

A PRAGMATIC APPROACH TO BRITISH AND AMERICAN ENTERTAINMENT AND CELEBRITY NEWS REPORTS

Prof. Fareed Hameed Al-Hindawi (Ph.D.) and Manar Kareem Mehdi (Ph.D. Student)

University of Babylon, College of Education for Human Sciences, Department of English

ABSTRACT: *Entertainment news reports are composed of news stories of interest taken from the entertainment industry, about filming and television projects, interviews with actors, musicians and other entertainment personalities and entertainment newsmakers. This type of news aims at amusing the audience and entertaining them by incorporating human interest stories about celebrities' lives in addition to their activities. Despite the pervasive interest in this type of genre, it has not been thoroughly investigated from a pragmatic standpoint. Consequently, this paper endeavors to pinpoint the pragmatic aspects of the language utilized in British and American entertainment and celebrity news reports. Precisely, this work sets itself the task of answering the following question: what are the pragmatic aspects of this kind of discourse? Accordingly, the study aims at identifying the most prevalent pragmatic aspects utilized in the manufacturing of entertainment and celebrity news reports and finding the interdifferences between British and American news reports of this kind. In accordance with these aims, it is hypothesized that entertainment and celebrity news reporters exploit certain pragmatic techniques such as presupposition, allusion, and conversational implicature to achieve their ultimate goal of attracting as many viewers as possible. In order to achieve the aims of this paper and test its hypothesis, a model is developed for the analysis of the data under scrutiny. Besides, a statistical method represented by the percentage equation is utilized for calculating the findings of analysis. The analysis is conducted on five British news reports retrieved from the BBC online Entertainment & Arts news (bbc.com), and five news reports retrieved from the American TV show Entertainment Tonight (etonline.com). The findings of the analysis verify the above hypothesis in that entertainment news reporters exploit presupposition, allusion, and conversational implicature to help them attract the attention of the audience and take the news report out of its usual frame of boredom into being more interesting, amusing, and entertaining.*

KEYWORDS: Entertainment and celebrity news reports, pragmatic aspects, presupposition, allusion, cooperative principle, implicature.

INTRODUCTION

Entertainment and celebrity news reports aim at amusing the audience and entertaining them by incorporating human interest stories about celebrities' lives in addition to their activities, television shows, films, music, etc. As such, entertainment news reporters do their best to present the report in a tiptop shape to entertain the audience and take the news report out of its usual tone of boredom into being interesting to gain as many viewers as possible.

In their attempt to do this, reporters exploit all the potentialities of language including those which are pragmatic in nature. In other words, part of the job of entertainment news reporters incorporates certain issues which fall within the arena of pragmatics. Pragmatics focuses on the appropriateness of the language to the communicative event in which it is used. This is

clearly manifest in Crystal's (2008: 379) definition of pragmatics which treats it as "the study of language from the point of view of its users, especially of the choices they make, the constraints they encounter in using language in social interaction and the effects their use of language has on other participants in the act of communication".

In this study, what is meant by a pragmatic approach is the attempt of how to arrive at what is communicatively intended by a speaker and how it should be interpreted by the listener. It focuses on revealing the messages that are communicated via the literal use of words because people may say one thing but mean another. This approach involves a pragmatic analysis which is a means that accounts for the varying functions of language in terms of speech acts, implicatures, presuppositions, deixis, and other aspects of contextually based language use.

Accordingly, the current study concerns itself with establishing a pragmatic perspective of the language utilized by entertainment and celebrity news reporters and thus it highlights the most prevalent pragmatic aspects that characterize the reports under study which aim at attracting the attention of the audience. In accordance with the aims of this work, it is hypothesized that entertainment and celebrity news reporters exploit certain pragmatic techniques such as *presupposition*, *allusion*, and *conversational implicature* to achieve their ultimate goal of attracting as many viewers as possible. In order to achieve the aims of this study and test its hypothesis, a model is developed for the analysis of the data under investigation.

THEORETICAL UNDERPINNINGS

News Reporting

News is an outcome of a journalistic operation. It is an end upshot of a "systematic sorting and selecting of events and topics according to a socially constructed set of categories" (Fowler, 1991:12). News reports and discusses some stories about societal dealings "that are of interest to a sufficiently large group, or that may affect the lives of a sufficiently large group" (Reah, 1998:4).

According to Cattenaccio et al. (2010: 2), there are two defining characteristics of news. *First*, "news is commonly defined through its relation to time. News is about novelty, contemporary events, the most recent, and it should be timely, fresh, and pertinent. Otherwise, it will not sell or be relevant to the reader or listener" (ibid.). Some news stories, however, are not constrained by the time element and are detained until a suitable moment. Novelty is a relative concept which can be defined as a "short period of validity". That is to say, once a news message has been released, it loses its primary purpose as news. However, it may still remain relevant when the event it communicates has such an impact that it gets integrated into a community's shared memories. *Second*, "news is all about retelling, intertextuality, and, by extension, entextualization i.e., the extraction (decontextualization) of meaning from one discourse and consequent insertion (recontextualization) of that meaning into another discourse" (ibid.).

News reporting refers to "the gathering of facts about current events or background material required for a news story or feature. Reporters do it through interviews, investigations and observation. Reporters are given directions by editors to cover a particular event, known as assignments. They may be general assignments or special ones" (Web Resource 1).

There are different types of news like political news, war news, economic news, sports news, entertainment and celebrity news, etc. Entertainment and celebrity news reporting is composed of news stories of interest taken from the entertainment industry, about filming and television projects, interviews with actors, musicians and other entertainment personalities and entertainment newsmakers. This type of news incorporates human interest stories about celebrities' lives in addition to their activities.

The Pragmatic Nature of News Reporting

In their attempt to present the report in a tiptop shape to attract the attention of as many viewers as possible, reporters exploit all the potentialities of language including those which are pragmatic in nature. In other words, part of the job of entertainment news reporters incorporates certain issues which fall within the arena of pragmatics. Accordingly, the pragmatic aspects which are expected to characterize the language of entertainment and celebrity news reports involve: *presupposition*, *allusion*, and *conversational implicature*. Each one of these pragmatic aspects will be illustrated in relation to entertainment and celebrity news reports in the following sections.

Presupposition

The concept of *presupposition* is crucial to the pragmatic analysis as "it makes it possible to make explicit the implicit assumptions and intertextual relations that underlie text production" (Web Resource 2). A *presupposition* is "an implicit assumption about the world or background belief relating to an utterance whose truth is taken for granted in discourse" (ibid.). Examples of presuppositions include:

1. *Jane no longer writes fiction.*
 ❖ Presupposition: Jane once wrote fiction.
2. *Have you talked to Hans?*
 ❖ Presupposition: Hans exists.

