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**Contrastive Analysis of  
News Text Types in  
Russian, British and American  
Business Online and Print Media**

Anastasiya Kornetzki

**F** Frank & Timme

Verlag für wissenschaftliche Literatur

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British and American Business Online and Print Media



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## Abstract

This book explores the manifold intertextual relations between business media texts, published in print and online across Russian, British and American cultures. Intertextuality is a contemporary, on-going object of research, which gives insight into the dialogism of context and text. As a focus of research, it casts light onto cross-cultural and cross-media differences and similarities of business media texts. Since intertextuality is an expression of centripetal and centrifugal forces of interaction in society and culture, it orders and modifies texts on numerous levels, reflecting socio-cultural values.

In order to account for the complex intertextual links, existing between texts, an interdisciplinary approach is applied in this project, encompassing methodology and theoretical findings of several disciplines in one theoretical framework. An interdisciplinary approach has allowed the uncovering of a new, alternative perspective of intertextuality and setting a multi-dimensional methodological framework for an adequate, comprehensive analysis of intertextuality.

In the empirical section of this thesis, a contrastive cross-media and cross-cultural analysis of intertextuality is carried out within multiple contexts of research. A practical applicability of a multi-dimensional model of analysis as well as a theoretical hypothesis that intertextuality can be presented on three basic levels, namely intra-textual, textual and inter-genre levels, are put to test in an empirical analysis. The subdivision of intertextuality into three main types turns to be suitable and particularly fruitful for uncovering numerous intertextual links between texts. Empirical findings show that the application of a multi-dimensional model was a challenging but still rewarding undertaking, which allowed revealing intertextual connections within numerous levels of abstraction.

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## List of Abbreviations

CDA	Critical Discourse Analysis
ESP	English for Special Purposes
LSP	Language for Special Purposes
SFL	Systemic Functional Linguistics
WSJ	the Wall Street Journal
FT	the Financial Times
GSP	Generic Structure Potential
CC	Context Configuration
MSA	Media-Specific Analysis
ITF	Intertextual Thematic Formations
Sm	SmartMoney

# 1 Introduction

The process of globalisation increasingly affects the manner of transmitting social, economic and cultural values by news media worldwide, leading to the unification of the norms accepted in society. News media contribute to the internationalisation of communication across the globe because they are firmly embedded in every society, shaping people's viewpoints and attitudes. Ulrich Schmitz elaborates on the impact of news media on a society as follows:

*“... es werden – teils heterogene, teils untereinander widersprüchliche – Normen verbreitet, die Menschen sich bewusst oder unbewusst zu Eigen machen. In diesem Sinne wirken Massenmedien auch als normative Leitmedien und erzeugen Konformität gerade durch Einübung in routinierten Umgang mit Irritation. Sie selektieren, konstruieren, bündeln und verstärken ein mehr oder weniger flexibles und heterogenes Spektrum von Weltansichten, Lebensbedeutungen und Sinngebungen. **So sind moderne Medien wichtigste Träger und getreue Gradmesser der kulturellen Entwicklung von Gesellschaften**“ (Schmitz 2004, 18).*

Although the recipients of news information from different cultures, nationalities and social groups perceive and interpret these bits of information on the basis of their previous experience and mentality, the transmission of common, increasingly shared social, economic and moral values by media culture contributes to the unifying perception of present by people around the globe. David Machin and Theo van Leeuwen (2007), who investigate the influence of global media discourse on global culture, conclude that current media genres and formats are becoming increasingly globalised. Moreover, most importantly, these media genres and formats reveal “deep-seated values of cultural formations”. Therefore, despite some differences in localised content, media texts mainly carry the same global message, being “in harmony with the interests of consumer capitalism” (Machin/van Leeuwen 2007, 170).

It is a well-known fact that the USA in the past used and is still using media as a tool for transmission of its perspective, way of thinking and economic ambitions across the world. As a result, American culture has become no longer American but the most powerful and pervasive global culture (Machin/van Leeuwen 2007). In her book “*The Global and the National: Media and Communication in Post-Communist Russia*” Terhi Rantanen (2002) underlines that the globalisation in Western Europe

and the US has been a subject of continuous and detailed research, whereas globalisation in Russia has been neglected. However, primarily in Russia the former Soviet journalists, parting with the ‘musts’ imposed by the Communist Party, made use of the Western media concepts which changed and are currently shaping the Russian media landscape (see Vartanova 2009). Therefore, this dissertation will be devoted among other aspects to the study of the effects of globalisation on Russian media.

