

**“My Lords and Gentlemen”:  
A Study of British Origins and the Evolution of the Canadian Throne Speech Genre**

**by**

**Henrik Woods**

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fulfilment of the requirements for the degree of**

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## Abstract

This exploratory study is designed with two main purposes. From a Rhetorical Genre Studies perspective, it sets out to establish the rhetorical nature of the Canadian Throne Speech. It also investigates the relationships between the British and Canadian Throne Speeches. Currently, there is no clear understanding of this relationship. Research of the Canadian Throne Speech's historical origins and the rhetorical context in which it developed is also lacking. This study is a response to these gaps and includes an exploration of thirteen Throne Speeches: five British and five Canadian Throne Speeches, and three additional British speeches, dated prior to Canadian Confederation, which were included in the data set to determine whether the British Throne Speech was a genre. It was determined that the British Throne Speech has acted as a powerful rhetorical influence on the Canadian Throne Speeches from 1867 until 2010. The Canadian Throne Speech, however, was shown to diverge from its predecessor as it dynamically adjusted itself to a new set of purposes, unique to the Canadian context. The findings are significant to the future of research in Rhetorical Genre Studies and to our understanding of the Canadian Speech from the Throne as a speech whose discourse is intimately connected to its rhetorical predecessors and contexts.

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## Glossary

**Addressivity:** The quality of an utterance "being directed to someone"

(Bakhtin, 1986, p. 95).

**Antecedent genre:** A preceding genre which may enable or constrain the discursive practices of a descendent discourse (Jamieson, 1975).

**Aspects of communication:** The organizing structures of a given genre that shape the discursive norms within an organization (Yates & Orlikowski, 2007).

**Chunk:** Here, a part of text which pertains to at least one purpose.

**Chunk-based coding:** A method of associating chunks of text with one or more category/ies.

**Chronotope, the:** The spatial and temporal nexus which shapes and determines a work's plots, events and meanings (Bakhtin, 1981).

**Corollary genre:** The "variants of an established genre that are enacted in parallel with it" (Yates & Orlikowski, 2007, p. 68).

**Debate on the Address:** A response address to the Throne Speech devoted to debating and voting on the particulars of the policies discussed in the days following the speech (Champion, 1929).

**(Gentleman) of the Black Rod:** A messenger acting on the monarch's behalf; used to seek the attention of the members of the House of Commons.

**Genre system:** The full set of genres that instantiate the participation of all the parties (Bazerman, 1994, p. 99).

**Modified Grounded Theory:** A methodological approach to conducting research which

differs from traditional Grounded Theory by admitting that no researcher can be completely objective and free from preconceptions, prejudices, and biases prior to entering/conducting a study (Charmaz, 2006).

Replacement construction: Here, a term used to indicate a shift in pronoun use.

Rhetorical Genre Studies (RGS): A body of research which promotes a contextual interpretation of genre. In contrast with focusing only on regularities of texts, "RGS has looked at these textual regularities as traces of the social, political, and rhetorical actions implicit in these texts" (Artemeva, 2006, p. 2).

Rhetorical situation: "The natural context of persons, events, objects, relations, and an exigence which strongly invites utterance" (Bitzer, 1968, p. 5).

## Table of Contents

Abstract.....	ii
Acknowledgements.....	iii
Glossary.....	iv
Table of Contents.....	vi
List of Tables.....	ix
List of Figures.....	x
Chapter One: Introduction.....	1
<i>Theoretical and Methodological Considerations</i> .....	3
<i>Situating the Study: An Historical Account of the Throne Speech</i> .....	4
<i>Debates</i> .....	5
<i>King Charles I</i> .....	5
<i>The (Gentleman) Usher of the Black Rod</i> .....	6
<i>The Address to the Speech</i> .....	7
<i>Research Questions</i> .....	7
<i>Outline of Thesis</i> .....	8
Chapter Two: Literature Review.....	11
<i>Prior Studies of Throne Speeches</i> .....	11
<i>Agenda in Throne Speeches</i> .....	11
<i>National Identity and the Canadian Throne Speech</i> .....	12
<i>Key Concepts in Rhetorical Genre Studies</i> .....	12
<i>The Utterance &amp; Addressivity</i> .....	14
<i>Intertextuality</i> .....	16
<i>Genre Systems</i> .....	17
<i>Dimensions of Generic Regularities</i> .....	17
<i>Regularities in Textual Features</i> .....	18
<i>Regularities in Social Roles</i> .....	18
<i>The Presumption of Genre</i> .....	19
<i>Aspects of Communication</i> .....	22

<i>The Chronotope</i> .....	24
<i>Corollary Genre</i> .....	26
<i>Antecedent Genre</i> .....	26
Chapter Three: Methods.....	29
<i>Data Description: The Throne Speech</i> .....	29
<i>Data Collection</i> .....	30
<i>Modified Grounded Theory</i> .....	33
<i>Methods of Analysis</i> .....	36
<i>Coding Procedure</i> .....	36
<i>The Role of NVivo Research Software</i> .....	40
<i>Calculating % Coverages &amp; Frequencies</i> .....	41
<i>Methods for Determining whether the British Throne Speech was a Genre</i> .....	42
Chapter Four: Findings & Discussion.....	45
<i>Analysis of the Aspects of Communication in 19<sup>th</sup> Century British Throne</i>	
<i>Speeches</i> .....	45
<i>Purpose</i> .....	45
<i>Content</i> .....	49
<i>Form</i> .....	50
<i>Participants</i> .....	51
<i>The Chronotope</i> .....	55
<i>Defining the British Throne Speech</i> .....	57
<i>Modified Grounded Theory Analysis and Findings</i> .....	58
<i>The British Throne Speech</i> .....	59
<i>The Personal Pronoun I in British Throne Speeches</i> .....	63
<i>Comparing British and Canadian Throne Speeches</i> .....	67
<i>The Personal Pronoun I in Canadian Throne Speeches</i> .....	74
<i>Our Government</i> .....	76
<i>I &amp; Attitudinal Stance across British and Canadian Throne Speeches</i> .....	78
<i>Similarities in % Coverages of the Economy Theme in British and Canadian Throne</i>	
<i>Speeches</i> .....	80



<i>Shifts in Environmental Perspectives</i> .....	82
<i>The Polished Canadian Image</i> .....	83
<i>A New Image</i> .....	85
<i>Religiosity in British and Canadian Throne Speeches</i> .....	86
<i>Spelling Conventions in Canadian Throne Speeches</i> .....	88
<i>Revisiting the Research Questions</i> .....	91
<i>The British Throne Speech Genre</i> .....	92
<i>Antecedent Genre</i> .....	92
<i>The Rhetorical Nature of the Canadian Throne Speech</i> .....	95
Chapter Five: Conclusion.....	98
<i>Summary of Findings</i> .....	99
<i>Limitations of the Study</i> .....	100
<i>Implications for Future Research</i> .....	102
References.....	104

## List of Tables

Table 1: <i>Throne Speeches according to Code Name, Country of Origin, Speaker, Date, and Length</i> .....	31
Table 2: <i>Additional speeches to determine whether the British Throne Speech was a genre</i> .....	36
Table 3: <i>An Illustration of Chunk-based Coding</i> .....	38
Table 4: <i>Sample of Coding Process</i> .....	39
Table 5: <i>Themes Emergent from GT Analysis</i> .....	60
Table 6: <i>Affairs, Relations' Subordinate Codes</i> .....	72
Table 7: <i>Frequency of I</i> .....	75
Table 8: <i>Frequencies of I &amp; Replacement Constructions</i> .....	75
Table 9: <i>Constructions expressing Nationality/National Identity in British Throne Speeches</i> .....	78
Table 10: <i>Constructions expressing Nationality/National Identity in Canadian Throne Speeches</i> .....	78
Table 11: <i>The Pronoun I compared with the % Coverage of Attitudinal Stance in Canadian Throne Speeches</i> .....	79
Table 12: <i>Canadian Throne Speeches and AmE Spelling</i> .....	89

## List of Figures

<i>Figure 1: 1866 British Speech from the Throne</i> .....	29
<i>Figure 2: 1867 Canadian Speech from the Throne</i> .....	30
<i>Figure 3: Memo-taking</i> .....	34
<i>Figure 4: Data Sequenced according to Inclusion</i> .....	35
<i>Figure 5: Themes in British Throne Speeches, A) UK1; B) UK2; C) UK3; D) UK4; E) UK5</i> .....	61-62
<i>Figure 6: Themes in Canadian Throne Speeches, A) CAN1; B) CAN2; C) CAN3; D) CAN4; E) CAN5</i> .....	68-69
<i>Figure 7: Comparison of themes <i>Affairs, Relations &amp; House of Commons</i> in British and Canadian</i> .....	71
<i>Figure 8: UK1's and CAN1's Division of <i>Affairs, Relations</i> Theme. A) UK1, 1866; B) CAN1, 1867</i> .....	73
<i>Figure 9: The % coverages of the theme <i>Economy</i> across British and Canadian Throne Speeches</i> .....	80
<i>Figure 10: The Coverage of the <i>Human Rights</i> Theme by Speech</i> .....	83
<i>Figure 11: Changes in the Coverage of the Religiosity Theme in Speeches over Time</i> ....	87

## Chapter One: Introduction

In their essential features, Canadian parliamentary proceedings display few marked divergencies from the British. The opening of parliament occurs with a pomp and ceremony moderately reminiscent of Westminster. (Clokier, 1950, p. 147)

Visible in both past and present, Canadian parliamentary institutions reflect their British origins across several governmental proceedings. Clokier (1950) saw these similarities manifest themselves, in particular, in the Speech from the Throne<sup>1</sup>; he may have selected the speech as a focal point from which to compare British and Canadian parliamentary proceedings because few other proceedings display British customs and traditions as visibly as the Throne Speech. The Throne Speech thus marks a discernible point from which to explore the similarities across British and Canadian parliamentary institutions.

Also serving as a base for comparison is the stated purpose of the Throne Speech, which, according to the Parliament of Canada (2000), appears similar to its British counterpart as it “sets forth in some detail the government's view of the condition of the country and provides an indication of what legislation it intends to bring forward” (para. 19). British Parliament, meanwhile, conveys a similar purpose as it posits that “the speech details the Government's policies and the Bills it will introduce in the next session” (UK Parliament, 2009, para. 1). As these noted similarities have been expressed by the respective governments of the UK and Canada, as well as by Clokier (1950), it has

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<sup>1</sup> The Speech from the Throne is also known as the *Throne Speech*. In British contexts, this latter term may be employed while *The Gracious Speech* and *The King's/Queen's Speech*, are utilized (Jennings et al., 2011).

been this study's primary focus to investigate such notions relating to purpose and similarity regarding British and Canadian Throne Speeches. But are British and Canadian openings of Parliament, or more specifically, Throne Speeches as similar as Cloukie (1950) suggests? Is the actual purpose of the Throne Speech what Canadian Parliament defines it to be? To what degree are the similarities between British and Canadian Throne Speeches expressed? If they differ from one another, how so, and to what capacity? Do their purposes remain unchanged or vary according to such similarities and divergencies? Such questions mark the focus of this exploratory study as I commit to broadening our scope and understanding of the Canadian Throne Speech.

Research with questions similar to this study's appears to be rather limited in scope. However, research with alternative questions does exist. There have been several studies (Bevan, John, & Jennings, 2007; John & Jennings, 2010; Jennings, Bevan, & John, 2011) which have sought to define the purposes of the British Throne Speech by suggesting that the speech is a venue from which British governments can express their "legislative and executive agendas" (Jennings et al., 2011, p. 74). Within the Canadian context, meanwhile, some studies (Brodie, 2010; Imbeau, 2005) have shifted their attention to Canadian national identity and whether the Canadian government follows through on the legislative statements made during Throne Speeches. Among these studies, however, none has offered to envision the Throne Speech through the theoretical lens of Rhetorical Genre Studies (RGS) (Freedman, 1999, p. 764), a research field based on the rhetorical interpretation of genre (to be discussed later in this thesis).

As Throne Speeches are stated to influence policies and legislative programs from the government in office (Parliament of Canada, 2009; UK Parliament, 2009), they have

influence over the direction of the country, as their messages permeate political and social spheres. Indeed, it is difficult to imagine any cultural, economic, political, or scientific spheres within society that are not influenced, either directly or indirectly, by the implications of the Throne Speech. These speeches require, therefore, an analysis which seeks to unpack the contexts that surround them and they themselves create. The main theoretical background of this study is developed to accomplish this and is discussed below.

### *Theoretical and Methodological Considerations*

RGS, in brief, is a body of research which promotes a contextual interpretation of non-literary genre, differing from traditional accounts of literary genre that define them solely by their textual regularities (Artemeva, 2006; Freedman, 1999). In contrast to this latter approach, RGS views textual regularities not only as the characteristic of a given genre, but as the result of social construction (Miller, 1994). For British and Canadian Throne Speeches, with texts and contexts at their focal points, the theoretical lens brought forth from RGS requires a socially derived explanation as to the formation of such speeches—offering research a wider vantage-point from which to peer into the social and environmental elements responsible for the production of the Throne Speech.

Inside the viewpoint offered from this theoretical lens, this study seeks to gain insight into how rhetorical contexts effectively allow the Canadian Throne Speech to exist, despite the unprecedented situation of never before having a national Throne

Speech prior to Confederation on July 1, 1867<sup>2</sup>. As Canada became a dominion of the UK that year (British North American Act, 1867), the exploration into the Canadian Throne Speech depends upon the possible relationship(s) shared between the British and Canadian Throne Speeches. Thus, the analysis of both British and Canadian Throne Speeches is required in an effort to monitor the relationship between the preceding British Throne Speech and its Canadian counterpart. This comparison is also required to facilitate our understanding of the context in which the Canadian Throne Speech exists.

The purposes stated above are also subject to the methodological considerations of this study. Based primarily on Charmaz's (2006) Modified Grounded Theory (Modified GT), this study's qualitative methodology allows for a bottom-up approach to data analysis. Rather than utilizing preconceived categories and hypotheses to direct data analysis and the theoretical alignment of the study, Modified GT permits the data from British and Canadian Throne Speeches, instead, to generate the analytical frameworks needed to accommodate the goals of this study.

### *Situating the Study: An Historical Account of the Throne Speech*

As previously mentioned, the British Throne Speech marks an annual event in the UK, when the monarch speaks before the House of Lords to propose legislative programs and policies for the upcoming parliamentary session (UK Parliament, 2009). In Canada, meanwhile, the speech has historically been delivered by a representative of the British monarch, in this case the Governor General of Canada. The first instances of British

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2 While there were no *national* Throne Speeches prior to Confederation, there were several delivered to the Province of Canada. In 1865, for example, Lord Monck delivered a Throne Speech to the Province of Canada (Sweeny, n.d.).

Throne Speeches date back to medieval times when the Chancellor would explain to his Parliament the reasons and causes for its summons (Wilding & Laundy, 1968). Since the Cabinet was introduced, the speech's primary proclaimed purpose was to set forth legislation and policies for the upcoming session. The Throne Speech accomplishes this as part of the State Opening of Parliament; however, it can likewise serve to close Parliament, as is the case when Parliament is prorogued. However, when the speeches are intended for the State Opening of Parliament (in the majority of cases), a legislative mandate is usually observed.

### *Debates*

The speech also exists in the presence of other parliamentary actions/proceedings; these are known as the *Debates on the Address* (Champion, 1929; Wilding & Laundy, 1968; & Jamieson, 1975). Once the speech finishes, debates in both Houses of Parliament occurs whereby their members vote on the issues and policies raised during the speech. Following the vote, there is an answer to the speech, “paragraph by paragraph, expressing approval of its declaration, and thanking the Sovereign in each instance for the great condescension and wisdom of his words” (MacDonagh, 1921, as cited in Jamieson, 1975, p. 411). As such, the speech and debate bear a reflection of a time period, stretching from Parliament's commencement up until the mid-17<sup>th</sup> century, when the monarch was the supreme source of parliamentary authority (Jamieson, 1975).

### *King Charles I*

In 1649, during the reign of Charles I, the authority of the monarch was significantly reduced due to several altercations between Charles I and the House of Commons. The most significant conflict occurred when Charles I entered the House of



Commons with armed troops intending to seize five members and arrest them for voting and speaking against him (Cobbett, 1808, p. 1295; Wilding & Laundy, 1968). As Wilding and Laundy (1968) note, Charles I was the first monarch to ever enter the House of Commons and the last, for this led to the culminating conflict between sovereign and Parliament. As Wilding and Laundy describe, in the ensuing Civil War, King Charles I was captured in Scotland, sent to English Parliament, and executed for treason.

Upon this historic moment, the House of Commons and Parliament affirmed their supreme power over the nation and in so doing changed Parliament and its proceedings, including the Throne Speech. The most notable changes to the speech were expressed in two fashions: firstly with regard to the (Gentleman)<sup>3</sup> Usher of the Black Rod; and secondly, the Address in answer to the Throne Speech.

#### *The (Gentleman) Usher of the Black Rod*

In modern times, the position of the (Gentleman) Usher of the Black Rod is ceremonial, but the origin of one of the Usher's actions lay in Charles I's armed entry in the House of Commons. For the years that followed the intrusion of King Charles I into Parliament, the Commons' door was closed shut and it was not until the arrival of the Black Rod—acting as a messenger on the monarch's behalf—that the monarch was able to seek the attention of the House of Commons by having the (Gentleman) Usher of the Black Rod knock on the House's door. The House's members, upon the retiring of the Black Rod, then proceed into the Lords Chamber, where the monarch is to deliver the speech (Champion, 1929). In 1866, the speech read,

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3 I use brackets around *Gentleman* to signify this term is no longer used and is instead referred to as the Usher of the Black Rod. In 1997, the first woman was assigned this position, hence the change in name (Government of Canada, 2011).

The PRINCE OF WALES (in his Robes) sitting in his chair on her Majesty's right hand— (the Lords being in their robes)— commanded the Gentleman Usher of the Black Rod, through the Deputy Lord Great Chamberlain, to let the Commons know 'It is Her Majesty's Pleasure they attend Her immediately in this House.

(UK1, 1866, para. 1)

Excerpts similar to this are commonplace in both British and Canadian Speeches from the Throne and thus represent one of the Throne Speech's most traditional customs.

### *The Address to the Speech*

Before Charles I, the reply address was an “elaborate answer to the Speech, paragraph by paragraph, expressing approval of its every declaration” (MacDonagh, 1921, as cited in Jamieson, 1975, p. 411). As Champion (1929) indicated, there have been three changes since this time period: 1) the address is now moved in the form of a short expression of thanks; 2) a session is held after delivery of the address where each policy is debated by the government; and 3) a debate on the amendments postulated by the opposition is held, containing alternative policies which were absent in the Throne Speech. Five days are then devoted to these debates so that the Address can be voted on by the members of the House of Commons, after which the parliamentary session commences (Champion, 1929).

### *Research Questions*

The combination of both theoretical and methodological standpoints of the study serves to introduce four main questions relating to the Throne Speeches:

- Was the British Throne Speech an established genre by the time the Canadian Throne Speech appeared in 1867?
- What was the relationship between the British and Canadian Throne Speeches at that time?
- Over time, do British and Canadian Throne Speeches converge, diverge or exhibit relatively little change?
- What is the rhetorical nature of the Canadian Throne Speech?

### *Outline of Thesis*

Chapter two reviews relevant RGS literature which assists in addressing the purposes of this study. As such, it seeks to include formative studies which view genre as being socially constructed instantiations of rhetorical situations (e.g. Artemeva, 2005; 2006; Bawarshi, 2000; Bazerman, 1994; Bitzer, 1968; Devitt, 1993; 2000; Freedman, 1999; Miller, 1994; Paré & Smart, 1994). It is here where the notion of *antecedent genre* (Jamieson, 1975), as well as Campbell and Jamieson's (1990) exploration of the issues of antecedent genres and their effects on descendent genres are addressed. The term *antecedent genre* refers to a preceding genre which may enable or constrain the discursive practices of a descendent discourse (as discussed in Chapter Two). In other words, an antecedent genre's descendent version “bears the chromosomal imprint of ancestral genres” (Jamieson, 1975, p. 406). The work of Campbell and Jamieson has inspired this study, for one of its purposes is to investigate the possible antecedent – descendent relationship of the British and Canadian Throne Speeches.

In the same chapter, Bakhtin's (1981; 1986) notions of the *chronotope*, as well as *dialogism*, and *addressivity* are discussed. Also, Yates and Orlikowski's (2007) *aspects of communication* are explained in the chapter since they are used throughout the study in an effort to a) determine whether the British Throne Speech is a genre; and b) compare speeches from both countries. Finally, literature outside the field of RGS, which nonetheless contributes to our understanding of the British and Canadian Throne Speeches (e.g. Bevan, et al. 2007; Brodie, 2010; Imbeau, 2005; Jennings, et al. 2011; John & Jennings, 2010), is discussed in Chapter Two.

