

## Being “geek” in digital communication: The case of Chinese online customer reviews

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**Abstract.** In popular culture, the stereotypically iconized “geek” can be identified in different media narratives from mainstream television to magazines. Drawing upon insights from sociolinguistics and business communication studies, this paper attempts to identify the discursive constructs of “being geek” in Chinese digital business communication. By collecting the discourse data of online customer reviews from amazon.cn and analyzing the data based on the framework of Critical Discourse Analysis, the study investigates how linguistic mechanisms operate in the shaping of geek culture and the construction of “being geek” in the participatory communication of business. The results revealed lexical variables and generic intertextuality are prominent in the discourse construction of “being geek”, to create a stimulus for a promotional culture in business communication.

**Keywords:** geek; digital communication; online customer reviews; generic intertextuality

### [Ch] “极客”身份在数字传播过程中的话语建构：以中国消费者网络评论为例

**摘要：**在流行文化的语境下，人们可从主流电视或杂志话语等不同媒介的叙事中，找到典型的“极客”形象。本文从社会语言学和商务话语沟通的视角，试图探讨“极客”身份在中国语境下，电子商务沟通过程中如何通过话语构建出来的。文章选取了亚马逊电子商务平台中，Kindle消费者网络评论话语为研究语料，以批评话语分析理论为工具，旨在探讨电子商务沟通中“极客”文化之形成，揭示“极客”身份的话语构建过程中的语言运行机制。研究结果显示了词汇使用因素和体裁互文性则为“极客”身份网络话语构建的主要突出语言和话语特点；与此同时，这些特点则成为在商务沟通过程中的“商品宣传文化”中的刺激和推动。

**关键词：**极客，电子沟通，消费者网络评论，体裁互文

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## 1. Introduction

There is an increasing tendency in subculture scholarship to study “geek chic” as a phenomenon that has attracted the attention of experts in this field. “Geek” was originally a derogatory term deriving from the German word “geek”, meaning *fool* or *freak* (Konzack, 2014: 52). “Geek” is a term used to mean an insult to describe eccentric and non-mainstream people and “to degrade and belittle intelligent outcasts”. However, recently, its meaning has undergone a shift from being a derogatory insult (i.e., geek-as-sideshow-freak) to being a favorite term of endearment (i.e., geek-as-intelligent-expert) (McArthur, 2009: 61).

The definition of “geek” on the online Oxford English Dictionary refers to “a person who is extremely devoted to and knowledgeable about computers or related technology.” (“geek, n.” OED Online, Oxford University Press, December 2018, [www.oed.com/view/Entry/77307](http://www.oed.com/view/Entry/77307). Accessed 27 February 2019.). The psychological attributes of “geeks” are generally associated with images of being “enthusiastic” and “expressing pride in their membership in a media and computer-based subculture” (McCain et al., 2015: 2). Stereotypically, the iconized “geek” in popular culture can be identified in different media narratives from mainstream television to magazines, or found within

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specific groups and spaces, including “geekish” characters such as “Sheldon” in the TV series *The Big Bang Theory*, (Bednarek, 2012) cartoon characters in the comic books, or the eccentric fashion covers of lifestyle magazines. In the reality of everyday life, many trendy youngsters who wear glasses without lenses or cosplay make-up on various occasions, for example in subway stations, clubs, and metropolitan shopping malls, demonstrate geekish elements as well. Due to the specificities of “space” and “occasions”, geeks can be classified into diverse categories (such as “science geeks”, “game geeks”, “computer geeks”, and so on) with specific and prominent traits and qualities. Although the stereotypical features of a “geek” can be realized in various media and by young people, one of the important qualities of being a geek is a supposed expertise required in a certain field or on a certain topic. After all, on one hand, the participants in the geek culture are identified to be active rather than passive (Sugarbaker, 1998) and on the other hand, “a geek is one who becomes an expert on a topic by will and determination” (McArthur, 2009: 62). Thus, “to be geek is to be engaged, to be enthralled in a topic, and then to act on that engagement. Geeks come together based on common expertise on a certain topic” (McArthur, 2009: 62). Therefore, “geek” can be roughly characterized as actively belonging to a group of participants with a shared expertise in a communal discourse on a corresponding field or topic. In other words, the social currency between self-proclaimed geeks is formed through “demonstrating knowledge of or devotion to these interests” (McCain et al., 2015: 2) – such as sharing common themes; the use of magic or highly advanced technologies; elements from history or foreign cultures, etc. (p. 2).

The social construction of geekish identities can be realized either in an explicit or implicit way. Some groups of geeks, for example, in Chinese, are self-labeled to be “学霸 xuébà” (learning geeks), “达人 dá rén” (talented person) (健身达人 jiànshēn dárén (sports geeks) or “技术控 jìshù kòng” (technology geeks), and “电脑控 diànnǎo kòng” (computer geeks); At times, the identity of “being geek” is implicitly shaped through performance in interactional encounters. This is because identity is not a static but rather a dynamic concept, which is usually situated in types of discourses in social practice. Situated identities “are the attributions that are made about participants in a particular setting as a consequence of their actions” (Alexander and Lauderdale, 1977: 225). Thus, situated identities are usually associated with participating in social activities. In the context of online customer reviews, reviewers reveal varying amounts of personal information about themselves within the review text, whether they are conscious of it or not, or whether they do so deliberately or not. After all, identity is “that part of an individual’s self-concept which derives from his knowledge of his membership in a social group (or groups) together with the value and emotional significance attached to that membership” (Tajfel, 1981: 255).

Thus, stereotypical and social identities offer opportunities to geeks to share their purchase experiences from either the technical or practical points of view. Their commentaries not only provide a new way to show their personal views on certain products in digital media, but also enhance strategic discourse practices, such as the discursive construction of identity designed to persuade the members of e-commercial community into act of purchasing.

The study aims to explore how online customer reviewers discursively perform “being a geek” in relation to a particular purchased product in the participatory context of digital communication. The two research questions that guided the study are formulated as follows:

- 1) How is “being geek” discursively constructed in the discourse of online customer reviews?
- 2) How does the construction of discursive identity perform in a promotional culture?

## 2. Online reviews as genre: narrative or commentary?

Online customer reviews refer to “peer-generated product evaluations posted on company or third party websites” (Mudambi and Schuff, 2010: 186). These reviews are a “primarily text-based, asynchronous (and very often, anonymous) genre of computer-mediated communication” (Vásquez, 2014: 3). The discourse of online customer reviews in the e-commerce context has developed into a prominent topic of interest for scholars of business communication and discourse analysis.

