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A functional analysis of journalistic prose in English: newspaper articles

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Abstract

Along this paper, two articles from different newspapers will be analyzed from Halliday's Systemic Functional perspective. The analysis is centered on the linguistic strategies which are used in both articles in order to deal with the same piece of news and uncovers their language features in terms of the characteristics of journalistic prose and also by applying some key functional concepts. The differences between both are compared and analyzed. One of the articles is taken from a daily broadsheet newspaper and the other from a tabloid newspaper which belongs to yellow journalism.

Key words

Systemic Functional analysis, yellow journalism, formal journalism, journalistic prose, news article

Resumen

En este proyecto se analizan dos artículos de prensa de distintos periódicos desde la perspectiva Sistemico Funcional de Halliday. El análisis se centra en las estrategias lingüísticas que se usan en estos artículos para dar a conocer la misma noticia y muestra los rasgos lingüísticos de ambos atendiendo a las características propias de la prosa periodística y también mediante la aplicación de algunos conceptos funcionales. Se comparan y analizan las diferencias entre ambos. Los artículos objeto de estudio pertenecen el primero a la prensa formal y el segundo a la prensa amarilla o sensacionalista.

Palabras Clave:

Análisis sistémico-funcional, prensa sensacionalista, prensa seria, prosa periodística, artículo de prensa

1. INTRODUCTION

In our daily lives we are surrounded by news, breaking news on the screen of a bar, on the television in our house, on the car's radio or in any digital format using Internet. News comes to us continuously both in written and oral format, and this is because human beings have the need to be informed about what is happening around them and also they have the need to participate in the successes and misfortunes of society. It is possible that one day the printed format will disappear and the digital format will take its place, this is why it is interesting to know what their characteristics are and how they work. For this reason, this paper deals with the choice of news in a digital newspaper and its consequent characteristics and structures both in a formal and tabloid newspaper.

Language, in the written or spoken format like broadcast or radio, is what makes the meaning of the news. Formal and tabloid newspapers make different choices at a lexicogrammatical level according to their own purposes. It is also interesting how they deal with the same piece of news but how the style is not the same to respect closeness with the reader or, by contrast, to be more familiar with him.

The aim of this paper is to assimilate the main concepts of both journalistic prose and functional approach in order to carry out a correct analysis of the chosen corpus. It is also necessary to know the differences between a tabloid newspaper and a formal one so that we are able to understand the choice of a piece of news by the author, the reasons for its structure and style and, especially, why the author makes some grammatical and lexical choices and not others according to his purpose. This paper is divided into two parts, the first one describes journalistic prose concepts, for example, what a news article is and which its main features are, both in formal and sensational journalism. In the second block, the main concepts of the functional theory by Halliday are defined. These theoretical concepts are put into practice in block 3 of this paper. For this analysis two news articles are analysed, both are on the same event, the first has been taken from a formal newspaper and the second from a tabloid newspaper.

The methodology used in this paper has been a thorough investigation to get an appropriate knowledge for the study. And also, a conscientious search to find two articles that could be suitable for analysis. The comparative analysis is limited since it just consists of two articles, and not all similarities and differences are evident in these.

2. THEORETICAL CONCEPTS

2.1 General overview of journalistic prose

Journalism is “a broad range of activities associated with newsmaking [...]. In contemporary usage, it refers to the organized and public collection, processing and distribution of news and current affairs material.” Zelizer & Allan (2010: 62). There are different forms of journalism according to the audience they are addressed to. We can distinguish between broadcast journalism when it is presented by radio or television, print journalism or online journalism. This last type will be the one we will use for the practical analysis in this paper.

According to García *et alii* (2012: 31), the concept of journalistic genre was initially used by Kayser (1952), who saw it as one of the criteria for the classification of the contents of the press, such as news, interviews, articles and so on. But it was Gomis who standardized the theory of journalistic genres:

Genres are conventional ways to capture and translate reality. The rules governing them are quite flexible and admit many varieties. Fundamentally, however, it is that each fulfills a different function and covers a sector which covers the broad field which goes from the news to the editorial. Gomis (1991:39)

Following the same author, it is said that before World War I, the development and the influence of the British and American press over the rest of the European press were marked by the growing of these genres and, specifically, by the news information. It was already more complete, objective and neutral. In the early 20th century, many American scholars related the concept of “news” to the term “story”. This term was used not only for writings about crimes or death but also for interviews or speeches that have nothing to do with “stories” according to the definition we know nowadays. Until the 50s, the Anglo-Saxon tradition noted the existence of only two genres: story (news) and comment or exposition of ideas (opinion articles).

According to García *et alii* (2012: 38), the importance of studying journalistic genres is that they are one of the main points of journalism studies today, not only as a form of organization or classification of texts but as a form of critical analysis of journalistic routines and also how the media perform their duties to inform and entertain.

2.1.1. Typology of journalistic prose

Journalistic genres are classified according to the characteristics they have in common and also those which make them different from others. We can find these kinds of texts in the different sections of any press media. According to García *et alii* (2012: 34-37) we can distinguish two main journalistic genres: informative genres and interpretative or opinion genres. Despite this simple classification, there have been many scholars that have proposed other ways for genre classification.

The first classification of journalistic genre in Anglo-Saxon tradition consisted of two concepts. The first is “*story*” for those which present the piece of news in a narrative way and the second one is “*comment*”, if the text included the opinion of the author. According to García *et alii* (2012: 34), in the 1950s, Jacques Kayser was one of the first scholars using the "genre" concept. He preferred to classify texts according to what the writer wanted to communicate in such a way that he divided them into: *news, interview, opinion article...* On the other hand, in 1981 Borrat (1981: 99) decided that the genres could be classified as: *narratives, descriptive, argumentative and explanatory* taking into account the questions that their structure answers to. For example, a text is narrative if we can find answer to *what, who* or *when*, or it was argumentative if we can find answer to *why* and *how*. Finally, Van Dijk (1990), cited by García *et alii* (2012: 37) classifies them into: informative, opinion and practical. There is no difference with the previous scholars in the two first sorts of texts; he only added the last one which includes information about culture events, cinema or crosswords. As there are many theories on how to classify journalistic texts, this time we will simplify it in three:

1. Informative: those texts which present a fact objectively. We can say that their intention is only to inform us about something. According to Yanes (2006: 5-6) they respond to the reality of what has happened, because their aim is to communicate something concrete directly, and without distorting the interpretation of the fact happened on the part of the receiver. The genre that is most identified with informational journalism is the news. It can be accepted as informative text, also an objective interview or an objective reportage.

2. Opinion or interpretative text: they contain the author's opinion on a fact. Their purpose is evaluative and formative. Interpretive journalistic genres such as the

interview have a clear Anglo-Saxon origin, while chronic responds to the Latin world. Although these ways of narrating can be studied from the 12th century, their evolution and adaptation in the English, German, French and Spanish press corresponds to the late 19th century and early 20th century. Columns, editorials, opinion articles, opinion chronicles or letters to the director are the texts that belong to this group.

3. Entertainment: we can include in this part those texts and sections that are dedicated to the entertainment of the reader. We can find text about culture events, travel advertisements, humour sections or crosswords. This classification is according to Bonvin Faura (2007: 178)

In this paper, we are going to work with an informative type of text, specifically with news. We will center our attention on the characteristics of an informative text and we will analyse in detail the characteristics of news articles.

2.1.2 Journalistic prose: what is a news article?

According to Bonvin Faura (2007: 180-182), a piece of news is the main type of informative text and the basis of any communication media. It usually informs about a recent fact which is interesting and important for the audience. News is centred on the important point of the fact which has happened, so they are usually brief and concise. Furthermore, the author gives the information as it occurs, so it will be objective. We can find news in any section of a newspaper, such as the sport, culture, international or national sections.

Portal Educativo (2009: 1) gives us a similar definition for our concept. News articles are the account of a current event that is considered important for the reader. The journalist has the responsibility to relate with the most objectivity and veracity the events that occurred. In order to be considered “news” an article must have these 4 conditions: be true, current, novel and interesting.

Getting back to this last idea of being interesting for the reader, we mention García *et alii* (2006: 62) who tell us that the first news is dedicated only to telling the reader what has already happened, the narration of some events that have taken place in society without any explanation of why they happened or of the consequences that they could have. Due to their nature, human beings needed to have more detailed information, so news began to be contextualized with antecedents and consequences of

the facts. This thought is shared by Gomis (1991: 11), who points out that the media are especially attracted to the idea that one incident is important when one of these four conditions occurs:

1. Apparitions: presences of well-known characters and their statements.
2. Displacements: trips, congresses of interest.
3. Results: laws, judgments, resolutions or results of sporting matches.
4. Explosions: murders, attacks, wars, violent natural phenomena and, in general, the sudden and irreversible destruction of human life caused by unexpected processes.

2.1.2.1 Characteristics of the news article

Yanes (2006:4) includes in informative journalism some characteristics that are not shared with journalism in general. First of all, the author works with real events that have happened recently. There are not inventions by the author. He wants to communicate something concrete directly, without any addition which could provoke misunderstandings with the information. In informative journalism, the journalist's opinion is not included. Yanes (2006: 9) concludes that the text should be limited to the criteria of informative journalism style which are brevity, clarity and accuracy.

Many authors claim that informative journalism should be constructed with clarity and simplicity. Hernando Cuadrado (2000: 87) believes that journalistic discourse must be characterized by clarity, precision, fluidity and power of capturing the reader's attention in order to achieve its goals. Clarity is characterized by the use of simple language. This is achieved using a language understandable by all, regardless of study or cultural levels. Grammatical structures should be simple and avoid rhetorical figures. Accuracy is achieved only expressing what is required and avoiding misunderstandings. It is important to make the language concise and avoid repetition of words to express what we want to say.

