The Reformulation of Genre and Register Analysis

Senior Lecturer Jacek Kołata, *PhD*
Higher School of Foreign Languages, Świecie, Poland
murek444@interia.pl

Abstract: The aim of this article is to present and describe a new approach to Genre and Register Analysis in order to make the method more efficient and reliable. While gathering all necessary quotations, it occurred to me that it is extremely easy to look for a part of a particular article which would absolutely comprise Eggins and Martin's areas of differences between texts. The question which should be raised at that point is whether the method should play the role of a guide, providing us with a commonly and acceptable way of interpreting all texts, or perhaps we should analyze only those samples of texts which would totally agree with all its guidelines. It is obvious that the second way of dealing with a problem is against all real scientific analyses. Therefore, I have decided to reformulate the above-mentioned analysis. Whether my method is better than some of its predecessors, is for the critics to judge, but the truth is that I would not transform Genre and Register Analysis if I had not believed that it could be.

Keywords: knowledge, theory, notion, context, textual formality.

The concepts of genres and registers always evoke an extremely complicated maze of definitions, approaches and assumptions which are, in many cases, mutually exclusive. To be more precise it is almost impossible to formulate extremely precise rules which enable us to unquestionably decide the formality of a particular text. The discussion about genres and register remains a highly controversial matter and, therefore, should be treated as an ongoing polemic or even a curious debate. However, the fact that a given linguistic phenomenon is controversial should not let us underestimate the role or roles it plays in the communication process. It should be observed that were it not for the existence of different styles we would not be able to adjust our utterances to the given context in which they are pronounced. It is obvious that while choosing the vocabulary or grammar which are most appropriate for a given style we always take into consideration factors such as the place, time and status of our interlocutors.

Two of the most prominent linguists who have devoted themselves to style analysis are undoubtedly Suzanne Eggins and James Martin (1997) who in the article *Genres and Register of Discourse* postulate that Register and Genre Analysis always contains two stages. According to them, the first step is to describe the lexical and grammar structures

which compose the texts under investigation. The authors notice that there "(…) are three main areas of differences between (…) texts: the degree of formality of the language used, the amount of attitude/evaluation expressed by the text-producer, and the background knowledge drawn on in the texts" (Eggins, Martin 1997: 231). The degree of formality of the language, or in other words textual formality focuses the reader's attention on particular grammar structures and vocabulary which are exclusively characteristic of formal or informal texts. The table below which illustrates textual formality of both formal and informal texts is elaborated on the basis of Eggins and Martin's research:

Textual Formality	
Formal texts	Informal texts
1. Use of typical unabbreviated syntax.	1. Use of abbreviated syntax.
2. Lack of references to the writer.	2. References to the writer are quite frequent.
3. Thematic prominence – the first position in the sentence is always given to the analyzed or described concept.	3. Thematic position is usually filled by the author or unnominalized noun phrases naming the analyzed concept.
4. Frequent use of relative clauses.	4. Frequent use of idioms.
5. High level of nominalization – action meanings are usually expressed as nouns.	5. Low level of nominalization – action meanings are usually expressed as verbs.
6. Lexically dense noun phrase structures with heavy post-modification – usually phrases in which nouns are followed by *of*: *the canonization of modernism's rebellion.*	6. Lack of lexically dense noun phrases.
7. Frequent use of academic vocabulary.	7. Frequent use of action verbs: *go to conferences.*

Table 1. Components of Textual Formality.

The second area of differences between formal and informal texts refers to the *expression of attitude* which should be understood at that point as a manifestation of personal feelings, emotions or opinions. Eggins and Martin (1997: 231-232) notice that formal and informal texts often differ in terms of the use of minimizing or intensifying adverbs (*only*, *late*, *early*, etc) and the presence of attitudinally loaded vocabulary (*intriguing*, *curious*, *cushy*, etc). The following table sheds light on the above investigation:

Expression of attitude	
Formal texts	Informal texts
1. Sparse use of minimizing or intensifying adverbs.	1. Frequent use of minimizing or intensifying adverbs.
2. Sparse and oblique use of attitudinally loaded vocabulary.	2. Frequent use of attitudinally loaded vocabulary.

