

University of Mohamed Lamine Debaghine, Setif2

Faculty of Letters and Languages

Department of English Language and Literature

2nd Year - Étude de Textes



Chapter: Textuality, Orality and Iconicity

-Part One-

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First Semester: 2025-2026

Chapter Description:

This material represents the first chapter in the first semester syllabus of Text Analysis. It is entitled Textuality, Orality and Iconicity. It is divided into two lessons: [The Formal Aspects of a Text](#) and [Oral and Iconic Sequences](#).

Chapter Objectives:

By the end of this chapter, students will be able to:

- Build an understanding of the formal aspects of a text
- Identify the structure of the different types of texts in prose, the press and poetry
- Examine how Oral and iconic sequences in texts play a function in constructing meaning
- Develop personal criticism of a text and support it with contextual or textual evidence.

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Lesson 1: The Formal Aspects of a Text

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1.1. Texts are everywhere

1.2. The Paragraph in Prose

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Lesson 2: Oral and Iconic Sequences

Introduction

2.1. Oral Features of a Text

2.1.1. Prosodic Elements: Intonation and Stress

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Conclusion

Lesson 3: Textuality

Introduction

3.1. What is a Text?

3.2. Standards of Textuality

Chapter One: Textuality, Orality and Iconicity

Lesson One: The Formal Aspects of a Text

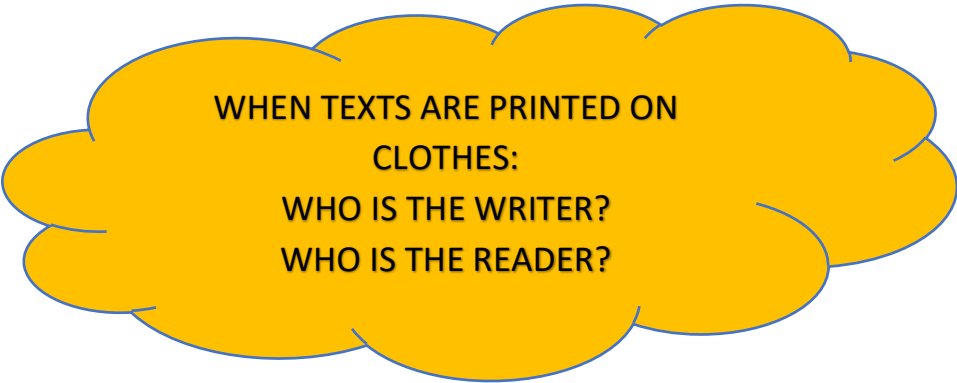
Introduction:

Texts exist everywhere in **written** and **oral** forms. We are producers and consumers of texts that are designed to have intellectual, social, economic political, emotional or ethical effects. We use texts to manipulate others, to communicate with them, to inform or entertain them. As consumers of texts, we must develop a degree of consciousness that allows us to read texts critically.

1.1. Texts are everywhere:

We have been exposed to texts since our childhood everywhere and every day. They shape who we are without our knowledge of their effects. They are printed on clothes, food packages, cosmetics bottles, street signs, newspapers, websites and advertisement billboards.

Time to Think!



WHEN TEXTS ARE PRINTED ON
CLOTHES:
WHO IS THE WRITER?
WHO IS THE READER?


Time to React!

Look at the texts bellow:

Where do you find them?

What messages do they give you?

	<ul style="list-style-type: none">-The change in font size, colours and direction of words attracts people to read it.-The combination of red and black gives an impression of power.-The targeted audience: young people-The text is positioned because it targets young people who want to make statements
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	<ul style="list-style-type: none">-The text is found in advertisement.- It is centralised, the word salad is given prominence as there is a relation between the image in the background and the text. Salad is emphasised in the picture and the text which connects to the readers' knowledge that healthy food starts with a salad.- The language below the symbol is dialect instead of formal language to address a larger category of consumers.-Red in the background is a manipulative colour that stimulates parts of the mind to trigger desire.-The text is manipulative.
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-The text is related to a context in history: discrimination against black people and minorities. It is a sign found near entrances of public places.

-The order of words is significant (dogs of white people then.....)

-The text is discriminatory



-The symbols precede the text to show the importance of what is written for safety reasons.

-Colours and font size are significant.

-This text must be big enough to be read from distance and take the designated direction.

-The text can be considered neutral and informative or protective.

1 Start here →

2 Check calories

3 Limit these nutrients

4 Get enough of these nutrients

5 Footnote

6 Quick guide to % DV

- 5% or less is low
- 20% or more is high

-The text is found on food packaging.

-Colours guide readers because nutrients are organised in groups. Font size is important because information about calories is usually the first thing people look for in food packaging.

