

## Politainment as a Speech Event: A Socio-Pragmatic Analysis of Participation in Political Satire Shows

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### Abstract:

This study is an attempt to approach the notion of politainment from the socio-pragmatic framework of participation. Politainment is a relatively new concept that describes a merge between the political and entertainment genres as a result of the effect of modern media platforms on politics. It falls into two main categories: political entertainment, and entertaining politics. Political entertainment usually involves the utilisation of political agendas in entertainment like movies and music; while entertaining politics involves the politicians attending entertainment events to advocate for their political agendas. The focus of the current study is on entertaining politics as a speech event. The event in question is a political satire show. This study tries to analyse such events in terms of the socio-pragmatic notion of participation which tries to account for the different production and reception roles played by the politician and the other people in these shows in order to establish the speech event itself. The sample of the study consists of an interview with a politician in an entertainment show. The main finding of this study is that this type of events tends to be more on the entertainment side than adopting a political theme.

**Keywords:** politainment, speech event, socio-pragmatics, entertaining politics, political satire.

**\*The authors has signed the consent form and ethical approval**

## I. An Introduction

One of the focal points in the study of pragmatics has to do with language in real, user-focused environments. However, the notion of (S) for the person on the production end and (H) for the person on the reception end is too simplistic to account for the functions and dynamics of human communicative interaction. The first one to raise awareness of this gap was Erving Goffman (1979). He criticized the preponderance of the dyadic model of verbal interchange and suggested that re-analysis of the underlying forms of participation should "be approached by re-examining the primitive notions of speaker and hearer", and in effect decomposing them into their underlying constituent concepts (Levinson 1988, p.162)

Holt and O' Dirscoll (2021) believe that the early foundations of pragmatics, specifically speech act theory and implicature, largely ignored the complexities of participation in communication. These theories focused on the basic interaction between a speaker (S) and a hearer (H), mirroring the idealized, context-free models prevalent in mid-20th-century language studies. This approach, influenced by Chomsky's concept of an ideal speaker-hearer, reduced language use to simple exchanges between two people, devoid of any contextual complications (p.140).

The concept of participation was first introduced by Goffman ([1979] 1981) to account for the person's contribution to an event. Therefore, a participant is defined as any entity that can be allocated a specific role within a participation framework, which encompasses the context of a particular communicative act concerning its production and/or reception. The term "participation framework" technically refers to the complete set of participant roles involved in both the production and reception aspects (Chovanec & Dynel, 2015, p. 1).

As an alternative to dyadic model of verbal interchange which basically involves S and H, this study adopts the concept of participation framework which mainly assumes that any participant in a given speech event can assume multiple roles of production and reception. Chovanec & Dynel (2015) argue that the notion of a participation framework is a fundamental aspect of interaction, given that the meaning of a message is always co-shaped by the two key elements within the basic interaction model. Furthermore, recognizing hidden producers and recipients, in addition to the visible interactants, contributes to a deeper understanding of the participants' specific communicative behaviour (p.2).

This study tries to examine the latest reiteration in the participation framework which is Holt and O' Dirscoll (2021) on a

relatively new grounds. The problem addressed by this study is the limited understanding of the socio-pragmatic aspects of politainment as a speech event. This study aims to fill this gap by analysing the participation frameworks within political satire shows, focusing on the dynamics of production and reception roles and their implications for political communication.

The study is guided by the following questions: What specific socio-pragmatic roles do participants assume in political satire shows, and how do these roles affect their communication strategies? What patterns of participation and response are evident among different audience segments, and how do these patterns influence the broader political discourse presented in such shows? The primary objective of this study is to establish the speech event of politainment by the quantitative examination of the different levels of participation assumed by the people in this event.

## **2. The Genre**

Politainment, a hybrid of "politics" and "entertainment," transforms serious political discourse into entertaining media stimuli (Radošinská et al., 2021, p. 73). This blend of politics and entertainment creates a new domain of social communication where traditional boundaries between the public and private spheres are often blurred. It involves the integration of political actors, topics, and processes with entertainment culture. Holly (2008) describes politainment as a consequence of the media's growing tendency to communicate through entertainment, even in traditionally informational domains. This shift is driven by media producers' commercial objectives, which are reinforced by the converging interests of political actors seeking to maintain or gain power through enhanced media presence (Holly, 2008, p. 328). Politainment is propelled by multiple stakeholders, including media owners, current politicians, and political figures adept at using media to attract public attention through populist gestures (Radošinská et al., 2021, p. 79).

According to Dorner (2001), politainment can be categorized into two distinct forms: entertaining politics and political entertainment. Political entertainment involves political topics presented in various entertainment formats such as popular music, film, and television. Entertaining politics (which is the focus of the current study) allows political actors to gain media access to enhance their public images and promote political issues, particularly evident during election campaigns when party conventions are staged by movie directors mimicking the dramaturgy of pop concerts (Nieland, 2015, p. 456). Politicians often present themselves in entertainment settings,

exposing their personal characteristics and private lives to appeal to voters with little interest in politics.

Politainment is perhaps most evident in the increasing presence of politicians engaging with entertainment programming and articulating celebrity to political issues. Celebrity acts as a mediating frame through which a public persona is constructed, relying on the existential relationship between the real person and the image of the person (Drake & Miah, 2010). John Street (2012) identifies two forms of celebrity politics: traditional politicians from the entertainment business or those who adopt celebrity techniques to win media attention, and entertainment professionals who run for political office. Ronald Reagan and Arnold Schwarzenegger are prominent examples of this phenomenon in the United States, but it is also observed in the United Kingdom, Italy, the Philippines, Nigeria, and India (Riegert & Collins, 2015, pp. 6-7).

Politicians also leverage popular culture by appearing on late-night and daytime talk shows, YouTube videos, sports events, and reality TV. These appearances allow politicians to showcase their "authentic" personalities, fostering a sense of intimacy with audiences. This emphasis on personal style can obscure substantive policy issues but can also engage audiences by providing an aesthetic and intuitive experience with politics. The celebrity politician might enhance the democratic process by creating more direct communication channels between politicians and citizens, as long as viewers recognize the performative nature of these appearances (Riegert & Collins, 2015, pp. 7-8).

Politainment thus reflects the commercial structures and technological developments of the media industries, paralleling political reality. Media formats such as political satire, reality TV, and fictionalized realism engage audiences by connecting political activity with emotional needs and fantasies. As research shifts from textual analysis to audience reception, understanding how politics interacts with other popular cultural formats will benefit political communication studies (Riegert & Collins, 2015, p. 9).