After the collapse of Communism and with it the superpower ideology in the former Soviet Union Russian citizens were confused about their national identity and their place in the world, thus being extremely vulnerable to the process of globalisation compared to other countries. Russian society is currently influenced by the globally infectious economic values of capitalism and free market, political values of democracy and freedom of speech, which are transmitted primarily through the news media. Moreover, the role of post-Soviet media has been and remains to contribute to the creation and maintenance of the nationhood (Rantanen 2002). In the case of post-Communist Russia, the media enhance both nationalism and globalisation. Therefore, “it is the new formations and tensions in this relationship that make the study of globalization in a Russian context important for our understanding of the nature of the process” (Rantanen 2002, 9). This raises the question whether globalisation leads to increased cultural homogeneity or rather spurs diversity in Russia.

The importance of business press publications has increased considerably over the past few years in the Russian Federation. In light of the current economic development of Russia the interest of the general public in financial and business news has constantly increased. The rise of business journalism has been prompted by the need for an effective transmission of economic news and an in-depth analysis of market situations. Economic knowledge, its value and importance, which were undermined in the Soviet Union is now acknowledged in the Russian Federation, attracting a wide readership of business professionals as well as laypeople. This explains the large number of business publications, which has appeared in print as well as in electronic forms in this country.

Due to the acquisition and merger frenzy of the 1980s and 1990s, the global mass media ownerships is currently in fewer hands. This effect of globalisation results in the process of so-called *media convergence* – centralisation and convergence of media text production worldwide (see Uricchio/Kinnebrock 2006). Taking this latest development into consideration, the choice of Russian business publications was not a random one. Two world's leading business newspapers *the Financial Times (FT)* and *the Wall Street Journal (WSJ)* together with the largest Russian publishing house Independent Media created a unique project, publishing the business daily *Ведомости* in Russia in 1999. *Ведомости* and the Russian edition of *SmartMoney* are created in a close partnership with *the FT* and *WSJ* editorial staff. Hence, it is particularly interesting to analyse and compare these business publications.

According to the audience profile of *Ведомости*, its readership consists of mainly middle and top management, working in Russia's key industries. The primary age group is between 25 and 34 years old. The mission of this Russian business daily is:

*"[...] providing readers with timely, detailed and objective coverage. More than 100 journalists in Moscow and regions of Russia, with the help of reporters of Financial Times and The Wall Street Journal's international networks, inform readers on a daily basis about the most important economic, political, financial and corporate events, offering an in-depth analysis and forecasts" (see <http://www.vedomosti.ru/eng/>).*

The analytical business journal *SmartMoney* is published together with *Ведомости* in close cooperation with *the FT* and *the WSJ*. *SmartMoney* is a Russian weekly business journal published since March 2006 in Russia. According to the journal's description given on its official website *SmartMoney* is characterised as follows:

*-it offers high quality and objective analysis of business news provided in an entertaining and concise manner.*

*-it analyses the best practical experience of Russian and international business company leaders .*

*-it contains material about the best strategies and know-how, the latest trends in the economy and the opinion and recommendations of the experts concerning company management, career and capital (see <http://www.smoney.ru/about/>).*

According to the editorial staff of *SmartMoney*, the journal's mission is to provide businesspersons who pursue their careers in large Russian and Western companies with up-to-date and useful analytical material. The targeted audience is 25-35 years old experts, managers and businesspersons who are in the most promising period

of their business life. It can be argued that the Russian editorial staff cannot but cooperate with the renowned European and American news agencies, because Russian media lack the skill of providing not only news but first of all business intelligence to businessmen and brokers. On the contrary, the first European and American news agencies operated and still operate on the principle that “almost anything that passes as news in print, broadcasting and electronic media is likely to have some financial implications for someone and that the best stories move markets” (Boyd-Barett 1998, 62).

