A Study in Critical Discourse Analysis:
The Prince and "the missus"

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　ある会話文の意味と，その会話がなされた環境を社会文化的視点から分析すると，そこには納得できるものとそうでないものがある。この研究は英国のウィリアム王子とギャリー・リネカーの二人による談話を，信頼性のある方法によって分析するものである。
　実際にFAカップファイナルの試合の前にBBCが録音，放送した談話をフェアクラフの三次元談話モデルに基づいて解析している。この分析結果から，内容的に不明瞭な箇所や矛盾を孕みつつも，公共機関としての放送目的を遂げて，意図した効果をもたらしているのではないか，と考えられる。

The links between text and context offer a number of insights into the discourse of social practice. The intended audience will have a stored record of words or images which may be referenced as symbols or linguistic experience having come from information input channels in stored human experience. Once categorised, these inform representation. Without perceptual grounding it is impossible to form simple cognitive perceptual features. In addition, a person's representation of a word or image may differ as said representations may lead to categorisation and reasoning may lead to heuristic profiling and bias tendencies; how a communication is received brings with it assumptions that are drawn from text, interpretation and practice, and are subject to sociocultural practice. Furthermore, the interpersonal functions in the communication of a message which this study in media shows is a designed representation in which the aim is to lead its audience to create an interpersonal experience whilst at the same time promoting an ideology. Yet in embarking on such a task, it is evident that the ideologies of institutions are at the same time struggling to maintain their power by trying to dominate the audience's perceptions and attitudes. This paper presents a discussion of the institutions represented in the interview, a description of the discursive production and an interpretation of a text based on Fairclough's multidimensional model, and an investigation of the sociocultural implications of the practice.

Critical Discourse Analysis

Critical Discourse Analysis, (CDA), involves a variety of branches, which include: anthropology, applied linguistics, cognitive science, literary studies, philosophy, pragmatics, rhetoric, socio-psychology, sociolinguistics, and text linguistics. All of these branches share a common need to deal with discourse. According to the models of Van Dijk (2007), and Wodak (2008), there are seven parameters which set out the framework for what these days is referred to as Critical Discourse Studies, (CDS). This is an abbreviated outline of their seven parameters and is drawn from Wodak & Mayer in *Methods of Critical Discourse Analysis*:

1.　The use of 'naturally occurring' language.

2.　Larger units for the analysis of speech acts such as text, discourses and conversation.

3.　The study of linguistics beyond sentence-level grammar in order to incorporate action and interaction.

4.　Dynamic socio-cognitive and interactional strategies.

5.　Non-verbal branches of interaction and communication: gestures, images, film and multimedia.

6.　The analysis of the functions of language use in social, cultural and situative contexts.

7.　Grammar and the use of language analysis: macrostructures, coherence, turn-taking, levels of politeness and other aspects of text and discourse (2013, p.2).

CDA extends beyond the methodologies used for the analysis of discourse; it investigates social phenomena. "Any social phenomenon lends itself to critical investigation, to be challenged and not taken for granted" (Wodak & Mayer, 2013, p. 2). As such, more than one approach is required if we are to study the social and political orientations of language and how language is used in the real world.

The term 'critical' implicates notions of power through the use of language as a form of social practice. Examples of such notions may include: racist discourse, gendered discourse or media discourse. It questions the context of language, how a text is positioned, the inherent purpose or underlying interests of the text, the interests of its authors and the consequences of positioning (Janks, 1997).

However, there is debate regarding the use of the term 'critical' in applied linguistics and CDA whereby some intellectuals take on the perspectives of studying the use of language in order to "change the practices and empower those at risk from oppressive practices" (Mahboob & Paltridge, 2012, p.1). In his reference to "inequities of the societies and the world", Pennycook calls for action when he says, "We must start to take up moral and political projects to change those circumstances" (1990, pp. 25-26). This reflects a critical social theory in which the intention is to reduce dominance and dependence through self-reflective knowledge and understanding; the aim is to initiate a form of social transformation.

The term 'critical' has often been labelled as neo-Marxist in philosophy and early works by linguists from the school of thought known as the Frankfurt School, which began in the 1930s when theorists such as Max Horkheimer used the term to fashion a social theory in which Bohman summarizes this as a constituent "to liberate human beings from the circumstances that enslave them" (2007, p. 711).