Table 2. Expression of attitude.

The third area of difference between texts, namely *assumed knowledge* relates to the background knowledge of the writer. It is worth noticing that texts differ depending on their author's education and family background. The table below presents differences between texts in terms of assumed knowledge:

Assumed knowledge	
Formal texts	Informal texts
1. Use of terms which have specialized technical meanings within academia.	1. Use of everyday vocabulary.
2. References to scholars without biographical details being presented.	2. Indirect references to other texts.

Table 3. Assumed knowledge.

The aim of the second step of Gender and Register Analysis is to explain the differences which were found while realizing the initial step. Eggins and Martin (1997: 233) states that the only "(…) obvious explanation for the differences is that each text must have happened in a very different social context" which determines not only the degree of textual formality and the area of differences classified by Eggins and Martin (1997) as the expression of attitude but also the way in which the author manifests his or her background knowledge concerning the subject of a given text.

The difference in the formality between texts "(…) can be related to the degree of feedback that was possible between the text-producer and his audience, the principal contrast being between spoken and written situations" (Eggins and Martin 1997: 233). However, on the basis of Eggins and Martin's (1997) article one may fallaciously state that written texts are always formal whereas spoken ones are always informal. The statement that "(…) written language will use fewer personal references, greater nominalized vocabulary, fewer action verbs, with meanings packed densely into complex noun phrases" (Eggins and Martin 1997: 233) is highly controversial. The

authors seem to underestimate the fact that "(…) discourse is described as taking place or as being accomplished 'in' a social situation" (Van Dijk 1997: 11) regardless of whether they are written or spoken. To be more precise, Eggins and Martin (1997), while elaborating Genres and Register Analysis, forget about a number of situational features, for example gender, age, ethnicity, the properties of a setting, namely time and place, and finally, objects whose presence may undoubtedly influence text production.

Yet another vital area of differences which is always taken into account while analysing texts, namely the expression of attitude, understood at that point as the presence or absence of attitudinal or evaluative expression relates to the text-producer's role in the society to which he or she belongs. Eggins and Martin (1997: 233) notices that the "(…) language of the texts illustrates the discourse roles to which these social roles give access: social critics express attitudes and judgments, while educators (in our culture) must limit their expression of attitude or express it in disguised ways." In other words, the role of educators is to describe reality as it is without manifesting their personal beliefs, attitudes and feelings.

The final area of linguistic differences between analyzed texts, classified by Eggins and Martin (1997: 233) as assumed knowledge refers to "(…) the degree of familiarity with the topic that each text-producer is assuming in his audience", for example a production manager may explain to white-collar workers the segregation of duties in the following way:

Text 1

According to the rules established by the BTC Control Framework, the allocation of SAP roles should comply with the segregation of duties principles. The rules identify combination of all incompatible SAP roles, which should be avoided. If however, segregation of duties principles cannot be implemented and this triggers concrete risks, compensating controls should be put in place to mitigate these risks. The responsibility for the implementation and execution of these controls lies with business managers whose employees have incompatible SAP roles i.e. which are in the segregation of duties conflicts. [1]

However, such an explanation may be totally incomprehensible for blue-collar workers who do not normally have access to the BTC Control Framework and SAP. It is obvious that educated people are more likely to use vocabulary and grammar at

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[1] Procedure: Compensating Controls to mitigate the risks arising from the Segregation of Duties conflicts in SAP roles allocations in Nestle Polska, Nestle Polska Ice Cream, Nestle Nutrition, Nestle Baltics: 4.

academic level. Moreover, they frequently make references to other texts, authors or scholars. Eggins and Martin (1997: 233) are of the opinion that it is "(…) expressed partly through the choice of words which have very precise, technical meanings within the field of the textbook (cultural studies). Assumed knowledge is also realized through the 'other contexts or other texts' to which the audience is assumed to have access (…)." What the discussion shows is that were it not for the degree of familiarity with the topic the text-producer would not be able to communicate his or her thoughts successfully.

