of these utterances. If we were there, we would know that the chalk is on the table by the window, that they want the measuring tape that is in our hand, and that they like the look of the new wallpaper. He states that the context is „the common knowledge of the two people concerned,“ therefore, a situation can be only relevant only in a contextual sense, such as this short conversation on a train:

Person 1: *Terribly crowded tonight.*

Person 2: *Excuse me, this is my station.*

(Widdowson, 2007, pp. 19-20)

Other types of physical context work in a similar way. Cultural context involves beliefs, values, language, customs and other things groups of people share. Personal context, among other things, involves personal knowledge, relationships, and concerns. We know other people's circumstances, so, for instance, we will not ask a family member to do something for us on a weekday morning, because we know they will be at work at that time.

The co-text of a word is defined by Yule as the set of other words, which are used in the same sentence. Thanks to the surrounding co-text, we can deduce what the word means (2010, p. 129). The word *palm* is a homonym, thus has over one meaning. Based on the surrounding text, we can tell which kind of *palm* is implied. If the surrounding sentences or the sentence itself contains words like *plant*, *beach* or *coconuts*, it is obvious the meaning of *palm* is a tree and not a part of a hand. The content of previous sentences in articles in tabloid newspapers helps the reader understand what exactly is meant by used expressions.

The way we communicate is dependent on vocabulary, grammar, and context. Hymes (1972) created the SPEAKING model, which represents all elements of language which we use. The word S-P-E-A-K-I-N-G is only a mnemonic for the following characteristics of effective communication: situation, participants, ends, act sequence, key, instrumentalities, norms, and genres. (pp 59-65).

S	Situation	Time, scene, and place
P	Participants	Speaker and audience
E	Ends	Goals and results
A	Act sequence	Order of speech acts
K	Key	General tone
I	Instrumentalities	Methods used
N	Norms	Norms of gestures
G	Genres	Forms of texts

Table 1: Dell Hymes SPEAKING model

Situation stands for the setting of the scene where the communication takes place. The degree of formality depends on where we are, for instance, at work, we are more formal, as opposed to casually talking with our friends at a café. Anyone who hears us, intentionally or not, is a participant in a communication. It can be someone we do not know, someone of higher social status, our friend or family. Ends represent certain goals, maybe wanting to pass an exam or to win a race. Every speech, lecture or story has to have a structure and be in order, as starting with an introduction leading to the main point, and closing with a conclusion. The general tone of a communication can be funny, serious, informative, formal, and many others. Instrumentalities are the communication methods, for example writing and speaking. Level of formality also falls under instrumentalities. Nodding, eye contact and other gestures which are present during a conversation are all communication norms. Lastly, genres are types of speeches or typical forms of texts, such as prayers, speeches, notices or casual conversations.

1.2 Mass media

The mass production of printed media was made possible thanks to the invention of the printing press in the 15th century. The primary sources of news at that time were word-of-mouth and gossip. At that time, about 90% of people living in England were illiterate. However, by 1820, literacy rates increased significantly, so almost everyone could read and write. At that time, the hand-operated printing press could produce hundreds of pages per hour, making the spread of information fast and affordable (Literacy and Print in Early Modern Germany and England – Medieval Forum, 2015).

Nowadays, many forms of media can provide education, information, and entertainment. Sterin (2012) says that mass media “comprise the communication platforms that enable the exchange of information and meanings (content) between individuals and groups.” By a platform, he means all communication media based on technology, whether it is a phone or the internet. Mass media can be thought of as storytellers, as they capture our attention with a story and influence our personal views and beliefs.

With the countless sources of information comes a new term called media literacy. The variety of media content and news available to us brings a possibility of the

information being biased and not objective. A media literate person understands how mass media work and seeks alternative sources of information and viewpoints (pp. 9-10).

When we talk about biased, exaggerated statements and sensational news, one of the first things that come to our mind is yellow journalism, the yellow press, or simply tabloids. Sterin (2012) mentions that the yellow press first made its appearance in the U. S. In the late 19th century, as private individuals started owning publishing companies, newspapers became more independent and started focusing on entertaining and overwhelming people (p. 43).

Alfred Harmsworth's conception of a tabloid newspaper included the idea of utilising the space of the pages by filling them with shorter stories and paragraphs. He was the owner of the first British tabloid newspaper called the Daily Mirror, issued in London starting in 1903. It offered an unusual number of photographs, crime stories, celebrity gossip, and comics, all of which very appealing to the mass market, which can only be confirmed by its presence to this day (Yellow journalism – Britannica, n. d.).

1.2.1 Broadcast

Any distribution of audio and video content meant to spread information to its listeners or viewers is classified as broadcast. This includes any electronic medium used for mass communication, such as television, internet broadcasting, or radio.

