



# Chapter 3

## Language, power and the media

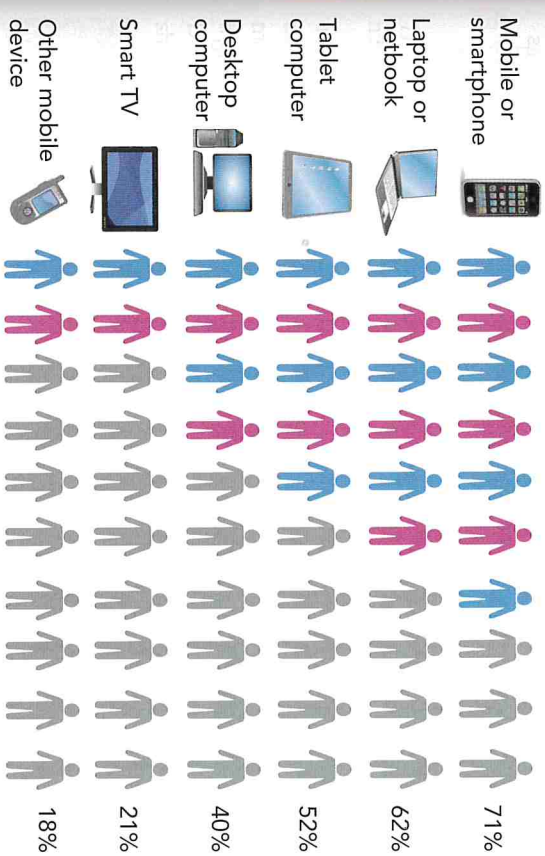
- In this chapter you will:
- Develop an understanding of the language used by journalists
  - Evaluate the power of language in advertising
  - Explore how emotive language is used by charities

### 3.1 Access to the media

The term 'media' encompasses the main means of mass communication. It once referred only to publishing, which produced printed formats such as newspapers, books and articles. Then advances in technology brought the ability to broadcast news, documentary and drama on radio and television. Now technology gives us instant access to every type of digital format on the internet, including news, opinions, games and films, which are available on a wide range of devices such as laptops, tablets and mobile phones. All these different manifestations of media are now part of our day-to-day lives.

The rapid rise in the use of smartphones and tablets has expanded our constant exposure to the media. Next time you're on a bus or train, just count how many commuters are sitting reading or watching something on their phone. Without doubt, it will be a significant number. Alternatively, survey your peers on how much they access the media and the methods they use. Our habits are changing as we switch more and more to accessing the media whilst 'on the go', as shown in the data in Figure 3.1 from the UK Office for National Statistics.

Figure 3.1: Devices used to access the internet in the UK in 2016



Source: Office for National Statistics, 2016

The percentage of adults who access the internet 'on the go' has doubled since 2011 (Office for National Statistics, 2016). This corresponds with a decline in the circulation of newspapers as people switch to other media platforms



to access the news. Therefore, times are changing. However, what remains constant is the importance and influence of the media on our lives. This chapter explores three key areas, considering how the language they use can be powerful:

- journalism
- advertising
- charity appeals.

## 3.2 The language and power of journalism

The role of journalists can vary. You might assume their job is to report the news in a factual, impartial manner. However, this is not always the case.

Whilst journalists may communicate facts to readers and listeners, they may also be trying to influence views and opinions. Whilst this would be expected in editorials, for example, it might be less easy to believe that it is inherent in news reporting too.

Stuart Hall (1973) introduced the concept of **audience positioning**. He suggests that all media texts are 'encoded' by the producer to contain certain meanings, which are then 'decoded' by the receiver/audience. He suggests there will be three readings:

- Dominant readings: the audience accepts the text and will interpret the text in the same way in which the producer of the text intended.
- Negotiated readings: the audience understands what the text is trying to achieve but they don't relate to it.
- Oppositional or resistant readings: the audience rejects the text itself due to their beliefs or experiences.

### KEY TERM

**Audience positioning:** the assumptions made in a text about its readers' background knowledge and understanding, attitudes and values in order to guide them towards an interpretation

This section will consider how the language choices journalists make contribute to the power they have to influence, manipulate and position their audience.