In Chapter Three, I describe the data of the study with respect to each of the Throne Speeches analyzed. Here I rationalize the selection of the study sample, that is, the particular speeches (by years) chosen for inclusion in the study. Also in this chapter, I explain my approach to data analysis, as conducted through the framework of Modified Grounded Theory (Modified GT) (Charmaz, 2006). Lastly the coding strategies proposed by Charmaz (2006) and used in this study are explained and illustrated.

Chapter Four presents the analytical component of the study and also contains the discussion. I borrow from Yates and Orlikowski's (2007) understanding of aspects of communication in order to determine whether the British Throne Speech is a genre. Secondly, the chapter contains the subsequent analysis of the five British and five Canadian Throne Speeches. The analysis applies a combination of both Yates and Orlikowski's (2007) concept of the aspects of communication as well as Paré and Smart's (1994) concept of genre *regularities across certain dimensions* in order to explore the similarities, divergencies, or lack thereof, with regard to Throne Speeches. The findings of the study are then interpreted to address the research questions and are discussed

within the contexts of RGS and Modified GT.

Lastly, Chapter Five summarizes the findings and contains the conclusions of the study. Limitations of the study are discussed in this chapter as well. Finally, the discussion of where the study fits with regard to future research in RGS, as well as its implications for increasing our understanding of historical texts, such as Throne Speeches, is offered in this chapter.

## Chapter Two: Literature Review

Inaugurals, eulogies, courtroom speeches and the like have conventional forms because they arise in situations with similar structures and elements and because rhetors respond in similar ways, having learned from precedent what is appropriate . . . (Miller, 1994, p. 25)

### *Prior Studies of Throne Speeches*

#### *Agenda in Throne Speeches*

A better understanding of the nature of the political agenda manifested in the British Throne Speech was offered in a study by Jennings et al. (2011). The authors explored this topic by analyzing every Throne Speech from 1911 until 2008. Their findings involved the concepts known as the *executive and legislative agendas*—representing together the political will and the legislative goals of the incumbent government. Despite many variations in the contexts surrounding each speech, such as World War I and II, the collapse of the British Empire, periods of economic turmoil, etc., Jennings et al.'s findings, with respect to the *executive agenda* (or the political wills of the government), suggest that the speech remained stable across time. Other findings associated with the study suggest that some issues, which were once very important to the government, were seen to have decreased over time in terms of the number of references made to a given issue in the speech. A decrease in importance, for instance, was seen in the topic of agriculture, while issues relating to welfare, international affairs, the environment, etc. were seen to increase.

Through the analysis of the speeches, the authors ascertained the stated purpose of

the British Throne Speech: they note “this long-standing institution [the Throne Speech] has remained a forum for agenda setting . . . the centre continues to use this annual institution as a direct means to signal its executive and legislative priorities and set the national agenda” (p. 94).

### *National Identity and the Canadian Throne Speech*

The Throne Speech was demonstrated to be a platform where Canadian governments would express a shared sense of national identity (Brodie, 2002). In the 1980s, Canadian neo-liberal governments sought to change the perception of what it meant to be Canadian by removing from the speeches what Brodie refers to as the *social Canadian*—a construct of Canadian identity found in post-World War II speeches. This construct emphasized Canadians' access to public and welfare services such as national security, equality, and the opportunity for a secure income. In acknowledging this shift made by conservative governments, Brodie stated “the [Speeches from the Throne] SFTs have flagged two distinct alternatives to the postwar conception of the Social Canadian—the Entrepreneurial Canadian in the global economy and, more recently, the Volunteer Canadian in the community” (p. 390). From the 1980s onwards, the Throne Speeches represented to Brodie both the decline in the discourse about Canadian national identity vis-à-vis the *social Canadian* construct and the rise of discourse pertaining to a newer Canadian identity linked to economic prosperity, entrepreneurialism, innovation and volunteerism.

### *Key Concepts in Rhetorical Genre Studies*

Research in the field of RGS is routinely seeking ways to describe and interpret

language in use. At the very core of this theoretical landscape lies the notion that genres and the social realm are intimately connected. As it were, what is written, what is said, what is heard, and what is done cannot be separated from one another as each of them is representative of the myriad social actions which make up discourse.

For Miller (1994), genres do not simply allow for the classification and categorization of texts, but instead emphasize social and historical aspects that might be omitted by other means of analysis. With this emphasis comes the deeper relationship between genre and the *recurrent situation*, thus allowing genre to be viewed as *typified rhetorical action* (p.24).

The term *action* is central to Miller's conceptualization of genres because it reflects and represents the rhetorical practices that constitute a genre. A genre thus represents not only form and substance, the textual elements of a given discourse, but more importantly, a genre is representative of its context and situation (p. 28). A genre can therefore emerge from the connections made between a) the situation type; and b) our defining the situation. It is not the situation alone which determines the text type or the genre, but how we *define* it—enabling us to engage in socially recognizable and interpretable fashions (Miller, 1994, p. 30). Linking genre to social action, other theorists posit that genres have less to do with forms, structures and features than they do with purposes, participants, and subjects (e.g. Devitt, 2000). In other words, genres do not solely represent the textual features which define a given text, but are instead a way of accounting for and recognizing the myriad social influences and contexts which determine a genre's existence.

Extending Miller's (1994) definition of genre, Paré and Smart (1994) see genre



under a wider scope. The extension to Miller's definition reveals how genres are not only typified rhetorical actions *based* in recurrent situations but can instead include both concepts as Paré and Smart suggest genres are “typified rhetorical actions *and* recurrent situations” (p. 153-154).

Bitzer's (1968) concept of the *rhetorical situation* helps to emphasize the tendency for all rhetoric to be traceable to a given situation—permitting a response in language that is defined by the situation preceding it: “it is the *situation* which calls the discourse into existence [*italics added*]” (Bitzer, 1968, p. 2). His conception of rhetorical discourse relates rhetoric to a particular rhetorical situation. An answer to a question, according to Bitzer, is an example of something that is never uttered without a situation which demands its existence. On the contrary, an answer can only exist as a fitting response to a situation—in other words, a question. Bitzer sees rhetoric as responding to an *exigence*, a defect in the rhetorical situation that needs our urgent attention and which is based on the actual and objective qualities of the situation. Miller (1994) conversely sees exigence as relating to our definitions of such situations. For her, exigence is the part of a given genre to which the rhetors respond and so provides them with “a socially recognizable way to make his or her intentions known. It provides an occasion, and thus a form, for making public our private versions of things” (p. 30). The difference in conception relating to exigence is relevant to my study because Miller's definition could offer us a way of seeing the Throne Speech as a genre whose typified rhetorical actions are the result of our definitions of the rhetorical situation.

#### *The Utterance & Addressivity*

What may also prove to be vital to this study are Bakhtin's (1986) notions of the

*utterance* and the *addressivity* which situate any given text or utterance in the social realm. As defined by Bakhtin, the *utterance* represents the language expressed by a rhetor until there is a change in speaker. Since there are no interruptions to the delivery of the Throne Speech, it can be seen as a single utterance in the Bakhtinian sense. This concept becomes significant for this study once the speech interacts with other utterances, for example, following the closing of a Throne Speech. The interaction of such utterances is at the heart of the concept of *addressivity*—defined as language that has “the quality of being directed to someone” (p. 95).

For Bakhtin (1986), addressivity also implies there is an ongoing, reciprocal relationship between the speaker of the utterance and its listener. He suggests that a listener influences a speaker's language much more than the traditional viewpoint holds; the listener is not the passive receiver of a spoken utterance, but is, instead, involved in its augmentation, application and preparation for future execution. Between the speaker of the utterance and its listener, this reciprocity is ongoing. We are thus able to see the listener not as a passive receiver of any given utterance, but as an active participant—one who is deeply connected to all possible future involvements of the utterance.

Also, according to Bakhtin (1986), there is no such thing as a “Biblical Adam” (p. 95) regarding an original utterance since all utterances grow from previous ones and the situations which invited them. As such, a Throne Speech could be seen as an address that is formed in anticipation of not only future Throne Speeches, but also of future legislation. After all, the House of Commons holds debating periods in the days that follow the opening of Parliament, requiring the speech to be composed in anticipation of the coming reactions of the House.

Next, I discuss how genres interact with other texts and with other genres in an effort to provide a larger theoretical lens from which to understand the Throne Speech.

### *Intertextuality*

Building on Bitzer's (1968) concept of the rhetorical situation, Devitt (1991) introduces a concept known as *referential intertextuality*. This term signifies a genre's internal referencing to external texts. The premise of the concept was developed not only to understand how texts function, but to explore how several texts interact as she describes the tax accounting community. Devitt states that,

no text is single, as texts refer to one another, draw from one another, create the purpose for one another. These texts and their interaction are so integral to the community's work that they essentially constitute and govern the tax accounting community, defining and reflecting that community's epistemology and values. (pp. 336-337)

What is most significant in Devitt's conception of intertextuality is that during the production of a given genre, its participants cannot help but to make connections to “previous texts within the community” (p. 339). In the same way that Devitt argues, for example, that research memoranda requires evidence from Internal Revenue Service documents, the Throne Speech too necessitates interaction with other texts as a monarch or governor general calls upon bills pertaining to various legislative matters. Because the Canadian Throne Speech, in like fashion to the British Throne Speech, represents the rhetorical enactments of recurring situations established by the needs of the Throne Speech community (the setting where participants central to the Throne Speech converge), the speech could be forming appropriate linkages with other texts so that the

community may function effectively and achieve its purpose(s).

### *Genre Systems*

Bazerman (1994) addresses the complexities of a given genre further by incorporating a larger viewpoint of the interactions a genre may have with other interrelated genres. While focusing on a genre's complex interactions with other genres, Bazerman offers a way of conceptualizing these links by viewing participants as socially responding to the groupings of several interrelated genres. A genre system might include a student's written application to different schools, written exams, or the applications made by students to obtain funding, etc. The genre system can be applied to the Throne Speech as it interacts with a variety of interrelated genres within its vicinity. For instance, before the session of Parliament is set to commence through the deliverance of a Throne Speech, a symbolic gesture is made with regard to the independence of the House of Commons, as the (Gentleman) Usher of the Black Rod requests the presence of its members in the Senate. This gesture is indicative of a Throne Speech existing within a larger system, enabling its participants to appropriately respond to the myriad demands and situational needs of the Throne Speech community.

### *Dimensions of Generic Regularities*

Paré and Smart (1994) interpret texts as having regularities associated with various textual and contextual structures as they highlight the repeated textual and social regularities involved in a text's production and interpretation. Their dimensions of generic regularities serve to define genre in their associations across four dimensions: 1) regularities in textual features; 2) regularities in the composing process; 3) regularities in

reading practices; and 4) the regularities in social roles (Paré & Smart, 1994). Two of the four dimensions were deemed most appropriate for inclusion into this study and are explained below.

#### *Regularities in Textual Features*

The most readily accessible features of a genre, Bazerman (1988) contends, are its repeated textual styles and structured patterns. Paré and Smart (1994) argue that from these, the genre's purposes may be illuminated. This repetition in order of style and structure gives a sense of the purpose of a text. Paré and Smart (1994) also emphasize how the *conventions* of a particular community may work to dictate how the community's participants respond to varying kinds of rhetorical inputs. Linguistic styles, such as the passive or active voice, as well as sentence and paragraph length, or the personal pronouns used throughout the texts, etc., also exhibit patterned structures found within generic texts and may be used to view the textual elements of the Throne Speech as meeting the needs of its community. Paré and Smart note, however, that textual regularities represent only one aspect of the underlying social definitions and interpretations of the rhetorical situation.

#### *Regularities in Social Roles*

These regularities encapsulate the broad range of social activities and roles responsible for the formation of a genre. As Paré and Smart (1994) point out, "writers and readers play various roles in organizations and in the creation and use of texts" (p. 149). As this study endeavours to understand the Throne Speech, it thus requires an analysis of the main participants in the speech. What Paré and Smart's (1994) notion of social regularities offers is the tools required to understand the Throne Speech as existing within

a collective of social roles, each with their own distinct modes of conduct.

### *The Presumption of Genre*

The need to address the generic nature of the Throne Speech is of crucial importance to better understand relationships between British and Canadian Throne Speeches. Acknowledging which roles Throne Speech texts may have vis-à-vis their social environment would allow a greater understanding of what contents they contain, where they originate, how they are used, and why they exist.

As an illustrative example, we may say, for instance, that we are familiar with the genre of the resumé because we know what types of formal features fit on its pages. Indeed, we know that there are sections devoted to education, skills and assets, as well as prior work/volunteer experience. There is a problem, however, with this form of interpretation of the genre. Devitt (1993), for instance, argues that the interpretation omits the larger picture, its relationships with the social realm. She warns of the potentially misleading effect solely textual analysis holds over our understanding of a genre since this method places all significance on the finished product. “Treating genre as form and text type,” Devitt states, “requires binding genre to a product perspective, without effect on writing processes or, worse yet, inhibiting those processes. As a product-based concept, in fact, this view of genre seems to have more to do with reading than with writing” (p. 574). Artemeva (2008) shares similar views as she insists that “because of this focus on the texts themselves, rather than on the actions of the writers who produce them, this concept of genre seems limited from the social perspective” (p. 19), implying that textual interpretations of genre overlook the underlying, intricate relationships shared

between a social environment and its texts. The fundamental relationships shared between the uttered expressions (spoken or written) and their social contexts is what constitutes a genre. Even if we were to discuss the textual elements of the résumé genre in great detail, we might never understand its social relationships, including how the genre was written; when and where it was written; and perhaps most importantly, *why* it was written, giving insight into its main purposes or roles in society. RGS provides an answer to the shortcomings of textual analysis as it offers a lens whereby rhetorical actions, be they manifested in the form of a résumé or a Throne Speech, can be seen within a larger social perspective.

There still remains, however, one problem which is often not discussed in RGS, and which relates to the research gap exposed by this study—the determination of whether or not a text is, in fact, part of a genre. Although the field of genre studies investigates how genres are used in various settings such as research, education, workplaces, etc. (e.g. Bakhtin, 1986; Bitzer, 1968; Devitt, 1993; 2000; Miller, 1994; Schryer, 2000; Yates & Orlikowski, 2007), the genres they discuss are often presumed as such in the absence of investigation. Methods of research which forgo the determination of genre could weaken a study since the texts considered to be a genre might not in fact meet the criteria and instead exist as something else, such as a single instance of a text.

In the passage above, I assumed the résumé was a genre without ever having determined it as such. This is standard practice in genre studies today. Yates and Orlikowski (2007), for instance, write of the business-presentation genre and its

corollaries<sup>4</sup> without ever addressing the determination of genre. But how can research ever be certain that the object of study (either the resumé or the Throne Speech) is in fact a genre as it is seen from the RGS perspective? Perhaps the resumé is a genre because we recognize it by its own name or title; or perhaps the determination of genre is derived more automatically.

Devitt (1993), in like fashion to this automatic method, describes how the recognition of a genre takes place once readers make assumptions regarding not only its form, but also its purposes, subject matter, author(s), and expected reader(s). In an example scenario where she opens a letter from a friend, Devitt describes her recognition of the genre:

If I open an envelope and recognize a sales letter . . . I understand that a company will make a pitch for its product and want me to buy it. Once I recognize that genre, I will throw the letter away or scan it for the product it is selling. If, in a different scenario, I open an envelope and find a letter from a friend, I understand immediately a different set of purposes and a different relationship between writer and reader, and I respond/read accordingly. (p. 575)

While Devitt's main point was to demonstrate how people look far beyond formal features of any given text to identify and recognize certain genres, there is a second point implied in her explanation: the immediacy of the recognition. While such reactions inevitably occur, I question how accurate these immediate reactions are for the researcher who is involved in far more complex studies, such as this study's analysis of Throne

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4 Yates and Orlikowski (2007) define corollary genres as the “variants of an established genre that are enacted in parallel with it” (p. 68).



Speeches.

In the absence of any discussion relating to the determination of genre, the example described above might presume all other genres may be understood in like fashion. If I apply this logic to the Throne Speech, I doubt the obvious social generic qualities would emerge as effortlessly as they did for Devitt (1993). Throne Speeches as well as many other texts, by virtue of their own complexities, require a method of analysis which is able to investigate whether the given text is part of a genre; without such a method, how might research otherwise be able to appropriately discuss genres and their roles in society? It might be suitable to rely on immediate reactions to understand genre in everyday living, but for this study, and for the field of RGS as well, I posit that when discussing genre in academic contexts, that researchers apply systematic methods more capable of discerning whether texts belong to a genre before presuming that they do.

In the following section, I describe the organizing structures of a given genre according to Yates and Orlikowski (2007).

### *Aspects of Communication*

In this section, I discuss the social interpretation of genre and how it can be applied to the study of British and Canadian Throne Speeches. Used as a method to analyze Throne Speeches later in this study, Yates and Orlikowski's (2007) concept of *aspects of communication* can help us to identify *why*, *how*, *when*, and *where* texts exist and interact, as well as *what* they are and *who* is involved in their creation.

Yates and Orlikowski (2007) have drawn on Miller's (1994) definition of genre in

their analysis of the business-presentation genre. Over time, discursive practices are habitually utilized by members and actors in order to realize a particular social purpose. This recurrent, habitual use is conducive to the genre's regularization of participants' communicative actions and serves to further reinforce the genre's organizing structures.

With this theoretical perspective on genre, we see that the genre's organizing structures both enable and constrain the discourse of a genre. However, what is a socially recognizable structure? In this discussion, I explore how participants within the Throne Speech understand what to say and how to say it as they respond to the various types of socially recognizable organizing structures.

Genres hold influential powers which serve to shape discursive norms within an organization and in so doing influence the participants' expectations regarding a genre's *purpose, content, form, participants, time, and place* (Yates & Orlikowski, 2007, p. 70). Drawing from Miller (1994), Yates and Orlikowski recognize that the habituation of certain activities regularizes how genres come to be used, meaning that the regulated genres influence and determine communication. Once this habituation is regularized, norms appear to either enable or constrain discursive actions. In their study, they explore the genre of the business presentation by recognizing that genres, particularly in organizations, regularize members' communicative actions.

The following list summarizes and explains the concepts included in Yates and Orlikowski's (2007) aspects of communication used to investigate the British Throne Speech:

- *purpose*: this reveals the *socially recognized* purposes relating to why a genre

exists

- *content*: a genre carries within its aspects of communication expectations relating to the subject matter of a genre
- *participants*: these are the members and actors who communicated within a genre; expectations regarding a genre's participants pertain to who initializes, who maintains, and to whom the genre is addressed
- *form*: a genre also contains expectations regarding its form or *structuring devices*, such as how a text is organized into various sections
- *time*: a genre can entail temporal expectations which may serve to date it
- *place*: finally, a genre can hold expectations relating to location

### *The Chronotope*

Time and space are largely thought of as two separate entities and it was not until the introduction of Einstein's theories of general and special relativity that the two were seen as intersecting. Still, and especially in matters unrelated to the special and general theories of relativity, the dichotomous separation of time and space lives on. However, in 1981<sup>5</sup>, the two entities intersected once again—only this time, it had little to do with special or general relativity and everything to do with literary works. The merging of space and time, as proposed by Bakhtin (1981) allowed for a new understanding of art and literature's relationships with an actual reality. Central to this point is the chronotope: the spatial and temporal nexus which shapes and determines a work's plots, events and

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5 The article was originally written in Russian in 1975 and then translated into English in 1981.

meanings.

According to Bakhtin (1981), there are many types of chronotopes, all with their own spatial and temporal characteristics: there are chronotopes of the *road*, the *castle*, and the *parlours/salons*, to name a few. The *castle* chronotope, for instance, is an intersection of the lives of those who lived in a gothic style building and are historically placed at a time when feudal lords lived and died, all the while being influenced and shaped by their distant pasts. In terms of significance, this means that the *castle* chronotope drives and determines the content, events, plots, images and meanings of narratives that take on a particular genre. Thus, as Bakhtin stated, “chronotopes are the organizing centres for the fundamental events of the novel” (p. 250).

Bakhtin (1981), in addition to demonstrating how chronotopes are the points where events and actions unfold, suggests that peripheral events, events which are far removed from chronotopic centres, have less impact and are given less attention than proximal events. Chronotopes, due to their connections with points in time, provide us the needed venue for the representation of the events that have taken place. In other words, events cannot adopt meanings all by themselves; rather, they are represented by their affiliations, close and far, with the chronotope. For this study, such concepts represent, again, the ongoing relationship the Throne Speeches share with social and environmental contexts.

