CHAPTER 2

A BRIEF REVIEW OF LITERATURE ON GENRE ANALYSIS

2.1.0. Introduction

This chapter reviews the term *genre* or similar concepts in many different fields of research. The reason for doing so is to select a suitable framework deriving from the term *genre* for the analysis of a text selected in this research. What is considered suitable is very closely linked to the purpose of this research. As stated before in Chapter 1, the objective of this research is to find out the linguistic resources such as cohesive and structural devices found in a Malay text that generate a texture coherent to the expository genre. Therefore, the framework for this research must enable the author to analyse the chosen text carefully in order to show how cohesive and structural devices contribute to the formation of texture within a text and how such texture could give the impression that a certain genre has been produced within the text.

A brief review of the term *genre* or similar definitions also allows the author to conclude and to generalise the meaning of this term. As it will be shown, authors of many different fields actually use the term *genre* to represent, generally, two major understanding of the term. Firstly, genre is understood as being a class of distinctive text that shows characteristics differing from texts of another genre. Such understanding is old because it has been formulated since the beginning of genre analysis, especially in the study of folklore and literature.
It may also be considered classical as new developments and insights have added new ideas to the term, and reformulating it to include the influx of these ideas. The second major understanding of this term can be seen at the later stage of the evolution of genre analysis due to the development of new ideas. Scholars of this understanding define genre as social processes that is only realised through language, and at the same time, utilizing language as a means of achieving the social goals of such processes.

At the end of this chapter, the author will select the definition used by linguists from the systemic functional school of linguistics, commonly known as systemic functional linguistics, that closely relate language to its use in society. The reason for this selection is that systemic functional linguistics allows the author to analyse the text used in this research to find out in detail the exact cohesive and structural devices that have been used in the production of the text. Furthermore, systemic functional linguistics (hereafter known as SFL) has developed a solid viewpoint on how language or text is related to genre and social processes.

2.2.0. The Analysis of Genre

Swales (1990), in his book, mentioned that genre is generally referred to as a distinctive category of discourse, but the term remains uncertain because it is also loosely referred to as a term of art. Indeed when we issue a search command over the Internet, we will come up with sites that concern various genres of art, and types of music. For Swales (1990), in order to solve this problem, it is best to
look at the usage of the term by scholars from at least four different fields, which are the study of folklore, literary studies, rhetoric and linguistic.

According to Connor (1996), research on genre in the 90s is due to the dissatisfaction of scholars with the earlier usage of the term in linguistics and rhetorical studies. Due to this dissatisfaction, experts of applied linguistics, pedagogy and literary studies have formulated their own definitions that view genre as a linguistic realization of some social activity and genres as dynamic social texts or activities. For Bhatia (1993), genre analysis is a recent development in the bigger domain of discourse analysis that needs the cross-fertilization of various backgrounds or field of studies to come up with a balanced view on the production and understanding of various genres. Among them are researches carried out in the field of linguistics, sociology and psychology. In a later writing, Bhatia (1997) states that the questions found in genre analysis could only be answered in a multi-disciplinary way. Such a multi-disciplinary method involves the participation of scholars from different theoretical grounds such as linguistics, sociolinguistics, ethnographic studies, psycholinguistics and cognitive psychology, communication research, studies of disciplinary cultures and, most importantly insights from members of the institutionalised academic and professional settings that produce and utilize the linguistic behaviours studied by those who are doing genre analysis. Therefore it is vital in this research that a brief review of the term be offered in order to do justice to the efforts that have been poured into genre analysis by scholars from different fields mentioned above. Lastly, Biber & Finegan (1994) states that the
analysis of genre, register, and stylistics is seen as related to the research of variation in written texts that is based on literary and rhetorical interests, mentioned by Swales (1990) above, rather than linguistic ones.

In the section below, various definitions of the term genre will be introduced in order to see the immense amount of research that has been poured into this domain of discourse analysis. Apart from that, with the listing of such definitions used by researchers of different fields, a general understanding of the term could be formulated and defined. This section will review the definitions offered by scholars from many fields of studies involved with genre analysis as mentioned above and also from some areas that have not been mentioned, namely artificial intelligence, conversation analysis and ethnomethodology.