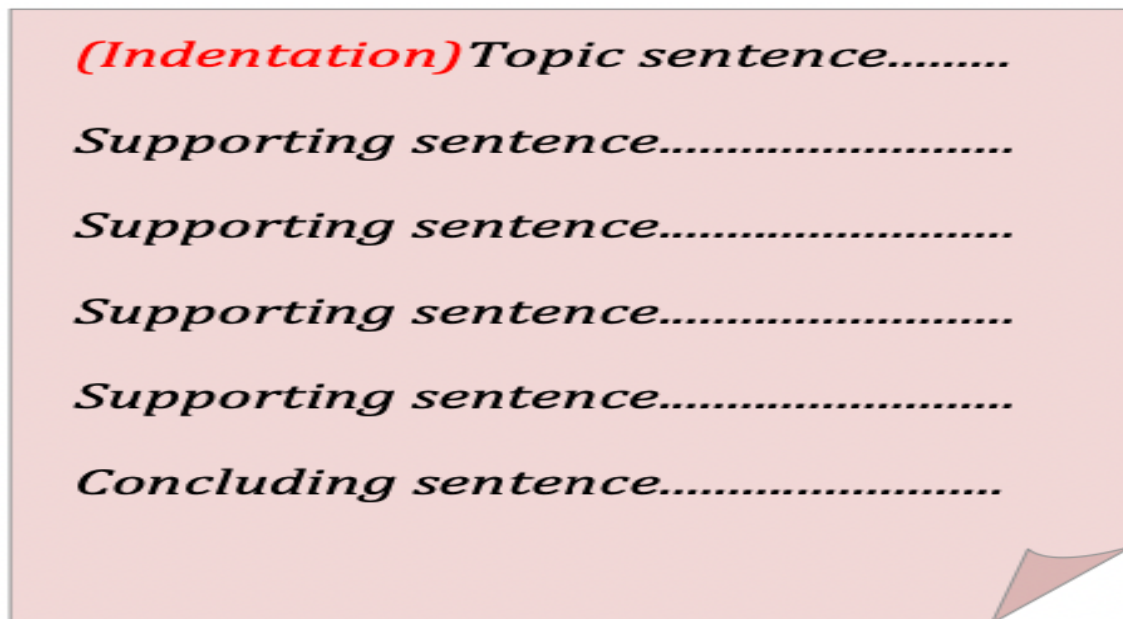
-The text is neutral because it is informative and it provides consumers with facts. However, the information provided can be influenced by trends in diets and nutrition to attract consumers.

1.2. The Paragraph in Prose:

In prose, the basic unit is the paragraph which is generally defined as a group of sentences about one topic. Its length varies between five and ten sentences depending on the topic and purpose of writing. When authors present equal ideas, they use coordinated structures in compound sentences while causal relationships, preferences and comparisons are shown through subordination.

A well-organised paragraph is constructed as follows:

1. **The Topic sentence** is the first sentence in the paragraph which presents the main idea of the paragraph
2. **The Supporting sentences** are the sentences that develop and explain the topic sentence by presenting more details.
3. **The Concluding sentence** is the last sentence in a paragraph that may restate the general idea or make a comment about the.



Well-known Forms of paragraphs:

There are slight differences in form when writing a paragraph but the most used is the previously explained one.

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Form1	Form2	Form3

The paragraph has different functions:

It can appear as an introduction, a body paragraph or a conclusion.

1.2. The Column in Press:

A column is a vertical block of sentences among several other blocks that constitute an article in a newspaper or magazine page. In books, we use the first, second.....paragraph as reference but in newspapers and magazines, we use the first, secondcolumn of the article. For example, we say:

- I read the second paragraph on page 24.
 - I read the first column of the article "You are What You Eat!"
The word column can be also used to refer to regularly written article by the same authoron a particular subject.
- She writes a monthly literature column for the Guardian.

The Form of the Column:

Title of Article

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A typical newspaper article contains six parts:

- **Headline:** catches reader's attention
- **Byline:** tells who wrote the story, as well as the date.
- **Lead paragraph:** Contains ALL of the who, what, when, where, why and how in it.
 - Example: This afternoon handsome school teacher, Gareth Manning, is being thrown a party for being wonderful by his Grade 9 students on Mount Robson using funds raised for their graduation ceremony.
- **Explanation paragraphs:** Important facts and quotes not included in lead paragraph, written in *order of importance* (most to least).
- **Additional Information:** Least important information, perhaps about a similar or related event.
- **Concluding Paragraph:** Catchy, memorable ending.

Texts in newspapers and articles are far from being neutral. They are positioned in the sense that they are written from the point of view of the authors in relation to their beliefs, attitudes, social positions and the orientation of the newspaper and magazine.

1.4. Verse in Poetry:

Verse appears in two contexts: **holly books** and **poetry**.

In holly books, it is used to refer to a numbered division in a chapter in a scripture.

In poetry, verse is a group of rhymed lines that are arranged with a metrical rhythm. Sometimes, it is used interchangeably with stanza to refer to a division in a poem.

Rhyme: the repetition of the same sound at the end of lines in a poem.

Rhythm: A repeated pattern of sounds in a poem. It is measured in small groups of syllables called "feet". One famous rhythm in English poetry is the **iambic pentameter** which was used in Shakespeare's sonnets.

Iamb: foot or beat that consists of an unstressed syllable followed by a stressed one.

Pentameter: five meters

Iambic Pentameter = foot1+ foot2+ foot3+ foot4+ foot5
uns/str + uns/str + uns/str + uns/str + uns/str

Example: Shakespeare's sonnet18

Shall I compare thee to a summer's day?

Shall I /compare/ thee to/ a sum/mer's day?

1 2 3 4 5

Conclusion:

Awareness of the formal aspects of texts develops a conscious literacy that allows readers to identify the texts' types, determine the intentions of their writers and their standing positions and appreciate the aesthetic value of some texts.