### 3.2.1 'Mass communication or mass manipulation?'

In 2016 Shalini Singh, an award-winning journalist from India, tried to deliver a speech in Delhi entitled 'Mass communication or mass manipulation?', echoing current research and debate on communication versus manipulation in journalism. Although she was interrupted and stopped from giving the full speech, Singh has subsequently published it. She debates the role of journalists in reporting news events and begins by arguing that:

While it's fair to say that both communication and manipulation coexist in the media, the taint of manipulation has been growing stronger... while the role of any journalist should be to relentlessly work for meaningful change, eventually leading to the upliftment of humanity. A journalist's only obligation is to the truth. Truth that can be verified in public interest. And journalism is only reliable when it is delivered by a journalist who is independent in mind and spirit. (Singh 2016)

According to Singh, journalists should present an impartial, accurate and truthful version of events. However, she accepts that this is not always the route journalists take. She concludes:

The real question to be asked in the cacophony of these times is how many people are willing to step forward to truly and joyfully choose the path of service – in this case, mass communication – rather than the path of professional advancement or the path of mass manipulation? (Singh 2016)

This question seems to suggest that those who choose the former path are in the minority.

In 1991, at the start of the first Gulf War, *The Guardian* newspaper carried out research that tried to evidence the whole concept of communication versus manipulation. Over the period of the first week of the war, the newspaper tracked the use of language from national newspapers. In an article titled 'Mad Dogs and Englishmen', the newspaper published its findings. The key points are shown in Table 3.1.

Table 3.1: Communication versus manipulation in war reporting

We have...	Army, Navy and Air Force	They have...	A war machine
We...	Take out	They...	Destroy
	Suppress		Destroy
	Eliminate		Kill
	Neutralise		Kill



We launch...	First strikes	They launch...	Sneak missile attacks
	Pre-emptively		Without provocation
Our men are...	Boys	Their men are...	Troops
	Lads		Hordes
Our boys are...	Professional	Their boys are...	Brainwashed
	Cautious		Cowardly
	Dare-devils		Cannon fodder
	Young knights of the sky		Bastards of Baghdad
	Loyal		Blindly obedient
	Brave		Fanatical
Our missiles	Collateral damage	Their missiles	Civilian casualties
cause...		cause...	

Source: From 'Mad Dogs and Englishmen', *The Guardian*, 23 January 1991

It is clear when looking at the semantics of the language used, that the English army and soldiers are presented in a far more positive light than their Iraqi counterparts. For example, the use of the modifier 'loyal' to describe British soldiers conjures up images of dependable, patriotic service personnel who are dedicated to protecting their country. They are carrying out the duties they signed up for. In contrast, the phrase 'blindly obedient' has connotations of the opponent's soldiers being almost unaware of what they are doing as if brainwashed into compliance. There does not seem to be the same sense of duty as created by the modifier 'loyal'. Thus *The Guardian* found that the British press was not simply communicating the facts of the war; it was, in fact, manipulating its audience.

**ACTIVITY 3.1**  
**Semantics of war**

Choose some other examples from Table 3.1 and explain what you believe the journalists were trying to achieve. How do they present the British and Iraqi forces?

**Front covers and headlines**

Of course it is not uncommon for newspapers to take a particular political stance. In the run-up to general elections in the UK, most of the daily newspapers decide to support one party over another. In the general election in 2015, two of the biggest selling tabloid newspapers supported different parties and their front page coverage on the day after the election when the Conservative Party (Tories/'The Blues') had won (Texts 3A and 3B) was certainly indicative of their stance.

Text 3A



The *Sun* chose to use a pun on the song 'Singing the Blues' as their headline, evoking a positive and uplifting tone. It also used positive images, choosing pictures of smiling politicians (including those who had been defeated) to perhaps further emphasise the newspaper's joyful response to the result. This mood is juxtaposed with the verb 'crumble', chosen to describe the performance of the Labour Party. In direct contrast, the Labour-supporting *Daily Mirror* could not have printed a more negative and depressing front page. The black cover with no images reflects the sombre and despondent mood with the verb 'condemned' reflecting its belief that the UK was doomed. The adjective 'damned' further reinforces this negativity.