From the same Frankfurt School comes Jurgen Habermas, a sociologist and philosopher who uses 'critical theory' from a perspective of critiquing and changing society rather than attempting to understand, interpret and explain it. To better understand society, fields of social sciences such as anthropology, economics, history, political science, psychology and sociology are combined in critical social theory with the aims of critiquing not only social theories, but also ideologies and power structures. Thus, the aims of critical theory are to promote both social transformation (in sociology and political philosophy) and a second field, literary criticism, which is focused on the traditions of criticism, definition and discernment.

Early among the scholars of CDA, Teun van Dijk, Norman Fairclough, Gunter Kress, Theo van Leeuwen and Ruth Wodak set out to clarify and distinguish between the theoretical and methodological approaches to creating a framework of principles. The work began in 1991 and has since evolved to incorporate new approaches and elaboration whilst continuing to use traditional theories to study discourse and the notions related to discourse. Wodak & Mayer state that the use of the term 'critical' need not necessarily refer to "negative or exceptionally 'serious' social and political experiences or events⋯" and conclude that it leads to "a frequent misunderstanding of the aims and goals of CDA" (2013, p. 2), suggesting that it is the researcher's role to define

the terms to be employed in the approach to a problem.

There seems to be yet more confusion created by the term 'critical', for it has generated further debate as to whether the aims of CDA, which has been nominalised through the use of an acronym, could be construed as evidence that it has lost its potential to be 'critical' due to the argument that the need to categorise language using methods such as nominalisation or representation as an established academic discipline may be having the opposite effect, that is to say, to "… exclude outsiders as well and to mystify the functions and intentions of the research" Billig (as quoted by Wodak (2013, p. 4)). Billig's argument that the use of specific terms, such as the word 'critical', or the practices of a specific discipline, could run the risk of being 'corrupted' as a result of becoming institutionalised or skewed to serve, for example, a particular ideology, power or group and thereby possibly fail to include what Boeckx (2008, p. 5) refers to as the basic desiderata of "inquiry into the nature of the human language faculty", aspects of which are "non negotiable".

It is now widely accepted that CDA requires an interdisciplinary approach and one that practices a multi-method approach. The core of CDA relies on understanding how language functions when it transmits messages/knowledge.

Background to the Interview

Match of the Day 2, MOTD2, is a weekly, 60-minute football programme that was first broadcast on BBC One on 22 August, 1964, more than fifty years ago. MOTD2 continues to show Saturday and Sunday football highlights, including those of the Premier League: it incorporates post-match interviews with professional footballers and commentaries on featured games and players. In a report by BBC Trust (2014), the audience socioeconomic profile for BBC One stood at 50% for sections in ABC1 and 50% in C2DE in 2014. Ranked in the top decile for percentage airtime, Match of the Day is reported as having an Audience Appreciation Index, AI, of 81.5 points among adults. Regarding the average age profile, adults over the age of 65 accounted for 38% and those categorized between 35-44 stood at 11%. However, these figures do not represent Match of the Day alone and, although the present author has tried, she has not been successful in obtaining more detailed information on the specific demographics of the programme to date.

The Premier League is a domestic football competition; so it was that Prince William, President of the Football Association, the organisation that had founded the oldest association football competition in the world, was being interviewed by Gary Lineker for MOTD2 and was set to talk about current issues pertaining to the game (management and racism), as well as to relay his long-term interest in the sport while harking back to his favourite team, Aston Villa: Aston Villa was due to play against Arsenal in the Football Association Challenge Cup four days after the interview was recorded. The interview was shown at 5 pm on Match of the Day 2, just prior to the kick-off at 5.30 pm. Consequently there was an estimated UK audience of 7.5 million and The Website for the English Football Association listed more than 70 countries which broadcast the game.

On class

In regards to recognising the image portrayed on a formal level, readers may perceive class as a hierarchy, one that pertains to hereditary peerage. Peerage through inheritance is reflected in titles, for example Duke, and a title will also explain lineage, such as Earl (the son of a duke). Another perception of class as a hierarchy uses gradations, 'upper', 'middle' and 'lower', as further forms that denote rank and precedence, at the summit

of which is the monarchy. On an informal level, there are signs and symbols which are used to help determine prestige and status. Cannadine, (1998 p. 22) lists broad considerations such as "ancestry, accent, education, deportment, mode of dress, patterns of recreation, type of housing and lifestyle" to be among the widely recognised determiners of a class-based hierarchy.

