CHAPTER 4: GENERIC CONVENTIONS AND RHETORICAL PURPOSE IN A SET OF REPRESENTATIVE TEXTS

4.1 Overview

In this chapter I present analyses of a set of representative texts in order to illustrate the approach outlined in earlier chapters. The approach is designed to address a perceived lack of diagnostic tools for the description and investigation of generic organisation across varied sets of text-types, particularly those addressed in this study. The chapter illustrates how generic staging may be justified by reference to a range of discourse semantic signals, but at the same time, argues that boundaries between stages are better considered as phases (Gregory 1985), 'conditions', or produced by overlapping (prosodic) fields (e.g. Halliday 1979 [2002], Martin 1994, 1997). My contention is that if the identification of generic stages in (a) text(s) is to have any validity or reliability, the means for their identification need be made more transparent.

Whole posts were investigated as the unit of analysis, and so three main analytical approaches were used:

a) Classification of whole posts according to their means of contextualising response (i.e. text-type style);

b) Examination of the staging of posts according to their sequencing of units of text-events, and the 'texturing' of generic organisation;

c) Tracking of evaluative prosodies, or attitude spans within the posts, concentrating on targets and invocations of Attitude.

To this end, this chapter presents and discusses examples of posts representing the 5 main text-type styles outlined in the previous chapter. Each example was

chosen to illustrate how a variety of framing signals at each of three Layers function to both classify posts in terms of their text-type style, and furthermore to signal potential boundaries between variable units (e.g. *phases* and *stages*) in the posts which thereby suggest their generic organisation. Since what is presented is based on a theoretical approach to analysis which views the clustering or over-layering of discourse markers and shifts in register as signalling boundaries between 'stages' of any text, the framework offered here does not provide a definitive template for every post. Instead it proposes a set of diagnostic perspectives useful for approaching the analysis of these types of text, and provides examples of findings such an approach is able to generate.

Although all three Layers were taken into account for the analysis, this chapter concentrates on Layer 3 signals. Those that were attended to were *Markers* which entailed both textual (conjunctive and cohesive) and interpersonal (modal and attitudinal) signals, as well as other *Addressing* and *Referring* acts. The *Addressing* acts attended to which are not covered under *Markers* are concerned with reference to the reader, such as 1st person plural and 2nd person reference, while *Referring* acts not covered above relate to "encapsulation", or reference to previously introduced (presumed as shared) identities either abstract or concrete. In addition, Addressing *moves,* such as directives and elicitations, as well as reference to action in future time or space—classed as *interpersonal prospection*—were also taken into account, especially when they helped to signal changes in footing at specific textual junctures.

Overall, my concern is to make more explicit the links between mode and the textual organisation it engenders, and the ways in which field and tenor are implicated in this organisation. Therefore a comparison of lexical identity chains and attitudinal targets was also discussed with reference to several of the example texts. Textual organisation is viewed as a function of the writer's orientation to response and the negotiation of meaning within a discourse

community, and so the analysis also attended ways in which each text addressed differences in contact, status, values, or reaction.

The purpose of this chapter is to present evidence for a framework or methodological approach which enables further analysis of texts of this type by suggesting a means of viewing the generic organisation of such mixed genre texts.

4.1.1 Classification of whole posts as contextualised response

As indicated above, a set of example texts was chosen in which each text-type style is represented, and through which exemplification of primary texts units and their relationship with common generic staging of each text-type style could be provided.

4.1.2 Classification of the organisation of posts

The common text-unit patterns of the *Body* of the posts was summarised through tagging with an xml editor as outlined in Chapter 3. With this type of analysis, formatting was considered the primary or initial marker of discourse signalling (at Layer 1) along with a diverse range of textual *Markers* and other 'boundary' signals (at Layer 3). This approach therefore attended to features primarily associated with Layers 1 and 3 as outlined in Chapter 2. However, it is a key point associated with this analysis that the orientation to audience and potential response are actually realised by the text-type style and the rhetorical organisation of the texts. This means that features associated with Layer 2, i.e. indicators of response status (the 'orientation to exchange') through framing of relevance are also of prime importance in the following discussions.

It was found that all posts, no matter what text-type style, could be accommodated by reference to primary ("structural") text-units and optional secondary units, and this is illustrated with the presentation of the example posts in diagrammatic form. Examples of the 5 main text-type styles and the response types typically associated with them are presented and expanded below.

In addition, I demonstrate how *Turn*s of the posts can be further analysed according to a variety of signals as outlined above and in the previous chapter. Although each example text is of a different text-type style, and thus has a slightly different communicative purpose, all are similar in their need to signal coherence or relevance to audience members. The differences in communicative purpose are subtly signalled by the choice of text-type style, so that the longer *Turn*s of the *relevance-in* style for example, appear to be written in a more reflective, less spontaneous mode than those shorter more 'conversational' contributions such as found with the *simulated-interactive* style.

I further observe that all the texts have a rhetorical purpose—to "persuade that". It is in the ways that these texts are rhetorically organised or argued that signals both their generic staging and their relevance to the ongoing field of list discussion. A range of 'diagnostic' signals, many of which were introduced in the preceding chapter, are considered and discussed as pertinent to the determination of 'boundary conditions' signalling staging of the texts. These signals include such shifts of register as changes in semantic domain (via ideational chaining analysis) and footing (via changes in interpersonal orientation), as well as what I discussed in Mod 2: II. 1.4 as the existence of *rhetorical text units* or "phases" comprised of "move sequences". Section 2.3.4.1 gave an example of this approach to the analysis of the rhetorical organisation of the *Turn* where one argument (point + elaborations) was exemplified as a logico-semantically related set of sentences. In this chapter I present further analyses in which logico-semantic links between groups of sentences indicate that they belong to rhetorical units 'embedded' within an overall argument.

4.1.3 Tracking of attitudinal prosodies in the posts

Posts in the corpus were also analysed using the Appraisal framework as outlined in Module 2: II. Brief mention of this approach to the identification of units was also made in Chapters 2 and 3. The set of example posts presented are therefore also discussed with reference to the dispersion of attitude values towards their *targets*.

Attitudinal values in so-called 'evaluative acts' are viewed as operating to construe an interactive context by acting to co-position writers, their addressees, and their 'audience' of readers. Such strategies of co-positioning are viewed as contributing to the rhetorical organisation of the text, and are linked to their primary social purpose of identity maintenance, or marking group affiliation. Evaluative strategies are shown to be related to each text's communicative purpose as reflected in the texts' use of recognisable, if mixed, generic structures and their staging. In the following chapter, the issue of identity and the "negotiation of meaning" is also explored by reference to evaluative acts and values of Attitude.

While this type of analysis attends primarily to features at Layer 3, i.e. discourse semantics, the focus in this set of examples is on the identification of the targets of Attitude and whether or not Attitude was *invoked*. In earlier chapters I observed that the boundaries of primary text units and particularly the final sections of the *Turn* were sites of *summary-evaluation*s and *interpersonal prospection*, and it is in these environments that *invoked* appraisal is also common—for interpersonal reasons similar to those proposed for the use of *pause-signals* in these texts. That is to say, to expand heteroglossic space in order to avoid putting solidarity at risk—at least overtly. Some of the ways in which *invoked* appraisal is dispersed in the texts is outlined the examples presented below. In addition, it was earlier observed that, since invoked Attitude

is dependent on assumed / shared knowledge in many cases, the end of a text is more likely to be the site of this device through the accumulation of ideation on the autonomous plane of discourse.

4.2 Text-type styles as norms: conventional post styles examined

4.2.1 Introduction

The following table shows example texts which are used in both the following discussion, and/or have appeared in earlier chapters. These texts may be viewed in a more chronological context by reference to the relevant appendices[1].

POST TEXT-TYPE	RESPONSIVITY	
	Response	Reply
interactive	[tvs232.59/stan34]	[wvn53.17/stan12]x [tvs72.11/stan19]
relevance-in	[sft41.16/simon2] [wvn8.1/stan10]	[wvn27.5/stan11] [tvs16.4/ter] [tvs9.2b/stan17]x
non-quoted	[sally15] [tvs37.7/ter] [tvs228.56/stan33]	[gen02.12/rob]
post-appended		[gen96.3.19/matt] [gen02.11/harry]
announcement	[tvs75.14/frank] [27apr96/simon3]	

Table 4.1: Set of representative posts

The table above shows that at least one of each class of text-type style appears in the thesis to exemplify each of the two main response orientations. Those highlighted in magenta appear in this chapter to provide detailed examples of how

---

[1] Appendices A1 (SFT); A2 (WVN); A3 (TVS); A4 (stan);; A6 (simon), and A11 (February 2002)

the framework operates with the three perspectives outlined above. Those highlighted in yellow have appeared previously or are used to illustrate other observations in the Thesis.

The table shows fewer examples of Responses (as distinct from Replies—c.f. discussion in Mod II: 2.5) since the analysis was performed primarily on sets of texts belonging to threads which in turn are related by sustained discussion on a topic, and thus retain few 'response-only' posts.

Below, each text-type style is illustrated and discussed by reference to representative examples. The discussion opens with reference to an example of the *post-appended* style (4.2.2). This is followed in turn by a discussion of the sample *relevance-in* style (4.2.3), the *simulated-interactive* style (4.2.4), the *non-quoted* style (4.2.5), and finally the *announcement* style (4.2.6).

4.2.2 The post-appended style and [gen02.11/harry]

No posts in the *post-appended* style of a suitable length were evident in the three sets of *threads* used for the study. This highlights the finding that this text-type style is unconventional behaviour for the list in the study—although it is probably the more common style in many other more formal lists[1]. Therefore, the post chosen to illustrate this text-type style (*Ex 4.1* below) is taken from another collection, the so-called "gender" set, taken from a strips of list activity from February 2002 and February 1996[2]. Unlike those in the *threads* set, this corpus was comprised of unedited 'strips' of list activity, i.e. it included all posts in the chronological sequence of contributions over a period of three days, and thus were not all necessarily linked by topic and direct Replies.

Like all post-appended text-types, it features the structure, Turn ^ [ClosingFramer [Quote]]—in this case, with the optional but conventional

---

[1] Distinction between 'formal' lists and 'social' lists was made in Module 2: I.
[2] These were tagged in the manner [gen02.#/posterID] or [gen96.#/posterID].

OpeningFramer and its *Orienting* move doubling as an *Opening* for the *Turn*. These units are represented in a variety of ways in the following discussion.

Example 4.1: [gen02.11/harry]

```
(HEADER) Date: Sun, 3 Feb 2002 14:00:41 -0800
         From: harry <email>
         Subject: Re: Humor, Politics, Aesthetics

(BODY)
TURN
OPENING FRAMER
Orienting 1) It's only o.k. if we do it —

          1a) four ballparks, Yankee Stadium, Wrigley
          Field, and 1/2? of Clepheland and Fenway in
          Boston 1b) (Detroit's Tiger Stadium currently
          rusts while competing interests of gambling,
          the city, GM squabble over "development") are
          left out of an original 16 or more. 2) So we
          trash our own history here, but the formula of
          taxpayer dollars for monuments to be named
          after corporations is just too juicy to
          bypass. 3) So, we blast em down. 4) Interesting
          if niche website on some of this is detroit
          ruins.

          5) As a people we're used to open land, so when
          it gets crowded, well, something comes down,
          even, Rob, sooner or later, the Chrysler Bldg.
          6) But we don't mind as long as it's our boys
          pushing the buttons.

          7) I think in the off season they work on
          contract elsewhere, but others on this list
          might have firmer notions than I about just
          where all they find winter work.

CLOSING FRAMER
Quote     8a) Rob W- <email> wrote:
          8b) Let 'em have the WTC, and the Space Needle.
          8c) The Pentagon by all means, I wouldn't mind
          lending a hand.

          8d) But if they touch the Chrysler building....

          8e) Rob
```

4.2.2.1 Post-appended style and responsivity

As outlined throughout this thesis, both the rhetorical purpose/argumentative functionality and the textual organisation of these texts are functions of each other—with signals of one operating to construe the other. The notion of Layers outlined earlier serves to address the problem of accounting for features which are multi-functional. In order to describe these features of the post it is therefore necessary to attend to a number of lines of analysis. Firstly it is necessary to consider the text's role in providing a reply to a previous post and the indications it gives that this is a *relevant* contribution to the interaction (i.e. pertaining to Layer 2). For example, although this post is clearly made *in response* to a previous contribution by means of the subject line in the Header (i.e. the Header references the subject line of the previous post), it is difficult to re-contextualise this response until the quoted excerpt at the end of the post is read.

This feature of the post highlights my earlier contention[1] that the *post-appended* style represents a relatively less *interactive* orientation from the reader's point of view, since it fails to re-contextualise the contribution from a dynamic 'reading-event' perspective. At the same time, it can be considered as more highly interactive from the writer's point of view. In other words, readers either need to recognise the relevance of the contribution in advance, or need to have read to the end of the post before its *coherence is framed*—while writers on the other hand, may simply respond to the post by hitting "Reply" in their email client, and inscribing their response at the top of the earlier post which the technology normally appends anyway. In other words, it takes more 'conscious' (and hence less 'involved') effort to edit the responded-to text than to simply insert a response at the top of the screen.

---

[1] Module 2: I

Signals of this post's relevance to the original post's propositional content are therefore underlined in the example text (*4.2*) below.

Example 4.2: post-appended style: as reply [gen02.11/harry]

```
Date: Sun, 3 Feb 2002 14:00:41 -0800
From: harry  <email>
Subject: Re: Humor, Politics, Aesthetics


1)It's only o.k. if we do it —

1a)four ballparks, Yankee Stadium, Wrigley Field, and
1/2? of Clepheland and Fenway in Boston 1b)(Detroit's
Tiger Stadium currently rusts while competing interests
of gambling, the city, GM squabble over "development")
are left out of an original 16 or more. 2)So we trash
our own history here, but the formula of taxpayer
dollars for monuments to be named after corporations is
just too juicy to bypass. 3)So, we blast em down.
4)Interesting if niche website on some of this is
detroit ruins.

5)As a people we're used to open land, so when it gets
crowded, well, something comes down, even, Rob, sooner
or later, the Chrysler Bldg.
6)But we don't mind as long as it's our boys pushing
the buttons.

7)I think in the off season they work on contract
elsewhere, but others on this list might have firmer
notions than I about just where all they find winter
work.

8a) Rob W-- <email> wrote:
8b)Let 'em have the WTC, and the Space Needle. 8c)The
Pentagon by all means, I wouldn't mind lending a hand.

8d)But if they touch the Chrysler building....

8e)Rob
```

After reading to the end of the post, it is obvious that SE1 already responds to the transitivity of the original appended post (8a – 8e):

```
1) [… ] if we do it:
```

> *8b) Let 'em have --*
>
> *8d) If they touch –*

The writer elaborates SE1's *we do it* in SE2 with *we trash our own history here*, and in SE3 as *we blast em down.* These elements of the text operate to construe a Reply at Layer 2, and at the same time have been taken as signals of the argument organisation of this post at Layer 3: it is the 'what we do' which is the *target* of negatively judged behaviour throughout this text (see below section 4.2.2.5).

In addition, high [contact: affiliation] is signalled by use of *implicit* meanings, contractions (*'em, o.k., we're, don't*), and direct address. An aligned value system ('Axiology') is also presumed since the writer uses no modals to allow any negotiatory space, and indeed the whole post functions as an elaboration of the respondant's quoted contribution as indicated above. The post therefore needs to be considered as interacting very directly with the addressee and assuming high involvement, despite a surface texture of 'reduced coherence'. My point here is that the interpersonal orientation, i.e. the stance of the writer towards his addressee(s), and development of the argument itself, i.e. its staging, are co-dependant and must be considered as functions of each other.

4.2.2.2 Post-appended style and indicators of primary text-units

Consider SE5 in the text above. A paragraph break before it suggests a potential (Layer 1) shift in the text. It is here also that the first, and explicit Addressing act (i.e. an address to the respondant, *Rob*) functions to both cross-classify the

post's *addressivity*[1], and to further mark a boundary condition by overtly signalling the relevance of the post to the responded-to contribution for the first time: it is here that he picks up the words *Chrysler Building* for the first time.

Figure 4.1 below provides an expanded diagram of the post's primary text-units. For the purposes of examining the function of the Opening sequence, the *Turn* has as usual been divided into an *Opening*, and a *Continuing*. As indicated earlier however, this *Opening* is considered to double as the only *Orienting* and *Framing* move for the post due to its formatting as a separate paragraph and the use of the dash (–) to signal its textual prospective function.

In this case, the *Opening* unit appears to be realised by a *Thesis* type *Situation*: "It's only OK if we do it", while the *Continuing* is comprised of 3 *parts*: [sentences 1a. – 4]; [5 – 6]; and [7]. Since the list of examples provided in part *1* expands the *Opening*, the first 2 (formatted) paragraphs are classed as part of the same sub-unit (i.e. part *1*). This provides further evidence for classing the *Opening* as doubly functioning as *Orienting*—the *Opening* cannot be separated from the rest of the unit with which it is so obviously associated:

---

[1] A number of categories of addressivity were applied to the texts: *addressed-to-named*, *addressed-to-group*, *unaddressed*, and variants, and these served to track how audiences were interpellated in the posts, as well as to provide for a means of checking for any follow-up responses attendant on addressivity. The system which included these categories was shown in diagrammatic form in Chapter 3: *Figure 3.2*, but space prevents a discussion regarding the criteria used for these categories.

post	text-unit		sequence	Move-type	text
HEADER					Date: Sun, 3 Feb 2002 14:00:41 -0800 Subject: Re: Humor, Politics, Aesthetics
BODY	**TURN:** *part 1* [SE1-4]	**OPENING FRAMER:** Orienting	Opening	Thesis	1)It's **only** <u>o.k.</u> **if** <u>we do it</u>
			Continuing	Basis – Assessment + Basis – Assessment + Evidence	1a)four ballparks, Yankee Stadium, Wrigley Field, and 1/2? of Clepheland and Fenway in Boston 1b)(Detroit's Tiger Stadium currently rusts while competing interests of gambling, the city, GM squabble over "development" are left out of an original 16 or more. 2)**So** <u>we trash our own history here</u>, **but** the formula of taxpayer dollars for monuments to be named after corporations is just **too** juicy to bypass. 3)**So,** <u>we blast em down.</u> 4)Interesting if niche website on <u>some of this</u> is detroit ruins.
	TURN: *part 2* [SE5-6]			Basis – Assessment	5)As a people we're used to open land, **so when** it gets crowded, **well,** <u>something comes down</u>, **even, Rob,** sooner or later, the Chrysler Bldg.
				Reinforce-ment	6)**But** <u>we don't mind</u> **as long as** it's <u>our boys pushing the buttons.</u>

	TURN: *part 3* [SE7]		Coda	7)**I think** in the off season they work on contract elsewhere, **but** others on this list might have firmer notions than I about just where all they find winter work.
	CLOSING FRAMER	Quote		8a)Rob W- <email> wrote: 8b)<u>Let 'em have</u> the WTC, and the Space Needle. 8c)The Pentagon by all means, <u>I wouldn't mind</u> lending a <u>hand</u>. 8d)**But if** <u>they touch</u> the Chrysler building.... 8e)Rob

Figure 4.1: Diagram of post [gen02.11/harry]: expanded view

4.2.2.3 Post-appended style [gen02.11/harry] and indicators of functional stages

One of the features of this post as noted above is its apparent lack of coherence—primarily occasioned by this poster's spontaneous *involved* mode of creation in my view. However, as indicated earlier, I suggest that the post as a whole is oriented towards replying to the propositional content and the evaluative orientation of the responded-to post, by means of repetition and enhancement—in effect agreeing or *aligning* with an assessment of the *target behaviour* as negative (c.f. below 4.2.2.5). Thus, its rhetorical organisation is a product of this rhetorical purpose, and the stages of the argument it provides closely follow the text-units.

Consider part *2* above which functions to draw together the argument in order to "summarise & evaluate" it, and/or provide a *reinforcement* of the *Thesis*. Part *3*

(SE7) which follows then changes in both interpersonal orientation and ideational content—and this shift is marked or cued by a Theme which starts with one of the only 2 modals in the text and involves the first appearance of the writer as addresser in the 1st person singular form.

Sentence 7 (*Ex 4.3* below) also makes reference to the *our boys* of the previous SE6 with the anaphoric substitute *they*. While it is difficult to understand exactly who 'they' are, or what it means to "work elsewhere in the off-season", my reading understands this as assumed shared reference with those on the list who are American—whereas the named addressee is Australian and may not understand it.