In order to determine whether some patterns of news production established in *the WSJ* are used in the above-outlined Russian business publications, it seemed natural to opt for an analysis of *the WSJ* as a leading American business newspaper. The daily business American newspaper *the Wall Street Journal* also sets the target “to deliver the world’s most useful and compelling daily package of news and analysis for business people” (see <http://online.wsj.com/public/resources/documents/ReadersGuide.pdf>). It also defines the main audience for which it caters without mentioning age.

For the purpose of the outbalanced analysis, it was necessary to choose another business journal which can be comparable to the Russian analytical journal *SmartMoney*. The journal opted for the analysis is the British weekly news and international affairs publication, which is edited in London since 1843. A clear description of this publication is provided by its editorial staff, who states that “The Economist is a highly respected weekly international news and business publication offering clear reporting, commentary and analysis on world politics, business, finance, science and technology, books and culture (see <http://online.wsj.com/public/resources/documents/ReadersGuide.pdf>).

Since this publication combines features of both a magazine and a newspaper, it is called a viewspaper. On the one hand, *the Economist* provides analysis, opinion and commentary of the issues, printing the articles in a magazine form on glossy paper. On the other hand, it covers the most current news of the week including economics, politics, science and the arts. Although *the Economist* is published weekly in a magazine format, it describes itself as a newspaper stating that because it is “concerned with views as well as news and works to a newspaper deadline” the

publication has a good reason to call itself a newspaper (see <http://online.wsj.com/public/resources/documents/ReadersGuide.pdf>).

*The Economist* readership consists mainly of managers and shareholders. A recent editor, Rupert Pennant-Rea, once described *the Economist* as “a Friday viewspaper, where the readers, with higher than average incomes, better than average minds but with less than average time, can test their opinions against ours. We try to tell the world about the world, to persuade the expert and reach the amateur, with an injection of opinion and argument” (see <http://online.wsj.com/public/resources/documents/ReadersGuide.pdf>). Several features distinguish this publication from other magazines around the world. Foremost it is its determinedly modern style (humorous cartoons can be found on the front pages, pictures, provocations), its capacity to be controversial (the obvious discrepancy between the norms of good journalistic style stated in the Economist Style Guide and their practical implementation by the writers) (see <http://www.economist.com/research/styleguide>).

A brief description of these business publications shows, that *Ведомости*, *SmartMoney*, *the WSJ* and *the Economist* have the same purpose of text production. They even clearly name the main target group – business people. From this it follows, that the texts in these business publications belong to a language for special purposes (LSP) because they are written for expert-to-expert communication. However, the expert-restriction is still rather questionable. For starters, these publications are not meant for, or only read by experts. Very practical evidence shows that news printed in these papers is quite often quoted by general news-channels in electronic media. Thus, the conclusion which Magnus Ljung (2000, 141) makes, that “newspapers do not have a single discourse community but several overlapping ones” seems to be correct.

Some features of Russian business publications reveal their similarity with British and American writing practices. The British and American business press could be considered the cradle of good journalistic style, which imposes certain requirements on the writing practices of journalists in regard to greater precision, professionalism and creativity. One can go so far to say that the standards and traditions established by the British and American business press have been adopted by Russian

publications. However, it must be underlined that globalisation is a contradictory process which causes both homogenisation and heterogenisation, contributing to cultural diversity (Hall 1997). Therefore, a contrastive comparison of media texts produced in the Western English-speaking societies such as the UK and the US with the media texts in Russia will therefore yield fascinating insights into the impact of globalisation on Russian media.

For the contrastive comparison of Russian business media texts with British and American ones, both online and print editions of the above-mentioned business publications are considered. These media texts, published both online and in print, are first of all *multimodal texts*<sup>1</sup> because they ingrate text and images like photos, diagrams and other visual elements into one uniform presentation traditionally created in media discourse. Multimodal texts contain multi-semiotic resources for meaning making. Martin Engebretsen (2006, 2) writes on the conventionalised nature of multimodality in media texts:

*“When reading newspaper and magazines, we are rarely conscious of how interaction between words, images and graphic design influences our understanding of the issue presented. This form of multimodality is to a large extent conventionalised, and our ability to read such complex, but static media texts is well developed that we read such texts more or less intuitively.”*

