Critical Discourse Analysis, by Terry Locke, London and New York: Continuum, 2004; 94 pp., £14.51 (paperback), ISBN: 0 8264 6486 6

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The author (Terry Locke), commenced this *six-chapter* book by providing a summary of the underlying aim / focus of critical discourse analysis (CDA) concept; a type of research methodology, possessing the power of defusing the '***Modus Operandi***' approach to knowledge exploration, and more so, enabling power to be exercised in the case with (educational) research undertakings through the advancement of (critical) discourses, both at micro and macro-levels, in transforming of policies and their implementation. The word transformation as used in this context has varied interpretations for a discourse research analyst and their readers; this for example, may incorporate synonyms like '*change, modification, conversation (oral, visual and written), evolution and many more'*.

In chapter 1, the author provided a discursive interpretation approach to analysing text as outlined from an advertising billboard which states, "***Kelly Browne's parents are away. PARTY at her place!!*** (Locke, 2004: 2-3)". This is a typical expression of the relationship between text and discourse interpretation involving readers, particularly in the postmodern / post-structuralist era. Based on the billboard advert, the author's interpretive discourse is built around three concepts, namely, '*icon, index and symbol*'. This provide an outline of the connectivity between text(s) which ultimately helps to initiate critical discourse(s). Interpretation of the phrase can be critically analysed with a view of exploring its origin, and which objectively signify that, the advert may not have been produced by a professional advertising agency / media corporation; it is interpreted as an appeal to young people, who may not necessarily need the presence of adult socialisers for a party intended exclusively for young people. This is a scenario of critical discursive statement which can variously be interpreted, more so subjectively in favour of a reviewer's cultural / social orientation or through other forms of association. The author's reflection on the definition in this situation stemmed from that which is produced by Norman Fairclough as stated thus: "*a practice not just of representing the world, but of signifying the world, constituting and constructing the world in meaning* (Fairclough, 1992: 64 and also Locke, 2004: 5)". The chapter also explored

words akin to CDA, for example, **construct** (closely linked to constructing and construction); such constructive view can be interpreted in a deconstructive manner that reflect the state of minds of young people to 'socialise, and exclusively for teenagers'. The term 'interpallated' is used in chapter 1 as a way of craving indulgence on the situation, and particularly that of Kelly Browne's Billboard advert which is geared towards capturing the attention for selected range of audience or viewers (more likely, teenagers and young socialisers in their early 20s). This is also opened up to varied interpretive discourses. The author also made use of word like *constituting,* which present varied forms of interpretation to viewers, and more so an appeal to selected category / age group of socialisers. Based on the author's analysis of conversation with learners, there is likelihood that adult students may also be captivated by the advert, given their (critical) disagreement to the attested view that adults are non-party lovers; this is also closely linked with Facault's (1980) interpretive discourse of reality, and for which the variant use of language may be attested. Constructive discourse is in itself an approach to the epistemological quest for knowledge exploration, and where possible, critical interrogation of concepts as in the case with the Kelly Browne's billboard advert. The deconstruction of the definition of discourse, also helps to decipher '*practice*', which in reality can mean anything ranging from thought processes geared towards engaging practically with things or occurrences as they happen in the real world. The chapter also sets the pace for core concepts like "*analysis, discourse and critical*" to be addressed as a way of exemplifying the true meaning of CDA, and more so, its interrelationship with other texts, referred to as '*intertextuality*'.

Chapter 2 explored the use of language and its interplay between discourse(s). The use of the word discourse as a concept is perceived here as a type of *research methodology*, which is more to do with the exploration of the rationale behind an appropriate means of technique(s) applied in researching concepts. There is an indication of the importance of an implied literacy needed to decode text(s), and also coding of linguistic contents. Literacy is construed here as being socially constructed, as text(s) can be interpreted differently as a way of identifying with specific socially constructed group(s). The author clearly made categorical use of the word '*discourse*'; in one situation denoting an abstract noun in a social setting, and in another, a signification of pluralisation, as a way of attributing meaning to the world, typically referred by Gee (1996) as **Discourse** with a capital '**D**'. In this chapter, the author clearly brought to the fore, differences between concepts like '*messages, text and discourse*'. Reference is also drawn to Bakhtin's theorisation of language use, which is focused on the diversification of human activities ranging from a simplified reading of texts to critical conversation: utterances from language use is viewed as '*speaking genre*', which varies, and a reflection of individual style(s) in a social setting. Genre in Bakhtin's view imply different things, but more so contextually linked to the situational use of language.

In chapter 3, the author focused on the critical turn of *discourse analysis*, which he described as ubiquitous, with the use of synonym like "'critical', attached to variety of nouns: 'critical literacy', 'critical theory', 'critical approaches', 'critical applied linguistics', and many more". In this chapter, the word critical is genre specific, and considered subjective, categorised under three main headings: "*critique as revelation, critical practice as self-reflective, and critical practice as socially transformative*". Critical as used in this case denote an evaluative approach to things, as opposed to demystifying concepts, but more so, a way of unlocking the opacity of perceived ideologies. In the postmodern context, critical discourse as a form of ideology can be viewed as research methodology; exemplifying a (deconstructive) challenge in the notion of concepts beyond a singular approach to conceiving things - cultural in context through critical

dissection of life's ordeal. Moving on from the postmodernist view, there is also the notion of post-structural interpretation, which is perceived as the deconstruction (interpretation) of text, not already deciphered by its writers or others in journeying through the epistemological quest for knowledge, more so historically rooted. Given the nature of critical discourse analysis, its approach to deconstruction can be viewed as '*apolitical*', with the ultimate goal of competing with variety of discourses, not necessarily associated with the politics of governance.