2.2.1. Conversation Analysis

Conversation analysis is often considered as a diversification of the sociological theory termed as ethnomethodology, which was developed by Garfinkel in the late 1940s (Ritzer, 1996:375). This particular theory studies the common-sense knowledge and procedures that people use on a daily basis to understand, make sense of, and accomplish their everyday lives. Over the years, this particular field of sociological studies has undergone some major diversifications, of which conversation analysis is a part. Conversation analysis has become the major type of research within ethnomethodology with the goal of studying ways of organising conversations, which normally are taken for granted (Ritzer, 1996:380). Yet it must also be made known that the focus of the
conversational analyst is the notion of constraints, which is said to be internally motivated by sequential ordering, rather than due to some external forces. How then can this analysis be used to describe genre, which is so closely linked to 'so-called' external societal influences. Heritage (1984:292) answered this by saying that the organization of talk participates in a dialectical relationship between agency and structure in social life and such a relationship is considered to be cognitive. Not only that, it is said to be moral as well. Heritage (1984) also stated that without an orientation towards the detailed texture on institutionalised methods of talking, social actors would inevitably lose their cognitive bearings, in much the same as losing a compass in the sea. A texture of institutionalised methods then is useful and considered essential for participants of an interaction to make sense of their environments of action (Heritage, 1984:292). It is this concept of texture of institutionalised methods that organises talk and give cognitive-moral bearings to its participants that resembles the notion of genre and therefore included as an entry in this review. In fact, Bhatia (1993) has mentioned the influence of sociology on genre analysis and perhaps this is an instance of such influence. In a later research on news interviews, Heritage and Greatbatch (1991) concluded that news interviews are social institution that is constituted by configurations of normative conventions that is considered different from the ordinary forms of conversation and from other types of institutional interactions (Boden & Zimmerman, 1991:130). Such terms like configurations and normative conventions that organise conversations are very similar to the concept of genre in one way or another and that is why this contribution from conversation analysis is included in this review. When
commenting on normative conventions, Heap (1992) proposes that the sense of normative order and structure is built sequentially by well-defined or loosely defined turns at talk, which he described as “discourse-action machinery”. This machinery allows the instantiation of relevant normative order for accomplishing the task.

Malone’s (1997) review on Goffman’s frame analysis has also shown that Goffman’s concept in analysing talk is very similar to that being motioned by genre analysts. According to Malone, Goffman sees talks as frames that provide understanding of the on-going activity and at the same time are being framed by other activities (Malone, 1997:14-5). Telling stories, rehearsing for a wedding, reading a script, or exchanging insults are all frames that provide the context in which the language used in such context will have different meanings (Malone, 1997:14-5). Such understanding of talk is very much similar to the concept of genre as a certain type of text or social process. Indeed, sociologists from the branch of ethnomethodology and conversation analysis have contributed more input into the area of genre analysis.

2.2.2. Discourse Analysis

Schiffrin (1994) in her book, *Approaches to Discourse*, describes discourse analysis as a vast field of studies that includes approaches from a number of different academic disciplines such as speech act theory, interactional sociolinguistics, the ethnography of communication, pragmatics, conversation analysis, and finally variation analysis. According to Schiffrin, the lack of
certainty in the process of defining discourse analysis is considered as a strength rather than a weakness because such uncertainty reflects a robust development that is most welcomed. For the purpose of this review, Brown and Yule's (1983) short description about genre, Coulthard's review of Hymes' notion of genre and a more recent writing by Harris and Bargiela-Chiappini (1997) on the language of business that touches on generic types of discourse will be considered in this section.

According to Brown & Yule (1983, 61-2), *genre* is seen as a generalised experience of what is common among various types of communicative events such as fairy tales, chats, news broadcast, epic poems, debates or the salesmen's routines. Determination of common features among these events that involves cognitive understanding of experiences is required to construct the notion of genre. Therefore, genre to these two scholars are closely linked to cognitive experience of commonality among different speech events.

Coulthard's (1977) review on Hymes' notion of genre provides us with a good understanding of the term from an ethnographical point of view. According to Coulthard, Hymes recognizes two kinds of groupings of stylistic features, which constitute and organise language use. One such grouping is categorised as stylistics structures, which means the recurrent forms that are organised to define a speech into units such as greetings, farewells, prayers and others. Hymes calls these structures elementary or minimal genres that may enter into more complex groupings called complex genres such as a church service that contain
elementary genres of hymn, psalm, prayer and sermon (Coulthard, 1977:37-38). Coulthard (1977) also mentioned that Hymes stressed that it is essential to distinguish a genre, which to him is a unique combination of stylistic structure and mode, from the ‘doing’ of a genre. Hymes introduced the categories of speech event and speech act to parallel complex and elementary genres in order to make a distinction between genre and its performance. Genre is mentioned as a recognisable style that can be used at the right or inappropriate situations with serious ramifications in some cultures (Coulthard, 1977:39). Therefore, it is clearly noticeable that Hymes considered genre as a unique combination of stylistics structure and mode, and that it must be distinguished from the actual activity of doing the genre itself.