1. The notion of *register*

Before we proceed with the analysis of texts on the basis of the Genres and Register Method let us briefly focus your attention on the notion of *register*. The crucial issue to be considered at this point is that it should be treated as a technical concept employed to explain not only the meaning but also the function of differences between analyzed texts. According to Eggins and Martin (1997: 234), the concept of register should be perceived as a theoretical explanation of the observation that we always adjust our language to different situations, or to be more precise, to the particular context in which we utter or write a given text. "More technically, contextual dimensions can be seen to impact on language by making certain meanings, and their linguistic expressions, more likely than other" (Eggins and Martin 1997: 234). Thus, a professor who is lecturing at a university is more likely to ask his or her student to open a window uttering the following words: *Why don't you open the window?* instead of saying in an arrogant way: *Open the window!* which would sound more appropriate in the production department of a factory. Eggins and Martin (1997: 234) also hold the opinion that:

(…) similarly with language, key dimensions of the social context (such as whether the interactants can see and hear each other or not, whether they share the same background knowledge, and whether they have strong attitudes to express) will make certain meanings more likely to be made.

Eggins and Martin (1997: 234-235) perceive register as a phenomenon closely related to context. The question to be raised now is whether language dominates context or perhaps, context determines the choice of a particular language register. However, the conclusion to be drawn from the above reasoning is that both elements cannot function independently from each other. Their mutual interdependence can be illustrated by the following diagram:
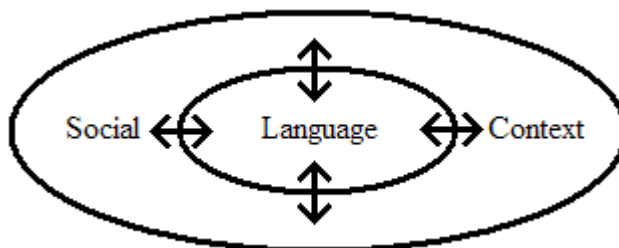
Diagram 1.

Correlation between language and context in register theory.

The above reasoning clearly indicates that language cannot exist without a social context which always influences not only its grammar but also vocabulary, intonation and formality of used structure.

2. The notion of *genre*

Yet another important aspect of texts, namely the notion of *genre*, refers to types of literary productions, for example poems, novels, plays and so on. However, careful inspection of the definition above shows it to be imprecise because it still does not explain why we should be interested in and familiar with different genres while analyzing texts. For the purpose of our reasoning it is highly advisable to search for a definition or definitions which would shed light on the notion under investigation from different perspectives.

Bakhtin (1986) notices that human activities are always accompanied by the use of a mother or foreign language. Moreover, its features and structures are always as diversified as there are various human activities. It is also obvious that the features and structures of oral or written utterances depend partly on the characteristics of a particular human activity, and thus:

(…) these utterances reflect the specific conditions and goals of each such are not only through their content (thematic) and linguistic style, that is, the selection of the lexical, phraseological, and grammatical resources of the language, but above all through their compositional structure. All three of these aspects – thematic content, style, and compositional structure – are inseparably linked to the whole of the utterance and are equally determined by the specific nature of the particular sphere of communication. (Bakhtin 1986: 60)

Finally, each sphere of communication develops "(…) its own relatively stable types of these utterances" (Bakhtin 1986: 60) which are classified as speech genres. To simplify matters, the performing of a specific genre should be understood as the process of selecting those forms and structures which reflect fully the conditions and goals of a given human activity. According to (Bakhtin 1986: 60) the special:

(…) emphasis should be placed on the extreme heterogeneity of speech genres (oral or written). In fact, the category of speech genres should include short rejoinders of daily dialogue (and these are extremely varied depending on the subject matter, situation, and participants), everyday narration, writing (in all its various forms), the brief standard military command, the elaborate and detailed order, the fairy variegated repertoire of business documents (for the most part standard), and the diverse world of commentary.