### **3. Participation**

This section provides a theoretical basis for the analysis. It tries to account for all the operational terms to be incorporated in analyzing the selected event adopting Holt & O'Driscoll's (2021) participation framework. Holt & O'Driscoll (2021) propose a 'scalar' approach to address participation. They proposed four interwoven levels of participation which they call "apertures" (p.141). Those apertures are: utterance, talk, event, and interaction. Since the phenomenon of

politainment under study is considered as a type of event, the study adopted the first three apertures (utterance, talk, and event) for the purposes of the analysis.

On the utterance level, Holt & O'Driscoll 2021 adopt Levinson's (1988) notion of utterance-event which follows a decompositional approach to the analysis of participant roles. So, this study further tracks back the featural scheme of Levinson (1988) to establish those roles based on the concept of utterance-event in terms of production format and participation framework. However, on the reception end, Holt & O'Driscoll (2021) did not provide a deeper analysis of the participant response. So, due to the nature of the data which has to do with interaction between the production and reception to achieve the full coverage of the utterance event, the study proposes Wadensjö's (1998) production-oriented reception roles as a remedy to develop a more consistent analytical set of tools of analysis for both ends of the utterance event, i.e., production and reception.

The talk level proposed by Holt & O'Driscoll (2021) adopted the original notion of footing by Goffman (1981) in identifying the unit of footing shift. The authors further classify footing shifts into production and reception footing providing the correlates for identifying each one.

On the event level, Holt & O'Driscoll (2021) propose the concept of social roles which is the relation between the participant and the event they are participating in. Those social roles can be identified by means of the footing patterns assumed by each participant.

### **3.1 The Utterance Level**

An utterance is defined by Holt & O'Driscoll, (2021, p.141) as "any uttered (string of) words interpretable as a unit". However, this definition is evasive and provides no solid grounds for an experimental evaluation of the phenomena. The most appealing definition is that of *Utterance Event* proposed by Levinson (1988), which is "that stretch of a turn at talk over which there is a constant set of participant roles mapped into the same set of individuals" (p.168). Goffman's ([1979] 1981) deconstruction of the concepts of "S" and "H," as described in his work, also begins by proposing a freeze-frame or a "cross-section" of a specific moment in time, capturing the exchange of spoken words. Accordingly, it can be assumed that an utterance can be delimited by the same number of roles assumed by the same number of participants. When this stationary situation is changed, it signals the beginning of another utterance.

The roles of the participants during an utterance event must be accounted for at both the production and the reception ends. The relation of each participant to what they participate in is their role in the utterance event which differs from their role in the entire speech event as Levinson (1988) proposes.

### **3.1.1 Production Format**

Within each utterance event, the speaker's relation to what is said can be represented by several discrete roles which may or may not be assumed by the same person. Holt & O'Driscoll (2021, p. 142) identified those four roles which they called the "production format" based on the original classification of Goffman (1981, p. 226)

1. Animator (An): is the role of the 'talking machine', by engaging in vocal activity, one brings the words into existence and gives them tangible form, or the "sounding box" (Goffman, 1981b: 226).
2. Author (Au): is the role of the intentional selection of the words to be produced. It is the responsibility for assembling, composing, or scripting the lines that are spoken. Therefore, what defines the role of the animator is first the native composition of the utterance as well as the responsibility of the agent in question for the consequences of those words. As Holt & O'Driscoll (2021) elaborate, the connection between the animator and the utterance differs. As an actor (in their capacity as an actor, not as the character), they cannot be held responsible for the meanings conveyed through their voice; that accountability rests with the author and/or publisher.
3. Principal (Pr): the person "whose position is established by the words that are spoken" (Goffman 1981a: 144). When someone assumes a sworn-in role, they become committed to those words that they did not, in fact, compose.

With the above roles, any configuration is possible. For instance, the animator can be principal but not author (the person being sworn in) or neither author nor principal (the actor). S/he can also be author but not principal, for example an interpreter at work. It is even possible for all three roles to be played by different people (Holt & O'Driscoll, 2021: 142).

### **3.1.2 Reception Format**

The hearer also can assume a complex array of roles during an utterance event. Holt & O'Driscoll (2021) suggest the reception counterparts of the production roles proposed by Haugh (2013, p.62) and Scollon (1996, p.p.3-4). Goodwin (2007, p.26) argues that "the actions of hearers can be recovered by focusing on later turns where former hearers who have now become speakers can display analysis of the talk they heard earlier".

The suggested reception formats relate to how the recipient cognitively processes and responds to an utterance.

1. Receptor (Rc): The counterpart of animator would be the mere mechanical reception of the utterance. Like a mechanical animation, Scollon (1996, p.3) argues that there is a mechanical reception when a person can hear and pass a message without understanding it.

2. Interpreter (IP): The counterpart to Goffman's author is the role of interpreting or extracting meaning from the utterance. Scollon (1996) also proposes that since in Goffman's production scheme, the author's role is primarily rhetorical, in the reception of communication, there exists an interpreter role. This role involves interpreting the rhetorical aspects of the communication, going beyond simply hearing or reading the message.

3. Accounter (Ac): The counterpart role of the principal is proposed differently by Haugh (2013:62) who defines it as a role socially responsible (explicitly or tacitly) for holding the principal responsible for his/ her utterance.

### **3.1.3 Participation Framework**

The above discussed reception roles are a depiction of the hearer's cognitive processing and reaction to an utterance. This seems to be fairly simple in the case of two people having a conversation. However, the case of having more than one recipient, the relation of each recipient to the utterance needs to be identified. This can be achieved by verifying the existence of two criteria: Address and Ratification as proposed by Holt & O'Driscoll (2021:143) inspired by the original categories of Goffman (1981).

1. Address (Ad): In Goffman's participation framework (1981, p.p.129-43), a differentiation is made between two categories: the individuals to whom the speaker directs their utterance through cues such as gaze, posture, physical proximity, terms of address, or a combination of these, and anyone else who is within the hearing range. This establishes a distinction between addressed participants and unaddressed participants.

2. Ratification (Rt): The role of unaddressed participants can be further analysed by considering Goffman's concept of ratification. In certain instances, all individuals within the hearing range of the utterance are mutually acknowledged as ratified participants. This means that they collectively recognize each other as authorized co-sustainers of a shared focal point of visual and cognitive attention and are "open to each other for talk or its substitutes" (Goffman 1967, p. 144). Even when unaddressed, they are understood to have rights to be able to hear the utterance and sometimes also rights, and even an

obligation, to project their reaction to it, to demonstrate in some minimal way that they have been listening. Such people are unaddressed ratified participants.