It can also be said that the notion of genre offered by Brown and Yule (1983) is vastly different from Hymes’, with the formers’ definition being a cognitive experience and the latter’s being stylistic forms of recurrence. Wilson (1989:3) suggested that all analyses of talk must be genre specific because there was no evidence that show other wise. He claimed that all the available evidence indicated the sensitivity of talk towards contextual influence. To him, genre types contain examples of generalised structures and it is the purpose of genre analysis to indicate the parameters of the genre type, and offer insights into discourse procedures that instantiate them. Harris and Bargiela-Chiappini (1997) suggested a more complex explanation for genre types. Genre types may in fact contain various sub-genres. Therefore, in order to facilitate their research in work settings, in particular the area of business organisation, Harris and Bargiela-
Chiappini (1997) have formulated and proposed a model of cross and inter-cultural business discourse, which contains the following components as shown below.

![Diagram of Chiappini's model of business discourse]

**Figure 1**
A model of business discourse proposed by Harris and Chiappini (1997)

In the interest of this research, only the concept of generic types of discourse will be discussed for it resembles most the notion of genre reviewed in this chapter. Harris and Chiappini (1997:15) conclude that utterances form generic types of discourse or simple genre whether it is written or spoken. To them, business discourse is not a single or simple genre but contains and consists of both sub-generic types and clusters of discourse resources. This understanding of sub-generic types that constitutes a business discourse is very much similar to the distinction of minimal genre and complex genre proposed by Hymes as mentioned above. Therefore, Harris and Chiappini (1997) view business discourse as a complex genre that consists of sub-generic types, which is similar to Hymes' concept of minimal genre. The business of discourse may contain
such sub-generic types such as negotiations between buyers and sellers, management meetings, business correspondence, etc. Particular generic types have certain discourse strategies associated with them. It can be concluded that the discourse analysts mentioned above are more interested in specific discourse forms, whether cognitively in experience or in language forms, when speaking about the notion of genre.

2.2.3. Sociolinguistics

Sociolinguistics is another field of study that contains a vast number of disciplines just as it has been mentioned of discourse analysis before. Wardhaugh (1992:9) describes sociolinguistics as having no single unifying theme, except that it concerns both language and society. Therefore, the approaches found within this uncertain and vast scope of study are numerous. Among the examples included in the chapters of Wardhaugh’s introductory book on sociolinguistics are the study of variation in language, which includes style, dialect and register, language change and culture, ethnography and ethnomethodology, language planning, etc. Due to this vastness within the field of sociolinguistics, and for the purpose of this review, two definitions of register and genre by some renowned scholars will be taken into account. As will be shown, these scholars use the term register and genre to refer to quite the same concept in their studies.

Romaine’s (1994) concept of register concerns variation in language that has been conditioned by uses rather than users themselves. Such variation highly involve considerations like the context of situation and the context of use, the
purpose, subject-matter and the content of the message, and the social relationship among the participants (Romaine, 1994:20). But the most important factor that determines a certain type of register is the vocabulary used within the register. Romaine (1994) gave the example of lawyers using legal or register of law and police detectives on duty use language that reflects a register related in particular to their profession and the subject matter at hand. This concept proposed by Romaine (1994) is similar to the notion of forms of discourse or generic types that have been used before this to describe and define genre. However, there is a major difference in Romaine’s term in the sense that the major factor in this type of variation analysis among discourse types is the centrality of vocabulary or the usage of words in determining the register type of a text or discourse. Rather than using such analysis of stylistics structures, norms or general qualities of experiences, typical usage of words within a discourse is the key determinant of its register group. Hudson (1996) concluded that in the field of sociolinguistics, register is widely used to refer to varieties according to use, to differentiate it from the concept of dialect, which is varieties according to users. It is said that this distinction between register and dialect is needed because the same user of language may use different linguistic items to express more or less the same meaning on different occasions and for different goals. The slogan that Hudson (1996:46) proposed is that register shows what a person is doing rather than who the person is as in the case of dialect. Again, Hudson (1996) uses linguistic items like words to determine the level of formality and technicality found within sentences of different registers. This goes to show that
the study of vocabulary and its usage is an important factor for sociolinguists to determine the register of a certain text.

Yule (1996) has defined register in quite the same way as Romaine (1994) and Hudson (1996) did. According to Yule (1996:245), register is the variation of language due to its usage in specific situations. Therefore, such registers like religious register, legal register and linguistic register actually describes the differences of language used in these specific situations. There is however a significant difference in Yule’s explanation of register in the sense that apart from the key feature of jargon, which is defined as vocabulary associated with a special activity or group, he also states that expressions and sentences on the whole do make a significant contribution to participants’ ability in identifying the type of register they are engaged in. Still, the study of register in this case is very much linked to the analysis of vocabulary use.