A presupposition must be conjointly known by the addresser and addressee for the utterance to be considered apt in context (ibid.).

Yule (2000: 27) sees that "presupposition has been associated with the use of a large number of words, phrases, and structures. These linguistic forms are considered to be indicators of potential presupposition, which can only become actual presupposition in context with speakers." Thus, he (ibid.) presents six types of presupposition which are: **the existential, the factive, the non-factive, the lexical, the structural** and **the counterfactual** (see Table 1).

Table (1) Types of Presupposition

Presupposition Type	Example	Presupposition
Existential	"The X"	>> X exists.
Factive	"I regret having done that"	>> I did it.
Non-factive	"He claimed to be a teacher"	>> He was no a teacher.
Lexical	"She managed to escape"	>> She attempted to escape.
Structural	"Who is coming?"	>> Someone is coming.
Counter-factual	"If I were not ill..."	>> I am ill.

Cited from (Wodak, 2007: 213).

According to Wodak (2007: 214), "presuppositions have remarkable properties regarding the triggering of audience consent to the message expressed. Presupposed content is, under ordinary circumstances, and unless there is a cautious interpretive attitude on the part of the hearer, accepted without (much) critical attention (whereas the asserted content and evident implicatures are normally subject to some level of evaluation)". Furthermore, existential presuppositions are a very operative technique to gain agreement.

Entertainment and celebrity news reports are characterized by a pragmatic nature in that the pragmatic aspect named presupposition is appealed to in the manufacturing of these reports. Precisely, when composing this kind of news reports, reporters always take it for granted that the audience know all the names of people, actors, places, movies, TV series and TV shows mentioned in the report. For more details about the relation of presupposition with news reporting see (4.2.2.1).

Based on Yule (2000: 27-8), the triggers, adopted in this study, are classified into three major types: existential (definite descriptions); lexical (change of state verbs and iteratives); and structural (Wh-questions, and counterfactual conditionals).

Allusion

Allusion can be defined as "a brief and indirect reference to a person, place, thing or idea of historical, cultural, literary or political significance. It does not describe in detail the person or thing to which it refers. It is just a passing comment and the writer expects the reader to possess enough knowledge to spot the allusion and grasp its importance in a text" (Web Resource 3).

3. "This place is like a Garden of Eden." – This denotes a biblical allusion to the "garden of God" in the Book of Genesis.
4. "Hey! Guess who the new Newton of our school is?" – "Newton", refers to a smart student alluding to a famous scientist Isaac Newton.
5. "Stop acting like my ex-husband please." – We may allude to common people and places in our speech.

"Through *allusions* one can suggest and address negative associations and connotations without being held responsible for them. Ultimately the associations are only hinted at; the listeners/viewers/readers must make them explicit in the act of reception. Moreover, allusions depend on *shared knowledge*, *background assumptions*, *mutual manifestness*, and *common sense knowledge* for their interpretation. The person who alludes to something counts on the general preparedness for resonance of the audience, that is, the hearer's tendency to expand literal meanings according to this shared knowledge. What is not pronounced creates, in the case of allusions, a kind of secrecy or intimacy, interest, and familiarity suggesting something like: 'we all know what is meant'" (Wodak, 2007: 212).

According to Janushek (1994: 115) (cited in Wodak, 2007: 213), "allusions require active thinking and discriminating recipients. He states that not everyone can understand allusions, and those who do understand them have to do something about it: they have to give meaning to the allusion. The creator of the allusion can thereby renounce responsibility for the meaning that arises: he may distance himself. In other words: allusions can be very short but they can never be one-sided communicative acts. What is more, allusions may be understood in a highly

explosive way but always so subtly that they provoke contradiction and cannot be casually filed away in particular drawers".

Entertainment and celebrity news reports are pragmatically characterized by the utilization of *allusion* in that these reports contain indirect references to the movies and TV series starred by the actors being talked about. Reporters depend on shared knowledge for the appropriate interpretation of their allusions by the audience.

Conversational Implicature

"It is generally agreed upon that at the discourse level there is no one-to-one mapping between linguistic form and utterance meaning. A particular intended meaning can in fact be conveyed by any number of indirect speech acts. Grice is concerned with this distinction between *saying* and *meaning*. How do speakers know how to generate these implicit meanings, and how can they assume that their addressees will reliably understand their intended meaning? His aim is to discover the mechanism behind this process" (Davies, 2000: 2):

6. A: "Is there another pint of milk?"

B: "I'm going to the supermarket in five minutes."

B's utterance denotes that 'there is no more milk at the moment, but that some will be bought from the supermarket shortly'. "Grice posits the CP and its attendant four maxims as a way of explaining this implication process" (ibid.). The Cooperative Principle is put in this way:

"*Make your contribution such as required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged*" (Grice, 1975:45).

There are four maxims associated with this principle:

Quantity: make your contribution as informative as is required; do not make your contribution more informative than is required,

Quality: do not say what you believe to be false; do not say that for which you lack adequate evidence,

Relation: be relevant,

Manner: avoid obscurity of expression; avoid ambiguity; Be brief (avoid unnecessary prolixity); be orderly." (ibid.).

Grice proposes that there is an acknowledged way of speaking which we all take as normal behaviour. "When we produce, or hear, an utterance, we assume that it will generally be true, have the right amount of information, be relevant, and will be couched in understandable terms". If an utterance does not submit to this model (e.g. B's utterance in the above example), then we do not assume that the utterance is wrong; rather, we assume that an apt implicit meaning is there to be inferred. In Grice's words, "a maxim has been flouted, and an *implicature* generated" (Davies, 2000: 2).

Grice distinguishes between *conventional*, *conversational* and *scalar* implicatures. Sometimes, "the conventional meaning of the words used will determine what is implicated, besides helping to determine what is said". If someone says (arrogantly), "He is an Englishman; he is, therefore,

brave", he has definitely committed himself, through these words, to its being the case that being brave follows from being an Englishman. The speaker, here, has not explicitly communicated this meaning but he has surely indicated it (Grice 1975: 44-45).

Conventional implicature is not dependent upon the cooperative principle and the four conversational maxims associated with it. Any utterance always carries its conventional implicature.

7. "*Donovan is poor but happy*".

Happiness and poverty are not companionable, yet; Donovan is still happy. "The conventional interpretation of the word 'but' will always create the implicature of a sense of contrast. So *Donovan is poor but happy* will always necessarily imply (Surprisingly Donovan is happy in spite of being poor)" (Web Resource 4).