I argue that the main textual function of this part (*3*) (SE7) involves a move typical of pre-closing sequences in which members of the audience are called upon in some way to ratify an idea, or in which the writer orients to some future possibility. Such a shift in orientation—from addressing *Rob* and his proposition, to conjecture and appeal to other audience members—is here overtly *marked*, both by the first overt modal in the text, *I think*, as well as the first overt reference to "others on this list":

Example 4.3: extract from [gen02.11/harry]

> 7) *I think* in the off season they work on contract elsewhere, but *others on this list* might have firmer notions than I about just where all they find winter work.

Its status as pre-closing unit is <u>highlighted</u> by its function as *interpersonal prospection*, however, not defined by it. At the same time, it is clearly of interest that this final part (*3*) does indeed entail a shift in orientation relative to part *2*. So that, a boundary might be signalled or marked by the first appearance of the 1st person pronoun—here, in a projecting clause which functions as both a grammatical metaphor of modality and a *Marker* of a change in *footing*—but a shift must represent some change or difference. In this instance the difference is entailed when part *2*—which functions in the text as a summary position for the

'argument' or rhetorical purpose of the text—changes to that of part *3* which is free from the 'arguments' in the first 2 parts of the text. *Figure 4.1* above highlights this shift when we observe that part *3* has no underlining—a device used here for indicating experiential chaining[1]. This in turn, is regarded as part of the way that the *responsivity* of the text is signalled.

4.2.2.4 Post-appended style [gen02.11/harry] and rhetorical units

Primary text-units in this example also appear to be the site of self-contained 'rhetorical units' or arguments, based on logico-semantic indicators. Consider again the part (*2*) [SE5-6] which features an (inverted) assessment-basis relationship—signalled by *Markers* highlighted in **bold** in the following extract:

Example 4.4: extract from [gen02.11/harry]

```
5) As a people we're used to open land, so when it gets crowded, well,
   something comes down, even, Rob, sooner or later, the Chrysler Bldg.
6) But we don't mind as long as it's our boys pushing the buttons.
```

Sentence 5 begins with a marked theme functioning as a warrant or basis for the *assessment* of the situation signalled by *so*. This situation is then 'temporally narrowed' by the *Marker* 'when' signalling the first section of a *condition-consequence pair*. The overall pattern of this sentence can be rendered as : [Basis – [Assessment [condition – [consequence + extreme case]]]. Here, the '*do it*' of SE1 is cohesively tied via substitution with *something comes down*. The final focus or evaluative peak is emphasised by calling on the addressee by name, and by referring to the main target of the quoted post (*the Chrysler Building*). This doubles as an extreme case of the Thesis—signalled by the use of the word *even*. What appears to be signalled as a *counter-expectation* in the following SE6 via the discourse marker *but*, actually functions a restatement of the thesis of SE1: *it's only OK if we do it* = SE6: *we don't mind as long as it's our boys pushing*

---

[1] This is similar to ideational chaining: whereas ideational chaining looks at lexical items in related semantic domains, experiential chaining extends this to look at cohesion between related transitivity structures, i.e. argument units, e.g. I cooked the dinner,/ she cut it/ he threw pieces on the floor

the buttons. Again, this is a function of the rhetorical purpose of the text: the *if* and *as long as* both echoing the *if* of the respondant's post, taking up the *condition-consequence* orientation at one level and the irony at another. What for an outsider might appear a somewhat meaningless contribution, can be shown to be tightly ordered discourse-semantically, construing its rhetorical purpose of alignment and enhancement quite explicitly.

4.2.2.5 Post-appended style [gen02.11/harry] and attitudinal prosody

By focussing on the *targets* of Appraisal, and noting where those targets have been ambiguously appraised, and/or where Attitude is *invoked,* a form of Attitudinal prosody may be observed in the texts. In combination with other markers of text unit boundaries, such *target tracking* aids in highlighting patterns in the text, as argued in Module 2: II, and introduced briefly in Chapter 2. A combination of certain linguistic features including invoked Attitude was also noted in passing as a feature common to pre-closing units in this discourse community. With the present text for example, the main target of evaluation which is picked up by the respondee, is (negatively judged) behaviour—specifically the neglect or demolition of older buildings or other significant structures. In the expanded view above (*Fig 4.1*), the references to this behaviour have been underlined. *Figure 4.2* below provides a précis of the main organisational moves in which this '**target behaviour**' is tracked. Explicit targets (not necessarily targets of *explicit appraisal*) of this nature are underlined in the text section (right column) of this diagram[1].

THESIS [sentence1] Opening [assessment - condition [+ basis + referring: intertext notion]]	It's only o.k. if <u>we do it</u>

---

[1] Note that there are other targets of Attitude in this text which have not been underlined—the table is a simplified version of the text's attitudes and targets, and focuses on the dispersal of the main or overall target of negative appraisal maintained throughout this text. This 'frames its coherence' as a cogent reply.

(NEG evaluate target-behaviour evoked)	
ARGUMENT1 **EVIDENCE 1** [sentence 1a – 1b] Part 1.i [1a. add : evidence] [1b. parenthetic marker + assert + evidence] = basis (NEG evaluate target-behaviour)	1a)four ballparks, Yankee Stadium, Wrigley Field, and 1/2 of Clepheland and Fenway in Boston 1b)(Detroit's Tiger Stadium currently <u>rusts while competing interests</u> of gambling, the city, GM <u>squabble over "development"</u>) are left out of an original 16 or more.
CLAIM1 [sentence 2 - 4] Part 1.ii [2. causal marker + assert] = assessment (NEG evaluate target-behaviour) **EVIDENCE2** [upgrade] = condition (NEG evaluate extra-target-behaviour provoked)	So <u>we trash our own history here</u>, but the formula of taxpayer dollars for monuments to be named after corporations is just too juicy to bypass.
CLAIM2 [3. causal marker + assert] = consequence (NEG evaluate target-behaviour provoked)	So, <u>we blast em down</u>.
EVIDENCE3-ASIDE [4. anaphor - deictic + example] (POS evaluate extra-target object)	Interesting if niche website on <u>some of this</u> is detroit ruins.
ARGUMENT2 **[sentence 5 − 6] Part 2** **EVIDENCE: CAUSE-CONSEQUENCE** [5. basis – [assessment [condition – consequence + upgrade]]] [+ referring: intertextual target object]] (NEG evaluate target-behaviour provoked)	As a people we're used to open land, **so when** it gets crowded, **well**, <u>something comes down</u>, **even**, **Rob**, sooner or later, the Chrysler Bldg.
REINFORCEMENT [6. counter + assessment - (conditional marker) basis] (NEG evaluate target-behaviour provoked)	**But** we don't mind **as long as** it's <u>our boys pushing the buttons</u>.
CODA **[sentence 7] Part 3** [7. entertain + referring:] (evaluate target behaviour ambiguous)	**I think** in the off season they work on contract elsewhere, **but** others on this list might have firmer notions than I about just where all they find winter work.
Closing Framer ReOrienting	Rob W-- <email> wrote:

[8a. Referring: named act]	
Quote [8b. directive (permission) [+referring: generic 3rdperspl + act + referring (intertextual target objects)]] **[=NEG evaluation extra text-target object evoked**]	`>Let 'em have the WTC, and the Space Needle.`
[8c. referring (intertextual target object) + upgrade +subj +offer] **[=POS evaluate target behaviour/ NEG evaluation extra text-target object provoked**]	`>The Pentagon by all means, I wouldn't mind lending a hand.`
[8d. counter +referring: generic 3rdperspl + act + referring (intertextual target object)] **[=NEG evaluate target behaviour/ POS evaluate extra text-target object evoked**] [+ [interpersonal marker: modebleed: emphasis: adjunct]]	`>But if they touch the Chrysler building....`
8e. [Handle]	`>Rob`

Figure 4.2: Organisation summary of [gen02.11/harry]

It is notable that, with respect to the text represented above, *invoked* appraisal of the targets suggests an extra dimension to the analysis of text-units and especially argumentative structure. While this is to be expected in terms of the dispersal of evaluation in the development of an argument in favour or against a proposition, this perspective advocates extending the analysis to track the clustering of targets, but additionally to note that the occurrence of invoked attitude occurs regularly throughout the texts of the study corpus. In each of the representative texts clustering of related targets occurs within stages which correlate with primary text-unit boundaries to form overlapping 'fields'. Such fields can be used to identify the argumentative stages of these text-types.

For the moment, attention is drawn to the incidence of invoked attitude in *Fig 4.2* above. Recall that *evoked* attitudes are made on the basis of assumed knowledge or shared alignment—and intertextual reference—while provoked attitudes largely rely on an array of signals within the text itself—intra-textual reference. In this

text, these turn on the repetition of variations on the theme of the *if we do it* of SE1. The basis for the *evoked* negative judgement of the first sentence is its status as a cogent response to the respondant's *if they touch the Chrysler Building*. However, in this case, the negatively judged (potential) behaviour of *they* has been recast as *we*, and the argument has taken up what was an *evoked* positive appreciation of a specific building to focus on negative judgement of the behaviour instead. Again, the rhetorical purpose of the text informs the evaluative stance and the ways in which this is realised as the text unfolds. At the same time, the rhetorical purpose of this response may also be glossed as 'to challenge', despite the overall alignment. This is indicated by the proliferation of positive Attitude values in the quoted post, in contrast to the mainly negative values of the response. The writer agrees with the respondant regarding the relative value of the target buildings without explicitly saying so, while at the same time, dismisses the respondant's negative evaluation of the 'they'[1] who might destroy the valued buildings, substituting his own argument that it is 'we' who are more destructive.

4.2.2.6 Summary: Post-appended style [gen02.11/harry] and primary text-units

Figure *4.3* below provides a diagram of this post in terms of the representation of the post organisation as presented in Chapter 3 Figure 3.9. It demonstrates its similarity to typical primary-unit sequence conventions despite its variation on this theme. In this short text, 'parts' which appear in both *Fig 4.2*, and *Fig 4.3* below correlate with stages following the more delicate analysis which attends to the overlapping of formatting, markers and their rhetorical units, orientation to response and ideational chaining, and the targets together with +/-invoked evaluative prosody.

---

[1] Obviously this discussion occurred within a few months after the bombings of the World Trade Center in New York on September 9, 2001.
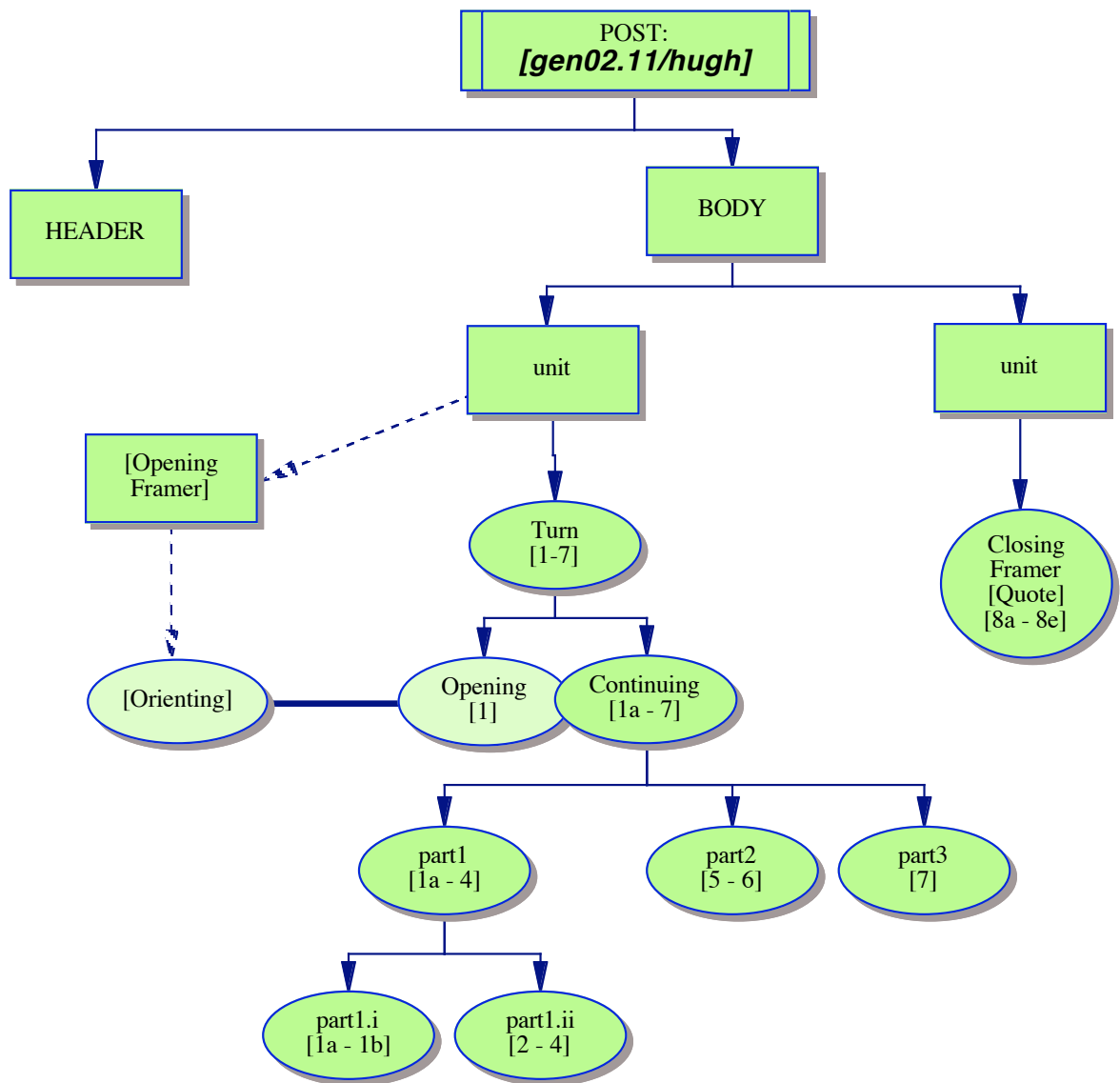
Figure 4.3: Diagram of [gen02.11/harry]

Findings demonstrated here and below suggest that texts cannot be simply assumed to follow common generic stages. It suggests that while this text-type and the various text-type styles follow conventional patterning, the ways in which their functional staging is managed cannot be reduced to typical sequences despite common rhetorical purpose. It seems that once again, mode and the technological mediation of texts is one of the main contributing factors for the

texture of any text—allowing and constraining meanings by enhancing or reducing the level of contact or interactivity between participants.

4.2.3 The relevance-in style and [tvs9.2b/stan17] and [sft41.16/simon2]

Two posts are used in this section to discuss the staging of the *relevance-in* text-type style, since this is the favoured style for this discourse community (c.f. Chapter 5: *Fig 5.7*). The first post to be discussed, illustrated in *Figures 4.4 – 4.6* below, is also classed as a Reply under *responsivity.* In contrast, the subsequent section discusses a post representing a Response, an example contributed by the posterID *Simon*, also one of the three contributors whose posts are the focus of a comparative study in the next chapter.

4.2.3.1 Relevance-in style, post [tvs9.2b/stan17], and orientation to response

In the first example, the formatting of the post at Layer 1 means that it is classed under text-type style as *relevance-in*. This style of post conventionally starts with an *OpeningFramer* consisting of a reference to a selected section of a previous contribution which is then quoted, and to which the post then responds. This particular example text realises a Reply mainly by virtue of its response to an elicitation—that is, a request for clarification regarding an earlier statement. The argument in the *Turn* is therefore directed towards supplying the information requested, and this forms an 'elaboration' of the writer's argument in a still earlier post. This quoted earlier statement had negatively evaluated the target behaviour (*labelling someone as a "gator"*) by supplying a counter-expectational example of the behaviour of a "gator".

This example in turn depends on assumed alignment with readers regarding the negative judgement they hold towards *people who come here intending to disrupt the list*, together with an assumed **dis**-alignment with them regarding posterID

Mars' membership of such a group—i.e. the writer (*Stan*) does not regard posterID *Mars* as a 'gator' but assumes that the reader will disagree with him on this point. The writer's ostensible addressee, posterID *Terry*, is cast as the primary holder of such views by virtue of his having used the term "gator". Thus the writer (posterID *Stan*) directs his argument at not only persuading the ostensible addressee *Terry* that he is wrong to view Mars as a 'gator', but also the other audience members as *overhearers*.

The organisation of the post therefore can be understood as a series of examples and counter examples supporting *Stan*'s contention that:

- labelling people as *gators* is wrong, i.e. negatively judged behaviour, (while it is acceptable to negatively evaluate people who intentionally disrupt) and

- *Mars* did not come here to disrupt the list = Mars' behaviour should *not* be negatively judged.

The main function of the negative in construing Attitude (and tenor) by implying and rejecting a view on the part of the interlocutor is thus also illustrated in this example.

4.2.3.2 Relevance-in style, post [tvs9.2b/stan17] and targets of attitude as indicators of staging

Again, the main targets of evaluation both indicate the responsivity of the *Turn* and show how each section can be differentiated in terms of their targets of attitude. Targets are <u>underlined</u> in *Figure 4.4* below, and the *Markers* are also highlighted in **bold**. A more delicate analysis of the *Turn* of this post was presented in Chapter 2 (c.f. *Figure 2.4*) and the primary text-units are reproduced here for convenience.

```
(HEADER)          Wed, 14 Apr 1999 19:04:13 -0700
                  From: spr@email
                  Subject:  Re: Farewell, Yellow/Red etc
```

[BODY]

OPENING FRAMER **[sentences 1 – 1d]**

    Orienting

    Referring: I wrote, **then** Terry wrote:

    Quote: >>I'm uncomfortable with the way "gator" can be used to write someone off. Even people who come here intending to disrupt the list (and Mars wasn't one, IMO), have different reasons for doing so.
>I suspect that there's something important for us here, Stan. Could you elaborate?

    TURN [sentences 2-13]
    Opening   2)To me, "gator" implies malevolent intent.

    Continuing
        Part 1 [sentences 3 - 7a]
            3)Mars may have been **(uh,** was) provocative, inconsistent, troubled, and a PITA. 4)**However,** she didn't come here to annoy and disrupt. 5)**On the contrary, I believe** she felt vulnerable -- thus the bravado -- which only escalated in response to "pecking." 6)In her pleasant private goodbye to me, she used her real name. 7)**After** I labelled her ***former*** behavior "swaggering loudmouth", she **again** signed herself Mars and picked up that swagger again. 7a)Odd and telling.

        Part 2[sentences 8-10]
            8) **Even if** someone does subscribe in order to disrupt the list, it's dismissive to label him/her a gator and be done with it. 9)This closes off inquiry and reflection, reduces the person to an epithet. 10)**Even if** we never discover why people act destructively, **I feel** it's more respectful of humanity in general to assume there are different reasons for each person.

        Part 3[sentences 11 - 13]
            11)**None of this, btw,** tarnishes your effort to describe the "what" of Mars'

provocation. 12)**I agree: <u>she</u>** said things she accused others of saying, then denied she did. 13)Maddening, **even if** unconscious on her part.

CLOSING FRAMER ['sentence' 13a]

Figure 4.4: [tvs9.2b/stan17]   organisation   labelled   view

In Figure *4.5* below the dispersal of these targets of evaluation within the primary text-units identified above are made clearer. Arrowed targets in the figure below denote that the target is not specified explicitly in the local Attitude span, but is implied in the co-text. Such "inexplicit" targets function similarly to invoked Attitude in many of the texts analysed—as a way of indirectly judging audience members and addressees. This strategy is illustrated further in Chapter 5.