Holmes (1992) posited a slightly different view. She wrote that some linguists defined register as the kind of language variation, which reflects changes in situational factors, such as addressee, setting, task, or topic. The more narrow description of register concerns specific vocabulary associated with different occupational groups (Holmes, 1992:276). Hence, the views of sociolinguists mentioned before this are classified as a narrow viewpoint of register. Holmes (1992) uses the term to describe ‘the language of groups of people with common interests or jobs, or the language used in situations associated with such groups.’ Yet, it could be seen that in her writing, the
examples given of different registers still depend heavily on vocabulary use, though syntactic features such as reduction, linguistic formulas and routines are also considered as features that determine the identity of a register.

There are some sociolinguists who do not differentiate between the concept of genre and register. Freeman and McElhinny (1996) in reviewing Schieffelin’s work on language and gender equated implicitly that registers such as everyday conversation are very similar to other verbal genres such as story telling and songs for weeping at funerals. Freeman and McElhinny (1996) also described genres as having specific linguistic properties to distinguish the type of genre in use. They gave the example of Kuna ritual verbal genres such as chanting, and political speech, as being different from everyday speech, and verbal genres that are unique to women such as lullabies and tuneful weeping. This distinction is made possible through the linguistic properties found within each different genre.

Although sociolinguists may use the term genre and register as being the same concept to understand language for specific use, Ferguson (1994) has recently provided a number of working assumptions and frameworks of understanding that distinguish both these terms. To him, the basic working assumption implicit in the sociolinguistic study of register variation is “a communication situation that recurs regularly in a society (in terms of participants, setting, communicative functions, and so forth) will tend over time to develop identifying markers of language structure and language use, different
from language of other communication situations” (Biber & Finegan, 1994:20). Ferguson (1994) goes on to identify the so-called ‘markers’ as vocabularies, intonation, syntax, phonology, and formulaic sequences or routines. Therefore, the linguistic features that identify a particular register is no longer vocabulary alone, but is inclusive of other language resources as well. Therefore, the basic assumption of register variation is language use according to a certain communicative situation.

On the other hand, Ferguson (1994) postulates that the basic assumption for the sociolinguistic study of genre variation is “a message type that recurs regularly in a community (in terms of semantic content, participants, occasions of use, and so on) will tend over time to develop an identifying internal structure, differentiated from other message types in the repertoire of the community” (Biber & Finegan, 1994:21). Ferguson (1994) states that elements such as paragraph structures, patterns of topic shift, distribution of WH-clefts, reference of pronouns, and distribution of pronouns versus definite noun phrases could distinguish particular genres from one another.

Genre, then, is considered as conventionalised message-forms in a community that over time have developed internal structures, which distinguish it from other genres. Register is different from genre in the sense that register is influenced by the communicative situation factor whereas genre is a distinguishable message type due to societal or community factor. This position is similar to that proposed by SFL’s theory of register and genre as will be shown
later on. It can be concluded that sociolinguists frequently use the term register, which sometimes is inclusive of the notion of genre itself. Many studies have been accomplished in the field of sociolinguistics concerning register, but it is only recently that scholars from this particular school of linguistics have started to differentiate both the concepts of genre and register.

2.2.4. Psycholinguistics, Language Processing and Communications

Genre is one of the two important concepts related to discourse comprehension at the global discourse structure, which is the overall organization of discourse. The other is schema or schemata in plural. Psycholinguists often use these two terms to describe how participants achieve comprehension, discourse coherence, and understanding of a body of information (Carroll, 1999). The concept of genre is understood as a type or form of discourse that has a characteristic structure, and therefore, we have genres such as lectures, opinion articles, presidential inauguration speeches and comedy monologues. This concept is important because it provides general expectations regarding the way information in a discourse will be arranged (Carroll, 1999:176). Instead of closely relating this characteristic structure of genre to linguistics resources, psycholinguists tend to see an even closer relationship between schemata and genre. It is necessary to understand first the concept of schemata in order to see such a relation.

“A schema is a structure in semantic memory that specifies the general or expected arrangement of a body of information” (Carroll, 1999:175). A schema
effects how information is processed during comprehension and has a powerful organizing influence on what is being recalled in the memory of a participant. It is quite similar to the notion of frame used by Goffman and this concept is not new. Sociolinguists have also used it to explain speech styles. Gumperz (1982:22) states that forms of speech convey the utilization of interpretive schemata. Schemata is equated with interpretive framework, which derives from previous interactive experiences that constitute the foundation of practical reasoning processes, and these processes help us in our conduct and daily affairs (Gumperz, 1982:22) But what is more important is that the concept of schema is very much related to cognitive factors such as memory and experiences. Therefore, when psycholinguists look at genre, their framework of understanding is based on this notion of schema found in forms of discourse, which is a cognitive factor rather than linguistic resources. Genres then are more psychological in this area of study than in other fields.