The question to be raised now is whether it is possible to define and analyze such a heterogeneous phenomena as genres. After reading the above quotation, one may think that they do not have any similar characteristics which will enable us to analyse them, and thus, it seems that the notion of genre is highly abstract and factitious. Despite the enormous heterogeneity of speech genres we cannot underestimate their influence on methods of text analysis. This is because:

(…) any researches whose material is concrete language – the history of a language, normative grammar, the compilation of any kind of dictionary, the stylistics of language, and so forth – inevitably deals with concrete utterances (written or oral) belonging to various spheres of human activity and communication: chronicles, contracts, texts of law, clerical and other documents (…). (Bakhtin 1986: 60)

Thus, it seems that while talking about a style we cannot ignore the nature of the analyzed utterances. It is worth noticing that all sentences, regardless of their form (written or oral), always reflect the character of the speaker or writer, or in other words, they can be treated as a manifestation of his or her individual style. However, it should be observed at this point that the individuality of the text producer is not manifested equally in all genres. Whereas the individuality of the author is always present in artistic literature, it is almost never reflected in business and legal documents, instructions and so on. Before we proceed with the discussion of genres let us present two texts deprived of individual and personal character:

Text 2

At the same time, this encoding postulate "chain" increases the types of "syntactic objects" postulated so as to include not only syntactic categories/constituents, but also more complex objects, namely chains. (And in fact, if we adopt a simplified, minimized,

arguably ineliminable, definition of syntactic objects, chains are prohibited; a chain is, unlike e.g., a DP, not a syntactic constituent.) If they do indeed encode properties of the derivation, and their definition (thus needlessly) extends the class of syntactic objects, (...). (Epstein 2002: 7)

Text 3

This appliance is not intended for use by persons (including children) with reduced physical, sensory or mental capabilities, or lack of experience and knowledge, unless they have been given supervision or instruction concerning use of the appliance by a person responsible for their safety.[2]

It is also to be observed that in a number of cases the individual character of the author is manifested as an epiphenomenon of the text, or to be more precise, it functions as its by-product. In the Preface of the book *Language in Culture and Class: The Sociology of Language and Education* (1976) A. D. Edwards appreciates the help of his colleagues in the following way:

Text 4

When I began my research, I was fortunate to work with several colleagues at Exeter University whose interests in language were strong but different. They stimulated my interests, and widened my awareness of possible areas of study. I am grateful to Patric Creber, Geoffrey Fox, and Patrick Mc Geeney. (Edwards 1979: VI)

It is to be noted, that despite the fact that the whole book is written in a highly academic style, Edwards (1976) tried to make its preface partly informal by using the first pronoun singular *I* and the possessive pronoun *my* in order to express his feelings and emotions about the people whose work and help enabled him to elaborate his book. It is obvious that he would not have been able to achieve the effect of emotional engagement if he had decided to eliminate the personal character from its initial part. In fact, the individual and personal character enters into the content of Edward's utterances extremely rarely. The issue that becomes obvious is that whenever it appears in Edward's texts, he wants to inform the readers about his personal opinion concerning a given subject. This, however, has apparently little to do with the formal academic written style. Consider the following example:

Text 5

How social structure was seen to stand between language and speech will be

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[2] download.p4c.philips.com/files/q/qc5125_15/qc5125_15_dfu_hun.pdf

considered later in this chapter. My concern here is with the evidence that it did so. As should be clear, the codes were not abstractions from extensive data. (Edwards 1979: 90)

One may fallaciously assume the sentences *My concern here is with the evidence that it did so* violates the textual formality proposed by Eggins and Martin (1997) because it contains the reference to the writer. However, the question to be raised now is whether Edwards (1976) would have managed to express his personal engagement by obeying the strict typical characteristics of formal texts so strongly postulated by the above-mentioned authors, namely thematic prominence, frequent use of embedding, lexically dense noun phrases, nominalized and 'elevated' vocabulary. It is obvious now that textual formality does not let authors express their emotions so strongly as the personal and possessive pronouns. What the discussion shows is that genre cannot be analyzed independently as a mere linguistic phenomenon because it is always a manifestation or reflection of a given sphere of human activity and communication.