Digital technologies provide opportunities for consumers to express their opinions about purchased products, services, and purchasing experiences (Evans et al., 2001). The traditional way of marketing or communicating in relation to business has changed due to the impact of Internet technology in people’s everyday lives. Instead of relying on merely WOM (word-of-mouth) marketing or traditional advertising, businesses now make use of more digitalized and networked communications between sellers and buyers. Seeking the online opinions of other consumers is increasingly becoming a part of purchasing behavior (Pitta and Fowler, 2008). The power of the content generated by consumers has become progressively stronger than the influence of “branding” the product in post-modern societies. Consumers should have the option to make better consumption choices by considering the information available on the network and having access to other consumers’ suggestions and opinions, thus reducing the power and control of brands (Zureik and Mowshowitz, 2005). In addition, online reviews have had a massive economic impact on the marketing of products (Piller, 1999; Chevalier and Mayzlin, 2006), and even the number of reviews available affects the perceived informativeness of the review and the popularity of the product (Lee et al., 2008). Accordingly, companies such as eBay.com and Amazon.com have taken actions to effectively increase the benefits of using online reviews (Melnik and Alm, 2002).

Among the diverse forms of contents generated by consumers on the Internet, online reviews have been evolving into a communicative genre and are becoming a naturalized form in the discourse of online business communication. The discourse of online customer reviews has aroused the interest of scholars from both marketing and discourse studies. Marketing scholars are keen on the economic impact of online customer reviews, i.e., the relationship between the online review as a brand-new way of marketing and its massive influence in business practices (Cockrum, 2011; Ghose and Ipeirots, 2011). Scholars of discourse and communication instead try to find the linguistic mechanisms of online customer reviews in relation to their communicative values and social meanings within business practices (Vásquez, 2014). One of these social meanings lies in the notion that the discourses of the online reviews serve to create and perform participants' situated identities in online communities because reviewers' identities are very much of interest and use to readers of online reviews (Sen and Lerman, 2007; Vermeulen and Seegers, 2009). Therefore, this study intends to combine "geek" studies with digital discourse studies so as to identify the elements of "being geek" in the discourse of online customer reviews, and then to explore the linguistic/textual features that emerge in the participatory digital context.

Online customer reviews have been widely explored as a genre in discourse analysis studies (Racine, 2002; Pollach, 2008; Taboada, 2011; Skalicky, 2013). Although adopting different perspectives, the previous studies tend to regard the discourse of online customer reviews as having generic qualities. Based on a corpus of data, Taboada (2011) identified the specific stages of online movie reviews as the Descriptive Stage and the Evaluation stage. Skalicky (2013) explored the social and rhetorical processes of the most "helpful" product reviews in the discourse of amazon.com. Moreover, the online product reviews of amazon.com have been found to be characterized as conveying a personal style of writing (Racine, 2002), and as sharing similar rhetorical strategies (Pollach, 2008). Mudambi and Schuff (2010) even suggested that product type could have an influence on the style of reviews to determine whether or not a review was "helpful". There are quite a few studies on the online reviews of amazon.com in the Western context. However, there are few studies that are concerned with the discourse of online reviews in the Chinese context. Therefore, for the present study, the customer reviews of Kindle (Paperwhite) available at Amazon.cn (a Chinese online shopping website acquired by Amazon.com) are selected in order to study a Chinese case.

Although the online review takes the form of digital discourse, as a genre, it is still ambiguously demarcated. For example, as noted above, Taboada (2011) attempted to apply the SFL approach to explore online movie reviews and identified their stages as descriptive stages with an obligatory evaluation stage. De Jong and Burgers (2013) conducted a genre analysis of online film reviews showing generic differences between the online film reviews written by consumer critics and those written by professional critics. They suggested that consumer critics mainly evaluated the movies from a personal perspective, whereas professional critics largely described the movie instead of evaluating it. From a different perspective and informed by sociolinguistic narrative (Labov and Waletzky, 1967; Bamberg, 2004, 2007; Ochs and Capps, 2001), Vasques (2014) preferred to consider online reviews as digital narratives which tell/share personal experiences online, and even proposed a cline of narrativity as a framework to describe the continuum of accounts of personal experience-sharing online (Vásquez, 2014).

However, in the present case study, the online review is preferred to regard as a genre of commentary, which is essentially evaluative, rather than a genre of narrative out of the following considerations. First, online customer reviews are "peer-generated product evaluations posted on company or third party websites" (Mudambi and Schuff, 2010: 186). Thus, the primary performative function of customer reviews is to evaluate a product or service. Second, the genres of online reviews have been closely examined in previous literature, indicating that the identified generic structures carry out an evaluative function in whatever form they may take. For example, both descriptive stages and evaluative stages have been identified in movie online reviews, but the evaluative stage is compulsory (Taboada, 2011). In addition, Vásquez (2014) viewed online reviews as variations of a typical narrative, thus suggesting that there is a cline of narrativity in the discourse of customer online reviews by combining Labov's framework together with Ochs and Capps's (2001) approach. Indeed, Labov and Waletzky's (1967) narrative model consists of six components, i.e., abstract, orientation, complication, resolution, evaluation, and coda, where the evaluation is generally a critical element because it helps to explain the relevance of the central and reportable events of a story. Moreover, Cortazzi and Jin (2000) also observed that evaluation in narratives can be analyzed from two perspectives which are complementary with each other. One is to evaluate the evaluation of the narrative, which means that the teller structures his/her evaluations inside the narrative, while the other is to evaluate the narrative as a performance, that is, to evaluate through narrative. This view approaches narrative as a linguistic/textual mechanism to express authorial evaluations. On the basis of the studies reviewed above, it can be asserted that online reviews are evaluative in nature.

### 3. Data and methodology

In order to respond to the research questions formulated for this case study, reviews of Kindle on the website of amazon.cn were collected as data and sampled. The sampled data were analyzed within the theoretical framework of Critical Discourse Analysis (hereafter CDA).

### 3.1. Data sample

As the focus of the study was the discourse of amazon.cn ([amazon.com@China](http://amazon.com@China)), online customer reviews of the Kindle product were collected as data and sampled within an approximately one-month period in 2015 from February 18th to March 20th. The data sample consists of 446 Kindle comments with 33,739 Chinese characters in total. The online customer reviews were posted with diverse textual features as shown in Extract 1 (see the Appendix).

The examples in Extract 1 clearly show that there is a range of variation in text length. Examples 1-2 are concisely composed, while examples 3-4 seem to be lengthy and well organized. Examples 5-6 present both verbal and pictorial instructions. Generally, the online reviews collected for the case study demonstrate some kinds of evaluations. The short and concise reviews are evaluative, explicitly commenting on the purchases of the product, whereas the longer ones are reflective of personal experiences.