Sterin (2012) divides mass media platforms into passive and active types. Radio and television broadcasting fall into the passive mass media platform type since they „allow for little or no direct input into the content from the user“ (p. 10).

The first commercial radio broadcast was made in 1920. It was not long after that people started purchasing radios for private use. In Britain, radio broadcasts started in 1922 with the British Broadcasting Company, also known as BBC. The broadcast spread rapidly across the U. K., and by the year 1927, the radio surpassed the newspaper in terms of popularity and became the leading source of not only information but also entertainment (History of the Radio: From Inception to Modern Day, n. d.).

The television broadcast represents another example of a passive mass media platform. In 1929 in Britain, the first broadcast was made over the BBC radio transmitter. It grew increasingly popular, and by the 1950s it had replaced the radio as the most popular mass medium. In the 1960s, most British families owned a television at home (Understanding Media and Culture, n. d.).

The active mass media platforms are the exact opposite, as they make the exchange of information, messages, and content between users possible. Sterin presents the internet as the most obvious example of the active mass media platform type, as all users can be both content creators or co-creators while taking up the role of being a regular internet user (2012, p. 10). The newspapers and other traditionally printed media found their way to the internet, so there is no need to buy their physical form for people to be able to read them anymore.

1.2.2 Press

As mentioned above, the newspaper is the oldest mass media to exist. With the advancing printing technology, this way of spreading information became fast and affordable and has maintained its status as the primary source of information for over a century. Their original purpose was to spread news and important, high-quality information.

However, nowadays, not every piece of information in newspapers can be trusted. Three main types of bias were listed by Sterin (2012). Partisan bias is promoted intentionally and may include showing more support for one political party than to another. Propaganda bias is „a story reported with a deliberate intention of making the case of a particular party, policy, or point of view, without explicitly stating this.“ Choosing which stories to include and which to exclude in the current issue is categorised in an unwitting bias (p. 304).

2. PRACTICAL PART

In the first part of this thesis, numerous levels of discourse analysis were characterized. Although examples were used in some cases, many aspects of language were only explained theoretically. The practical part will focus on examining existing text pieces, specifically excerpts from tabloid newspapers.

The two most popular tabloid newspapers in the United Kingdom, The Sun and Daily Mail, were chosen for the analysis. While both newspapers also have printed forms, all examples and descriptions will be focused on their online versions. Apart from appearance, the differences between paper and online tabloids are almost insignificant, as the language used in them remains the same with the form; therefore the lack of examples from printed versions will not affect the nature of this analysis.

2.1 Appearance

It is known that to make a person interested in reading an article, it is necessary to get their attention first. In the case of tabloid newspaper websites, the user's first impression of the website they have just entered makes them decide whether to leave or stay. The online page's clear overview and simplicity are crucial for attracting new users. However, users who are already familiar with the website are more likely to be interested in the stories themselves right upon visiting the website.

2.1.1 The main page

The electronic versions of both Daily Mail and The Sun offer very similar page layouts and information. The main difference between the two is that unlike The Sun, Daily Mail contains an enormous number of distracting advertisement windows enveloping the main page body, which might redirect the reader's attention away from the top story.

In both examples, the newspaper logo and the news section menu is present at the top. The centre of both websites is dominated by the top story, the title of which is written in big, bold letters with photos or videos in the background. Most of the articles are available after scrolling down. The vast majority of these stories include a short summary of what the story is about placed right next to the title. Another feature that both websites share is an article list in a shape of a column placed on the right side of the page. In the case of The Sun, this menu is sorted by categories, and the articles are labelled by tags, such as

‘exclusive‘ or ‘live blog.‘ Daily Mail put advertisements that look just like other articles in the menu, the only difference being a small ‘AD FEATURE‘ label at the bottom.

2.1.2 Articles

In both cases, upon clicking on an article on the main page, a new window opens. Once again, advertisements are not only present right above the headline but also at the sides, enveloping the contents of the article body. The headline is placed on the top of the page and is written in large, bold font. It is one of the first elements the reader notices and it is important to grab their attention as fast as possible. Daily Mail also includes bullet points summarising the main points of the story right under the headline. This likely serves as an easy way to tell what the story is actually about. This is followed by a byline, which mentions not only the authors of the article but also the publication and last update date.

Before any photographs or videos are shown, a short lead paragraph is present. It offers the most engaging information, and its primary function is to keep the reader interested in reading more. As for the text quantity, it is common for photographs to take up more space than paragraphs. The font size used in articles is large and comfortable to read. In both newspapers, some words contain hyperlinks leading to other articles which are somehow related. This especially involves people’s names, places, or events. Most of the paragraphs are of short length, brief, and sometimes only consist of a single sentence. Quotes and citations appear quite frequently and come mostly from reports, social media accounts, and television.