TARGET	Attitude +engagement	Functional stages	TEXT-UNIT
Generic behaviour	entertain + [judge propriety: neg]	THESIS	***Opening [SE2]***
Mars	entertain + [judge: tenacity: neg] [affect: happiness: neg]	CLAIM ('TIMELESS' PAST)	*Continuing [SE3 - 13] Part 1 [SE3 - 7a]*
Mars	counter + deny [judge: propriety: neg] =[judge propriety: pos: <u>provoked</u>]		
Mars	entertain + [affect: security: neg: <u>provoked</u>] =[tenacity: neg: <u>provoked</u>]		
→ the group	[affect: satisfaction: neg: <u>provoked</u>]		
→ → the group	[propriety: neg: <u>provoked</u>]		
Mars' letter	[appreciation: pos:]	EVIDENCE (ANECDOTE)	
Mars	[judge normality/veracity: pos: <u>provoked</u>]		
Mars' behaviour	[judge: propriety: neg]	EVIDENCE (ANECDOTE-CODA)	
Mars	[judge: tenacity: neg: <u>provoked</u>]		
Mars behaviour	[judge: normality: neg]		
Mars	[judge: <u>ambiguous</u>]		
Generic person	condition +concession +[judge: propriety: neg]	REINFORCE-MENT	***Part 2 [SE8 - 10]***
→ the group/ us	[judge: propriety/tenacity: neg] +condition "generic person" = [judge: propriety: neg]		

(group behaviour)	[judge: tenacity: neg: provoked] or [judge: propriety: neg: evoked]		
→ group behaviour: general	entertain +condition +[judge: propriety: pos]		
Addresser behaviour	+ anaphor + deny = [appreciation: neg]	CONCESSION	*ReOpening* [SE11] *Part 3* [SE11 - 13]
→ Addressee behaviour	[judge: tenacity: pos]		
Mars	proclaim + [judge: propriety: neg: evoked]	CODA	
→ (Addressee behaviour)	[appreciation: pos: provoked]		
(Mars behaviour)	[affect: satisfaction: neg]		
→ Mars	conditional + [judge: propriety: pos: provoked]		

Figure 4.5: Organisation summary of [tvs9.2b/stan17] with targets and invocations of appraisal

The above diagram helps demonstrate the relationship between the [THESIS] and the [REINFORCEMENT] parts of the text: these are the sections in which the targets of evaluation are most clearly directed at behaviour linked to people on the list, i.e. the group / the audience of ratified participants and overhearers (Goffman 1981). Moreover, each part of the text is distinguished by its concern with a different target (or related set of targets) of appraisal. This differentiation in attitude target is one indicator I took into account for determining potential boundaries for staging of the development (or not) of arguments in each of the representative text examples. Each part also features either the use of a final invoked or ambiguous [judgement: propriety], or the use of an implied target of the attitude, i.e. the target is not explicit in the text.

The text-unit summary above also makes it clear that there are very few un-provoked attitudes in the text. The Thesis itself—that *"gator"* *implies malevolent intent*—sets up a somewhat ambiguous set of targets by the very ambiguity of its own target—something unaddressed in the diagram above where the need for summary took precedence. The first level of attitude in the Thesis statement is actually *malevolent intent*, in which the target is *intent*. *To have* malevolent *intent*

is an instance of inscribed [negative judgement: propriety], with the target (classified as a *non-finite behave* under the framework devised to track targets) classed in these types of summary as "generic behaviour". However, in this instance it is the word *gator*, or perhaps more precisely *the use of the label gator* that is being negatively judged, i.e. is the target of the attitude. The work of negative appraisal is done by the *implication of malevolent intent*. Therefore we have the following assumptions or entailments:

♦ to have malevolent intent = negative judgement:

  o class of target: generic behaviour

  → to imply malevolent intent = negative judgement:

  o class of target: generic behaviour

♦ "gator" implies malevolent intent

  →so to label someone a "gator" = negative judgement:

  o class of target: generic behaviour

One of the key features of these texts is that invoked or ambiguous appraisal is found in every text, and once more I suggest that this is a function of the mode of interaction where writers are aware that their unseen readers may quickly take offence at both bald assertion and inscribed evaluation of their actions or affiliations. At the same time, provoked attitude needs to be *interpreted* by the reader, and it is often difficult to argue with a position that has not been openly stated. On the other hand, leaving evaluation more open occasionally invites the interpretation and subsequent argumentation—thus it appears to be useful in keeping lists active.

4.2.3.3 Post [tvs9.2b/stan17] and attitudinal density

The previous discussion pointed out that this text features some *targets* of Appraisal that are not explicitly specified. Some of these are "embedded" in the attitudinal node words themselves, and others then become the referent and target of subsequent appraisal. For example, in SE5, the term *"pecking"* is used. This labels behaviour on the part of listmembers and is both the *target* of

negative attitude and provokes the negative attitude itself. The attitude is signalled as behaviour via the inverted commas, and provoked via the use of lexical metaphor (c.f. Figure 5.1 "Invocations of Attitude").

Another example of this strategy appears in SE11 where the *target* behaviour also functions as negative evaluation itself—the word group *Mars' provocation* assumes that Mars' behaviour was provocative. This is illustrated in the following excerpt where what is defining of the target *'she'* in SE7, then becomes the target for the appraisal in the following SE7a:

Example 4.4:

```
7) […] she again signed herself Mars and picked up that swagger
again. 7a) Odd and telling.
```

These types of evaluative move, and others featuring implicit meanings and contractions—such as in SE3 *a PITA* ('pain in the arse') and use of minor clauses such as SE7a's *Odd and telling*—make the text very dense attitudinally, and one which therefore relies heavily on assumed close [contact].

The density of the appraisal continues for the whole of the post, even when the attitude is inscribed at the *ReOpening* of Part 3 where the target changes to that of the Addressee. There, the positive appraisal of this target's *effort* actually functions to support the writer's contention that the primary target's 'provocation' was *unintended*, and thus <u>not</u> to be negatively *Judged*—with the concession that her behaviour could certainly be the target (or *Affector*) of negative *Affect* instead.

This observation regarding 'attitudinal density' in this text can be compared with other texts in the corpus by reference to charts documenting the frequency of Attitude values in which 'attitudinal density' is expressed as rate of occurrence per 500 words per post. *Chart 4.1* below for example, allows a comparison of rates of (invoked) **Judgement** values for this posterID, and the post under focus

here *[tvs9.2b/stan17]*. It shows a higher than average frequency of Judgement tokens: [33 :: 15][1]. For this posterID *Stan* and **Affect** values, *Chart 4.2* below similarly shows that against an average of under 9 instances per 500 per post, the frequency for the post under focus here is much higher than the average at just under 14. This suggests that this example post may not be typical of those in the *Stan* corpus, and that it is the possible site of a juncture or boundary in the development of the thread itself. There is no space here to pursue this avenue of research, but it is one of the areas of investigation of these types of interactive context where this cross-perspective approach can be used. I briefly address the issue of 'nexus' or thread junctures in the next chapter in the context of an introduction to the issue of textual identity.
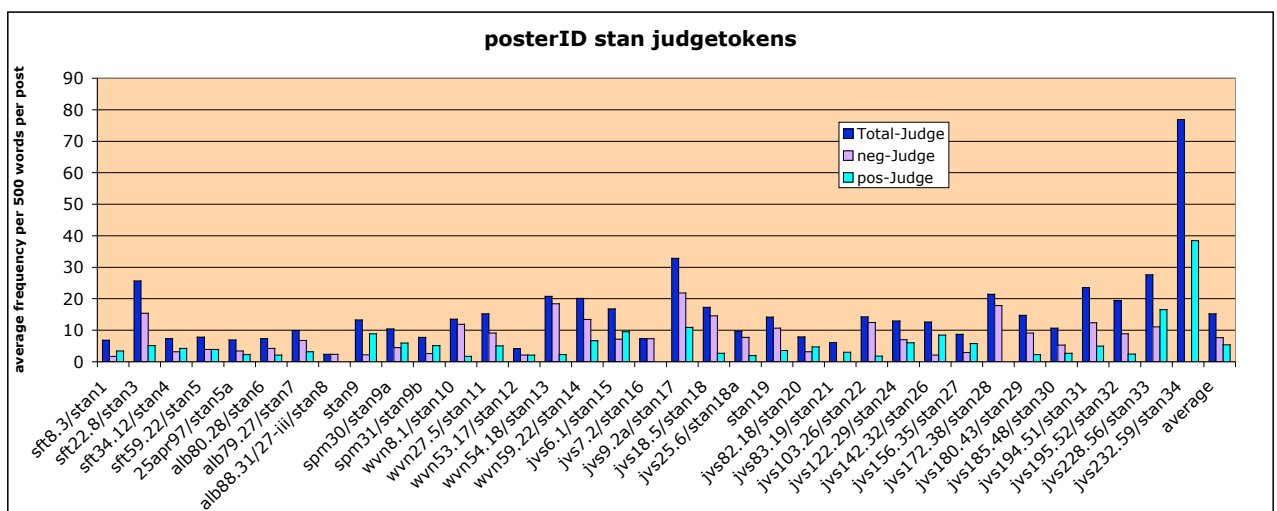
Chart 4.1: PosterID Stan and frequency of Judgement tokens across posts

---

[1] The post with the highest frequency of Judgement tokens is *[tvs232.59/stan34]* but this post is shorter than average at only 13 words, which makes the relative frequency higher. This post is referred to once more in the following chapter.
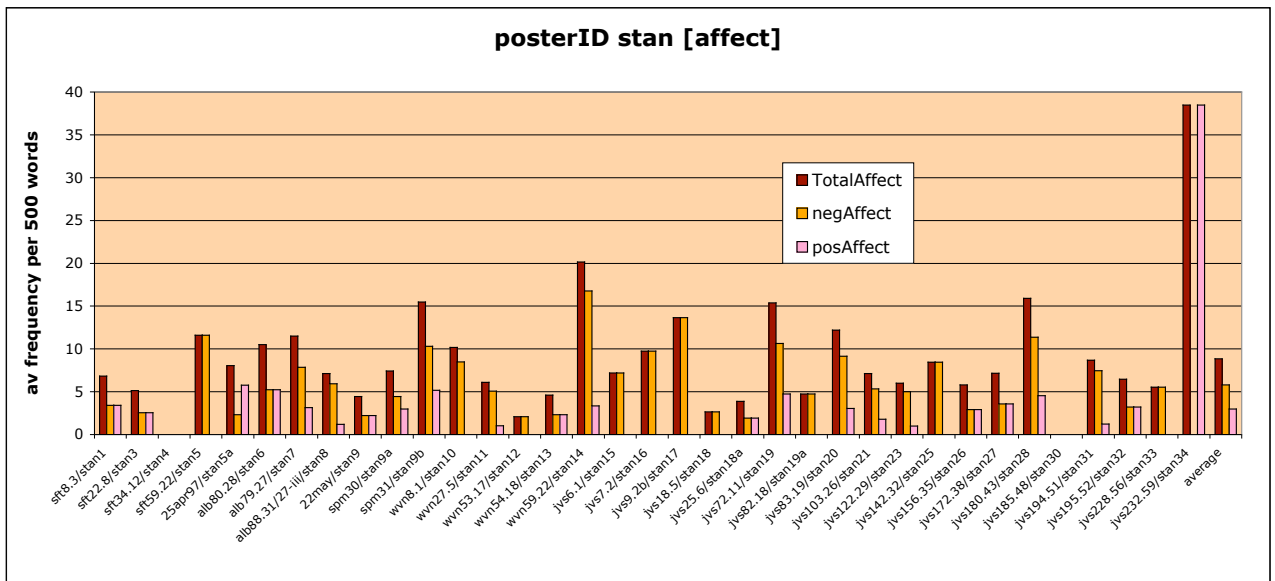
Chart 4.2: posterID Stan and frequency of Affect values across posts

4.2.3.4 Post [tvs9.2b/stan17] and primary text-units

Figure *4.6* below represents this example of the *relevance-in* style of post again in terms of its main units and their sequencing. It shows how the post's realisation is once more a variety of the typical composition of these texts.
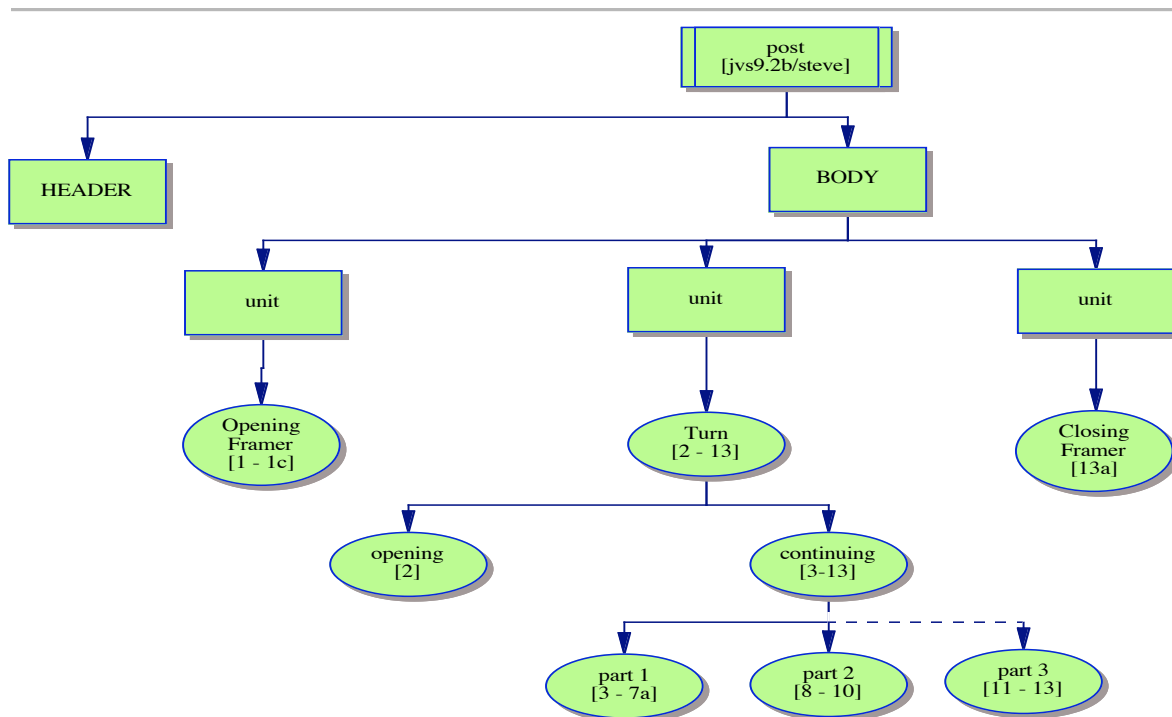
Figure 4.6: Diagram of Post [tvs9.2b/stan17]

The parts or more delicate text-units of this post have been determined up till this point on the clustering of targets as a means of showing how response is signified, together with features of formatting. Since the targets of texts are sometimes not explicitly stated in the text, it is of interest to compare the type of stages produced by these features with those produced by a straight identity chain comprised of items in related semantic domains. The next section addresses this means of cross correlation and argues that it provides another avenue for determining boundary conditions between stages of a text.

4.2.3.5 Post [tvs9.2b/stan17] and identity chaining

Table 4.2 below sets out in sequence the main referents of the post in order to compare identity chaining with the target tracking illustrated in *Fig 4.5* above. Each main unit in *Fig 4.5* features a set of linked targets, and highlights use of invoked attitude. Table *4.2* reinforces this by showing obvious phases in which sentences 5 – 7 form one section, 8 – 10 another, and 11 – 13 another. It also shows that the first quoted section to which the rest of the post is a reply,

contains referents for each of those subsequently taken up throughout the remainder of the *Turn*. At the same time, while these lexical items appear to parallel the same targets of attitude identified in *Figure 4.5* above, they do not identify the set of extra targets which need to be retrieved via phoricity, sequence, and logical relations—most notably in this text the group members themselves which form the audience. Together, both diagrams provide means for identifying stage boundaries, and enable findings derived from a variety of approaches to be cross-compared.

SE	REFa	REFb	REFc	REFd	REFe
1				Terry	I
1a	gator				I'm
1b		Mars	people who come here intending to disrupt; one		IMO
1c				I	Stan; you
2	gator				me
3		Mars			
4		she	[to] come here to annoy and disrupt		
5		she			I
6		Her [pleasant goodbye]; she; her [real name]			me
7		her [former behavior]; she; herself; Mars			I
7a					
8	a gator		someone [who] subscribes in order to disrupt the list; him/her		
9			the person		
10			people; humanity in general; each person		I
11		Mars		your effort	
12		she; she			I
13		her [part]			
13a					Stan

Table 4.2: Identity chains in post [tvs9.2b/stan]

The lexical chaining evident in the table above is summarised in *Figure 4.7* below. While it does suggest 4 Turn-parts as does the primary text-unit organisation

view of *Fig 4.5* above and summarised below in *Fig 4.7*, the two do not entirely map onto each other:

Phase 1: [OpeningFramer]	SE1a – 1c:	Refs a, b, c, **d**, e
Phase 2: [Turn part a]	SE2 – 4:	Refs a, b, c, e
Phase 3: [Turn part b]	SE5 – 7a:	Refs b, e
Phase 4: [Turn part c]	SE8 – 10:	Refs a, c, e
Phase 4: [Turn part d]	SE11 – 13:	Refs b, **d**, e
Phase 5: [ClosingFramer]	SE13a:	Ref e

Figure 4.7: Summary of phases suggested by lexical/identity   chaining for [tvs9.2b/stan]

Turn-Unit [Opening] SE2

Turn-Unit [part 1]   SE3 – 7a

Turn-Unit [part 2]   SE8 - 10

Turn-Unit [part 3]   SE11 – 13

Figure 4.8: Summary of turn units suggested by formatting and target tracking for [tvs9.2b/stan]

However, this difference can be partly explained by the analytical device of separating the Opening from the Continuing, and it also suggests the addition of 2 sub-parts:

Turn-Unit [Opening]	SE2
Turn-Unit [part 1]	SE3 – 7a
Turn-Unit [part 1.i]	*SE3 – 4*
Turn-Unit [part 1.ii]	*SE5 – 7a*
Turn-Unit [part 2]	SE8 - 10
Turn-Unit [part 3]	SE11 – 13

Figure 4.9: Revised summary of turn units suggested by formatting and target tracking for [tvs9.2b/stan]

In texts such as these where there is sometimes a lack of 'surface coherence', the use of these types of cross-perspective provide one means of analysing their organisation and understanding how their rhetorical purpose is realised.

Before moving on to an examination of what the framework can provide for posts created using the *interactive* style, one further post representing the *relevance-in* style will be outlined in detail in the following section.

4.2.3.6 The relevance-in style and post [sft41.16/simon2]

This example post has been classed as a Response only, since it responds to a previous comment, but does not expand the experiential content or positions of the extract it quotes. Instead, it uses this extracted comment from a previous contribution as a "springboard" for a relatively long essay[1]. In terms of its orientation to response, it names two respondants in the *Orienting* move of the *OpeningFramer*. Its addressivity is also explicitly directed at the group in general based on the initial *Addressing* move, *Folks:*, and the closing unit which again addresses the audience directly.