The TV image denotes a symbol of hierarchy on a formal level whereas other signifiers (the language used and comportment) reflect self-identity and representation (the prince to the viewer and the viewer to the prince). For an individual to be self-placed within this class-model, it depends on how "one individual regards him- (or her-) self and how he (or she) is regarded and categorised by others" (Cannadine, 1998, p. 22). Despite what is portrayed in the image, it is evident that the language attitude and behaviour are not self-consistent. By using the words 'the missus', the prince is attempting to disassociate himself from the prestige of his own background and education in order to gain the acceptance of his audience. Whereas most people would try to tilt their speech in the direction of Standard English, here we see a form of language which has been adjusted to suit the audience. Social perceptions and social structures can be engineered by the self and by institutions which have access to the techniques and technologies employed by, for example, the organisations, opinion leaders or the outlets of media groups that are wont to spend much of their time, energy, money and creative resources introducing and propagating what are, in effect, propaganda strategies and techniques.

Images and words can thus be engineered by the individuals, organisations or institutions being represented if they have access to the extensive scientific background data and know-how required to plan and re-frame a particular ideology through the use of signs, symbols and text. They can be product deliberate. They can facilitate the creation of new definitions of identity that can be used to change or modify popular perceptions.
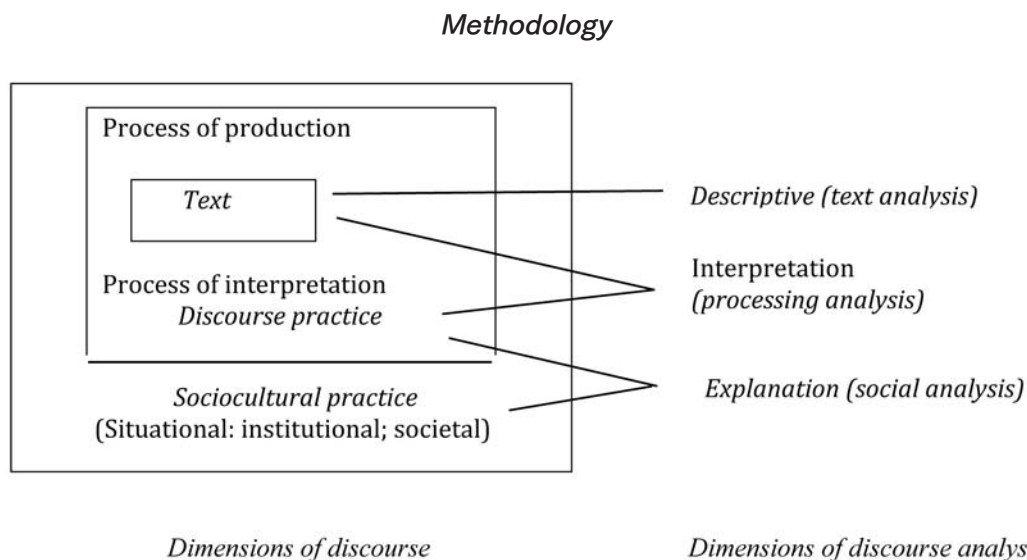
Methodology

Figure 1. Model: approach and method for discourse analysis. (Fairclough, 2013, p. 133)

In his book, *Critical Discourse Analysis*, Fairclough (2013 p. 133), uses the above figure to represent his approach to discourse and his method of discourse analysis. Discourse is viewed by Fairclough to be (i) a text: spoken or written, (ii) discourse practice: how it is produced and received and/or interpreted, and (iii) sociocultural practice: the conditions which govern the practice of the discourse. The three categories are described as being three-dimensional in insofar as all three are inter-related. The method of discourse analysis is executed by means of (i) a linguistic description of the text, (ii) an interpretation of the discursive processes and (iii) an

explanation of both the discursive and social processes.