### 3.2. Methodology: CDA and textually-oriented discourse analysis

The analytical approach adopted in the present study is “textually-oriented discourse analysis” (hereafter TODA), informed by Fairclough (1992, 2003) framework for CDA, which is rooted in critical linguistics (Fowler et al., 1979; Hodge and Kress, 1993/1979) from the 1970s and developed into critical approaches to study the use of language in the social sciences. The essence of this approach is that it is interdisciplinary (van Dijk 1997, 1998). Differing from cognitive-social approach (van Dijk 1986, 1987, 1990, 1991, 1998; Chilton, 1996, 2004) which centers on the discursive production or reproduction of social issues or domination (cognitively and socially informed) in society, and the discourse-historical approach (Wodak, 2001) where CDA is framed as interdisciplinary and problem-driven (Wodak, 2001: 69), TODA tends to provide a detailed analysis of the language in use (the textual analysis) in the discourse.

TODA (Fowler, 1991, 1996; Swales, 1990; Fairclough, 1992, 1995, 2003; Stubbs, 1996; Gee, 1999, 2014) is based on the belief that texts are the central parts of social events because “language is an irreducible part of social life, dialectically interconnected with other elements of social life” (Fairclough, 2003: 2). Indeed, Fairclough’s three-dimensional framework for CDA involves three thematic constructs, namely, the text (the study of texture); the discursive practices (the concept of order of discourse), and the sociocultural practices (the concepts of culture). The three-dimensional framework aims to map the three separate forms of analysis onto one another: analysis of (spoken or written) language texts, analysis of discourse practice (processes of text production, distribution, and consumption) and analysis of discursive events as instances of sociocultural practice. Therefore, this approach tends to combine the work inspired by social theory and work which focuses on the language of texts. However, Fairclough (2003) suggested that text analysis is an essential part of discourse analysis because “texts are the causal outcomes of the social agents in social actions, social events or social structures” (p. 8).

As Fairclough (2003) observed, texts are multifunctional and are associated with ways of acting, representing, and being. Thus, as part of social events, texts can be analyzed through performing two actions: one is “looking at them (these texts) in terms of three aspects of meaning, Action, Representation and Identification and how these are realized in the various features of texts (their vocabulary, their grammar, and so forth)” (p. 28). The other is “making a connection between the concrete social events and more abstract social practices by asking which genres, discourses, and styles are drawn upon here, and how are the different genres, discourses, and styles articulated together in the text” (p. 28). Fairclough argued that social and cultural phenomena “are realized in textual properties of texts in ways which make them extraordinarily sensitive indicators of sociocultural processes, relations, and change” (Fairclough, 1995: 4). In other words, social and cultural analyses can be enriched by textual evidence. After all, what is “in” the text and what is absent from the text can offer significant insights into sociocultural analysis.

Thus, Fairclough (1995) provides a framework to analyze discourse where the meanings are situated and captured from a bottom-up approach through examining the textual features linguistically, such as various grammatical relations to the meanings, or intertextually, such as the text types or genres represented or inscribed in the surface of the text (Fairclough, 1995: 4-5). TODA demands diversity of focus with respect to levels of analysis because it assumes that any level of organization may be relevant to critical and ideological analysis (p. 7). Therefore, the analysis “requires attention to textual form, structure, and organization at all levels (p. 7)”, including lower levels such as the phonological, grammatical, lexical levels, as well as higher levels such as patterns of argumentation or generic structures.

In contrast with other methods of CDA, TODA is concerned with the centrality of text analysis. However, as Fairclough (2003) clarified, “the text analysis is an essential part of discourse analysis, but discourse analysis is not merely the linguistic analysis of texts” (p. 3). Moreover, text analysis is not confined to mere linguistic analysis, but also includes interdiscursive analysis, which regards “texts in terms of the different discourses, genres and styles they draw upon and articulate together (Fairclough, 2003: 3)”.

Informed by Fairclough’s approach to discourse analysis, the present study aimed to uncover the identity of “being geek” in the discourse of online customer reviews. Through exploring the textual features and the linguistic mechanisms operating in this discourse, the identity of the “geek” can be discursively constructed within the promotional culture.

## 4. Data analysis

Informed by TODA, this section aims to apply textual analysis to map out how “being geek” is constructed through linguistic or discursive mechanisms in the discourse practices of online customer reviewers. The textual features manifested in the discourse which are conducive to the discursive construction of geekish identity include three variables: the use of lexis, lexical rhetoric, and generic intertextuality as discourse practice, as will be discussed in the following sub-sections, respectively.

### 4.1. “Being geek” as identified through the use of lexis

There are several dimensions used to define “geek” or “nerd” in geek culture. As noted in the previous section, being “geekish” is particularly associated with anyone characterized by fannish, technical, or subcultural interests and pursuits in studies related to entertainment, academic, and computer culture. Thus, the main feature of being geek is to recognize oneself as such, to express a sense of pride in having membership in a particular communal discourse, and to be socially misfit in digital communication. Thus, “being misfit” suggests that the self is identified to stand out or to belong to a particular membership. In the discourse of online customer reviews, the process of recognizing a common self in the communal discourse is realized both explicitly and implicitly.

Examples 7 and 8 from Extract 2 illustrate this case.

#### Extract 2

(7) Username (04/03/2015)	<b>As a bookworm</b> (作为一个书虫zuòwéi yīgè shūchóng), after getting it, I can't put it down. I feel it runs fast and looks very comfortable, and the operation is convenient. It just isn't that energy saving. I have to download the e-books myself, or buy them. I have recommended friends to buy three, haha!
(8) Username (22/02/2015)	After thinking for a long time, I finally got started and I can throw away my mobile phone. Honestly, I didn't see any evaluation. The page turning speed was slower than I thought, but the sense of use can make up. No folder is a bit of a hassle. <b>I am a sorting control</b> (我是分类控wǒ shì fēnlèikòng), currently only use the favorites, a little troublesome.

In these cases, reviewers 7 and 8 explicitly name themselves either as a “book worm” or as “a sorting control”. These references clearly assign a label that means they are especially skilled in a certain area and potentially “misfits” with respect to other people.