---

[1] *[sft41.16/simon2]* has a word-count of 693 words against an average 317 for the *Simon* set, and an average of 397 for the three posterIDs combined

4.2.3.7 Post [sft41.16/simon2]: summary of primary text units

The post is first presented in diagrammatic form below (*Fig 4.10*). In contrast to earlier similar representations of post configuration where sequence is read from left to right, this diagram represents the sequence as proceeding from the top down. This is due to its length rather than any other consideration. It shows that the post's organisation follows that of the typical *relevance-in* style, i.e. that the *Body* is comprised of three primary units: *OpeningFramer*, *Turn*, and *ClosingFramer*. The diagram also indicates that optional extra units (*ReFramer* and *Turn* continuation) do not appear. The five parts of the *Turn* which appear in the diagram relate primarily to the four "arguments" (claim/position + evidence/justification) plus closing part of the *Turn*. These are set out in further detail below.
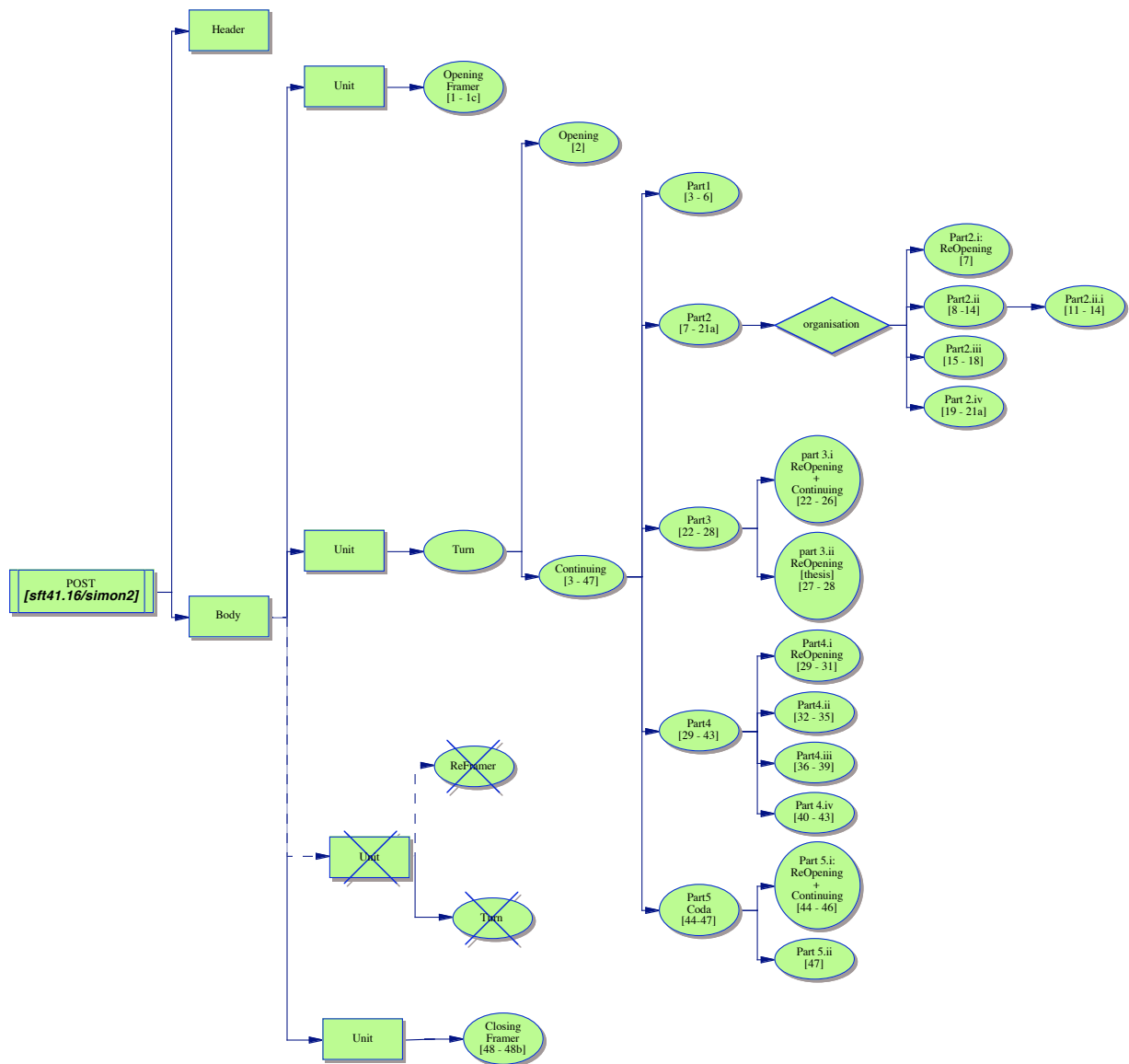
Figure 4.10: diagram of post [sft41.16/simon2]

4.2.3.8 Relevance-in style, post [sft41.16/simon2] and mapping of text-units and stages

The *Turn* is loosely organised as a series of arguments/examples pertaining to a primary "Thesis" (*I have an ambivelent [sic] attitude toward academic degrees largely, I think, because of the ways I got mine)*, which involves a position taken in regard to the notion of "academic degrees", introduced in the *OpeningFramer*. The rest of the *Turn* first provides examples of the *ways* he got his *academic degrees* and then uses these examples as the basis for his *ambivelent* (sic)

attitude which is in turn elaborated in the latter sections (part 4). Strictly speaking therefore, the label 'Thesis' is not the most appropriate here, since his position is in fact 'unarguable'—it is a statement of fact. The alternative view is that the position statement realises a "Setting" (what the Sydney Genre school might term 'Phenomenon'), with the subsequent units forming a type of narrative acting as explanation for his position. Some of the units were indeed analysed as *Exemplums*[1]. However, although its overall generic structure is primarily explanatory—as distinct from expository (c.f. Martin 1985)—I believe that the post has a subsidiary argumentative, even *hortatory* function, explained further in the discussion which follows.

The text of the post is first presented in *Ex 4.5* below with the original paragraphing intact—taken here as the primary means whereby writers signal the organisation of their ideas[2].

Example 4.5: post [sft41.16/simon2]

```
(HEADER)          Date: Sun, 21 Jan 1996 13:17:01 -0500
                  From: Simon (email)
                  Subject: Re: SIGnifiers

   (BODY)
   (OPENING FRAMER)
                  1) Folks:

                  1a) Ray's comments about the place of academic
                  degree and Steffan's comments below made me
                  review my own attitude.
                  1b) >Perhaps there's is the element of the ever-
                  widening gyre in Net >Dynamics; yeah, we've
                  travelled a circle haven't we.
                  1c) >What is different this time is that we know
                  something of the >*whom* is the who behind the
                  sig
   (TURN)
                  2) I have an ambivelent attitude toward academic
                  degrees largely, I think, because of the ways I
```

---

[1] "a text type in which an appropriate incident is recounted in order to explicitly make a moral point" White, P. R. R. 1997.
[2] Note also that these texts also maintain their original typographical errors.

got mine. 3)I have and undergraduate degree in English, a masters in education, and a J.D. 4) I am also an alchoholic. 5) I got all my degrees while drunk. 6)Thus, they do not stand for anything particulary good in my life.

7)The gods blessed or cursed me with two strange but largely useless talents. 8)One is the ability to intuit the answer a questioner wants from the question itself. 9)It is some sort of Heidegger thing. 10) It makes me great at Jeapordy and any sort of exam. 11) The other is the ability to remember enormous amounts of information for approximately 48 hours. 12) Combining these two skills I was capable of convincing academic institutions, trust funds, and scholarship committees that they should fund my addiction. 13) I drank free for many years.14)In short, when the going got tough, and I was about to be discovered, divorced, arrested or otherwise disturbed in my habits, I went to school.

15)I was good at school. 16)In law school I was always near the top of my class, was selected to be Editor-in-Chief of the law review, and my written work was published. 17) Yet I never drew a sober breath. 18)Thus, I was able to collect degrees even though my mind was in a chemical fog and even though I had absolutely no idea how to live comfortably as a human being.

19) After law school I worked as a trial lawyer, but migrated slowly over to the other side. 20)I took up the criminal life for a while, but wasn't much good at it. 21) Then, as in all cases of addiction it all came tumbling down. 21a)Divorces, law suits, criminal charges—the whole nine yards.

22) After some post doctoral work at the Laurelhurst Institute for the Chemically Enhanced (a place where the doors are locked), they put me on the street to begin my education again. 23) My teachers were high school dropouts, ex-cons, and the disenfranchised in our society. 24) There, I learned to do a days work for a days pay, to be a support rather

than hinderence to my family and society, and
to pray that I not injure anyone today.
25) These lessons were not taught in a safe and
supportive atmosphere where I got to peddle my
bullshit. 26) It was shut up, listen, do what
your told, or get the fuck out. 27)Different
kinds of education work for different people.
28)That was the kind that finally worked for
me.

29) Someone once said that Socrates was a
philosopher, Plato a dilettante. 30) The
difference being that one walked it, and the
other talked it. 31) I am sensitive to that
difference. 32)I beleive that most people who
pursue education do so because they want their
lives to be enriched by it. 33) But some do
not. 34)I know because I am one of the ones who
did it for the social status and money I
thought it might bring me. 35)In mid-life I had
to start all over again.

36)So if I seem hesitant to defer to the
expertise of one who is waving about his
degrees, it is just that--hesitancy.
37)I want to wait and see what that degree
really means to him. 38)If it is a symbol of
hard work and experience, I will defer.
39)If it is a weapon to enable him to run
roughshod over others or peddle garbage as
insight, I will not.

40)As Shelley and others have often pointed
out, this group, in the final analysis is about
people.41)I choose to listen to those who speak
from their successes and failures in life.
42)Some of those people have advanced
degrees.43)Some of them don't.

44)As a final note, I have been meaning to
change my sig file since our first discussion
of the issue, and never got around to it.
45)Now the whole thing is back and it's still
the same. 46)How does procrastination fit into
this whole thing?
47)Laziness is a powerful force . . . eh.

(CLOSING FRAMER)
        48)Simon (aka (fullname))

```
48a)(email) (URL)
48b)"If we do not attend to reality, we are not
likely to perceive it."  -Evelyn Underhill
```

The following figure (*4.11*) first outlines the main sub-units of the text, determined by both Layer 1 signals such as paragraphing, and a number of markers of coherence—both deictic (such as co-referents) and logical (such as conjunctions). The ideational chaining and the rhetorical units associated with these markers and sub-units are further illustrated below.

HEADER				
Date: Sun, 21 Jan 1996 13:17:01 –0500 From: Simon (email) Subject: Re: SIGnifiers				
BODY				
Text-unit	**Turn-part**	**Sequence**	**Move**	**Text**
OPENING FRAMER		Orienting	Addressing	1)Folks:
			Setting	1a)Ray's comments about the place of academic degrees and Steffan's comments below made me review my own attitude.
		Quote		1b)>Perhaps there's is the element of the ever-widening gyre in Net >Dynamics; yeah, we've travelled a circle haven't we. 1c)>What is different this time is that we know something of the >*whom* is the who behind the sig
TURN	1.i **[Opening]**		Thesis/ Position	2)I have an ambivelent attitude toward academic **degrees** largely, **I think**, **because** of the ways I got mine.
	1.ii **[Continuing]**	ReOpening	Setting	3)**I** have and undergraduate degree in English, a masters in education, and a J.D. 4) **I** am **also** an **alchoholic**. 5) **I** got all my degrees while drunk. 6)**Thus**, **they** do not stand for anything particulary good in my life.
	2.i	ReOpening	Problem	7)The gods blessed or cursed **me** with **two** strange **but** largely useless talents.
	2.ii	Continuing	Example	8)**One** is the ability to intuit the answer a questioner wants from the question itself. 9)**It** is some sort of Heidegger thing. 10) **It** makes **me** great at Jeapordy and any sort of exam.

	2.ii.i		Example	11) **The other** is the ability to remember enormous amounts of information for approximately 48 hours.
	2.ii.ii		Consequence	12) Combining **these two skills I** was capable of convincing academic institutions, trust funds, and scholarship committees that they should fund my addiction. 13) **I drank free** for **many years**. 14)**In short**, **when** the going got tough, and **I** was about to be discovered, divorced, arrested or otherwise disturbed in my habits, **I** went to school.
	2.iii	ReOpening	Setting	15)**I** was good at **school**.
		Continuing	Example	16)In law **school I** was always near the top of my class, was selected to be Editor-in-Chief of the law review, and my written work was published. 17) **Yet I** never drew a sober breath. 18)**Thus**, **I** was able to collect **degrees even though my** mind was in a chemical fog **and even though I** had absolutely no idea how to live comfortably as a human being.
	2.iv	ReOpening	Setting/ Problem	19) **After** law **school I** worked as a trial lawyer, **but** migrated slowly over to the other side.
		Continuing	Example	20)**I** took up the criminal life **for a while**, **but** wasn't much good at it. 21) **Then**, as in all cases of addiction it all came tumbling down. 21a)Divorces, law suits, criminal charges--the whole nine yards.
	3.i	ReOpening	Setting – [Consequence of previous narrative]	22) **After** some post doctoral work at the Laurelhurst Institute for the Chemically Enhanced (**a place** where the doors are locked), they put me on the street to begin my education **again**.

		Continuing	Example	23) **My teachers** were high school dropouts, ex-cons, and the disenfranchised in our society. 24) **There**, **I** learned to do a days work for a days pay, to be a support rather than hinderence to my family and society, and to pray that I not injure anyone **today**. 25) **These lessons** were not taught in a safe and supportive atmosphere where **I** got to peddle my bullshit. 26) **It was** shut up, listen, do what your told, or get the fuck out.
	3.ii	ReOpening	Thesis [summary-evaluation]	27)**Different kinds** of education work for different people. 28)**That was** **the kind** that **finally** worked for me.
	4.i	ReOpening	Setting	29) Someone once said that Socrates was a philosopher, Plato a dilettante. 30) The **difference** being that **one** walked it, **and the other** talked it. 31) I am sensitive to **that difference**.
	4.ii	Continuing	Argument (Claim + evidence)	32)**I beleive that** most people who pursue education do so **because** they want their lives to be enriched by it. 33) **But** some do not. 34)**I know because** I am one of the ones who did it for the social status and money I thought it might bring me. 35)In mid-life **I** had **to start all over again**.
	4.iii		Explanation [of Position: Reinforcement]	36)**So if I** seem hesitant to defer to the expertise of one who is waving about his **degrees**, it is just that--hesitancy. 37) **I want to wait** and see what that degree really means to **him**. 38) **If it** is a symbol of hard work and experience, **I will defer**. 39) **If it** is a weapon to enable him to run roughshod over others or peddle garbage as insight, **I will not**.
	4.iv		Claim - summary	40) As Shelley and others have often pointed out, this group, in the final analysis is about **people**. 41)**I** choose to listen to **those** who speak from their successes and failures in life. 42)**Some of those people** have advanced degrees. 43)**Some of them** don't.

	5.i **ReOpening**	[Reopening] Pre-closing	Coda [Setting]	44) **As a final note**, I have been meaning to change my sig file since our first discussion of the issue, and never got around to it.
	5.i.i **Continuing**			45) **Now the whole thing** is back and **it**'s **still** the same. 46) How does procrastination fit into **this whole thing?**
	5.ii			47)Laziness is a powerful force . . . eh.
CLOSING FRAMER			Handle	48)Simon (aka (fullname))
			Affiliation	48a)(email) (URL)
			Quotation	48b)"If we do not attend to reality, we are not likely to perceive it." -Evelyn Underhill

Figure 4.11: Expanded diagram of the main sub-units of post [sft41.16/simon2]

4.2.3.9 Post [sft41.16/simon2] and logico-semantic indicators of stages

In the following figure (*4.12*), the same sub-units are glossed for their logico-semantic relations, that is, the relationship between each part and the part which follows. This perspective has been used as the means for suggesting short rhetorical units comprised of clauses linked by either matching relations and/or expansion. Expansion expresses a relationship by means of a cohesive bond between clauses, usually by means of a conjunctive adjunct (c.f. Halliday 1994: 324ff). In order to suggest such inter-relationship of sentences within Turn-units, three types of expansion have been noted in the diagram below: elaboration (represented by the symbol '='), extension ('+') and enhancement ('x'). This approach follows one of the means for determining generic staging in longer texts as outlined in detail in Martin (1994), who notes that this type of part-part interpretation can be considered complementary to the part-whole or experiential interpretation of text (1994: 39) which is commonly associated with generic structure interpretation of whole texts[1].

With respect to part-whole relationships between parts of the text, this is partly indicated in the left hand column in the diagram below—both numerically, and

---

[1] e.g. Thesis ^ Argument (n) ^ Reinforcement of Thesis

symbolically via indentation. As noted above, this text can be also be interpreted as an Explanation comprised of a series of embedded Exemplums, typically consisting of the basic stages Orientation (Phenomenon) ^ Incident ^ Interpretation (Martin & Rose 2003: 8). These have been noted under the column 'Moves' below when such moves have been interpreted to cumulatively form an Exemplum. It can be seen for example that part *2* has been interpreted to consist of three Exemplums, while part *3* consists of one, and part *4* begins with an Exemplum functioning as a Judgement stage, followed by another stage functioning as the Reason for the Judgement (i.e. an *assessment-basis* relation).

Some boundaries, such as that between parts *2.ii* and *2.iii*, are signalled at Layer 1 by a new paragraph, together with other more subtle signals at Layer 3—in this example, by a slight change in orientation: from provoked negative assessment of his former self and his talents in *2.ii*, to inscribed positive assessment of his abilities at the start of *2.iii*. These attitudes are discussed further below (4.2.3.11).

Rhetorical units suggested below are also based on the signals offered by conjunctive adjuncts, such as *thus*, *so*, and *because*, and such wording as *in short* and *finally,* as well as deictics such as *there* and *that*. Discourse markers taken as signalling these relations have been rendered in **bold** in the tabulated text.

Turn-part	Rhetorical unit	Logical relation	Move	Text
1.i **[Opening]**	Situation -	[1st pers +causal re: *degrees*]	Position	2)I have an ambivelent attitude toward academic **degrees** largely, **I think**, **because** of the ways I got mine.
--1.ii **[Continuing]**	Reason	+ x x	Example	3)**I** have and undergraduate degree in English, a masters in education, and a J.D. 4) **I** am **also** an **alchoholic**. 5) **I** got all my degrees while drunk. 6)**Thus**, **they** do not stand for anything particulary good in my life.

2.i		[Textual prospection + negative evaluation]	Problem	7)The gods blessed or cursed **me** with **two** strange **but** largely useless talents.
--2.ii		= = =	Example	8)**One** is the ability to intuit the answer a questioner wants from the question itself. 9)**It** is some sort of Heidegger thing. 10) **It** makes **me** great at Jeapordy and any sort of exam.
----2.ii.i		+	Example	11) **The other** is the ability to remember enormous amounts of information for approximately 48 hours.
-----2.ii.ii	Reason – Situation	x = = [→ exemplum1]	Consequence	12) Combining **these two skills I** was capable of convincing academic institutions, trust funds, and scholarship committees that they should fund my addiction. 13) **I drank free** for **many years**. 14)**In short**, **when** the going got tough, and **I** was about to be discovered, divorced, arrested or otherwise disturbed in my habits, **I** went to school.
--2.iii		+	Claim	15)**I** was good at **school**.
		= + x [→ exemplum2]	Example Counter Consequence	16)In law **school I** was always near the top of my class, was selected to be Editor-in-Chief of the law review, and my written work was published. 17) **Yet I** never drew a sober breath. 18)**Thus, I** was able to collect **degrees even though my** mind was in a chemical fog **and even though I** had absolutely no idea how to live comfortably as a human being.
--2.iv		[Temporal marker + negative progress]	Setting/ Problem	19) **After** law **school I** worked as a trial lawyer, **but** migrated slowly over to the other side.
	Reason – Situation	+ x =	Example	20)**I** took up the criminal life **for a while**, **but** wasn't much good at it. 21) **Then**, as in all cases of addiction it all came tumbling down. 21a)Divorces, law suits, criminal charges--the whole nine yards.
3.i	Purpose -	[Temporal and spatial markers] [→ exemplum3]	Setting [consequence]	22) **After** some post doctoral work at the Laurelhurst Institute for the Chemically Enhanced (**a place** where the doors are locked), they put me on the street to begin my education **again**.

	Means	+ x = =	Example	23) **My teachers** were high school dropouts, ex-cons, and the disenfranchised in our society. 24) **There**, **I** learned to do a days work for a days pay, to be a support rather than hinderence to my family and society, and to pray that I not injure anyone **today**. 25) **These lessons** were not taught in a safe and supportive atmosphere where **I** got to peddle my bullshit. 26) **It was** shut up, listen, do what your told, or get the fuck out.
--3.ii		= [Temporal marker]	[→ exemplum4]	27)**Different kinds** of education work for different people. 28)**That** was **the kind** that **finally** worked for me.
4.i		[theme] = +	Setting	29) Someone once said that Socrates was a philosopher, Plato a dilettante. 30) The **difference** being that **one** walked it, **and the other** talked it. 31) I am sensitive to **that difference**.
--4.ii	Assessment- Basis	[1st pers theme + causal] **+** = x	Argument (claim + evidence) [→ exemplum5]	32)**I beleive that** most people who pursue education do so **because** they want their lives to be enriched by it. 33) **But** some do not. 34)**I know because** I am one of the ones who did it for the social status and money I thought it might bring me. 35)In mid-life **I** had **to start all over again**.
--4.iii	Situation – Reason	x = x x	Explanation	36)**So if I** seem hesitant to defer to the expertise of one who is waving about his **degrees**, it is just that-- hesitancy. 37) **I want to wait** and see what that degree really means to **him**. 38) **If it** is a symbol of hard work and experience, **I will defer**. 39) **If it** is a weapon to enable him to run roughshod over others or peddle garbage as insight, **I will not**.
--4.iv		[theme + projection'] x + +	Claim / summary of position	40) As Shelley and others have often pointed out, this group, in the final analysis is about **people**. 41)**I** choose to listen to **those** who speak from their successes and failures in life. 42)**Some of those people** have advanced degrees. 43)**Some of them** don't.
5.i **ReOpening- pre-closing**		[theme + temporal + tense]	Coda [−Setting]	44) **As a final note**, I have been meaning to change my sig file since our first discussion of the issue, and never got around to it.

5.i.i Continuing		x x [+ mood]		45) **Now the whole thing** is back and **it**'s **still** the same. 46) How does procrastination fit into **this whole thing?**
--5.ii				47)Laziness is a powerful force . . . eh.

Figure 4.12: Mapping of logico-semantic relations, moves and turn-parts in post [sft41.16/simon2]

Part *5* acts as a Coda by returning to the present after a text comprised of a series of justified Positions (i.e. following the typical generic staging of Explanation) based on personal anecdote (using past tense), and interspersed with general positions characterised by habitual present tense. This pre-closing part is furthermore framed by temporal *Marker*s such as *As a final note*, *now*, *still*, and a return to the topic of the thread, "sig files". Note also that it changes footing to address the group (i.e. it again features *interpersonal prospection*) more overtly by reference to *our first discussion*, and the use of rhetorical questions, as well as changing topic to that of shared group activity—in contrast to the rest of the *Turn* which has centred on the writer's own material world.