Such opposing political stances are not, of course, limited to the UK. In the US, newspapers also tend to side with one party over another. In 2012, US newspapers were split roughly half and half in their endorsement for

Barack Obama or Mitt Romney. However, in the run up to the 2016 American Presidential election, the split in newspaper support for the candidates was very different. In October 2016, it was reported that only six newspapers across the whole of the country had publicly endorsed Donald Trump (Arrieta-Kenna, 2016). In contrast, over 200 newspapers endorsed Hillary Clinton. As history now tells us, the result of the election did not match this unprecedented difference in endorsements, which raises a question: Just how powerful and influential are newspapers? They may try to manipulate our feelings and emotions, but can they really influence such major choices in life?

Trump's victory in the election is likely to be one of the most divisive events of our generation, with many media outlets across the world critical of the election result to quite an exceptional degree. The headlines and other statements from international newspapers in Table 3.2 show evidence of journalists trying to manipulate their readers by sharing their own views and opinions, rather than simply reporting the facts. The example headlines range from the humorous take on the acronym 'WTF' to the far more serious take on Obama's rallying cry 'Yes we can' with the 'No You Can't' headline from New Zealand.

Table 3.2: Front page headlines from around the world on the results of the 2016 US presidential election

Newspaper	Headline	Other statements
Daily News, New York	House of Horrors	Wide revision signals national nightmare
VG, Norway	Bloody Serious for Norway	
Libération, France	Trumpocalypse	
Daily Telegraph, Australia	W.T.F.	Will Trump Flourish
Daily Telegraph, Australia	God Save America	The US presidential nightmare
L'Echo, Belgium	American Psycho	
New Zealand Herald	Dear America... No You Can't!	
1, United Kingdom	Disunited States	

### Naming and referencing

In addition to front pages and headlines, journalists can also try to influence their readers through naming – that is to say, how they decide to refer to individuals. In two separate articles published side by side, journalists wrote about a rather infamous boy. In the first article, the headline referred to the boy as 'My



Little Friend', where the modifier 'little' might elicit feelings of innocence and vulnerability. In the opening sentence, he is referred to solely by his first name Robert. Subsequently he is referred to as Bobby (which possibly makes him more personable to the reader) and as one of the 'residents' in the place where he lives. In contrast, the second article, 'The Child Killer' makes it far clearer who the journalists are writing about. Robert/Bobby is not 'my little friend' but 'the Child Killer'. This noun phrase in the headline could be read two ways – he has killed a child or he is a child who has killed. In fact both fit the person being written about. In the second headline, the use of the noun 'child', normally associated with the innocence and vulnerability alluded to in the first headline, takes on a far more sinister meaning. This child is no longer just Robert or Bobby but is referred to by his full name Robert Thompson or, later in the article, by just his surname.

Both articles are about one of the most disturbing crimes of recent times in the UK – the murder of two-year-old James Bulger in February 1993 by Thompson and his friend, who were only ten years old at the time. Instead of trying to create sympathy for Thompson, as the first article does, the choice of words in the second article positions the audience to relate more to the plight of James Bulger. In the second article, the murdered boy is referred to as 'James', 'little James' and 'two year old James'. The references to his age and size have clearly been chosen by the journalist to provoke different emotions in the reader – sympathy for James' family and revulsion for those who killed him.

As well as naming, both journalists use a range of emotive language. In the first article, the journalist tries to make readers feel sorry for Thompson by using the modifiers 'shy' and 'ordinary' and the noun phrases 'a nice lad' and 'celebrity offender'. In contrast, the second article refers to him as someone whose name 'became synonymous with wickedness'; he is described as 'a killer' and the verb 'battered' is used to describe the killing. These two articles show so clearly how journalists can use language to present such different opinions, even of the same person. What is left out by the first journalist is also interesting; there is no reference to the crime but all focus is on how Thompson is coping whilst being detained.