### **3.2 The Talk Level**

A talk is defined by Goffman (1981) as "a substantive, naturally bounded stretch of interaction comprising all that relevantly goes on from the moment two (or more) individuals open such dealings between themselves and continuing until they finally close this activity out" (p. 130). Holt and O'Driscoll (2021) further elaborate this in linguistic terms as "participation in a single verbal exchange or a series of verbal exchanges with a recognizable beginning and end" (p. 141). Gumperz (1982) describes it as "sequences of acts bounded in real time and space, and characterized by culturally specific values and norms that constrain both the form and the content of what is said" (p. 154). This study focuses on the socio-pragmatic features of talk, examining how participants engage in the production, reception, and participation formats of interaction. The concept of footing, introduced by Goffman (1981), plays a crucial role in understanding these dynamics.

Footing refers to the shifts in participants' roles and alignments during a conversation, akin to gear shifts in a vehicle that affect the task at hand, conversational tone, social roles, and interpersonal alignments (Goffman, 1981, p. 128). Footing shifts can be identified through several linguistic means:

1. Unit of Footing Shift (UFS): The projection of a message can span a range of behaviors, shorter or longer than a grammatical sentence, suggesting the involvement of prosodic segments rather than syntactic ones (Goffman, 1981, p. 128).
2. Code Switching: Involves changes in pitch, volume, rhythm, stress, and tonal quality, indicating a shift in footing (Goffman, 1981, p. 128).
3. Turn Exchange: Roles change operationally, with a listener becoming the speaker and vice versa, except in monologues (Holt & O'Driscoll, 2021, p. 144).

The nature of footing shifts varies depending on the event or activity. Based on Holt and O'Driscoll's (2021) participation model, two primary types of footing shifts are production footing and reception footing.

### **3.2.1 Production Footing**

Production footing refers to "the shifting alignments which speakers can take towards their own speech within ongoing talk" (Holt & O'Driscoll, 2021, p. 144). This shift involves the participant retaining the role of the animator while switching between the author and principal roles or using both in relation to a previous utterance. Holt and O'Driscoll (2021) identify two additional strategies for production footing shifts: reported speech and embedding.

In reported speech, the primary function of the footing shift is to transfer the authority of the message source from the producer to another (non)participant. Embedding involves separating oneself from previous actions through layered utterances. Goffman (1981) argues that embedding reflects the dynamics of conversation, allowing speakers to represent themselves using personal pronouns, thus becoming a "character" in an anecdote. This can be achieved through linguistic elements like hedges, qualifiers, or performative modal verbs (Goffman, 1981, p. 149).

### **3.2.2 Reception Footing**

Reception footing involves shifts in participants' roles and positions due to the content of the conversation, the manner of expression, or the intended recipient. These shifts can affect social distance and status arrangements among participants (Holt & O'Driscoll, 2021, p. 144). Clayman (1992) suggests that footing shifts are evident in how recipients respond to a speaker's footing by ratifying, contesting, or ignoring it, thereby shaping the interaction's trajectory.

Reception footing is realized through responses to putative completions, where the original speaker either accepts or rejects the footing of the completion (Antaki et al., 1996, p. 151). Additionally, participants can be (de)ratified in multi-person conversations, recognized through deictic expressions, pragmatic markers, or address forms.

### **3.3 The Event Level**

Participation can also be analyzed in social events or activities, referred to as "activity types" (Levinson, [1979] 1992) or "frames" (Goffman, 1974), such as parties, meals, or seminars. These events have identifiable beginnings and ends, involving specific patterns of participation and production formats (Holt & O'Driscoll, 2021, p. 144).

Within events, participants assume discourse roles (related to ongoing talk) and activity or social roles (related to the event itself). These roles are interpreted in relation to one another and can extend to

moral evaluations based on the participants' actions and behaviors (Auer, 2009, p. 94).

Analyzing social roles within events is crucial for understanding the events themselves. This is partly achieved by examining discourse role patterns and footing shifts. This study considers politainment as a type of event, aiming to uncover the participation patterns and constraints that define such events.

#### 4. Data and Methodology

The corpus analysed for this study consists of 191 utterances in a the "one-to-one" segment in an episode of "Real Time with Bill Maher" with Former Trump White House Press Secretary and "Radical Nation" author Sean Spicer on October 30, 2021. The analysed event lasted for four minutes and twelve seconds. The analysis in this study is quantitative in nature. It includes the utterance, talk, and event levels. It follows the interaction of the host of the talk show. Each utterance is analysed based on the coding scheme shown in table (1).

Table 1: The coding scheme of the quantitative analysis

| Criteria                  | Term                       | Code |
|---------------------------|----------------------------|------|
| Participants              | Participant                | Pt   |
|                           | Host                       | H    |
|                           | Guest                      | G    |
|                           | Audience                   | A    |
| Feature availability      | Available                  | +    |
|                           | Unavailable                | -    |
| Production Format         | Animator                   | An   |
|                           | Author                     | Au   |
|                           | Principal                  | Pr   |
|                           | Figure                     | Fg   |
| Participation Framework   | Address                    | Ad   |
| Reception Format          | Receptor                   | Rc   |
|                           | Interpreter                | In   |
|                           | Accounter                  | Ac   |
| Production footing Shifts | Default Production Footing | DP   |
|                           | Embedding                  | Em   |
|                           | Reported speech            | Rs   |
|                           | Bracketing                 | Bk   |
| Reception Footing Shifts  | Putative complementation   | Pc   |
|                           | Ratification               | Ra   |
|                           | Deratification             | Dra  |

The utterance level consists first of the participants included in the interaction: Host, Guest, and Audience. Each of them will be assigned their roles based on the production format, participation framework and reception format. The (non-) existence of a given role will be marked or unmarked (+, -). The analysis also includes the footing level where the stance of the participants will be exchanged. Assigning each footing shift will be based on the socio-pragmatic aspects adopted by the framework.

## 5. Results

The analysis of the discourse roles registers a total frequency of 603 using various roles across all participants in the entire interview as detailed in the table below:

Table 2: frequency and distribution of discourse across participants

| Pt  | Au  | Pr  | Ad  | In  | Ac  | TTL |
|-----|-----|-----|-----|-----|-----|-----|
| H   | 73  | 49  | 92  | 45  | 23  | 282 |
| G   | 57  | 55  | 94  | 46  | 38  | 290 |
| A   | 12  | 2   | 5   | 8   | 4   | 31  |
| TTL | 142 | 106 | 191 | 99  | 65  | 603 |
|     | PrR | 248 |     | RcR | 164 |     |

The overall distribution of individual production and reception discourse roles indicates that the production format which consists of the author and the principal roles is more frequently employed than the reception format which consists of the interpreter and the accounter with 60% to 40% respectively. The detailed analysis of the roles is illustrated in percentages in Figure (1)