2.1.2.2 Generic structure

According to Yanes (2006: 10) a piece of news has a formal structure that distinguishes it as a genre. According to different authors, we have several forms to divide a piece of news in parts; for example, Rodríguez Jiménez (1991: 157) offers the simplest

consisting of two parts, the first one consisting of the headline and the lead and the second one the body of the story. The details of the news usually go in descending order of importance. It is called the inverted pyramid diagram. The most important data are at the beginning and the rest is drawn decreasingly according to its interest. In general, all authors agree that the news consists of three main parts: head, lead and body.

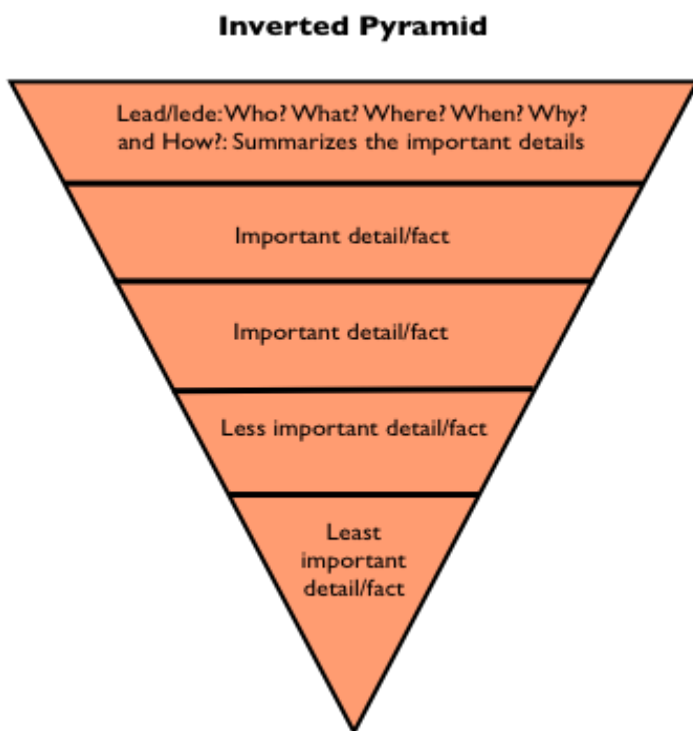


Figure 1: <http://www.cooneyclasses.com/inverted-pyramid/>

Although there is not only one definition of headline, most of the authors agree in saying that it fulfills two functions: anticipating data on the information contained in the text and encourage the reading. The headline is an essential part of the news, and its distinct typography is intended to capture the interest of the readers. Nuñez Ladevéze (1995:37) believes that the headline should be an informative summary, while in the genres of opinion journalism it is more expressive and aesthetic.

According to Yanes (2006: 12) the lead is after the title and it is the second attachment of the reader with the story. The letter is smaller than the headline but larger than the rest of the text. If the title attracts, the lead should confirm this interest. It should contain much information using as few words as possible. Sometimes, it summarizes what is important, but some details are not revealed to force the reader to

read all the text consciously. It must be clear and accurate and also brief, and never exceed thirty or thirty-five words. The lead should include what Van Dijk (1990: 115) calls "pragmatic information about the main fact", which answers if possible the "five W" (what, who, when, where, why). If the first paragraph is very important in any journalistic genre, in the news it is even greater, since it must include the essential content of the event, and inform the reader about what he will find in the text. Taking into account the six Ws questions that give the answer of the main points of a piece of news, Bernabeu Morón (2012: 13) set them along the story and the same is also explained by García *et alii* (2012: 71-72). The six Ws questions are summarized below:

1. What: it corresponds to the fact, the event that we are reading about. What has happened?
2. Who: It is about the protagonists of the story.
3. When: It is about the time in which the event happened, from its beginning to its end.
4. Where: the place of the facts.
5. Why: the possible reasons that have provoked the facts and its antecedents.
6. How: circumstance and manner of the facts.

In the body of the article, Yanes (2006: 14) highlights that there are three perfectly distinguishable components: the main fact, some comments and the background. Although not all the media use the inverted pyramid, the main fact of the information is usually at the beginning of the body, which is followed by verbal comments of the protagonists, people related to the facts, or experts whose opinion helps readers understand what happened and finally the background, which has no fixed location, and that sometimes appears in the headlines.

This corresponds to the inverted pyramid structure which is the most common in journalistic prose. Although it is the most used by journalists, there is no written rule that sets a particular type of structure. The key is to recognize where the interest of the event is, and then select the data and order the information in a decreasing way to the interest of the reader. By contrast, Bonvin Faura (2007: 229) affirms that we can find another type of structure in digital journalism. There have been certain changes in the structure of news in the digital press. This new structure allows giving more information in less time. Digital journalism starts from a simple written text that allows us to jump

into other texts causing the break of the lineal and traditional reading. This is achieved with the hyperlinks and links that we find along our reading. This is what is known as hypertext, a text which contextualizes our news and extends the information through different links. These hyperlinks are called “contextualizing texts” and they can appear in a variable number of times throughout the text, but usually there are no more than three. In news not only the text is important but the images are also relevant. It helps to testify the reality of the facts. The great difference between the digital news and the printed press is the multimedia capability of online news, which can incorporate sound and moving images, apart from the hypertextuality and interactivity of the readers in digital news (service, contact).

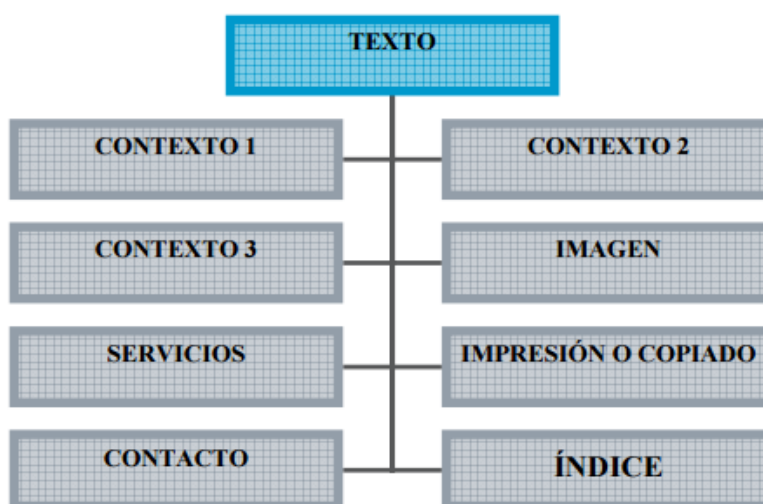


Figure 2: Bonvin Faura (2006: 229)

2.1.2.3 Linguistic features

The journalist writes about a certain event that will be read by any kind of reader. So, he has to use a language suitable for all. According to Bernabeu Morón (2012: 12), the style of the news is characterized by objectivity, clarity and conciseness. The text should be brief but dense; that means that it has to be able to give all the information with few words. The main function of news is to inform the reader about something, so the language used has to be clear, brief, precise, fluid, simple and easy to understand. It is important to avoid ambiguities, repetitions and circumlocutions. At this point, Yanes (2006: 4) agrees and says that as the main aim of news is to inform, the text must be objective and direct, without any opinion of the author. Although the language has to be

simple, it cannot be monotonous or boring; the author must know how to keep the reader's attention from the beginning to the end.

Periodismo online is a website¹ in which we can find the main linguistic features of a journalistic text. It separates these characteristics in a group of six: *clarity*, *brevity*, *correction*, *simplicity*, *coherence* and *cohesion* and they are described below:

Clarity is one of the most important points and it is achieved using a language that is comprehensible by the majority. The author should use simple grammatical structures and avoid ambiguities that may confuse the reader. *Brevity* is to write the news with an accurate number of words. He must avoid using long paragraphs that make the reading more complex.

Correction consists in writing a text grammatically correct. The journalist must know the rules of the language in which he writes. *Simplicity*, the author must use just the words which are strictly necessary to express what he means without misinterpreting. A simple language is used but not vulgar. Furthermore, ambiguous or redundant language should be avoided.

Coherence and *cohesion* are also two key concepts in a written text. The text is composed by different paragraphs and each must be a unit that constitutes the central idea, not disconnected ideas in each paragraph. Coherence is achieved with a correct use of the organization of information, ideas must be well organized. And finally, cohesion has to do with how the author links the different paragraphs.

The style of journalistic prose is different if we have a broadsheet newspaper or a sensationalistic one. According to the principle of objectivity, the news report has to be as real as possible, without any kind of sensationalist tone. Some of their differences are that the headlines are usually shorter in broadsheet than in a tabloid. In formal press, the articles are full of details about the event using specific and formal lexicon and the punctuation mark is quite respected along the text as well as the coherence and the cohesion. There could also appear some photographs but in a small size. By contrast, in tabloids, the headline is quite big and usually it appears in bold. It can occupy nearly half a page. The language used in this type of newspaper is sensationalistic. There appear many wordplays, puns, metaphors, etc. The style is quite informal and it is

¹ <http://www.periodismo-online.de/prensa/unidades/unidad5/unidad5-Caracteristicas.html>

visible, for example, in punctuation rules. We also can see photos which show the dramatic tone of the article.