The stages under the "move" column in the diagram above are simplified in *Figure 4.13* below. The interpretation of these generic stages suggests that another sub-unit in part *3.i* (i.e. *3.i.i*) could be considered since according to the analysis above, the Interpretation stage of Exemplum3 continues into part *3.i.*

POSITION   (*1.i*)

^ EXEMPLUM1 [ORIENTATION ^ INCIDENT ^ INTERPRETATION]
        (*1.i – 2.ii.ii*)

        ^ EXEMPLUM2 [ORIENTATION [PROBLEM]^ INCIDENT[EXAMPLE] ^
        INTERPRETATION] (*2.iii*)

        ^ EXEMPLUM3 [ORIENTATION[SETTING] ^ INCIDENT ^ INTERPRETATION]
        (*2.iv – 3.i*)

        ^ EXEMPLUM4 [ORIENTATION ^ INCIDENT ^ INTERPRETATION] (*3.i – 3.ii*)

^ <u>EXEMPLUM5</u> [ORIENTATION[JUDGEMENT] ^ INCIDENT[REASON] ^ INTERPRETATION] (*4.i – 4.ii*)

^ <u>EXPLANATION</u> [JUDGEMENT ^ REASONS] (*4.iii – 4.iv*)

^ <u>CODA </u> (*5*)

Figure 4.13: Simplified staging of post [sft41.16/simon2]

This in turn may be further simplified as:

[Position statement] ^ [Examples] ^ [Reinforcement of Position] ^ [Coda].

At this stage, the analysis of the other posts in the *relevance-in* corpus have not been completed to this level of delicacy. The question now becomes to what extent do other posts created in this text-type style evidence this type of overall staging, i.e. a weaving together of a series of sub-arguments or mini-genres in this mixed-genre style. Observation suggests that such rhetorical texturing is a common feature of the longer *relevance-in* text-type style—across many email lists, as well as other written text-types as well.

4.2.3.10 Identity chaining in post [sft41.16/simon2] as indicators of staging

The tracking of semantically-related items in *Table 4.3* below appears to map quite closely onto the staging as indicated in Figures *4.11* and *4.12* above. The table (*4.3*) which follows summarises these primary identity chains in the text. Sentence numbers appear in the far left hand column together with notation for the Turn-parts of *Fig 4.12* above, and double lines suggest section boundaries based on groupings of items.

The table helps make apparent what I note about this text and its coherence—that the *Opening* part (SE2) functioning as 'Thesis' or position

statement, introduces the two primary semantic identities which are apparent throughout the whole of the text. These reprise those in the *OpeningFramer*—both *academic degrees*, and the writer as both principal and animator (*I*, *me*, *mine*, *my*). The final part, *5*, is the only primary *Turn*-unit in which no items related to the domain of *education* appear—although the Setting of part *4* in *4.i* (SE29-SE31) similarly contains no reference to *academic degrees* and has been marked as a separate sub-unit for this reason. Other parts identified in the text earlier do not always conform to the clustering of items in related semantic domains as illustrated in the table below, but they do provide an extra set of diagnostic tools for interpreting the boundaries between parts or phases in the texts.

SE	education	alcohol	my skills	crime	related topics	3rd parties	this group	self
1							folks	
1a	academic degrees						Ray; Steffan	me; my [own attitude]
1b							we; we	
1c							we	
2 (*1.i*)	academic degrees; mine							I; I; I; mine
3 (*1.ii*)	degree; masters; J.D.							I
4		alcoholic						I
5	degrees	drunk						I, my [degrees]
6	they							my [life]
7 (*2.i*)			two talents			the gods		me
8 (*2.ii*)			one; the ability					
9			it;					
10			it					me
11 (*2.ii.i*)			the other; the ability					
12	academic institut-ions, scholar-	[my] addict-ion	these two skills;			institutions, trust funds, scholarship committees,		I; my [addiction]

	ship committees, they					they	
13		drank	[drank] free				I
14	school			arrested			I; I
15 (*2.iii*)	school						I
16	law school; my class						I; my [class]; editor-in-chief; my [written work]
17		never drew a sober breath					I
18	degrees		in a chemical fog				I; I , my mind
19 (*2.iv*)	law school			the other side			I
20				criminal life; it			I;
21		addiction		it			
21a				divorces law suits, criminal charges			
22 (*3.i*)	post doctoral work; my educat-ion						me; my [educaion]
23	my teachers					high school drop outs, ex-cons, the disen-franchised	my [teachers]
24	[I] learned					anyone	I; my [family]; I
25	these lessons						I; my [bullshit]
26							you
27 (*3.ii*)	different kinds of educat-ion						
28	that						me
29 (*4.i*)				Socrates; Plato;			

					philos-opher; dilettante			
30					the differ-ence			
31					that differ-ence			I
32 *(4.ii)*	educat-ion; it					most people		I
33						some		
34						the ones		I; the ones; I ; me
35								I
36 *(4.iii)*	his degrees					one; his		I
37	that degree					him		I
38	it							I
39	it					him		I
40 *(4.iv)*						people	Shannah; others; this group	
41						those		I
42	advanced degrees					some of those people		
43	[advanced degrees]					some of them		
44 *(5.i)*					change my sig file; the issue; it			I; my [sig file]
45					the whole thing; it			
46					this whole thing			
47 *(5.ii)*								
48								Simon
48a								
48b						we; we		

Table 4.3: Identity chaining and parts in post [sft41.16/simon2]

4.2.3.11 Post [sft41.16/simon2] and attitudinal prosody through target tracking

The following diagram (*Fig 4.14*) presents a summary of the attitude targets for the text of the *Turn* showing how these map onto the Turn-parts suggested in the figures above. Here, the clustering of related sets of semantically-related *targets* therefore provides further diagnostic evidence for the interpretation of stage/unit boundaries. Again, note that the ideational chains tabulated above do not necessarily replicate the targets of attitude shown below—since many targets of attitude are provoked, and chained in turn via co-reference, substitution and ellipsis.

For example, reference to *Table 4.3* above shows that items co-related to the writer (*I*, *me*, *my*, etc—i.e. *self*) are apparent throughout the whole text. Certainly there is nothing there to suggest that the whole of part *2* in particular is specifically directed towards self-evaluation in one way or another. However, the diagram below shows how each phase (*Turn* sub-unit) is characterised by maintenance of a related set of targets—these in turn reflect the two main referential identities in the table above: *academic degrees*, and the writer him*self*. The diagram makes it evident that part *2* overall is devoted to the appraisal of the target *self*—as distinct from those other parts which, although still evaluating the *self*, do so by reference to a set of other targets as well. It is for this reason that the set of sub-units *2.i – 2.iv* has been interpreted as co-related. Once again, note that those targets arrowed in the table below are 'embedded' within the co-text rather than explicit in that part of the text.

TARGET	Attitude +engagement	TURN - part
Academic degrees	[Affect: satisfaction neg]	1.i
self	[Judge: capacity pos provoked]	1.ii
self	[Judge: capacity/propriety neg provoked [ambig]]	
self	[Judge: capacity pos/ propriety neg provoked [ambig]]	

All my degrees	[Appreciation: value/ reaction neg [ambig]]	
talents	[Appreciation: value neg]	2.i
→ self [my talents]	[Judge: normality neg]	
One [of my 2 talents]	[Appreciation: value neg]	2.ii
One [of my 2 talents]	[Judge: capacity pos]	
It [one of my 2 talents]	[Appreciation: value neg]	
→ self	[Judge: capacity pos]	
the other [of 2 of my talents]	[Appreciation: value neg]	2.ii.i
self	[Judge: capacity neg provoked]	
self	[Judge: capacity pos/ propriety neg [ambig]]	
'the going'	[Appreciation: reaction neg]	
→ self	[Judge: propriety neg]	
→ self	[Judge: propriety/tenacity neg provoked [ambig]]	
self	[Judge: capacity pos]	2.iii
self	[Judge: capacity pos]	
self [my written work]	[Judge: capacity pos provoked]	
self	[Judge: propriety neg provoked]	
self	[Judge: normality neg provoked]	
self	[Judge: propriety neg evoked]	
self	[Judge: propriety neg provoked]	2.iv
self	[Judge: propriety neg]	
self	[Judge: capacity neg]	
self [a case of addiction]	[Judge: propriety/normality neg [ambig]]	
It [my lifestyle]	[Appreciation: composition/ value neg [ambig]]	
→ self	[Judge: propriety neg provoked]	
some post-doc work	[Appreciation: value neg evoked]	3.i
self [my education]	[Judge: capacity neg provoked]	
my teachers	[Judge: normality/capacity neg provoked [ambig]]	
[3 x non-finite behave][1]	[Judge propriety pos evoked]	
→ self	[Judge: propriety neg /tenacity pos provoked [ambig]]	
→ my teachers	[Judge propriety/ capacity pos provoked]	
[non-finite behave][2]	[Judge propriety neg]	
It [these lessons of mine]	[Appreciation: value/reaction pos provoked [ambig]]	
→ these lessons	[Appreciation: value pos provoked]	

---

[1] "to do a days work for a days pay, to be a support rather than hinderence to my family and society, and to pray that I not injure anyone today"

[2] "to peddle .. bullshit"

different kinds of education	[Appreciation: value pos]	3.ii
that kind of education	[Appreciation: value pos]	
→ self	[Judge propriety/ capacity neg [ambig]]	
Socrates	[Judge capacity pos]	4.i
Plato	[Judge capacity / tenacity neg]	
that difference	[Affect: inclination pos]	
most people who pursue education	[Judge propriety pos]	4.ii
it [education]	[Appreciation value pos provoked]	
lives to be enriched [by education]	[Affect inclination pos]	
some people [who pursue education]	[Judge propriety neg provoked]	
self [one of those who pursue education for negative reasons]	[Judge propriety neg provoked]	
self	[Judge propriety/tenacity/capacity neg provoked [ambig]]	
one who is waving about his degrees	[Judge propriety neg evoked]	4.iii
to defer to one who is waving about his degrees	[Affect inclination neg]	
a degree [as symbol of hard work]	[Appreciation value pos]	
→ him [holder of that degree]	[Judge capacity pos provoked]	
to ride roughshod over others	[Judge propriety neg]	
to peddle garbage as insight	[Judge capacity/veracity neg]	
a degree[as a weapon]	[Appreciation value neg]	
→ him [holder of that degree]	[Judge capacity/propriety neg provoked [ambig]]	
those who speak from their successes or failures	[Judge tenacity pos provoked]	4.iv
to listen [to those who speak...]	[Affect inclination pos]	
having an academic degree	[Appreciation value neg provoked]	
self	[Judge tenacity neg provoked]	5.i
laziness: general behaviour	[Appreciation reaction neg / Judge tenacity neg [ambig]]	5.ii

Figure 4.14: Targets and invocations of Attitude in post [sft41.16/simon2]

Once again, the prevalence of Judgement tokens (as distinct from inscriptions) in the diagram above suggests that this post was the site of some contention or fissure in the list discussion. This is because tokens and "ambiguous" Attitude values—either of Attitude type, or negative or positive saturation—point to the writer perceiving a need to both expand heteroglossic space, and call on shared knowledge at the same time. One of the means by which this may be effected is through a lack of explicit evaluation in favour of a higher proportion of invoked evaluation.

The figure also shows that *Opening* sub-units *1.i*, *2.i*, and *4.i* do *not* feature these types of invoked evaluations and, as observed earlier, such invoked and ambiguous Attitudes tend to cluster in the latter stages of the text units, rather than in the earlier stages. The appearance of several [ambiguous] Attitudes is also a feature—and again, these tend to be found just prior to part boundaries, or at least in the latter sub-units of each phase (see for example final target and attitudes for parts *2.ii.i*, *2.iii*, *2.iv*, *3.i*, *3.iii*, *4.ii*, *4.iii*, *4.iv*, and *5*).

This post appeared early in the list history (within its first 6 months) and in the context of a thread which involved discussion centred on identity and attitudes towards strategies of "image management" (such as the use of signature files). The fact that it features the prevalence of inexplicit Attitude may be related to the field of discussion and its targets: academic degrees and those who hold them—i.e. other people on the list, the 'real readers'—and the real world persona of the writer himself.

Chart *4.3* below which compares the frequency of Judgement tokens per 500 words per post across the *Simon* set, shows that post *[sft41.16/simon2]* does feature a higher than average frequency of Judgement tokens. An even higher than average frequency of such tokens is apparent for post *[wvn41.12/simon10]*—however, this post was a very short contribution of only 25 words.
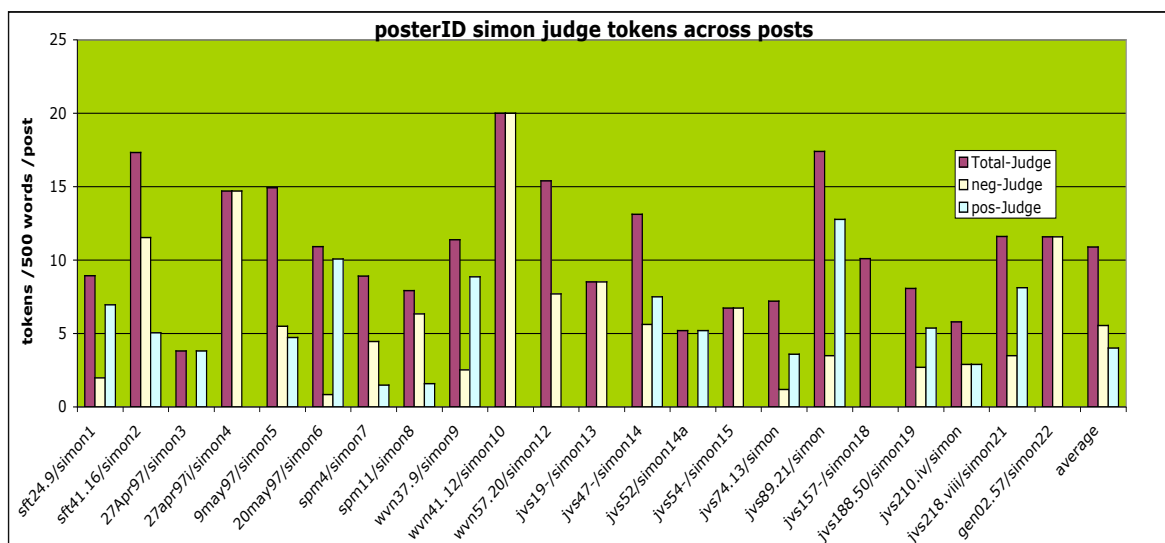
Chart 4.3: *PosterID Simon and frequency of Judgement tokens across posts*

While this kind of generic analysis attends to the overt staging and sequencing of the post at one level, it does not attend to what I perceive as a meta-level, which involves reference to a value system in which authority and expertise is argued as having nothing to do with academic achievement, and which suggests that they are irrelevant to it. Such invoked evaluative stances I believe are indicative of argumentative purpose, and in any case, need to be taken into account in analysis of textual identity.

Such 'textual identity', I argue, may be characterised by reference to the *stylistic* identity of the writer at one level—that is, by reference to the actual use of lexis, text-type, addressivity features and argument structure for example—but must also take into account what and how a (set of) text(s) *argues*. With reference to the text just presented, the analysis shows that the writer justifies a personal attitude toward the holders of academic degrees by providing a negative evaluation of his own past behaviour and locating an attitude of negative [appreciation: social value] in himself (as distinct from claiming or asserting it as commonly held). The structure of the text is overall one of explanation of

personal reaction, when its purpose actually appears to be *hortatory*—in other words, he calls on the audience to accept such an attitude as legitimate in a context of discussion where signifiers of academic achievement and other markers of real world success have been encouraged. This suggests that, in order to provide a fully rounded account of textual identity, perspectives provided by classical rhetoric such as differentiating between the *ethos* and the *persona* of the writer need to be applied to the analysis of sets of authored texts. Cherry (1998 : 399) observes that, in the guise of *persona*

> …writers exercise their ability to portray the elements of a rhetorical situation to their advantage by fulfilling or creating a certain role (or roles) in the discourse community in which they are operating.

An approach to textual persona relying on attitude analysis which I term "negotiated identity" is outlined in Chapter 5, and this is intended to provide a means of accounting for textual persona through investigation of discourse strategies writers use to persuade the audience of their 'roles'. With respect to the sample text just analysed, it appears that posterID *Simon* has constructed a role for himself in which his real-world experiences—both off and on the list— offer authority to speak on social issues relevant to other listmembers. It is interesting to note that not long after this post appeared, when the need to name a new listowner/moderator arose, this particular posterID (Simon) was voted to take over the role.

4.2.4 The interactive style and posts [tvs72.11/stan19], and [wvn53.17/stan12]

Whereas all the texts in the corpus investigated have a rhetorical or argumentative purpose, different text-type styles are oriented differently to response (or 'exchange'), and the audience. Thus, well-developed argumentation structure of the type which is found in carefully prepared written work—e.g. essays, commentary articles—is not necessarily found in texts whose orientation to exchange and response is more 'involved' to the extent that it sets up a style

which to some degree mimics spoken interaction[1]. When we argue face-to-face there is little opportunity to lay out a Thesis and then to provide a sequence of supporting evidence, and the *simulated-interactive* style of the two texts in this section are representative of a style of email-mediated interaction which appears more spontaneous and 'conversational'—and mainly by virtue of Layer 1 indicators, which in turn relate to Layer 2 concerns.

In Mod 2: I, section 3.5.1, the post *[tvs72.11/stan19]* was discussed as an example of the typical organisation of the *simulated interactive style*. There I observed that several *Turns* in this text began with a short opening response or answer to selected excerpts from a previous contribution. The writer then developed the response and concluded each with an *Addressing* move sometimes realised as, or teamed with, an imperative or an interrogative. This post is reproduced below. Short answering clauses are underlined, and the final moves in the *Turn*s which feature this type of reference to the audience /addressee(s) and/or some reference to future time (such as interrogative mood)—i.e. *interpersonal prospection*—are highlighted in the text below:

Example 4.6: [tvs72.11/stan19]

```
Date: Mon, 10 May 1999 19:18:55 -0700
From: spr@email
Subject:   Re: friction, bs meter

1)Terry,

[S1]Your post pretty much confirms what I've been
saying. The subject heading is "friction, bs meter"
yet you say nothing about "bs meter" -- it just hangs
there in the title like a forgotten angry appendage.
Moreover, you somehow manage to post a palpably angry
response to me and still deny you have any feelings
about me or what I've written. Amazing.

[T1]>You took issue, Stan, with my occasional
practice, early in the list's history, of expressing
my ideas in free verse, instead of prose. As though I
were violating some discourse rule.
```

---

[1] Discussed in detail in Mod 2: Part 1

[S2]The "rule" I had in mind was, and is, a personal value judgment: that discussants should strive for clarity, not obscurity. With your verse, and later often with your prose, you seem to opt for the latter. I find this habit of yours frustrating and seemingly easy to remedy if you only chose to do so, thus I comment on it from time to time. If you'd like to argue that
my values are off-base
my expression of them pisses you off
you do strive for clarity but regretfully miss the mark you *were* clear, and my reading is faulty etc

well, I'm all ears.

[T2]>We were in mild contention over the con/aff issue. (I didn't feel very involved in that; I thought it was somebody else's issue, mostly.) Again, it seemed to me that you were attempting to enforce a particular model of "how communication should be" on the list.

[S3]Guilty as charged. I wanted NetDynam to discuss net dynamics, not force-fit a breezy notion of "community" by promoting gossipy "affinity" posts. Both camps "attempted to enforce" a particular model of how communication should be on the list. Again, the difference is, I cop to it and you don't.

[T3]>Since then, whenever I mention con/aff, you're moved to refer back to what you see as 'the real meaning of the aff side in the disagreement'. Suggesting, I think, that I missreport or twist it when I say "affect".

[S4]Yes, exactly. For you *do* misreport it. Repeatedly. Best I recall, neither I nor anyone else who favored on-topic CONtent opposed discussion of AFFect in that context. We opposed a heavy diet of AFFinity posts consciously aimed to promote "community". Is there some part of this you don't understand? Do you recall it differently? Do you repeatedly misreport it in order to express your own anger, and/or to piss me off? I'm beginning to wonder.

[T4]>You accused me recently of attacking Gene and defending Kaylene, "couching my criticism in sneaky

intellectualism." Another disapproval of *how* I
wrote. I didn't feel then like either an attacker nor
a defender.