The article paragraphs are interspersed with pictures, advertisements, highlighted quotes, and menu bars showing other articles. Daily Mail also allows readers to lead a discussion in a comment section at the end of each article.

Overall, the electronic versions of both named newspaper websites might seem overwhelming due to the number of moving advertisements and videos which start playing automatically upon visiting and pursue the reader for the duration of reading time.

2.2 Topics

The attractive look of the newspaper, accompanied by carefully selected stories, successfully captures the reader’s attention. This is crucial, especially in the case of printed tabloids, as it determines the number of sold copies and revenue.

The published stories have one goal: to attract the reader and keep them entertained. Gossip, controversial stories, and scandals appeal to the reader's curiosity and interest in sensationalism, making great topics to focus on. Serious news can be seen very seldom, but when they appear, they are usually presented exaggeratedly, and it is challenging to distinguish them from other trivial sensational stories.

2.3 Cohesion and coherence

As mentioned before, we divide cohesion, which deals with relations in a text, into grammatical and lexical cohesion. As mentioned in chapter 1.1.1, grammatical cohesion includes reference, substitution, and ellipsis. Conjunction stands somewhere between grammatical and lexical cohesion.

It was said before that reference can be divided into personal, demonstrative, and comparative subgroups. All the types appear very often in tabloid newspapers. In the first example, the pronoun *their* refers to the motorists. In the second one, a demonstrative pronoun *this* refers to the policy. The third example contains the words *more like*, which compare the dress to a nightgown.

(1) *National Highways in the West Midlands have urged motorists to pack a winter essentials kit in their cars.* [1]

(Regan, 2023)

(2) *"This is just an immeasurably cruel policy directed at the most vulnerable people in language that is not dissimilar to that used by Germany in the '30s, and I'm out of order?"* [2]

(Orr, 2023)

(3) *Avatar star Zoë, 44, wore a lacy dress that seemed more like a nightgown than something for the Academy Awards red carpet.* [3]

(Gissen, 2023)

Substitution helps to add variety to a text. Halliday & Hasan (1976) define substitution as „a relation between linguistic items, such as words or phrases“ as opposed to reference,

which „is a relation between meanings“ (p. 89). In the second sentence of the example below, *one* substitutes for *those* in the first sentence. It can be said that the word *those* substitutes the noun *viewers*, which is mentioned above in the article.

And it was that specific dance that left those watching at home with complaints – with some suggesting the famous routine should be scrapped.

...

Taking to social media, one wrote: “Can we change it up. I know the bolero is iconic but its been done too much now. Its just boring.” [4]

(Gamp, 2023)

Ellipsis also widely used. In the first example, nominal ellipsis is presented, as the pronoun *it* is missing. The second example is missing the verb *were* from the second part of the sentence.

(1) The unique home cost £4,000 to build over three weeks and only requires £50 in rent. [5]

(Young, 2023)

(2) The 95th Academy Awards were hosted by late night chat show host Jimmy Kimmel and once again held at the regular venue of the Dolby Theater in Hollywood. [6]

(Johnson, 2023)

Conjunctions, which help connect parts of a sentence, are very common in tabloid newspapers. Common coordinative conjunctions include expressions such as „and“, „or“, and „but.“ Words like „since“ and „while“ represent subordinating conjunctions. Both conjunction types can be seen in the example below, as it contains *while*, which in this case represents a contrast between the parts of the sentence, as well as *and*.

While they admitted to previously wanting to be parents to a girl, they no longer feel hung up on it and said traditional stereotypes are outdated. [8]

(Cain, 2023)

A coherent discourse is structured, organised and easy to understand. Tabloid newspapers have a certain structure and the order of contained elements is logical. Cohesive devices, which are present in previous examples, are used in order to make the story easy to follow, which makes the text coherent (Trask, p. 26). The sentence below contains an illustrating discourse marker *for example*, which is used to provide a specific example of one of the tips.

You can sign up to MoneySavingExpert.com's Credit Club to check your credit score for free with Experian and get tips on how to improve it — for example, by getting your details on to the electoral roll. [20]
(Partington, 2023)

2.4 Lexical level

Proper selection of vocabulary plays a very important role in tabloid newspapers. Informal expressions are preferred over formal terms, which can be noticed right at the beginning of any article, specifically in the headlines. The headlines also tend to use shorter and more dynamic versions of words, as they sound more shocking and dramatic.

The verb *launch*, which appears in the first example, could be replaced by *organise*. The other example includes the verb *dons*, for which there are synonyms as *puts on* and *dresses in*. The noun *dip* can then be replaced by *swim*. The words *dons* and *dip* may not have been chosen only for their shortness. The common starting letters of those words help to create some kind of a rhythm, which is the subject of alliteration. Not only do these examples show the focus on shorter terms, but also represent the intended use of colloquial expressions in tabloid newspapers.