2.1.2.3.1 Grammar

According to Yanes (2006: 9), in recent years, the style of newspaper writings has moved in the direction of simplicity. Simple and direct sentences are used. Complex and compound sentences may be used under certain circumstances, but also this increases the probability of ambiguity. The desire for economy in words has produced clear, concise and non-redundant writings. To Van Dijk (1990: 147-149), cited by Yanes (2006: 9), today's journalistic style has the following characteristics which I have summarized below:

1. There is a distance between the author and the reader. The journalist acts as mediator, who avoids using the first person.
2. The syntax and journalistic lexicon are standardized to avoid improprieties.
3. The style of writing should be compact to save time and space. In order to convey the most information possible in the shortest space, lexical density is very high, and relative clauses and nominalizations are frequently used.

According to Yanes (2006: 9-11) syntax should be simple. The main constructions are short, direct and affirmative sentences. Short sentences are more effective to convey a concept. We look for brief sentences containing a single and simple idea. By contrast, subordinate or too long sentences should be avoided, although they can be used in some cases, for example to break with a boring or monotonous reading. The elements of the sentence follow the following order: subject + verb + complements. This is only altered when the author wants to give importance to some of other element of the story. Other key features noted by Yanes (2006: 10) are summarized below:

- Active voice is preferred to the passive voice in order to get a simpler language.
- Short paragraphs, each complete in itself and capable of being removed without destroying the sense of the story.
- Conciseness, directness and simplicity through elimination of unnecessary words and phrases. The objective of effective journalistic writing should be to avoid becoming repetitive.

- Strong verbs and nouns preferred over stative or weak verbs.
- Observance of grammatical and word usage rules.
- Positive verbs over negative constructions.
- The use of the third person singular to avoid subjectivity.
- Past or simple perfect tense in the narration of the event.

2.1.2.3.2 Vocabulary

According to Van Dijk (1990: 147-149), the choice of vocabulary is preset by the topic of the news, which sometimes involves technical words or jargon, but it is not chosen by the author. The journalistic style is formal and colloquialisms should be avoided, as well as technical words about some topic that cannot be understood by any reader. The vocabulary used in a piece of news has to be suitable for any reader but it cannot be vulgar or ordinary. The author has to avoid redundancy also to achieve the simplicity that makes a text clear. The use of clichés or some superfluous expressions is also thought to be avoided.

According to a webpage² dealing with journalistic language, in the objective genres we find the following features: almost exclusive use of denotative lexicon, presence of technical terms specific to the topic (politics, economy, sport...) and abundance of acronyms. By contrast, in the subjective genres we find connotative lexicon, frequent use of literary figures and colloquialisms that look for an easy approach to the reader.

2.1.2.4 The concept of objective/ sensationalist information

The information in press is supposed to be objective. The writer should be impartial, honest and act as simple transmitter of the event. Real information and opinions should not be mixed in order to avoid the manipulation of readers' minds.

According to García *et alii* (2012: 33), the rhetoric of persuasion in informative genres is indirect and it will not appear in the speech of the journalist, while in mixed genres we can see an assessment of the journalist regarding the facts presented. This explanation of the subjectivity of the journalist would be linked answering the questions *how, why and what*, through which the fact is not only contextualized but also valued. Actually, creating a mix between information and opinion is what is known as mixed or interpretative genre.

² https://docs.google.com/document/d/1UeKm5DP44k5ro6DriOAs4vcKi35RQQbjlw495nR_rIM/edit

The difference between objective journalism and sensationalist journalism is the fairness with which the information is written. The choice of words, the opinion of the writer or the images that are chosen to describe the event are also participants in the differentiation of both types of journalism. The information which is given in a newspaper is conditioned by several factors. It can be manipulated according to particular interests. It is said that political, social and economic factors have a direct effect on how the information is represented in the press. They use some techniques such as propaganda or suppression when it is better to hide this information to the reader.

2.2 Key functional concepts

2.2.1. Functional approach to language study

Systemic Functional Linguistics (SFL) is a linguistic theory that studies language and its functions in a social context. It was developed by Michael Halliday as of the 60's. In SFL the structure of language is said to be determined by the functions it performs in society. The analysis of a text according to this theory is always contextual because there is a relationship between the text and its social context. This grammar offers us an accurate theoretical and analytical framework to explain how language is built and expresses its meaning in any text. The main points which this theory highlights are language function (what language is used for) and language structure (how it is composed) – Eggins (2004: 2-3)

This theory allows us to explain the text, giving us the reasons of linguistic choices and see how language is used taking into account the functions performed in certain contexts. This is why analyzing the context in detail is important to understand the use of language.

According to Eggins (2004: 206), Systemic functional linguistics (SFL) has a dual nature, on the one hand it is called “systemic” because it consists of a set of choice systems which allow the speaker to think which the better option is according to the context. On the other hand, it is “functional” because every constituent in a clause is playing more than one role at a time.

For Systemic Functional Grammar, a language is a “system of meanings” or “set of systems” which allow the speaker to produce an unlimited number of meanings – Bloor & Bloor (2004: 13). This method is called “systemic” because it consists of a set

of choice systems, which allow speakers to express themselves with a wide range of options, and it is functional because it is used for functional purposes:

In this sense we can say that each individual utterance in a given context has a particular use. For example, a speaker might say the words, ‘Good afternoon’ as a means of greeting a friend at an appropriate time of day. We can say that the communicative function of ‘Good afternoon’ is greeting. In a different context the same words can have a different communicative function. For example, if a student is late for morning school and misses part of the first lesson, the teacher might sarcastically say, ‘Good afternoon’. The fact that the words are not spoken in the afternoon indicates to the listeners that in this case the function is not a simple greeting, but a reprimand or perhaps a joke. In this way, the same words can have a different communicative function in a different situation. Bloor & Bloor (2004: 12)

Systemic Functional Grammar studies meaning constructions which consist in systems of lexicogrammatical choices. Halliday coined the term “lexicogrammar” to describe the relation between grammar and vocabulary (lexis). These two categories are usually studied separately but Halliday thought that grammatical rules allow the speaker to join lexical items and those lexical items provide the content of the wording we are creating.

2.2.2. Metafunctions of language

The concept of metafunction was introduced by Michael Halliday in his theory of Systemic Functional Grammar. According to Eggins (2004: 3), Halliday answered the systemicists’ questions of how language is organized to make meaning with three different functions of language known as metafunctions. They are ideational, interpersonal and textual.

The ideational metafunction allows the language user to represent in language his experience about any event, persons, objects and so on. Language represents processes that take place in the external world or in our own consciousness. It is divided into experiential and logical. The first is about expressing ideas and the second one is about how these ideas are connected – Eggins (2004: 11).

The interpersonal function is the language used to interact with other people. It allows us to participate in communication acts, take on roles and express feelings or ideas. So, we can say that the language user is using language for own participation in the speech situation. Language allows commenting on any circumstance according to

our linguistic choices, for example with the use of interrogative, declarative or imperative utterances – Eggins (2004: 11-12).

The third metafunction is textual, and it expresses the fact that language is used for creating texts. For Halliday, a text is every coherent passage of language in use, both written and oral. Textual metafunction can be described as the organizational level that allows us to produce organized, cohesive and coherent texts – Eggins (2004: 12).

These three functions work simultaneously in the creation of meaning in relation to the context. That is, certain aspects of the grammar support the ideational metafunction, other aspects realize the interpersonal metafunction, and yet others realize the textual metafunction – Bloor & Bloor (2013: 14).

2.2.3 Context

According to functional linguists, it is essential to know the context in order to understand the meaning of what someone has said or written. They put great emphasis on the relationship between language and context. We have an ability to deduce the context from text or the other way around, to deduce what the text is about from the context – Eggins (2004: 8).

Malinowski coined the term *context of situation*, a notion which was to play a large part in Firth's thinking and, later, in Halliday's. The claim made here was that, in order to understand an utterance, we need to know not only the literal meaning of the words, [...], but also all the complex of social detail in which the utterance occurs. Bloor & Bloor (2013: 253).

According to systemicists, every communicative act takes place in a situational and cultural context. The context of culture controls the linguistic resources that must be used in each text to be appropriate to a particular situation.

The study of any language, spoken by a people who live under conditions different from our own and possess a different culture, must be carried out in conjunction with the study of their culture and their environment. Malinowski (1946: 306) cited by Eggins (2004: 88)

It is the context of situation which determines what kind of language you have to use. This means that the situation in which the language event is set conditions language use. He divides the context of situation into three components, which are field,

tenor and mode which are explained in detail in the section of register. Both contexts are necessary to explain the cohesion and the coherence of the text – Halliday (1978: 10)

Our ability to deduce context from text, to predict when and how language use will vary, and the ambiguity of language removed from its context, provide evidence that in asking functional questions about language we must focus not just on language, but on language use in context. Some questions such as the dimensions of context which have an impact on language use or the aspects of language use which appear to be effected by particular dimensions of the context are explored through genre and register Eggins (2004: 9).

2.2.3.1 Genre and register

2.2.3.1.1 Genre and schematic structure

The concept of genre can be described in two senses, the first one is “a staged, goal-oriented, purposeful activity in which speakers engage as members of our culture” and the second one is “how things get done, when language is used to accomplish them” – Eggins (2004: 55) We can say that genre includes the more general idea of what the language users are doing through language and how they organize the language event (in stages) in order to have an appropriate act of communication.