[S5]<u>As you like</u>. Shall we pull the material out of
the archives and take a vote of the readership? Maybe
my interpretation is idiosyncratic. <mark>Maybe you convey
feelings you don't realize.</mark>

[T5]>And now I'm supposed to admit my anger, toward
the end of improving our communication. Anger toward
whom? You? Again, you attribute this anger, 'hidden
in long paragraphs,' to me on the basis of a text
style of which you disapprove. (Am I reading you
right, here? That you disapprove of those long
paragraphs [...]

[S6]Long paragraphs are fine with me, Terry. I feel
annoyed by contortions of writing or speech, whether
in verse or tangential meandering prose, that
apparently exist to obscure communication, especially
of affect. <mark>See the "discourse rule" above.</mark>

[T6]>Mars criticised me for not turning the anger
attribution back on you. She thought you were
projecting your own anger onto me. Since I can't find
any anger in myself toward you, I wonder if she was
right.

[S7]We'll each have our own impressions of this. It
may ultimately resolve as an "agree to disagree"
thing. If it interests the group to pursue it, I'm
curious how others have perceived our exchanges. I
note that since ND has no gators to fight, our baF
tendencies lie dormant and no one has had much to say
lately. <mark>Maybe this'll spice it up?</mark>

Stan

This concluding prospective feature of the *Turns* again echoes similar
observations made in section 3.4.1.1 regarding the typical pre-closing sequences
of posts—that they orient 'outwards' to the audience, to some future action,
and/or make reference to the material world (as distinct from the list-world, or
the abstract world of argument). With the *simulated interactive* style, final
sections of each *Turn* exhibit similar features to the pre-closing units of the

longer *Turn*—which comprises the main unit of the *relevance-in* style posts discussed in the previous sections. This gives the post a contentious flavour, since, rather than one instance of (sometimes vague) *interpersonal prospection*, it features several which directly address an interlocutor—and sometimes the audience.

Although the *simulated-interactive* style was prevalent onlist according to its appearance in the set of chronological posts analysed for text-type style[1] it was not as typical onlist as the *relevance-in* style (see *Table 5.7* in the following chapter). At the same time, the *interactive* style was favoured by posterID *Stan* over other list-prevalent text-type styles. Accordingly, the two examples presented here were contributions by this posterID.

4.2.4.1 Simulated-interactive style, post [wvn53.17/stan12] and indicators of primary text units

Below I present another example of the *simulated-interactive* text-type style by the posterID *Stan*, this time taken from an earlier thread ("wvn" or *wide versus narrow*) *[wvn53.17/stan12]*. The first diagram, *Figure 4.15* again represents the sample *Body* of the post as a series of *primary text-units*, realised by alternate *ReFraming Quotes* and *Turns*. With this style of post, the primary text-units are mapped out by Layer 1 features, i.e. formatting and paragraphing.

The diagram makes clear the differences in the unit sequence of the two text-type styles, *relevance-in* and *simulated-interactive*. Whereas the default for both the *relevance-in* and the *post-appended* styles is an organisation composed of 3 main units: *Opening Framer*, *Turn* and *Closing Framer*; the default for the organisation of the *interactive* style is 5 main units in which there are at least 2 *Turn*-units and a *ReFraming* unit. In the case of both these example posts,

---

[1] i.e. the February 2002 set introduced earlier under the "post-appended style". Appendix A11 (NDfeb02)

[tvs72.11/stan19] and *[wvn53.17/stan12]*, the *Body* is actually comprised of 15 units each (c.f. Figure *4.8* below).

Although in theory all *Turn*s are considered to be comprised of an *Opening* and a *Continuing*, the diagram (*Fig 4.15*) below represents only one *Turn* as comprised of an *Opening* and a *Continuing*. Furthermore, at least one of the *Turn*s (4) is completely realised by an *Opening* only, echoing the organisation of a previous example, post *[sft50.21/brian]* (*Ex 3.55*). The framework does not assume a specific set of functional or generic stages as a starting point, since one early aim of the analysis was to compare ways in which *Opening* moves were realised.

In the case of the *simulated-interactive* style, and the examples reproduced here, short responses to excerpted sections of previous contributions means that some of these are comprised solely of an *Opening* type move. That is, they provide an answer or a comment on a previous piece, but do not necessarily provide arguments in favour of their position. Again, this is considered to be a function of the relative interactivity of this mode, where posts composed in this manner are more highly 'involved', and thus show features more reminiscent of spoken conversation, that is, short unelaborated responses to previous contributions.
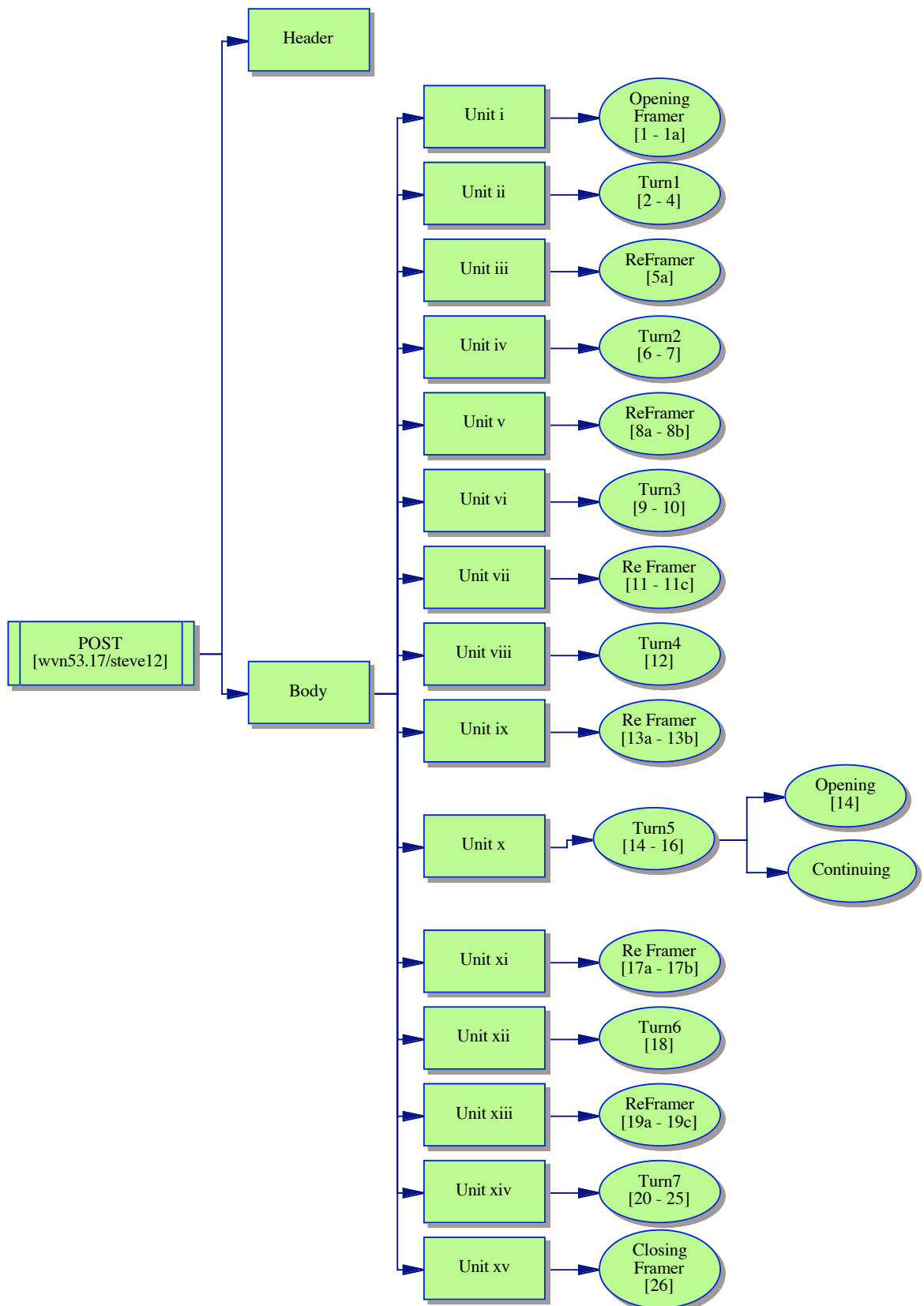
Figure 4.15: Representation of main stages of post [wvn53.17/stan12]

In *Figure 4.16* which follows, the sequence of primary text-units of *[wvn53.17/stan12]* is expanded to show the actual text of this post. Highlighting in **bold** shows some of the main *Markers* both textual and interpersonal. The division of the post into short Turns interspersed with *ReFraming Quotes* obviates the need to frame coherence any more precisely, but at the same time the need to signal hesitancy and affectual involvement however, appears more salient in these contexts.

In this example, underlining is used to highlight the main inscribed *targets* of appraisal, which are then tabulated and discussed further below—since these are the main indicators of the functions of the *Turn*s in the context of their orientation to response:

(HEADER)   Date: Tue, 18 Nov 1997 18:07:49 -0800
                      From: stan@email
                      Subject: Re: Wide-talkers v. narrow-talkers

(BODY)
        OPENING FRAMER
        Orienting:
        Addressing   1)Ray,

        Quote   >1a.Your parting shot about "of course, this
                             would be discussing net dynamics..." made me
                             want to tweak your nose a little. **(blush)**

         [TURN 1]
        Opening: 2)We both did a little tweaking.
        Continuing: 3)I would've called my parting shot
                             "challenging" **but** I'll accept "snotty".
                             4)Keeps you on the booger theme, **after
                             all...**

         [REFRAMER]
        Quote   >5a)**Now,** come on Stan. Doesn't the image of
                             people in cowboy boots clearing off the
                             stage and doing the "Boot Scoot Boogie"
                             between acts of Shakespeare draw the least
                             bit of mirth from you?

[TURN 2]

Opening: 6) Got the mirth part, missed the point **re** wide v narrow.

Continuing   7) **Btw,** clogging is an Appalachian dance form, no cowboy boot-scooting.

[REFRAMER]

Quote   >8a) **Ah,** you picked up the Sensor and iNtuitor components in the story.
8b) Did you **also** pick up that I was ribbing you about your distaste for Myers-Briggs?

[TURN 3]

Opening: 9) **Nope,** missed it.

Continuing   10) Responding Literally here **as** it might shed light on net communications... missing humor etc.

[REFRAMER]

ReOrienting: 11) In your other post, you wrote:

Quote   >11a) Part of the intended thrust of my remarks has been to note that this pattern may not be unique to Email forums. 11b) **In fact,** it may be a universal phenomenon that points to basic human differences in regard to how we view scope and focus.
11c) **I think** it also hints at how conflict plays out.

[TURN 4]

Opening: 12) I agree.

[REFRAMER]

Quote   >13a) **In each of these cases, and I believe** in Stan's scenario, the disagreement with the scope of the activity is **only** the start of the pattern.
13b) **Once** conflict has surfaced, the participants feel compelled to split the issue in order to illuminate their own positions.

[TURN 5]

Opening   14)**Yes.**

Continuing   15)<u>At this point</u> more general
social/group dynamics come to light
regarding taking sides, staking out
positions, etc.
16)**It's my impression that** <u>email</u>
<u>discussion lists</u> _especially_ pull for
<u>such splits</u> to occur, **perhaps** owing to a
crowd to play to, a reputation to uphold
in front of them (<u>a faceless audience</u> is
that much more threatening to <u>one</u>'s self-
esteem), the vagueness of <u>task and</u>
<u>authority</u> to start with, and so on.

[REFRAMER]

Quote: >17a)Perhaps
>the stages are:

>17b)1. disagreement about scope
>2. dichotomization of the issue
>3. opposing camps form
>4. energy is depleted
>5. reconciliation

[TURN 6]

Opening: 18)I don't tend <u>to think of dynamics as</u>
"stages"
Continuing: **but if** I did, <u>this</u> would be a fine first
approximation.

[REFRAMER]

Quote   >19a)a good <u>writer</u> could presumably
dominate discussion in the Email forum.
19b)Beyond this is the permanence of the
written word.
19c)In <u>a written forum</u>, one enjoys an
historical record of the entire exchange,
from which <u>words</u> can haunt the
originator.

[TURN 7]

Opening   20)<u>Those</u> are **also** important <u>distinctions</u>
about this medium.
Continuing   21) Related to **these** is the concreteness
of <u>one's words</u>. 22) One mis-chosen <u>word</u>
<u>or phrase</u> can become a lightning rod.
23)**This** is far less likely in <u>spoken</u>

```
                    conversation, where one often can retract
                    an ill-considered term or phrase and be
                    quickly forgiven/forgotten. 24)Also, in
                    FTF conversation subtle nonverbal cues
                    help to modulate communication on a
                    moment-to-moment basis.

                    25)Lack of this real-time modulation in
                    email likely promotes wider affective
                    (feeling) swings.
         [CLOSING FRAMER]
         Handle:        26)Stan
```

Figure 4.16: Post [wvn53.17/stan12]   expanded

4.2.4.2 Simulated-interactive   style,   post [wvn53.17/stan12]   and   orientation   to   response

In terms of rhetorical purpose and the unfolding of the discourse in this text-type style, consider *Turn 4* of the example post *[wvn53.17/stan]* which is comprised of an *Opening* only. This is realised solely by a [support: acknowledge] type move, something which is considered to occur in response to either K1 or K2 (Berry 1981) contributions. Such acknowledgements are then usually developed or elaborated in some way, but as with this example, a subsequent lack of development, especially in this mode of interaction with its lack of redundant coding, may be interpreted as signalling lack of interest or dismissal of the quoted content. This in turn may act to undermine any resolution offered by the support. In other words, the ideational 'content' *I agree*, becomes the 'expression' for an ambiguous interpersonal 'content'—perhaps suggesting that since there is no contention or argument, the quoted contribution is irrelevant to the ongoing discussion.

This parallels observations on interactional patterns made by Watzlawick et al (1967) who note that "*disconfirmation* ... negates the reality of [a person] as the source of ... a definition of self" (p. 86, my italics). They go on to note that "[in the case of disconfirmation] *O* does not disagree with *P*, but ignores or

misinterprets *P*'s message" and that such "unresolved discrepancies in the punctuation of communicational sequences can lead directly into interactional impasses in which eventually the mutual charges of madness or badness are proffered" (Watzlawick et al 1967: 92-94). While the text above may not entirely function in this way, I maintain that shorter unelaborated responses are sometimes taken as dismissing the relevance of one's contribution if the propositional content is not taken up more fully in response. Further examples of this interpretation of the interpersonal tenor of this post are offered below in the next section.

Meanwhile, consider the previous *Turn 3* in which the *Opening* and *Continuing* perform entirely different functions: the *Continuing* in this case realises a meta-comment on the *Opening* (*Nope, missed it*). In effect, what *continues* the initial response acknowledges that the *Opening*'s terse reply to an elicit move in the quoted contribution might actually be seen as confronting. The *Opening* move of *Turn 3* (excerpted below, *Ex 4.7*) for example functions at one level as an answer to the quoted question, and as such can be classed as a *resolve* (K1 to K2). At the same time, the ambiguity of Attitude raised in this short response leads to a question as to its status: it appears to act to deny the relevance of the question, one in which the respondant's *distaste* has been assumed.

Example 4.7: excerpt from [wvn53.17/stan12]

```
Quote:          >8b) Did you also pick up that I was ribbing
                you about your >distaste for Myers-Briggs?

   Opening:     9) Nope, missed it.
Continuing:     10) Responding Literally here as it might shed
                light on net communications... missing humor
                etc.
```

The meta-comment at SE10 then functions to resolve the detachment signalled by the denial of the previous "offer", in effect "apologising" for not addressing its content. My point here is to suggest that the common perception of the

simulated-interactive as confronting[1] is a function of its orientation to exchange in which a respondee directly addresses comments to several points in turn of a respondant's contribution. It also underscores the fact that rhetorical purpose, interpersonal orientation and linguistic realisation are intrinsically related.

In this example of the *simulated-interactive* style—in contrast to the previous example *[tvs72.11/stan19]*—each *Turn* does not feature the development of an argument. As was pointed out above, this text-type style may paradoxically be interpreted as more confronting if it does not offer justification or evidence for its positions. Here, it is not until *Turn 7* (SE20 – 25) that some form of *thesis* or "position" appears, which is then developed by means of examples. However, it is not clearly reinforced. The final sentence:

```
25)Lack of this real-time modulation in email likely
promotes wider affective (feeling) swings.
```

does orient 'outwards' by proposing a general statement in habitual present tense, and also makes oblique reference to the original general statement through what I have called previously "experiential parallelism":

```
22) One mis-chosen word or phrase can become a lightning
rod,
```

but the final sentence (25) is more clearly linked to the preceding one via comparison and semantic repetition:

```
24)Also, in FTF conversation subtle nonverbal cues help to
modulate communication on a moment-to-moment basis.
```

Thus it seems that although overall this post is classed as a Reply, since it does closely address the propositional content of the respondant's contribution, at the

---

[1] via personal experience / hearsay

same time, it also appears to offer alternative views of 'reality' despite its composition of supportive agreeing moves.

4.2.4.3 Simulated-interactive style, post [wvn53.17/stan12] and targets of attitude

Figure *4.17* which follows, tracks the values and targets of Appraisal in the post (underlined in *Fig 4.16* above) in detail. The main Turn-units of the post are indicated together with suggested functional moves they entail. Most of the evaluative acts are made through invoking rather than inscribing Attitude, and others remain ambiguous as to either type of Attitude or value. In cases where the actual value (i.e. negative or positive) of the Attitude is ambiguous, it might be argued that no evaluative act has occurred. However, I maintain that this type of textual behaviour is very common on discussion lists of this type, where identity is at stake or is being negotiated in some way.

SE	TEXT-UNIT (+ Subsidiary Moves)	target	attitude	invocation
1.	**ORIENTING:** (Addressing)	(Ray)		
1a	**QUOTE**	your parting shot (Stan)	Affect	ambiguous
2	**TURN1** (Develop-Acknowledge)	we both (Stan & Ray)	Judge: propriety:	ambiguous
3	(Counter)	my parting shot (Stan)	Appreciation: value: **pos**	
4		my parting shot (Stan)	Appreciation: value: **pos**	evoked
5a	**QUOTE** (Query)	the image of.. (Ray's previous contribution)	Affect: satisfaction: **pos** Appreciation: value: **pos**	evoked
6	**TURN2** (Resolve-	(Ray previous contribution) (Ray)	Affect: satisfaction: **pos**	

	Unresolve)		Appreciation: composition: **neg** Judge: capacity: **neg**	provoked provoked
7	(Refute)	(Ray previous contribution) (Ray)	Judge: capacity: **neg**	evoked
8a	**QUOTE**	you (Stan), (my (Ray) previous contribution	Judge: capacity: **pos** Appreciation: composition: **pos**	evoked
8b	(Query)	you (Stan), Myers-Briggs, (Ray previous contribution)	Affect: satisfaction: **neg** Judge: **pos**	ambiguous
9	**TURN3** (Un/Resolve)	(Ray previous contribution)	Appreciation: **neg**	ambiguous
10	(Develop: Enhance)	(this response) (Stan)	Appreciation: value: **pos**	provoked
11	**ORIENTING:** (Referring)	(your other post) (Ray)		
11a	**QUOTE**	my remarks (Ray), this pattern (Ray remarks)	Affect: inclin: **pos** Appreciation: value: **pos** Judge: **pos**	provoked
11b		(this pattern)	Appreciation: value: **pos**	
11c		(this pattern)	Appreciation: value: **pos**	provoked
12	**TURN4** (Acknowledge)	(this pattern)		
13a	**QUOTE**	(this pattern) (Ray)	Appreciation: comp: **neg**	provoked
13b		the participants	Judge: prop: **neg** Affect: inclin: **pos** Judge: **neg**	evoked ambiguous
14	**TURN5** (Acknowledge)	(the participants+ this pattern)		
15	(Extend)	(this pattern- the notion)	Appreciation: value: **pos**	evoked
16		email discussion lists	Appreciation: value	ambiguous
17a	**QUOTE**	(stages in this pattern)		
17b				

18	**TURN6** (Counter – Elaborate)	(stages in this pattern) (Ray previous contribution)	Appreciation: comp: **neg** Appreciation: comp: **pos**	provoked
19a	**QUOTE**	a good writer	Judge: capacity: **pos** Judge: propriety; **neg**	ambiguous
19b				
19c		a written forum, words	Appreciation: value: **pos** Appreciation: value	ambiguous
20	**TURN7** (Elaborate: Agree)	(a written forum) (→Ray previous contribution)	Appreciation: value: **pos**	
21	(Enhance)	words (in a written forum)		
22	(Extend: Thesis)	one mis-chosen word	Appreciation: value: **neg**	evoked
23	(Extend: Exemplify)	a term or phrase (written v spoken fora)	Appreciation: composition: **neg** Appreciation: value: **neg**	ambiguous
24		non-verbal cues conversation	Appreciation: value: **pos** Appreciation: value: **pos**	
25	(Elaborate: Conclude)	email forum	Appreciation: composition: **neg**	evoked
26	**HANDLE**			

Figure 4.17: Main Stages and attitude Targets of [wvn53.17/stan12]

Because negotiation of identity is as I have already claimed, the main social purpose of this list (amongst others), the task in the case of the *simulated-interactive* style is not necessarily accounting for boundaries between text sub-units or moves (unless the *Turn*s are in fact quite long) but accounting for the type of orientation to response they engender. In other words, what is of interest here is in determining whether the *Turn*s confirm or refute the excerpts they

quote, and by what means they do this. At this level, analysis begins to show similarities with that of conversational exchange structure, and evaluative acts incorporating appraisal analysis may be considered as alternative means of accounting for exchange. Tables composed similarly to that illustrated in *Figure 4.17* above help make clear whether responses are in fact *Replying*[1] to the previous contribution, and whether they act to confirm, extend or refute the positions they entail.