In his book *Analysing Newspapers* (2006), John Richardson also discusses this journalistic method of naming and reference. He quotes a study by Clark (1992) which examined the way *The Sun* newspaper reported incidents of sexual violence and how the articles often held up one of the participants as being to blame whilst the other was the victim. Clark found that gender played a significant role in the language chosen. If the man was seen as the one to blame, he was a 'monster', a 'maniac', a 'fiend' or a 'beast'. However, if the article laid the blame on the woman she was referred to as an 'unmarried mum', a divorcee or by using adjectives relating to her physical appearance: 'busty', 'shapely', 'blonde'. As Richardson states "Busty divorcees" are never attacked by fiends; instead, the men who attack "busty divorcees" are represented as blameless and are described by name or using respectable terms, like "family man" or proximate

colloquial terms like "hubby" (Richardson, 2006). Richardson argues that *The Sun* creates a situation through language whereby 'bad men attack innocent women [whilst] bad women provoke innocent men'.

*The Sun* has also been subject to one of the most famous cases of a newspaper trying to influence their readers – their coverage of the Hillsborough disaster. In 1989, 96 football supporters were killed in a tragic incident when they were crushed in a standing-only area of the stadium. The front page *The Sun* decided to run after the disaster has become synonymous with how journalists can distort the facts, ironic given that the headline *The Sun* chose was 'The Truth'. In the article, the concept of naming/referencing was used to vilify the football fans caught up in the accident. They were described as: 'drunken fans', 'hooligan element', 'thugs' and 'animals'. It is known now, of course, that none of this was true and the editor at the time subsequently called the inaccuracy a fundamental mistake. The subsequent reaction to the story was immense. Newsagents in Liverpool refused to stock the newspaper and still today many boycott the tabloid in protest of its story. The power of journalism is evident for all – in their reporting, *The Sun* isolated and angered many.

Figure 3.2: Many people protested about the way *The Sun* reported the Hillsborough disaster



Such manipulation is not, of course, restricted to newspapers. The media is an ever-expanding entity and newspapers are perhaps no longer the most influential player. Social media platforms such as Facebook, Twitter and even YouTube have become alternative sources of news for many people, while blogs have also served as ways for journalists and writers to reach an audience directly without being mediated by established news organisations. However, the veracity and accuracy of the information, or the credentials – or even actual physical existence – of the writers is harder to determine.



### 3.2.2 Impartial reporting

There are, of course, media outlets that do try to remain impartial and to communicate facts in the way advocated by Singh. In the UK, the BBC's editorial guidelines highlight the importance of impartiality and how the channel needs to be inclusive, reflecting its wide audience and their differing views and opinions.

However, can any journalist or media outlet ever remain totally impartial? Even with the best intentions, surely some form of personal opinion or viewpoint will surface? Given the number of complaints made about the BBC's apparent lack of impartiality, this does seem to be the case. The language choices of individual journalists can exert real power, as you have seen in this chapter, but the power of news institutions and organisations is huge. What they choose to cover – or refuse to cover – and the editorial angle they promote can be just as powerful, perhaps more so.

#### RESEARCH QUESTION

##### Exploring impartiality

Research whether a nationwide broadcaster of your choice is impartial. You could find examples of specific complaints, analyse the language used in the original text and draw your own conclusion about bias and impartiality.

You could also research the language of journalistic blogs, which can make a good topic for a language investigation. To research the language, you could:

- choose a topic which is being reported widely by the media and compare how it is presented by a journalist writing for a national newspaper and by another writing their own blog
- choose a controlled number of blogs from various journalists and explore the language they use, looking for common patterns across all the texts.

## 3.3 The language and power of advertising

So far you have seen that journalists can make specific language choices in order to manipulate and influence their readers and you will have formed an opinion on whether this fulfils their role or not. As you move on to look at advertising,

you will see that its role is clear – to influence the receiver. Influential power, as introduced in Chapter 2, is one of the key features of advertising.

As with journalism, the number of platforms that carry adverts has expanded rapidly with the development of technology. For the purposes of this chapter, the focus will be on print advertising.

### 3.3.1 Reading advertisements

Thinking back to Hall's theory of audience positioning, the purpose of advertisements is to persuade. The approaches and therefore the language and graphology they use to achieve this can be very different. In this section, you will consider a range of different approaches:

- complimenting consumers
- appealing to elite consumers
- appealing to patriotic consumers
- appealing to consumers who don't want to be left out
- appealing to shocked consumers.

(In addition, you will then go on in Section 3.4 to consider an approach often used in charity appeals that is directed at emotional consumers.)