Conversational implicatures, on the other hand, are created when the speaker intentionally disobeys a conversational maxim to express an additional meaning not communicated literally. For example, when someone answers the question "How did you like the guest lecturer?" with the following words:

8. "*Well, I'm sure he was speaking English.*"

"If the speaker is assumed to be following the cooperative principle, in spite of flouting the Maxim of Relevance, then the utterance must have an additional nonliteral meaning, such as: (The content of the lecturer's speech was confusing)" (ibid.).

According to Grice (1975), "another form of conversational implicature is also known as a scalar implicature. This concerns the conventional uses of words like 'all' or 'some' in conversation".

9. "*I ate some of the pie*".

This utterance denotes "I did not eat all of the pie". Whereas an utterance like "I ate some pie" is true if the whole pie was eaten. Thus, "the conventional meaning of the word (some) and the implicature generated by the statement is (not all)" (ibid.).

Scalar implicatures normally appear when a speaker "qualifies or scales their statement with language that conveys to the listener an inference or implicature that indicates that the speaker had reasons not to use a stronger, more informative, term" (Web Resource 5). For instance:

10. "She won't necessarily get the job".

11. "She will possibly get the job".

Sentence (10) will, in most cases, indicate the assumption in (11). This appears to be the case because the speaker did not use tougher expression such as "she *can't possibly* get the job" (ibid.).

Entertainment and celebrity news reports are characterized by a pragmatic nature because Grice's cooperative principle is often appealed to in the composition of these reports. Grice's conversational maxims, however, are sometimes violated generating different implicatures that raise the informativity and interestingness of the report.

Model of Analysis

The model developed by the current study is based on the pragmatic issues discussed in the previous sections. Precisely, it stands on three pillars: *presupposition*, *allusion*, and *implicature*. As regards presuppositions, three main types are included and they are: the *existential* (triggered by definite description), *lexical* (triggered by change of state verbs or iteratives) and *structural* presupposition (triggered by wh-questions or counterfactual conditions). *Allusions* are indirect references that depend on the shared knowledge between the reporter and the audience to appropriately interpret them. As far as *conversational implicatures* are concerned, they are subcategorized on the basis of the maxims they infringe, namely: *quantity*, *quality*, *relation*, and *manner*. Figure (1) below summarizes this model.

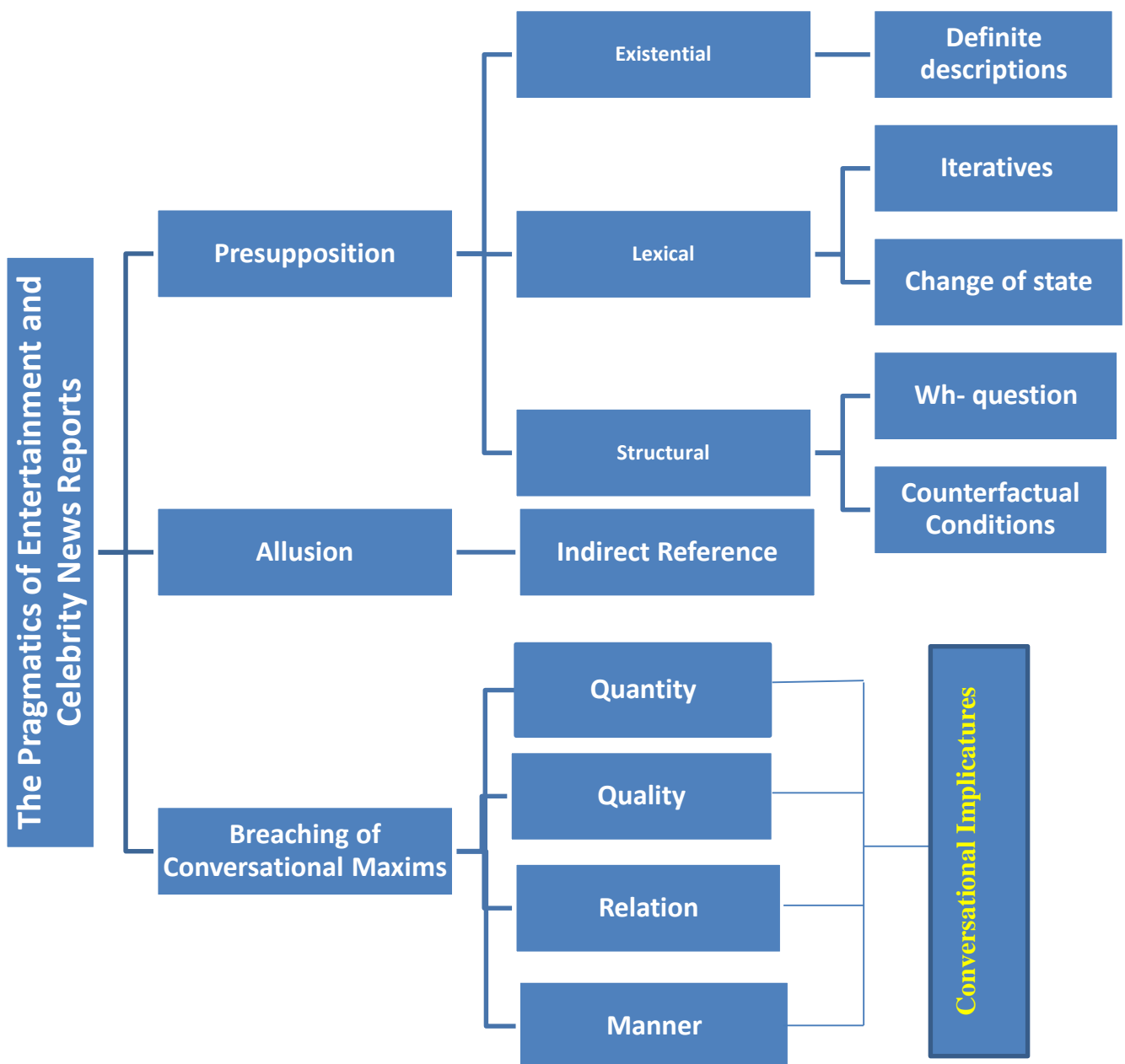


Figure (1) The Pragmatic Analytical Framework of Entertainment and Celebrity News Reports

DATA AND ANALYSIS

Data

Data Description and Collection

The data of the current work are represented by *five* British news reports (see appendix 1) and five American reports (see appendix 2). British reports are retrieved from the BBC online *Entertainment & Arts news* (bbc.com).

- **BBC News** is an "operational business division of the British Broadcasting Corporation (BBC) responsible for the gathering and broadcasting of news and current affairs. The department is the world's largest broadcast news organization and generates about 120 hours of radio and television output each day, as well as online news coverage. The department has 3,500 staff, 2,000 of whom are journalists. BBC News' domestic, global and online news divisions are housed within the largest live newsroom in Europe, in Broadcasting House in central London" (Web Resource 17). BBC online news are categorized into different sections titled as: *Business, Sports, Science, Health, World News, as well as Entertainment & Arts news*. This last section is devoted to reporting the latest news from the world of entertainment and the arts.