In contrast to printed texts, online media are also multimedia due to the interactive properties of Internet as a medium, containing linear and non-linear modes. The WWW can be described as a main medium integrating various sub-mediums into one common format. *Multimedia*<sup>2</sup> changes the conditions for meaning making

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- 1 Walsch (2005) states that online and print presentations of newspapers and magazines traditionally contain multimodal texts because “multimodal texts are those that have more than one ‘mode’ so that meaning is communicated through a synchronization of modes. That is, they may incorporate spoken or written language, still of moving images, they may be produced on paper or electronic screen and may incorporate sound.” (see <http://www.literacyeducators.com.au/docs/Reading%20multimodal%20texts.pdf>).
  - 2 Bucher (1999, 9) defines the term multimedia as follows: “Das Neue Medium ist multimedial, d.h. es faßt schriftliche, auditive, visuell-dynamische, fotografische und

because it is a mixture or rather a convergence of several media. If multimedia offers a new way to produce meaning, then how does this affect the process of news production and consumption?

The impact of the Internet on news consumption is clear-cut. Accessing online news has become an indispensable part of almost every individual's life. As a result, the newspaper print industry is currently in decline due to the increasing number of Internet users who prefer to browse news information online. The article issued on the website of BBC News, dating back to March 1, 2010, carries the title "*Online 'more popular than newspapers' in US*". This article reports that according to the latest survey, online news has evolved into the third most popular form of news, behind local and national TV stations in the UK and US. As a result, print newspapers in these countries are facing mounting financial difficulties.

This trend will undoubtedly have a global effect. It can be therefore argued that multimedia has made an enormous impact on the news consumption worldwide. The Internet as a medium has altered the reader/user requirements towards news consumption. The Pew Research Center describes this development as follows: "News awareness is becoming an anytime, anywhere, any device activity for those who want to stay informed" (see <http://news.bbc.co.uk/2/hi/business/8542430.stm>). This process certainly fuels a battle between the Internet and print newspapers. Attempting to survive and retain a loyal readership, print newspapers deliberately manipulate discourse, thus changing the process of news production.

As far as news production is concerned, it can be claimed that both online and print news media face considerable challenges. The media texts produced online must fulfil traditional rhetorical and communicative tasks within a new medium, whereas print media texts must offer something new in terms of content, style etc. to become more competitive and attract more readers. It is interesting to note that the homepages of online newspapers and magazines are often characterised as a new genre replicated from newspaper front page because they share features with

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grafische Dokumente zusammen, ist also Hörfunk, Fernsehen, Video, Zeitung, Bildband und Computeranimation in einem."

existing genres and a discourse from print media (Askehave/Nielsen 2005). This issue poses some questions: first, whether there are tangible similarities between online and print media texts and second, whether there are active intertextual processes across media.

Text itself is not a unique creation because it is always produced based on a world of already existing texts. Human communication has a patterned character because every act of communication is based on already existing utterances. Any text production contains *intertextuality* that is a social practice of reproducing standard textual, generic and discursive features of texts in order to achieve the communicative purpose of the members of a discourse community<sup>3</sup> in particular communicative situations. Therefore, an application of the theory of intertextuality to the study of cross-cultural and cross-media differences or/and similarities between media texts is a reasonable approach. Text reception and production cannot function without intertextual knowledge and experiences of the members of discourse community. As a result, there is a constantly growing demand for wider intertextual analysis of a text. Hence, this dissertation is an attempt to address this major issue of intertextuality across media and cultures.

Focusing on intertextuality as an object of analysis, the methods of text production become the focal point of research. This thesis is devoted to the study of a complex variety of intertextual links, which exist between texts and genres forming a genre network. An incorporation of the concept ‘*intertextuality*’ in the study of genres in media discourse is a contemporary aspect in the theory of intertextuality, which implies analysis of genre networks or *Textsortennetze*. The stability of genres is perceived as an illusion of genre theory due to the dual stabilising and destabilising effect of intertextuality, responsible for links as well as

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3 ‘Discourse community’ is a key term in the study of genre networks because a community is a source of genre, sustaining its durability. As Swales (1990, 26) says in the definition of genre, “[the purpose of a genre has to be] recognized by the expert members of the parent discourse community”. The study of genre networks is one of the key areas of research in this dissertation.

gaps between genres in a genre network. Foregrounding the dialogic nature of genres is a primary goal of this research.