As the last aspect of communication, instead of *time* and *place*, as proposed by Yates and Orlikowsky, I applied the Bakhtinian (1981) notion of the *chronotope*. Bakhtin's (1981) notion of the chronotope replaces *time* and *place* to better account for the fact that they are a single entity. Our understanding of the Throne Speech benefits

from the concept since it requires that we see location as being linked to time and vice versa. The chronotope, therefore, reflects the interdependence of spatial and temporal elements, thus helping us to see how the Throne Speech's contents, events, and meanings can be determined by the single entity of space-time.

### *Corollary Genre*

Yates and Orlikowski (2007) also developed the concept of *corollary genre*, which represents the “the variants of an established genre that are enacted in parallel with it” (p. 68). A parallel genre is the result of modifications made by members of the genre's community who produce spin-offs of the original. Parallel genres are “distinct (albeit related) genres that are enacted alongside the original and may ultimately evolve into completely separate genres” (pp. 71-72). Yates and Orlikowski argued that the reason for such spin-offs is traceable to the recurrent situations that members of a given genre respond to in order to effectively communicate the purposes of the genre. Here, I return to the concept of antecedent genre in order to generate discussion concerning how the Canadian Throne Speech came into existence without having an apparent immediate precursor, or genre of its own.

### *Antecedent Genre*

As discussed above, according to Jamieson (1975), an *antecedent genre* is an ancestral genre which bears rhetorical influence upon its descendents. Jamieson observes that as antecedent genres have the capacity to both constrain and enable future genres, the comparison of antecedent genres and their successors is necessary in order to understand which inherited, antecedent features of the genre constrain its effectiveness and which

allow for it to be rhetorically effective.

Jamieson (1975) and Campbell and Jamieson (1990) explored of the issues of antecedent genres and their effect on the genres that emerge. Their work applies to my study of British and Canadian Throne Speeches as I investigate the possible relationship(s) between them. In the former work, Jamieson (1975) described various types of discourse that had each been influenced by their own respective antecedent genres—the most relevant to this study being the American State of the Union Address, which had been rhetorically constrained and enabled by its antecedent British Throne Speech.

In her study, Jamieson (1975) traced the early American State of the Union Addresses back to the King's Speech, or the Throne Speech. Like the Throne Speech, the American State of the Union Address is a speech which “give[s] to the Congress information on the state of the Union and recommend[s] to their consideration such measures as [the President] shall judge necessary and expedient” (U.S. Const. Art. 2, para. 3, as cited in Campbell and Jamieson, 1990). The King's Speech, although delivered by the monarch, mandated legislation for the upcoming parliamentary year and was shown by Jamieson (1975) to serve as an antecedent genre for the State of the Union Address. Using genre criticism, a critical method that she employed to explain the rhetorical and generic features of the early State of the Union Addresses (pp. 406, 415), Jamieson found that although the US government wished to politically distance itself from its colonial sovereign, it was constrained and enabled by the rhetorical features of the King's Speech's genre and the resulting delivery of the State of the Union Address was “rooted in the monarch's speech from the throne” (p. 411).

The study by Campbell and Jamieson (1990) also concerned itself with tracing the “chromosomal imprints” of their ancestral past to the State of the Union Addresses. However, the authors showed that the ancestral beginnings of the State of the Union Addresses were also rooted in a more immediate past than that of the King's Speech: the president's latest Inaugural Address (p. 73). The reason for this is attributable to the fact that both the State of the Union Address and a president's Inaugural Address share roots in upholding the basic principles of his/her presidency. “The State of the Union addresses of presidents,” Campbell and Jamieson argued, “are directly related to their inaugural addresses” (p. 75).

Taken together, these two studies offer the theoretical background and insight into the formation of my study's research question regarding the possible relationship between British and Canadian Throne Speeches. Although the concept of antecedent genres will contribute to a significant portion of this thesis, other theoretical concepts will be used, primarily those which are derived from RGS, in order to uncover, describe, and discuss the rhetorical and generic features of British and Canadian Throne Speeches.

In Chapter Three, I discuss the methods used as a means to achieve the goals set out in this study.

### Chapter Three: Methods

In this qualitative study, I investigate Throne Speeches across British and Canadian contexts.

#### *Data Description: The Throne Speech*

As previously discussed, these speeches mark an annual event in the UK, when the monarch speaks before the House of Lords to propose legislative programmes and policies for the upcoming, parliamentary session (UK Parliament, 2009). In Canada, meanwhile, it also marks an annual event (British North American Act, 1867) but is delivered instead in the Senate. For a better sense of the general appearance of a written transcript of a Throne Speech, images of a British and a Canadian Throne Speech are displayed in Figures 1 and 2.

#### **THE QUEEN'S SPEECH.**

HL Deb 06 February 1866 vol 181 cc21-6

21

**HER MAJESTY** , being seated on the Throne, adorned with Her Crown and Regal Adornments, and attended by Her Officers of State:—The PRINCE OF WALES (in his Robes) sitting in his chair on Her Majesty's right hand—(the Lords being in their Robes)—commanded the Gentleman Usher of the Black Rod, through the Deputy Lord Great Chamberlain, to let the Commons know "It is Her Majesty's Pleasure they attend Her immediately in this House."

Who being come, with, their Speaker; §

The LORD CHANCELLOR, taking direction from HER MAJESTY, said;— §

My Lords, and Gentlemen, §

"IT is with great Satisfaction that I have recourse to your Assistance and Advice. §

*Figure 1: 1866 British Speech from the Throne (UK Parliament, 2009)*

And from the Canadian Throne Speech in 1867 (Fig. 2):



The Honorable the Speaker commanded the Gentleman Usher of the Black Rod to proceed to the House of Commons and acquaint that House “It is His Excellency’s pleasure they attend him immediately in this House.”

His Excellency the Governor General was then pleased to open the Session by a gracious speech to both Houses :

*Honorable Gentlemen of the Senate,  
Gentlemen of the House of Commons :*

In addressing for the first time the Parliamentary Representatives of the Dominion of *Canada*, I desire to give expression to my own deep feeling of gratification that it has been my high privilege to occupy an official position which has made it my duty to assist at every step taken in the creation of this Great Confederation.

I congratulate you on the Legislative sanction which has been given by the Imperial Parliament to the Act of Union, under the provisions of which we are now assembled, and which has laid the foundation of a new Nationality that I trust and believe will, ere long, extend its bounds from the *Atlantic* to the *Pacific Ocean*.

*Figure 2: 1867 Canadian Speech from the Throne (Library of Parliament, 2010)*

A more detailed account of such speeches is offered in Chapter Four, but for illustration, the above captured images of the British and Canadian Throne Speeches reveal how they appear, at least on their surfaces, with the (Gentleman) Usher of the Black Rod playing a crucial role in the commencement of each speech.

In terms of length, each of the speeches varies, but more so in the contemporary versions, i.e. those in the 20<sup>th</sup> and 21<sup>st</sup> centuries. Table 1 displays each speech according to its code name, country of origin, speaker, year, and length. Throne Speech codes provided in Table 1 are used throughout the thesis.

#### *Data Collection*

The ten speeches listed in Table 1 were specifically chosen so that there would be multiple speakers/cabinets across several time periods, eliminating possible idiosyncrasies which could arise if only one speaker/cabinet is involved in the production process. Some Throne Speeches (not analyzed in this study) may serve to close

parliament as well. The speeches included in this study, therefore, included only those which served to open Parliament.

Table 1

*Throne Speeches according to Code Name, Country of Origin, Speaker, Date, and Length*

Code Name	Country of Origin	Speaker	Date	Length (# of Words)
UK1	UK	Queen Victoria	1866, February 6	1239
UK2	UK	Queen Victoria	1867, February 5	1327
UK3	UK	Queen Elizabeth II	1983, June 22	1019
UK4	UK	Queen Elizabeth II	2008, December 3	748
UK5	UK	Queen Elizabeth II	2009, November 18	734
CAN1	Canada	Governor General Charles Stanley, Viscount Monck	1867, November 7	831
CAN2	Canada	Governor General John Young, Baronet	1869, April 15	894
CAN3	Canada	Governor General Edward Schreyer	1983, December 7	5238
CAN4	Canada	Governor General Michaëlle Jean	2009, January 26	737
CAN5	Canada	Governor General Michaëlle Jean	2010, March 3	5759

Initially, I chose eight Throne Speeches in total, from both British and Canadian Throne Speeches. All data were retrieved through British and Canadian online governmental sources, such as the Library of Parliament (2010), and UK Parliament, (2009). Later, however, two more speeches (one British 1983 speech and a Canadian 1983 speech) in addition to the eight were added to form a small corpus of ten speeches.

The inclusion of the 1983 speeches was done in an effort to a) provide additional coverage over time in support of strengthening qualitative analysis; b) offer a larger pool of data that might strengthen any trends observed; and c) have a speech that somewhat mirrored the occasion of a historically significant year in which the Throne Speech would be delivered following the drafting of a new constitution. Since 1982 was the year Canada drafted its own constitution, known as the Constitution Act (British North American Act, 1982), the Throne Speech from 1983 was included in the study since it was the first speech to appear after the constitutional document was signed, mirroring the occasion in 1867 when Canada's first Throne Speech accompanied the drafting of the British North American Act of Confederation.

The ten speeches, evenly split amongst the two nations, provided the study with the required data to compare British and Canadian Throne Speeches. Canada had no national speech prior to confederation in 1867, thus necessitating that 1867 become the first year of analysis in the Canadian set of speeches. Canadian speeches were not analyzed first, however; rather it was the British Throne Speech from 1866 which received first attention as, historically, it was the British version of the speech which preceded the Canadian. This method was also used to observe how the Canadian speech developed with respect to its predecessor: the British Throne Speech.

To investigate the questions posed earlier meant that I needed a method that was most suitable to permit finding solutions to them. Discussed in the following sub-section is a research method first introduced by Glaser and Strauss (1967), which was later modified by Charmaz (2006), that is, Grounded Theory (GT). A comprehensive review of GT is beyond the scope of this thesis; instead I focus on Charmaz's modified version of

the theory that was used in the study.

### *Modified Grounded Theory*

The collection, coding, and analysis of the data were guided by Modified Grounded Theory (Modified GT) (Charmaz, 2006). This approach was used in order to promote a method of analysis that would, instead of influencing the findings of the study from initial hypothesis-making, allow only the data to direct my research paths. Modified GT differs from its traditional predecessor GT by admitting that no researcher can become completely objective, free from preconceptions, prejudices, and biases prior to conducting a study. Unlike traditional GT, which professes to ensure the researcher with a clean slate, Modified GT acknowledges that this ideal state is not possible. In this way, Modified GT allows the researcher to acknowledge his/her theoretical views before the study commences. While I did not follow the methods utilized under the Modified GT framework as I might a recipe, I borrowed from it tools which facilitated the study. As such, this study has utilized the following strategies, chosen from the many recommended guidelines offered in Charmaz, (2006):

- Simultaneous data collection and analysis; this process allowed for additional data from 1983 to be included in the research, hence the 1983 speeches were included in the study.
- Rather than having analytic codes and data be derived from preconceived hypotheses, I allowed instead for such results to emerge from the data themselves;
- Memo-taking was an essential process to facilitate the analysis of my data.

Whenever a significant thought came to mind, for example one which sought relationships between codes, an informal memo was jotted down using NVivo<sup>6</sup> research software. See Figure 3 for an example memo.

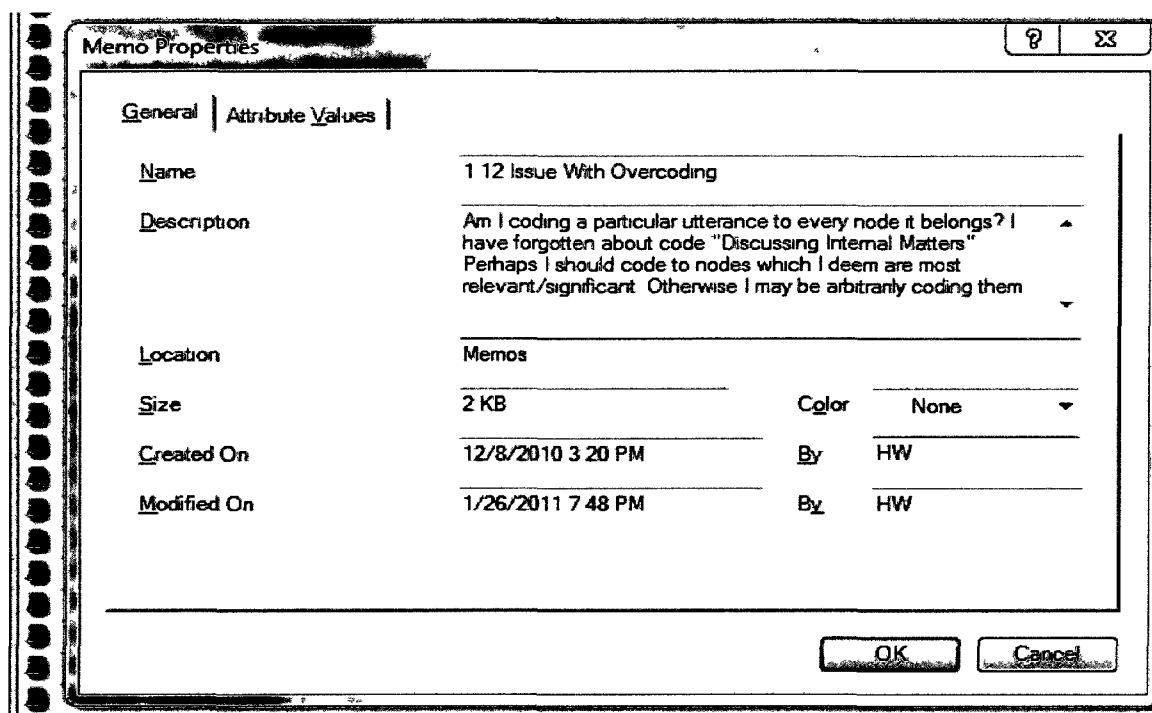


Figure 3: Memo-taking (NVivo, 2008)

- Creating a literature review after the development of an independent analysis<sup>7</sup>
- Having sufficient data to reveal changes over time.

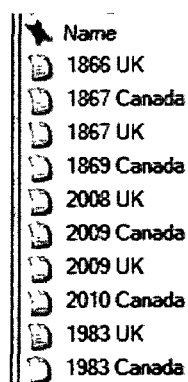
In the event that Throne Speeches fell on the same year (as was the case in 1983), the British speeches preceded their Canadian counterparts by at least a few months. This separation was conducted in an effort to allow sufficient time between British and

<sup>6</sup> NVivo is a research software tool used for qualitative research that was used in this study primarily to organize codes and themes. For more on this, see section in this chapter: *The Role of NVivo Research Software*.

<sup>7</sup> I had included a short literature review in my thesis proposal—a necessary step in the process for the approval and submission of the thesis. Such theoretical orientations are permitted under Charmaz's (2006) Modified GT.

Canadian Throne speeches so that I would be able to observe any British influence over the Canadian Throne Speech. Figure 4 displays the year and country where each speech was delivered and lists them in the order they were included into the study.

This study also contains a significant devotion to Rhetorical Genre Studies (RGS), as discussed in Chapter Two. By including RGS in a study which also utilizes Modified GT, a form of triangulation is observed with respect to how the data are analyzed. As such, this thesis benefits from the fusion of both theoretical and methodological standpoints. On the one hand there are the textual analyses of data, as revealed by Modified GT, while on the other there are more contextual elements, brought forth from RGS, which relate to the Throne Speech's settings and environments. In this way, the study benefits from a lens which sees both textual and contextual details, contributing to a more complete understanding of British and Canadian Throne Speeches.



Name
1866 UK
1867 Canada
1867 UK
1869 Canada
2008 UK
2009 Canada
2009 UK
2010 Canada
1983 UK
1983 Canada

*Figure 4: Data Sequenced according to Inclusion (NVivo, 2008)*

In addition to the ten speeches mentioned in Table 1, three British speeches predating Canadian Confederation were included in the study. In an effort to avoid the presumption of genre (discussed in Chapter Two), the British Throne Speeches listed in Table 2 were investigated. No code names are provided in the table because they were not

analyzed in the same manner as the other ten speeches (Table 1).

Table 2

*Additional speeches to determine whether the British Throne Speech was a genre*

Country of Origin	Speaker	Year
UK	King George IV	1822
UK	King William IV	1835
UK	Queen Victoria	1866 <sup>8</sup>

The specific years which date the Throne Speeches in Table 2 were chosen to serve a number of purposes: As one of the goals of this study was to determine whether the British Throne Speech had been an established genre prior to the first Canadian speech, it necessitated that I include British Throne Speeches that had predated Canadian Confederation. Also, I sought to include a) more than one speech and b) speeches which were delivered by more than one speaker in order to limit, as much as possible, the potential idiosyncrasies inherent to analyzing several speeches delivered by the same speaker.

Below is a discussion on how the data collected in this study were analyzed.

### *Methods of Analysis*

#### *Coding Procedure*

Consistent with qualitative methods of data analysis and Modified GT, initial coding (discussed below) is designed to create the framework from which to conduct analysis (Charmaz, 2006, p.45). However, some of the coding practices of initial coding,

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<sup>8</sup> This year overlaps with the first speech analyzed using Grounded Theory Analysis.

namely word-by-word, line-by-line, and incident-by-incident coding, did not promise to facilitate my analysis as appropriately as what I refer to as *chunk-based coding*—a method that is based on Lindlof and Taylor's (2002) version of manual qualitative coding. For this study, a chunk is defined as a significant part of text which pertains to at least one purpose. Critical to Lindlof and Taylor's type of coding is reflected in the following passage as they state that “any chunk may be coded into several categories” (p. 227). This means that a single chunk need not be bound to only one purpose and instead allows it to be associated with any number of purposes relevant for exploration. This kind of coding is better suited to answering this study's research questions as it removes some of the more distracting elements involved in word-by-word and line-by-line coding strategies. It also encourages a free style of coding whereby any code may be assigned to a chunk, regardless of whether a chunk had already been coded. With chunk-based coding, I was able to code an array of different chunks, some as short as “My Lords, and Gentlemen”, and some as long as entire paragraphs devoted to the discussion of legislative reform. In Table 3, two chunks, which notably differ according to length are provided. The chunk-based coding strategy allows chunks of texts to be attributed to their associated codes, regardless of punctuation, sentence length, or page structure. In this table, at least one purpose was allocated to each chunk of text; all ten speeches, from 1866 until 2010, were coded in this fashion. To illustrate how I conducted the initial and focused coding procedures, I have included a walk-through illustration of two sample texts coded using *chunk-based coding*. These codes, presented in Table 4, eventually formed higher level, more conceptual and generalized codes, subsequently forming the highest level of coding, the themes.



Table 3

*An Illustration of Chunk-based Coding*

Country	Year	Example Chunk	Associated Purpose
UK	1866	My Lords, and Gentlemen, (UK1, para. 1)	To directly acknowledge the members audience of the Throne Speech: the members of the House of Commons and the Lords Chamber
Canada	2010	Our Government understands the real hardships experienced by Canadian families affected by job loss. Recognizing that unemployment continues to cast a long shadow over the recovery, our Government will continue to work on job creation and job protection. And it will help young Canadians looking to enter today's tough job market for the first time to make the transition to work. (CAN5, 2010, p. 4)	To address the economic downturn attributable to the recession of 2007-08

In Table 4, two sample chunks of texts were coded to one of the seven themes used for analysis. The theme, *Affairs, Relations*, for instance, emerged from the data, through the following procedure: first, I chose the actual chunk and, by means of low-level initial coding (Charmaz, 2006), attributed one purpose to it. In the chunk of text from Canada in 1869, the purpose of “Acknowledging and praising the potential for Newfoundland to join the Dominion of Canada” became evident and thus formed the initial, low-level, descriptive code. Upon completion of initial coding, I progressed to data reduction via *focused coding* (Charmaz, 2006), whereby higher level codes (i.e. codes which are at higher levels of conceptualization) “condense data and provide a handle on them” (p. 59).

Focused coding, being more conceptual and abstract than initial coding, extrapolates from the lower level codes more abstract accounts of the low level codes, thereby allowing the researcher to determine other purposes of chunks and helps one to “sift through large amounts of data” (Charmaz, 2006, p.57).