American news reports, on the other hand are retrieved from the American TV show *Entertainment Tonight* (etonline.com).

- **Entertainment Tonight**, (stylized as **ET**), is an "American first-run syndicated entertainment television newsmagazine that is distributed by CBS Television Distribution throughout the United States, and is broadcast on the Global Television Network in Canada, and on networks in many countries around the world. It is the longest-running entertainment news program on television, having made its premiere telecast on September 14, 1981; it was also the first syndicated program to be distributed via satellite. Until the start of the 2013–14 television season, the programme made the claim in on-air introductions at the start of the program and in some promotions that it was the most watched entertainment news magazine in the world" (Web Resource 18). **ET** is devoted to "delivering exclusive breaking news and in-depth coverage on celebrities, awards show and movie premiere livestreams, TV scoops and spoilers, as well as fashion trends and tips. ET Online is part of ET Entertainment Television, with 98 million cable and satellite subscribers in the U.S.A. ET network is part of NBC Universal Cable Entertainment, a division of NBC Universal, one of the world's leading media and entertainment companies in the development, production and marketing of entertainment, news and information to a global audience" (Web Resource 16).

As a final point, it is convenient to remark that the reports analyzed in this study are all accessed and retrieved on April/ 2016.

Analysis

Method of Analysis

The model developed by this study which has been discussed in the above sections and sketched in Figure (1) will be the basic analytical tool for analyzing the data of this work.

Besides, a statistical method represented by the percentage equation is utilized to statistically calculate the findings of analysis.

Pragmatic Analysis

The fact that the reports representing the data of this work are many and long makes analyzing them all occupy a large space in this study. Thus, only **ten** representative examples will be presented.

Presupposition

Thorough and repeated analytical reading of the reports chosen for analysis has yielded that entertainment and celebrity news reporters utilize many pragmatic techniques in their presentation of news stories. Specifically, it has been noticed that they make extensive use of *presupposition*. They always take it for granted that the audience know all the names of people, actors, places, movies, TV series and TV shows mentioned in the report. The most common type of presupposition employed in the reports is the *existential presupposition*. For instance in **Text (1)**, (see appendix 1), the reporter says:

1. "*Kylie Minogue, Jess Glynne and classical singer Katherine Jenkins will be among the stars to perform at the Queen's 90th birthday celebrations.*"

Mentioning these names, the reporter presupposes the existence of these people and assumes that the audience know these three skillful singers because they are very famous in the United Kingdom. Moreover, the reporter presupposes that the audience know that the report talks about the present queen of England *Elizabeth II*.

Existential presupposition is utilized in all the news reports chosen for analysis. For example, in **Text (8)**, (see appendix 2):

2. "*Jennifer Garner and Victor Garber Had an 'Alias' Reunion at an Oscars After Party.*"

The reporter presupposes the existence of these actors and assumes that the audience know that both of them co-star in the TV series called 'Alias' and hence presupposing their knowledge of this series.

Another instance of existential presupposition is found in **Text (9)**:

3. "*Abe Vigoda's Daughter Upset 'The Godfather' Actor Was Left Out of the Oscars' In Memoriam.*"

The reporter presupposes the existence of *Abe Vigoda's Daughter* and assumes that the audience know this actor and know that he was married and has a daughter.

Allusion

Another prevalent pragmatic aspect which has been identified of characterizing entertainment and celebrity news reports is the extensive use of the act of *allusion* as illustrated in the following examples.

Reporters make indirect references to the movies and TV series starred by the actors being talked about in the report. Reporters depend on shared knowledge for the appropriate interpretation of their allusions by the audience as in **Text (2)**:

4. "*Han Solo in the Star Wars films, will be 77 when the new instalment arrives in cinemas.*"

The reporter makes an allusion to the character *Han Solo* which is a role played by the actor being talked about in the report namely *Harrison Ford*.

Moreover, the reporter in **Text (7)** alludes indirectly to the movie (*The Martian*) starred by the actress (Jessica Chastain) mentioned in the report by saying '*The Martian Jessica Chastain*':

5. "*The Martian Jessica Chastain will all be presenting at the upcoming ceremony.*"

In **Text (5)**, an allusion is made to the upcoming presidential elections in the United States:

6. "*President Barack Obama ... congratulating the show on its 15 years, he said he hoped young people would be as eager to vote at the polls as they were to vote for their favourites on the show.*"

Conversational Implicature

Reporters of entertainment and celebrity news appear to observe the cooperative principle. Yet; there are many instances in which they appear to violate Grice's maxims and generate implicatures in order to raise the informativity and interestingness of the report. For example, in **Text (4)**:

7. "*Bafta-nominated Slumdog Millionaire star Dev Patel explains why his latest film is a 'mathematical bromance' and why being typecast is more a blessing than a curse.*"

the report writer infringes *the quantity maxim* presenting more information than is required by saying: (Bafta-nominated Slumdog Millionaire star Dev Patel), instead of simply saying (Dev Patel). The reporter does so because he wants to present new information about the actor; (Bafta-nominated) implicates that he is a skillful actor that he is nominated to take the Bafta award; and (Slumdog Millionaire) is the hallmark in the acting career of this actor, it is the work that has made him known by the public.

In **Text (6)**, the reporter violates *the quality maxim* by saying: (They're Batman's kids):

8. "*I don't give my kids a chance to pick sides,*" *Affleck told ET's Jennifer Peros at the massive Dawn of Justice premiere at Radio City Music Hall in New York City on Sunday. "They're Batman's kids so they gotta be on Batman's side. Otherwise there's no supper!"*

This violation of the maxim generates the *implicature* that the kids in question are the children of the actor playing the role of Batman.

Moreover, in **Text (8)**, the reporter breaks *the relation maxim* generating the implicature that the actor in question has a new TV series that will appear on TV soon:

9. "Rainer Andreesen, posted a photo of *the Legends of Tomorrow* actor, Garner and series creator J.J. Abrams together at the Vanity Fair after party."

The report talks about the TV series 'Alias' co-starred by the actors Jennifer Garner and Victor Graber; yet instead of simply saying Victor Graber, he says (*The Legends of Tomorrow* actor) which is a new TV series starred by this actor. The reporter wants, by doing so, to advertise this new TV series and to mention as well the recent work of the actor in question.

Furthermore, in **Text (10)**, the reporter breaches *the maxim of manner* by saying (Anything for Luca) which is not clear and ambiguous:

10. "*Anything for Luca!* Amicable exes Hilary Duff and Mike Comrie continued to show what co-parenting is all about as the former couple reunited for their son Luca's 4th birthday over the weekend."