Chapter 4 explored the question of *Metalanguage* in CDA; in this case, it addresses at the opacity in texts and language usage as provided in a quotation as stated thus: '*a woman was rape this morning*'. A very complex sentence with its variant components, 'subject (woman), a finite verb (rape), and adverbials, linking it with the place of occurrence / incidence. This imply a situation on how linguistic tools can be used to deconstruct and interpret concepts, but socially construed in context of the incident. Reference to Fairclough's use of linguistic concepts like '*simile, metaphor, personification and metonymy*' normally helps with the deconstruction of concepts, but more critically in deciphering text(s). It is thought in this chapter that the purpose of CDA is to do with the explicit deconstruction of concepts implicit in text(s).

Chapters 5 provide an opportunity for the analysis of '*print text*'; this create a forum for the presentation of discourses relating to ethnic sufferings of the Maori's, which according to the author is interpreted as a mere evidence of racism / discrimination, and more so akin to the New Zealand's stereotypical treatment of ethnic minorities (those considered non-White). Documented research evidence of the sufferings / marginalised state of minorities is linked to poor education, and the inappropriate structure of a non-inclusive curriculum. Chapter 5 in particular, provide a discursive forum for textual analysis with attention focused under five main headings:

1. Prosody;
2. Cohesion;
3. Discourse organisation;
4. Contextualisation signals;
5. Thematic organisation.

As quoted by the author, *print discourse* interrogate concerns pertaining to: "issues connected with inter-discursivity and the manifestation of intertextuality in the production of texts - ways in which texts can be linked in intertextual chains as an acts of distribution; and ways in which they are received by their readership or audience (Locke, 2004: 69)". The most important part of chapter 5 is to do with the impact of texts on readers.

Chapter 6 in particular, looks at analysis pertaining to oral discourse(s), and this include: "*prosodic features* (which is to do with differences in pitch, loudness, tempo, emphasis and rhythm), *paralinguistic features* (for example pauses, gaps and restarts, and vocal effects such as 'tough guy' or 'baby' talk, giggling and laughing) and *kinesic signals* (for example, body movements such as hand movements, nods of the head, facial expressions and shifts in gaze)" (Locke, 2004: 74). Critical conversational analysis is an essential part of discourse analysis, and for which the author has emphasised the fact that, there is no singularly prescribed approach. It is thought that critical conversation of oral text can follow any of Fairclough's interpretive properties: interactional control, modality, politeness, ethos, Connectives and argumentation, Transitivity and theme, word meaning and wording, and finally, metaphors. The author revealed in chapter 6, the essence of discursive substratum, which invariably seemed to be a form of textual interpretation that provide translucence through an opaque surface of text. The focus is not necessarily based on the power influence of discourse interpretation, but more so, a critical

detachment of discourse that allow text(s) to be interpreted so as to provide a construct that describes social context of texts for the reader.

In summary of the book, the author has provided an excellent means through which CDA concept can help us digest a deeper meaning to text(s), both in their visual as well as in print format. In ordinary term, the word discourse is akin to discussion, but can be construed to be more than just a simple conversation. Extension of the word '*critical*', provided a balanced, and more so, evaluative means of enabling the contextualisation of concepts within text(s). One good thing about the textbook is the opportunity it created for critical discourses to be unearthed, particularly in relation to concepts involving *marginalisation* issue(s), in retrospect of the marginalised state of the Maori's. With reference to chapter 4, there is also an issue about an incident of '*a woman being raped*', which I believe has provided a forum for the exploration of issues pertinent to CDA, both in the physical and social contexts; to a *feminist phronetic researcher* (Jackson, forthcoming2), this can be be critically construed as an act of abuse to a woman's body, and more so beyond her wish. This on reflection, can be interpreted as a mere subjection of women in society to the hegemonic dominance of the male counterpart. In view of the post-structuralist discourse, such incident can be variantly analysed by deconstructing such statement, and with the ultimate inclination of applying critical linguistic components (simile, metaphors, etc.) in view of people's perception of rape concept. Some critical discourse analysts, particularly those perceived as post-structuralists, may also be poised to critically interrogate concerns pertaining to the '*place and time of incident*', in order to make it possible for conclusive outcomes to be decided in a well-balanced manner. In conclusion, this should enable the critical reader / writer to apply concept around *exegetical hermeneutics'*, but more so, hinged on how hegemonic forces of the powerful can dominate those perceived as being powerless (Jackson, 2016 and Jackson, forthcoming3). Critical discourse analysis as revealed in this book, has provided the means for the exploration of the wider context in which discourses can be applied to help shape human understanding of their (social) world through deconstruction of things / occurrences as they reveal themselves in life. On this note, I will confidently recommend this book, as it is undoubtedly an excellent contribution to the field of CDA research. It has created the scope for enabling the unearthing of a balanced discourse analytical outcome(s) from research undertakings in a variety of context, despite its shortcoming of being heavily focused in the social science and humanities field of studies.

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