Furthermore, reference to the targets of attitude in the above table reveals that many of the evaluations are covertly aimed at the respondant, posterID *Ray*. Using the table (*Fig 4.17*) above, both the prevalence of invoked attitude, and the linking of attitude targets in quoted excerpts to each of the *Turn*s is evident. While co-referentiality of target provides evidence of the post's Reply status, and the prevalence of invocation shows a reluctance to evaluate explicitly, an insight into the nature of the negotiation can be gained by mapping one onto the other.

Consider *Turn 2* for example, where the table shows that, from quoted excerpt to response, the actual target of evaluation shifts *type*. The quoted writer, posterID *Ray*, is calling on *Stan* to share his response of positive Affect to *Ray*'s own previous analogy. *Stan* does in fact ratify this response to the *content* of the analogy, but then negatively assesses it in terms of its *expression* as a valid contribution to the topic of discussion (SE6: *Got the mirth part, missed the point re wide vs narrow*). This in turn leads to a provoked negative assessment of *Ray*'s capacity as a writer, since he had confidently assumed it to be more than a valid contribution. Both the shift in target and the negative assessment of an interlocutor's contribution I contend are again related to the concept of 'disconfirmation' outlined above. This (not necessarily conscious) strategy of meta-commenting—not on the content of a proposition, but its form—I believe is a contributing factor to contention and misunderstanding in discourse communities.

---

[1] i.e. not merely *Responding* in the sense introduced earlier.

In the context of the commonality of invoked or ambiguous attitude too, the occurrence of explicit evaluations and their targets become locally "marked" behaviour. In this post, it is not until *Turn 6* that any explicit evaluation occurs—a positive (conditional) assessment of *Ray*'s suggested group dynamic—but this has been framed by a negative assessment of the approach to group dynamics it entails, 'downgraded' with the label *first approximation*:

Example 4.8: excerpt from [wvn53.17/stan12]

```
18)I don't tend to think of dynamics as stages, but if I
did, this would be a fine first approximation.
```

Finally in *Turn 7* a free-standing explicit (positive) evaluation of the respondant's *content* appears. At the same time, the appearance of the word *also* slightly 'downgrades' the positivity of the evaluation:

Example 4.9: excerpt from [wvn53.17/stan12]

```
20)Those are also important distinctions about this
medium.
```

The overall orientation in this post is therefore one of mild contention rather than overt agreement. The posterID *Stan* appears to take on the 'role' or persona of teacher to *Ray*'s quoted offerings pertaining to *Stan*'s earlier query (where *nose-tweaking* was acknowledged to have occurred). In that sense the post connotes the "Feedback" or "follow-up" move common to teaching contexts (see e.g. Sinclair and Coulthard 1992, Sinclair 1992), moves in this case which accept the 'answers' proffered, but hint that they have not provided what is required. In Sinclair's (1992) sense then, the *Turn*s function as 'Challenges' by 'breaking the presuppositions' of the previous (quoted) informing and eliciting moves.

In fact, *Ray* does not respond to this post again. Instead he is distracted by comments on his previous posts by another list-member. The context of the thread in which this post appears, however, provides more than just the text itself can provide for this type of analysis. Indeed, this post was made in response

to (i.e. it excerpted quotes from) three previous contributions by posterID *Ray*, one of which did explicitly evaluate *Stan*'s behaviour in the context of his elicitation. This goes some way toward explaining the somewhat 'world-weary' tenor of *Stan*'s responses. In the following extract, taken from an earlier post in the thread, posterID *Ray* addresses his response directly to posterID *Stan*'s quoted elicitation, and in doing so inscribes negative Judgement concerning *Stan*'s behaviour. The *you* of the *interpersonal prospection* in the extract below, appears in the context of an *Answer* to *Stan*'s earlier (quoted) elicitation:

Example 4.10: extract from [wvn33.6/RW]

```
[S]>Once again I ask, does anyone care to discuss net
dynamics?

[R]Yes. If we have to get serious, although you don't have
to be snotty about it...
```

For me, the value of this type of micro-analysis of moves in these types of written interactive context is that they provide some insight into the prevalence of incidents of misunderstanding, heated reaction and the interpretation of offence. They also point to the over-arching purpose of the contributions in negotiating identity, and provide the basis for the analysis of how such negotiation is effected. This perspective is the focus of discussion in the final part of the next chapter.

4.2.5 The non-quoted style and [gen02.12/rob]

In this section I present an example of the *non-quoted* text-type style. This text-type style features a lack of overtly signalled, or *explicit framing* references to a previous contribution to which it is a response. That is, indicators of responsivity at Layer 1 and occasionally at Layer 2 also are absent in this style of contribution. At the same time, there are indicators in the post that it is responding to a specific earlier contribution, and hence it is known as the *non-quoted* (or non-indicated) style—as distinct from the *announcement* style, where the post may in fact be responding to an earlier contribution but there are no

overt signals of relationship. As well as having no overt (Layer 1) indicators of response status such as quoted excerpts from a previous post, the example post below also lacks any form of *OpeningFramer*, which might otherwise alert the reader as to the content which is to follow.

The post is first presented as a diagrammatic representation of its main sub-units in *Figure 4.18* below, and this is followed by an expansion of the primary units in *Figure 4.19* where the text itself is displayed. The post's tag *[gen02.12]*, shows that this example was taken from the supplementary series of posts where thread membership was not criterial. Again, no posts of suitable length in the *non-quoted* style were found in the set of *threads*, and so this example is taken from the supplementary corpus (the "gen", or "February" sets). In fact, the *non-quoted* style was not prevalent on this list (see *Chart 5.2*).
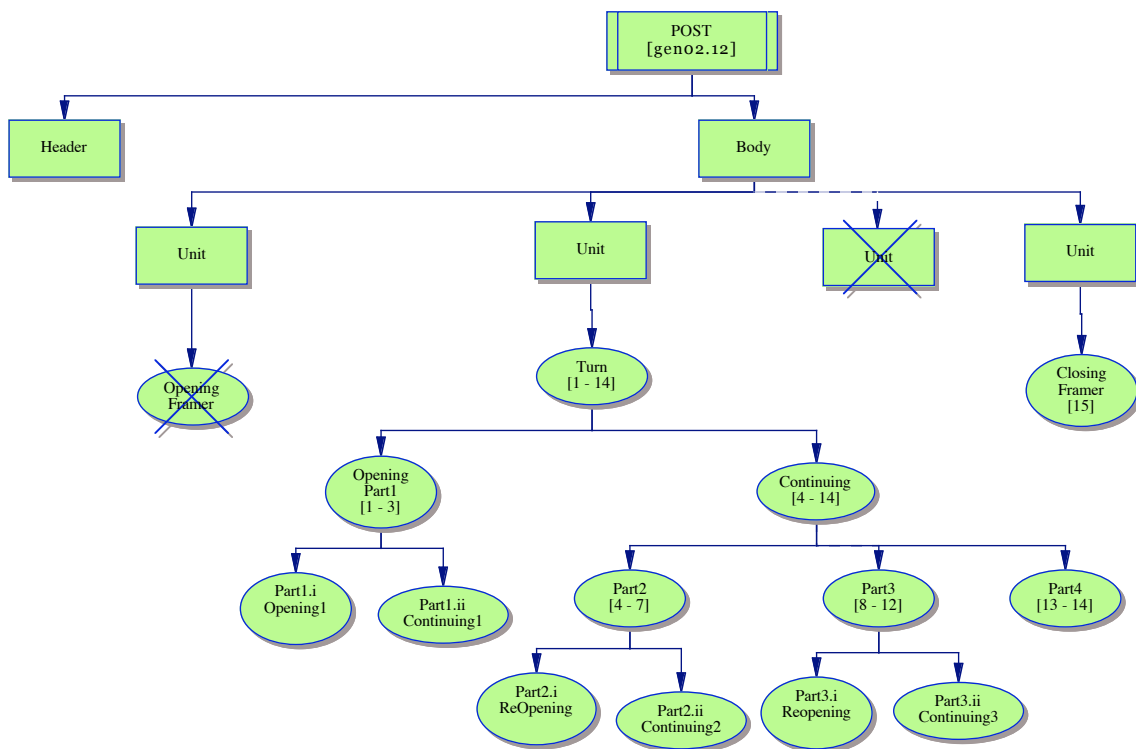
Figure 4.18: Representation of main sub-units of post [gen02.12/rob]

Figure *4.18* above again demonstrates how each text-type style may be represented as a series of text units. The framework was designed so that posts analysed in this way could be easily compared visually, and so that the display of sequential organisation could be quickly comprehended. It enables the observation that the default set of 3 primary units for all styles of post—with the exception of the *simulated-interactive*—has not been maintained for this post, since it lacks an *OpeningFramer*.

4.2.5.1 Non-quoted style, post [gen02.12/rob] and orientation to response

In *Figure 4.19* below the same primary (sub)units are again expanded. The subject line in the *Header* ('Why the joke isn't funny') shows that the contribution does not even indicate its response status by means of "Re: [responded-to subject]", although the subject line makes reference to 'the joke' which had earlier been forwarded to the list, and whose content had already been discussed. The fact that this contribution functions as a Reply depends almost entirely on the assumed 'high involvement' of the audience, perhaps aided by a short time lag between contributions of only 13 hours with 5 intervening posts.

It is classed as a sustained Reply to an earlier contribution, despite the lack of indicators of *responsivity* at Layer 1, since the *Opening* move (*Ex 4.12* below) does, however, make it clear that the post is in response to the following part of an earlier contribution (*Ex 4.11*), for reasons that will be discussed further below:

Example 4.11: extract from [gen02.6/sus]

```
I detect a considerable amount of aggression, you could
call it hate, in that punchline.
```

It is this "hate", and the terms "aggression" and "punchline" which are picked up in the *Opening* of the example post:

Example 4.12: extract from [gen02.12/rob]: Opening

> 1)It ain't the hate. 2)If jokes weren't largely about
> aggression, why call it a "punchline"?

There are a number of instances of *Addressing* in the text, most notably at SE6 for example, which features a directive to readers:

Example 4.13: extract from [gen02.12/rob]

> 6)Try substituting Hitler, Arafat or Farrakhan for Osama
> and see how much the joke is changed.

However, other linguistic signals of what might appear to be *interpersonal prospection* in the text, such as the rhetorical questions of SE7 and SE9, have been classed as *textual prospection*, because they are not directed at the audience members so much as acting to set up the organisation of the argument. In addition, reference to *you* in SE12 is made in the context of the conceit of this stage, which involves extra-voicing, or ventriloquy, where the writer removes himself as *Speaker* and remains *Animator* only:

Example 4.14: extract from [gen02.12/rob]

> 12)But if **you** even thought of asking the true G*d for
> permission to send a valentine the next seven generations
> of **your** offspring would get boils and bad breath.

You in this context does not refer to the real or projected reader, i.e. the "group", but the *you* projected by an *Animator*[1]. This type of borderline addressivity status I would also contend points to an area of interest for group-dynamic studies involving the negotiation of norms and ideological (or axiological) affiliations. It suggests that the content of this post, and the context of the thread in which it appears was the site of potential dis-affiliation with likely readers. This of course had already been demonstrated by the reaction to the posting of *the joke* itself, in which a young Jewish boy ('David') sends a Valentine to Osama bin

---

[1] As distinct from a Speaker, or Author role. The Animator here is also giving voice to a Principal in Goffman's (1981) terms

Laden—with the aim of getting him to come out of hiding so that he could be more easily destroyed.[1]

At the same time, the *Opening* also features what sometimes functions as a *Marker*—presuming reference—which as Martin (1992: 102) remarks "signals that the identity of the participant in question [can] be recovered from the context". The writer has therefore signalled that there was no need to re-contextualise his contribution with a formal or overt *Framer*—the post opens as if he were making an immediate real-time response. This is achieved through reference to <u>the hate</u> in the opening statement (c.f. *Ex 4.11* & *4.12* above), while at the same time, the contribution to which it responds is nowhere *overtly* referenced—either by naming, referring to an Addressee, or by any quoting of the post(s) to which it responds. The 'identity' referred to, *the hate*, and the other topic—referred to in the subject line, *the joke*—or referents from the same semantic domain—are repeated throughout the text and are underlined in the following figure (*4.19*). This post also features some *Markers* which signal differences between the two ideological positions being outlined—between 'God-fearing' versus 'God-loving' Jews (along with other monotheists). Such *Markers* call on the assumed knowledge of audience members in order to interpret fully the argument being presented. The argument is ostensibly about the conventions of the joke genre, but actually targets those who carry the "hate".

As noted above, *Markers* both textual and interpersonal, are highlighted in **bold** in *Fig 4.19* below, and the main topical and cohesive identities related to "joke" and "hate" in the text are <u>underlined</u>. In the following sections, the text is discussed in more detail with reference to these features as signalling its organisation in terms of a sequence of proposed generic stages.

(HEADER)　　　　　Date: Mon, 4 Feb 2002 09:14:19 +1100

---

[1] See Appendix A11 (February 2002), post *[gen02.4]* for full text of this post.

```
                          From: Rob W- <email>
                          Subject: Why the joke isn't funny
```

(BODY)
TURN
Opening1.i   1) It **ain't the** hate.
                    2) **If** jokes **weren't** largely about
                    aggression, **why** call it a "punchline"?
Continuing1.ii 3) **It's the** lack of wit (- where wit is
                    partly in the structure of the joke,
                    partly in the parting of the veil at the
                    end of the joke to reveal, or better,
                    imply, the true nature of the hate.

ReOpening2.i   4) **I don't think** the joke's about hating
                    Osama.
Continuing2.ii 5) It **doesn't** argue his hatefulness or
                    even assert it   - it's just assumed from
                    the beginning of the joke. 6) Try
                    substituting Hitler, Arafat or Farrakhan
                    for Osama and see how much the joke is
                    changed. 7) **The question is,** what's wrong
                    with young David? 7a) In relation to
                    hatred, who whom?

Reopening3.i   8) I read the beginning of the joke as
                    establishing a problem -
Continuing3.i.i 9) **why** does a **J**ewish boy want to send a
                    valentine to Osama? 10) Would God mind?
                    11) **Of course not** - 11a) God is love, the
                    God of those namby-pamby peace-marchin'.
                    tree-huggin, feminist- marryin' **j**ews who
                    think Arik Sharon is a war criminal.
                    12) **But if** you even thought of asking the
                    true G*****d for permission to send a
                    valentine the next seven generations of
                    your offspring would get boils and bad
                    breath.

ReOpening4.i   13) The tension in the joke stays hidden,
                    which is one reason the joke fails.
continuing4.ii 14) It's a political joke about the hatred
                    of the **G***d- fearing for the **g**od-loving.

CLOSING FRAMER 15) Rob

> *Figure 4.19: Primary units of [gen02.12/rob]*

4.2.5.2 Non-quoted style, post [gen02.12/rob] and indicators of functional staging

The staging and the argument in this text is somewhat condensed and as pointed out above, relies on the assumed knowledge and involved readership of the audience. Unless the reader has read the post in which the joke appeared, and indeed the intervening posts contributed in reaction to it, the relevance of the argument may not be at all apparent. This is related to my claim (c.f. Mod 2: I) that the *non-quoted* (non-indicated) text-type style represents a much more "involved" orientation to response, since these posts do not use Layer 1 frames of coherence for re-contextualising, and so in terms of Layer 2, rely on the audience keeping in mind the relevant elements of the semantic domain to which the post refers. So that, relevance and coherence then become more reliant on familiarity and context with this text-type style in particular.

A corollary to this orientation is that it indicates an assumed axiological alignment with readers, or at least constructs a readership that understands the writer's ideological stance. By this means also it constructs an "out-group" consisting of those who do not agree with him—the meta-targets of the argument, *the G*d-fearing*—and those who do not understand what he is talking about—e.g. the casual reader, the non-group member. Taking this one step further, such "contractions" of meaning and reliance on assumed knowledge suggest the writer's stance is one of high [contact: familiarity], and this tenor of the text creates by default an audience consisting of long-time list members.

Again, my point is that the orientation to response or exchange—and the negotiation of alignment and dissociation with ideological positions this entails—is reflected in the texture of the text and the ways in which coherence is framed. In order to clarify the staging of this text therefore, I have relied firstly on ideational chains: the reference to terms in the semantic domains of *joke* and *hate* first introduced in the post citing the joke itself *[gen02.4/dan]* and reacted to in the

contribution *[gen02.6/san]* to which this post *[gen02.12/rob]* is a coherent Reply.

In *Figure 4.19* above for example, the only section which does not maintain the main topic is apparent from its lack of underlined items. This section, SE9-12 (parts *3.i.i – 3.iii*—c.f. below), functions as an elaboration of the *problem* warranted in the preceding sentence (8). While SE8 introduces the topic of *problem* for this part, this problem is itself an elaboration of the claim re-made at the close of the previous paragraph: *The question is, what's wrong with young David? 7a) In relation to hatred, who whom?* At this point however, the reader not familiar with the previous posts may wonder who *young David* is, and what relevance he has to the argument being made.

Secondly, a variety of *Markers* help to signal both relations between parts of the text, and relations between the part and the whole of the argument. As usual, part-part relations can be signalled by logical connectors such as conjunctions and conjunctive adjuncts (*if*, *but*), while both part-part and part-whole relationships are partly indicated by means of ideational chaining and deictics (*it's*, *the hate*), including *textual prospection* such as *The question is* as Theme in SE7. This, for example, recasts the argument in terms of a *Problem* by means of its interrogative form (c.f. section 3.3.5.1 v). At times, however, this text also uses abbreviations for ideological beliefs and the groups they represent as noted earlier, and these have also been considered as *Marker*s, which in turn cue the development of the rhetorical positioning of the text.

In addition, the argument also depends on negation: *ain't*, *weren't*, *lack of*, *I don't think*, *doesn't*, *of course not*, instances of which all appear in the first half of the text (parts *1.i – 3.ii*). This series of denials both sets up a problem or a gap in knowledge, and then fills it in the final sections of the text. This is done when the writer first takes on the persona (becoming the *Animator*) of the negatively

targeted group, and then turns or shifts focus to Reinforce his Thesis that the joke:

- lacks wit,

by stating that it:

- hides the tension essential for any joke

- → fails

His subsequent final move (SE14) defines the joke by giving reasons for its failure—one which can only be appreciated if the reader belongs to the ideologically-aligned group the writer has constructed as his audience: on the side of *the god-loving*.

Figure 4.20 below sets out the logico-semantic and generic staging of the text, together with a re-presentation of the text showing those *Marker*s and lexical items considered to give the text its coherence as an argument. Proposed stages are also labelled in the diagram according to the expansion conventions outlined in Chapter 2.3.4.1.ii.

FUNCTIONAL STAGE	LOGICO-SEMANTIC LINK	EXPANS-ION	PART	TEXT
THESIS	Preview: contradict		1.i	1)It **ain't the** hate.
	--Warrant (elaborate)	=	1.i.i	2)**If** jokes **weren't** largely about aggression, **why** call it a "punchline"?
	Claim (extend)	+	1.ii	3)**It's the** lack of wit - where wit is partly in the structure of the joke, partly in the parting of the veil at the end of the joke to reveal, or better, imply, the true nature of the hate.
ARGUMENT 1	Claim (+ gap via deny)	...+	2.i	4)**I don't think** the joke's about hating Osama.
	Evidence1 (deny)	...+	2.ii	5)It **doesn't** argue his hatefulness or even assert it -
	--Warrant (counter)	......=		it's just assumed from the beginning of the joke.
	Evidence2	...+	2.iii	6)Try substituting Hitler, Arafat or Farrakhan for Osama and see how much the joke is changed.