While explicit realization of identity is through naming, implicit realization occurs through the use of pronouns. Participants and their identities in digital communication are often linguistically marked by the use of personal pronouns. “Being geek” is an issue that deals with discursive construction of “identity” in discourse practice. Thus, we would like to explore how “self” is discursively constructed. The data from the case study show 288 instances of the pronouns “我wǒ (I)” and “我们wǒmen (we)” in the customer reviews. The use of “我wǒ (I)” and “我们wǒmen (we)” can be further classified into two types: the active use of “我wǒ (I)” and the causative use of “我wǒ (I)” as shown in Table 1 (see examples 9-12 in the Appendix).

**Table 1.** The distribution of the different types of “I”

Type of “我wǒ (I)” use	Number	Frequency
Active use of “我wǒ (I)”	259	89.9%
Causative use of “我wǒ (I)”	29	10.1%
Total use of “我wǒ (I)”	288	100%

Examples 9-12 demonstrate that the active use of “I” usually takes the structure of “I do” (with Kindle) or “I think” (about Kindle), which indicates that Kindle users employ “I” to initiate activity in digital narratives that involves “my” own action. In addition, the causative uses of “I” are usually shaped with the structure of “(using/buying Kindle) makes me” (“让我ràngwǒ (make me)”, “对我duìwǒ (for me)”, “于我yúwǒ (to/for me)”, “使我shǐwǒ (make me)” and “---了我lewǒ (--- to me)”. This suggests that the use of Kindle is associated with experiential evidence of “I/me being as a Kindle user”.

### 4.2. “Being geek” as identified through lexical rhetoric

The second discourse practice that contributes to the construction of “being geek” is lexical rhetoric, namely, the use of insider languages and “code-switching”. Insider languages can be identified as the marked language that serves to

construe the identity of self, which is then aligned to a speech community. For example, the insider language found out in the discourse of online customer reviews is exemplified as “499” and “899”, both of which mean that the two versions of Kindle are respectively sold at the price of RMB 499 (Kindle) and RMB 899 (Kindle Paperwhite). Similarly, lay people cannot quite understand technical references such as “续航能力 xùháng nénglì (Battery life)”, “免费mobi资源 miǎnfèi mobi zīyuán (unprotected MOBI formatted contents)”, “云端 yúnduān (Cloud collections)” and trendy phrases such as “累觉不爱 lèijiàobùài (I feel too tired to be loving it)”, “满星推荐 mǎnxīng tuījiàn (recommended with five stars)”.

### 4.3. “Being geek” as constructed through generic intertextuality

Generic intertextuality is another strategy used as discursive practice to construe the Kindle users as “geek”. “Generic intertextuality” (Briggs and Bauman, 1992) refers to the phenomenon of online reviews as a genre of commentary that is not rigidly confined to be customers’ evaluations for its own sake to the Kindles or their purchase of Kindle, but that opens up possibilities for other communicative purposes in the digital communication of business. A canonical commentary as a highly evaluative text is usually subject to “bending” (Bhatia, 1993) in order to be differentiated into different planes of discourse. These planes are summarized to be three types of generic intertextualities, including the divisions between “formal writing vs. informal writing”, “experiential discourse vs. inspirational discourse”, and “verbal discourse vs. pictorial discourse”.

#### 4.3.1. Formal writing vs. informal writing

The genres specified in the discourse of online customer reviews are hybridized in terms of the distinction between formal writing and informal writing. Some online reviews are formal and technically oriented to provide a specific evaluation of the performance of the product or to explicate or illustrate step-by-step how to use Kindle. In contrast, informal reviews are non-technically-oriented and they are more concerned with the elements of personal narratives as well as general comments about the products and delivery services. Examples 13-19 (see Extract 4 in the Appendix) provide illustrations of formal writing vs. informal writing.

Examples 13-15 reflect informal writing and consist of remarks that are less technical remarks in terms of their content because the reviews are less informative and based on the reviewer’s general thoughts about the elements of shopping experience or the product. The reviews in formal writings (examples 16-19) are instead lengthy and informative stretches of discourse that elaborates of the performance of products. The discourse functions of these formal writings can be summarized as follows. First, the geekish identity can be cued through formal writing since these reviews show a command of technical expertise to some extent. The informative customer reviews seem to be well sorted out with highly technical comments on the performance of Kindle (see the italics in example 16) and they are well structured with numeral headings and points (as shown in examples 17-19). Secondly, the customer reviews with formal writing seem to be thematically contractive, mainly focusing on the compositional qualities of Kindle and its usage. Therefore, the tenor of these reviews is more technically instructive for fresh users among the participatory community or among outsiders.

#### 4.3.2. Experiential discourse vs. inspirational discourse

Geekish attributes seem to be identified through the discourse of sharing personal shopping experiences with other participatory users, in which inspirational discourses are embedded. Thus, the discourse of online customer reviews also features generic intertextuality demonstrated through their integration of experiential discourse and inspirational discourse. Examples of such instances are shown in Extract 5 (see the Appendix).

Apart from the division between formal writing and informal writing, the second type of generic intertextuality falls within a division between experiential discourse and inspirational discourse, which both seem to involve the personal narrative. However, experiential discourse deals with the discourses on the plane of recounting personal experiences, while inspirational discourse seems to involve the speech elements used in inspiring other Kindle users to call for an action. Experiential discourse can be marked with the key elements identified in oral narratives such as cause–effect relationships and happenings in the past (see the bold in the extracts), whereas inspirational discourse carries the evaluative elements to stimulate a response from the affiliated audience, such as offering a straight recommendation (**bold + italicized**) as shown in example 21 [**是全新的 我觉的 还值 shìquánxīnde wǒjiàode háizhí (The replacement is brand new, and I feel It’s worth it)**] and example 23 [**PS: 近视眼的人推荐, 眼睛好的人, 还有本钱折腾, 就不强力推荐了 jìnshìyǎnderén tuījiàn, yǎnjīnghǎoderén , háiyǒu běnqián zhēteng, jiù bù qiánghlītūjiànle (People with myopia are recommended, people with good eyes, and the cost of tossing, it is not strongly recommended.)**], or giving a direct suggestion as in example 20 [**建议 jiànyì**以后直接通过“在线聊天”的方式联系亚马逊客服, 这个比电话来的快。(**I recommended to** contact Amazon customer service directly through “online chat” in the future, which is faster than the phone.)] and example 22 [**直接 899 吧 绝不会后悔的! zhíjiē 899 ba, juébùhuìhòuhuǐde (go direct for 899; and you won’t regret it)**]. Such a binary distinction usually appears in a customer review and shows that experiential discourse usually claims an epistemic authority over the

evidential standings of the inspirational discourse. In other words, the evidential reliability of calling for a certain action is based on the first-person experiential talk. Thus, the custom reviewers are considered experienced users who are qualified to offer reliable knowledge, suggestions, or recommendations to other participants or outsiders. In this sense, the geekish identity of customer reviewers can be demonstrated through the workings of two different discourses. Overall, experiential discourse and inspirational discourse perform different functions; i.e., the experiential discourse tends to fulfill self-expression of personal experience or stories, while the inspirational discourse serves to position the participants to be potential Kindle users.