(1) *...as locals facing eviction launch desperate protests to stay in their homes... [10]*
(Craven, 2023)

(2) *PICTURE EXCLUSIVE: Paul McCartney, 80, dons his swimming trunks for a dip in the Caribbean sea... [11]*
(Parkin, 2023)

Abbreviations appear very frequently in both newspapers, usually in the title of an article. Their function is, along with the use of short words, to make the title shorter, more appealing, and quicker to read. It also goes well with the theme of using a colloquial style, which is expected to be familiar to the reader. However, the example presented below shows that some older people might not know that PS5 refers to Play Station 5 from Sony which may cause confusion. The abbreviation TV is very common and well understood by the vast majority of people; thus, it is safe to use not only in tabloid newspapers.

GAME ON PS5 owners are missing a free premium TV perk – grab it before it’s gone
[12]
(Harris, 2023)

Although tabloids usually use hyperboles and exaggerations, hedges appear quite frequently. They are not used much in titles, as it makes them sound less shocking and engaging. However, in the article itself, hedges often reveal the information is not confirmed or can not be fully trusted. The example below is the first sentence of an article with an almost identical title, one of the few differences being the lack of the hedging device *allegedly*.

Moscow’s high society has been rocked by a scandal after a pair of prominent Vladimir Putin cronies were allegedly heard insulting the Russian despot. [13]
(Jewwers, 2023)

Boosting expressions are used just as often, both in titles and articles themselves. They mostly serve as an attention-grabbing part of the sentence and go well with the overall theme of oversensationalism. They are sometimes quoted, which suggests they are not to be taken too seriously, as can be seen in the following example:

Creepy abandoned factory wanted by housing developers ‘undoubtedly’ contains dormant mad cow disease that could infect humans [14]
(Craig, 2023)

In written discourse, or in this case tabloids, lexical ‘content’ words are expected to take up the bigger part of the sentence, while grammatical ‘function words’ appear much more frequently in spoken language.

The first example contains 11 lexical words: *Greek, resort, risen, five, places, table, 13th, small, 4.2 per cent, price, rise* and only 7 grammatical words: *The, has, in, the, to, with, a*. The second example shows 5 lexical words: *increasing, costs, less, issue, Corfu*, and 4 grammatical words: *However, are, of, an, in*.

(1) *The Greek resort has risen five places in the table to 13th with a small 4.2 per cent price rise.* [9]

(2) *...However, increasing costs are less of an issue in Corfu.* [9]
(Gray, 2023)

Out of twenty analysed sentences taken from the same number of articles from The Sun and Daily Mail, only two contained more grammatical words than lexical words. From the observed word type ratios, it can be said that lexical words appear over 1.5 times more than grammatical words. The analysed sentences can be seen on the pages 54-55.

2.5 Grammatical level

Grammatical inflection refers to word formation without creating new lexemes and tries to create words that fit the context. English, compared to other languages, is not very rich in inflection.

English distinguishes between singular and plural using nouns – the nouns *friends* and *condolences* in the first example are in plural form because of the *-s* suffix, while *family*, *comment*, and *section* are in their basic, singular forms.

The tense is distinguished using verbs – but only the past, past participle, and present participle. The verb *flocked*, using the *-ed* suffix, clearly signals past tense, while the verb *offer* stays in its present tense form.

Verbs also help to distinguish a person – adding the suffix *-s* in present tense, for example, creates a third person singular form. Tabloid newspapers are written in the third

person point of view to give the impression the article is written from an outside perspective. *Keith's* can be replaced by the pronoun *his*, and not the first person *my*, or the second person *your*.

(1) *Keith's friends and family all flocked to his Instagram comment section to offer their condolences.* [15]

(Walsh, 2023)

The second example representing a title is clearly written in the present simple tense, and talks about only one person. The suffix *-s* in *is* is used after verbs *confirms* and *head*, which indicates the use of the third person, as the sentence is in the present simple tense (Lieber, 2009, pp. 99-100).

(2) *Geordie Shore star confirms I'm A Celebrity stint as he heads into the jungle* [19]

(Grady, 2023)

Although tabloid newspaper articles are usually written in the past tense even when talking about events of the past, headlines are often written in the present simple tense. Not only does this make headlines shorter due to the lack of past tense suffixes, but it also makes make the news feel more recent and worth reading.