However, the notion of genres can be approached from a slightly different perspective, namely the functional approach. Eggins and Martin (1997: 236) are of the opinion that:

(…) linguists define genres functionally in terms of their social purpose. Thus, different genres are different ways of using language to achieve different culturally established tasks, and texts of different genres are texts which are achieving different purposes in the culture.

What this quotation makes especially clear is that the choice of a particular genre is always determined by its social purpose. In the light of our reasoning it should be noted that many of the logically and atomically possible explanations and justifications for the formal character of Text 1 is that its author wants to stress the importance of the segregation of duties. The text under investigation is directed at white-collar workers, namely managers, engineers and administrative employees whose mayor task is to supervise the work of blue-collar workers in order to eliminate all possible combinations of incompatible SAP roles. Moreover, texts belonging to different genres vary in terms of their structure and the way their authors present and develop their thoughts. These thoughts are usually organized into a pattern characteristic only for a particular genre or closely related to each other genres of the same or extremely similar groups. The notion of similar group should be understood as a class of literary productions composed of genres sharing the same features, for example spy novels, crime novels or western novels. We agree with Eggins and Martin (1997: 236) who are of the opinion that:

(...) we can see these differences of purpose reflected both in the way the texts achieve coherence and in the way each text unfolds dynamically. Thus, in the way the types of meanings of the text co-occur we recognize a pattern typical of a particular genre.

A full analysis and description of genres in terms of their cultural or social purpose would not be persuasive enough without presenting and highlighting the importance of the different social roles played by the authors. It is enough to look at the texts below:

Text 6

The primary purpose of this paper is to develop a reasoned classification of illocutionary acts into certain basic categories or types. It is to answer the question: How many kinds of illocutionary acts are there? Since any such attempt to develop a taxonomy must take into account Austin's classification of illocutionary acts into his five basic categories of verdictive, expositive, exercitive, behabitive, and commisive, a second purpose of this paper is to asses Austin's classification to show in what respects it is adequate and in what respects inadequate. Furthermore, since basic semantic differences are likely to have syntactical consequences, a third purpose of this paper is (...). (Searle 1979: 1)

Text 7

Whereas only ten years ago the notion of "text linguistics" was familiar to few researches, we can now look back on a substantial expanse of work. Surveys and readers are widely available (see for instance Stempel (ed.) 1971; Dressler 1972a; (...)) The picture that emerges from these works is diffuse and diversified, because there was no established methodology that would apply to texts in any way comparable to the unified approaches for conventional linguistic objects like the sentence. (de Beaugrande 1972: 14)

It is of interest that Text 6 achieves the cultural purpose of tertiary education, whereas the cultural purpose of Text 7 is to introduce a social commentary concerning textual linguistics. The text's genre can be easily classified due to the distinct stages or steps through which its author introduces successive information. Text 6 can be decomposed into the following stages: the introduction of the subject (illocutionary acts), the introduction of the aim of the article, the reference to another linguist who developed the subject and finally, the information about the purposes of the work including their short description. Text 7 however, contains slightly different stages, namely: the introduction of the subject, reference to other linguists, the subjective evaluation of their analysis and finally, the explanation for their failure. It seems that Text 6 was written by Searle (1979) in order to inform his reader about the content of his book, whereas the

purpose of Text 7 is to present the author's doubts concerning text linguistics. Moreover, it should be noted that there are no strict rules describing the order of stages or steps composing texts belonging to a particular genres. At this point it is reasonable to present the opinion of Eggins and Martin (1997: 236) who hold that:

(...) this relationship between context and text is theorized as probabilistic, not deterministic: an interactant setting out to achieve a particular cultural goal is most likely to initiate a text of a particular genre, and the text is most likely to initiate a text of a particular way – but the potential for alternatives is inherent in the dialogic relationship between language and context.

One of the crucial points of this passage is to understand that different social purposes are always realized through different genres, or in other words, we would not be able to achieve a particular social goal without knowing a particular genre (or genres) which enables us to manifest our feelings, emotions or will.