The way an audience is addressed makes an important contribution to audience positioning, so you will also start to analyse the language and graphology used, and the way these features exert power and influence. An audience may be addressed in different ways. It may be addressed directly to give information. It may be addressed in an authoritative manner or, in contrast, the producer may decide to address the audience in a familiar manner.

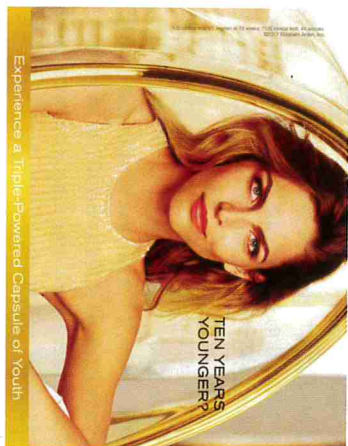
#### 3.3.2 Complimenting consumers

To achieve a dominant reading, some advertisers use language to compliment the consumer or make them feel better about themselves. This is often done through the use of direct address, using the second-person pronoun 'you' to 'talk' directly to the consumer. L'Oréal's 'Because you're worth it' is probably one of the most famous examples and is representative of the way the beauty industry is one of the main users of compliments.

Take a close look at Text 3C, an advert from Elizabeth Arden. The sentence 'Clinically proven to take up to 10 years off the look of your skin' uses the second person possessive determiner 'your' to tell the consumer that they will benefit from the product and have better skin. Furthermore, the references to age reinforce the message that this product will make women feel better about themselves: 'ten years younger', 'capsule of youth', 'youth restoring'.



## Text 3C



Advanced  
**CERAMIDE**  
**CAPSULES**  
Daily Youth Restoring Serum

Now with triple the anti-aging power, this lightweight, silky-smooth serum makes skin with 10 times more ceramides than other youth restorers. It's just now made.

- 85% of women showed clinical improvement
- 84% of women showed a visible reduction in fine line wrinkles

**Elizabeth Arden**  
NEW YORK 1910

### 3.3.3 Appealing to elite consumers

Some companies want their customers to feel unique and special because they have a product not many other people possess. The car manufacturer Porsche is one such company, and has built several advertising campaigns on making their customers feel exclusive.

#### ACTIVITY 3.2

##### Advertising exclusivity

Read the following statements, all taken from Porsche adverts. How do the advertisers use language to make their readers feel unique and part of an elite group?

- You may get lost. But not in the crowd.
- Don't listen to anyone who says you can't have a Porsche.
- Your mother would be proud. Your father, jealous.
- Absolutely wrong for so, so many people.

### 3.3.4 Appealing to patriotic consumers

Other advertisers try to appeal to the patriotic nature of their readers by making them feel proud of their country and persuading them that they will be patriotic if they buy a particular product or do what is being suggested.

Some of the most patriotic campaigns are linked to defending a country and urging people to join the armed forces. Such advertisements have a long history, from the recruitment posters of World War I to more modern advertisements to enlist. Patriotic advertising sometimes tries to make readers feel guilty and that they *must* act. Some adverts focus more on an assumed love of country. As an example, look at the language used in Texts 3D and 3E.

## Text 3D





Text 3E



Advertisements that try to appeal to patriotic customers are excellent examples of influential power (see Chapter 2). Both Texts 3D and 3E, for example, use the second-person pronoun 'you' to directly address the audience. Other language features common to influential power texts include the following.

- **Interrogatives:** In Text 3D, the pragmatics of the question 'Daddy, what did YOU do in the Great War?' are that any father would want to say proudly that they fought in the war. The underlying message is that if a man doesn't enlist, he will regret it and be a disappointment to his children. In Text 3E, the interrogative uses the metaphor 'Star-Spangled heart', which evokes the American national anthem and a sense of national pride.
- **Imperatives:** In Text 3E, 'Join the WAC now!' is not mitigated in any way and acts an instruction that the audience is expected to follow.

- **Informal terms of address:** In Text 3D, the use of 'Daddy' is likely to have an emotional impact on the audience as it reinforces the idea that a father who does not enlist would be letting down his children. In Text 3E, the choice of 'girl' could be seen as rather informal and therefore creating a pseudo-relationship with the audience.