Systemic linguistics points that the similarities of texts of the same genre have to do with three dimensions which are the register configuration, the schematic structure and the realizational patterns in the text – Eggins (2004: 56). They are explained below:

1. The co-occurrence of a particular contextual cluster or its register configuration: The predictable pattern of a text is due to the standardization after being performed in the same way many times. It would be impossible to communicate ourselves if each person had different language patterns for the same item or habits. In some way, it is the formation of a genre due to the fact that the contextual combinations get standardized. It becomes a new genre with determined characteristics – Eggins (2004: 56-58)

2. The text’s staged or schematic structure: It consists in a series of steps to organize the structure of a genre. “Each stage in the genre contributes a part of the overall meanings that must be made for the genre to be accomplished successfully.” – Eggins (2004: 59) According to Bakhtin, the predictable structure of texts allows us to recognize the different genres easily. He says that

genres have a linguistics structure which is developed in different stages or in a particular sequence. Those steps are called schematic structure and it is used to organize the text. According to Eggins (2004: 60) when we describe the schematic structure of a text we have to mention two important concepts which are: constituency and labelling. On the one hand, constituency means “what the text is made it of”. A genre is made up of constituent stages. Those constituent stages are the Beginning, the Middle and an End.

On the other hand, functional labelling is used to describe how the constituent stages form a whole from different parts and how they are interrelated. There are two different ways of labelling; the first one from a formal point of view, which consists in dividing the text into several parts according to the form of the constituents, for example, in paragraphs, sentences and so on. The second one is from a functional point of view, which divides the text into different stages according to the function of the constituents. According to Eggins (2004: 60), what we are interested in is how each stage in the genre contributes towards achieving the overall purpose of the text, so the second approach of labelling is more appropriate for this analysis of the text.

3. The realizational pattern. Realizational patterns refer to the way meaning is expressed in a semiotic system. They differ across genres and schematic stages. Those patterns are set through the different choices realized in a text – Eggins (2004: 65)

2.2.3.1.2 Register: field, tenor and mode

“The development of the concept of register reflects a need to explain variation according to use, and arises from a concern with the importance of language in action” – Lukin *et alii* (2011: 190)

According to Eggins (2004: 90), when we create a text, we use certain recognizable configurations of linguistic resources depending on the context. There are three dimensions of variation that characterize any register those are: *field*, *tenor* and *mode*. Register describes what is being talked about (field), the audience, that means the participants and their relationship (tenor), and the role of the language and how the message is organized (mode). These three dimensions have a direct correspondence with the three metafunctions we have explained before, ideational, interpersonal and textual respectively.

Field of discourse represents what the text is about. Field can vary if we take into account its technicality. It can be very specialized, if the participants have the degree of knowledge according to the topic, for example a talk about science topics, such as the last investigation of the causes of cancer. On the other hand, it can be very generalized, for example, if you talk about everyday activities. It is obvious that the field of discourse has a direct impact on the choice of the language that you will use. There are many differences in language between technical language and everyday language. In technical language we have a heavy use of technical terms, technical acronyms, use of abbreviations and not standard syntax, use of visual representations of a type particular to the field, use of types of verbs which tend to be of technical processes and attributive processes. On the other hand, everyday language has simple lexis, when a word is used technically it is printed in bold or it appears with quotation marks, verbs tend to be of defining kind, grammatical structures will be standard and acronyms and visual representations are only used if they are explained – Eggins (2004: 103-108).

Tenor refers to language users, the relationship between them and also the purpose of that discourse. According to Eggins (2004: 99) “the social role you are playing in a situation will have an effect on how you use language”. We can mention here the level of formality, formal or informal depending on the closeness of the participants. For example, the way you talk with a friend is not the same way you talk with your boss. Also, we can mention politeness and reciprocity. From a functional point of view, two aspects are proposed that link our role in a situation with the context and the way we use language in that case. We distinguish between two situation types:

1) Formal: the situation is usually between people that have no frequent contact, whose level of affectivity is low and probably there could be a hierarchy between them, which means that one has power on the other. This provokes that our linguistic choices tend to be the following: our attitude or opinion is not present in our speech, it tends to be objective, we use complete lexical items instead of abbreviations, the language we use is never a slang but polite language with many politeness expressions and finally the grammar also changes, for example, with the use of modal verbs or interrogative sentences instead of imperatives – Eggins (2004: 99-103).

2) Informal: the situation is usually between people that have frequent contact. The level of affectivity is high between them and usually they are equal in power. The main characteristic of this language is the opposite of the formal one: we tend to use words that express our attitude or opinion, we abbreviate the form of some words and sometimes we use slang. There are not politeness expressions or probably few, and the grammatical mode is quite different, for example for commands using the imperative mode. One more characteristic that differentiates formal from informal is the use of vocative, for example to call someone from the title given by his work plus his surname or by contrast using just his name – Eggins (2004: 99-103).

Finally, mode represents the channel of communication (written or oral) which is used by the participants in order to perform the action. We can highlight the main differences between spoken language and written language. In spoken language we usually have interactive situations, with interruptions and the participation of two or more people. This language is usually used face-to-face, so it allows spontaneity. The language we use in this case is usually context-dependent because the speech is taking place in the same place and the same time of the situation. It is spontaneous and it means that there are hesitations, interruptions, overlaps and so on. The lexis depends on the audience but it is usually everyday lexis and non-standard grammar, for example, those verb constructions which are not built with the standard grammatical convention. By contrast, in written language, we do not have spontaneity, it is planned and organized. It is not face-to-face, so it cannot be interactive because it is usually monological. It is formal, so the language that we use is not casual but prestigious and we use the standard grammar and a dense lexis. The main differences between spoken and written language is in lexis and grammar – Eggins (2004: 90-99).

2.2.4 Text

2.2.4.1 Cohesion

“Cohesion deals with the grammatical relationship of the components in a sentence. It occurs where the interpretation of some element in the discourse is dependent on that of another.” – Halliday and Hasan (1976: 4). It could be defined as the linguistic resources that allow the speaker or writer to connect the elements which constitute the text in order to make it understandable for the audience.

Eggins makes a distinction between three linguistic resources that work together in order to make the text cohesive. What she explains (2004: 33-51) is that the main

resources are *reference*, *lexical cohesion* and *conjunctive cohesion*. On the other hand, Bloor & Bloor (2004: 93-100) explain five types of cohesive resources which are: *reference*, *ellipsis and substitution*, *conjunction* and *lexical cohesion*. These linguistic resources will be explained in detail in the following sections which are divided into grammatical and lexical devices. To introduce briefly these terms, I will summarize them below according to Bloor & Bloor (2004: 93-100)

-Reference is used when two elements are referring to the same item. It occurs when a person, animal or idea has been named and then in order to not be repeated again it is indicated with a pronoun. It is important that there is co-referentiality between these two items.

-Substitution is used when we do not want to repeat an item, so it is replaced by another one. Substitution differs from reference in the sense that there is no co-referentiality in substitution. That means that the pronoun which replaces an item, it is not necessarily referring to this item. For example:

a) Is it **your umbrella**? **It** is dripping: The pronoun and the noun phrase are referring to the same umbrella (reference).

b) Is it your umbrella? Or is it this **other**? The pronoun and the NPh are not referring to the same umbrella (substitution).

-Ellipsis is applied when one of the identical items is omitted.

-Conjunction is the cohesive device that links clauses or sections of a text in order to show the relationship between them. It is usually achieved by the use of conjunctive adjuncts.

-Lexical cohesion consists in several items which share a lexical field.

2.2.4.1.1 Grammatical cohesion

As we have seen in the previous section, Halliday and Hasan identified five different types of cohesive devices. Only those cohesive resources which belong to the grammatical level are going to be explained in more detail in this section.

To begin with, reference refers to “how the writer/speaker introduces participants and then keeps track of them once they are in the text. Participants are the people, the place and things which are involved in the text.” – Eggins (1994: 33). In the text, the speaker has to take into account if the participants are known (presumed) or unknown (presented) for the listener. According to Eggins (2004: 34), there are three main contexts in which the participants can be deduced according to the situation. We

can have *homophoric reference* if the participant is supposed from the general context of culture, for example: “The Moon is our only satellite”. Then, we have *exophoric reference* when it is given by the context of situation, for example: “The race will start here”, we know the precise place that this “here” is referring to because we are in the situation at that moment. Finally, we also have an *endophoric reference* when the information is given by the text itself, for example if the person has been name before. This last reference is what creates the internal cohesion in the text. It can be divided into three groups, Eggins (2004: 34-35). The first one is *anaphoric reference*, which consists in any reference that points to information mentioned previously in the text. The second is *cataphoric reference*, by contrast, is used when the referent has not appeared yet but it will be mentioned later on. And finally, *esphoric reference* when the referent occurs in the phrase immediately following the item we are referring, for example, if we say: “the house of the little park next to my school”, the prepositional phrase after “the house” is giving us the necessary information to know which house we are talking about.

The following device is substitution. It is used when a speaker does not want to repeat one item in the same sentence. We replace one item by another. There are three types of substitution in English: nominal, verbal and clausal substitution. In nominal substitution, the most typical words are: *one, ones or same* which will replace the nominal groups. In verbal substitution, the most common substitute is the verb *do* which is sometimes accompanied by pronouns like *it* or *that*. In clausal substitution, an entire clause is replaced. In this case we use *so* and *not* to stand in place of the clause – Bloor & Bloor (2004: 95-96).

It is important to mention ellipsis. Ellipsis is the omission of elements in a text because the speaker/writer assumes that they are obvious from the context and therefore it is not necessary to mention them. If substitution is replacing one word with another, ellipsis is the absence of that word. There are three types of ellipsis too: nominal, verbal, and clausal. Nominal permits the omission of head nouns in a nominal group. Verbal when the verb is omitted. Finally, it is clausal when an entire clause is omitted – Bloor & Bloor (2004: 97).

“Conjunction is a term used to describe the cohesive tie between clauses or sections of text in such a way as to demonstrate a meaningful relationship between

them.” – Bloor & Bloor, (2004: 97). That means that what we are going to say is related with what we have said before. The linking items which are used in this case are conjunctive adjuncts such as: *then, on the other hand...* Halliday and Hasan distinguished four types of conjunctive adjuncts: *additive, adversative, causal and temporal.*

-Additive: These conjunctions are used to link by adding items such as: *and, also, additionally...* They also contain negative items like: *either...neither, nor...or* and so on.