3. Genre in relation to language meanings and register

In addition, we can always identify several contextual dimensions which enter into the content of texts. According to Eggins and Martin (1997: 233), "(…) a text is weaving together simultaneously of several different strands of meanings." The text usually makes *ideational meanings* which should be perceived as a description of a reality, for example it may define a given object and inform about people involved in its development. Additionally, it often transfers *interpersonal meanings*, or in other words, the manifestation of the author's attitude to the analyzed or described object and his or her relation to the readers of the text. Finally, *textual meanings* make is possible for us to discover its organization and structure, namely the order of its components, the way we introduce characters and refer to them by using pronouns, the manner in which we reveal necessary information (deductive or inductive method). The following diagram sheds light on the above investigation:
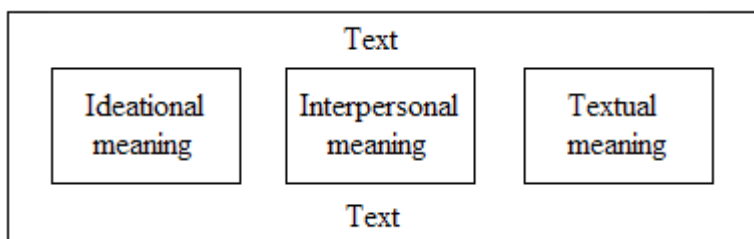
Diagram 2.

Meanings made by text.
(Eggins and Martin 1997: 233)

Apart from Eggins and Martin (1997), there are many other linguists dealing with the problem of Genre and Register Analysis. One of them is John Rupert Firth (1957) who enumerated three mayor context components. Firth (1957: 176 – 177) observes that each context consists of:

1. The participants: persons, personalities and relevant features of these.

      (a) Their verbal actions.

      (b) Their non-verbal actions.

2. Objects which are relevant for a particular text and events which can be classified as

   non-verbal and non-personal.

3. The result of the verbal action.

This division was later altered by Halliday (1985) who classified the above context components as *field*, *tenor* and *mode*. The notion of field can be also understood as *the social action*. When asked about the scope of its interests, many textual analysts would probably say that its aim is to describe not only the action and its nature but also to explain why the participants are engaged in it. Tenor, or in other words *the role of structure* focuses our attention on the participants. It informs us about their statues, nature and roles. Moreover, it presents and explains the relationships between the participants functioning in the text. Finally, mode also known as *the symbolic organization* enables us to find the answer for the question: *What is the language doing?* To simplify matters, it maps the statues of the text, its function in the context, the expectations of the participants and the role of a given channel of communication (spoken, written or mixed forms). Were it not for the mode we would not be able to

look for features of language which determine differences between texts. It is to be observed that:

(...) a model of language of this kind can be 'naturally' related to the organization of context, with ideational meaning used to construct field (the social action), interpersonal meaning used to negotiate tenor (the role structure) and textual meaning used to develop mode (symbolic organization). Eggins and Martin (1997: 239)

On the basis of the above, it is clearly seen that the author tried to emphasize the link between the language and the context, or to be more precise, between the organization of language (ideational, interpersonal and textual meanings) and the organization of context describing its variables (field, tenor and mode). This kind of relationship is called *realization* and can be approached from two different perspectives. Realization, analyzed from the perspective of context, highlights the dominant role of field, tenor and mode in conditioning the ideational, interpersonal and textual meanings of the text. Analyzed "(…) from the perspective of language, realization refers to the way in which different ideational, interpersonal and textual choices construct different types of field, tenor and mode" (Eggins and Martin 1997: 241). We should note, however, that both the organization of language and the organization of context are mutually related to each other, which means that they cannot function independently. Moreover, we can assume that were it not for their obligatory coexistence, the notion of register would not appear at all. Their mutual interdependence is illustrated by the diagram below:
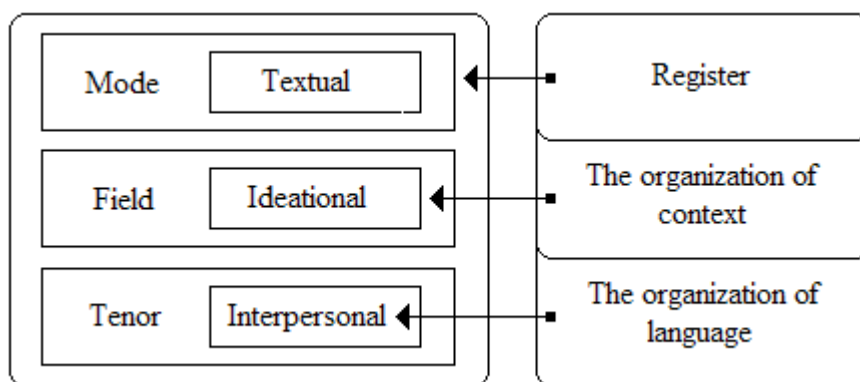