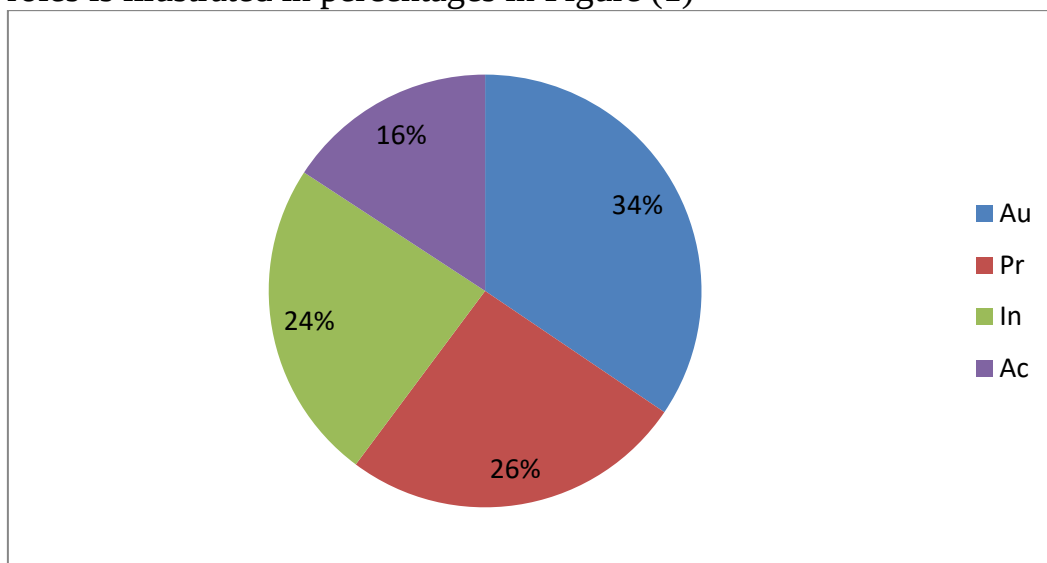


Figure 1: percentage of discourse roles distribution across participants

This means that participants are more interested in self-perception of their utterances than monitoring the utterances of the other participants and responding to them. The participants in this event are mainly giving each other chance to have multiple turns as indicated in multiple utterances each participant can have per turn without being interrupted.

The analysis of this interview also shows that the role of the author is the more frequently employed than the principal role on the production end. On the reception end, the role of the interpreter, which is the counterpart of the author on the production format, is more frequently utilized by the participants than the role of the accounter, which is the counterpart of the principal role. This reveals that both authorship roles (the author and the interpreter), are prominent in this type of event. The variance in the responsibility roles (principal and accounter) seems to be consistent too. The general frequency of the accounter role is less than the interpreter role across all participants. This case is consistent with the frequency of the author and principal on the production end.

The participation framework analysis shows that the host and the guest are almost equal in directing their utterances to each other while the audience are less likely to be addressed in the event as shown in percentages in figure (2) below.

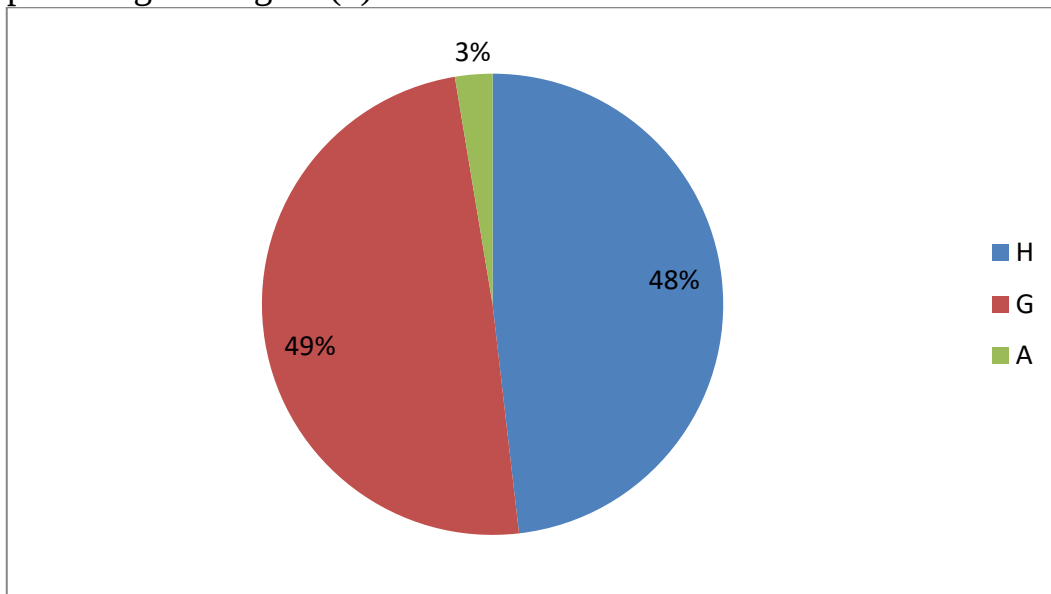


Figure 2: distribution percentage of participation framework

Notwithstanding their limited affordances, the role of the audience on the utterance level in this interview is significant. In this interview the utterances of the audience are only cheering, clapping, and laughing, yet they are employed thoughtfully by them during the interview. Cheering and clapping can imply the principal role when one of the main participants (host and guest) adopts a certain point of

view. Thus, the response of the audience by cheering and clapping was to support this opinion. Laughing is also significant in the audience toolkit. On the production end it can signify the role of the author as a reaction to the utterances of the main participants. On the reception end, it can signify the role of the interpreter or the agreeing indication.

The second outcome of the quantitative analysis is concerned with the footing shift types and strategies whose frequencies and distribution are illustrated in the table below:

Table 3: frequency and distribution of footing shift types and strategies across participants

| Pt  | Prf | Dp | Rs | Em | Bk | Rcf | Pc | Ra | Dra | Gttl |
|-----|-----|----|----|----|----|-----|----|----|-----|------|
| H   | 69  | 18 | 11 | 24 | 17 | 26  | 7  | 15 | 3   | 95   |
| G   | 48  | 24 | 5  | 13 | 6  | 35  | 15 | 12 | 8   | 83   |
| A   | 0   | 0  | 0  | 0  | 0  | 13  | 8  | 3  | 2   | 13   |
| ttl | 117 | 42 | 16 | 37 | 23 | 74  | 30 | 30 | 13  | 191  |

The outcome of the analysis on the talk level is of two categories of variables: footing shift types, and footing shift strategies. The frequency of footing shift types and strategies. The analysis shows that the frequencies of footing shifts among the host, guest, and audience are 95, 83, and 13 respectively as illustrated in percentages in Figure (3) below.