-Adversative: they are used to express the contrary of what is expected. For example: *though, in fact, rather...*

-Causal: it expresses “the reason of something or its purpose” and it is evident with items like *so, then, because, as a result...*

-Temporal: It is the most common category. It expresses time using some temporal conjunctive items like *next, until then, at the same time...* In English, we can express a temporal reference by means of a verb, like *follow, precede, antecede.*

2.2.4.1.2 Lexical cohesion

“Lexical cohesion refers to the cohesive effect of the use of lexical items in discourse where the choice of an item relates to the choices that have gone before.” – Bloor & Bloor (2004: 99). Lexical cohesion differs from the other cohesive devices in that it is non-grammatical. It basically deals with the selection of vocabulary. It is important to mention the two basic categories of lexical cohesion which are *reiteration* and *collocation.*

Reiteration is the repetition of an item by means of a repetition, synonym, a superordinate (hypernym) or a general word. It is related to lexical items that are likely to appear together within the same text. It occurs when a pair of words tends to occur within the same lexical environment – Bloor & Bloor (2004: 99). For example:

I bought a car for my daughter’s birthday: a) a car was bought (...) is a repetition, b) an automobile was bought (...) is a synonym, c) a vehicle was bought (...) is a hypernym, d) a thing was bought (...) is a general word.

Collocation refers to those items which are said to appear together. We can talk about co-occurrence of two items along the text because with the occurrence of one of them we think automatically of its pair – Bloor & Bloor (2004: 100). For example: garden-flower.

According to Eggins (2004: 42), there are two main kinds of lexical cohesion that we can recognize between words: *taxonomic lexical relations* and *expectancy relations*, which are going to be defined below:

1. Taxonomic lexical relations: when one lexical item is related to others in term of classes or sub-classes, for example: food-meat, and also part/whole such as body-muscles. Words may be related through *classification* and also *composition*.

a) Classification: it is the relationship between a superordinate and its members. The main kinds of classification are *co-hyponymy*, *class/sub-class*, *contrast*, and *similarity* which involve *synonymy* and *repetition*. There is co-hyponymy when two items are subordinate of a superordinate class, for example: princess and girl are both co-hyponyms of woman. Class/sub-class is when two or more lexical items belong to the same sub-classification, for example: woman - girl. Contrast is about antonyms; that is to say, that two or more items have contrary meanings, for example: clean - dirty. By contrast, similarity is when two or more items have similar meanings. It is divided in synonymy if two words restate each other, for example: story - tale, or repetition if the lexical item is repeated, for example: house - house – Bloor & Bloor (2004: 42-43)

b) Composition: it is the part/whole relationship between items in the text. It includes meronymy, which consists in two lexical items which relate a whole to a part, for example: house - window. On the other hand, co-meronymy, when two lexical items are related because both form part of a common whole, for example: finger - palm (of a hand) – Eggins (2004: 43)

2. Expectancy relations: where there is a predictable relation between a process and the doer or the effected by the action. For example, the predictability relationship between a process and its typical location is considered expectancy relation – Bloor & Bloor (2004: 43). Some examples are: Actor - performance or dog - bark.

2.2.4.2 Coherence

According to Halliday and Hasan (1976: 23), coherence “refers to the way a group of clauses or sentences relate to the context”. There are two types of coherence involved in texture: *registerial coherence* and *generic coherence*.

1. Registerial coherence: it occurs when we can identify one situation in which all the clauses of the text could occur – (Eggins, 2004: 29). In this case, we can collect all clauses in the same field, tenor and mode, so we can say that all clauses are referring to the same topic or situation, the participants are playing a role in this situation and also how language is being used in this situation.

2. Generic coherence: a text has generic coherence when we can recognize the text as an example of a particular genre – (Eggins, 2004: 29). In this case, we can see how language is being used for a particular purpose with a particular schematic structure in order to get that purpose.

3. TEXT ANALYSIS

3.1 Analysis of *The Guardian* article

In order to analyse with a real corpus all the theoretical concepts that we have seen in the previous section, I will use two news articles. The first one will be taken from *The Guardian*, which is a formal daily newspaper in the United Kingdom and the second one from *The Daily Mail*, which is a tabloid.

Until the 50s, we would define this text as “story” because the author is telling us the main facts as a narration. Other authors would say that it is a narrative text or an informative one. This article as an informative text presents to us the information of the sailor in an objective way. The author is telling us a story without taking part in it. His intention is just to inform about the incident which happened when the naval race was celebrated. He communicates the information directly and objectively, in this way the reader is not influenced by the writer's opinion. Furthermore, he does not distort the veracity of the facts. The article is of interest for the reader and up-to-date. It is brief and concise; it just contains the important facts of the story and the declarations of some participants. It belongs to the latest news of the newspaper in the national section. It coincides with the idea that in order to be a good article, it has to deal with current, interesting and true news.

The schematic structure of this text is the one of a newspaper article. It consists of a headline (line 1), a lead (line 2-3) and the body (line 4-43). The headline is at the top of the text. It is used to catch the attention of the reader and for this purpose it appears in a larger font and in bold. It introduces the main idea of the article. It anticipates that the story will be about the rescue of a sailor after a heavy storm at the hands of a famous liner. The lead is the essential step to catch the attention of the reader and encourage him to keep reading. The type is smaller than the headline but larger than the body's. It introduces new information about the incident. It gives us the answer to 4 "Wh"-questions: a sailor named Mervyn Wheatley (*who*) has been rescued (*what*) in north Atlantic storm (*where*) when he was taking part in a transatlantic race (*when*). We can also add "by the Queen Mary 2 liner" as the answer of *how* the rescue was carried out. Actually, the reader has to keep reading in order to get the rest of details because the author does not give all of them in the lead. The article follows the inverted pyramid structure, so the information is given decreasingly in details. The body develops the given data in the lead from lines 4 to 8. The author just includes the age of the sailor and the time of the incident. From line 9 until the end, the writer organizes the rest of information from the most important to the least important. He finishes with the testimonies of some participants. Each paragraph is complete in itself and it can be omitted without destroying the sense of the text.

The body is organized in brief paragraphs (constituents). They are composed of a maximum of three or four lines each. Each paragraph develops a particular idea for the story in a concise way. The fourth paragraph (lines 9-11) is about Mervyn Wheatley's health condition. The author also talks about the boat and the strong winds which provoked the incident. The fifth and sixth paragraphs (lines 12-16) introduce details about the journey, from the departure to the arrival. The duration and the length of the trip are mentioned. The seventh and eighth paragraphs (lines 17-21) talk about how the emergency beacon was seen by the coastguards and how they asked for aid. The nearest boat next to Wheatley was the Queen Mary 2, which went to the scene. In the ninth paragraph (lines 22-25) the author introduces the first testimony, which corresponds to the Captain of QM2 telling his feelings about the happening. The tenth, eleventh and twelfth (lines 26-35) mention some achievements of the protagonist and finally, the thirteenth, fourteenth and fifteenth paragraphs (lines 36-43) are testimonies of different participants such as the website who organized the race, then the race director and also

one officer for HM Coastguard. As we can see, each paragraph is brief, concise and clear. Along the text we find hyperlinks which allow us to click on them to extend our reading. The author fulfills the rule that there cannot appear more than 3 hyperlinks in an article. The first one is *Canada* (line 17), the second one is *Clipper Round the World Race* (line 28) and the last one is *Ostar* (line 31). To end with the structure of the article, it is interesting to mention that there is only one image to contextualize the text³. It appears after the headline and it belongs to the liner that rescued the experienced sailor. The purpose of using this image is to catch the attention of the reader because it is one of the largest, most luxurious and most expensive liners in maritime history.

As far as the linguistic features are concerned, we can say that the language is clear and precise; there are no ambiguities or circumlocutions. The text is written for any kind of reader in a simple but not monotonous style. The objectivity is presented in the whole text by the use of third person or by citing the source of information (lines 12, 22, 27, 30, 36, 39, 41). The author uses the standard rules of English language in order to avoid improprieties. The author also takes into account the concepts of coherence and cohesion to build up a text with complete sense and having all the ideas connected and well organized. The main cohesive devices used to achieve this sense of unity in the text will be developed in the second part of the analysis.

Other grammatical characteristics of this article are the use of affirmative and declaratives sentences in the whole text. The author uses positive items over negative, such as positive nouns like *achievements* (line 27), *gratitude* (line 38), *support* (line 42), *professionalism* (line 42), positive adjectives such as *powerful* (line 5) *good* (line 10) *experienced* (line 12), *comfortable* (line 13), *pleased* (line 24), *delighted* (line 24), *safe* (line 24), *well* (line 24), *immediate* (line 37), *magnificent* (line 37) and *grateful* (line 42), and positive verbs like *reach* (line 10), *launched* (17), *help* (line 24), *served* (26) or *thank* (line 37). Third person singular form is used to avoid subjectivity like *organizes* (line 36) *does happen* (line 40) or *is* (line 27) but actually most verbs appear in past simple such as *understood* (line 6), *called* (line 9), *said* (lines 2, 12, 22, 23, 36, 40, 41), *launched* (line 17), *radioed* (line 20), *diverted* (line 20) *headed* (line 21), *led* (line 22),

³ Please click on the hyperlink provided in Appendix 1 (text 1) in order to visualize the article on the Internet. The original digital text of the article cannot be included in the appendix due to its format.

served (line 26), *competed* (line 29), *told* (line 39), *provided* (line 43) or perfect tense as *had planned* (line 15) *had competed* (line 30), *have been piloted* (line 33) and *had not seen* (line 39).