The diagram is an attempt by Fairclough to portray schematically a simultaneous-method model within which there is a continual and complex interplay between the use of language and its positioning, interpretation and the interests it portrays, while discourse practice takes on the role of mediator between the object of analysis and sociocultural practice. Thus, the way in which a text is produced and received depends on what it is; that is to say, it depends on both the mode of discourse (spoken or written or both) and the conditions of the relevant sociocultural factors. Through the correlation with existing hegemonies, for example, discourse practice and text production, the detailed features of a text can be articulated, interpreted and then determined and explained.

Fairclough's three-dimensional method has gifted subsequent researchers the possibility of exploring the relationships that govern the interactions between discourse, power, and social and cultural changes. It has all been made possible by combining the processes of analysis and the dimensions inherent in discourse.

Textual Analysis

A brief explanation with respect to one aspect of this conversation can be analysed as follows. Readers are likely to adopt one of a variety of interpretations with respect to what Prince William said in the above interview. There could be, for example, an assumption that the Prince saw himself as a partner and that such decisions should be mutually agreed with his spouse. Other readers may assert that Prince William was saying that any decision that involves their child, is one that his wife makes or should make. Yet other readers may see the comment as one that establishes the existence of a marital power structure whereby it is the wife of the prince who rules the roost.

Then again, it is possible that some readers may believe that the speaker is indecisive, lacking in confidence, is unwilling to take a decision, is avoiding responsibility or is even afraid of his wife. Thus it is evident that there are, in effect, numerous discourses available to the reader, all of which assume different conditions regarding the how the text is received, and that they are reflected in the sociocultural contexts. Furthermore, the context of production and reception can apply to any one of the many possible readings without advocating one over the other.

Analysing the visual signs

The function of such interviews is to make the text available for public reception. The context, therefore, becomes a necessary feature in reading the situation. Context includes the physical setting of the communication and all that is visible. This includes eye-direction/gaze, gestures and movements. Other factors that one should take into consideration are to do with what has already been said and done by the participants. Furthermore, questions need to be raised regarding what is shared factual knowledge and what is shared cultural knowledge. According to Gee (2014), these are some of the key factors that help the reader to make assumptions and draw inferences.

In the recording of the televised interview, visual features include a palace in the background, a wide expanse of garden and a wooden bench; the clothes that the Prince is wearing are being used in conjunction with contextual knowledge that could provide evidence to support a particular interpretation.

Contrast is evident from the framing. In the background is a big palace, whereas in the foreground are two men sitting on a wooden bench; they appear to be in casual conversation.

The visual text of the interview shows the prince in semi-casual clothes: a light blue shirt, a darker blue cashmere pullover and black trousers. The casual style is also emphasised in the way the prince is sitting slightly slumped, with one arm over the back of the bench, and slightly turned at an angle to face his interviewer. Both his hands are raised to chest level; they often come together as he gesticulates while he speaks. The blue colour and the palace in the background reinforce the status of the prince, whereas his position at the front of the screen, sitting on a wooden bench in a casual manner, suggests an ordinary member of society (were it not for the watch he is wearing and the quality of his woollen jumper). The interviewer is dressed in a casual-looking white shirt, grey jacket and black trousers; clothes that fit casual style-conventions but not necessarily those conventions expected of a meeting with royalty. What is more, the interviewer is not clean shaven, but sports instead a moustache and beard.

Other aspects of the visual text

The Prince is not speaking directly to the camera; no eye contact is made with the camera at any time during the interview. There is therefore no demand made that the viewer "enter into an imaginary social relation" with the interviewee (Kress and van Leeuwen, 1990, p126). Instead, the viewer is addressed indirectly and is thereby offered an objective interpretation of the scene. The composition of the interview has Kensington Palace centred at the top of the screen with the prince and interviewer in the foreground and in a horizontal line. The triangular composition with its strong base has connotations of history, wealth, power and status, with a definite orientation down to the left hand side, where the prince becomes the localized vector, and then to the right, where the interviewer is sitting. The prince's position is orchestrated; it is carefully arranged so that he is clearly visible to the TV audience, and the use of two cameras (for body shots and head shots) holds the audience's attention as the viewpoint switches at certain points during the interview. The observant may also note that both parties, the interviewee and the interviewer, mirror each other in pose and posture. Some may say that the mirroring indicates a mutual attraction, a sense of affability, and equality of status. Thus, the layout of the image implies a social order, a formal and informal hierarchy.