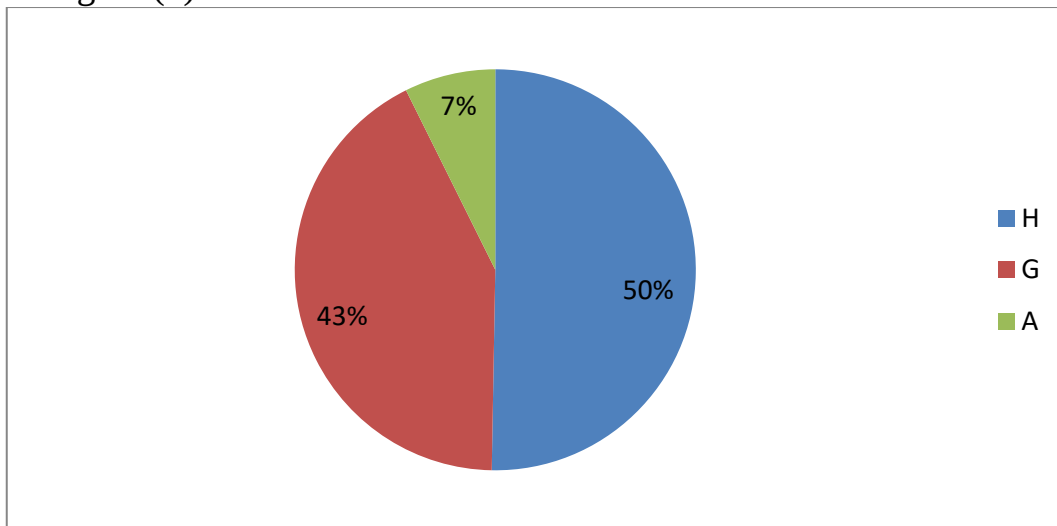


Figure 3: Percentage of footing shifts' distribution among participants

This result is consistent with the utterance level in that the audience are less engaged in this type of event. However, the distribution of footing shifts among the guest and the host is different in this level. The analysis shows that the host employs footing shifts more than the guest, who is more frequent in the adoption of discourse

roles on the level of utterance. This can indicate that the host is endowed with a pivotal status in this type of events.

Across all participants, the analysis shows that the production footing shift is the most frequent shift in this event with 117 times, as opposed to the reception footing shift with 74 times, as illustrated in percentage in Figure (4) below.

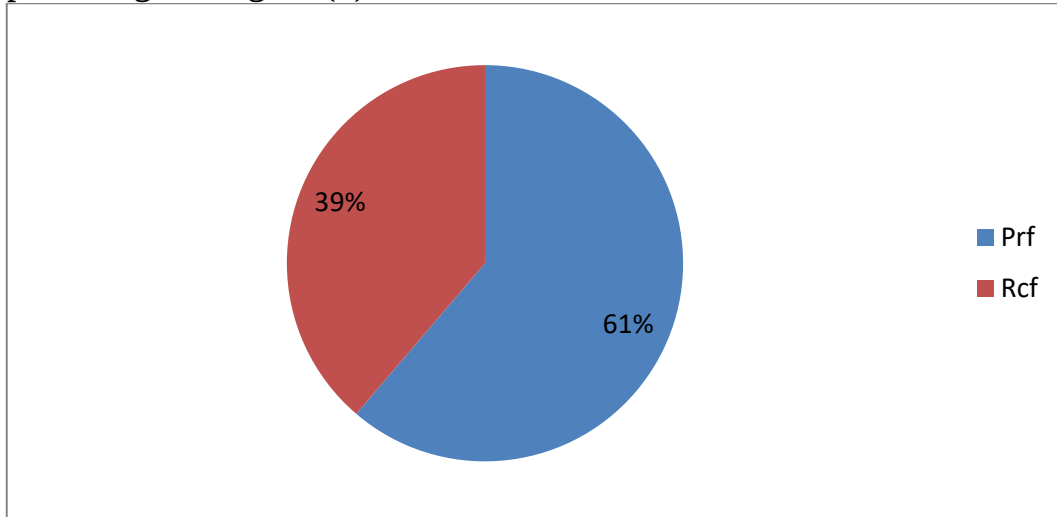


Figure 4: percentage of the footing shift type frequency

This result is also consistent with the utterance level where the adoption of production format roles is more frequent than the reception format roles. This result indicates that participants are more inclined to initiate their own utterances than responding to the utterances of other participants. In terms of the distribution of individual footing shift strategies in this interview, the analysis reached at the results illustrated in percentage in Figure (5).

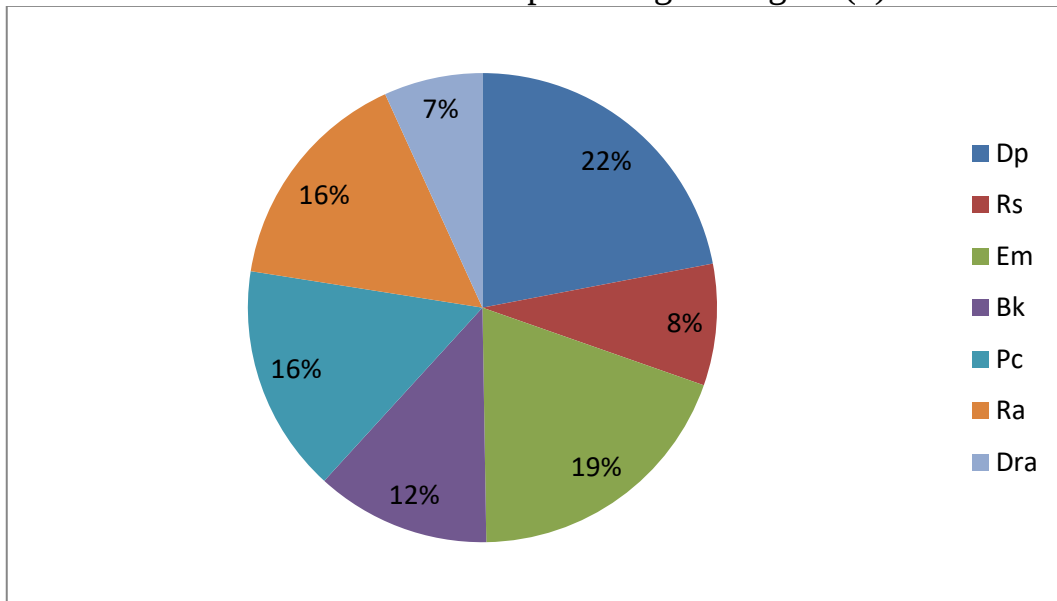


Figure 5: frequency percentage of footing shift strategies across participants

On the production footing, default production footing seems to be the most frequently employed strategy with 22% of the total footing shift strategies across all participants. It refers to the participants' shift in their talk as a result of recognising their own previous utterances. This seems to be the strategy of choice for the main participants to in extended turns. In this interview, default production footing can act as a material of the talk since the main talking points are political. The participants use the default footing shift in this interview to express their purely personal political views.