Given the cultural and historical context of these posters, it is likely that most of the target audience would share the producers' standpoint and their judgement of what is the right thing to do. The audience positioning reflects this. This in turn reflects the interdisciplinary approach of Critical Discourse Analysis (CDA) introduced in Chapter 2. Both production and consumption are important factors when analysing texts.

Patriotic advertising is not restricted to signing up to the army or fighting for your country. Some advertisers use patriotism to sell a range of different products, as shown in Table 3.3. Notice how the proper noun is used in each example to reinforce the patriotic ideal.

Table 3.3: Patriotism in advertising

Country	Product	Patriotic language
Australia	Protein bar	Keep <u>Australia</u> Beautiful
America	Alcohol	Made in <u>America</u> because that's how <u>America</u> was made
India	Banking	Proud to be <u>Indian</u>
Canada	McDonald's	World Famous Fries? Not without <u>Canadian</u> potato farmers

### 3.3.5 Appealing to customers who don't want to be left out

Some advertisements play on the receiver's natural feeling of wanting to be part of something or not wanting to be left out. They can be designed to make the consumer feel almost like an outcast if they don't use or buy a particular product. They can use various techniques to achieve this.

- Using a pronoun such as 'everyone' rather than 'you' in order to make the consumer feel they could be missing out: for example, 'Everyone is enjoying it!'
- Using an interrogative to make the consumer feel they need to be part of something: 'Cool phones and great prices. Who's in?'
- Using an imperative to achieve the same aim: 'Join the digital music revolution!'
- Using statistics to reinforce the idea of being part of the majority: '9 out of 10 dentists said they would recommend it', '5 million customers can't be wrong!'

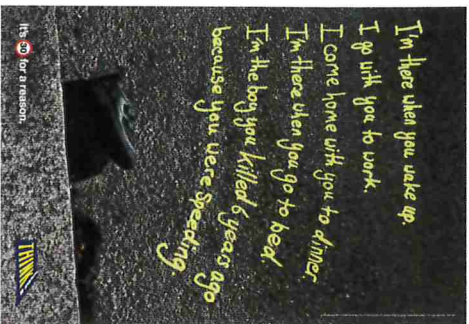


### 3.3.6 Appealing to shocked consumers

Some advertisers employ the shock factor. They may decide to scare the consumer, playing on natural fears of things such as death. As well as making specific language choice, they may decide to shock with the graphology, using graphic or upsetting images to achieve their purpose. In Texts 3F and 3G, it is clear that the imagery is a significant contributory factor – its use is designed to shock.

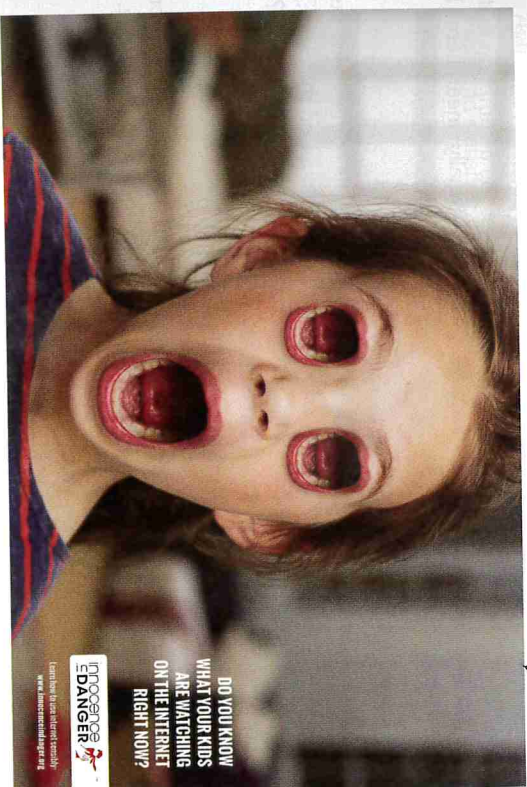
In the context of the dangers of speeding in Text 3F, the picture of a small child's shoe is incredibly emotive as it perhaps makes the audience think that this is all that is left behind. It is clearly emotive as the death of a young person would shock anyone. The repeated use of the first person 'I' reinforces the idea about death and adds another emotional dimension as it appears very personal: the 'I' is the child who has died. The repetition of the second person 'you' adds a further emotive element: one of guilt and the inability to ever forget what has happened. The pragmatics of the verb 'killed' emphasises how the driver is solely responsible for the child's death – it makes it seem like a deliberate act which was totally preventable.