### 4.3.3. Textual/verbal discourse vs. pictorial discourse

Notably, the geekish characteristics can be captured through placement of the pictures or photos to the verbal messages in the discourse of customer reviews. Thus, the third generic hybridity can be spelled out by distinguishing textual/verbal discourse from pictorial discourse. Textual/verbal discourse refers to verbally oriented messages posted online, while pictorial discourse refers to the adoption of images that co-work with the verbal messages. Examples of this usage are shown in Extract 6 (see the Appendix).

In these examples, customer reviews are verbally based, which tends to make claims about the use of the product, while adopting images seems to co-work with the verbal message and provides a truer picture of using the products over the claims made. Example 24 shows a general positive comment about Kindle with an image to support the user's comment as true. Similarly, in example 26, the expression of “首先，阅读体验是真的如书一般 shǒuxiān, yuèdútīyànshìzhēndērúshūyìbān [(first of all, it reads like reading real books)”, a metaphorical statement which associates “experience of reading on Kindle” with “experience of reading the real books”, appears with a picture of a Kindle book in a hand. The interaction between the image and the verbal message represents a dual track for communicating about the purchase of product. On one hand, verbal message composes the Kindle user's reactions and attitude to the product; on the other hand, the pictures are visualizing the verbal messages how the verbal works. The interplay between verbal and picture can be shown through the uses of the pronoun “它 tā (it)” in the example 24 and 26, in which the referent of “它 tā (it)” are directed to the picture of Kindle attached below the customer's words. The pictures seem to provide some degree of truth and evidentiality to the claims made by users. No matter what roles the pictures will serve in the discourse of online customer reviews, the placing of the pictures shows technical presentation or involvement that Kindle users will be engaged with to show off potential attributes of being geekish.

In sum, the generic intertextuality discussed above serve to identify “being geekish”, which is classified into three planes. First, formal writing can be distinguished from informal writing in terms of technical discourse vs. non-technical discourse. Technical discourses embedded in the discourse of online customer reviews function to elaborate or explicate the performance of Kindle. This kind of generic intertextuality positions Kindle users as “sophisticated” users rather than lay users or even outsiders. Second, the experiential discourses converge with the inspirational discourses. Experiential discourse serves as a means for self-expression to claim an epistemic authority in relation to using Kindle, whereas inspirational discourse establishes an alignment with other Kindle users. Third, verbal information sometimes works together with pictorial information. Pictorial information serves to provide hard evidence for elaborating the use of Kindle.

## 5. Conclusion

This present case study has explored how the geekish identity is constructed through a range of discursive practices in e-business communication. It has identified the discourse mechanisms that underlie the formation of “being a geek” in a digital business context and has examined the functions that the discourse features may perform in a promotional culture.

Social scientists have suggested that people take on social identities in their social interactions and that there are many ways for people to construct their identities through discourse (Butler, 1990, 2004; Goffman, 1959; Zimmerman, 1998; Benwell and Stokoe, 2006; Bucholtz and Hall, 2005). For example, identity work can be distinguished as being transportable from situated identities and discourse identities (Zimmerman, 1998). Transportable identities refer to the individual's latent or invoked attributes or characteristics that he or she carries across discourse contexts, whereas discourse and situated identities involve locally occasioned roles adopted in a speech situation (Page, 2012: 16-17). Therefore, identity can be understood as a dynamic concept, which is usually situated in social settings and is closely connected with language in use. The discursive view of identity can also be applicable to digital discourse, where online participants perform in order to exchange information in a situated community. The performance of these participants “gives” or “gives off” (Goffman, 1959) their situated identity through a sequence of interactions or articulations in digital communication. Echoing Page's (2012) discursive view of identity, which “is ideally positioned to interpret the identity work that occurs in online contexts. Online interaction primarily takes place by means of discourse: text that is created by its participants” (p. 17), this study has attempted to provide insights into the discursive construction of geekish identity in digital communication.

In terms of textual practice, the features of “being geek” can be located through identifying Kindle users as geekish. This identification can be realized in either explicit or implicit ways. The identity of “being geekish” is verbally

constructed through the use of lexis and grammar, such as reflexive naming or labeling oneself to be (or in a pursuit of being) an expert or “geek”. However, some of the participants identified themselves in implicit ways by adopting lexical strategies to show or to display “a skill” in using Kindle. Some implicit ways of discursive realization involve the use of lexical rhetoric and generic hybridity. Code-switching and insider language are usually adopted to the textual practice. This suggests that such strategies or devices are available and presumably technically oriented to the insider participants of the digital business community. In this case study, generic intertextuality has been identified as a discourse practice that involves the discursive construction of being a geek. Genres are hybridized in digital communication to implicitly form an identity of being a fannish or technical person in relation to the Kindle product. In particular, the practices of generic hybridity were classified into three dimensions: formal vs. informal writing, experiential vs. inspirational discourse, and verbal discourse vs. pictorial discourse. Moreover, the discourse functions of these dimensional discourses were teased out to elaborate how they contribute to the formation of being a geek.

Indeed, both explicit and implicit ways of realizing the discursive identity of “a geek” reflect a process of self-identification in belonging to a communal membership, where the roles of the participants are contextually presupposed and the digitally communicated topics and values are shared. In the context of social media, the interactions among the users can also be bound with kind of shared identity. This seems to fit in with the concept of “ambient” fellowship noted by Zappavigna (2012) and this form of online fellowship is “ambient” due to participants’ indirect interaction with each other. Thus, the “ambient audiences” (Zappavigna, 2011, 2012, 2014) are affiliated to interact in the digital context and to perform their relational identity to do things through digital platforms (Zappavigna, 2014).

In conclusion, in the business communicative context, there appears to be a tension between communicative pathos and communicative ethos. The individual Kindle users can perform the “geek” identity to inform or interact with other ambient audiences by posting reviews online. Thus, a bond between the digital participants (customers) and other ambient audience (including the potential customers) is established. The online fellowship of customers enacts the geek identity to potentially align with other customers through various practices of digital interaction.