In so doing, the reporter implicates that the actors mentioned in the report, Hillary Duff and Mike Comrie were married and they had a son called Luca; yet they have recently got divorced. Their love for their son, however, brought them together and they are reunited to celebrate their son's 4th birthday. By breaching the maxim of manner, the reporter wants to make his report colourful and interesting to attract the attention of the audience.

Statistical Analysis

This type of analysis is conducted to quantitatively support the findings of the pragmatic analysis. Besides, it offers statistic indicators that verify or reject the hypothesis of this work. The tables and the figures below show the findings of this type of analysis. They demonstrate the frequency of occurrences as well as the percentage of each pragmatic aspect that characterizes the British and American news reports analyzed.

Table (2) Statistical Analysis of British News Reports

No. of Text	Existential Presupposition	Allusion	Breaching of Conversational Maxims			
			Quantity	Quality	Relation	Manner
Text (1)	8	2	1			
Text (2)	6	3			1	
Text (3)	5	3		1		
Text (4)	5	7	1		1	2
Text (5)	11	3	1	1	1	1
Frequency Total	35	18	3	2	3	3
			27.27%	18.18%	27.27%	27.27%
			Frequency Total: 11			
Percentage	54.687%	28.125%	Percentage Total: 17.187%			

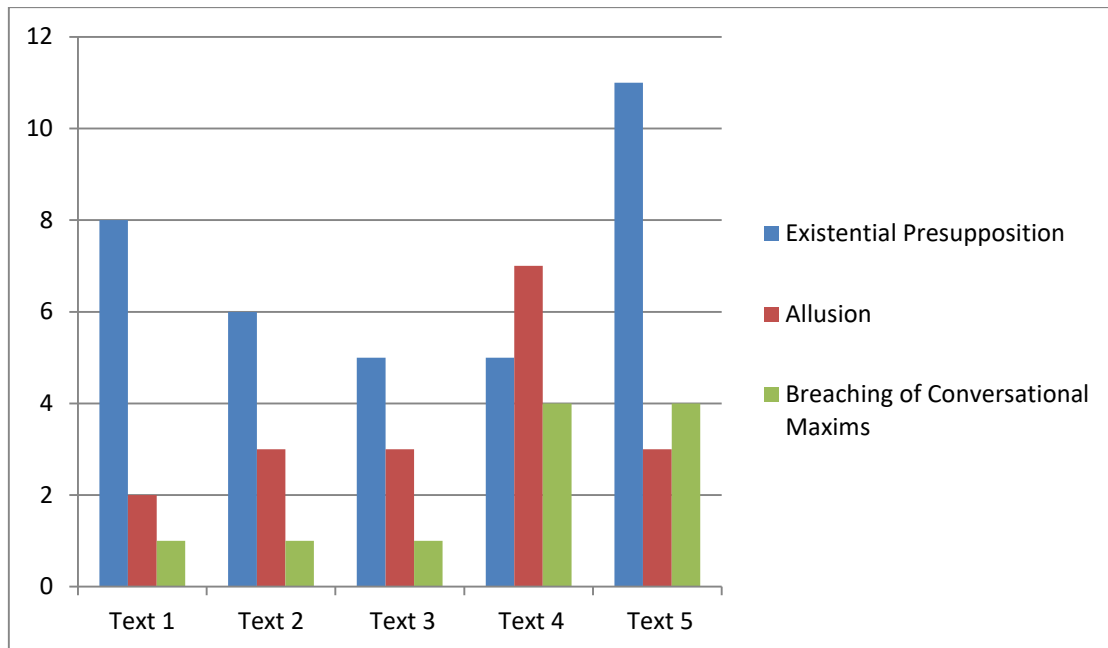


Figure (2) Rates of Pragmatic Aspects Utilized in British Entertainment and Celebrity News Reports

As the table above illustrates, presupposition scores the highest percentage (54.687%) as compared to the other pragmatic aspects that characterize British entertainment and celebrity news reports. It is worth mentioning here that reporters have exploited only one type of presupposition which is *the existential* presupposition that is why the other types are not listed in the tables. As regards breaching conversational maxims, the infringing of the three maxims of quantity, relation, and manner have the same frequency and percentage (27.27%) in the aforementioned reports. Violation of quality maxim, however, has the least percentage (18.18%) since breaching this maxim has moral consequences in that a news reporter should not present something which he believes to be false or for which he has no solid evidence. Moreover, it is convenient to mention here that the number of breaking of the maxims identified in the texts equals the number of the implicatures generated.

Table (3) Statistical Analysis of American News Reports

No. of Text	Existential Presupposition	Allusion	Breaching of Conversational Maxims			
			Quantity	Quality	Relation	Manner
Text (6)	5	2		1	1	1
Text (7)	5	5	2		1	
Text (8)	4	3	1		2	
Text (9)	4	1				
Text (10)	3				1	1
Frequency Total	21	11	3	1	5	2
			27.27%	9.09%	45.45%	18.18%
Percentage	48.83%	25.58%	Frequency Total: 11		Percentage Total: 25.58%	

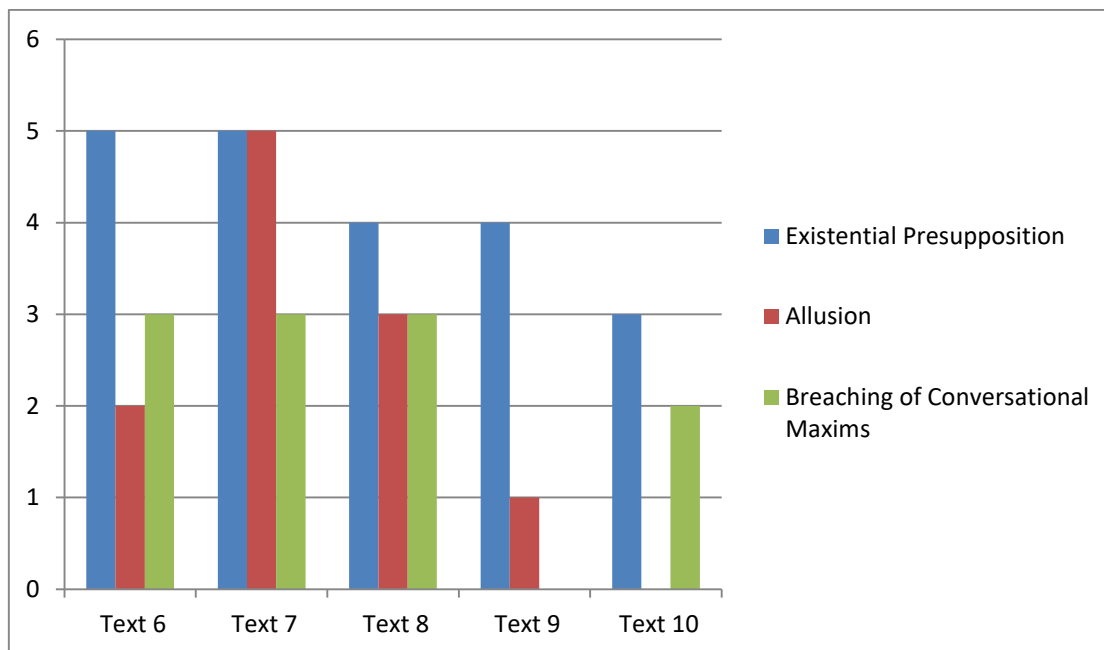


Figure (3) Rates of Pragmatic Aspects Utilized in American Entertainment and Celebrity News Reports