Text 3F



Another campaign included a series of photographs showing children whose eyes have been replaced by screaming mouths. The images are certainly very disturbing and unsettling, as shown in Text 3G. They were used to give the message that a child may access information on the internet that will disturb and shock them. The images are used to reflect the pragmatics behind the interrogative 'Do you know...?': that is to say, if you don't know what your kids are watching, you are potentially causing them great harm. The informal word 'kids' adds another emotional layer with its connotations of innocence.

Text 3G



### 3.3.7 Using weasel words

As you have seen, various features are common to advertising in its aim to exert power and influence over audiences in the choice of graphology, modifiers, pronouns, imperatives, interrogatives and modal auxiliary verbs. Another common feature is the use of **weasel words**, which often include supposed facts and statistics.

#### KEY TERM

**Weasel words:** words or statements that are intentionally ambiguous or misleading (in folklore, weasels are often untrustworthy, easily adapting to situations in order to manipulate others)

Weasel words can be vague and ambiguous but make the consumer think the text is accurate and very meaningful. For example, an advert stating that a brand of chewing gum 'helps fight cavities' may make the consumer think that their dental hygiene will improve by using it. However, the words are actually very vague: 'helps fight' doesn't say how or by how much. Whilst the word 'fights' suggests strong action, the verb 'helps' suggests there are other factors involved and no medical evidence is given to prove that chewing gum stops cavities developing or enlarging. With the use of vague words and no medical claim, the advert cannot be proved to be making false claims.



Other weasel words include the following.

- 'Virtually': for example, 'Your kitchen will be virtually spotless'. Here, the consumer focuses on the modifier 'spotless' and makes the assumption that their kitchen will be ultra-clean. However, what does 'virtually' mean here? It can't actually be quantified.
- Comparatives such as 'better': for example, 'better than the rest'. The consumer is led to think a product is the best, beating all its competitors. But in what way is it better? There's no answer, casting doubt on the claim. Another example could be 'longer' as in 'it lasts longer'. Longer than what? Although the advert doesn't say, the consumer might still be persuaded to favour the product even though it not compared to anything specific.
- 'Up to': for example, 'kills up to 90% of germs'. The consumer will focus on the figure of 90% which seems a high percentage and therefore impressive. But what does 'up to' actually mean?

### 3.4 The language and power of charity appeals

Many of the features used in advertisements are also used by the producers of charity appeals. However, some charity appeals use a particular approach, which plays on the audience's emotions.

#### 3.4.1 Appealing to emotional consumers

Charity appeals aim to make their audience feel sympathy for and empathy with their cause in order to gain support and financial contributions. To do this, they may try to make the receiver feel guilty, proud or confident, sad, jubilant or joyful.

Text 3H is the transcript of a WaterAid television appeal. It demonstrates power in discourse (see Chapter 2), as the language choices are certainly emotional. Furthermore, it also uses many of the features of influential power, as follows:

- Second-person pronoun: 'you can help save a child's life'
- Modifiers: 'dirty', 'stagnant'
- Noun phrases: 'dirty water deaths', 'clean water'
- Mitigated imperatives: 'please don't wait to save a child's life'
- Imperative: 'imagine your child...'

- Repetition: 'child', 'three pounds'
- Antithesis: 'dirty' and 'clean'
- Facts and statistics: 'in the next minute'
- Modal auxiliary verbs: 'will', 'can'

Text 3H

This is an appeal to **stop dirty water deaths** (.) **sadly** you won't see it in the news but today dirty water **will kill fourteen hundred children** more than malaria and AIDS combined (.) these children have **no choice** but to drink water from rivers swamps and stagnant ponds **every day** (.) imagine your child drinking dirty water knowing the next sip could kill them (1) right now you can help save a child's life (.) **simply** text tap to 70123 to give WaterAid three pounds (1) WaterAid already has **teams in place** to install the pipes pumps and taps (.) that **will bring** clean water to those children at risk (1) they just need your support (1) in the next minute dirty water will kill another child (.) so please (.) don't wait to save a child's life (.) text tap to 70123 to give three pounds now (.) **thank you** [10 seconds showing an image of a young child with tears falling down their face with the caption Text TAP to 70123 to give £3 now on screen]

#### ACTIVITY 3.3

Emotional language

Read Text 3H again and make notes on all the words and phrases in bold. Comment on how the language might make the receiver feel.