Table 4

*Sample of Coding Process*

Speech	Year	Example Chunk	Initial Low-level Descriptive Code	Focused Code	Theme
Canada	1869	I was much gratified by communications from the Governor of <i>Newfoundland</i> , expressing the desire for admission into the Union which prevails amongst the inhabitants of that Colony, and especially by the Council and Assembly, and which set forth the conditions they consider it desirable to advance. (CAN2, 1869, p. 16)	Acknowledging and praising the potential for Newfoundland to join the Dominion of Canada	Praising Key Figures	Affairs, Relations
UK	1867	I am happy to inform you that My Relations with Foreign Powers are on a friendly and satisfactory Footing. (UK2, 1867, para. 2)	Updating the state of relations with foreign powers	Foreign Affairs	Affairs, Relations

This process of data *reduction* (Charmaz, 2006, p. 67) continued so that a theme could emerge from the data, encompassing the most abstract understanding of the purpose of the chunk. Developing themes through this method meant that I could envision the

Throne Speeches as a set of manageable and clearly defined purposes and contents, facilitating the qualitative analysis of the data. Repeated over the course of ten British and Canadian Throne Speeches, this process eventually formed a single tree, consisting of hundreds of lower-level codes on one hand, while having only a select few themes on the other. As a final result, seven themes emerged and are displayed in Table 5 (Chapter Four).

#### *The Role of NVivo Research Software*

As a qualitative research software, NVivo 8 allows for the organization and management of qualitative data. In my case, each speech was imported into the software where it became a *source*<sup>9</sup> thereafter. Every speech became a source and was given a code name, as indicated in Table 1. After this, it became possible for me to begin manual chunk-based coding. Next, I used the software program to represent how much of a given source was coded to a particular code/theme. The way in which NVivo exactly represents how much of a given source is coded to a code/theme depends on the code's or theme's *coverage*. Coverage, as defined by NVivo 8, is based on “the percentage of characters coded” (NVivo, 2008). Meanwhile, NVivo 8 defines a character as any symbol, space and/or number. To minimize the effects of analyzing superfluous details such as spaces, I removed paragraphing and abnormal spacing from all Throne Speeches prior to their being imported into NVivo. The % coverage of a code/theme is of particular importance to this study as I will be exploring and contrasting the % coverage of various themes in Chapter Four.

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9 A source is a Throne Speech, the base from which coding practices can commence.

### *Calculating % Coverages & Frequencies*

Note that when added together, the total percentage of the themes that will be discussed in Chapter Four often exceeds 100%. This is due to the fact that a single chunk could have been associated with more than one code. For example, the chunk “I HAVE<sup>10</sup> heard with deep Sorrow that the Calamity of Famine has pressed heavily on My Subjects in some Parts of India” (UK2, 1867, para. 2) was coded under three themes: firstly, as the expression “*I have heard with deep sorrow*” uses the 1st person pronoun to convey a personal emotion, it was associated with *Attitudinal Stance*<sup>11</sup> theme; secondly, the reference made to the Queen's “subjects” in India is associated with *Affairs, Relations* as it ostensibly showed concern for the people of India, a colony of the UK at the time of the speech, and therefore dealt with relations with India; lastly, the chunk was also associated with the theme *Environmental Issues, Resources* for it discussed the impacts of an environmental calamity.

Measuring frequencies is another method of calculation which is routinely utilized throughout this thesis. To calculate frequencies, the number of occurrences of a given word or expression was divided by the total number of words of the speech from which it originated. This number was then multiplied by a thousand to give a representation of a frequency per 1000 words. The reason for including the measurement of frequencies and % coverages into this study was to determine what the process of reduction (discussed earlier) had revealed. Without these forms of measurement, I might not have been able to interpret the significance of the themes or features of the Throne Speech, nor would I

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<sup>10</sup> Capitalizations are seen throughout British Throne Speeches and were kept in their original form across the study.

<sup>11</sup> A discussion of this theme as well as others is explored further in Chapter Four.

have been capable of making connections between them. The reason why I chose to discuss some features of the Throne Speech (e.g. spelling conventions in British and Canadian Throne Speeches, discussed later) and not others is partly attributable to the size of the study. Being limited in scope, I could not discuss every observed phenomenon. Still, the features included in this study received attention because they could relate to the emergent themes uncovered from the Modified GT analysis.

*Methods for Determining whether the British Throne Speech was a Genre*

As previously stated, one purpose of this thesis is to investigate the possible relationship(s) between the British Throne Speech and its Canadian counterpart. To analyze the rhetorical features of the British and Canadian Throne Speeches, I draw from the analytical method outlined in Yates and Orlikowsky's concept of *aspects of communication* (2007), discussed in Chapter Two. These aspects of communication also assist in exploring the generic qualities of the British Throne Speeches.

The aspects of communication I draw upon are identified through a method I have developed, which paradoxically explores aspects of communication that are *not* found across the speeches. In a sense, the method, which was influenced by Yates and Orlikowski (2007), draws upon the notion that the purpose of a genre can be ascertained by a process of elimination of what are not the purposes of the genre; in other words, a genre can also be known by acknowledging what it is not (Yates & Orlikowski, 2007). The purpose of the British Throne Speeches, for example, does not indicate that the speeches are involved with an application process to obtain employment, for instance, as would be expected from the resumé genre. In a likely manner, the aspects of communication analysis also reveals what content is *not* sanctioned, which participants

are *not* expected, what forms are *not* supported, and which chronotopes are *not* observed throughout the Throne Speeches. The British Throne Speeches' aspects of communication are thus revealed by an inverse manner, not merely by what they are, but by what they are *not*.

Still, this does not mean that we ignore the speeches for what they are. For example, while we understand that the purpose of the Throne Speeches is not to compete for employment, among many other examples of non-purposes, we have yet to identify an actual purpose. While we understand what the speeches are not, we do not yet see them for what they are. The method used to answer this question requires that each aspect of communication must also remain consistent with other aspects of communication across the Throne Speeches. For example, if we follow more of an automatic response, as suggested by Devitt (1993), to the purpose of the Throne Speeches, we could perhaps interpret that one such purpose is *to govern*. To validate this, the purpose *to govern* must be consistent with other aspects of communication found in the Throne Speeches. Therefore, this purpose must not violate the aforementioned aspects in any way. Now, there are instances of the purpose to govern reflected in the speeches' content as well; the Throne Speeches routinely mention future legislative policies, for instance. Moreover, the purpose *to govern* is consistent with the Throne Speeches' chronotopes; the speeches occur at a time and place most suited for *governing* as the Throne Speeches mark the opening of the parliamentary session in British Parliament. By utilizing the aforementioned method, we see that the said purpose, *to govern*, does not violate any of the other expectations relating to the speeches' aspects of communication, namely their content and chronotope. Identifying what the Throne Speeches are not, coupled with the

method of placing aspects of communication up against their counterparts, we gain access to the purposes, contents, participants, forms and chronotopes of the British Throne Speech so that we may explore the speech's generic qualities.

In the following section, I present the analysis of the Throne Speech's aspects of communication and investigate how they serve to enable or constrain the speeches' discursive practices.

## Chapter Four: Findings & Discussion

In the first part of this chapter, I investigate whether the British Throne Speech was an established genre by the time Canada began developing its own in 1867. As such, the dates of the speeches discussed in the following sections predate the first Canadian Throne Speech (see Table 2).

### *Analysis of the Aspects of Communication in 19<sup>th</sup> Century British Throne Speeches*

The *aspects of communication* (Yates & Orlikowski, 2007), adapted to include Bakhtin's (1981) concept of the *chronotope* as discussed in Chapter Three, are analyzed to acquire knowledge pertaining to the speeches' socially recognizable organizing structures. We recall that the concept of *aspects of communication* helps us to identify *why*, *how*, *when*, and *where* texts exist and interact. The concept also sheds light on *what* the texts are and *who* are involved in their creation. The sub-sections below, therefore, discuss the British Throne Speech's *purpose*, *content*, *form*, *participants*, and *chronotope*.

#### *Purpose*

Analyzing the purposes of the British Throne Speeches delivered in the 19<sup>th</sup> century (years 1822, 1835, and 1866) requires a type of inquiry which directs our attention to why the speeches exist in the first place. For example, it may be that the explicit textual purpose of the British Throne Speech, as previously mentioned, is to announce legislation and policies of the upcoming parliamentary session (Champion, 1929; Wilding & Laundy, 1968). Other studies (Jennings, et al., 2011) have similarly noted the British Throne Speech's purpose is to provide details of legislative programmes



while also highlighting matters which are most important to the incumbent government. However, the stated purposes from the above studies do not question the social purposes relating to *why* the Throne Speech exists. What these studies have not done marks a difference between them and my own as I attempt to include the Throne Speech's broader social contexts, uncovering its social purpose. In other words, Champion, Wilding and Laundy, and Jennings et al. examined the textual purposes/functions of the text. This study, in contrast, uses RGS to envision the possible social needs met by the Throne Speeches. In effect, the RGS analysis allows us to uncover other purposes of the British Throne Speech. In fact, how Champion, Wilding and Laundy, and Jennings et al. describe the *purpose* of the Throne Speech is similar to how *content* is described in my study, for their purposes pertain to the text of the Throne Speech. What this study seeks to accomplish, in summary, is a consideration of *why* the speeches exist, and to do so requires that we shift our theoretical viewpoint to recognizing the broader social and contextual elements (cf. Freedman & Medway, 1994) that bear influence upon the Throne Speech.

With a commitment to exploring the social and contextual reasons behind the 19<sup>th</sup> century British Throne Speeches as well as using the methods of analysis outlined in Chapter Three, three purposes of the Throne speech have been revealed. This is not to suggest that there are only three; indeed there may be more. However, the three purposes discussed in this section might be the most indicative of the reasons *why* the speeches exist. These purposes are stated below:

- To provide the government with a discourse which facilitates the governance of

its people

Although the monarch does not govern, as was made abundantly clear from Charles I's execution in 1649 for trying to do so (Wilding & Laundy, 1968), the 19<sup>th</sup> century Throne Speeches remain central to every parliamentary session, either by opening or by closing Parliament. All speeches analyzed in this section occurred before the parliamentary session began in order to open Parliament. It is important, also, that we remind ourselves of the fact that it is not the monarch who writes Throne Speeches. Instead, they are merely read by the monarch while being written by the incumbent government, or more specifically, the cabinet—a committee produced out of the minsters of the government who are also responsible for all policies submitted to Parliament, and who also retain control of the national executive (Wilding & Laundy, 1968).

Here I offer another purpose of the Throne Speech:

- To emphasize matters deemed most relevant to the cabinet

The emphasis of matters deemed most relevant to the incumbent government is reflected in a Throne Speech delivered by King William IV in 1835, when he explicitly stated, “it has been my duty, on this occasion, to direct your consideration to various important matters connected with our domestic policy” (para. 27). Such a direct self-assessing statement, outlining the monarch's own purpose, confirms that the purposes which Wilding & Laundy (1968) emphasize are consistent with even what the monarch (or more accurately) the cabinet believe to be the Throne Speech's purpose(s).

Lastly, the British Throne Speech exists for the following reason:

- To symbolically maintain the monarchy's significance to its people

This last purpose is revealed by the fact that the speeches are not written by the monarch, while paradoxically, being intended to appear as though they are. This is evident by the personal tone of the overall speeches. For example, in 1822 a speech read “I have the greatest pleasure in acquainting you . . .” (para. 12). Not only is this statement personal, as it conveys the emotional gratification from an event, but there is also the personal pronoun *I* which gives the impression that the monarch produced the statement and the entire speech. Indeed, all 19<sup>th</sup> century British Throne Speeches analyzed in this study use the personal pronoun *I* in this fashion. The implication of such a finding could suggest that there is an intention to make the speech appear as though it were genuinely produced/composed by the reigning monarch—presenting to the audience of the Throne Speech the idea that the monarch is centre-stage in any and all governmental affairs, the least of which could include the composition of the speech.

Furthermore, many of the British 19<sup>th</sup> century Throne Speeches convey the idea that the monarch is still a vital component of governmental affairs, despite what had happened as a result of King Charles I's entrance into the House of Commons in 1642. In 1835, for example, King William IV described the state of foreign affairs as if they pertained to and depended on him personally:

The assurances which I receive from my Allies, and generally from all Foreign Princes and States, of their earnest desire to cultivate the relations of amity, and to maintain with me the most friendly understanding, justify, on my part, the confident expectation of the continuance of the blessings of peace. (1835, para. 6)

The 19<sup>th</sup> century British Throne Speech, as demonstrated in the excerpt above, seeks to maintain the monarchy's significance by insinuating that King William IV is responsible

for upholding the peace with foreign heads of state. The excerpt conveys to the audience, quite literally, that it is the monarch who receives the necessary assurances from other heads of state on matters relating to peace.

### *Content*

The subject matter of the speeches analyzed consists primarily of the following two key components:

- 1) Updates and status reports
- 2) Pushes for legislative policies

The majority of all content in the speeches analyzed involves updating the government and its people with news which was deemed relevant by the cabinet to express. As the monarchs continued to refer to matters regarding foreign affairs, this type of content became the single most common subject matter appearing across the speeches. In each analyzed speech from the 19<sup>th</sup> century, the monarch would often express the state of relations held at any particular moment with foreign heads of state. For example, in 1866, Queen Victoria updated and reported on relations with the French: “THE Meeting of the Fleets of France and England in the Ports of the respective Countries has tended to cement the Amity of the Two Nations, and to prove to the World their friendly Concert in the Promotion of Peace” (1866, Para. 5).

Other updates and reports, in addition to those which relate to foreign affairs, exist as updates regarding the economy as they form a significant component of the British 19<sup>th</sup> century Throne Speeches. In 1822, for instance, King George IV informed the House of Commons of the status of the economy when he said “It is very gratifying to me to be able to inform you, that during the last year the revenue has exceeded that of the year

preceding, and appears to be in a course of progressive improvement” (1822, para. 9).

Calls for legislation, meanwhile, also constitute a significant portion of the speeches. For example, in 1866, Queen Victoria's final statements included six direct references to bills, measures and other documents which required the attention of the House of Commons. One such statement appeared as follows, “BILLS will be laid before you for amending and consolidating the Laws relating to Bankruptcy, and for other Improvements in the Law” (1866, para. 26).

### *Form*

An analysis of the British 19<sup>th</sup> century Throne Speeches reveals that the speeches are sequentially split into three main segments:

- Procedural information
- Updates and status reports
- Discussion of Legislation

Procedural information is termed as such because its type of writing always appears to facilitate the commencement or closure of a Throne Speech. The opening segments of the speeches, for instance, usually contain procedural information acknowledging the (Gentleman) Usher of the Black Rod, the presence of the monarch, and speaker of the house. When closing a Throne Speech, the monarch is said to retire, whereby the members of the House of Commons return to their own house. Queen Victoria's speech from 1866 serves as an illustrative example of procedural information before the commencement of the Throne Speech:

The PRINCE OF WALES (in his Robes) sitting in his chair on her Majesty's right

hand—(the Lords being in their robes)—commanded the Gentleman Usher of the Black Rod, through the Deputy Lord Great Chamberlain, to let the Commons know 'It is Her Majesty's Pleasure they attend Her immediately in this House'. (1866, para. 1)

The significance of this procedure, even though at first glance seems symbolic or ceremonial, is that it could serve as a necessary reminder to the monarch that the House of Commons and Parliament affirm supreme power over the nation, and not the monarch (Wilding & Laundry, 1968). The practice of using the (Gentleman) Usher of the Black Rod, stemming from historical reasons, is a social response to British parliamentary history. Failure to commit to this specific rhetorical practice, therefore, may prevent the Throne Speeches, or perhaps more drastically the proceedings of parliamentary business, from occurring<sup>12</sup>.

Updates, status reports, as well as the discussion of legislation (discussed under *content*) usually constitute the sections which follow the speeches' procedural information. Though it is not always the case, the discussion of legislation often relates to the updates and status reports previously alluded to, as was the case when in 1866 Queen Victoria directed the attention of the House of Commons to bills and measures which dealt with the economy, after having previously updated the condition of the state of revenue in the section devoted to updates and status reports.

### *Participants*

The members involved in the 19<sup>th</sup> century British Throne Speech represent a

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12 In Canada, it is said that “until the Speech is delivered, no public business may be conducted by either the Senate or the House of Commons” (Government of Canada, 2011, para. 2).

complex set of actors who help to shape its discursive practices. This complexity is demonstrated by the fact that it is very challenging to isolate the most influential actors in the British Throne Speech. For example, it is difficult to envision those who produce the Throne Speech as it appears to be written by the monarchs themselves. However, the speech emanates, as previously mentioned, from the cabinet of the government (Champion, 1929).

There are, certainly, the monarchs as well, who are key actors in the speeches, and although they appear to be somewhat removed from the production of the speech, their role has a significant influence on the discourse of the speech—after all, the speeches are always delivered in the first person, provided the monarch is delivering the speech. As such, it is possible the cabinet members who write the Throne Speech hope the audience will perceive the monarch as the true author of the speech—signalling back to one of the three purposes of the Throne Speeches: to symbolically maintain the monarchy's significance to its people. This is even despite the monarch's authority over Parliament having been abolished in the mid 17<sup>th</sup> century (Cobbett, 1808, p. 1295; Wilding & Laundy, 1968). Had this symbolic maintenance of the monarchy's significance not been an actual purpose, we might not have observed the participation of the monarch with regard to the deliverance of the Throne Speech. We might, instead, have seen a different figure emerge to replace the monarch—thereby altering the discursive practices of the British Throne Speech because of the significant change to the speech's participants.

The 19<sup>th</sup> century British Speech from the Throne also contains at least two very distinct audiences, the first relates to the members of the House of Commons/House of Lords, and the second is a more general audience, which the monarchs usually refer to as

“my people” or “subjects” in the 19<sup>th</sup> century speeches. With regards to the members of the House of Commons, these members hold considerable influence over how the speech is written and delivered since they are the participants who debate the matters discussed in the Throne Speech in the Debate on the Address. As Wilding & Laundy (1968) note, it provides an opportunity for a “general review of the Government's policy” (p. 190), as the leader of the opposition comments on the policies introduced during the speech. These same policies are then defended by the incumbent government. At its conclusion, Champion notes, “the Address is voted and ordered to be presented to His Majesty” (p. 83).

Given what we know from Bakhtin's (1986) notions of *dialogism* and *addressivity*, we can see that, although the House's members remain silent throughout the entire Throne Speech, the members are paradoxically quite active as each written and/or spoken utterance in the British Throne Speech reflects both of the members' presence as well as their potential responses to the speech in question. The cabinet, for instance, is aware that the House of Commons will have to vote on the issues raised in the speech, as seen in the following quote by King William IV: “I will give directions, that there be laid before you articles which I have concluded with my Allies, the King of the French, the Queen Regent of Spain, and the Queen of Portugal . . .” (1835, para. 8). The members of the House of Commons thus may hold considerable influence over the discursive practices of the British Throne Speech as articles are carefully introduced in a manner that would benefit the incumbent government. In a similar way, the general audience, consisting of what the monarchs usually refer to as “subjects” or “people,” also perform as participants across the speeches, and they too may hold *dialogic* influence over the rhetors' discursive



practices. In this quote, we see the Irish had dialogically influenced the discourse of King George IV's Throne Speech: "In my late visit to Ireland, I derived the most sincere gratification from the loyalty and attachment manifested by all classes of my subjects" (1822, para. 4).

Bazerman's (1994) concept of *genre systems* likewise helps expose the relationship between the Throne Speech and the interrelated Debate of the Address. The participants of the Throne Speech community, for instance, recognize that the House of Commons must debate the legislative policies introduced in the Throne Speech. For example, the reason why Queen Elizabeth says "PAPERS on the present state of New Zealand will be laid before you" (1866, para. 16) is so that the House may vote on the matters concerning New Zealand in the coming Address. From the standpoint of the Throne Speech community, the recognition of the relationships between the Throne Speech and the Debate on the Address thus help to shape the discourse of the Throne Speech. This recognition of generic interactions stabilizes the Throne Speech to allow for these interactions each time there is an opening session in Parliament.

There still remain dozens more potential actors who have not been discussed; they could include other governmental officials, heads of states, people not conceived of as being direct subjects of the monarch, and perhaps even a more general global audience. In the British Throne Speech, these participants may or may not be observed directly, but given how even the most passive audience members are able to influence an active member's speech, their potential impacts upon the composition, production, and delivery of the British Speech from the Throne cannot be ignored. To illustrate this point further, a quote from 1866 is provided, as it refers to the death of Queen Victoria's uncle, the King

of Belgium. What makes this quote important for this study is the fact that it appears to have been written for the dialogic/addressivity purposes of anticipating a Belgian audience:

THE Death of My Beloved Uncle The King of the Belgians has affected Me with profound Grief. I feel great Confidence, however, that the Wisdom which He evinced during His Reign will animate His Successor, and preserve for Belgium her Independence and Prosperity. (1866, para. 4)

It is entirely possible that without the more global/Belgian audience acting as a dialogic participant, Bakhtin's (1986) addressivity might not have been observed. Instead, without a Belgian audience, the quote might have only expressed the death of Queen Victoria's uncle in relation to her, without any mention of his successor as the preserver of independence and prosperity in Belgium.