To account for the role of world knowledge in textual understanding, Schank and Abelson designed a representation for stereotypical events called scripts (Carberry, 1990). Scripts encode knowledge about stereotypical behaviour in a given situation that enable text processing systems to invoke appropriate expectations and perform the reasoning necessary to comprehend actions done in a stereotypical situation or context (Carberry, 1990:69). The ability of scripts to invoke appropriate expectations in a given situation, which enable subsequent actions within such situation to be understood, is similar in some ways to genres'
potential in producing general expectations of information organization in discourses.

Communication analysts have also utilized terms like *schema* and *script* to describe psychological resources people use to produce social behaviour (Fisher & Adams, 1994:67). According to them, pieces of information are connected to one another in organised patterns, which have been termed as scripts and schemata that determine how one sees the world and how messages are perceived (Littlejohn, 1996:129). These pieces of information are stored in chunks and are accessed as a whole (Blakemore, 1992). Sperber and Wilson (1995:88) state that, "the main idea behind these notions is that humans are disposed to develop stereotypical assumptions and expectations about frequently encountered objects and events." These assumptions and expectations will help in the understanding of frequently encountered language events as well, and thus the notion of genre is formed in relation to those events in the cognition of a participant. The way language is used by an individual in certain communicative situations, or the way he or she behaves within these situations is termed as *style* by communicative researchers such as Fisher & Adams (1994:150). The usage of this term is similar to that of register mentioned earlier. According to them, every situation has its own rituals that are constantly repeated by participants who enter into such ritualistic situations. Quoting Goffman, Fisher and Adams (1994:248) state that social interactions occur within three different situations such as business, accident, and ceremony.

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In this section, it has been shown that the notion of genre in the field of psycholinguistics, language processing systems, and communications is closely linked to the cognition and experiences stored in the mind through the mediation of the term schema. To the experts of these fields of study, genre is more of a psychological term than a purely linguistic definition.

2.2.5. Applied Linguistics in Language Learning

Linguists in Australia have undertaken much work on genre analysis that concerns language teaching. The descriptive work in defining generic types or classifying genres provide recognisable characteristics of text-types or genre with linguistic features, which could be used as supplementary information or as an additional tool for language teaching (McCarthy & Carter, 1994). Linguists in Australia have been very much influenced by the work of Michael Halliday (1994) that provides a functional and systemic view of the theory of language. Therefore, the understanding of the term genre by these linguists is similar in many ways to that offered by linguists who specialise in systemic-functional framework. Subsequently, details of genre theory according to SFL will only be discussed in the section below. In this section, it is suffice to give a brief review of genre as used by linguists who are involved with applied linguistics in language teaching. Another area where language teaching and genre studies are related is the area of rhetorical analysis in the organisation of discourse that is primarily monologue (Hatch, 1992).
According to McCarthy and Carter (1994:24), the study of "underlying recurrent features which are prototypically present in particular groups of texts is an important one in language teaching at the present time." Correlation between language use and specific situations is the basic assumption of many language courses. These courses stress the situational use of language in a whole range of communicative contexts. It is deemed that such courses will benefit those who are currently studying, working and living in a country of the target language. Analysis of spoken genres allows the description of communicative patterns employed in different contexts. Genres are defined as staged, and goal-directed language events that contain underlying patterns, which are realised differently in the surface to create various registers (McCarthy & Carter, 1994:25-6). Genre analysts are most keen to capture the underlying patterns, which could prove useful as an addition in language teaching. Genres can be both written and spoken. These underlying patterns and structures are specified by an abstract category proposed by Hasan (1978) called generic structure potential, in short GSP. GSP specifies the total range of patterns available for selection within a selected genre. GSP is realised through the system of register variables of field, mode and tenor within a particular contextual configuration, displaying the influence of context within that system of variables that links directly to language resources at the stratum of lexico-grammar. These notions will again be explained in detail in the section below.

Another area of genre analysis that involves language teaching is the area of rhetorical analysis. The types of genre most commonly found in rhetorical
analysis are narrative, descriptive, procedural and persuasive discourse. Linguists who involve themselves in this area of rhetorical study channel their interest to the link between rhetorical form and syntax. It is assumed that genres have certain rhetorical structures and these structures are considered to be different within each genre type. One interesting notion concerning such rhetorical structures is that these structures are actually considered as the organization of discourse through templates or scripts, which show how communication events are structured in memory. Therefore, both the definitions reviewed in this section consider genre as a non-physical, and abstract construct in cognition that is realised through language for social goals in various contexts. In addition, each genre employs certain syntactic structures that allow considerable flexibility in structuring text genre. This understanding has led to a renewed interest in studying discourse in connection with syntactic structures (Hatch, 1992:164-5).