The choice of vocabulary is preset by the topic; so in this case, most words are related to maritime life like *sailor* (lines 1, 4, 6, 12), *transatlantic* (lines 2, 7, 31, 32), *vessel* (lines 3, 7, 23), *liner* (lines 1, 3), *yacht* (lines 5, 9, 33), *Royal Marine* (lines 6, 26), *15-metre waves* (line 9), *knots* (line 10), *Royal Western Yacht Club* (line 12), *cruising boat* (13), *Atlantic crossing* (line 15), *to sail back* (line 15), *6,500-nautical-mile* (line 16), *HM Coastguard* (line 17, 41), *radioed* (line 20), *master* (line 22), *captain* (line 22), *seafaring* (line 23), *yachtsman* (line 24), *on board* (line 25), *officer* (line 26), *skipping* (line 27), *boats* (28, 34), *Clipper Round the World race* (line 28), *Ostar* (31), *craft* (line 32), *skippers* (line 34) and *seafarers* (line 38). The author does not use colloquialisms. There are no clichés or superfluous expressions but denotative vocabulary.

Finally, we do not have any characteristic of sensationalistic texts. The author is aware of the formal features of an article. The information is given in an objective way, and we can clearly perceive the distance between the author and the reader. The use of standard grammar rules and no connotative vocabulary is also planned by the writer. The incident and the details about it are true and they are checked by the different testimonies along the text.

Looking the text in detail, we would say that the context of situation will determine the language that the author uses. The ideational function or field is the story of a rescued sailor by a famous liner. The author represents linguistically what is happening in the external world. He is able to choose this particular topic and express all the information that he has collected by himself or the one that his journalistic company has given to him.

According to the tenor, the main aim to write this text would be to inform the readers about the incident and catch their attention because it is a story with a happy ending. It is not a tragedy or a misfortune, so the reader can be more interested in it in order to disconnect from everyday bad news. It is not a specialized text because it can be understood by all, but actually there are some terms related to the maritime life that you have to be familiar with such as *knots* (line 10), *nautical-mile* (16) or names of

naval corps like *Royal Marine* (line 6) or *HM Coastguards* (line 17). The author does not use technical language apart from the vocabulary. There are some acronyms along the text which have been explained before like *QM2* (lines 22) and complete name *Queen Mary 2* (line 4), *RWYC* (line 27, 36) which is named before as *Royal Western Yacht Club* (line 12). By contrast, there are three acronyms that the author assumes to be known as general cultural of the country and he does not use the complete name but the acronyms, those are: *HM Coastguard* (lines 17, 41) which means “Her Majesty Coastguard”, *RAF C-130 Hercules* (line 18) which is a “Royal Air Force aircraft” and also *RMS* (line 42) which means “Royal Mail Ship”. Taking into account the visual representations of this story we only have the image of the famous liner *QM2*, its size is neither too big nor small in order to avoid dramatism and it transmits calm and peace. The syntax and vocabulary that the writer used, as we have already seen, follows the rules of English grammar which reflects the formal character of the text. The relationship between the author and the reader shows that there is no affectivity or closeness between both. That provokes linguistic choices like the absence of the author’s opinion, polite language, use of modal verbs like *would* (line 36) and the use of declarative sentences in the whole text, while imperative or interrogative sentences are not used at all. The mode of this text is given in written form. There is no spontaneity or interruptions but planned and organized ideas which compound the whole text.

As far as cohesion is concerned, it is achieved by the use of different grammatical and lexical devices. To begin with the grammatical ones, we would say that reference is quite used by the author with personal pronouns like: *he* (lines 15, 29, 23, 39, 40) the two first lines referring to “the sailor”, the third to Captain Chris Wells and the last two are to John Lewis. The pronoun *it* (lines 15, 22, 30, 40): the first one is a cataphoric reference to Atlantic crossing, the second a cataphoric reference to go to the aid of a vessel in distress, the third one is a cataphoric reference to the fifth time and the last one is an endophoric reference to the bad conditions. Pronoun *we* (lines 23, 41): the first one is an exphoric reference to his crew who does not appear in the text and the second one is an endophoric reference to the HM Coastguard members and finally, *them* (line 38) is an endophoric reference to the personnel. Possessive pronouns are also used: *his* (lines 4, 15, 27) is an endophoric reference to the sailor; *its* (lines 20, 36) the first one refers endophorically to *QM2* and the second one refers cataphorically *RWYC*. Finally, the pronoun *their* (line 37) is an endophoric reference to the personnel at the

Halifax coastguard. The definite article is used with reference to some items (lines 6, 7, 12, 13, 15, 21, 22, 23, 24, 27, 32, 33, 43): endophorically to the sailor, the yacht, the storm, and the rescue. In line 38 we find the demonstrative pronoun *this* as an endophora reference of the rescue situation.

Analysing ellipsis examples, we find verbal ellipsis like the one in the headline (line 1). It is a passive construction but the verb *to be* is omitted: *Lone sailor, 73, ^rescued by [...]*, it is possible that the author omits the *be-form* in order to save space. Another example is in line 24, *We were pleased to be able to help and ^delighted that [...]*, here the author has omitted “we were”, which can be understood endophorically in the text. In line 32, we have *The yacht was one of five craft competing in the Ostar and ^the two-handed [...]* the author has omitted again information that can be endophorically founded in the text, in this case “it was”.

According to conjunction, it is used to join different ideas in the same sentence. Some examples are the temporal conjunctions *when* (lines 2, 7) and *after* (lines 4, 18) and the additive conjunction *and* (lines 13, 15, 20, 24, 32, 42).

As far as the lexical cohesion is concerned, we can see how the author collects a variety of vocabulary related to the topic. In his intention of being not repetitive he uses some devices as synonymy, for example: *sailor* (lines 1, 4, 6, 12) and *yachtsman* (line); *vessel* (lines 3, 7, 23), *boats* (lines 28, 34), *yacht* (lines 5, 9, 33) and *craft* (line 32); *liner* (lines 1, 3) and *cruising boat* (line 13); *assistance* (line 20) and *aid* (line 23); *damage* (lines 34) and *injuries* (line 35); *distress* (lines 18, 23) and *emergency* (line 38); *piloted* (lines 33) and *skipping* (line 27). In the opposite way, contrast is also used in the text for example with *uninjured* (2, 10) and *damaged* (5) or *bad* (line 39) and *good* (line 10). There are repetitions like *sailor* (1, 4, 6, 12); *storm* (1, 3, 5, 7, 33); *rescue* (1, 4, 17, 22, 43); *Queen Mary 2* (1, 4, 22, 42); *race* (2, 7, 28, 31, 36, 39); *yacht* (5, 9, 12, 32). We find some sub-class relations like *yacht* (line 5, 9, 33) and *boat* (28, 34) are kinds of *vessel* (3, 7, 23). In relation with expectancy relations, we can see some example in which the doer and his expected actions appears like *sailor* (1, 4, 6, 12) and *skipping* (line 27); *rescue* (lines 1, 4, 17, 22, 43) and *aid* (line 23); *race* (lines 2, 7, 28, 31, 36, 39) and *compete* (lines 29, 30); *skippers* (line 34) and *piloted* (line 33).

Finally, to finish with this text we will take a look at the concept of coherence. The reader can easy identify the kind of text that he has in front due to its schematic

structure. Coherence is also achieved by the use of all the lexico-grammatical choices that we have seen above, all of them being in co-relation. The author makes a careful selection of information and organizes it in a way that has sense. He also makes a good use of visual reference which contextualizes what he is talking about.

3.2 Analysis of the *Daily Mail* Article

The text that we are going to analyse now consists of a news article from the British *Daily Mail* newspaper. It is a daily tabloid newspaper. The author of this text deals with the same piece of news as the previous one. The main differences that we will find between both will not be in content but in lexicogrammatical choices and at a stylistic level. The purpose of the author according to this type of journalistic genre will determine these differences between this text and the previous one.

The schematic structure of this text is again characteristic of a news article. The text is divided mainly into the headline (lines 1-3), a lead (lines 4-6) and a body (lines 7- 45). There also appears a *by*-line (see Appendix 2) between the lead and the body. It is characteristic of some newspapers articles and it shows the name of the author of the text and the one of the newspaper.

The headline is at the top of the page in bold. It is longer than usual headlines, for example, the headline of the previous text occupied just one line. In this case, the author does not make a summary of the main idea; he gives importance to how the sailor has been treated by the luxury liner and how damaged the boat was due to the incident. The headline is the first contact with the reader and it has to be interesting enough for the reader, so the author opts to introduce in the first line the testimony of the protagonist. The author creates expectation about what happened with the quotes: “*I could get used to this*” (line 1) and “*treated like a prince*” (line 2). This reinforces the idea that to be rescued by one of the most important liners is more eye-catching than the place, the time or the reason of the rescue.

The lead is the second contact with the story and it could be the most important because it has to keep the interest that the headline has raised in the reader. It is divided into three independent lines and it is also written in bold. The size type is the same as that of the rest of the text. The author is now concerned with the important details about the story and he answers the 4 “Wh’s”-questions: a sailor is rescued and treated like a prince (*what*), Mervyn Wheatley (*who*), during a transatlantic race (*when*) and the name

of Queen Mary 2 is mentioned as the liner which helped the yachtsman (*how*). Although we have to keep reading in order to know more information about the sailor's story, the lead of this text is more informative than the previous one. The author on this occasion reveals more information: for example, there were two further vessels which responded to three emergency beacons (line 5) or that the sailor could send a mayday after his yacht was battered (line 6).