Here, too, presupposition is the most prevalent pragmatic aspect that characterizes American entertainment and celebrity news reports scoring the highest percentage (**48.83%**) among other aspects. Violation of the relation maxim has scored the highest percentage (**45.45%**) among other maxims. This is due to the fact that the reporters always make reference to the other movies and TV series starred by the actor talked about which leads the reporter to derail from the main topic of the report.

As the two tables above demonstrate, we have quite approximate percentages in British and American utilization of pragmatic techniques in entertainment and celebrity news reports. There are, however, slight differences to be revealed in this regard. British reports make more use of presupposition and allusion than the American ones. Infringing of conversational maxims scores higher percentage in American reports (**25.58%**) than in British ones (**17.187%**).

CONCLUSIONS

On the basis of the findings of the two types of analyses conducted by this work the following conclusions can be introduced:

1. The findings of the above analyses verify the hypothesis set in the introduction of this study. Precisely, entertainment and celebrity news reporters exploit presupposition, allusion, and conversational implicature to help them in attracting the attention of the

audience as well as to take the news report out of its usual frame of boredom into being more interesting, amusing, and entertaining.

2. British and American entertainment and celebrity news reporters make extensive use of *Existential presupposition*. They always take it for granted that the audience know all the names of people, actors, places, movies, TV series and TV shows mentioned in the report.
3. Another prevalent pragmatic aspect of British and American entertainment and celebrity news reports is the extensive use of the act of *allusion*. Reporters make indirect references to the movies and TV series starred by the actors being talked about in the report. Reporters depend on shared knowledge for the appropriate interpretation of their allusions by the audience.
4. Both British and American entertainment and celebrity news reporters appear to observe the *cooperative principle* but they breach *the maxims* in order to raise the informativity and interestingness of the report. Breaking the maxims results in generating different *implicatures* that make the reports colourful and entertaining fulfilling the ultimate goal of attracting the attention of the audience.
5. Statistical analysis has yielded quite approximate percentages in British and American utilization of pragmatic techniques in entertainment and celebrity news reports. There are, however, slight differences to be revealed in this regard. British reports make more use of presupposition and allusion than American ones. Infringing of conversational maxims scores higher percentage in American reports than in the British ones.

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APPENDIX (1)

British Art News Reports

Text (1)

Kylie Minogue, Jess Glynne and classical singer **Katherine Jenkins** will be among the stars to perform at **the Queen's** 90th birthday celebrations.

The event, which is part of a four-night celebration, will be hosted by **Ant** and **Dec** in May on the private grounds of Windsor Castle.

Also performing will be soul singer **Beverley Knight**, actor **Martin Clunes** and **Wolf Hall star Damian Lewis**.

Ant and Dec said they were "honoured to be hosting the special celebration".

The celebration will tell the story of the Queen's life, from her birth in 1926 to her coronation in 1953, and her reign spanning more than 60 years.

Other stars making an appearance will be singer Alfie Boe, **Star Wars** leading man John Boyega, singer-songwriter James Blunt and Downton Abbey star Jim Carter.

Absolutely Fabulous comedian Jennifer Saunders, stage and screen actress Imelda Staunton and presenter Alan Titchmarsh will also participate in the celebration.

Hosts Ant and Dec said: "This spectacular evening will bring together some of the best known names in the entertainment world who will perform with 900 horses and 1,500 participants to mark this very special birthday."

(Web Resource 6)

Text (2)

Indiana Jones: **Harrison Ford** to appear in fifth film

Harrison Ford and **Steven Spielberg** are teaming up for a new **Indiana Jones film, The Walt Disney Company** has announced.

The fifth episode of the franchise will be released in July 2019.

The as-yet-untitled film will come 11 years after the most recent Indiana Jones film, 2008's Kingdom of the Crystal Skull.

Ford and Spielberg first worked together on Indiana Jones film, Raiders of the Lost Ark, in 1981.

In the first outing, archaeologist Jones raced around the world to find the Ark of the Covenant before it fell into the hands of the Nazis.

It was followed three years later by Indiana Jones and the Temple of Doom, with Indiana Jones and the Last Crusade coming in 1989.

'Perfect combination'

Ford, also known for his work as **Han Solo** in the Star Wars films, will be 77 when the new instalment arrives in cinemas.

Walt Disney Studios chairman Alan Horn said: "Indiana Jones is one of the greatest heroes in cinematic history, and we can't wait to bring him back to the screen in 2019.

"It's rare to have such a perfect combination of director, producers, actor and role, and we couldn't be more excited to embark on this adventure with Harrison and Steven."

The four films have made nearly \$2bn (£1.41bn) at the box office so far.

Kathleen Kennedy and **Frank Marshall** are to produce the new film.

(Web Resource 7)

Text (3)

Rogue One filmed on **the London Underground**?

Cometh **the Star Wars** trailer, cometh the picking apart, and the latest promo for **Rogue One** is no different.

Fans of the franchise have been poring over the new teaser for clues to what the film will contain and have stumbled on an unexpected twist - that one of the scenes was filmed not in a galaxy far, far away, but on **the London Underground**.

The Guardian reports that fans have claimed a scene in the clip appears to show the film's central character Jyn Erso, played by Felicity Jones, fleeing stormtroopers not in the Death Star, but on the Jubilee Line platform at the remodeled but recognisable Canary Wharf station.

Not everyone is convinced it is Canary Wharf though, with others guessing that it could be North Greenwich, Canada Water or Westminster.

A lot of the filming for the last Star Wars film, *The Force Awakens*, took place in the UK and Ireland, with Pinewood Studios near London being heavily used, so chances are the team behind **Rogue One** have been around these parts again.

(Web Resource 8)

Text (4)

Dev Patel: 'I get paid to play for a living'

Bafta-nominated Slumdog Millionaire star Dev Patel explains why his latest film is a "mathematical bromance" and why being typecast is "more a blessing than a curse".