The second frequent strategy is embedding with 19% of the total footing shift strategies across all participants. It is employed when the participants refer to themselves or other non/participants in past or hypothetical situations during the talk. The significance of this strategy lies in its ability to connect the current event to multiple related events that can be used as resources for the on-going talk.

Bracketing is the third in frequency of production footing shift strategies in this interview with 12% frequency percentage across participants. It is employed by the participants to assume their turns and to change the topic of the talk during their own turn. The frequency of this strategy indicates the rapid change of topics which is 23 times during the interview which lasted for 6 minutes and 22 seconds. It can be argued that there is no in-depth discussion of serious political affairs in the talk.

Reported speech as a footing shift strategy takes the lowest frequency in this interview with only 8% of the total footing shift strategies across all participants. This is a further indication that the participants are more reliant on representing themselves as individuals than their political affiliation. This result is consistent with the findings of the analysis on the previous level where the role of the principal is less frequent than the role of the author. Like embedding, reported speech is used in this interview offensively to raise a debate or to uncover a critical point in the talk.

In terms of reception, the analysis reveals that the predominant strategies employed are putative complementation and ratification of a participant both with 16% frequency percentage across all participants. Putative complementation pertains to the utterance of a participant that serves to complete, reiterate, or affirm the expression of another participant in the preceding turn.

Meanwhile, ratification involves a participant making reference to another participant within their utterance, either to reinforce their statement or to yield the floor for the subsequent turn. It resembles putative complementation in using the preceding utterance of the other

participant to create another utterance, yet it does not employ the exact words. Ratification is realised at the beginning of this interview when the host was introducing the guest to the audience. It is also utilised in the reactions of the audience by clapping and cheering to agree with the host.

The final and the least frequently observed strategy in this interview is deratification with only 7% frequency percentage across all participants. It denotes a participant's endeavour to hinder another participant from expressing themselves verbally. The low frequency of employing this strategy suggests that the dynamics among the participants is more forgiving, and they tend to pass the turn to each other peacefully.

The third outcome of the quantitative analysis involves examining participation at the event level, depending on the findings from the preceding two levels: utterance and talk. This analysis encompasses the calculation of the distribution of discourse roles in both social roles and the corresponding distribution of social roles concerning footing shift types and strategies. This level gives a more accurate perspective on the participants' tendencies as realised in adopting discourse roles.

The first aspect of the analysis involves investigating the distribution of the participants at the utterance level. The general distribution of discourse roles among the host, guest, and audience is as follows 190, 196, and 26 times respectively as illustrated by percentage in figure (6).

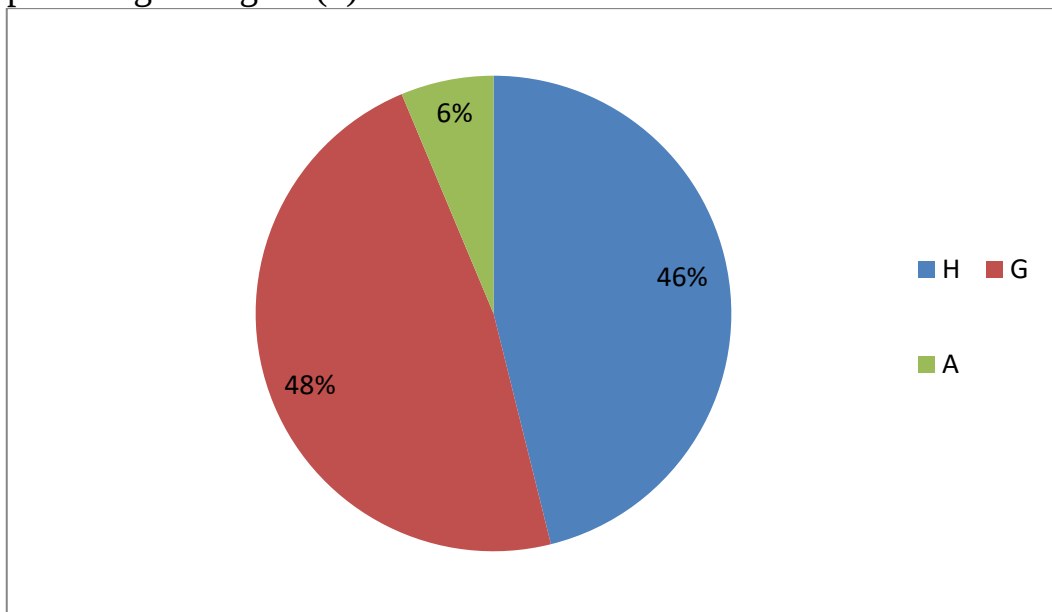


Figure 6: percentage of discourse roles' frequency among participants

This indicates an approximate consistency in assuming the discourse roles among the guest and the host. However, the audience seem to have less engagement with the event due to the affordances provided to them.

Regarding participant variation in adopting discourse roles (Figure 7), the distributions of the author and the principal roles are both significant across the main participants (the host and the guest). Even with their limited means of participation, the audience can also adopt the author and the principal roles. The host of the show seems to assume the author role more than the principal role while the guest of this interview strikes a balance between the two roles. The case seems to be the same on the reception format where the Host assumes the interpreter's role more than the accouter, while the guest tries to balance between the two. The analysis of this interview also reveals a consistency between the host and the audience in assuming the discourse roles.