In conclusion, genre analysis in language teaching is very much linked to the objective of teaching language. Findings obtained through the analysis of genres are used as supplementary educational tools in the process of teaching students learning a second language or language used for specific communicational purposes. The two definitions reviewed here are similar in the sense that genre is said to be closely related to cognitive and internal patterns in memory that are realised linguistically.
2.2.6. Anthropology and Translation

In doing translation, genres have been defined as conventionalised forms of texts, which are considered as reflections of functions and goals of social occasions as well as the purposes of the participants within those occasions. These conventionalised forms are thought to be norms of society or social processes that are internalised as part of the communicative competence found within an individual. Examples of genres may be literary or non-literary, linguistic or non-linguistic, and inclusive of such forms as disparate as poems, book reviews, christenings, etc (Hatim & Mason, 1990:69)

On the other hand, anthropologists or linguistic anthropologists view genre "as a dynamic expressive resource, in which the conventional expectations and associations that attach to generically marked stylistics features are available for further combination and recombination in the production of varying forms and meanings" (Bauman, 1992:125). Before such a dynamic view was offered, the emphasis of anthropologists in the late 60s and mid 70s was the structural definitions of individual genre, being stimulated by the work Propp’s (1968) study on the morphology of the folktales and the burgeoning interest in the work of Levi-Strauss (Bauman, 1992). As a result, a switch is made from merely looking at the forms of genres to the unveiling of internal conventional expectations of genres that generate stylistic features. In other words, a switch has been made from a physical and visible concept to a more abstract and internalised one.
Both the definitions discussed in this section consider genres as conventional and internalised resources that give birth to certain stylistic features, which allow the identification of genre type. Therefore, it seems that translation work and the field of linguistic anthropology share some common views regarding genre.

2.2.7. Genre Analysis

Genre analysis in the linguistics circle has undergone major changes and development. This section will look at the findings of three well-known researchers in the field. The contributions of linguistics to the development of genre analysis reached a new height in the 90s, with scholars like Bhatia (1993, 1997), Swales (1990), and Fairclough (1994) being the major contributors from the applied linguistics circle.

In an earlier definition, Bhatia (1993) described genre as “an instance of successful achievement of some specific communicative purpose using conventionalised knowledge of linguistic and discoursal resources.” Genre is then a successful realisation of a certain communicative goal through the employment of conventionalised language resources and systematic reasoning. Genre is also said to possess the quality to structure experiences or reality in a unique way and different genres will structure such experiences differently. In a later development, Bhatia (1997) redefined “genre analysis as the study of situated linguistic behaviour in institutionalised academic or professional settings” and genres as “the use of language in conventionalised communicative
settings”. The use of language in these settings is typically to serve the purposes of specific discourse communities. Thus, it develops a stabilised form and, in some way, constrains the use of lexicogrammatical resources in the process of realizing it (Bhatia, 1997).

On the other hand, Swales (1990) considers a genre as comprising “a class of communicative events, of which the members share some set of communicative purposes”. These purposes are recognisable by the exclusive members of the discourse community, and thus become the justification and the underlying principle behind the creation of a genre. These purposes shape the schematic structure of the discourse, and constrain the choice of content and style (Swales, 1990:58). Therefore, it is visibly clearly that genres are closely associated with communicative goals and the language used to achieve them. Fairclough (1995) regards genre in a similar fashion. According to him, genre is “a socially ratified way of using language in connection with a particular type of social activity”. He further adds to this by saying genre is not only the staging of text for social purposes, but it also involves the variables of register, namely field, mode and tenor that embed within the text the particularities of situational context and the facets of genre. It is evident from the opinions of these experts that genre analysis within the domain of applied linguistics is strongly motivated by the study of language use for specific communicative goals. This is the focus of applied linguists. Yet, at the same time, in order to solve the problems found in genre analysis, more insights are deemed necessary from other disciplines apart from linguistics (Bhatia, 1997).
2.2.8. Genre Studies in Systemic Functional Linguistics

Halliday’s (1994) functional grammar is developed on the foundation that language is used to create meanings and thus is used for communicative purposes. In systemic functional linguistics (SFL), language is structured for such purposes. In other words, language is a system of meanings and is structured to produce these meanings. Therefore, there is in SFL a strong bond between language structure and language use in a variety of context. Due to this link between language structure and usage, it seems that SFL is a good theoretical framework to be used to study genre and the language that constitute it. Yet, within this theoretical framework, there is a difference of opinions among the practitioners of the method. This section will review some of the definitions proposed by Lemke (1992), McCarthy & Carter (1994), Eggins (1994), Leckie-Tarry (1995), Ventola & Mauranen (1991), and Martin (1989, 1992, 1997, 1999a). Of all these viewpoints, Martin’s concept of genre, which has been influenced by the stratification linguistics by Gleason (1968), will be used as the foundational block for others to build upon. In the end, a mixture of these ideas, especially of Eggins (1994) and McCarthy & Carter (1994) upon Martin’s construct will be utilised in this research.