Diagram 3.

Register in relation to the organization of context and language
(Eggins and Martin 1997: 242)

However, our discussion would not be complete without presenting the relationship between register and genre. On the basis of the above, reasoning it can be clearly stated that register understood as the style of a text comprises the organization of context and the organization of language.
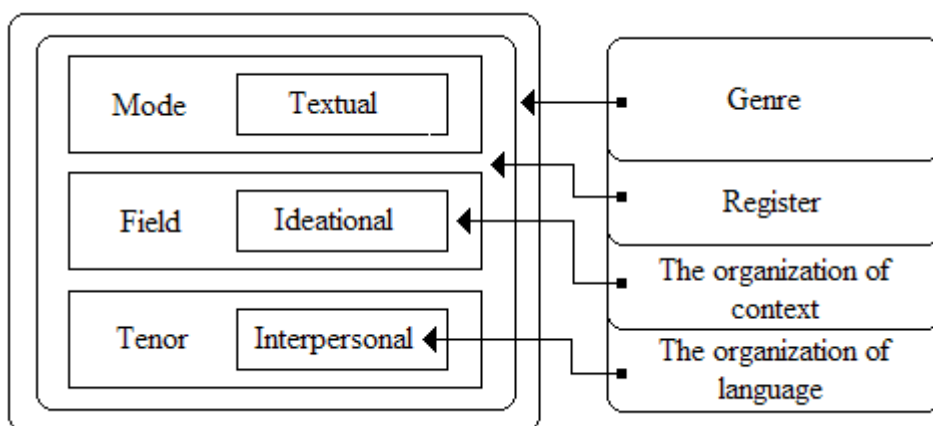

Diagram 4.

Genre in relation to register and context
(Eggins and Martin 1997: 243).

At this point it is reasonable to state that the notion of genre dominates the notion of register. Genres, treated as 'types of literary production', for example, novels, poems or even speeches may vary between each other due to differences caused by the organization of language and the organization of context, or in other words due to the registers chosen by the authors.

4. Genres and Register Analysis in practice

As it has been mentioned earlier, Genres and Register Analysis contains two steps. The first step is to describe the differences between texts in terms of textual formality, expression of attitude and finally, assumed knowledge. However, our investigation would not be persuasive enough without presenting how it works in practice. Eggins and Martin (1997: 230 – 231) in the opening part of their article introduce two texts describing and explaining the term *Postmodernism*. The first text taken from Storey (1993: 155) is classified as a formal academic writing style whereas the second one

delivered by Professor Noam Chomsky (1995: 3) as a highly informal piece of writing. To simplify matters, let us concentrate on the following examples of texts.

Text 8.

Although the term postmodern had been in cultural circulation since the 1870s, it is only in the 1960s that we see the beginnings of what is now understood as postmodernism. In the work of Susan Sontag and Leslie Fiedler we encounter the celebration of what Sontag calls a 'new sensibility', a new pluralism following the supposed collapse of the distinction between high and popular culture. It is a sensibility in revolt against the normalizing function of modernism; its rebellion is an attack on the canonization of modernism's rebellion, an attack on modernism's official statues as the high culture of the modern capitalist world. What these critics oppose is not so much the project of modernism as its canonization in the museum and the academy.