(1) *Ashley Roberts looks incredible as she goes braless in barely there purple cut out dress* [18]

(Allcock, 2023)

(2) *Heidi Klum puts a quirky twist on business chic in racy top under blazer and pencil skirt while Sofia Vergara stuns in pink coat as they arrive to film AGT* [19]

(Lund, 2023)

As it was mentioned before, to make titles attention-grabbing and space-saving, they are written in the shortest way possible. A very common occurrence is missing articles, both indefinite (*a* and *and*) as well as definite (*the*) before nouns. In the first example, the

article *the* should be placed before *wife* to make it clear it refers to the lover's current wife, Yasumi Davies, and not any wife of any Yorkshire Shepherdess' lover. To make the second example's sentence correct, the article *a* should be included before *gunman*.

(1) *I found Amanda's love note in my husband's car... she's been living a TV lie, says wife of Yorkshire Shepherdess' lover* [16]
(Sims, 2023)

(2) *Inside Thomas Cashman's sick secret life as gunman for hire who killed Olivia Pratt-Korbel posed as doting family man* [17]
(Fuller, 2023)

Although sentences used throughout the tabloid newspaper can sometimes be considered ungrammatical due to missing articles, correct word order is used. The headlines usually try to tell the story in a summary or use direct quotes from the article's contents. Without context, they are hardly comprehensible on their own, as can be seen in the selection of headlines above.

2.6 Stylistic level

Tabloid newspapers can be perceived as a source of information, and some would easily categorise them the same way as serious newspapers. It is true that serious news about economic, political, and social problems can be found in tabloid newspapers. However, the content is often biased and does not contain nearly enough information to be considered a reliable news source. On top of that, the use of colloquial expressions, short sentences, familiarisation, and the utilisation of everyday English show that tabloid newspapers often utilise elements of colloquial style.

It was said before that tabloids represent texts which are non-literary. This means that even though the language and page layout is purposely used in an emotion-provoking manner, it is not viewed as a literary text, but more as a source of entertainment in the form of exaggerated and sensationalised stories.

In relation to Roman Jakobson's language functions, tabloids use emotive, referential, phatic, poetic, and even conative functions. The goal is to make the

information, which could be given out in a plain and rather uninteresting manner, exciting and emotion provoking. This means that the referential function, which fulfils the function of telling information, is accompanied by the emotive function – the utilisation of hyperboles, exaggerations, and provocative headlines. These are used to evoke emotional responses including sympathy, shock, curiosity, and possibly anger in the readers. Metaphors, metonymy, similes, oxymorons, and other figures of speech can fulfil more functions at the same time.

The example below contains a hyperbole *she 'can't breathe' when she looks at it*. The article is about an untidy corner of a child's room. The expression helps to emphasise the wife's discomfort; therefore, it serves as an emotive function.

My wife hates this corner of our house and says she 'can't breathe' when she looks at it - but can YOU tell what's wrong? [27]

(Brennan, 2023)

Metonymy helps to add variety to the text by replacing a word by something associated with it. The title below uses the city of Berlin as a reference to the German government, to avoid repetition of the expression throughout the article.

Zelensky is greeted by German President Frank-Walter Steinmeier on first visit to the country since the Russia invasion after Berlin announced £2.3billion package of military aid for Ukraine [28]

(McDonald, 2023)

Oxymorons usually appear in the form of contradictory terms used together. This literary device makes the reader stop and think about the message it is meant to convey. It is typical of poems and songwriting, it fulfils a poetic function and can create a shocking and memorable phrase. The example below contains a typical oxymoron *open secret*. This, in the article's context, means that the existence of the female was meant to be a secret, but is now common knowledge in the highest circles of power.

According to Spanish news website El Confidencial, she became an "open secret" in the highest circles of power. [29]

(Braddick, 2023)

To establish and keep some sort of a connection, phatic function is used. Tabloids make use of a lot of colloquial words, and their purpose is to create a relationship between the newspaper and the reader with the help of familiarisation. Spoken language largely differs from the written one, however, through colloquial expressions, which are normally used in casual conversations, a sense of familiarity is provided.

The expression *gal pal*, replaceable with words *female friend*, is a clear example of informal English. The same goes for *snap*, meaning a photograph.

Kristen's gal pal Ashley Benson also joined in on the birthday wishes, sharing a black and white snap of her and the actress to social media. [22]

(Gray, 2023)

In order to keep the reader entertained and to make the reading more engaging, alliteration, rhymes and metaphors appear. Alliteration was mentioned in the Lexical level chapter of the practical part. In the first example, *MEALS* and *WHEELS* rhyme and create a catchy and memorable headline. The second title contains the phrase *ESCAPE FROM HELL*, in which the noun *hell* is a metaphorical expression referring to uneasy and dangerous conditions which people are facing in Sudan. Wordplay and capitalisation of the letters have more impact on the reader and are considerably more attention-grabbing.