Presented in the aforesaid triangular frame, the palace, the royal institution, is placed in the background at the top of the hierarchical pyramid. It stands as an ever-present reference to the royal status of the prince. And the visual orientation is weighed down on the left hand side by the symbolic colour blue, a colour, royal blue, that denotes royalty and reminds us, lest we forget, who is the interviewee. The grey suit of the interviewer is unobtrusive, so it distracts neither the eye nor the mind of the observer from the prince and his agenda that are the focus of this public address.

The Text Sample

Below is an extract transcribed from the interview broadcast for BBC (Royal Central, 2015) of Prince William (the interviewee) being interviewed by Gary Lineker (an English former football player and now a sports broadcaster).

In this transcription by the present author, the dots represent short pauses and the dashes longer pauses:

Lineker: How long do you think it'll be before you take .

                    hm

	Prince George .
	to his first football match?
Prince William:	Hooph - I don't know .
	I've got to pass that .
	past the missus.
	See how -
	Hm -
	See how .
	I can get away with it.

'Micro' Analysis

The sample of discourse sample selected, although limited in scope, cannot be explained solely from a linguistic perspective; for if an analysis of a discourse to have any 'critical' relevance, a contextual understanding is also required. That is why when constructing an interpretation of a discursive event, the analytical study of discourse must necessarily incorporate both the 'micro' and the 'macro' - it is in that way that one can achieve a clearer understanding of the modes of control involved.

The response of Prince William to the question asked by his interviewer began with the cognitive hesitation marker 'hooph', followed by the unbound discourse marker, 'I don't know'. It is described as unbound because what follows has no dependent element. William then went on to say, 'I'll have to pass that – past the missus.'

'Hooph' was used as a cognitive hesitation marker. It was used at the beginning of the answer in order on the one hand, to exhibit surprise, and on the other hand, to provide time in which to process the question and give a considered response in the answer.

"I don't know" has various functions. Its use may be declarative, referential or subjective, depending on the context. Variants of the expression include: 'I do not know', and 'I dunno' as well as too many regional variants to list here. Furthermore, phonetic realisations perform a significant role in our understanding of interpersonal and textual function in pragmatic usage.

In many languages, a discourse marker is found to occupy a particular position in a sentence. In English it is most often placed at the beginning of a conversation. Changing the position in a sentence is one way of changing the meaning or the intention of the speaker. At the same time, contractions and the intonation of the voice can also cause a meaning to be polysemous. Hopper (1991, p. 22) refers to this effect of changing the tone of voice as 'layering' in that further functions emerge 'to coexist with and interact' with the existing lexical form. On a pragmatic level, the expression 'I don't know' is an unbound discourse marker; it is both context-dependent and subjective. Used as a discourse marker, new meanings can therefore emerge from the context. On an interpersonal level the subjectivity of 'I don't know' reflects the attitude of both the speaker and the interlocutor, (Pichler, 2007) and, on a textual level, it is used as a cognitive hesitation marker. 'I don't know' is subjective-textual: it indicates an attitude, an attitude towards oneself and one's hearer.

Declaring that 'I don't know' can impute very much more than having insufficient knowledge or being uncertain of the accuracy or reliability of that knowledge. As cited by Pichler (2007), in their research, Tsui (1991), Potter (2004) and Wooffitt (2005) focus on the expression's interpersonal functions. In summary, Pilcher tells us that studies by Potter (2004) and Wooffitt (2005) assert that this utterance is used to protect social face, 'face-want': that is to say, a need to protect or maintain a positive image. Therefore, 'I don't know' is

used as a disclaimer. Used as a disclaimer, 'I don't know' functions as a way of mitigating a negative image or has the function of averting possible opposition or contradiction on the part of the interlocutor/audience. When 'I don't know' is placed before or after a proposition, it functions as a means of negating the relevance of the proposition.