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## Appendix: Data Extracts

### Appendix

#### Extract 1

Examples	Online Customer Reviews	Date
(1) Username	用着很舒服，很轻，喜欢。	3/20/2015
(2) Username	手感很好，看着挺舒服	3/19/2015
(3) Username	Paperwhite很棒！手感比New Kindle要好很多 虽说数据只薄一毫米但是手感薄很多。另外后壳的质感也很棒。有背光方便很多 光线充足的时候调到最低也很舒服 晚上没光线的时候开一点背光也比较护眼。分辨率方面 比New kindle看上去还是要清晰一些。反应速度上倒是都差不多。总之到手之后很满意~~提醒大家要把Kindle放包包里带出去的话一定要带壳，不然正面很容易刮花，作为强迫症患者恨不能忍。如果就手拿用的话逻辑手感还是棒。	3/19/2015
(4) Username	Kindle Paperwhite不仅仅是一个点子阅读器。她更提供了一个版权放和消费者的交易平台，提供了出版行业可持续发展的一个渠道。那种鼓励盗版的阅读器，无论做的再高大上也是不可持续的。因为，读者和产品提供放都明白，图书是不可能永远免费提供的。关键是提供给读者优质，低价的服务。Kindle 的系统化体现着从你购买一款图书后，无论你在什么设备上看过这本书，kindle 都会通过云计算方式记住这本书的位置。当你在另一个设备上用你的账号登录查看同一本书时，一会就好到那一页。并且，如果你的Amazon账号中会永远记得你买过什么电子书，当你重复购买时，系统会给你发送提醒以免重复消费。公平的消费环境也是读者流连忘返的原因。目前，越来越多的图书出版商加入Kindle 渠道，这里是图书的未来，阅读方式的未来。国内的企业应该好好学习一下，如何为用户提供有意义的服务和产品？是不是仅仅体现在拼硬件这种幼儿园级别的水平？Kindle 还提供各种增值服务比如图书笔记，标注，Xray，词典，针对英语图书还有单词解释功能。这些服务真正做到了让读者愿意用，留得住读者，让读者加倍地消费。希望这样完善的渠道越多越好。对读者和出版业都是利好！！再次赞一下kindle paper white,专注阅读体验，改变阅读人生。	3/17/2015
(5) Username	<p>在没有买kindle之前，我只看纸质书，而且也只爱看纸质书，但是在很多人的推荐下，选择kindle的原因有三点：1，轻巧便于携带，很适合我这种时常走动的人；而且手感比我想象中更好，很满意，2，丰富的英文原版书资源并附带字典，利于提高英文水平，已经开始训练自己看全英文书，而且附带字典看起来很方便，也比较顺利一些。3，手感极佳超长待机无需过于呵护，墨水屏更护眼。买回来我还没有充电过，待机时常真的很赞！对于反应慢的说法，其实我觉得可以接受，尤其是用习惯了，而且本来它就是拿来看书而已不必要太多功能，纯粹挺好的！还买了个好看的书套~</p> 	03/06/2015
(6) Username	<p>用KINDLE看书就是不一样，PAD上也装了KINDLE软件，但一般看没多久眼睛就受不了。KP上看着很舒服，买书什么的也很方便，基本一键下单。背光在光线不好的情况下还是很有用的。做工很好，反正我觉得值。</p> 	3/02/2015

## Extract 2

(7) Username (04/03/2015)	作为一个书虫，拿到后爱不释手，反应快，看着也挺舒服，操作也方便，只是没有想象中那么省电，书得自己下，或者买，已推荐朋友买了三个，哈哈！
(8) Username (22/02/2015)	长草很久终于下手，可以扔掉手机啃书了。老实说没看什么评测，翻页速度比想象中慢，但使用感可以弥补。没有文件夹有点麻烦，我是分类控，目前只能使用收藏夹，略麻烦。

## Extract 3

(9) Username (12/03/2015)	推荐，并一定要在官网买，我用过499，没有899好。 Recommended, and you must buy it on the official website. I used 499, not better than 899.
(10) Username (12/03/2015)	先说闪屏问题确实有点严重……我是关闭了全局刷新的。给Kindle设置了密码，在开启的时候闪的有点夸张。而且我开的飞行模式，大概四天就没什么电了。开不起来的时候我还一度以为kindle变砖了……没想到只是虚惊一场。不过质量很轻，遗憾的就是有点稍大了，不过可以勉强塞进校服口袋。屏保么，大部分小伙伴都吐槽太丑，我倒觉得还好，但是来来回回就那么几张，我又不想刷多看系统……
(11) Username (12/03/2015)	很棒的产品，大家的评论很详细，我就不重复了，我的感受是，kindle paperwhite，你值得拥有！
(12) Username (15/03/2015)	悲剧了~我前前后后总共买了3部kindle，为什么中国区的亚马逊要把kindle的固件弄成5.6，还不能强制降级，你让我这种想双系统的用户情何以堪？ 你卖的书贵，而且不好，我自己想刷个多看不行么？？

## Extract 4

Informal writings	
(13) Username (19/03/2015)	很喜欢的电纸书啊，而且是一个美好的开始呢
(14) Username (19/03/2015)	头一次用 有点不习惯 不过真心感受很棒 就是感觉不能关机有点不舒服 不过电量并不会消耗太多 综合来说 很棒了
(15) Username (18/03/2015)	页面切换时的闪屏是正常的吗? 尤其是有图片的页面，太可怕了
Formal writings	
(16) Username (17/03/2015)	<u>Kindle Paperwhite</u> 不仅仅是一个点子阅读器。她更提供了一个版权保护和消费者的交易平台，提供了出版行业可持续发展的一个渠道。那种鼓励盗版的阅读器，无论做的再高大上也是不可持续的。因为，读者和产品提供放都明白，图书是不可能永远免费提供的。关键是提供给读者优质，低价的服务。Kindle 的系统化体现着从你购买一款图书后，无论你在什么设备上看过这本书，kindle 都会通过云计算方式记住这本书的位置。当你在另一个设备上用你的账号登陆看同一本书时，一会就好到那一页。并且，如果你的Amazon账号中会永远记得你买过什么电子书，当你重复购买时，系统会给你发送提醒以免重复消费。公平的消费环境也是读者流连忘返的原因。目前，越来越多的图书出版商加入Kindle 渠道，这里是图书的未来，阅读方式的未来。国内的企业应该好好学习一下，如何为用户提供有意义的服务和产品？是不是仅仅体现在拼硬件这种幼儿园级别的水平？Kindle 还提供各种增值服务比如图书笔记，标注，Xray，词典，针对英语图书还有单词解释功能。这些服务真正做到了让读者愿意用，留得住读者，让读者加倍地消费。希望这样完善的渠道越多越好。对读者和出版业都是利好!!! 再次赞一下kindle paper white, 专注阅读体验，改变阅读人生。
(17) Username (17/03/2015)	在外实习半年，因为有看书的小爱好，又苦于买书后需要邮寄回家，遂买KPW2。 个人认为优缺点： 1.方便阅读，出去旅游，闲暇时间，慢慢悠悠的看。 2.待机较长。（不能让WIFI常开，开了还是用的很快） 3.闪屏厉害，没用习惯之前，感觉很严重，后来除了唤醒锁屏，输入密码略卡之外，无感。 4.电子书库，待补充，让每个人都能读到中意的书。或许Kindle会更受欢迎，改变某机构调查中说的：中国人平均一年读书不超过5本？ 5.容易粘指纹。很容易。 6.另外截屏的功能很好，但是需要数据线外连，不易于分享