(1) *MEALS ON WHEELS HelloFresh launches exclusive discount offer with 60% off first box [23]*

(Lovelace, 2023)

(2) *ESCAPE FROM HELL First Brit evac flight leaves war-torn Sudan as UK military vows to defend escape route airfield in Khartoum airlift [24]*

(Starkey, 2023)

Conative function appears in many types of written text. Tabloid newspapers, though sometimes unnoticeably, use persuasive language to influence the reader's thoughts or even behaviour. After reading the headline below, readers are encouraged to buy a cleaning product different from what they would normally use, because it is allegedly cheaper. The verb *rush* creates a feeling of urgency, making the reader not want to miss out on the opportunity.

SMOL & MIGHTY Shoppers rush to sign up for laundry products that are cheaper than buying from supermarket [25]

(Lovelace, 2023)

Attention-grabbing rhetorical questions are a part of many techniques utilised by article authors. They are mostly used in headlines, as they are meant to make the website visitor interested enough to click on the article and start reading. The headline below starts with a rhetorical question, which is only put there to make the reader wonder. Vast majority of people know Joe Biden is the current president of the United States, so the question regarding his health is considered to be relevant by many.

Is 80-year-old Joe Biden really fit for four more years? After a first term marked by gaffes and falls, doctors fear for health of President who has suffered two brain aneurysms... [26]

(Tilley, 2023)

2.7 Phonology and Graphology

Tabloid newspapers make use of various phonological elements in order to grab the reader's attention and to keep them engaged. Rhymes, alliterations, and other elements commonly appear in headlines because it is the very first thing the website visitor reads. The phonological element called onomatopoeia uses sounds or shapes which have a 'definite aesthetic appeal' to describe elements of reality (Crystal & Davy, 1969, pp. 16-17). The title presented below uses the expression '*BOOM!*' to create a sense of shock, importance, and urgency.

'BOOM!' I'm a hot grandma – my simple tricks transform my look to make me 'gorgeous', I'm happy to share my secrets with others [30]
(Cullinan, 2023)

The visual appearance of a text is a matter of graphology. It is concerned not only with the layout of the page, but also the appearance of the text itself. The interjection 'BOOM!' in the headline above is written in capital letters in order to be more noticeable and to create more impact. The headlines are always written in big, bold and sometimes colourful letters in order to stand out from the rest of the content. For the text of the articles, a smaller font is used, and the contents are arranged into paragraphs for better clarity.

2.8 Context

Context plays a significant role in helping the reader understand the story. The headlines try to pack as much information as possible into very little space, therefore, it is sometimes rather difficult to understand what message it is trying to tell. Tabloid newspapers usually provide more context right away at the very beginning of the article. The headline below represents such an occurrence:

Furious Dominic Raab takes parting shot at snowflake civil servants as he quits over 'dangerous' bullying report [21]
(Hoffmann, 2023)

At this point, the people who are not familiar with this person, have little to no chance of understanding who or what the story is going to be about. The article, however, starts with these two sentences:

A FURIOUS Dominic Raab today blasted snowflake civil servants for leaving his political career in tatters.

The ex-minister spectacularly resigned from Cabinet after a bombshell report upheld two of eight formal bullying complaints against him. [21]
(Hoffmann, 2023)

It is now clear that Dominic Raab used to be a politician who resigned from Cabinet. The article gradually adds more information about the situation and the events that take place after the main point of the story, which only adds to the context. It is clear that the co-text, or surrounding text, in tabloid newspapers is essential, as the title conveys a very limited amount of information on its own.

The elements present on the article page contribute to the right interpretation of the text as well. This can, for instance, be useful when talking about celebrities, fashion, events, and more. Photographs, videos, and interviews from these places help the reader to imagine the setting, participants, and atmosphere much better. The story is easier to follow, and at times, these elements tell more than the text.

CONCLUSION

The main purpose of this bachelor's thesis is to point out and describe some of the common linguistic phenomena which appear in tabloid newspapers. I have chosen British tabloid newspapers; therefore, the analysed language is British English. I tried to select examples of common occurrences in the practical part of the thesis. Although it would probably not be difficult to find many more phenomena across countless articles, describing the less occurring and not so intriguing ones would deviate from the idea of only finding the intended and most typical examples of language used in tabloids.

All the language analysis levels are described in theory and later accompanied by an example from one of the chosen tabloid newspapers – Daily Mail and The Sun. In relation to vocabulary, the selection of words is seldom random, as rhymes, colloquial expressions, abbreviations often serve as a means of engaging the reader with a sense of familiarity and humour. The headlines are written in a short fashion and often leave out any information which could make the story less sensationalised, and subsequently not reading worthy for many.

The writing style goes hand in hand with the way the information is presented. The pages are colourful, the layout is carefully thought through and every element (text included) tries to somehow impress and persuade the website visitor to start or continue reading.

In conclusion, the amount of thought that must go into every single headline in order for it to be intriguing and attention-grabbing is not what many would expect. Analysing the purpose of various language aspects only confirms the lengths tabloid article authors go to in order to engage, gain and keep the readers immersed in the world of sensationalised, exaggerated stories.