Tsui (1991) further states that the utterance 'I don't know' has yet more functions that pertain to the intentional use, which is that of protecting both the speaker's own face-wants and those of the interlocutor. Tsui then goes on to itemise its variant functions: to preface a statement indicating disagreement, as a politeness strategy 'to minimize impolite beliefs'. These are beliefs that are unfavourable to the hearer, and used as a propositional hedge to 'soften the force' and to defer, as a form of respect, to the other's "greater understanding, wisdom or experience" (Leech 2005 p. 17). In addition, Leech notes that it could be used to avoid offering an opinion for fear that it might imply criticism or may be offensive to a superior, a stance familiar in Japanese culture. Other uses include for the utterance could be as a means of avoiding assessments or commitments. For textual function, these are classified as topic closure, topic curtailment, turn taking and turn yielding. In studies by Scheibman of American English conversational data, it was concluded that reduced vowel forms had face-saving functions and signalled change, whereas the full variant was hardly ever used except in cases where there appeared to be insufficient knowledge (Leech, 2005).

Thus it was that, in the case of the reply of Prince William, he began with 'I don't know'. 'I don't know' could have suggested that the reply was going to be unreliable. In using that utterance, the prince allowed himself space to withdraw if challenged. However, obligation and formal realisation were then presented overtly: "I'll have to pass that past …" The explicit nature of the wording contrasts strongly with the previous phrase, 'I don't know'. 'I' is the subject/agent of 'pass' and 'the missus'. In transcribing the sentence, almost all of the media viewed incorrectly used the word 'by' instead of 'past' even though the word 'past' was used twice during the sentence (the second time after a slight hesitation). However, the preposition 'past' is equivalent to 'by' (Quirk, 1985). It serves the sense of 'passage' and is primarily locative in meaning. It expresses movement and as such describes a directional path towards a destination, which in this case, refers to 'the missus'. Thus the preposition 'past' is used to emphasise the process of making a decision, one which will be deferred to 'the missus'. The noun 'missus' is derived from 'mistress'. According to the *Online Etymology Dictionary*, the word mistress first came into use in the 1580s; Mrs. was first recorded in the early 17th century. Another derivative is 'Miss'. The abbreviated form was common by the early 19th century, when Mrs. and Miss were used interchangeably. 'Missis' then came into use in 1833 as a contracted form of Mistress by way of omitting the medial consonant cluster. The pronunciation "missis" was considered vulgar at least into the 18th century. Mrs., "one's wife", dates from 1920 (Online Etymology Dictionary).

Missus versus Mrs.

Mrs. is a title that prefixes the family name of a married woman and its use in that way is generally a sign of respect. Orthographically, it is Standard English and standard in spelling. Although the title is accepted as honorific, it can be used humorously as a mock surname to describe an attribute, examples being Mrs. Doubtfire (someone who arranges to meet two people at once in the same place and at the same time) and Mrs. Robinson (a married woman who has casual sex with a younger man). 'Missus' in its written form here is nonstandard spelling yet media outlets consistently spelled it this way (with one or two exceptions with the use of 'missis'. Whether in the spoken form or the written form, the noun 'missus' is not standard English and has emphatic

connotations that range from jocular to solemn.

Nowadays there are regional variations in the pronunciation of 'the missus'. In the northern parts of the United Kingdom it is pronounced [mis-uz], but from the Midlands down to the South of England, it is pronounced [mis-iz]. Although geographical dispersion is generally recognised as being the basis of linguistic variation, conscious or unconscious social variety can also affect the way in which people communicate, in that individuals may modify their pronunciation in order to affiliate themselves with a social group. In addition, attitudes towards association with a particular city or region also contributes to variations in respect of education and social standing within a socioeconomic group.

The definite article in the noun phrase 'the missus', acts like a deictic. There was an inherent assumption that the interviewer (Gary Lineker) and the audience could recognise the referent as its use was both attributive and predicative. The assumption was based on the context and the fact that the audience knew that Prince William was married. Even if the audience had not known who 'the missus' was, they would have understood that the prince was either a married man, or was referring to someone with whom he was very familiar - in this case, familiar enough to have fathered her child. Furthermore, if the listener had not known to whom specifically Prince William was referring, they would have been able to hazard a guess regarding the significance of the person to whom he referred, based on shared cultural knowledge. The message being expounded here is salient. It assumed that the audience already knew to whom the prince was referring and that the fact that he was married was shared knowledge. The shared knowledge is knowledge that was necessary if the reference 'the missus' was to be understood by the audience.