### *The Chronotope*

As discussed in Chapter Two, the idea of the *chronotope* (Bakhtin, 1981) involves the fusion of space and time to produce organizing centres that hold spatial and temporal influences over a given discourse. These spatial and temporal dimensions may serve to determine the events and meanings of the Throne Speech. For example, in 1835, as is the case with all other speeches analyzed, the procedural information responsible for acknowledging the (Gentleman) of the Black Rod, for instance, is preceded by the date, in this case 24 February, 1835, while other temporal aspects are much more implicit, such as when the speeches focus on the political or environmental events of the time period. These latter affairs, though not explicitly discussed in any temporal sense, bear the imprint of time which in turn affects the way the participants rhetorically perform within

the British Throne Speeches. In the following excerpt, we see that a fire in the Palace of Westminster, which preceded the speech in 1835, meant that the King's discourse was influenced by the Throne Speech's chronotope, both temporally and physically:

You will, I am confident, fully participate in the regret which I feel at the destruction, by accidental fire, of that part of the ancient Palace of Westminster, which has been long appropriated to the use of the two Houses of Parliament.  
(1835, para. 3)

The House of Lords, one of the two houses of Parliament in the British Parliamentary system (the other being the House of Commons), plays homage to the chronotope which requires a more decorated venue from which to deliver the Throne Speech. Consistent with the purpose of maintaining the significance of the monarchy through symbolic means, the participants of the British Throne Speech community expect that the monarch deliver the speech in a decorated building in Parliament. The Throne Speech takes its name from the fact that it is delivered by a monarch, or representative thereof, who is seated in the *throne* of the Lords Chamber. According to the UK Parliament (2009), “The Lords Chamber is the most lavishly-decorated room in the Palace of Westminster” (para. 1). This is significant because the participants understand that the delivery of the Throne Speech is to be closely affiliated with its chronotope, or in this case the actual throne. The throne is likewise understood to be representative of a time when monarchs retained parliamentary authority. The Throne Speech's rhetoric, therefore, must commit itself to the chronotopic dimensions of the Lords Chamber in Westminster Abbey. As an illustration of this chronotope's influence, we see that the following procedural information, which precedes the speech, reflects the temporal and

spatial dimensions of the Throne Speech:

**HER MAJESTY ,**

being seated on the Throne, adorned with Her Crown and Regal Adornments, and attended by Her Officers of State: . . . —(the Lords being in their Robes)—commanded the Gentleman Usher of the Black Rod, through the Deputy Lord Great Chamberlain, to let the Commons know "It is Her Majesty's Pleasure they attend Her immediately in this House. (1866, par. 1)

By connecting the Throne Speech's discourse according to the temporal and spatial dimensions that are proximal to the chronotope, the Throne Speech is seen to have its discourse influenced by the fact that it is delivered in the Lords Chamber. In other words, the participants of the speech do not make gross misunderstandings of the spatial dimensions that are incorporated in the Throne Speech. Instead, the participants cannot help but to produce discourse which is connected to the speech's chronotopic centres.

#### *Defining the British Throne Speech*

The implications of both the recurrent rhetorical situation and exigence, as defined by Miller (1994), fuel our understanding of the analysis discussed above. Members of the Throne Speech community respond to and create rhetoric according to what they define as the recurring situation and what they perceive as exigence. The analysis described above is based on the categorization of aspects of communication for analytical purposes; the participants of the Throne Speeches perceive the sum of these aspects of communication as a composite whole of something much larger—the *genre* of the British Throne Speech. The genre of the British Throne Speech is seen here due to its members' perceived interpretations of the various rhetorical situations. From these 19<sup>th</sup> century

speeches, we see how participants who produce and create the speech as members of the cabinet are likewise the same participants who understand the objectified social needs of the genre: to provide the government with a discourse which facilitates the governance of its people; to emphasize matters deemed most relevant to the cabinet; and to symbolically maintain the monarchy's significance to its people. In a similar fashion, the participants' perceptions of the recurring situation and exigence make it possible for their created texts to be determined by the organizing structures found within the context of the British Throne Speech genre.

Each *aspect of communication* marks the constituent organizing structures of a larger entity, the British Throne Speech genre. The organizing structures which serve to constrain and enable the discursive practices found in the speeches of 1822, 1835, and 1866 are the result of the participants' understandings and definition of the objectified social need, or exigence and the recurring situation. Now, once the British Speech has been determined to be a genre, it being an *antecedent genre* (Jamieson, 1975) to the Canadian Throne Speech is discussed in the coming sections.

### *Modified Grounded Theory Analysis and Findings*

After having identified the British Throne Speech as an established genre in the 19<sup>th</sup> century in the section above, I explore both British and Canadian Throne Speeches using the Modified GT outlined in Chapter Three. This form of analysis is conducted in order to answer this study's research questions relating to the relationship between speeches from both countries as well as to the identification of the rhetorical nature of the Canadian Throne Speech.

### *The British Throne Speech*

The British Throne Speeches analyzed in this section are referred to as UK1, UK2, UK3, UK4, and UK5 (see Table 1, Chapter Three for specific dates and speakers). Developed through the process of reduction and abstraction of data outlined by Charmaz (2006), and Lindlof and Taylor (2002), every theme that emerged through the qualitative coding is presented in Table 5. These themes emerged as a result of alternating the coding practice between both countries, first with 19<sup>th</sup> century British Throne Speeches, followed by 19<sup>th</sup> century Canadian Throne Speeches. Subsequently, the speeches from the 20<sup>th</sup> and 21<sup>st</sup> centuries were analyzed in a similar fashion. This alternating coding strategy was employed to isolate different time periods, as there is a notable gap in between 19<sup>th</sup> and 20<sup>th</sup>/21<sup>st</sup> century speeches, and also to ensure that themes independently emerge from both British and Canadian Throne Speeches. In Table 5, the themes are listed and defined in alphabetical order. Sample chunks are offered to the right of their definitions in order to illustrate the themes. It should be noted that many of the themes refer to the contents of the British and Canadian Throne Speeches while others refer to stylistic elements (such as *Attitudinal Stance*). This method allowed all pertinent observations (those which possessed high % coverages, for instance), regardless of their format, to be included in the study and thus represent a theme.

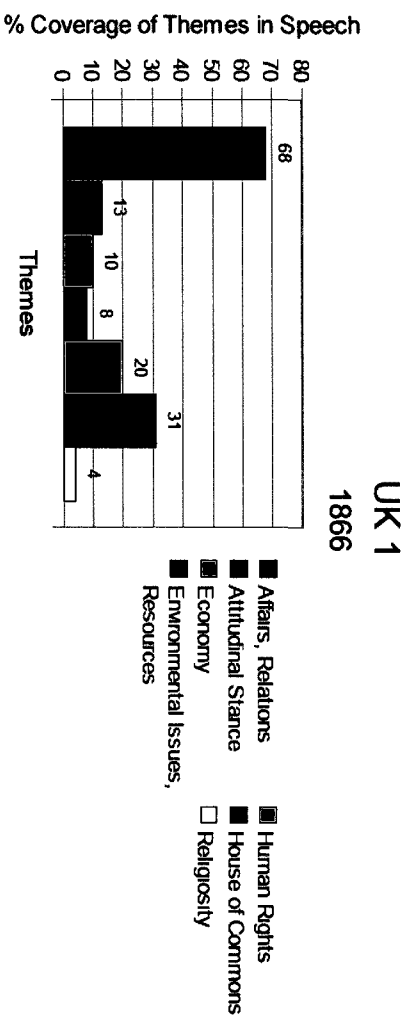
Figure 5, meanwhile, demonstrates the frequencies of the seven themes listed in Table 5 that appear in each of the five analyzed speeches. As previously mentioned, when adding the coverage of the themes together, their totals exceed 100%. This is due to the fact that a single chunk could have been associated with more than one code. For an overview of how the seven themes are divided amongst the five British Throne Speeches,

Figure 5 (A through E, which follows Table 5) displays how the seven themes are proportioned relative to their respective years, from 1866 to 2009.

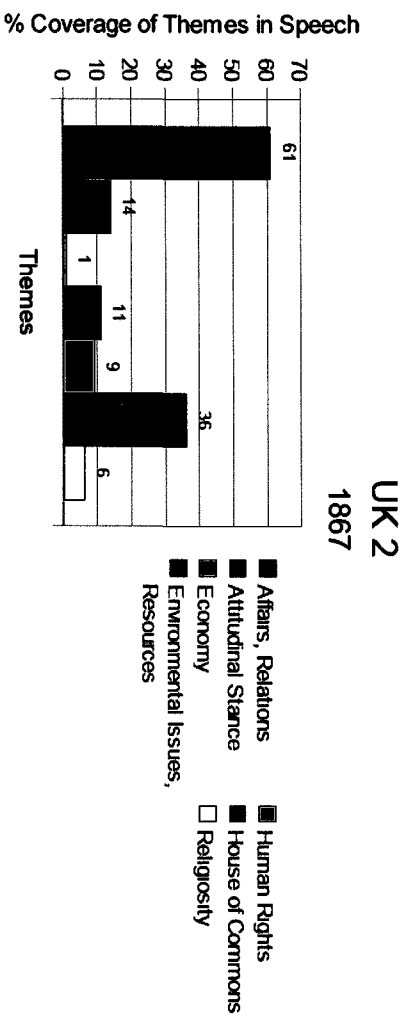
Table 5

*Themes Emergent from GT Analysis*

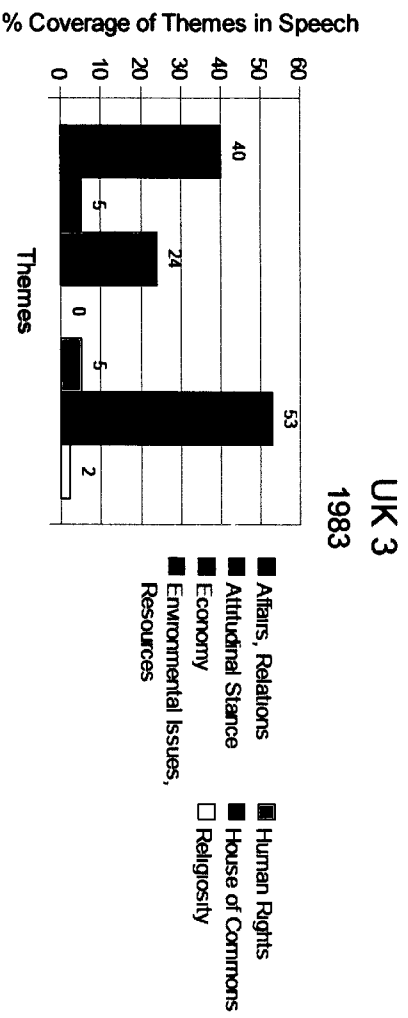
Theme	Definition/Purpose	Example Chunk
1. <i>Affairs, Relations</i>	Relations with others within domestic or foreign affairs; also includes affairs which concern the government, such as militaristic and defence issues	"A CORRESPONDENCE has taken place between My Government and that of the United States with respect to Injuries inflicted on American Commerce by Cruisers under the Confederate Flag." (UK1, 1866, para. 9)
2. <i>Attitudinal Stance</i>	Expression of a strong emotional/personal tone	"I am happy to inform you that My Relations with Foreign Powers are on a friendly and satisfactory Footing." (UK2, 1867, para. 2)
3. <i>Economy</i>	Concern for the economy in any fashion or discussions of the state of success in trade	"My Lords and Members of the House of Commons, my Government's overriding priority is to ensure the stability of the British economy during the global economic downturn." (UK4, 2008, para. 2)
4. <i>Environmental Issues, Resources</i>	Concern or proposal of legislation on any matter relating to the environment or natural resources	"I HAVE heard with deep Sorrow that the Calamity of Famine has pressed heavily on My Subjects in some Parts of India." UK2, 1867, para. 2)
5. <i>Human Rights</i>	Treatment/welfare of human beings	"Legislation will be brought forward to ban cluster munitions." (UK5, 2009, para. 23)
6. <i>House of Commons</i>	References to legislation and/or reform; direct addresses to the House of Commons	"My Lords, and Gentlemen, IT is with great Satisfaction that I have recourse to your Assistance and Advice." (UK1, 1866, para. 2)
7. <i>Religiosity</i>	Religious tones and references (e.g. references to God, praying, and the divine)	"My Lords and Members of the House of Commons, I pray that the blessing of Almighty God may rest upon your counsels." (UK3, 1983, para. 32)



A)

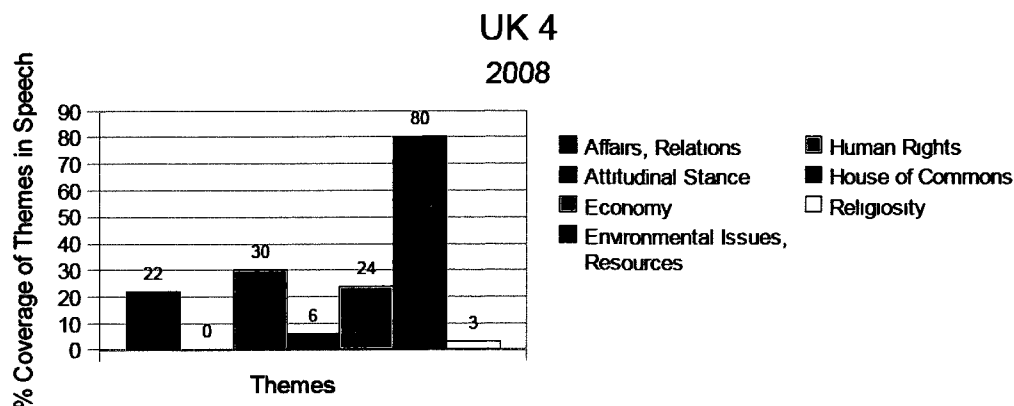


B)

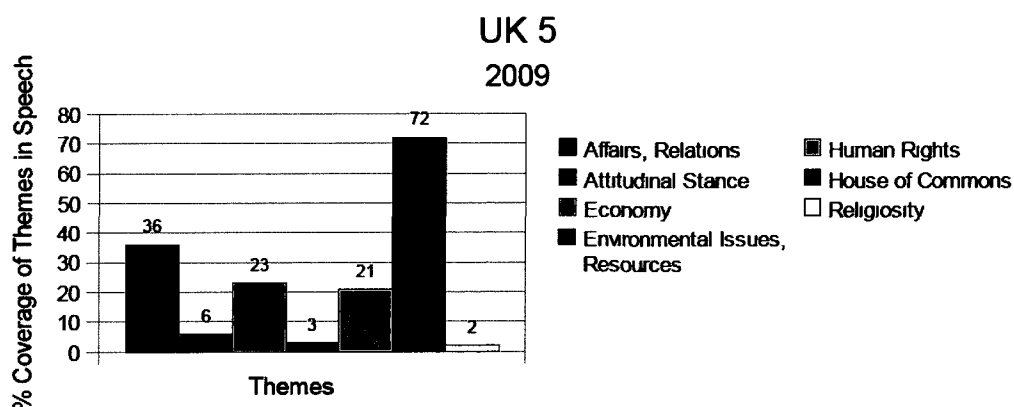


C)





D)



E)

*Figure 5: Themes in British Throne Speeches, A) UK1; B) UK2; C) UK3; D) UK4; E) UK5*

Several significant points emerge from the charts in Figure 5. The *Affairs, Relations* theme, for instance, can be seen as the most frequently covered topic in 19<sup>th</sup> century speeches. In speeches UK1 and UK2, over 60% of the speeches are associated with this theme. In the 20<sup>th</sup> and 21<sup>st</sup> centuries, the amount of text devoted to this theme still constitutes a significant portion of each speech, but is no longer the most obvious component to the Throne Speeches. *Attitudinal Stance*, meanwhile, is a noticeable theme of the first two speeches, displaying % coverages of roughly 13% and 14%, but thereafter

become much less significant, forming approximately 5% of UK3, 0% of UK4, and 6% of UK5.

Reasons as to why this code's coverage dropped by at least a factor of three could be attributable to the fact that in the Throne Speech's past, in this case in 1866 and 1867, it might have been more appropriate for a monarch to overtly express herself in an emotional or personal tone; this hypothesis appears to be supported by data which compare personal pronoun use over extended time periods, discussed below.

#### *The Personal Pronoun I in British Throne Speeches*

The personal pronoun *I* had a frequency of 17.8 and 14.3 per thousand words in UK1 and UK2, respectively. It is important to refer to the frequency of the observed pronoun use because the lengths of the speeches tend to vary, especially in 20<sup>th</sup>/21<sup>st</sup> century Canadian speeches. In UK3, UK4, and UK5, the use of the personal pronoun *I* changes dramatically. The frequency of *I* drops down to 2.9 in UK3, 2.7 in UK4, and 2.7 in UK5. This sub-section explores two possible reasons for this discrepancy.

Firstly, as previously mentioned, there is the issue of personal tone. In the 19<sup>th</sup> century, *Attitudinal Stance* is a more significant theme in terms of its % coverage of text associated with it—that is to say, there was a higher percentage of the content expressing emotional language in UK1 and UK2 than there was in later years. In order for the speaker to effectively communicate using emotional language, it might require that he/she uses the personal pronoun *I* to achieve these means: it would be more difficult to convey emotions such as “deep sorrow” (UK2, 1867, para. 2), for instance, without the use of a personal pronoun such as *I*. But there remains another possible explanation as to why the use of the personal pronoun *I* decreases over time.

As the monarch remains the speaker throughout all the speeches analyzed, one might expect the frequency of the personal pronoun to remain relatively constant. However, as this is not confirmed by the data, it therefore suggests that in the latter years *I* must have been replaced with another construction that functions similarly to this personal pronoun, due to the fact that the monarch was continually the deliverer of the Throne Speeches. To uncover whether or not *I* was indeed replaced by another construction, two chunks, similar to each other in purpose, and meaning, but from different centuries (1866 versus 1983), were compared:

*MY Relations with Foreign Powers are friendly and satisfactory, and I see no Cause to fear any Disturbance of the general Peace [italics added]. (UK1, 1866, para. 5)*

and,

*My Government, in co-operation with the United Kingdom's allies, will work vigorously for balanced and verifiable measures of arms control. They strongly support the United States' proposals for reductions in nuclear forces [italics added]. (UK3, 1983, para. 4)*

Note that the first quote was coded to the themes *Affairs, Relations, and Attitudinal Stance*, while the second quote was coded to the theme *Affairs, Relations* alone. Overall, these two quotes are similar to one another as they both make the issue of peace their most salient points, even while their syntax and lexicon are different.

Much more importantly, we can see that there is a shift in use from the more personal *I* to a construction that refers to an external governing body, *My Government*. *I* is more personal than *my government* not only because it “is unambiguous in referring to

the speaker” (Biber, Conrad & Leech, 2002, p. 94), but also because the quote implicitly states that the monarch alone has the necessary relationships with foreign powers needed for peace. The role of the monarch in the UK appears to diminish over time, as made evident by constitutional documents such as the Magna Carta, the Bill of Rights, and others (Wilding & Laundry, 1968), as well as the responses to King Charles I's illegal entry into the House of Commons (Cobbett, 1908). As such, the 1<sup>st</sup> person pronoun might have been replaced by *my government* as part of a continuing trend characterized by a decreased role of the monarchy with regard to parliamentary and governmental affairs. Thus, we see that it is the government's role to maintain peace, rather than the monarch's; this is reflected once more in the second quote above as the monarch uses the third person plural *they* to refer to how the government, rather than the Queen, supports the US's proposals.

The reasons why *I* has been largely replaced by *my government* in UK3, UK4, and UK5 can be likewise confirmed by the fact that *my government* is absent from UK1 and UK2, appearing only twice in each of the speeches (with a frequency of just 1.6 and 1.5 in their respective speeches). Furthermore, the frequency of *my government* in speeches UK3, UK4, and UK5 (with an average frequency of approximately 21.2) moderately matches the frequency of *I* in UK1 and UK2 (with an average frequency of 16.0). If *my government* had been used as frequently in the first two speeches, UK1 and UK2, as it was in UK3, UK4, and UK5, then it would be less likely that this construction served to replace *I* in these latter speeches. Throughout each of the speeches, it seems that whenever *I* was used as a prominent construction, *my government* was not. The reverse of this relationship was also observed once *my government* became employed much more

frequently than the pronoun *I*. These findings support my assumption that *my government* replaced *I* over time. Note that *I* was not completely replaced by *my government* in some situations. For example, the pronoun *I* is needed for opening and closing Throne Speeches. An example of a closing statement which uses *I* is shown below.

The % coverage of the codes *Human Rights*, and *Environmental Issues, Resources* remain somewhat constant throughout the five speeches. The single most consistent code (in terms of % coverage), however, is that of *Religiosity* as there is one reference to God across each of the five speeches. The following quote is identical in the last three speeches: “I<sup>13</sup> pray that the blessing of Almighty God may rest upon your counsels” (UK3, 1983, para. 32; UK4, 2008, para. 29; UK5, 2009, para. 27). Although the first two speeches do not contain this same utterance verbatim, they still make explicit references to God. All five speeches contain one explicit reference to God and each of them uses this reference to close the Throne Speech by blessing and praying for either the people of the UK or the members of the House of Commons.