The author uses the inverted pyramid structure to organize the information. He gives the more interesting information at the beginning, the one that can provoke emotions in the reader and then, the details which are not so striking. The body begins with the explanation of the lead from line 7 to 10. Actually, the author repeats some lines literally such as "*Stricken sailor Mervyn Wheatley sent a mayday after his yacht was battered*" (line 6) which is completed with additional information like "*beyond repair in a hurricane in the middle of the Atlantic*" (line 9). The paragraphs in this text are short, they consist of two or three lines. Those paragraphs can be joined to see the structure and how the ideas are organized. As we have mentioned before, it begins with the explanation of the lead from line 7 to 10. The body continues from lines 11 to 17 where the author talks about the bad conditions of the weather. There are some words like "*hurricane*" (line 10), "*winds of almost 70mph*" or "*50ft waves*" which allow the reader to image this horrible scene. There are some differences with the previous text like "*7,500-mile transatlantic race*" (line 11) where it should be "*6,500-mile transatlantic race*" (line 16 in the previous text), this could be again the interest of the author to provoke in the reader this sense of dramatism. In these lines, he presents who helped the sailor during the rescue, such as the liner and the Royal Air Force Hercules. After that, there appears the first testimony of the author from line 18 to 22 where the important fact is that he is "*uninjured, in good spirit*" (line 18) and has been treated "*like a prince*" (line 22). Then, we have the testimony of the sailor's wife from line 23 to 29. After that, the author introduces some new but not relevant information from line 30 to 34 in which he mentions other trips of the sailor. And finally, the text finishes with two further testimonies; the first one is the Captain Chris Wells' testimony from line 35 to 42 and the last one is the testimony of John Lewis from line 43 to 45.

It is important in a tabloid to mention the extralinguistic elements like images⁴.

⁴ Please click on the hyperlink provided in Appendix 1 (text 2) in order to visualize the article on the Internet. The original digital text of the article cannot be included in the appendix due to its format

They contextualize the text and help the reader to recreate the story in his mind. The first photo appears at the very beginning of the article and it is a portrait of the sailor. It occupies the entire page and it has intense colours to catch our attention. The protagonist looks happy and safe. Then, a sequence of five photos appears below: the little vessels which were near the scene, the RAF Hercules, the yacht, the liner and again the protagonist, in this order. It is interesting that the same sequence is repeated three more times along the text but in different order. Every photo appears with caption which explains the image. In this text, images are the only resource to contextualize the text. There are not hyperlinks which can extend our information. The author does not want the reader to obtain additional information from other articles.

As far as linguistic features are concerned we can say that the text is written for any kind of readers. Tabloid newspapers are usually associated with working class so the author uses an extensive lexical variety and standard grammar which can be understood by all. The language used is clear and concise. The subjectivity is not present with the use of the first person but with some expression like “*treated like a prince*” (lines 2, 22), “*stormy seas*” (line 4), “*dramatic moment*” (line 7), “*repair in hurricane*” (line 10), “*once-in-a-lifetime storm*” (line 15, 45) or “*badly damaged*” (line 17). In addition, he quotes the testimonies of the participants in direct speech in order to be as precise as possible.

Some grammatical features in this text are that it is structured in short paragraphs which are built with declarative sentences using standard grammatical constructions. Simple sentences are used as well as complex ones. Some complex structures are for example, relative sentences like “[...], *who was on his 19th crossing Atlantic [...]*” (line 18). Passive voice constructions like “*British sailor rescued by the Queen Mary 2 [...]*” (lines 1, 7); “*his boat was smashed by [...]*” (line 12); “*The veteran sailor [...], was said to be [...]*” (line 18); “[...] *22 boats sailed by solo sailor [...]*” (line 32). Direct and indirect speech are used to reproduce the words of the participants such as: “*He told The Times: “I may be a [...]*” (line 20) and “*His wife Penny, 67, said he was [...]*” (line 23), respectively. Finally, the most used tense is past simple such as “*was*” (line 2, 11, 14, 18), “*joined*” (line 4), “*responded*” (line 5), “*became*” (line 8) or “*told*” (line 20) among others and perfect like “*has relived*” (line 7) or “*have been treated*” (line 22). Modal verbs are also used like “*could*” (line 1, 28), “*may*” (line 20) or “*would*” (line 26).

As far as vocabulary is concerned, the author makes a well-planned and intentional selection of vocabulary related to maritime life and also to the dramatic conditions of the weather. The chosen vocabulary has to impact the reader. He uses many negative items to reinforce the dramatism of the text like: “*severely damaged*” (line 2), “*mayday*” (line 6) “*struggled*” (line 4), “*dramatic moment*” (line 7), “*emergency beacon*” (line 5), “*stricken sailor*” (line 6), “*hurricane*” (line 10), “*smashed*” (line 12), “*nightmare*” (line 28), “*arduous conditions*” (line 44) or “*a once-in-a-lifetime storm*” (line 45). And also, maritime vocabulary like: “*sailor*”, “*yachtsman*”, “*boat*”, “*transatlantic race*”, “*aboard*”, “*liner*”, “*cruise liner*”, “*seas*”, “*vessels*”, “*waves*”, “*yacht*”, “*cruise ships*”, “*deck*”, “*mast*”, “*life-raft*”, “*sail*”, “*sunk*” or “*seafaring practice*”. The style is formal because the author tries to respect the formality of journalism but it is expressed in a familiar way. We can find colloquialisms and connotative lexicon like “*steamed*” (line 13), “*snooty*” (line 20), “*once-in-a-lifetime*” (line 15, 45) or “*be a nightmare*” (line 28), clichés such as “*like a prince*” (line 2, 22), word-formation like “*yachtsman*” (line 4, 7), “*stormy*” (line 4) or “*father-of-two*” (line 14) and abbreviations like “*pools*” (line 37). As we can see, the tone of the text is sensationalistic; the author is focused on the reaction of the reader. He wants to provoke as many feelings as possible with his text.

In order to understand the text, it is necessary to be familiar with the context of situation that surrounds the story. The type of meaning expressed in the text is determined by its context of situation. In this case, the context of situation of this text is nearly the same as in text 1, we have the same setting, the same participants, the same channel of communication but the purpose of the writing is different. The ideational function or field is the news article topic, the rescue of a sailor by a luxury liner during a transatlantic race. The author does not want just to give information but to entertain the reader and to catch his attention.

According to the tenor, it shows the relation between the author and the reader. They do not know each other but the language tends to sound familiar and it transmits closeness. The article is expected to be as formal as possible because it is a journalistic text but even so, it is closer to the reader than formal prose. Mode expresses how the writer is transmitting the information, in this case, the channel is written form. The digital version of a newspaper allows a more interactive reading by clicking on images for example.

As far as cohesive devices are concerned, they are divided into grammatical and lexical ones. To begin with grammatical cohesive devices, we will mention reference, which is used by the author to avoid repetitions. We find personal pronouns reference like *I* (lines 1, 20, 21, 22), which is an endophoric reference to “*the sailor*”; *he* (lines 2, 7, 20, 23, 26, 27, 29, 41), which is again referring to the sailor endophorically; *she* (line 28) is an endophora to sailor’s wife; *it* (lines 16, 26, 35), which is a cataphoric reference to QM2 in the case of line 16, line 26 is an endophoric reference to the boat and line 35 is a cataphoric reference of “to go to aid a vessel in distress”. The pronoun *we* (line 39) is an exphoric reference to the crew of QM2; the pronoun *they* (line 44) is an endophoric reference to “*sailors*”, *him* (line 28) is an endophora to the sailor. A possessive pronoun like *his* (lines 1, 6, 8, 13, 16, 17, 23, 24, 42) is an endophoric reference to the boat and *its* (lines 24, 34) is an endophoric reference to the boat too. Demonstrative pronouns like *these* (line 44), which refers cataphorically to the sailors; and *this* (lines 1, 45), which is an endophora of storm. The definite article appears along the whole text (lines 3, 7, 10, 11, 14, 15, 16, 18, 23, 24, 25, 26, 33, 35, 36, 37, 39, 41). There is only one example of substitution, which is *one* (line 45) that replaces the nominal phrase “*the storm*”. Analysing ellipsis examples, we have nominal ellipsis like: “*The 963ft, 150,000-ton has five restaurants, three pools and ^[it] takes 1,900 passengers*” (line 37). Verbal ellipsis like: “*British sailor ^[was] rescued by the Queen Mary 2*” (line 1), “*^[was] struggled in stormy seas*” (line 4), “*He is fine, ^[he is] just tired*” (line 27), “*The 963ft, 150,000-ton has five restaurants, ^[it has] three pools*” (line 37), *we were pleased to be able to help and ^[we were] delighted that [...]* (line 39). Different examples of conjunctions are found in the text, for example, additive like *and* (lines 5, 12, 24, 25, 33, 37, 39, 40, 41), adversatives like *but* (12, 16, 33, 44), temporal such as *after* (lines 1, 4, 6, 8, 9, 14) and *when* (line 11) or causal like *because* (line 28).