	Re-Claim: Problem (via knowledge gap + negative evaluation)	...+	2.iv	7)**The question is**, what's wrong with young David? 7a)In relation to <u>hatred</u>, who whom?
ARGUMENT 2	Claim/warrant (elaborate)	...=	3.i	8)I read the beginning of <u>the joke</u> as establishing a problem **–**
	Situation (elaborate)	...=	3.i.i	9)why does a Jewish boy want to send a valentine to Osama?
	Problem (extend)	...+	3.i.ii	10)Would God mind?
	Problem-response1	...=	3.ii	11)Of course **not** –
	Problem-response1 (elaborate/backing: grounds for response)	...=	3.ii.i	11a)God is love, the God of those namby-pamby peace-marchin', tree-huggin, feminist- marryin' **j**ews who think Arik Sharon is a war criminal.
	Problem-response2 (extend +counter +neg evaluation = original problem, i.e. What's wrong with D?)	...+	3.iii	12)**But if** you even thought of asking the true **G***d for permission to send a valentine the next seven generations of your offspring would get boils and bad breath.
REINFORCE-MENT	Claim	=	4.i	13)The tension in <u>the joke</u> stays hidden, which is one reason <u>the joke</u> fails.
	extend Claim	+	4.ii	14)It's a political <u>joke</u> about <u>the hatred</u> of the **G***d- fearing for the **g**od-loving.

Figure 4.20: Main generic stages of [gen02.12/rob]

Here, Arguments 1 and 2 almost function as asides. Indentation of these two parts is intended to show the REINFORCEMENT stage as a summary or reprise of the THESIS. The way that the text has been written partly obscures this generic staging, since the claims made in the Thesis are tightly bound to each other, and they include an assertion about the nature of the 'successful' joke as something which "reveals" at its conclusion, the "true nature of the hate". The claims in the Thesis and the Reinforcement that are supported by the intervening Arguments, are thus re-statements of each other.

Part *3.i.i – 3.iii*, which features a 'change' in topic in that it lacks any reference to lexical items pertaining to either *hate* or *joke*, has been analysed as a Problem-Response sequence, since this has been explicitly signalled in SE8. Thus, the whole text can be summarised as having the following generic structure:

THESIS ^ ARGUMENT [claim + evidence] ^ ARGUMENT [claim + evidence] ^
REINFORCEMENT

This suggests that despite its brevity and context, it follows a pattern very much in keeping with typical argument genres.

4.2.6 Announcement style and post [tvs75.14/frank]

The default for the *announcement* style is 2 primary stages: the *Turn* and the *ClosingFramer*, although *announcement* style posts sometimes include an *OpeningFramer*. Because announcements do not make any reference at all to the *content* of previous post, they commonly realise an *Initiation* under *responsivity*. The following example is typical of this type of contribution:

Example 4.15 [gen02.2/rob]: announcement-style: Initiation

```
Date: Sat, 2 Feb 2002 17:54:40 +1100
From: Rob W- {email}
Subject: Humor, Politics, Aesthetics

Let 'em have the WTC, and the Space Needle. The Pentagon
by all means, I wouldn't mind lending a hand.
But if they touch the Chrysler building....

Rob
```

In contrast, the following example of an *announcement* style post (*Ex 4.16*) does make reference, albeit obliquely, to the topic of other posts in the thread. It is unclear which specific post or posts the writer is responding to, but there is still a sense that it responds to what has been discussed previously onlist. The subject line signals that it is not in *direct* response to a previous post due to the lack of the pre-pended "Re:". It cannot be classed as an example of the *non-quoted* style, since that text-type style is reserved for posts making some direct reference to the specific *content* of an identifiable (set of) earlier contribution(s). At the same time, this post does feature many *Addressing* acts, although again they do not name any one in particular, but are primarily made via the use of

"general nouns" (*boys*, *some people*), and rhetorical questions, linked by observations on the group behaviour. This post is also somewhat remarkable for its almost conscious eschewal of generic structuring—it appears that the post as a whole makes reference to the electronically mediated context by what appears to be a studied spontanaeity.

While it is not easy to identify generically ordered functional stages in this example, it is possible to identify primary text-units. These have again partly been determined by Layer 1 features, and the interpretation of part or sub-unit boundaries are discussed in more detail below. Its sequence of primary text-units follows that of the typical *announcement* style. The main sub-units of the post are summarised in *Figure 4.21* below which represents the post using the diagrammatic view similar to that used to illustrate previous examples.
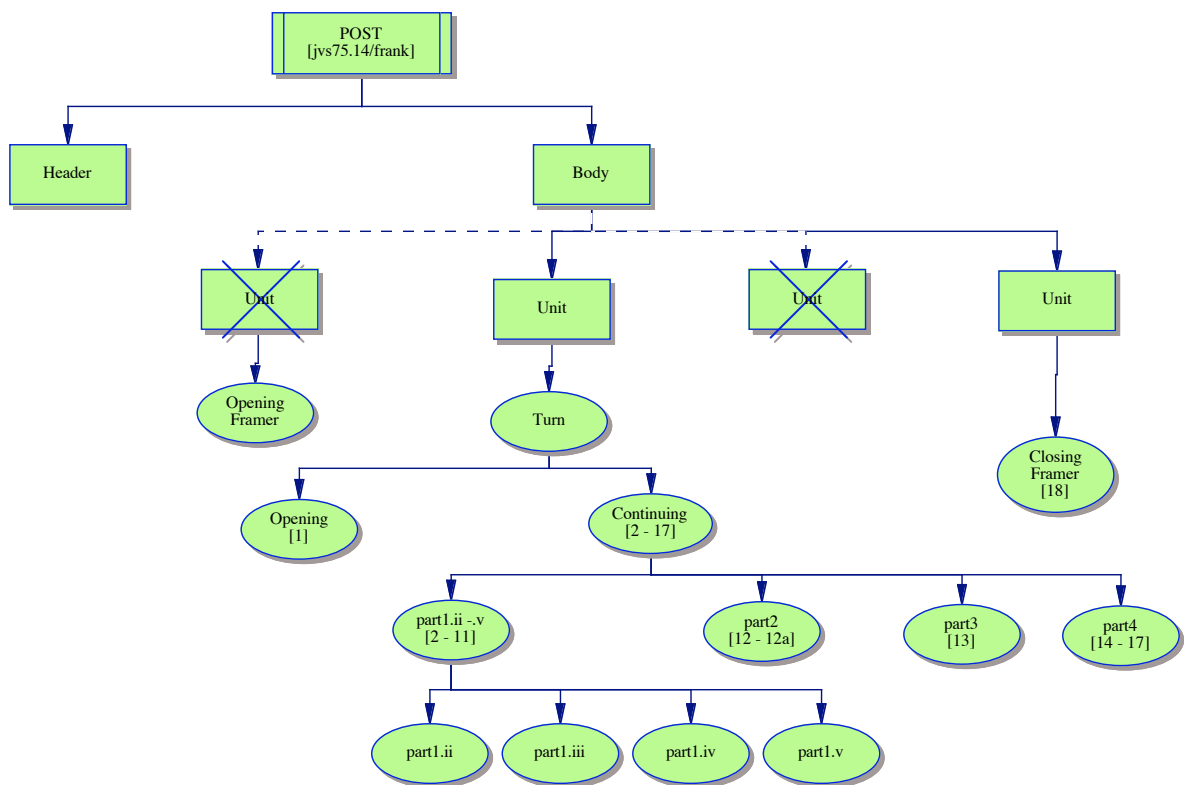
Figure 4.21: Representation of main sub-units of post [tvs75.14/frank]

4.2.6.1 Announcement style, post [tvs74.14/frank] and indicators of turn-part boundaries

Because the text does not make any allowances for re-contextualisation, any frames of coherence that are evident are even more dependent on assumed knowledge than with the previous example. Furthermore, markers of relevance or coherence in this text may even act to actively discriminate against anyone not familiar with the context of interaction in which it appears. One of the means by which this rhetorical purpose has been achieved is by not following any recognisable generic conventions across the *Turn* as a whole—those that do appear to reference other contexts occur in an apparently random sequence. At the same time, although there is little in the way of what is usually considered

argument structure, the rhetorical purpose of the text has again informed its texture.

One of the means that this rhetorical purpose has been realised is through the use of rhetorical questions—whose function is partly to create shifts of mood and thus mark boundaries between phases, partly to organise the linking of part-to-part, i.e. perform as "true" rhetorical questions of the textually prospecting type, and partly to act as engagement signals invoking negative attitude. Therefore interrogatives have also been highlighted as "Markers" in the following representation[1]. Other *Markers* taken into account in interpreting boundaries between parts of the text are interpersonal markers such as *Oh*, *Gosh*, and *Well*, as well as shifts signalled by change in Theme.

In the representation below (*Ex 4.16*) such *Markers* are highlighted in blue, listmember-references are **highlighted** in bold, and lexical items related to the "subject" of the post—"BS[2] METER", and the discussion regarding whether PosterIDs *Stan* and *Terry* are in a "fight"—are underlined.

Example 4.16: [tvs75.14/frank]: "announcement style": Response

```
[HEADER]          Date: Tue, 11 May 1999 18:57:49 GMT
                  From: Critic <email>
                  Subject: BS METER


[TURN]
Opening 1.i:     1) Is that meter as in rhyme?
Continuing 1.ii: 2) Whatever happened to the succinctness
                 of clarity^. 3) Are we not discussing
                 annoyance or perhaps irritation boys?
                 4) Longstanding grievances being aired,
                 not vented or spewed.
1.iii            5) Gosh, what interesting reading.
```

---

[1] Where sentences function as interrogatives but do not overtly signal this with the traditional *Marker* '?', the site of the rhetorical function has been highlighted with the use of the up carat '^' to denote its presence.

[2] BS = *bullshit*

1.iii.i	6)Sounds like **certain people** have far too much time on their hands. 7)**I** can barely get a tone reading off the messages. 8)**I think** **some people** should stick to F2F evaluations.
1.iv	9)**I** lost my dictionary. 10)**I**'ve moved. 11)**I**'ve barely got a computer running.
2.i	12)Oh, hi
2.i.i	12a)<**he** waves while smiling puckishly at **the participants** draped over the paperbox, slouching in the bench, leaning against the bus stop ID and hanging from various branches in the tree as **he** bicycles in the opposite direction>
2.ii	13)**I**'m back - not really ever having left -
3	14)Well, defcon1 not 5? 15)Using too limited a vocabulary for too complex a subject? 16)Loss of control in the RW? 17)Projecting across ND?
[CLOSING FRAMER]	
Handle:	18)Frank

4.2.6.2 Announcement style, post [tvs74.14/frank] and indicators of generic staging

The *Turn* of this post has not been analysed above for generic staging since it does not conform to any recognisable generic organisation, and this is related to its rhetorical purpose. Suggested parts have been numbered, these parts signalled by shifts in footing indicated by the Markers highlighted above. However, the post does appear to be "rhetorically organised"[1], and this is partly reflected in the sequence of Turn-parts identified through taking account of markers and paragraphing as outlined earlier. The orientation to response which is first realised

---

[1] "The feature [rhetorically organised] is intended to describe texts in which information can be presented in ways that suit the presentation rather than the nature of the meaning being construed." Martin, J. R. 2001b: 301

in the text-type style, is then further reinforced by the *texture*[1] of the text: the sequence of functional moves which overlay these parts, and how these are indicated. That is to say, its actual organisation acts as a signal or a 'frame' of non-conventionality.

To begin with, a type of Thesis may be identified at part *1.iii*, and in turn, a Type of Reinforcement of this Thesis occurs in the final paragraph, part *3*. This is effected by the *Turn* beginning with a series of questions directed at the main protagonists in the thread, addressing them as "boys", and making reference to the subject line of a number of previous contributions. The interrogative mood, inscribed affect, and the negating of a condition[2] gives parts *1.i – 1.ii* the status of an initial move realising *Conjecture* or *Problem* using the broader set of sub-unit *move* labels outlined for the framework in 3.3.5.1. The *Opening* is classed as a separate sub-unit in this analysis since it is the only place where explicit and pun-intentional reference is made to the subject line. As such it functions to "colour" the rest of the post as wry comment.

In terms of Hoey's Problem-Response pattern, an argument could be made that the *Opening* sub-unit, part *1.i*, realises the *Situation*, while a *Response* to the *Problem* of part *1.ii* is realised in the following part *1.iii* (SE5) by inscribed appreciation [reaction: positive] of the 'discussing' (*interesting reading*). This is also framed by a *Marker* of the affect-surge category (*Gosh*; c.f. 3.4.2.1). This 'discussion' between the two posterIDs gives the thread its name (*Terry versus Stan,* or TVS), and it forms the primary target of the whole post—most obviously in this opening paragraph. The 'real' target, however, appears to be the *boys* involved in the discussion.

---

[1] " … social agents make or 'texture' texts by setting up relations between their elements" Fairclough 2003: 12

[2] In the form: [A] + being V1-ed + NOT V2-ed or V3-ed

Part of the purpose of the text, then, is to negatively evaluate the behaviour of the two prominent discussants of the thread—via a short contribution, invoked appraisal, lack of a clear argument which might enable engagement with the propositions, and an indication that he is not interested in continuing (*12a*) *...he bicycles in the opposite direction*).

Sentence 5) therefore appears to function as a *Thesis* for the whole of the post, inscribing an evaluation of the discussion (as *interesting reading*), but framing this inscription as ambiguous with an affect-surge marker of dubious sincerity (*Gosh*). My own reading of this evaluative act is that it invokes irony, rather than sarcasm—in other words, the writer *does* find the thread "interesting"—in terms of positive Appreciation: *reaction*, but at the same time, the rest of the text indicates that he is also evaluating it as negative Appreciation: *social value*.

The boundary between this and the subsequent part *1.iii.i* involves a change in footing in which invoked negative judgements begin. These are directed at those involved in producing the *interesting reading*—the not explicitly stated (*certain people*, *some people*) but quite obviously meant previously addressed *boys*. The invoked judgement in this part is framed by heteroglossic expansion in a series of entertained and down-graded statements (*sounds like ~*, *I can barely get ~*, *I think ~*). This part of the text functions to elaborate the evaluation in part *1.iii*, and reinforce what I read as its rhetorical purpose—negatively evaluating the behaviour of current listmembers without directly confronting them. This rhetorical purpose is again served by the apparent digression in Part *1.iv* which changes footing again, this time to offer some information about the situation of the writer. The strategy is again applied to the following part *2*, in which SE13, part *2.ii: I'm back*, has been interpreted as continuing part *2.i: Oh, Hi.*

Part *2* is 'framed' by being placed in a new paragraph, and otherwise 'Marked' by the *pause-signal*, 'Oh', followed by a *Salutation*. The placement of a *Salutation* in the middle of the *Turn* as marked behaviour is acknowledged by the preceding *Oh,*

followed by an explicitly framed aside describing the writer's behaviour in relation to his audience, recalling the genre of the play, and realising a move not unlike a stage direction. The posterID *Frank* is acknowledging in this part that he has not posted to the list in some time, and adds to the flavour of the whole post as mildly rebuking of his readers with claims to be "bicycling in the opposite direction".

In terms of an overall organisation, the *Setting* of part *1.iv* is interrupted by the explicit *Addressing* act in part *2.i*, and followed by a narrative description in the 3rd person in *2.i.i*—its metaphorical conceit aiding to signal its status as an aside. Part *2.ii* then 'returns' to the present, while part *3* once more (invokes) evaluation of the discussion using further interrogatives. This appears to realise a type of CODA, again featuring *interpersonal prospection*. This final paragraph is framed with the Marker *Well,* a pause-signal which also indicates a "loop", or return to a previous problem. To some degree then, the post does *frame its coherence*, but in unconventional ways that can only be described by this type of micro-analysis.

My interpretation of this series of interrogatives is that they function to *entertain* in Engagement terms, the summary-evaluation of this pre-closing 'sequence'. This sequence acts to *Offer* a number of "Solutions" to the "Problem" realised by the first paragraph (part *1*), and in particular, it represents an explanation and reinforcement of the position evoked in the "Thesis" of part *1.iii*. The attitude invoked in this final paragraph is predominantly negative in flavour, indicated by the use of negative operators and terms (CAPITALISED below):

SE14: *X (lesser threat) NOT Y (high threat)*

SE15: *TOO LIMITED (in context of) TOO COMPLEX*

SE16: *LOSS (of positive attribute)*

SE17: *(everyone is) PROJECTING (their negative attributes onto others)*

A proposed interpretation of the text, summarising the observations made above, is offered below in *Figure 4.22*, which includes this time highlighting of the values

of Attitude using magenta for Affect, blue for Judgement, and green for Appreciation.

TEXT-UNIT	MOVE-TYPE	PART	TEXT
Opening	Offer	1.i	1)Is that meter as in rhyme?
Continuing	Problem	1.ii	2)Whatever happened to the **succinctness of clarity**^. 3)Are we not discussing **annoyance** or perhaps **irritation** boys? 4)Longstanding **grievances** **being aired**, not **vented or spewed**.
ReOpening	Thesis	1.iii	5)Gosh, what **interesting** reading.
Continuing	Claim + evidence	1.iii.i	6)Sounds like certain people have far too much time on their hands. 7)I **can barely get** a tone reading off the messages. 8)I think some people **should stick to** F2F evaluations.
ReOpening	Setting	1.iv	9)I lost my dictionary. 10)I've moved. 11)I've barely got a computer running.
ReOpening	Salutation	2.i	12)Oh, hi
	Aside	2.i.i	12a)<he waves while smiling puckishly at the participants draped over the paperbox, slouching in the bench, leaning against the bus stop ID and hanging from various branches in the tree as he bicycles in the opposite direction>
Continuing	Setting	2.ii	13)I'm back - not really ever having left -
ReOpening [pre-closing]	Conjecture/ Offer (Problem-solution)	3	14)Well, defcon1 not 5? 15)Using **too limited** a vocabulary **for too complex** a subject? 16)**Loss of control** in the RW? 17)**Projecting** across ND?

Figure 4.22: Mapping of main units and moves in post [tvs74.14/frank]

The fact that many of these short units appear to realise a new move or *ReOpening* unit only, underscores its lack of an overall generic structure. There is

little development of a point plus elaboration (apart from that suggested in part *1.iii.i)*, and the mapping of move-types on to the units of the text is marked by, for example ending the parts with functions usually appearing in *Opening*s—such as *Setting* and *Problem*. It appears to have been composed spontaneously, underscored by the use of direct address, and a description of 'virtual—real world' behaviour in the third person—in effect narrativising his attitude.

It is not clear whether the writer has done this consciously, or as a function of actually composing quite quickly. The writer also makes oblique reference to the context or mode of interaction as if to emphasise this tension between the material and the virtual worlds: for example, the use of abbreviation *Markers*: 'F2F' (face to face), 'RW' (real world), and 'ND' (netdynam, the name of the list). This in turn assumes high contact: familiarity with readers, who need to be able to retrieve such acronyms, or be construed as members of an out-group in terms of [status: expertise/knowledge].

Once more, while the text at one level can be analysed in terms of its targets of attitude and other markers in order to determine that the assessment of behaviour of current listmembers is the primary purpose of the text, a concurrent rhetorical purpose is, as usual, related to negotiation over identity. That this text is representative of the posterID *Frank* corpus, for example, is evidenced by his concern here to problematise the interface between the virtual and the material, and to point to ways in which interacting via computer can produce behaviour of interest to both psychologists and the military (e.g. here, reference to *defcon 5*). To emphasise this purpose, the posterID *Frank* has always interacted using a pseudonym—and has indeed concealed his 'real' identity from listmembers for the more than ten-year duration of the list. In turn, many listmembers have assessed the persona of *Frank* as being that of a "sociopath", and at one stage engaged in a backchannel discussion aimed at "ignoring" his posts—in effect consciously setting out to *disconfirm* his persona or role.

4.3 Summary

This chapter examined several perspectives and analyses of a set of representative posts of the discourse community under focus. Examples of each of the 5 main text-type styles identified previously served to represent 5 differing orientations to response in this community. The chapter examined the ways in which each text used the resources of language and recognisable generic conventions in realising their rhetorical purpose via the staging or texturing of the text. It demonstrated that rhetorical purpose and text organisation are interconnected, and that rhetorical purpose in the case of email interaction is intensely concerned with negotiation over identity through positioning in response to previous contributions.

In the following chapter, the notion of identity—both "stylistic identity" and "negotiated identity"—is introduced as a means of extending the analysis of texts in these contexts. While the first is a function of a poster's overall use of the conventional resources for a list's interaction, the second interrogates how these resources are legitimated *as* conventional or deviant—on both expression and content planes.