(18) Username (02/03/2015)	<p>总的来说很不错</p> <p>第一, 电量完全够用。我自己每天读书一个小时以上, 充一次电能用两个月以上。</p> <p>第二, 清晰度上。看书的话完全够用, 字体边缘都非常清晰了已经(但是本人有怪癖又贴了一层膜)</p> <p>第三, 容量从来就没用完过。4G内存, 本人小看豆里常年放着80-100本书, 相比刚买的时候有一丁点变慢, 但是能接受, 还有几十本书放在云端。</p> <p>第四, 壳子本人买的是某宝上80-90价位的钢化玻璃翻盖壳子, 非常好用(会有一点重)</p> <p>第五, 背光设计我喜欢, 本人是喜欢随时随地拿出来看两页的那种, 睡觉之前看两页书的时候背光非常有必要</p> <p>第六, 即时翻译对于我这种英语渣渣来说真是管用, 看英语书从此成为可能</p> <p>第七, 第一点意见, 亚马逊的实体书量很大, 但是电子书库就不太全面, 不是说书不够看, 但是想看的书会有找不到或者没有电子版的情况, 尤其体现在一些新书和冷门书上</p> <p>第八, 第二点意见, kindle什么时候能支持手写输入笔记就好了, 本人现在在看精灵宝可梦, 边看边做笔记, 全键盘输入的话速度上有很大限制, 思路也不连贯了。</p> <p>总之, 强烈期待支持手写输入笔记</p>
(19) Username (28/02/2015)	<p>许多用户都反映过电子书过少, 但我自己认为: 在亚马逊找到的电子书不比在普通书店找到的书少, 甚至不少偏冷门的比较专业的大块头都能在亚马逊找到。</p> <p>我在2014年初才知晓Kindle电子书, 记得当时纠结了好久。我以为那只是一部功能不全的能看书的平板电脑, 唯一的亮点就是不伤眼和内置字典。于是便犹豫了。899元的Kindle paperwhite2(即官方所说的paperwhite), 等了一段时间也不见降价, 当时亚马逊说正在筹划出Kindle paperwhite3,即现在的Kindle voyage。在这段时间里, 我看了不少评论, 得知voyage至少要年底才出, 而且功能没有太大变化, 再说一般的平板电脑也不止这个价钱。后来下载了kindle软件适用后觉得不错方才决定购买。事实上pw完全改变了我的阅读方式, 它的许多好处是先前完全没有预料到的, 之前的犹豫显然非常可笑!</p> <p>一、屏幕(四星)</p> <ol style="list-style-type: none"> <li>1. 独特电子墨水屏看起来就像真实的书籍一般, 甚至在没开阅读灯的情况下有纸质的微黄, 感觉非常棒! 新买回来刚刚打开包装时, 我还以为快递出猫腻, 送了一部纸板做的假机过来。舒服不伤眼, 唯一的不足就是, 翻页很慢, 而且整个屏幕会黑了一下(闪屏)。“翻页慢”这个问题在你想来回翻页时尤为严重, 一般情况下也无关紧要。(所以voyage就增加了翻页键)</li> <li>2. 这款pw拥有可调节的阅读灯, 适合在任何情况下阅读。有网友说打开阅读灯时可以看见屏幕底部漏出几点光, 其实这个如果不认真看是很难发现的, 基本可以忽略。</li> <li>3. 屏幕的尺寸大约是12cm×9cm, 大小适中, 方便携带。</li> <li>4. 高分辨率, 字迹清晰, 因为是黑白灰的, 所以看图的效果不是太理想, 但也是能够清楚看到的。Voyage拥有更高分辨率, 不过个人认为完全没有必要。</li> <li>5. 屏幕由塑胶制成, 经过细微磨砂, 能够防止反光, 太阳底下看书也不觉疲劳。质感良好, 但接触有时不是太灵敏。</li> </ol> <p>二、外壳(五星)</p> <ol style="list-style-type: none"> <li>1. 黑色的机身, 流畅的外形, 略带绒面的外壳, 无论是手感、还是外观, 都完胜其它品牌的平板、手机, 让人爱不释手。</li> <li>2. 背面印有“amazon”的暗纹, 正面则是“kindle”的银字, 时尚而典雅。倘若是装在原装皮套里(之露出正面), 无论用了多久都不会磨损。</li> <li>3. 重量非常轻, 单手举很久也不觉累。非常的薄。</li> </ol> <p>三、电池(五星)</p> <ol style="list-style-type: none"> <li>1. 很少需要充电, 久而久之便没有了充电的意识了。</li> <li>2. 关阅读灯可以省电</li> </ol> <p>四、存储(五星)</p> <ol style="list-style-type: none"> <li>1. 实际3.2G的存储容量根本就不用愁, 实在不行还有5G容量的云端供你免费存储</li> <li>2. 云端上的内容只要连接过无线网络就可以在Kindle上看了</li> </ol> <p>五、软件(五星)</p> <p>无需详细介绍了, Kindle软件的完美是毋庸置疑的。Kindle的阅读软件是在亚马逊官网免费下载的, 一个用户可以下载在5个客户端里, 包括手机、电脑、Kindle等。</p> <p>软件可以调节字体、光线等, 附有查字典、记笔记、标注的功能, 长按即查, 一点就记。下载之后里面是自动携带使用指南的。</p> <p>六、电子书(五星)</p> <ol style="list-style-type: none"> <li>1. Kindle书籍非常便宜, 大部分好书都是5元以下, 平均来说, 每本书较纸书来说便宜20~30元甚至以上, 以pw的价格来说, 只需买40本以内的书就已值回pw的票价。亚马逊上每天、每周都有特价书提供, 而不少书籍都会随着时间的变化而降价, 时间越久, 书籍越便宜, 出版3年以上的书籍基本都是5元以下了。还有大量高品质的免费书, 其中名著居多。</li> <li>2. 电子书种类繁多, 通俗的、专业的、砖头样的、杂志类的, 等等。在使用Kindle的一年里, 我读到的书籍数量远高于任何一年。在亚马逊上易于查找各种各样的书, 所以这一年里视野突然广阔了许多。许多网友都反映过电子书过少, 但我想特别说明一下: 在亚马逊找到的电子书不比在普通书店找到的书少, 甚至不少偏冷门的比较专业的大块头都能在亚马逊找到。</li> </ol> <p>七、售后服务(五星)</p>