Leckie-Tarry (1995) believed that working through concepts like register and genre requires the specification of linguistic and contextual features at various levels, and some of these features have not been looked into by linguists or are not found in the domain of linguistic studies. These contextual features or ‘situational variables’ must extend beyond the context of situation and wide
enough to include the notion of ideology. Leckie-Tarry (1995) proposed that ideology must be incorporated into the account of register, of which functional linguists have been reluctant to do earlier. According to her, the relationship between form and content of texts is neither arbitrary nor conventional, but is very much constructed through the influence of culture, society, and ideology, with power of institution playing a major role in the propagation of such influence. Therefore, while quoting Threadgold, she stated that teaching genres, discourses and stories would inevitably encroach into such domains like social construction, ideological transmission, power relations, and social identification (Leckie-Tarry, 1991:15). Lexico-grammatical patterns in texts are globally contextualized to realise the influence of these factors. Genres need more levels analysis than just lexico-grammatical patterns in order to reveal fully how genres are conventionalised through general semiotics that is apart from linguistics. The proposal by Leckie-Tarry (1995) then requires more strataums to be included into the model of genre analysis apart from the strata of genre and register.

In reviewing genre-based literacy program, Rothery (1996) commented on the fact that texts of a genre are differentiated from other texts of other genres based on distinctive differences in lexicogrammatical and discourse semantics choices, which help to construct the functional stages within the genres. These functional stages give rise to generic structure of a genre and identify succinctly the meanings, which are realised linguistically. Such a view of genre as possessing generic structure and developed through stages, which are linguistically realised or constructed is similar to that proposed by Martin, which
will be reviewed below. Rothery (1996) in her paper has also identified several major types of genres in English. Among them are factual genres, story genres and response genres, which could be divided into more precise genre-terms that constitute the entire genre group. Figure 2 below is used by Rothery (1996) to show the genre-groups and the genres that constitute them.

Veel and Coffin (1996) too have proposed the same notion that genre is structured through functional stages, which form generic structure. According to them, a text could be divided into identifiable stages that perform distinct functions to achieve an overall purpose of the text. This concept of generic structure allows them to differentiate and find similarities among texts in various contexts. Such knowledge, to them, is useful to students in recognising and making sense of texts, especially in relation with context from which they evolved.

Rothery (1996), Veel and Coffin (1996) also believed that generic structures pose certain constrain upon the variables (field, mode, and tenor) in the register system. Ventola & Mauranen (1991) too agreed on this point of view when he said, “the global generic structures constrain the combinational realizations of register”. These variables will in turn influence the selections of discourse and lexicogrammatical resources used to construct the text in accordance with its generic structure. Therefore, the global generic organization performs an important task of text formation through the system of variables in the register stratum.
Figure 2
Genres in School English 7-10

persuasion

- exposition
  Arguing for a particular point of view on an issue
- discussion
  Arguing the case for one or more points of view about an issue

factual

procedure

observation

responding personally to things or events

story

- recount
  Responding personally to a temporal succession of events
- narrative
  Dealing with unusual or problematic events and their outcomes
- moral tale
  Telling a story with an explicit moral point
- fable
- exemplum
  Dealing with events and giving them significance in cultural forms
- news story
  Dealing with daily ‘newsworthy’ events

response

personal

- review
  Assessing the appeal and value of a culturally significant work
- interpretation
  Interpreting ‘the message’ of a culturally significant work
- critical
  Analysing a culturally significant work for its meaning and denaturalising the cultural values of the message

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Eggins (1994) considered genre as a kind of general framework that gives purpose to interactions, discourse or texts of particular types, and these texts are adaptable to many specific situations in which they are used. To Eggins (1994), genre lays down the framework to achieve certain activity type through language in different situations within society, such as the aim to buy and sell could be achieved through language in different situations such as while we are in the bank, at the post office or in a supermarket. Again, as in most systemic functional frameworks concerning genre, Eggins (1994) stated that genre is realised through language and in particular through the register variables of field, mode and tenor, which formalised within the text information concerning the context of situation from which it derived. Linguistically achieved activities are recognised as meaningful due to the configurations of register variables, which give rise to the concept of genre potential. Genre potential is described as the possible configurations of register variables within any culture at a given time (Eggins, 1994:35). Some configurations are considered as acceptable while others are not. It is said that culture shock is due to configurations, which are deemed unacceptable in another culture. The relationship between genre, register and language could be shown in Figure 3 below.