A genre will be also perceived as interacting and closely interconnected with other genres in a network. The interconnectedness of genres is already acknowledged by many linguists like Charles Bazerman (1994, 2004), Norman Fairclough (1995a, 2003) and John Swales (2004). Amy Devitt (2009, 44) for example writes, “Just as all texts are intertextual, so too are all genres inter-genre-al. For the study of genre forms, that fact means that genres take up forms from the genres with which they inter-act. Their overlapping actions influence their overlapping forms.” The analysis of intertextual connections between the genres forming a network will involve the contextualised treatment of generic form, embedding it into socio-economic, cultural and situational contexts.

Encompassing all levels of context and text in an intertextual analysis in a qualified manner is undoubtedly an ambitious undertaking because intertextuality, perceived as a dialogicality of texts and genres, is a complex object of research. Therefore, this dissertation offers an alternative approach to the study of intertextuality, singling out intra-textual, textual and inter-genre levels on which this phenomenon comes to the fore. These three main levels are only different planes of abstraction, which are closely embedded in one another. Operating with such terms as *text type/genre*, *discourse*, *register* and *style*, it will be possible to gain understanding of intertextual aspects of these phenomena and to identify their interconnectedness.

Heinz Antor (2006, 9) stresses that if the focus of research is on the cross-cultural analysis, the limitation to one discipline cannot meet the demands and objectives of such a research:

*“Die alten disziplinären Grenzen und Traditionen können den Anforderungen an eine moderne Kulturwissenschaft nur bedingt gerecht werden, da eine Beschränkung auf die hergebrachten Paradigmen und Methoden etwa der Anglistik, der Romanistik, der Philosophie, etc. die Komplexität und die heterogenen Vernetzungen von Kultur(en) in der heutigen Welt nicht adäquat zu fassen imstande ist. Interdisziplinarität und der systematisch Dialog über die herkömmlichen Fächergrenzen hinaus sind unerlässliche Voraussetzung für die Kulturwissenschaft geworden“.*

Thus, to investigate the complexity of intertextual relations between media texts and genres, the *interdisciplinary* approach is applied. A detailed theoretical basis of the interdisciplinary approach is provided in Chapter 2.

## 1.1 Aims and Intended Contributions of the Study

The primary aim of this research work is the study of cross-media and cross-cultural peculiarities of Russian and British/American media discourse from the intertextual perspective. Ulla Fix (2006) states that the adequate cultural approach to the study of genres requires an interdisciplinary framework, which incorporates *cross-cultural*, *cross-media* and *intertextual aspects* of analysis. Since the focus of this thesis is on the contrastive analysis of Russian and English print and online media texts, the integration of all three aspects of analysis distinguished by Fix are essential.

*The cross-cultural aspect* of analysis in this paper will touch the problems of uncovering culturally determined *genre variation* in Russian and English media discourse as well as the analysis of genre networks across Russian, American and British cultures. Another aim of the cross-cultural aspect of investigation is to single out similarities and differences of intertextual references on the intra-textual levels in Russian and English business media texts. On the textual level it will be investigated whether there are any textual or/and contextual similarities between analysed media texts. A cross-cultural aspect of research will also include finding the answers to the following questions:

- Is there any cultural specificity of intertextuality in Russian British and American media texts?
- Are there any global cross-cultural intertextual relations between texts?
- Do we deal with cultural globalisation or nationalisation of business press in Russia? And if there is an evidence of cultural globalisation, is it a globalisation of language intertextual practices in Russian versus English media or globalisation of discursive intertextual practices?

*The cross-media aspect* will involve a comparison of online and print media texts distinguishing linguistic, cultural, contextual and other peculiarities of these media.

Due to the linear, 'reading mode' of media text presentation online, the main hypothesis of this dissertation is that the analysed print and e-texts have numerous similarities of textual features. E-texts are considered to be primarily media texts, embedded into the medium of Internet. The difference of context between print and e-text is obvious. However, I will not focus on these differences but will concentrate on the textual features of e-texts.