ROZŠÍŘENÝ ABSTRAKT

Tato práce se zabývá diskurzivní analýzou jazyku bulvárního tisku, a to konkrétně populárních britských novin The Sun a Daily Mail. Diskurzivní analýza se věnuje jak mluvenému, tak psanému slovu, komunikaci a jejím souvisejícím okolnostem. Jsou zde obsaženy analýzy z hlediska, lexikálního, gramatického a stylistického. Dále se zde objevuje koheze, koherence, kontext, fonetika, a fonologie. Porozumění jednotlivým prvkům jazyka je důležité pro nejen pro všeobecný přehled, ale i k pochopení, jakým stylem se dá jazyk použít k danému účelu – v tomto případě k získání a udržení pozornosti čtenáře bulvárních novin, ať už jde o tištěnou či digitální podobu.

Jelikož nejen v bulvárním tisku hraje atraktivní vzhled a promyšlené rozložení textu, fotografií, videonahrávek, citací, reklamních sdělení a ostatních prvků velkou roli, je zde probírána jejich efekt, důležitost a význam. Zaujmutí čtenáře šokujícími fotografiemi či fascinujícími názvy článků jsou důležité pro následnou koupi výtisku, nebo pro zobrazení co nejvíce reklam na internetových verzích novin potenciálním čtenářem. Z tohoto důvodu jsou také v práci zmíněny termíny grafematika a grafologie.

Práce je rozdělena do teoretické a praktické části. První část je spíše obecného charakteru a obsahuje vysvětlení jazykových prostředků, úrovní analýzy jazyka a jsou zde příklady, kde se určité jevy objevují. Ukázky zahrnují úryvky konverzací v různých situacích a další obecné příklady. Druhá část se již věnuje analýze jazyka používaného v britském bulváru The Sun a Daily Mail.

Prvními probíranými termíny jsou koheze a koherence, jež se zabývají strukturou vět. Gramatická koheze představuje slova propojující části textu mezi sebou. Řadí se mezi ně například osobní a ukazovací zájmena, substituce výrazů či elipsy. Lexikální koheze se myslí synonyma, opakování slov (reiterace) a další prostředky odkazující na okolní text. Gramatické i lexikální prostředky koheze se ve vybraných novinách vyskytují hojně, jelikož napomáhají ke zpestření textu. Koherence může být definována jako uspořádanost a smysluplnost textu, jež je ovlivněna znalostí okolností, účastníky komunikace nebo uspořádaností. Bulvární tisk vypráví příběhy v logickém pořadí a využívá výrazy propojující jednotlivé myšlenky, jež napomáhají celkové srozumitelnosti.

Dále je v rámci analýzy z hlediska lexikálního probírána tvorba nových slov ze slov jiných, předpony, přípony, sémantika a pragmatika. Bulvární noviny cíleně vybírají kratší slova, vyhýbají se spisovnému jazyku a používají zkratky. Toto napomáhá ke zkrácení

titulku nejen kvůli omezenému místu, ale i dramatickému efektu. Také je časté, že titulek podává informace velmi sebejistě, zatímco text ve článku požívá hedging – slova zmírňující přímočarost sdělení.

V rámci gramatiky se práce zmiňuje o morfologii a syntaxi. Tvorba první, druhé a třetí osoby, jednotného a množného čísla nebo minulého, přítomného a budoucího času se v angličtině většinou tvoří příponami jako jsou -s, -ed, -ing atd. Syntax zkoumá slovosled a vztahy mezi slovy ve větách, které jsou důležité k utvoření smysluplného celku. Všechny tyto jevy se tedy logicky v bulváru objevují. Titulky článků jsou běžně psány v přítomném prostém čase i přes to, že pojednávají o uplynulé události – tímto ušetří místo, a navíc působí aktuálněji. Určité (the) i neurčité členy (a, an) jsou v titulcích také často vynechávány, a to opět z důvodu ušetřeného místa.

Dále je probírána stylistická analýza, kde jsou definovány styly a žánry. Bulvární noviny se i přes svůj hlavní cíl pobavit čtenáře řadí mezi publicistický či bulvární publicistický styl. Aby komunikace proběhla, jsou zde faktory jako například vysílatel, příjematel, zpráva, kontakt a další. K těmto faktorům se pojí jazykové funkce definované Romanem Jakobsonem, které činí komunikaci efektivní. Analyzovaný bulvární tisk obsahuje více než čtyři z celkově šesti funkcí a jejich přítomnost je vždy okomentována. Obrazné prostředky jako metafora, metonymie, oxymóron, hyperbola a vyskytující se jevy pojící se s těmito funkcemi jsou vysvětleny s ukázkami.