Eggins (1994) suggested two main dimensions for the realisation of genre. These two dimensions are similar to those proposed by Rothery, Veel & Coffin, and Ventola & Mauranen earlier. The first dimension mentioned by Eggins (1994) is schematic structure, which has the same purpose and meaning as generic structure. Schematic structure is understood as the staged and goal-
oriented organisation of genres. The formation of such structure is due to the functional constituents that constitute the text. These functional constituents help create certain boundaries of stages and thus giving the text some sort of goal-oriented schematic structure. The second dimension is that of realizational patterns. These patterns arise due to the linguistic choices made within the text to build functional constituents. Therefore, realizational patterns also help to identify the boundaries of functional stages in a text (Eggins, 1994:36).

![Diagram of Genre and Register in Relation to Language](image)

**Figure 3**
Genre and register in relation to language

However, Lemke (1992) has offered a different view of genre compared to those that have been discussed above. Lemke questioned the notion of constructing genres merely out of linguistic choices or point of view. Lemke (1992:89-92) differentiated language genres from action genres. He said that when we try to defined the relation between lexicogrammatical choices and
situational context, most the time the knowledge employed in doing so is not that of linguistic, but rather the cultural knowledge of action genres. Action genres then are defined as activity types in which succession of actions construct social roles for participants and relations between the participants and their actions. Thus, for Lemke (1992), language genres need to be distinguished from action genres in order to give a better account of language use in many different situations.

Figure 4
Reporting genres
McCarthy and Carter (1994:36-7) suggest, "that underlying different genres, registers or text-types there are textual prototypes". There is some sort of a generic structuring and certain types of generic activity are deemed central or become the core in genres that need to be learned to reach a level of competency. What is interesting is that genres are made out of generic blends rather than just a single generic function. In terms of theory and practice, genre and register could be distinguished as shown in Figure 4 above.

For Martin (1996), the theory of genre was "developed as a theory of social context – as a theory of social processes constituting a culture when viewed from the perspective of language (alongside the complementary perspectives of alternative denotative semiotics such as music, image, dance, etc.)". Martin (1992) defined genre as a staged, goal-oriented social process realised through the semiotic system of register. Language is seen as having the capacity to realise social context. Language construe, is construed by and reconstrue, over a period of time, social context. Martin (1996) claims that such holistic perspective on genre resembles that developed by Bakhtin (1986). According to Martin (1996), Bakhtin "uses the concept of speech genre to integrate what he refers to as thematic content, style and compositional structure". This to him is parallel with Halliday's (1994) notion of metafunctions, which is divided into the metafunctions of ideational, interpersonal and textual. It is also similar to the systemic notions of text in context. Again, the level of register is metafunctionally organised into field, mode and tenor variables, reflecting the intrinsic functional organisation of language itself. In fact, Martin
(1992) proposed that genre could be formulated as a pattern of register patterns such as that mentioned by Eggins (1994) before. Actually, Eggins (1994) was referring to Martin’s work while writing her book on systemic functional linguistics.

Martin (1992:505) said that genre networks are formulated on the basis of similarities and differences between text structures that define text types. Therefore, text structures are the main criteria in differentiating specific genres in the network of genres. Text structures from the viewpoint of its functions are comparable with the terms generic structure, and prototype mentioned by other systemic linguist above. Martin (1992) equated text structure as schematic structure that is realised through choices found in the register system.

In an online paper later, Martin (1999a) outlined a modular perspective on text organization that places cohesion analysis as a part of the study of texture, which in turn is an aspect of coherence study. The study of coherence allows the building of a model that places texts in their social contexts. In addition, genre “is concerned with social processes, where principles for relating social processes to each other” is connected to texture; that is the ways in which register variables are phased together in a text. Thus, genres are defined as staged, goal-oriented social processes as mentioned earlier. Genres are staged because most genres take more than a single phase to unfold. Genres are goal-oriented because they produced for intended purposes. The social nature of genres is due to the fact that genres are dialogic and evolve through social
interaction (Veel, 1997). The notions of register as a realisation of linguistic choices and genre as a pattern of register choices could be seen in Figure 5. However, what is most important about Martin’s perspective on text organization is that it places the study of cohesion in relation to coherence with social context, thus connecting the resources and the patterns of cohesion to discourse analysis, especially the analysis of genres. It is the connection between cohesion analysis and genre, which makes Martin’s framework of genres most suitable for this research. The relation between cohesion and genre will be fully described in detail in the following chapter.

Figure 5
Metafunctions in relation to register and genre