As far as lexical cohesion is concerned, we can see how the author has consciously chosen terminology of maritime life. Actually, in spite of the big variety of lexicon that he uses we can see many repetitions like *sailor* (lines 1, 6, 9, 18, 31, 44), *boat* (lines 1, 12, 24, 25, 26, 31, 33, 42), *race* (lines 2, 8, 11, 31), *liner* (lines 3, 4, 7, 13, 16), *rescue* (lines 1, 4, 7, 13, 14, 21, 35), *storm* (lines 4, 15, 23, 33, 45), *damaged* (lines 2, 8, 17), *vessel* (lines 5, 8, 36), *a once-in-a-lifetime storm* (lines 15,4 5), *treated like a prince* (lines 2, 22), *yachtsman* (lines 4, 7, 40). But he tries to avoid these repetitions by

using some synonyms such as: *sailor* (lines 1, 6, 9, 18, 31, 44) and *yachtsman* (lines 4, 7, 40); *boat* (lines 1, 12, 24, 25, 26, 31, 33, 42), *vessel* (lines 5, 8, 36) , and *yacht* (lines 6, 9); *liner* (lines 3, 4, 7, 13, 16) and *cruise ship* (line 20); *emergency beacon* (line 5), *emergency signals* (line 33), *a mayday* (line 6, 9) and *distress beacon* (line 15); *went under water* (line 24) and *sunk* (line 33), *aid* (line 36) and *help* (lines 17, 39) or *transit* (line 41) and *course* (line 16). On the other hand, the use of contrast is limited: *damaged* (lines 2, 8, 17) and *uninjured* (line 18) In addition, co-meronymy is also used such as *deck* (line 23), *mast* (lines 24, 34), *cabin* (25), *porthole* (line 25) as part of a whole which is the boat. According to expectancy relations we have *sailors* (line 31) and *to sail* (line 31); *emergency beacon* (line 15) and *rescue* (lines 1, 4, 7, 13, 14, 21, 35); *boat* (lines 1, 12, 24, 25, 26, 31, 33, 42) and *seafaring practice* (line 36).

Finally, as far as coherence is concerned, the reader is able to recognize that the text is an article due to its structure and its different constituents. This organization allows the reader to make sense of it. Every paragraph is linked in a coherent way with the help of the different cohesive devices that we have previously analysed and also due to its setting in context. In this way, the reader is able to understand and follow the story without misunderstandings or misinformation.

4. CONCLUSIONS

After analyzing both articles, we can say that in spite of the fact that both texts deal with the same piece of news and being of the same length, there are lexical, grammatical and stylistic differences. These differences occur because the intention of both authors is not the same.

First of all, both texts have been analyzed according to the general characteristics of journalism. *The Guardian* text follows respectfully the formal rules of word choice and syntax to inform the reader about an event objectively without creating any sensationalist tone. The author does not interfere between the news and the reader; the information is given in an objective, clear and concise way. On the other hand, the *Daily Mail* text, although it tends to follow a formal style such as is characteristic in journalistic prose, is more diverted towards subjectivity, for example with the use of colloquialisms or modal expressions. Both texts follow a pyramidal structure to organize the information; it appears in decreasing level of interest in both cases. Even so, it is more evident in the text of the *Daily Mail*, in which from the headline, the

intention of the author is to catch the reader's attention with the most eye-catching information and then the less important details. According to the graphical layout, it is also more evident in the sensationalist text, since there are more images and they are more colorful and they have a dramatic tone to capture the reader. With respect to the lexicogrammatical choices, there are differences in the use of vocabulary, which in the second text is chosen to create a more dramatic tone in the story than in the first one. By contrast, there are no syntactic differences between the two texts, except the use of modal verbs.

In second place, both articles have been analysed from a functional perspective. The functions of language, ideational, interpersonal and textual have been the main points of analysis in this paper, including at the same time the analysis of the context of situation and the cohesive and coherence devices. Both texts share the same context of situation because they deal with the same piece of news. They differ in terms of the purpose of the author, so the use of language is not the same when you want just to inform or when the intention is to provoke different feelings in the reader. Language is carefully chosen and studied before writing in order to get their purpose. With the analysis of these texts we can observe that it is easy to mold the information of the same piece of news to provoke in the reader a particular reaction. Language allows us not only to communicate but to express our ideas, to persuade the addressee or to achieve a particular purpose with our words. In this particular case, we can see that journalism is able to use language to inform both orally and in written form about any event in a clear, concise and meaningful way.

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6. APPENDIX

Text 1: <https://www.theguardian.com/sport/2017/jun/11/mervyn-wheatley-73-queen-mary-2-liner-rescue-north-atlantic-storm>

Lone sailor, 73, rescued by Queen Mary 2 liner in north Atlantic storm

Mervyn Wheatley, said to be uninjured, was taking part in transatlantic race when vessel was hit by storm

5 A 73-year-old British sailor was rescued by the Queen Mary 2 luxury liner after his yacht was severely damaged in a powerful North Atlantic storm.

The lone sailor, understood to be former Royal Marine Mervyn Wheatley, was taking part in a transatlantic race when the vessel was hit by the storm in the early hours of Friday.

10 Despite Wheatley's yacht, called Tamarind, being battered in 15-metre waves by winds reaching 60 knots (69mph), Wheatley was described as being "uninjured and in good spirits".

A profile on the Royal Western Yacht Club website said the experienced sailor left Plymouth for Newport, Rhode Island, on the "slow and comfortable American cruising boat" on 29 May.

15 It was his 19th Atlantic crossing and he had planned to sail back single-handed, with the 6,500-nautical-mile voyage ending in July or August.

HM Coastguard and counterparts in Halifax, Canada, launched a long-range rescue mission involving an RAF C-130 Hercules after detecting a distress beacon at about 4am on Friday.

20 Meanwhile, coordinators radioed the QM2 for assistance, which diverted its course and headed to the scene, arriving at about 1pm on Saturday.

The master of the QM2, Captain Chris Wells, who led the rescue mission, said it was standard seafaring practice to go to the aid of a vessel in distress. He said: "We were pleased to be able to help and delighted that the yachtsman is safe and well and now on board."
25

Wheatley, from Newton Ferrers in Devon, served 33 years as an officer in the Royal Marines, according to the RWYC. Among his achievements is skippering one of the eight boats to take part in the inaugural Clipper Round the World Race in 1996, which he competed in again in 2005-06.

30 According to fundraising page, it was the fifth time Wheatley had competed in the original single-handed transatlantic race – known as Ostar – with Tamarind.

The yacht was one of five craft competing in the Ostar and the two-handed transatlantic race to be affected by the storm, three of which are understood to have been piloted by British skippers. Despite all of the boats suffering damage, there were no reports of
35 injuries.

On its website, the RWYC, which organizes the races, said: “The RWYC would like to thank all personnel at the Halifax coastguard for their immediate and magnificent response to this emergency situation. All seafarers owe them a debt of gratitude.”

John Lewis, race director, told BBC News that in 25 years he had not seen such bad
40 conditions. “It’s unusual. It’s extreme, but it does happen in North Atlantic,” he said.

Daniel Bailey, the maritime operations officers for HM Coastguard, said: “We are extremely grateful for the support and professionalism that the RMS Queen Mary 2 provided during the rescue.”

Text 2: <http://www.dailymail.co.uk/news/article-4594690/British-sailor-rescued-Queen-Mary-2.html>

“I could get used to this”: British sailor rescued by the Queen Mary 2 after his boat was severely damaged in transatlantic race reveals how he was “treated like a prince” aboard the liner

British cruise liner joined rescue effort after yachtsman struggled in stormy seas

5 Queen Mary 2 and two further vessels responded to three emergency beacons

Stricken sailor Mervyn Wheatley sent a mayday after his yacht was battered

A British yachtsman has relived the dramatic moment he was rescued by a cruise liner after his vessel became severely damaged in a transatlantic race.

10 Stricken sailor Mervyn Wheatley sent a mayday after his yacht was battered beyond repair in a hurricane in the middle of the Atlantic.

The former Royal Marine, 73, was taking part in a 7,500-mile transatlantic race when his boat was smashed by 50ft waves and winds of almost 70mph – but it was the Queen Mary 2 luxury liner steamed to his rescue.

15 An RAF Hercules was sent on a long-range rescue mission after the father-of-two sent out a distress beacon during the “once-in-a-lifetime storm”.

But it was the QM2 ocean liner that saved the day – diverting from its course and arriving to help stricken Mr Wheatley in his badly damaged 38ft yacht.

The veteran sailor, who was on his 19th Atlantic crossing, was said to be “uninjured and in good spirits” yesterday.

20 He told The Times: “I may be a little less snooty about cruise ships now”.

“I think I did incomparably better being rescued by the QM2, certainly as far as aftercare is concerned. I have been treated like a prince.”

His wife Penny, 67, said he was below deck at 2am on Friday when the storm smashed his boat Tamarind on its side and the mast went under water.

25 Everything inside was thrown across the cabin and a porthole was smashed, letting water gush in. He then scuppered the boat so it would not be a danger to other boats. Mrs Wheatley told the BBC: “He is fine, just tired. He has never lost another boat.”

“The last 36 hours have been a nightmare because she could have gone down with him on board. There’s no way he would have survived on a life-raft in those conditions.”

30 Mr Wheatley, who was an officer in the Royal Marines for 33 years, was 12 days into a transatlantic race for 22 boats sailed by solo sailors or crews of two from Plymouth to Newport, Rhode Island, in the US.

But the huge storm forced three boats to send out emergency signals, with one sunk and another losing its mast.

35 Captain Chris Wells, master of QM2, who led the rescue mission, said it was standard seafaring practice to go to the aid of a vessel in distress.

The 963ft, 150,000-ton liner has five restaurants, three pools and takes 1,900 passengers.

40 Captain Wells added: “We were pleased to be able to help and delighted that the yachtsman is safe and on board.

He will have a much more leisurely and luxury transit to the other side of the Atlantic than in his 38ft boat.”

45 John Lewis, on the Royal Western Yacht Club in Plymouth, which organises the race, said: “These are professional sailors, they’re used to arduous conditions – but not really a once-in-a-lifetime storm like this one.”