Another dimension to add to this is that the use of the noun phrase 'the missus' allowed the audience to make further assumptions dependent on shared knowledge. Gee (2014) would have referred to 'missus' as a content word (noun), for the noun 'missus' has a number of different meanings and those meanings are not constant since they depend on the context in which they are spoken. To some, the word may sound informal, old-fashioned or outdated. To others it may sound humorous, common (as in 'prevalent in usage among the common folk', in contrast with the upper classes), fashionable or sagacious. *The Telegraph*, a traditionally conservative newspaper, labels the use of the word as being an "outdated and crass term" and "sexist" (Cohen, 2015). Hence it is not a given that the same reception to the definition of the word will be shared by all. This means that the effect that the speaker is hoping to convey by ascribing a particular definition to a word runs the risk of not being in accordance with the speaker's intentions. The process and goal of receiving a message as intended by the originator of the message thus depends on the need for there to be shared knowledge and shared assumptions. From this it becomes possible to draw inferences from the sociocultural context that may not be evident from the textual context.

Regarding discourse practice, the interviewer is articulating two discourse conventions. The first is associated with interviews, and the second is associated with being a subject. The interviewer's task is to ask questions and direct the structure of the meeting through his questions. As a subject of the realm, the interviewer allows the interviewee to control and lead the interaction. It could be suggested that the interviewer exhibits contradictory elements that are realised by the speech act. This is expressed in the manner in which it is lexicalised; the interviewer uses a hesitation marker (hm) and then refers to the subject topic by using the correct and formal title, Prince George. The interviewer, although apparently casual in manner, uses the hesitation marker not as a display of uncertainty or reluctance, but as a last minute recourse to repair what could have been a public gaffe. In doing so, he not only recognises his own status but prefixes the topic with a formal element of institutionalized language for the benefit of the audience, the BBC and the royal family. The conversation may

thus seem, *prima facie* to be casual initially, but hierarchy, as reflected by the deliberate use of a formal title, becomes apparent and it could therefore be construed that social order was maintained.

From the viewpoint of sociocultural practice, discourse production provides an insight into the nature of conversation. As a representative of the BBC, our interviewer belongs to a select group of sports broadcasters and has experience of the sports profession as a former footballer. Members of the establishment (the aristocracy) may feel the form of questioning of the Prince's private life to be inappropriate, irreverent and possibly even anti-authoritarian (subject vs. prince). Contradictions are also evident in the response of the prince. On the one hand, the prince represents the British monarchy, one of the oldest government institutions, yet conventions in this discourse are contradictory, the interviewee treating the interviewer informally, not as would be expected of the subject of an interview, and answering the question in a manner that is both declarative and informal.

Fairclough (2010) refers to this as "the 'conversationalisation' of institutional discourse" (p. 135). The features of conversationalisation include certain informality, a perspective which uses a type of discourse that comes from the 'private domain', as opposed to the 'public domain', which pertains to the 'colonisation' of institutions. Thus, the person-to-person interaction is contrasted with the roles or status interactions of institutional discourse. It could be argued that in our case, since the societal order of discourse weighs on the informal and conversational discursive practices, the context becomes more democratic in ideology. This in turn could be construed as being an indicator of social change (institutionally and culturally). The contradictory factors produced by the use of conversational discursive practices could further serve a strategy to manipulate sociocultural practice, and could therefore be viewed as evidence of hegemonic struggle.

In his book, *Ideology: An Introduction,* Eagleton (1991) sets out explain the difference between ideology and hegemony. When referring to Gramsci's use of the word hegemony, he, Gramsci, defines it as 'the way in which a governing power wins consent to its rule from those it subjugates' (1991, p. 112). The sociological theory of cultural hegemony pertains to an analysis of the social norms (values, customs and traditions) and behaviours (emergent and determinant) that have established social structures (classes).

In defining value systems from a sociological perspective, we recognise culturally defined standards and goals of social behaviour and models for a general mode of conduct. Through the assessment of values, conduct or a course of action is generally taken, whether it be through individual action or social action (e.g., patriotism, equality and initiation ceremonies). Concurrently, the norms of a specific situation have referential implications regarding the rules of behaviour of actors in a particular situation. These standards are further subject to judgement, for they include 'sentiments and significance' or 'aspirational reference', according to Wallace (1980, p. 163). In effect, an aspirational reference is a subjective value that can function independently of the social norm.