The main aim of the analysis from the cross-media perspective is also to uncover similarities and differences of intertextuality across media. The study of inherent intertextual relations in on- and offline media texts should provide the answers to the following questions:

- Are there any peculiarities in the use of intertextual references in the e-texts of online media compared to print media?
- Can we speak about transfer of intertextual patterned links across online and print media?
- Are the traditional genre networks transformed or retained in the e-texts?

*The intertextual aspect* of analysis is a focal aspect of investigation, which will be devoted to the analysis of intertextuality in business media texts. In this thesis, intertextuality is understood as inherent in every use of language and occurring on multiple levels. Nevertheless, the basic levels on which it appears are intra-textual, textual and inter-genre levels. Each level of intertextuality will comprise cultural, socio-economic, situational, communicative, text external contexts of analysis and stylistic, content, structural and language text internal contexts of analysis. Applying the concept of intertextuality, the following objectives should be reached:

- To provide a theoretical basis for description of numerous intertextual relations between texts on three identified levels;
- To uncover intertextual interdependence between texts, styles, registers, genres and discourses.

Focusing on the analysis of intertextuality in Russian, American and British online and print business media, it is planned to pursue the following aims:

- To investigate and compare intertextual references on the intra-textual level in Russian, British/American business press;
- To analyse the intertextual links on the textual level;
- To study generic intertextuality and to compare genre networks of print and online media in Russian, British/American business press.

## 1.2 Methodology: A Multi-dimensional Model of Analysis

Analysing media texts in this thesis, I will share Norman Fairclough's opinion (1995a) that there is a necessity of complementing linguistic analysis with an intertextual one. Empirical and theoretical basis of the research is Fairclough's thesis who postulates a need to bring in such notions as genre, style, and discourse for a fruitful discussion of the concept intertextuality. According to Fairclough (1992, 103), "intertextuality of a text can be seen as incorporating the potentially complex relationships it has with the conventions (genres, discourses, styles, activity types [...]) which are structured together to constitute an order of discourse".

In light of the variety and complexity of intertextual links between texts, the extensive study of intertextuality cannot be limited to the application of already existing linguistic models of analysis. Only interdisciplinary conceptualisation of the genre theory and the theory of intertextuality can enable the analysis of intertextuality from different perspectives and on different levels of abstraction. Therefore, in order to achieve a critical and detailed investigation of intertextual links between texts and genres, an *interdisciplinary analytical perspective* on discursive practices and a **multi-dimensional analytical framework** are applied. This multi-dimensional analytical model encourages much greater integration of analytical tools from various disciplines and frameworks.

A methodological framework of the interdisciplinary approach in the study of intertextual relations between English and Russian business media texts comprises instruments of analysis, which consider external as well as internal intertextual features of a text. Thus, various contexts of text analysis are integrated in order to investigate how intertextuality on intra-textual, textual and inter-genre levels finds

its realisation in cultural, socio-economic, situational, communicative, content, structural, stylistic and language contexts. Moving from the abstract to more concrete levels of text analysis, this model also reveals the interdependence between these levels (see table 1).

Levels			Planes	Contexts
<b>inter-genre intertextuality</b>	<b>textual intertextuality</b>	<b>intra-textual intertextuality</b>	Contextual	Cultural Socio-economic Situational Communicative
			Textual	Stylistic Content Structural Language

*Table 1: A Multi-Dimensional Model of Analysis*

The present thesis provides an overview of the vast research perspectives for the investigation of intertextuality on three basic levels: intra-textual, textual and inter-genre levels. Afterwards the theoretical framework is substantiated by an extensive empirical analysis, aimed at proving the practical applicability of the drafted multi-dimensional model of analysis. The empirical analysis also services the purpose of proving the existence and interdependence of these three levels of intertextuality. To compile the system of sufficient and adequate criteria for the systematic analysis of the text corpus is one of the main challenges of the present dissertation. In general, the outlined goals and the problems of analysing intertextuality within different contexts should contribute to a better understanding of the multi-faceted nature of the concept intertextuality and prompt further research in this field.