Kromě fonetiky a fonologie jsou zde zmíněny grafematika a grafologie, zabývající se fyzickými vlastnostmi textu. V práci se objevují příklady aliterací, rýmů, či citoslovcí z bulvárních novin. V rámci grafologie je probíráán nejen celkový vzhled a rozložení vybraných novin, ale také velikost a kapitalizace titulků.

Je zde také definován kontext a jeho druhy – situační, kulturní atd. Ve spoustě případů je třeba znát kontext k pochopení dané věty. Dále je zmíněn ko-text, neboli okolní text. Ten je významný například pro správnou interpretaci homonym či pro celkové porozumění tématu. V případě titulků novin je ko-text velmi důležitý, jelikož samy o sobě neobsahují dost informací pro pochopení sdělení. Dodatečné informace jsou většinou uvedeny na začátku samotného článku.

Po analýze často se objevujících jazykových jevů ve vybraných britských bulvárních novinách se dá s jistotou říci, že výběr slov a slovních obrátů není zdaleka náhodná. Nejvíce vyčnívají rýmy, slovní hříčky a hyperboly, jejichž cílem je udržet si pozornost

čtenáře za každou cenu. Ty se vyskytují hlavně v titulcích článků, jelikož je jejich hlavním úkolem zaujmout a vyvolat zvědavost o daném tématu. V kombinaci s atraktivním vzhledem a výběrem co nejvíce zarážejících a podivuhodných fotografií a videí se bulvární deníky snaží dosáhnout jediného cíle – v tištěné podobě přimět ke koupi výtisku, v elektronické podobě poté k zobrazení co nejvíce reklam.

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LIST OF ATTACHMENTS

ATTACHMENT 1 – GRAMMATICAL AND LEXICAL WORDS FREQUENCY COMPARISON54

ATTACHMENT 1 - GRAMMATICAL AND LEXICAL WORDS FREQUENCY COMPARISON

First number – grammatical words (150 in total), second number - lexical words (202 in total).

Sources say issues have been quietly rumbling for some time and Holly has distanced herself from Phil off camera. (5, 14) [31]
(Devlin, 2022)

Yet in her first TV interview since she quit, Carol didn't hold back. (5, 8) [32]
(Allcock, 2023)

The TV personality had to undergo emergency surgery to save his life after doctors had failed to spot a problem with his heart. (11, 12) [33]
(Robinson, 2023)

UK viewers could watch Fantasy Island if they had a high-end VPN to access the network. (6, 10) [34]
(Robinson, 2023)

However, S.W.A.T fans received a shock renewal for a seventh and final season after previously being axed. (8, 9)
(Robinson, 2023) [35]

DAVID WALLIAMS is eyeing a role in the forthcoming reboot of Fawlty Towers. (5, 8) [36]
(Cross, 2023)

The reality couple, who began dating in 2017, announced that they had gone their separate ways earlier this month. (7, 12) [37]
(Murgatroyd, 2023)

Chesney's co-parent and Boye's dad Joe was also there to welcome the little lad when he arrived at Mansfield Kingsmill Hospital. (7, 14) [38]
(Cliff, 2023)

When he relapsed he would leave her and their three children - Isabelle, 13, Ace, 11, and seven-year-old Trixie - to go and snort cocaine. (10, 13) [39]
(Minn, 2023)

She then took a dig at the Karens who give her a side-eye while working out. (7, 7)
(Bradford, 2023) [40]

While Catherine nodded at the remarks, fellow pundit Myleene Klass, who was sat between the two women, looked baffled. (6, 13) [41]
(Robinson, 2023)

Fans had recently speculated that the little boy might have been named Noah, but there were few indications of his true name. (11, 11) [42]
(Marks, 2023)

He dialled 999 and was on hold when he confronted the men in his pyjamas and dressing gown where they were drinking on the drive. (15, 10) [43]
(Tingle, 2023)

Since serving as one of the first executives of MySpace, Dhanik has earned a reputation outside of Silicon Valley for his romantic escapades in Hollywood. (11, 13) [44]
(Devereux-Evans, 2023)

When applied topically, CBD oil can help reduce redness, inflammation, and irritation associated with acne. (4, 11) [45]
(Knott, 2023)

When closed, the exterior screen of the Pixel Fold allows basic tasks like responding to Messages and browsing Google Chrome. (7, 11) [46]
(Chadwick, 2023)

The condition itself has no symptoms and can be detected only by having a blood test. (8, 8) [47]
(McDonald, 2023)

But other sources say Putin no longer takes his calls. (3,7) [48]
(Stewart, 2023)

But this isn't the only similarity, as all 20 of them have repeating choruses, helping the viewers to remember the track when it comes to voting. (14, 11) [49]
(Jackson, 2023)