#### PRACTICE QUESTION

Using language to manipulate world views  
Evaluate the idea that language can manipulate the ways in which different audiences see the world.



# 3

Language and Power

## Wider reading

To develop your knowledge of the language used by journalists and advertisers, you could refer to and read the following:

### The language of advertising

Cook, G. (1996) *The Discourse of Advertising* (Second edition). London: Routledge.

Goddard, A. (2002) *The Language of Advertising: Written Texts*. London: Routledge.

Ringrow, H. (2016) *The Language of Cosmetics Advertising*. London: Macmillan.

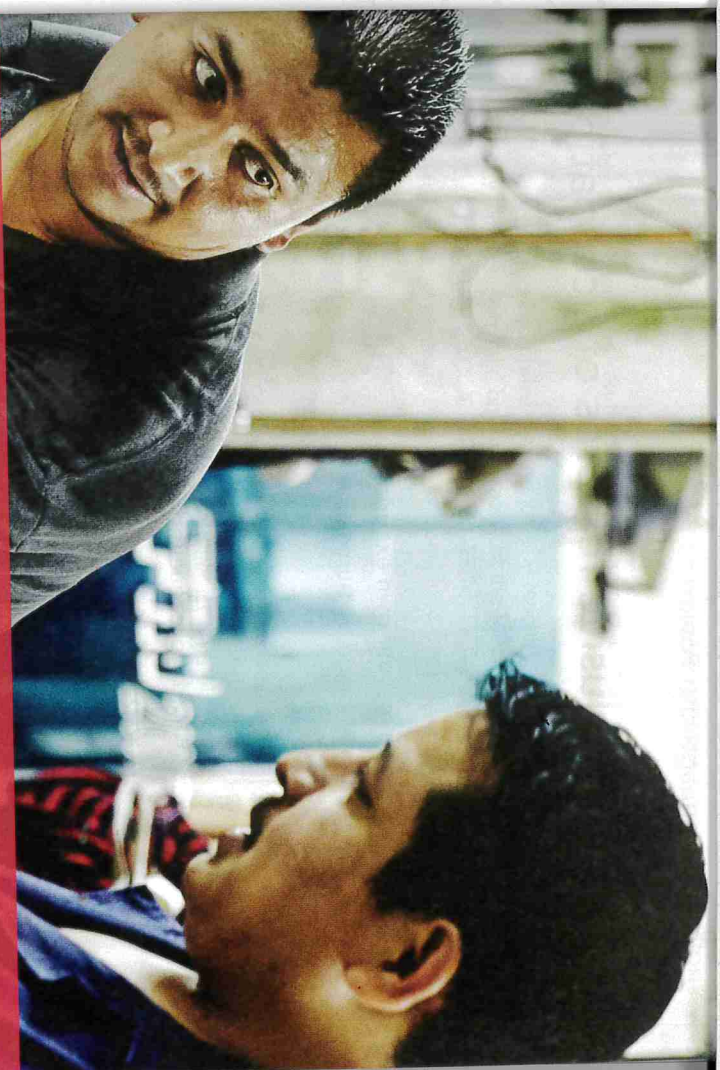
### The language of journalism

Cotter, C. (2010) *News Talk: Investigating the Language of Journalism*. Cambridge, Cambridge University Press.

Richardson, J. E. (2006). *Analysing Newspapers: An Approach from Critical Discourse Analysis*. London: Palgrave Macmillan.

Richardson, J. E. (ed), (2007) *Language and Journalism*; Oxon: Routledge.

Smith, A. and Higgins, M. (2013); *The Language of Journalism: A Multi-genre Perspective*. London: Bloomsbury.



## Chapter 4 Language, power and occupation

In this chapter you will:

- Develop an understanding of the spoken and written language of occupation
- Analyse how people communicate in the workplace, using speech and writing
- Explore the impact of hierarchy within organisations on language