Apart from the replacement of *I*'s by *my government*, the next most significant shift seen across the five speeches is the decrease in % coverage of the theme *Affairs, Relations* and the increased importance of the theme *House of Commons* (see Fig. 5 A through E). In other words, in the first two speeches, UK1 and UK2, *Affairs, Relations* is the most dominant theme, but in the 20<sup>th</sup>/21<sup>st</sup> century speeches, UK3, UK4, and UK5, *House of Commons* becomes the most dominant theme, as the coverage of text coded under this theme comprises more than half of the latter speeches. These findings appear to support the assumption relating to the diminished role of the monarch because of the

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13 This is an example chunk which uses *I* to close the Throne Speech.

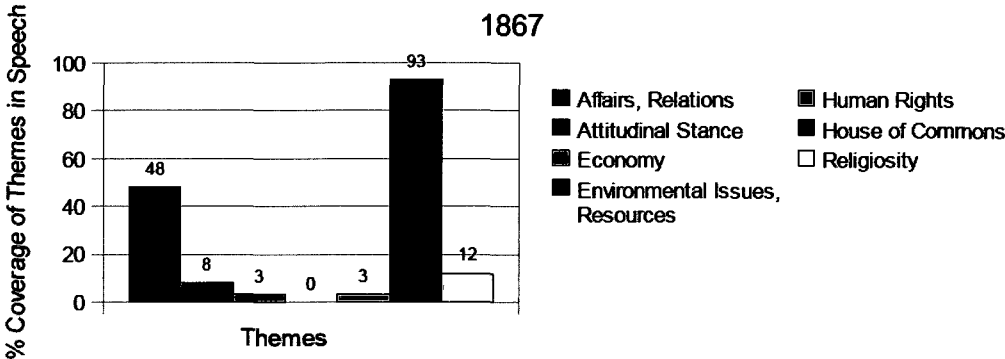
apparent importance of the theme *House of Commons* (a theme rich in references to legislation and/or reform), while the coverage of the theme *Affairs, Relations* (a theme which displays the personal involvement of the monarch in matters concerning foreign relations) is seen to decrease significantly (cf. Fig. 5D & 5E).

### *Comparing British and Canadian Throne Speeches*

This section reports on the results of the analysis of five Canadian Throne Speeches, referred to as CAN1, CAN2, CAN3, CAN4, and CAN5 (see methods section for the speeches' dates and speakers). The themes which emerged from the alternating analysis of British and Canadian Throne Speeches conveys the overall similarity of the Canadian Throne Speech to the British Throne Speech genre. For example, chunks of text belonging to a Canadian speech were coded to the theme *Affairs, Relations* if they too pertained to relations with others—one of the defining characteristics of the theme. The Canadian Throne Speech's themes are as follows: 1. *Affairs, Relations*; 2. *Attitudinal Stance*; 3. *Economy*; 4. *Environmental Issues, Resources*; 5. *Human Rights*; 6. *House of Commons*; and 7. *Religiosity*. Figure 6, similarly to Figure 5, illustrates the % coverage of each theme across all years analyzed. To illustrate how the themes in the Canadian Throne Speech are proportioned, charts from Figure 6 (A through E) are provided. Many features of the Canadian speech, however, remain distinct from its counterpart; these similarities and differences are discussed later in the chapter.

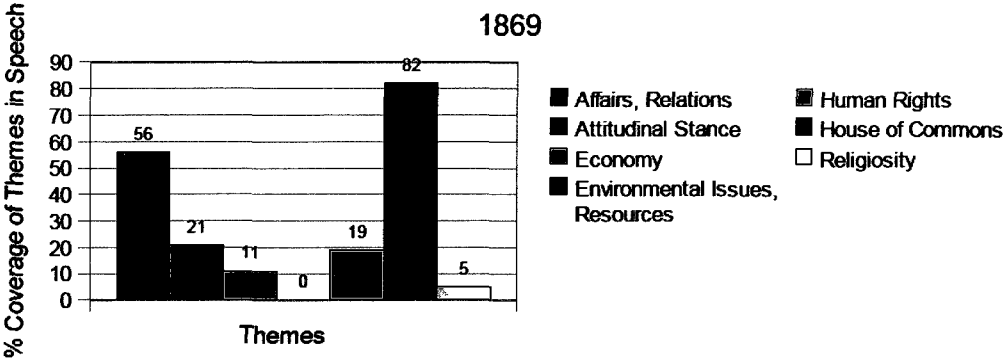
As was the case with the British Throne Speech genre, the total % coverage of the seven themes surpassed 100% in the Canadian Throne Speeches.

CAN 1  
1867



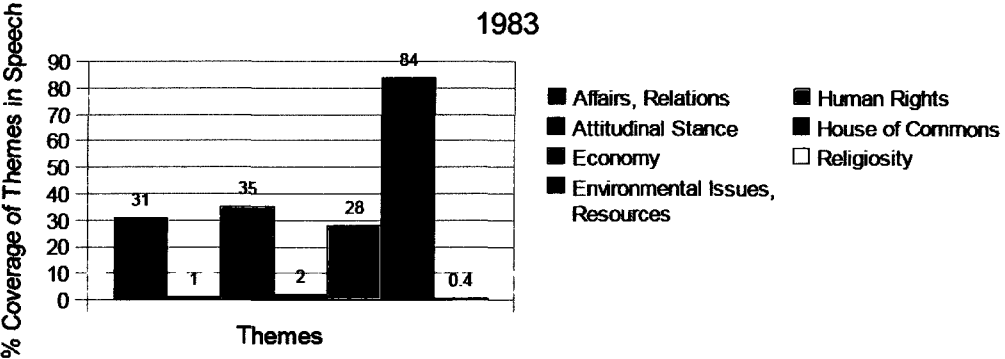
A)

CAN 2  
1869

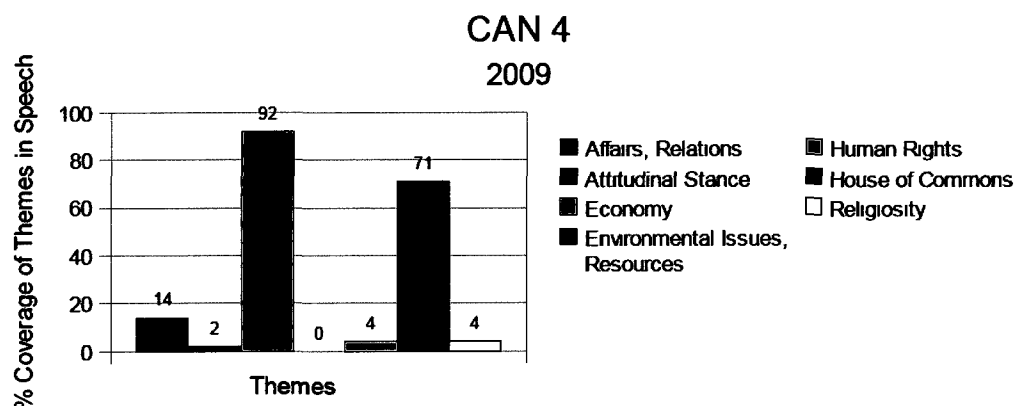


B)

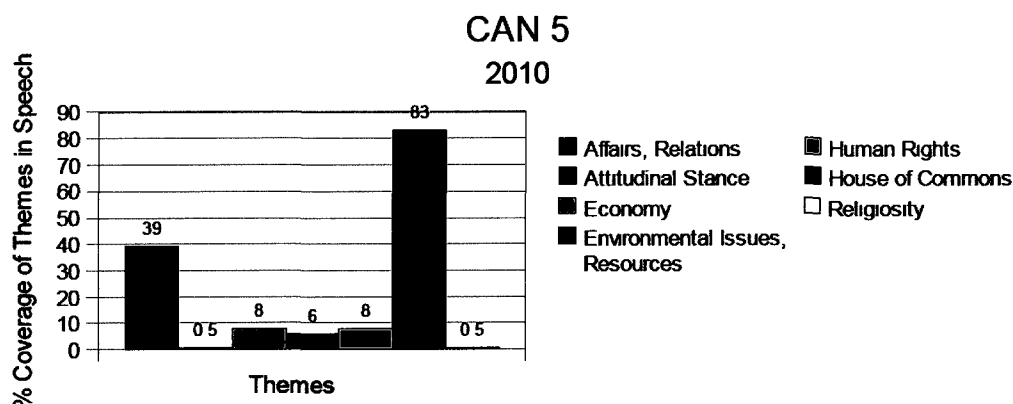
CAN 3  
1983



C)



D)



E)

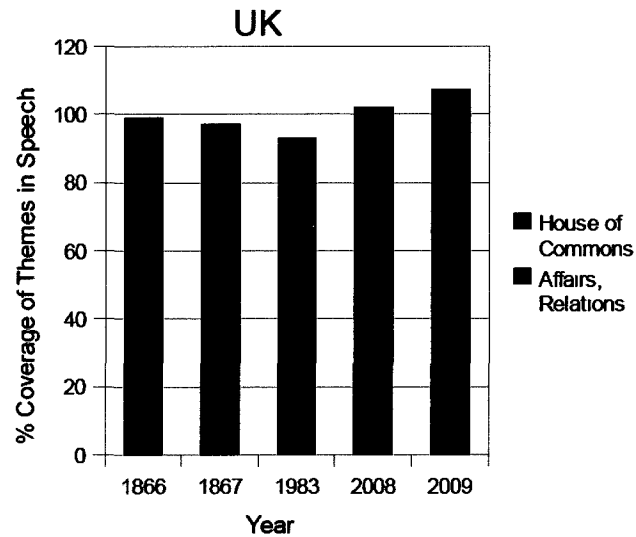
*Figure 6: Themes in Canadian Throne Speeches, A) CAN1; B) CAN2; C) CAN3; D) CAN4; E) CAN5*

Having established this, we can more fully understand why 93% of CAN1 is associated with the theme *House of Commons* while 48% is associated with the theme *Affairs, Relations*—totalling 141%. The fact that 93% of CAN1 is devoted to the *House of Commons* theme hints at the first prominent difference between Canadian and British Throne Speeches, for the British Throne Speech did not devote as much of its attention to this theme, particularly in the 19<sup>th</sup> century. Not until 2008 and 2009 did the British theme *House of Commons* begin to show a similar trend. In fact, each of the five Canadian

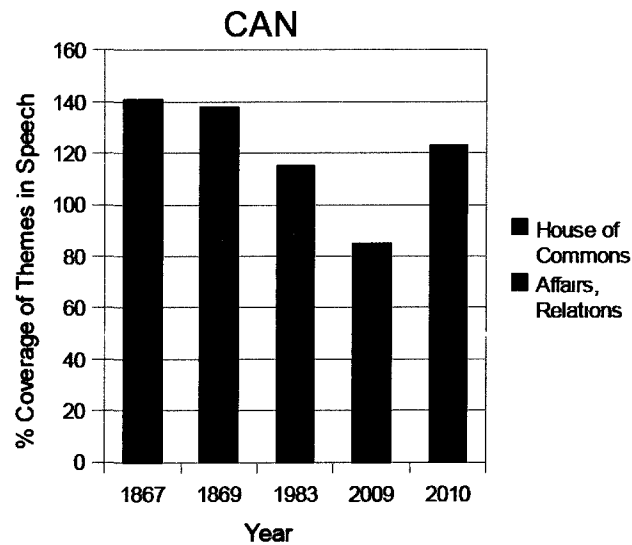


speeches shows considerable devotion to this theme—making it the single most significant theme across all but one speech, CAN4, in which the discussion of the theme *Economy* exceeded the *House of Commons* theme. Not only does the *House of Commons* theme play a more significant role in each of the Canadian speeches, but *Affairs*, *Relations* is covered less when compared to the British Throne Speech (cf. Fig. 5 and 6). These two themes, *Affairs*, *Relations* and *House of Commons*, alternate with one another as the two most dominant themes in both British and Canadian Throne Speeches. Figure 7 illustrates how each of these themes relates to one another and are distributed across time.

Figure 7 demonstrates that the *House of Commons* theme becomes significant from the year 1983 and onward across both countries. The difference between the use of this theme across the two nations' Throne Speeches, however, was observed in the 19<sup>th</sup> century speeches, when the use of the themes *Affairs*, *Relations* and *House of Commons* displayed alternating characteristics across both countries. While the theme *House of Commons* always dominated Canadian speeches, this trend was not reflected in British speeches until 1983. According to the analysis, not until the 21<sup>st</sup> century did these themes in British speeches begin to resemble those in Canadian speeches. An explanation why the *Affairs*, *Relations* theme is significant across British 19<sup>th</sup> century Throne Speeches (UK1 and UK2), while Canadian speeches display the opposite trend, might relate to the following factor: given the size of the English empire in the 19<sup>th</sup> century, the monarch would focus on world issues, often referencing the territories of the British Empire.



A)



B)

*Figure 7: Comparison of themes *Affairs, Relations* & *House of Commons* in British and Canadian Throne Speeches, A) UK; B) CAN*

In 1867, for instance, Queen Victoria discussed a large famine that had occurred in India, “I HAVE heard with deep Sorrow that the Calamity of Famine has pressed heavily on My

Subjects in some Parts of India” (UK2, 1867, para. 9)<sup>14</sup>. Contrary to the UK, Canada was less likely to invest its interests in global matters, such as those involving New Zealand, Jamaica, India etc., largely because Canada was not a colonial power. To illustrate how the UK's and Canada's involvement worldwide have differed from one another, Figure 8 depicts how codes subordinate to the *Affairs, Relations* theme are assigned to chunks within the speeches. The five subordinate codes to the *Affairs, Relations* theme are 1. *Praising Key Figures*; 2. *Military, Defence*; 3. *Imperial Interests*; 4. *Canadian ties with the UK (CAN ties with UK)*; and 5. *Foreign Affairs*. From the five subordinate codes of the theme *Affairs, Relations*, the two most significant, *Foreign Affairs*, and *CAN Ties with UK*, are defined and illustrated through examples in Table 6.

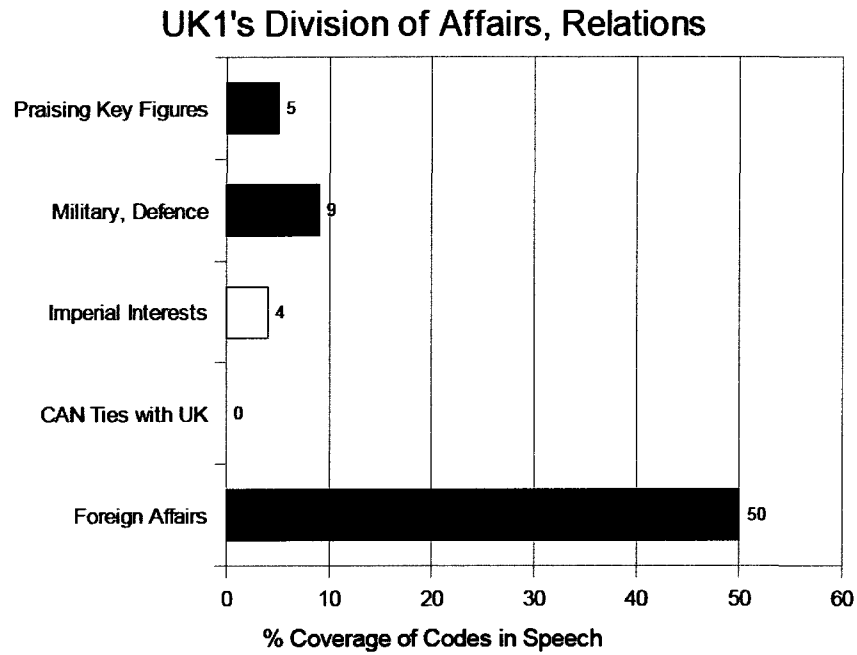
Table 6

*Affairs, Relations' Subordinate Codes*

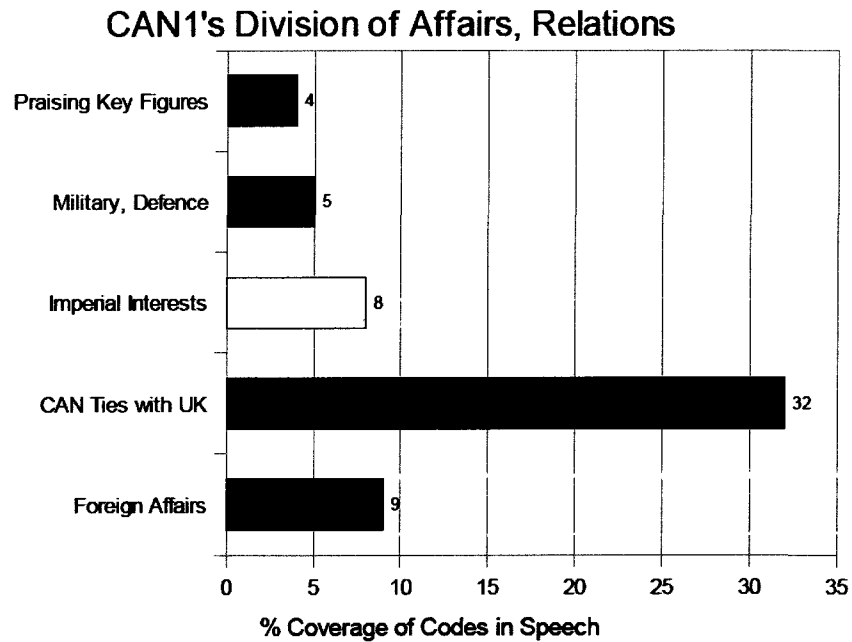
Node	Definition	Example Chunk
1. CAN Ties with UK	Expression of relations held between Canada and the UK.	“Your new nationality enters on its course backed by the moral support—the material aid—and the ardent good wishes of the Mother Country.” (CAN1, 1867, p. 60)
2. Foreign Affairs	References to interactions between other states (includes development, diplomacy, war & peace, colonialism, trade, etc.)	“A CORRESPONDENCE has taken place between My Government and that of the United States with respect to Injuries inflicted on American Commerce by Cruisers under the Confederate Flag.” (UK1, 1866, para. 9)

While the following charts in Figure 8 appear to be similar, their comparison (in terms of % coverage) demonstrates how differently the *Affairs, Relations* theme is used.

<sup>14</sup> India experienced a famine as a result of a drought in the years 1864-65 in what is known as the Orissa famine of 1866 (Mohanty, 1993).



A)



B)

*Figure 8: UK1's and CAN1's Division of Affairs, Relations Theme. A) UK1, 1866; B) CAN1, 1867*

This is important since it illustrates the different roles these countries played in the 19<sup>th</sup> century. As mentioned, the British monarchs more often discussed matters relating to their extensive empire and did not devote much of the Throne Speech to the *House of Commons* theme. Also, Canada may have been more preoccupied with its own relations with the UK, as well as its own development as a nation, and therefore dedicated more text content (as verified by % coverage in Fig. 8) to the *House of Commons* theme. This is a key difference in Canadian and British Throne Speeches. However, as we will see in the following sub-sections, both countries' speeches are more similar to each other than they are different.

#### *The Personal Pronoun I in Canadian Throne Speeches*

As discussed above, in British Throne Speeches, *my government* replaced the pronoun *I*, possibly reflecting a more diminished role of the monarch. But, a similar trend was observed in Canadian speeches. For instance, the analysis of CAN1 and CAN2 shows *I* as the most frequently used pronoun by the Governor General in the 19<sup>th</sup> century; it was later replaced by a different construction discussed later. Table 7 demonstrates how *I* was the preferred main pronoun in the 19<sup>th</sup> century—that is to say, the pronoun displayed the highest frequency—but is mostly absent from 1983 and onwards in speeches delivered by both countries.

In both Canadian and British Throne Speeches, the use of *I* decreased in the years between the 1860s and the 1980s. While the speeches delivered in both countries share similarities regarding their use of *I* in the 19<sup>th</sup> century, their *replacement constructions*, a term used to indicate a shift in pronoun use, have different histories.

Table 7:

*Frequency of I*

Speech	Frequency/1000 words	Speech	Frequency/1000 words
UK1, 1866	17.8	CAN1, 1867	7.2
UK2, 1867	14.3	CAN2, 1869	15.7
UK3, 1983	2.9	CAN3, 1983	0.2
UK4, 2008	2.7	CAN4, 2009	0.0
UK5, 2009	2.7	CAN5, 2010	0.5

Table 8, meanwhile, displays replacement constructions used in Throne Speeches delivered in both countries, according to speech, year, and frequency.