"I'm terrible - I can barely figure out tips on a bill," Dev Patel says.

"My dad is an accountant and I always let him down because I'm horrendously atrocious with maths, so to play one of the greatest mathematicians in history is quite the irony."

The mathematician in question is Indian **Srinivasa Ramanujan**, who Patel plays in his latest film *The Man Who Knew Infinity*. Ramanujan's name may not be familiar to many, but he was a pioneer who revolutionised mathematical and scientific theories - many of which are still used today, particularly in relation to black holes.

Set in 1913, the biopic follows a 25-year-old, maths-obsessed, Ramanujan as he leaves Madras and travels to Cambridge University at the invitation of meticulous professor and mentor GH Hardy (played by Jeremy Irons), to prove his theories - much to the displeasure of the other Cambridge fellows who are unwilling to accept or credit him.

With maths hardly at the top of many people's fun lists, **Patel - who is now the same age as Ramanujan** - says he's aware the film may be a hard sell to audiences.

"When the script first came to me I was like 'I don't know anything about maths, so maybe I'm not your guy'," he says. "But what I connected to was the almost dysfunctional father-son relationship [between Ramanujan and Hardy]."

"You've got a guy that's come fresh off a boat from the middle of nowhere in South India to Cambridge, into a very snotty environment where he faces a lot of adversity, racism and prejudice.

"Hardy put his whole reputation on the line for this Indian man, but at the same time almost failed to see him as a human for a lot of it.

"These two people are completely different, but the one thing they have in common is maths. So to see them come together and create something great is beautiful - it's like a mathematical 'bromance'."

While Ramanujan faced racism and prejudice from not only the Cambridge establishment, but also people on the street, Patel says he is fortunate enough to not have been on the receiving end of such extreme treatment - although it did hit close to home for his Gujarati Hindu family.

"I'm very lucky compared to what my parents had to face when they first came to London and what their parents had to face," he says.

"There were certain scenes where Ramanujan is being called a 'wog' and it started to hurt a little. I thought 'I don't feel comfortable about this', and I didn't expect that to happen."

Filming took Patel back to India, where he filmed his break-out role in **the 2008 Oscar-winning movie *Slumdog Millionaire***. Perhaps surprisingly, the actor had only been to the country once before that - which he remembers as an unhappy experience.

"I was dragged along to a family wedding when I was not even six, so I didn't enjoy it," he says. "I just remember missing my GameBoy and been bitten to death by mosquitoes."

"But then I reconnected with this culture and saw [Mumbai] for the first time with [Slumdog director] Danny Boyle and it was pretty amazing. It's like finding a part of yourself when you get connected to parts of your heritage that way."

Proud of his ethnic background, Patel has played his fair share of Asian characters. But in a 2010 interview he criticised Hollywood for the lack of roles for Asian actors, saying he struggled to find work beyond the stereotypical parts of "a terrorist, a cab driver or smart geek".

Since Slumdog he's notably starred in two Best Exotic Marigold Hotel films as eager hotel manager Sonny Kapoor, US drama series The Newsroom as reporter Neal Sampat and 2015 sci-fi film Chappie, playing robot creator Deon Wilson.

His next role is opposite Nicole Kidman in Lion, about an Indian boy adopted by an Australian couple who sets out to track down his long lost family in his adult years.

Now he's been in the business longer, Patel says he has a changed perspective on the stereotyping issue.

"The scripts that I'm offered are quite typecast," he says. "But I'm starting to look at it as more of a blessing than a curse because I get to play characters like Ramanujan and bring great Indians from my heritage to the screen and tell their stories."

"Things are changing now because I've been around a bit longer, but I don't feel as typecast as I did when I first came on the scene."

The modest actor maintains he's just thankful to get work: "[Comedian] Chris Rock says when you are doing a job you are constantly looking at the clock, but when it's a career you can't get enough of it. That's what it is for me."

"I'm so lucky that I'm getting paid to do that. My mum cares for the elderly and she works a lot harder than I do."

"I'm playing all the time, but she's really grafting - it puts everything into perspective really."

(Web Resource 9)

Text (5)

American Idol: Final winner announced

SPOILER ALERT! Do not read further if you do not wish to know who won American Idol.

Trent Harmon has been crowned the 15th and final winner of American Idol in a star-studded farewell show.

The 24-year-old waiter beat fellow Mississippi native **La'Porsha Renae** to the title as the long-running series came to a close.

It was a surprise win for Harmon, as the judges had tipped 22-year-old Renae to triumph.

He fell to the floor after he was announced the winner and tearfully praised his rival.

"I know that I have a God-given ability, but I didn't want to take it for granted. I wanted to work so, so hard, and [Renaë] pushed me to do it," he said.

Harmon worked as a waiter at his family's restaurant before auditioning for the show. He grew up on a farm and described himself as a "dude from Mississippi".

Single mother Renaë overcame domestic abuse to compete in the show and won support from the judges for her powerful voice.

Fox announced in May last year the long-running talent show would end after its 15th season.

US President Barack Obama kicked off the show with a taped message congratulating the show on its 15 years.

He said **he hoped young people would be as eager to vote at the polls as they were to vote for their favourites on the show**, adding he was doing his best to make it as easy.

The show was launched by **Simon Fuller** and **Simon Cowell** in 2002, based on their hit UK series Pop Idol. Cowell was an original judge on the show along with **Paula Abdul** and **Randy Jackson**.

It paved the way for a wealth of TV talent contests including The X Factor and The Voice.

The show launched the careers of **Kelly Clarkson - who was the first ever winner** - and stars including Carrie Underwood, Jennifer Hudson, Jordin Sparks and Adam Lambert.

The final show featured guest performances from previous contestants including Underwood, Jennifer Hudson, David Cook, Fantasia, Ruben Studdard, Sparks and Kimberley Locke.

Current judges **Jennifer Lopez, Harry Connick Jr and Keith Urban** also performed.

Original judges Abdul and Jackson appeared on the show to pay tribute to host Ryan Seacrest, while Cowell also appeared on stage and said he was "feeling quite emotional" about the end of the show.

The singing competition drew 36 million viewers in its heyday in 2006, but ratings have fallen every year since then.

It averaged about 11 million viewers last season, but with fewer younger viewers which are favoured by advertisers.

Ending the show Seacrest said "Good night, America" adding when the screen faded to black, "for now".

(Web Resource 10)

APPENDIX (2)

American Art News Reports

Text (6)

EXCLUSIVE: Ben Affleck Says His Kids Don't Get to 'Pick Sides' Between Batman and Superman

While *Batman v Superman: Dawn of Justice* is looking to settle the longstanding debate between which superhero would beat each other in a fight, star Ben Affleck says that, when it comes to his kids, there's no debate to be had.