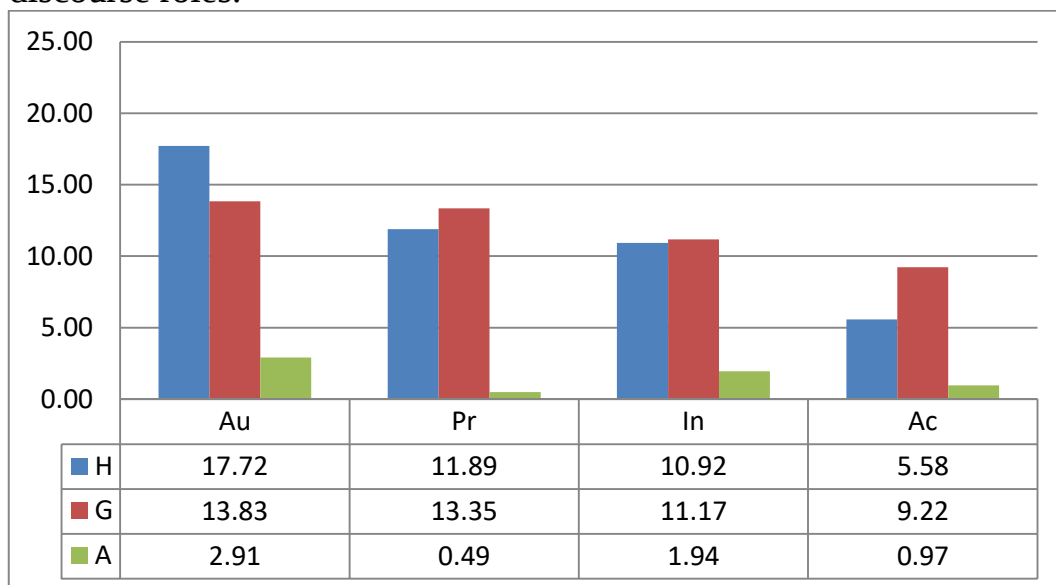


Figure 7: distribution percentage of the discourse roles among participants

Both H and A assume the authorship roles (author and interpreter) more than responsibility roles (principal and accouter) on both production and reception ends. As indicated earlier, unlike responsibility roles, assuming the authorship roles means separating the participant from the consequences of the utterances. So, based on discourse roles, the social roles of the participants in this interview are characterized by the host and the audience being more inclined to act in personal capacity distancing themselves from the consequences of their utterances, while the guest seems to balance between the personal and the political personalities.

Another point of variation in the social roles in this interview is that the host surpasses the guest in adopting the production format roles (the author and principal) while the guest adopts more reception format roles than the host, which means that the production of the host is more than the guest and the reception based utterances of the guest are more than the host. This is an indication that the role of the host is established by initiating the talk points and the role of the guest is to respond to them. This exchange in the social roles of the guest and the host can indicate that these roles are complementary in this event.

The second aspect of the event level involves analysing the participant variation in terms of footing shifts and strategies. The analysis of the main footing shift types in this interview is illustrated in percentage in Figure (8) below.

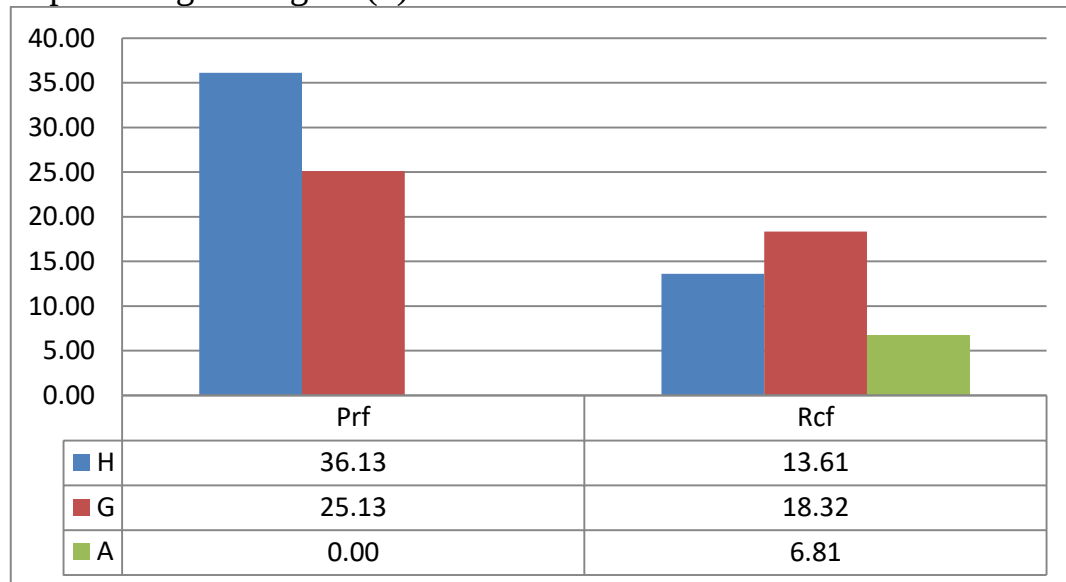


Figure 8: distribution percentage of footing shift types on the participants

It is clear here that the host and the guest are the initiators of the talk as they assume the production footing, while the audience have no presence. The results here are also consistent with the participant variation on the utterance level in that the host exceeds the guest in the production end, while the guest is more predominant on the reception end. So, it can be concluded that the role of the host in this interview is more prone to leading the show while the guest and the audience are more inclined to following the lead of the host.

This establishes the guest's social role in this event as a replier more than an initiator talk. The audience implementation of this footing shift seems to be the only aspect of their participation in this event. This result is consistent with what is achieved on the utterance level: the roles of the host and the guest seem to be complementary across both the production and the reception ends.

Regarding the participant variation on the production footing shift strategies, the results are illustrated in percentage in Figure (9). It shows that the host exerts significant dominance, employing almost all footing strategies more frequently. Adopting production footing strategies seems to be consistent across the main participants in the event with the host's higher frequency followed by the guest. The only noticeable exception is the case of default footing shift which is employed more frequently by the guest. This indicates that the guest is more adherent to the norms of natural conversation than the host. Another noticeable observation is the host's higher frequency of employing the bracketing footing in which the variation between the guest and the host is three times higher. This indicates the leading social role of the host in changing the talking points and managing the interview.

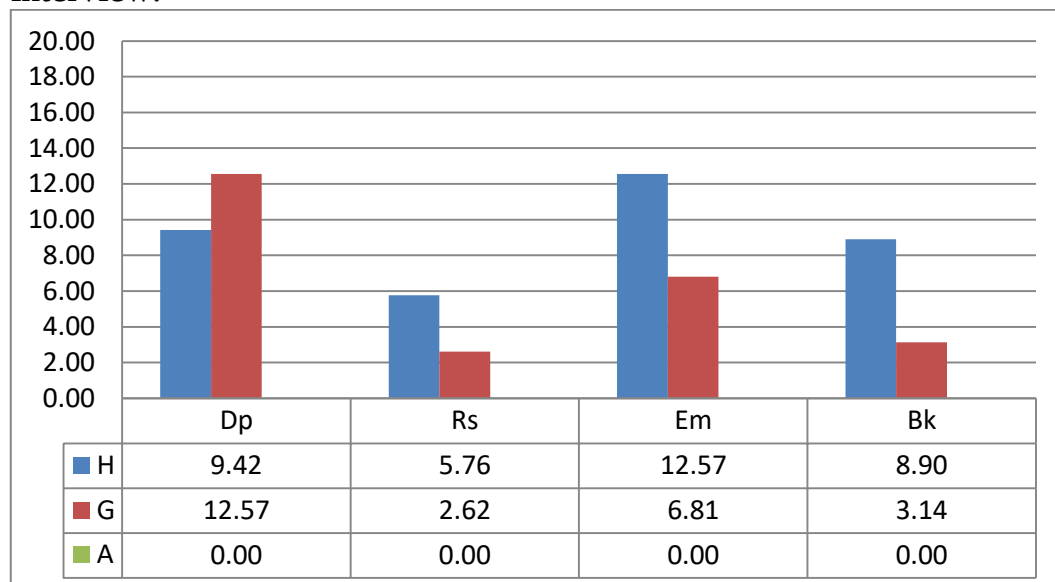


Figure 9: distribution percentage of production footing strategies

The frequency of embedding in general signifies the resort of the participant to refer to past and/or hypothetical events. This strategy seems to be utilized more frequently by the host. Embedding is also connected to reported speech which indicates that the participant is bringing outside voices into this event albeit with a smaller magnitude than embedding.