The theory underlies the concept of cultural domination. In sociology and communication theory, the emphasis is on social constructs and incorporates a theory of knowledge based on understanding and meaning, whereby reality is constructed in CDS through social models and language.

Reception of the Response

The production, distribution and interpretation of textual detail are interrelated with the wider social and cultural contexts. They act as lenses on what is affecting contemporary society, the struggle of institutions with its traditional practices which are open to criticism both privately and publicly.

The current author used Google as her search engine but it must be noted that Google is not a wholly

reliable source of data for searches due to the streaming of personal search items and browsing patterns that can give rise to skewed results. On a 'custom range check' May 26 to June, 15, sorted by 'relevance' from pages 1-9, 36 newspapers used the word 'missus' in their headline. Three other newspapers used the term 'Boss', 'Royal Boss' and 'Current Wife'. There were 45 pages of news agencies that had made use of the interview in their reporting. That is to say, about 450 articles referred to the dialogue from May 26 to June 15. Some newspapers repeated the phrase in other stories and every source checked actually misquoted the prince by using the word 'by' instead of 'past' for 'I'll have to pass that past the missus'.

The Telegraph.co.uk

UK classifications of social grades based on the occupation of the chief income earner in a household: (A) intermediate managerial, administrative or professional (B) supervisory or clerical and junior managerial, administrative or professional (C1). The C2DE occupations cover skilled manual workers (C2), semi- and unskilled manual workers (D), and casual workers, pensioners, and others who depend on the welfare state for their income (E) (BBC Trust 2014). For The Telegraph (.co.uk) readers, 73 percent of the readers belong to the ABC1socioeconomic group. This is higher than the audience profile for BBC One viewers which stood at 50 percent. Higher than any other newspaper, the average AB *Telegraph* reader has over 100,000 pounds in savings. The average age is 42 and the percentage of male readers stands at approximately 57 percent (Audience Config, 2015). The newspaper is traditionally conservative. In an online survey conducted by telegraph.co.uk, viewers of the story were invited to vote on the use of the term 'the missus': The heading was written in capital letters as follows:
PRINCE WILLIAM'S USE OF THE TERM 'THE MISSUS' WAS...

Extremely sexist - one is not amused	6%
A bit sexist - but not a big deal	15%
Appropriate - she is his missus	46%
Fantastic - it show's he's a regular bloke	33%
(Cohen, 2015).	

The number of participants in the poll, June 24, 2015, stood at 17537.

The questionnaire was displayed over an image of the prince smiling whilst holding Prince George in one arm and waving with the other. In contrast to the filmed interview, Prince William looks directly into the camera and, therefore, directly at the viewer.

With 21 percent (6% plus 15%) of the readers finding the term sexist, this is further evidence that the negative reception was not in the common range of social norms and values of current sociocultural practice. Furthermore, it could be argued that since all questions are 'passed past' public relations representatives to avert possible image damage, the prince would have been aware of the question and may have been primed on how to control and lead the interview. In addition, the questions may have been a collaborative effort between the PR company and the BBC, two institutions working together for 'mutually beneficial relationship' building and engagement with their stakeholders and the general public.

Conclusions and Future Study

This work is an endeavor to illuminate how one short exchange between two people can be analysed for critical purposes. The complex relationships between text and context offer not only a variety of insights into the interpersonal functions of the communication of messages, but also perform a broader role in shedding light on the socio-cultural context that is expressed in the linguistic choices that are taken in order to express meanings. Much of this ongoing work is focused on how a meaning may differ based on the choice of words or referents used, linguistic knowledge and experience, how it is perceived, the symbols that inform their representation and how these may lead to heuristic or skewed or misplaced interpretations that have been engineered by institutions with a view to re-shaping social relations.

The author has found there to be significant issues that merit further description based on a linguistic corpus of media reaction to the text, as well as an analysis of the language of public opinion polls regarding questions arising with respect to the popularity ratings of powerful institutions and their members. More research is needed in the application of Critical Discourse Analysis within this field.

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