"I don't give my kids a chance to pick sides," Affleck told ET's Jennifer Peros at the massive *Dawn of Justice* premiere at Radio City Music Hall in New York City on Sunday. "**They're Batman's kids** so they gotta be on Batman's side. Otherwise there's no supper!"

Although it seems the 43-year-old star's three kids -- Violet, 10, Seraphina, 7, and Samuel, 4 - - whom he shares with **his ex, Jennifer Garner**, don't need to be convinced. They think their dad's pretty cool now that he's playing the iconic caped crusader.

Although Affleck says he doesn't think the cool factor is going to last much longer.

"I think, give them a year or two and they'll be completely embarrassed by me," Affleck joked. "By the time *Justice League* comes out, maybe, they'll be embarrassed of me."

The Justice League Part One, set to be helmed by *Batman v Superman* director Zach Snyder, doesn't hit theaters till Nov. 17, 2017, so Affleck might still have some time to bask in the adoration.

The two-time Oscar winner also addressed speculation that he had built his own Batcave in his home.

"That's not true, it's just that my son thinks I go to the Batcave when I go out to work," Affleck explained. "So when I come home, he's like, 'Dad, were you at the Batcave?' And I'm like, 'You got it kid, Batcave! You know how it is, I had to go to the Batcave.'"

As for the rumor that he re-wrote some of the *Dawn of Justice* script while dressed head-to-toe in his Batman costume? Yeah, that apparently didn't happen either.

The script was written by screenwriter Chris Terrio, who won an Oscar in 2013 for writing the screenplay for *Argo*, which Affleck directed.

"I have never rewritten him once, and I certainly wouldn't do it in my Batsuit," Affleck explained. "It's like not even comfortable to do fight scenes in, never mind write in."

(Web Resource 11)

Text (7)

EXCLUSIVE: Charlize Theron, Chris Hemsworth and Jessica Chastain to Present at the Star-Studded 2016 MTV Movie Awards

The MTV Movie Awards are amping up the star power this year!

The show unveiled their first round of presenters exclusively to ET on Monday, revealing that *Mad Max: Fury Road's* Charlize Theron, *Thor* star Chris Hemsworth and *The Martian* Jessica Chastain will all be presenting at the upcoming ceremony, which marks the 25th anniversary of the awards show.

Theron, Hemsworth and Chastain -- who also co-star in *The Huntsman: Winter's War*, the long-awaited sequel to *Snow White and the Huntsman* -- are among a number of huge names who will be presenting this year.

Additional big-name presenters and performers are set to be announced in the near future.

Dwayne "The Rock" Johnson and **Kevin Hart** will host the 2016 MTV Movie Awards, bringing with them the chemistry, comedic timing and charm that could make this the best MTV Movie Awards to date.

(Web Resource 12)

Text (8)

Jennifer Garner and **Victor Garber** Had an '**Alias**' Reunion at an Oscars After Party

All eyes were on Jennifer Garner and Ben Affleck during post-Oscars festivities, mere days after her Vanity Fair tell-all about their marriage and split -- the former couple hung out together, though left separately. But there was a far more exciting gathering taking place in the Academy after hours: an *Alias* reunion!

Victor Garber's husband, Rainer Andreesen, posted a photo of **the *Legends of Tomorrow* actor**, Garner and series creator J.J. Abrams together at the *Vanity Fair* after party. APO lives!

Garber later posted his own photo, captioning it, "Jack and Sidney. Together again"

We'll forgive him for misspelling his own TV daughter's name -- Sydney Bristow -- if the three at least spent a few minutes floating the idea of a possible *Alias* revival. Hey, every other TV show is getting it, and it's been nearly a decade since the spy show went off air.

Garber, 66, has remained close with his 43-year-old co-star since the show went off the air in 2006, even officiating her wedding with Affleck, and was quoted in Garner's *V.F.* cover story, saying, "She's one of the most important people in my life."

Meanwhile, he exclusively told ET on the red carpet of the after party that Garner has been dealing with her split in a "magnificent way."

"She also has a great capacity for love. You know, her children are her passion. And so, all that said, she's dealing with the situation, I think, miraculously," he explained.

(Web Resource 13)

Text (9)

Abe Vigoda's Daughter Upset '**The Godfather**' Actor Was Left Out of the Oscars' In Memoriam

Abe Vigoda is gone -- and now, he's seemingly been forgotten by the Oscars, too.

The veteran actor, who died of natural causes at the age of 94 on Jan. 26, was not included in Sunday night's In Memoriam segment at the Academy Awards, and his daughter, Carol Vigoda Fuchs, is speaking out.

"I have to say it was very disappointing, and I feel that we were all cheated and I don't understand why," Fuchs, who said she watched the ceremony hoping to see her father's image, told The New York Times.

"I am assuming it was a mistake," she added. "This is the final curtain, this is the big one, and wow, why no tribute?"

Vigoda's family wasn't the only one who noticed that the actor who appeared in such films as *The Godfather* and starred on the hit '70s TV series, *Barney Miller*, was overlooked, as fans took to Twitter to remember him:

The Academy did include Vigoda in their online In Memoriam gallery.

Vigoda wasn't the only actor who provoked an outcry over his absence from the show. Juliette Lewis took to Twitter to ask why her late father was excluded. "My dad #GeoffreyLewis was beloved and contributed over 220 roles in film and tv," she tweeted. "@TheAcademy maybe you can remember to include him nxt yr"

(Web Resource 14)

http://www.etonline.com/news/183468_abe_vigoda_left_out_of_oscars_in_memoriam_segment/)

Text (10)

Hilary Duff and Ex-Husband **Mike Comrie** Celebrate Son Luca's 4th Birthday Together: 'We Are So Proud of This Boy'

Anything for Luca! Amicable exes Hilary Duff and Mike Comrie continued to show what co-parenting is all about as the former couple reunited for their son Luca's 4th birthday over the weekend.

"We are so proud of this boy!" Duff captioned a sweet family photo with her little boy and Comrie.

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Earlier in the day, the *Younger* star shared a sweet pic of her son eating birthday cake to Instagram, writing, "You....are magic my little big boy. Happy 4th birthday. My heart just explodes for you."

The whole family got together to celebrate Luca's birthday with aunt Haylie Duff, who shared an adorable photo with sister Hilary, Luca, and her daughter, Ryan.

"Celebrating my sweet nephew Luca today! I can't believe he is 4! #HappyBirthday to the sweetest boy & best big cousin. We love you Luc! (also Ryan has a huge mouth full of food in this pic haha)," Haylie captioned the snap.

(Web Resource 15)