Table 8

*Frequencies of I & Replacement Constructions*

Speech	Pronoun & Replacement Construction	Frequency/1000 words	Speech	Pronoun & Replacement Construction	Frequency/1000 words
UK1, 1866	I	17.8	CAN1, 1867	I	7.2
UK2, 1867	I	14.3	CAN2, 1869	I	15.7
UK3, 1983	My government	12.8	CAN3, 1983	The government	9.0
UK4, 2008	My government	25.4	CAN4, 2009	Our government	12.2
UK5, 2009	My government	28.6	CAN5, 2010	Our government	17.8

Table 8 shows how British Throne Speeches used one type of replacement construction while the Canadian Throne Speech used two. A key point is that in earlier years they both started with the same main pronoun, *I*, and later evolved to use distinct

replacement constructions.

In 19<sup>th</sup> century Canadian Throne Speeches, *I* was observed to be a critical component but was later replaced in the 20<sup>th</sup> century by a definite article plus a noun, *the government*. This Canadian construction seems to support the conclusion that the role of the monarch was diminishing regarding its influence over governmental affairs—after all, the Governor General is a representative of the monarch (Parliament of Canada, 2009)—and the Governor General's use of *I* also decreased.

Because the roles of the Governor General and the monarch are similar, it can likewise be stated that the decreasing role of the Governor General may also be indicative of the decline in power of the British monarchy with respect to governance.

The replacement constructions *the government*, and *our government*, may also further signify the reduction in the power of the monarch/Governor General because the constructions remove the ability to express direct involvement from the proceedings of the House of Commons and Parliament. *Our government*, being a much more recent replacement construction in Canadian Throne Speeches, is not an identical expression to *the government*, however, and warrants further analysis.

#### *Our Government*

According to Biber et al. (2002), *our* is a “pronoun that expresses possession, and is comparable to the independent genitive of nouns: *mine*, and *yours*” (p. 459). However, given that *the government* replaced *I*, as seen, for example, in CAN3, it is doubtful that *our* should be seen as a reversion to possession and ownership on the monarch's or Governor General's behalf. Rather, because of the trend towards a possibly diminished role of the monarch and the Governor General reflected in Throne Speeches, the

replacement construction *our government* could serve as an indication that the government intends to use Canadian Throne Speeches as a means to project a sense of Canadian identity. As such, Canadian Throne Speeches utilize the expression *our government* to convey that the government belongs to all Canadians. Brodie (2002) also observes that the Canadian government, particularly following World War II, chose the Throne Speech as a platform from which to project a variety of Canadian national identities (see Chapter Two of this thesis). My assessment could gain further momentum if the frequency of the word *Canadians* were to increase across speeches (Table 10).

Interestingly, with respect to national identity, the Canadian Throne Speeches are considerably different from British Throne Speeches, especially following the 19<sup>th</sup> century. In this study, the concept of *national identity* is viewed as incorporating any construction found in Throne Speeches which explicitly refers to the people of UK and/or Canada. This definition allows *the people of the UK* and *Canadians*, for example, to be considered as constructions as they meet the above criterion. Tables 9 and 10 display constructions expressing nationality/national identity and their respective frequencies in each speech analyzed using Modified GT. For comparative purposes, Table 10 is provided to represent the Canadian context.

The increased number of constructions expressing nationality/national identity appears to reflect the desire of the Canadian government to convey concepts of national identity through their Throne Speeches. British Throne Speeches do not rhetorically express national identity, in stark contrast to Canadian Throne Speeches. As a result, the rhetorical expressions of nationality/national identity appear to form one of the most defining features of the Canadian Throne Speech.



Table 9

*Constructions expressing Nationality/National Identity in British Throne Speeches*

Speech	Constructions of Nationality/National Identity	Frequency/1000 words
UK1, 1866	My people	1.6
UK2, 1867	My people	0.8
UK3, 1983	N/A	0.0
UK4, 2008	The people of the United Kingdom	1.3
UK5, 2009	The people of the United Kingdom	1.4

Table 10

*Constructions expressing Nationality/National Identity in Canadian Throne Speeches*

Speech	Constructions of Nationality/National Identity	Frequency/1000 words
CAN1, 1867	People of Canada	1.2
CAN2, 1869	People of Canada	1.1
CAN3, 1983	Canadians	5.2
CAN4, 2009	Canadians	12.2
CAN5, 2010	Canadians	8.0

*I & Attitudinal Stance across British and Canadian Throne Speeches*

One of the seven themes in Canadian Throne Speeches, meanwhile, demonstrated a similar trend to a British one. Just as the % coverage of the theme *Attitudinal Stance* decreased over time across British Throne Speeches, so did the Canadian's theme. As was the case for the British Throne Speeches, the data revealed that it was common for Canadian speeches to include emotionally charged rhetoric during the 19<sup>th</sup> century. In Table 11, the % coverages of the theme *Attitudinal Stance* and the personal pronoun *I* are

compared. From the table, it appears that the decrease in the % coverage of *Attitudinal Stance* may coincide with the decrease in % coverage of the personal pronoun *I*.

Table 11

*The Pronoun I compared with the % Coverage of Attitudinal Stance in Canadian Throne Speeches*

Speech	% coverage of personal pronoun <i>I</i>	% coverage of the theme <i>Attitudinal Stance</i>
CAN1, 1867	0.12	8
CAN2, 1869	0.27	21
CAN3, 1983	0.01	1
CAN4, 2009	0	2
CAN5, 2010	0.01	0.5

The following excerpt from a Canadian Throne Speech is provided to further demonstrate their connection:

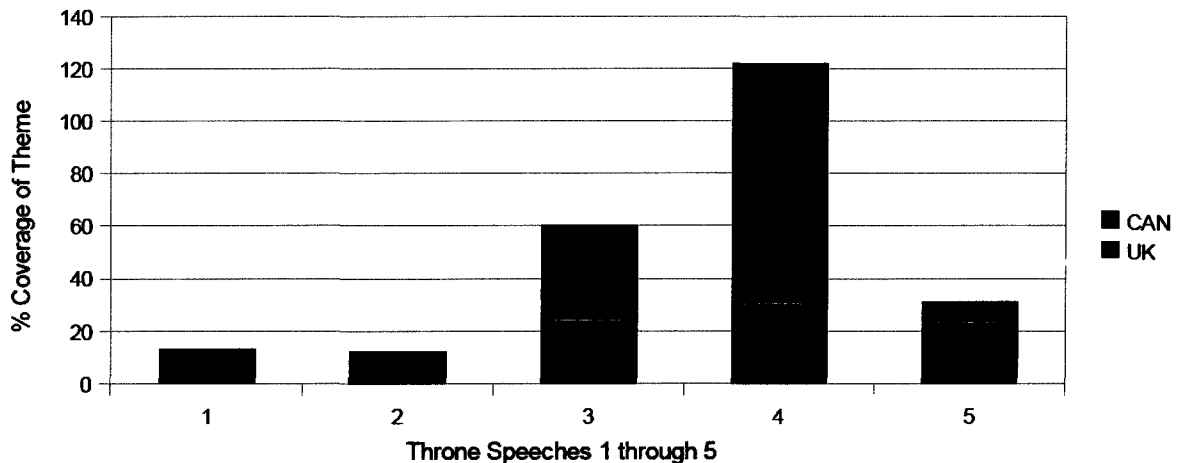
It is *to me a source of pride* to find *my name in honorable association* with the rising fortunes of the Dominion of Canada, and *I shall count it a happiness*, as well as a duty, to co-operate, *to the utmost of my ability*, in furthering your efforts to strengthen the ties that bind the different provinces together, and to ensure the attachment of the people to the soil, by the enactment of wise and equal laws [italics added]. (CAN2, 1869, p. 16)

This entire chunk was coded under the theme *Attitudinal Stance* given its strong personal tone; the expressions *to me a source of pride*, *I shall count it a happiness*, and *my ability*, for instance, are concerned with the singular personal pronoun of the Governor General of Canada. Chunks such as the one seen above were commonly

observed in both British and Canadian Throne Speeches during the 19<sup>th</sup> century. At some time after the 19<sup>th</sup> century speeches, however, the % coverage of both *I* and the theme *Attitudinal Stance* did not form a significant part of either country's Throne Speech. It became much more common in speeches from the 20<sup>th</sup> century and onward, rather, to have fewer personal expressions and display a decrease in the % coverage of *I*.

#### *Similarities in % Coverages of the Economy Theme in British and Canadian Throne Speeches*

*Economy* is another theme that emerged from coding both countries' Throne Speeches. To illustrate how this theme compares across British and Canadian speeches, Figure 9 is provided.



*Figure 9: The % coverages of the theme *Economy* across British and Canadian Throne Speeches*

From this figure, it becomes evident that minor attention was paid to the theme in the 19<sup>th</sup> century (speeches UK1/UK2 and CAN1/CAN2). In the ensuing time periods, however, *Economy* becomes a significant part of both countries' speeches as there are

marked increases in the % coverage of the theme. Interestingly, after the 19<sup>th</sup> century, there is a noticeable trend for both countries' Throne Speeches to rise and fall together with respect to the *Economy* theme.

In UK3/CAN3 to UK4/CAN4, for instance, we can see large increases in the % coverage of the theme followed by decreases in UK5/CAN5. CAN4, meanwhile, exhibits the most noticeable increase, with 92% of its speech having been associated with the theme. From the opening lines of one Canadian Throne Speech in 2009, it is possible to perceive just how significant this theme had become:

Honourable Senators, Members of the House of Commons, Ladies and gentlemen,  
In these uncertain times, when the world is threatened by a struggling economy, it is imperative that we work together, that we stand beside one another and that we strive for greater solidarity. Today, in our democratic tradition, Canadians expect that their elected representatives will dedicate their efforts to ensure that Canada emerges stronger from this serious economic crisis. (CAN4, 2008, para. 1)

It is clear in the statement from 2008, considering how drastic the global recession of 2007-08 was, that the government of Canada thought it sufficiently important to have most of its Throne Speech (92%) relate to the economy. The 2008 British speech, meanwhile, did not have as much of its content devoted to the economy. Still, the theme *Economy* had never been higher in terms of its % coverage when compared to other years in the British data set. As such, the *Economy* theme remains consistent across British and Canadian Throne Speeches as the theme rises and falls together over time.

### *Shifts in Environmental Perspectives*

It is possible that the rationale for why British Throne Speeches devoted much of their content to the themes *Affairs, Relations*, and *Foreign Affairs*, could also explain why British Throne Speeches have a relatively high % coverage of the theme *Environmental Issues, Resources*. Alluded to earlier, the Orissa Famine of 1866 in India, for example, was an environmental calamity and was important for the British Throne Speech to address given the relationship shared between the UK and India as colonial power and colony.

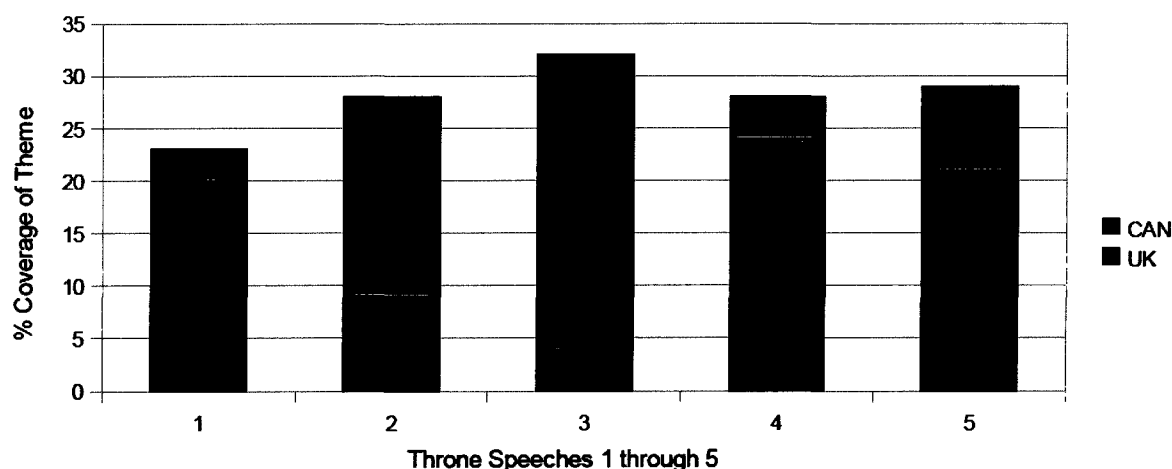
But the theme *Environmental Issues, Resources*, is not only a theme reserved for global affairs. In 1866, for example, the monarch drew the audience's attention to disease in cattle:

I HAVE observed with great Concern the extensive Prevalence, during the last few Months, of a virulent Distemper among Cattle in Great Britain, and it is with deep Regret, and with sincere Sympathy for the Sufferers, that I have learnt the severe Losses which it has caused in many Counties and Districts. (UK1, 1866, para. 19)

No such examples exist in the Canadian context. In fact, no amount of text was coded to the theme *Environmental Issues, Resources* in 19<sup>th</sup> century Canadian Throne Speeches. Not until the 20<sup>th</sup> and 21<sup>st</sup> century do the Canadian speeches' contents start to incorporate this theme, but the topics pertaining to the environment had changed. As British Throne Speeches tended to discuss environmental issues as agricultural matters in the 19<sup>th</sup> century, such as *pestilence*, and *distemper*, the Throne Speeches in the centuries that followed expressed their environmental concerns as resources and energy. Jennings et al.

(2011) noticed a similar drop in British Throne Speeches' discussion of agricultural matters over time. In the following quotes from British and Canadian Throne Speeches, there is a noticeable shift in how environmental issues are conceptualized: “My Lords and Members of the House of Commons, my Government will work towards European action on economic stability, on climate change, on energy, enlargement and security” (UK4, 2008, para. 22). In this quote, we see the change as well: “Abundant clean water is a precious Canadian resource. Investment in Prairie water and soil requirements will expand, especially through the work of the new hydrology laboratory in Saskatoon” (CAN3, 1983, p. 10). Although the perspectives from both countries were similar in contemporary speeches, the 19<sup>th</sup> century speeches showed a vastly different picture—Canadian Throne Speeches did not express environmental issues the way British Throne Speeches did.

### *The Polished Canadian Image*



*Figure 10: The Coverage of the Human Rights Theme by Speech*

According to Figure 10, the theme *Human Rights* seems to exhibit an inverse

relationship across both countries' Throne Speeches over time; as one country's Throne Speech % coverage of the theme is low, the other's is high. In the 21<sup>st</sup> century, this trend appears to repeat itself.

There is also an observed trend with regard to *how* the theme of human rights is discussed. In the 19<sup>th</sup> century, British speeches utilized a stronger tone than did Canadian speeches. The topics relating to human rights in 19<sup>th</sup> century British Throne Speeches were more controversial than those discussed in Canadian Throne Speeches. In British 19<sup>th</sup> century speeches, for instance, the monarch discussed the slave trade as abhorrent:

The Abolition of Slavery is an Event calling forth the cordial Sympathies and Congratulations of this Country, which has always been foremost in showing its Abhorrence of an Institution repugnant to every Feeling of Justice and Humanity. I HAVE at the same Time the Satisfaction to inform you that the Exertions and Perseverance of My Naval Squadron have reduced the Slave Trade on the West Coast of Africa within very narrow Limits. (UK1, 1866, para. 8)

In 19<sup>th</sup> century Canadian Throne Speeches, however, the theme only incorporated notions relating to public welfare, equality, justice, etc. and did not engage in matters that were as controversial as slavery.

It is to me a source of pride to find my name in honorable association with the rising fortunes of the Dominion of *Canada*, and I shall count it a happiness, as well as a duty, to co-operate, to the utmost of my ability, in furthering your efforts to strengthen the ties that bind the different provinces together, and to ensure the attachment of the people to the soil, by the enactment of wise and equal laws.

(CAN2, 1869, p. 16)

and,

The estimates for the expenditure of the coming financial year will be submitted to you. They have been framed with every economy compatible with the efficiency of the Public Service. (CAN2, 1869, p. 16)

The statement by Queen Victoria in 1866 (UK1), compared to the statements made by the Governor General of Canada in 1869 (there was little content associated with this theme in CAN1, 1867) further demonstrates that the British government and its monarch were not only more involved in global affairs than was the Canadian government, but that the British Throne Speeches were also more likely to discuss controversial topics. These speeches may, in fact, reflect how the Canadian government sought to convey a *polished Canadian image*—an expression (unique to this study) representing the Canadian Throne Speeches' tendency to omit discussions of controversial issues. This marks another difference regarding the two countries' Throne Speeches in the 19<sup>th</sup> century.

#### *A New Image*

Following this time period, however, Canadian Throne Speeches started to include a kind of discourse, absent from the 19<sup>th</sup> century, which allowed for the discussion of controversial issues. In 1983, for instance, the Throne Speech read as follows:

The Government will introduce a bill to remove the long-standing grievance of discrimination against Indian women under the Indian Act. Funding will be provided for continued job creation programs on Indian reserves. In March 1984, at the second Constitutional Conference on Aboriginal Rights, the Government will address equality rights, aboriginal title, treaties, aboriginal and treaty rights,



land and resources, and aboriginal self-government. (CAN3, 1983, p. 15)

In a more recent Canadian Throne Speech, the Governor General Michaëlle Jean discussed the rights of Aboriginal Canadians:

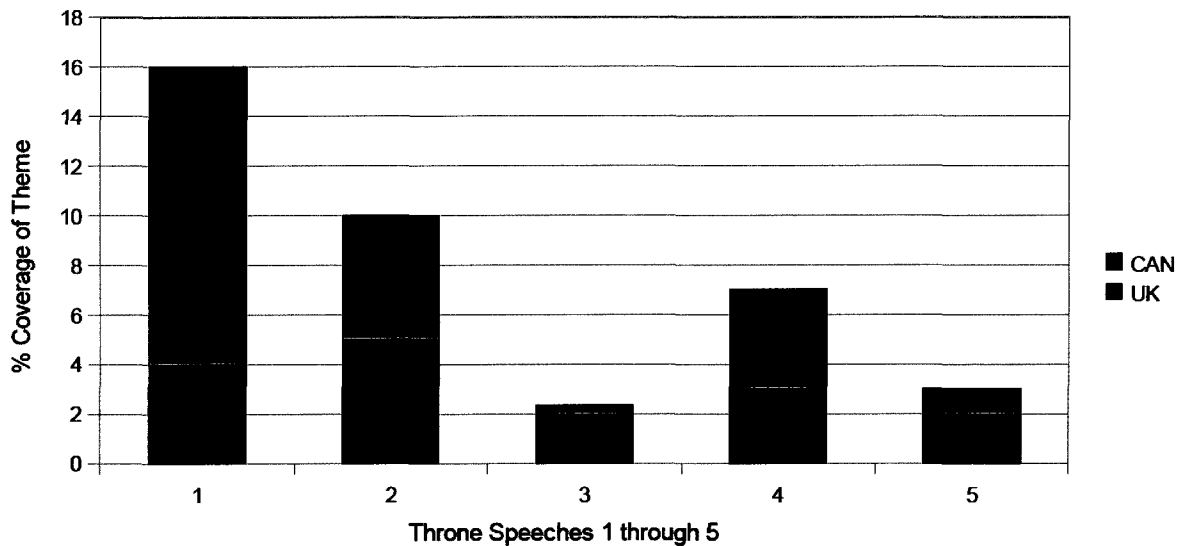
Our Government also recognizes the contributions of Canada's Aboriginal people. Too often, their stories have been ones of sorrow. Our Government will continue to build on its historic apology for the treatment of children in residential schools. After settling 17 specific claims since this Parliament began, it will continue to work to resolve additional claims. Having made safe drinking water and effective waste-water treatment on-reserve a national priority, our Government will introduce new legislative measures to further this goal. It is only 50 years ago that Aboriginal people in Canada were granted the right to vote. To further protect the rights of Aboriginal people, particularly women living on-reserve, our Government will take steps to ensure the equitable distribution of real property assets in the event of death, divorce or separation. It will also introduce legislation to comply with a recent court decision in order to address gender inequality under the Indian Act. (CAN5, 2010, pp. 16-17)

From the above excerpts, we see how Canadian Throne Speeches, for the first time, started to discuss issues that might challenge the polished Canadian image observed in Canadian 19<sup>th</sup> century Throne Speeches, marking a significant move away from their earlier speeches.

#### *Religiosity in British and Canadian Throne Speeches*

The last theme discussed in this study is *Religiosity*, which emerged through the analysis of religious expressions across all speeches. Both explicit references to religious

matters, such as referring to God directly, as well as implicit references are included in the theme. While both British and Canadian Throne Speeches share low % coverages associated with this theme (averaging approximately 3.8% of each speech in Fig. 11), they differ regarding how explicit and/or implicit these religious expressions are.