	<p>亚马逊的售后服务超级好，所以千万要切记：不要贪图便宜在京东、淘宝之类的地方买，那样既麻烦（譬如很难注册），质量又得不到保证，又缺少了亚马逊的招牌——售后服务。另外，如果你需要帮助，可以点击亚马逊官网底部的“帮助”——“需要其他帮助”——“联系我们”，那里提供了免费电话、邮件、在线客服等三种帮助。在线客服的服务态度非常好，电话咨询客服也能做成实事，别于淘宝。另我印象深刻的就是，售后的电子书仍会定期的勘误、更正，当你连接wifi之后亚马逊便会自动将新版本send给你，Kindle软件还会自动更新。</p> <p>八、皮套</p> <p>由于担心屏幕易破，我用的是¥288墨水蓝的亚马逊Kindle Paperwhite真皮保护套，价格十分贵，不过手工精美，颜色雅丽，真材实料。闭合时能够自动感应锁屏，底部用的也是质量上乘的胶。外观、手感、保护性能之好都毋庸置疑，唯一的不足就是装上皮套之后pw变得很重，不是夸张，因为这个皮套的重量=pw的重量。加上这个皮套，就等于拿着2部pw,所以单手看书就不太方便了。我平时只好把皮套脱下再看书，看完后再把皮套套上，这样也许就是最好的方案了。这种皮套很有韧性，连接前后的那块皮虽然用久了会产生皱褶，但却不会断裂。也许大家应该试试¥49的那种，哪怕烂了也不会那么心疼。毕竟288将近是49的6倍啊。</p> <p>九、网络（三星）</p> <p>Kindle系列采用的都是wifi连接，可以上网但网速很慢.一般来说，连接wifi都是为了下载、更新。PS:上亚马逊的官网倒是快，而且方便，有直接的链接。</p> <p>十、云端（五星）</p> <p>每个亚马逊用户都配有一个人的5G云端，类似于邮箱，在pw上也能看到云端。云端可以储存不常看的书籍，也能储存个人文档。具体可以询问在线客服。</p> <p>十一、个人文档的传输（五星）</p> <p>亚马逊支持客户传送诸如word之类的个人文档到pw。具体做法就是：点击“管理我的内容与设备”——“设置”，用已认可的发件人电子邮箱把文件发到“【发送至Kindle】电子邮箱”。只待你连接网络，个人文档便会自动转换成kindle的格式显示在桌面。“【发送至Kindle】电子邮箱”是一种后缀为@kindle.cn的邮箱，只能用作传输，不能打开。</p> <p>十二、综合（五星）</p> <p>非凡的体验，切实地改变了我的阅读方式，甚至生活方式。Paperwhite的性价比极高，倘若你喜爱读书，那么你就无需犹豫了，kindle诚然是你的首席之选，远胜纸书。至于499款kindle、本款899的paperwhite、1499的voyage，我个人主观认为本款仍是第一选择。</p>
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## Extract 5

Experiential discourse vs. Inspirational discourse	
(20) Username (27/02/2015)	<p>去年12月&lt;time marker&gt;买了 Kindle PaperWhite 2, 在火车上摔了一下, &lt;causal-effect&gt; 触摸屏很多地方就不起作用了, 屏左下角还出现了微小的裂纹。在网上联系亚马逊客服。&lt;causal-effect&gt; 他们第二天上午就给送来一个新的, 基本没影响我看书。</p> <p>建议以后直接通过“在线聊天”的方式联系亚马逊客服, 这个比电话来的快。在页面上选择“帮助”, 选择“需要其他帮助“, 再选择“联系我们“, 就可选择在线聊天了。</p>
(21) Username (26/02/2015)	<p>纠结了一阵子了&lt;time-marker&gt;. 手里有一堆的PAD, Andriod和IOS的。征询了很多人,有说既然有PAD还要Kindle做什么,有说e-ink看书确实舒服...最终下决心体验一下, 又纠结是Kindle, Paperwhite还是Voyage. 因为只有晚上看书的时间比较多,&lt;causal-effect&gt;所以暂时先上了KPW,看看效果如何。</p> <p>货一天送到, 整体感觉不错,有一个小坏点, 周围人建议不折腾了, 那我不换了. 延保是不是要买还在纠结中,如果出现问题给换货是全新的我觉的还值,但是如果是refurnish的,我觉的值与不值要考量了.不知道这里有人知道答案的么? 或者客服能否给个答案.</p>
(22) Username (03/03/2015)	<p>纠结499or899的别纠结了 我先前&lt;time marker&gt;买的499使用后发现没背光太不舒服了 退了买了899 拿到体验就特棒 899吧 绝不会后悔的!</p>
(23) Username (18/03/2015)	<p>一直在纠结这个问题, 我有大屏手机呀, 为什么还要买个KPW呢, 不是多余么。所以, 在去年双11的时候, 有个1000-300=700买套和KPW的机会, 我放弃了。直到突然有天想到: Kindle是一本书呀, 买本书和大屏手机不矛盾呀, 当时, 也在淘宝之类的地方看过, 但最后还是是在亚马逊花了900多元买了KPW和套子。</p> <p>目前觉得, Kindle是我所买的最好数码产品。</p> <p>PS: 近视眼的人推荐, 眼睛好的人, 还有本钱折腾, 就不强力推荐了</p>

## Extract 6

<p>(24) Username (13/03/2015)</p>	<p>之前没买过，无法比较，总体不错 I haven't bought it before, can't compare it, overall good</p> 
<p>(25) Username (11/03/2015)</p>	<p>晚上也能看书了，很不错</p> 
<p>(26) Username (07/03/2015)</p>	<p>首先，阅读体验是真的如书一般 里面有内置的网页浏览器 我觉得很棒 简单 文档发送到kindle很方便 不过相关的电子书 很多书都没有 关于续航时间从拿到手（电未充满） 我每天用约40分钟，用了6天大概还剩五分之一</p> 