The detailed analysis of reception footing shift strategies across participants (Figure 10) shows that putative complementation is the most frequently employed strategy by the guest. This means that the guest is more agreeable with the initiated utterances than the host, by providing positive feedback in his turn during the event. Putative complementation also has significant presence among the host and the audience. Across reception footing strategies, It is used by the audience more often than by the host albeit their limited affordances

in this event. It is almost the only footing strategy that they can afford to show agreement with the main participants.

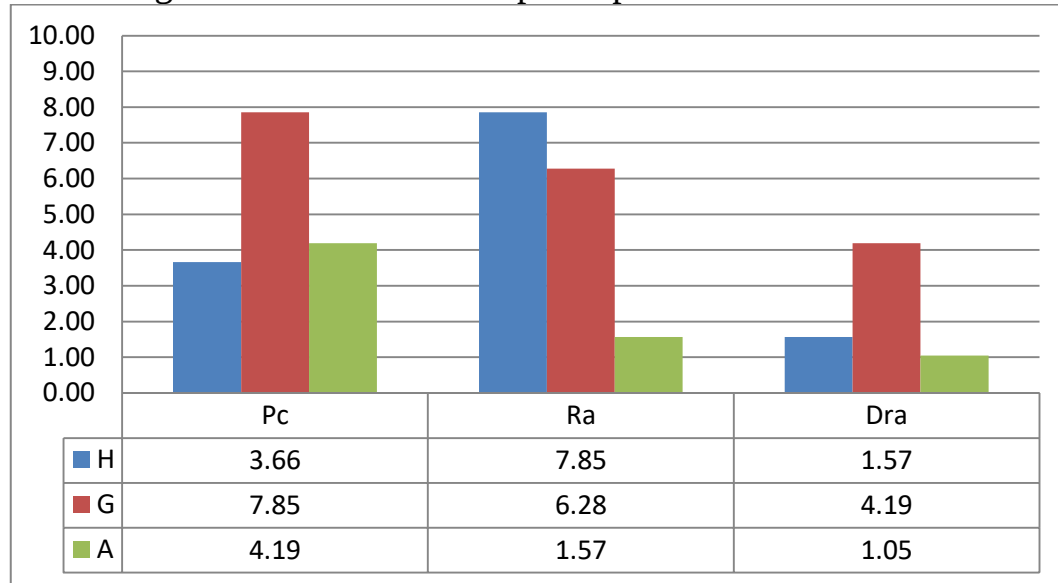


Figure 10: distribution percentage of reception footing strategies

Regarding ratification strategy, the analysis shows that it is as frequent as putative complementation with 30 times across the participant. The difference lays within the participant variation in employing ratification. The host employs ratification more frequently than the guest and the audience across reception footing strategies, it is the most frequent strategy employed by the host. It is also significantly employed by the guest. This shows that the main participants tend to include each other in their talk. This indicates the general agreeing atmosphere among the participants in this event. What supports the results of the two previous reception footing strategies is the low frequency of using deratification strategy. This indicates that the participants in this event are less disagreeing and interrupting one another's talk. The host seems to utilize deratification more than the other participants. This result can be attributed to the special nature of this interview where the guest is trying to defend the Trump administration policy against the host who is known for his stance against it.

## 6. Conclusion

The primary conclusion is that participants tend to emphasize entertainment over political engagement. The frequent assumption of authorship roles at the utterance level suggests that participants generally do not take political responsibility seriously. Given that production roles (author, principal) are more prevalent than reception roles (interpreter, accounter), participants focus more on self-expression and initiating discourse rather than reacting to or supporting others.

In analyzing the individual social roles assumed by participants in this event, it is concluded that the host initiates and drives the conversation, frequently adopting production roles and shifting footing. In contrast, the guest balances production and reception roles, responding to the host's points. The audience's role aligns with the host, supporting and reinforcing the discourse. The host and guest interact equally, while the audience primarily provides non-verbal feedback (cheering, clapping). Although the audience supports and reinforces the main participants' discourse, they are less engaged verbally. The host demonstrates dominance in adopting production roles and footing strategies, while the guest more frequently employs default production footing. Putative complementation and ratification are the predominant reception footing strategies, indicating agreement and support among participants. Deratification is infrequently used, suggesting a generally harmonious interaction among participants.

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الترفيه السياسي حدث كلامي: تحليل تداولي اجتماعي  
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المستخلص

تسعى هذه الدراسة إلى التحقيق في مفهوم "الترفيه السياسي" من خلال الإطار التداولي الاجتماعي للمشاركة. يعد "الترفيه السياسي" مفهوماً جديداً نسبياً يصف دمجاً بين السياسة والترفيه نتيجة تأثير وسائل الإعلام الحديثة على السياسة. ينقسم هذا المفهوم إلى فئتين رئيسيتين: الترفيه السياسي، والسياسة الترفيهية. يشمل الترفيه السياسي عادةً استخدام الأجنداث السياسية في الترفيه مثل الأفلام والموسيقى؛ بينما تشمل السياسة الترفيهية حضور السياسيين لفعاليات ترفيهية للترويج لأجنداتهم السياسية. تركز الدراسة الحالية على السياسة الترفيهية كحدث كلامي. الحدث المعني هو عرض ساخر سياسي. تحاول هذه الدراسة تحليل هذا الحدث من حيث مفهوم المشاركة التداولي الاجتماعي الذي يحاول تفسير الأدوار المختلفة من حيث إنتاج الكلام واستقباله التي يلعبها السياسيون والآخرين في هذه العروض من أجل تأسيس الحدث الكلامي نفسه.

**الكلمات المفتاحية:** الترفيه السياسي، الحدث الكلامي، الإطار التداولي الاجتماعي، السياسة الترفيهية، السخرية السياسية

\* وقع المؤلفون على نموذج الموافقة والموافقة الأخلاقية الخاصة بالمساهمة البشرية في البحث