*Figure 11: Changes in the Coverage of the Religiosity Theme in Speeches over Time*

Explicit religious expressions are common in every British Throne Speech analyzed. In fact, the following expression can be found in each of the five British Throne Speeches with only slight derivations: “My Lords and Members of the House of Commons, I pray that the blessing of Almighty God may rest upon your counsels” (UK1, 1866, para. 32). In all British Throne Speeches, the explicit reference to God, and, in particular, the direct reference to “Almighty God” was used to mark the closing of the speeches. These expressions also seemed to function as a means for the monarch to wish good fortune upon the government and the people of the UK.

For a comparison of British and Canadian Throne Speeches with regard to the

theme *Religiosity*, Canadian religious expressions follow the same functions as expressed in British speeches but do differ in their tendency to not contain the word *God*. Implicit religious expressions, instead, make up the majority of religious expressions found in Canadian speeches. For example, Canadian speeches refer to God more implicitly through the word(s) *Providence* or *Divine Providence*. These two expressions are almost exclusively found in Canadian Throne Speeches. Only in one British Throne Speech (UK2, 1867, para. 26) is the word *Providence* used. In the case of the Canadian Throne Speech, the following type of religious tone is common:

I commit them in all confidence to your deliberate judgment, earnestly hoping that a blessing may attend your counsels and enable you to discharge, with dignity and effect, the great trust to which the order of Providence has called you.

(CAN2, 1869, p. 17)

As seen from the excerpt above, such religious expressions serve to wish good fortune upon members of the House of Commons and to close the Throne Speech. The softer, more implicit nature of the religious tones found in Canadian Throne Speeches could signify, again, that the Canadian government did not want to involve itself with controversial subjects in 19<sup>th</sup> century Throne Speeches, as explicit religious expressions could be a potential source for controversy.

### *Spelling Conventions in Canadian Throne Speeches*

Canadian and British Throne Speeches also differed from one another in terms of their spelling conventions. Recall from earlier, the quote from the Canadian Throne Speech in 1869, which was associated with the *Attitudinal Stance* and *Human Rights* themes: “It is to me a source of pride to find my name in honorable association with the

rising fortunes of the Dominion of *Canada* . . .” (CAN2, 1869, p. 16). One oddity, however, exists in the spelling of the word *honorable*, whose spelling is more identifiably American (AmE) than it is Canadian (CanE) or British (BrE). The spelling of *honourable* as *honorable* is peculiar given Canada was a colony of the UK prior to 1867 and later became a dominion upon Confederation (Clokier, 1950). As such, the word *honorable* should have logically followed BrE spelling conventions. There are several instances where AmE spelling is observed, however. Table 12 demonstrates the various AmE spellings employed in Canadian Throne Speeches:

Table 12

*Canadian Throne Speeches and AmE Spelling*

Speech	Occurrences of AmE Spelling	Types of AmE Spelling
CAN1 1867	2	honorable
CAN2 1869	6	honor, honorable; favor, favorable

As Table 12 implies, there were no occurrences of AmE spellings found after the first two speeches. In other words, following the 19<sup>th</sup> century, Canadian Throne Speeches used CanE/BrE conventions to spell the words introduced in Table 12. All British speeches analyzed, meanwhile, consistently used the latter type of spelling (-our) throughout and thus did not change their spelling conventions. Furthermore, upon investigating British Throne Speeches from the 17<sup>th</sup> and 18<sup>th</sup> centuries, (as far back as King James I's Throne Speech in 1605) the spelling convention -our was continually used (British History Online, 2011).

It appears that the reason for discontinuing the AmE spelling system was due to the fact that in 1890 Sir John A. MacDonald ordered that “in all official documents, in the

Canada Gazette, and in the Dominion Statutes, the English practice be uniformly followed” (Government of Canada, 2011), so as to align Canadian proceedings with those of the UK. As a result, no such AmE was found to exist in Canadian Throne Speeches following this order. This is also confirmed by the CanE observed in Canadian Throne Speeches in 1983, 2009, and 2010 (CAN3, CAN4, and CAN5).

There also exists further historical evidence indicating why spelling in Canadian Throne Speeches adopted British spelling conventions. As Dollinger (2008) notes, the War of 1812 lead to anti-Americanism where it had previously not existed and may have served as a catalyst for adopting BrE spelling conventions in Ontario. He writes,

In 1776-99, *-or* spellings were the norm in Ontario. In 1800-24, however, during the time of the War of 1812, their percentage decreases and continues to fall in 1825-49, when *-our* spellings prevail. It seems that Ontarians changed their spelling habits as a result of the War of 1812 and shed their American roots, so to speak, by converging closer to a BrE norm. (p. 126)

The reason why Canadian Throne Speeches used AmE prior to the observed shift in 1890, however, is not as clear. The presence of AmE in Canadian Throne Speeches might be because CanE is not a descendent of BrE alone, but has roots in AmE as well. According to Dollinger (2008), for instance, CanE prior to confederation was the resultant mix from early British, American, French, German, Irish, Dutch, and First Nations languages. More importantly, however, were the ratios of their respective populations during Canada's infancy. Dollinger points to two main studies (Smith 1813 and Akenson 1999, as cited in Dollinger) which emphasized that the composition of Ontario inhabitants in 1812 was characterized by a 4:1 ratio of American vs. British

immigrants (p. 76). Americans, not the English, were the main demographic of Ontario in 1812 as a result of loyalist/non-loyalist immigration from the US to Canada. Woods (1993) similarly observes the roots of AmE in CanE as he writes “Canadian English originated with people who came from the United States” (p.174).

What complicates things further is the fact that contrary to contemporary BrE spelling, which uses -our spelling conventions, BrE used -or conventions in the mid 19<sup>th</sup> century as well. *Honor*, for instance, was found to exist approximately 20% of the time in corpora obtained from 1700-1749 and 1800-1849 in BrE (Dollinger, 2008, p. 124), demonstrating that BrE utilized -or spellings well into the first half of the 19<sup>th</sup> century. Therefore, there is a complication inherent in the assumption that the words *honor(able)* and *favor(able)* are decidedly AmE as opposed to BrE as Canadian Throne Speeches could have been influenced by either. Dollinger supports this viewpoint as he writes, “we conclude that the use of this variable as an indicator of AmE influence on CanE would have to be ruled out before 1850” (p.124). That being said, however, the data from the British Throne Speeches could indicate that -or endings in Canadian Throne Speeches did draw upon AmE simply because *no examples of -or spellings exist in British Throne Speech history*.

### *Revisiting the Research Questions*

This section discusses answers to the research questions posed in Chapter One. They are provided, once more:

- Was the British Throne Speech an established genre by the time the Canadian

Throne Speech appeared in 1867?

- What was the relationship between the British and Canadian Throne Speeches at that time?
- Over time, do British and Canadian Throne Speeches converge, diverge or exhibit relatively little change?
- What is the rhetorical nature of the Canadian Throne Speech?

#### *The British Throne Speech Genre*

As discussed in Chapter Four, because of the recurrent rhetorical *aspects of communication* and organizing structures (Yates & Orlikowski, 2007) observed across British Throne Speeches, I was able to determine that the speech was an established genre. This conclusion was made possible through the analysis of the aspects of communication which exposed the many recurring situations and social actions (Miller, 1994) found to exist in the British Throne Speech Genre. In other words, the genre exhibited several recurring organizing structures dictating how members of the Throne Speech community may communicate according to their expectations of the genre's *purpose, content, form, participants, and chronotope*. In one finding, for instance, a purpose of the British Throne Speech in the 19<sup>th</sup> century revealed that the speech existed in order to symbolically maintain the significance of the monarchy. The members of the genre's community internalized this generic quality and were thus likely to be constrained and enabled by it in each of the speeches analyzed.

#### *Antecedent Genre*

The determination of the British Throne Speech as a genre allowed me to

subsequently investigate the possible relationship(s) between the British and Canadian Throne Speeches. When exploring the origins of Canadian Parliament, I discovered much of what formed the government was borrowed from British institutions. As Clokie (1950) writes, “In their essential features, Canadian parliamentary proceedings display few marked divergencies from the British” (p. 147). The Canadian Throne Speech, being very similar in style and in function to the British Throne Speech, is but one among many parliamentary proceedings that aligns itself with British parliamentary proceedings. The findings of this study support this assertion further as they suggest that the Canadian Throne Speech is indeed subject to the influence of an *antecedent* British Throne Speech genre. Discussed below are several points in favour of the British Throne Speech's rhetorical influence over the Canadian Throne Speech:

One of the strongest indications that the British Throne Speech acted as an antecedent genre to the Canadian one is evident from the overall thematic similarity of both countries' Throne Speeches. Many of the Canadian Throne Speech's themes, for instance, closely aligned themselves with those of the British antecedent genre. The theme *Attitudinal Stance*, as well as the use of the pronoun *I* in 19<sup>th</sup> century speeches are examples of this alignment.

We can speculate that Canadian Throne Speeches may have also been rhetorically influenced by an antecedent British Throne Speech genre given that Canada's Throne Speech reverted to BrE spelling conventions in 1890. Had the British Throne Speech not been an antecedent genre, we might have never observed this reversion in spelling. If so, Canada's Throne Speech might have continued to use AmE spelling conventions.

Indications that the British Throne Speech acted as an antecedent genre to the



Canadian speech are not only observed within the confines of the actual speeches themselves. The Canadian Throne Speech's relationships to other social actions and texts are also indicative of the antecedent genre. For example, the social actions of the (Gentleman) Usher of the Black Rod is symbolic of the British House of Commons' independence from the British monarchy. Even as Canada does not share these historical reasons for adopting the Black Rod practice—no monarch ever illegally entered the *Canadian* House of Commons—the Canadian Throne Speech bares the chromosomal imprints (Jamieson, 1975, p. 406) of its ancestral genre.

As Bakhtin (1986) stated, there is no “Biblical Adam” (p.95) with regard to any utterance being completely original. The Canadian Throne Speech is no exception. It too, even while being the first of its kind in 1867, was not a new discourse, but rather the recipient of rhetorically constraining and enabling features inherited from its antecedent British Throne Speech genre.

With regard to how the Throne Speech connects to other genre systems (Bazerman, 1994), the Canadian Throne Speech mirrored its predecessor's links to the Debate of the Address. As the British Throne Speech Genre acted as an antecedent genre, the Canadian Throne Speech necessarily drew upon the British Throne Speech's relationship with other genres, instilling the British sense of organizing structures, as they pertain to the relationship to the Debate on the Address, into the Canadian Throne Speech community.

Despite these observed rhetorical constraints imposed by the British antecedent genre, various divergencies from the British counterpart do exist in the Canadian Throne Speech. The following sub-section explores these divergencies and what they mean as we

try to investigate the rhetorical nature of the Canadian Throne Speech.

*The Rhetorical Nature of the Canadian Throne Speech*

While we have observed the British Throne Speech to be both a genre and an antecedent genre to the Canadian Throne Speech, we have not addressed the remaining question in this study, which seeks to investigate the rhetorical nature of the Canadian Throne Speech. In this sub-section, I explore a few significant divergencies from its antecedent genre in an effort to answer this question.

Firstly, the analysis of Canadian 19<sup>th</sup> century Throne Speeches revealed that the government may have intended to project a polished Canadian image as the speeches from 1867 and 1869 did not contain any language that might tarnish an idealized image. This was in contrast with the British Throne Speeches that routinely discussed controversial matters in the 19<sup>th</sup> century. The divergence seen in the Canadian Throne Speech could perhaps mean that the Canadian speech is acting in parallel to the British Throne Speech genre while having some distinct purposes of its own.

Another unique purpose, which has emerged from the analysis of the Canadian Throne Speech, relates to the Canadian government's possible intention to use its Throne Speech as a means to create a shared sense of Canadian identity. This observed purpose is also in accordance with Brodie's (2002) observations, who likewise noted a connection between Canadian Throne Speeches and the intention of the Canadian government to use them as a means to project various Canadian identities. The replacement construction *our government* and the words *Canadians/Canada* are strewn across Canadian Throne Speeches, particularly in the 20<sup>th</sup> and 21<sup>st</sup> centuries. As British Throne Speeches did not include such elements, it suggests that they are unique to the Canadian speech and help to

paint a picture of a diverging genre of the Canadian Throne Speech.

Lastly, symbolically maintaining the significance of the monarchy has not been observed to be one of the purposes of Canadian Throne Speeches. Rather, as time progressed, language which expressed ownership and/or the personal connections linking the Governor General to governmental affairs was seen to diminish. Whereas British Throne Speeches would use *my government* to maintain the monarch's significance, the Canadian Throne Speech made use of the replacement constructions *the government*, and *our government*. This might imply that the Canadian government does not wish to convey to the Canadian audience that the governors general hold much authority over parliamentary proceedings.

The divergencies offer insight into the unique purposes of the Canadian Throne Speech. They also indicate that the Canadian Throne Speech genre is not only enabled and constrained by its *antecedent genre* but that it is a *corollary genre* (Yates & Orlikowski, 2007) to its antecedent as well—one living “alongside the original [that] may ultimately evolve into [a] completely separate genre” (pp. 71-72).

This study's theoretical and methodological contributions to RGS, namely with regard to how RGS incorporated textual analyses, are exemplified mainly by the findings discussed above. Through the textual analyses undertaken under Modified GT, the notion of antecedent genre was able to gain ground because of the overall thematic similarity between British and Canadian Throne Speeches. The fact that early Canadian Throne Speeches borrowed from AmE spelling conventions, but which later adopted BrE spelling conventions, possibly supported the notion that the British Throne Speech was an antecedent genre to the Canadian Throne Speech. The finding regarding the projected

sense of a shared Canadian identity, meanwhile, points to another reason why textual analysis can contribute to an RGS study. Were it not for the changes observed in the pronouns and their replacement constructions *my*, *the*, and *our* (as they related to government), there is a chance that the Canadian government's choice to use the Throne Speech as a means to project this Canadian identity would not have been observed. Instead, because of the textual component of the study, the notion of a shared Canadian identity was illuminated as the both findings supported and complemented each other to strengthen the former conclusion.

## Chapter Five: Conclusion

–Honorable Gentlemen of the Senate, Gentlemen of the House of Commons

(CAN1, 1867, p. 59)

This chapter concludes the study by discussing the purposes of the investigation of British and Canadian Throne Speeches, the research questions associated with these purposes, and the main theoretical and methodological approaches used to answer them. The chapter also briefly summarizes the findings of the study and then proceeds to discuss its limitations, followed by implications for future research.

The central purpose of the study was to gain insight into the relationship between British and Canadian Throne Speeches. Since Canada was a dominion of the UK at the time of Confederation (British North American Act, 1867; Clokie, 1950), this study's goals required the analysis of British Throne Speeches which preceded Canadian Confederation. However, this study does not presume the existence of genre, and instead firstly determines whether the British Throne Speech was a genre by the time the Canadian Throne Speech appeared, before proceeding on to its subsequent enquiries. The goals were developed in large part by the theoretical orientations adopted from Rhetorical Genre Studies which also helped develop answers to the research questions. The methodological standpoint of the study was based primarily upon a Modified Grounded Theory approach (Charmaz, 2006) in order to conduct the relevant analysis. The combination of the theoretical and methodological standpoints served to shape as well as respond to the research questions and sub-questions posed in this study.

More specifically, thematic analysis, under the method of Modified GT, and the %

coverage analysis thereof, allowed emergent themes in the data to offer a clearer synopsis of relevant themes in British and Canadian Throne Speeches. RGS, meanwhile, permitted me to determine whether the British Throne Speech was a genre of its own by the time the first national Canadian Throne Speech was introduced in 1867. Furthermore, RGS facilitated an exploration into something that is sometimes overlooked in textual analyses of historical /political texts: their contexts. Connected to the social environment, RGS illuminated among other discoveries (such as those relating to the participants, form, and chronotope, etc. of the Throne Speech) the reasons why the Throne Speech exists. Lastly, RGS was able to borrow from the observations made under the method of Modified GT analysis and incorporated them into the theoretical orientations of the study. In this study, for instance, the thematic analysis revealed several connections (mostly in the form of thematic similarity between British and Canadian Throne Speeches) with Jamieson's (1975) notion of antecedent genre, resulting in a study which benefited from the inclusion of both theoretical and methodological standpoints.

### *Summary of Findings*

In continued guidance from theoretical orientations offered by RGS, I have chosen a new lens capable of seeing the Throne Speech, not as a genre defined solely by “stable text types characterized by their textual regularities” (Artemeva, 2006, p. 12), as would be the convention under traditional literary approaches to genre, but as a genre that is richly contextualized—offering insights into how it is the product of textual regularities as well as of contexts and relationships to other genres.

From the standpoint that envisions language as sharing an enduring link to the

social realm, the Canadian Throne Speech is seen as the culmination of responses to rhetorical situations and the conventions by which participants within the community navigate their way through the socially recognizable structures of the genre. The divergencies seen in the Canadian Throne Speech, relative to its antecedent genre, the British Throne Speech, could be seen as an example of Miller's (1994) conception of genres' flexibilities as she contends that "genres change, evolve and decay" (p. 36). By no means does the Canadian Throne Speech decay; rather, the Canadian Throne Speech demonstrates flexibility as it evolved to fulfil new purposes, such as expressing a Canadian National identity. The Canadian Throne Speech is a successor to its antecedent genre (Jamieson, 1975), the British Throne Speech, but given its divergencies from the British genre and its developing unique purposes, the Canadian Throne Speech is also a corollary (Yates & Orlikowski, 2007) to its predecessor, capable of acting in parallel to its antecedent genre.

Limitations experienced in some of the stages of this thesis' production are discussed below.

#### *Limitations of the Study*

As this study was loosely based on the Modified GT approach set out by Charmaz (2006), I committed to its main philosophy of limiting, as best I could, my own preconceptions and biases prior to the study. However, it was not always possible to work under such parameters, particularly where the determination of the British Throne Speech genre was required. As the British Speeches were analyzed applying the aspects of communication approach outlined by Yates and Orlikowski (2007), this study might have experienced what Moffett (1968) described as "a loss of reality for a gain in control" (p.

23), meaning that the aspects of communications, while facilitating the analysis of the 19<sup>th</sup> century British Throne Speech, might have also restricted my ability to undertake various forms of analyses *not* offered by the aspects of communication approach. In an effort to address this limitation, however, the bulk of the research in this study investigated the themes that emerged from the data (of the British and Canadian Throne Speeches).

The thematic analysis of the British and Canadian Throne Speeches would have greatly benefited from multiple coders as well. The fact that the coding was conducted by just one individual, and that I, personally, was the sole coder, represents a limitation of the study because it is here where “forcing our preconceptions on the data we code” (Charmaz, 2006, p. 67) would become most magnified as I had no means of removing such preconceptions. To address this limitation, I committed to the coding practices offered in Charmaz’s (2006) rendition of Modified GT (see Chapter Three of this thesis).

Another possible limitation in this study relates to how I had no data which addressed the local features of either the British or Canadian Throne Speech community. This study does not contain any interviews; nor does it include any local or ethnographic observations which would have served to further strengthen my findings. As Paré & Smart (1994) observed, “a full appreciation of the part that roles play in the production and use of generic texts can only be gained by observing an organization’s drama of interaction, the interpersonal dynamics that surround and support certain texts” (p. 149). Future research in this area of study would benefit from the inclusion of this kind of ethnographic observation.

Lastly, this study does not investigate how the Canadian Throne Speech is



delivered in both English and French (as the Canadian Throne Speech alternates between languages during its delivery), nor does it investigate how immigrants from both France as well as the UK (among others) settled an expansive territory inhabited by many Aboriginal communities. As a result, this study is potentially closed from several key contexts which might further illuminate the corollary genre of the Canadian Throne Speech. Again, this limitation might serve as a starting-point for future studies.

### *Implications for Future Research*

Some of the major findings of this study offer a vantage-point for discussing future research in relation to British and Canadian Throne Speeches. Further investigation, for instance, is warranted with regard to whether Canadian Throne Speeches used AmE spelling conventions rather than BrE conventions. This could potentially be addressed by conducting a more thorough analysis of the first Canadian Throne Speeches and their immediate local environments, as discussed in the sub-section on limitations above. The divergent purposes of the corollary genre of the Canadian Throne Speech could also be further investigated to confirm/verify whether Canadian Throne Speeches serve as platforms for projecting a shared sense of Canadian identity, among other purposes. But a more significant implication of this study lies in its contextual analysis of historical texts under the framework of Rhetorical Genre Studies (RGS). As such, other studies which investigate historical texts could adapt an RGS perspective to gain access to the myriad relationships a given text or genre may share with other ones. If we accept this viewpoint, we will have shed light on a potential area of study that might normally have continued to remain in the dark, due to its analysis being

restricted by the textual interpretation of its discourse.

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