Text 9.

Most of this stuff I can't really comment on because I don't understand a word of it. If I understand 2% I think I am doing pretty well ... Post Modernism is a big fad in intellectual life right now. It's intriguing as an intellectual phenomenon. I don't think there's much in the way of intellectual substance to it. It offers people a device to be careerist, and go to conferences and get cushy jobs and write a lot of articles and be very wealthy and live in big hotels, and keep totally disengaged from any human activity that matters, and meanwhile be more radical than thou.

Eggins and Martin (1997: 230-231) explain the differences between both texts on the basis of the degree of formality, the amount of attitude/evaluation and the background knowledge drawn on in the texts. Table 4 contains the list of characteristics differentiating Text 8 and Text 9 in terms of textual formality.

Textual Formality	
Text 8	Text 9
1. Use of typical unabbreviated syntax: (…) *it is only in* (…), *It is a sensibility* (…), *What these critics oppose is not so much* (…).	1. Use of abbreviated syntax: (…) *I can't really* (…), (…) *I don't understand* (…), *It's intriguing* (…), *I don't think there's* (…).
2. Lack of references to the writer.	2. References to the writer are quite frequent: *I think I'm doing pretty well* (…), *I don't think* (…), *If I understand* (…), (…) *I can't really comment on* (…), *I don't understand* (…)

3. Thematic prominence – the major position in the sentence is always given to the analyzed concept or to pronouns and demonstratives which relate to it: *Although the term postmoderm* (…), *It is a sensibility* (…), (…) *its rebellion is* (…), (…) *these critics* (…).	3. Thematic position is usually filled by the author: I don't think there's much (…) or unnominalized noun phrases naming the analyzed concept: *Most of this stuff* (…).
4. Frequent use of embedding: (…) *that we see the beginnings of what is now* (…), (…) *the celebration of what Sontag calls* (…).	4. Lack of embedding.
5. Avoidance of contractions and idiomatic expressions.	5. Frequent use of contractions and idiomatic expressions: *can't*, *don't*, *don't understand a word of it*.
6. High level of nominalization – action meanings are usually expressed as nouns: *It is a <u>sensibility</u> in <u>revolt</u> against the normalizing <u>function</u> of <u>modernism</u>; its <u>rebellion</u> is an <u>attack</u> on the <u>canonisation of modernism's</u> rebellion, an <u>attack</u> on <u>modernism's</u> official <u>statues</u>* (…)	6. Low level of nominalisation: *It offers <u>people</u> a <u>device</u> to be careerist, and go to <u>conferences</u> and get cushy <u>jobs</u> and write a lot of <u>articles</u> and be very wealthy and live in big <u>hotels</u>.*
7. Lexically dense noun phrase structures with heavy post-modification – usually phrases in which nouns are followed by *of*: (…) *the canonization of modernism's rebellion* (…), (…) *an attack on the canonization of modernism's rebellion* (…), (…) *is not so much the project of modernism* (…).	7. Lack of lexically dense noun phrases with heavy post-modification.
8. Frequent use of academic vocabulary: *encounter*, *pluralism*, *distinction*, *normalising*, *canonisation*, *the academy*, *critics*,	8. Action meanings are usually expressed as verbs: *It <u>offers</u>* (…), (…) <u>go</u> to conferences (…), (…) <u>write</u> *a lot of articles* (…), (…) <u>live</u> *in big hotels* (…), (…) <u>keep</u> *totally disengaged from* (…).

Table 4.

The analysis of differences between Text 1 and 2 in terms of textual formality.

On the basis of the list of grammar structures and vocabulary classified by Eggins and Martin (1997: 230 – 231) as textual formality, it can be clearly stated that Text 1 is much more formal than Text 2 because it contains academic vocabulary, lexically dense noun

phrase structures with heavy post-modification, high level of nominalization and embedded clauses. Moreover, the major position in the sentence is always given to the concept of postmodernism or to pronouns and demonstratives which relate to it. Finally, the author avoids contractions and references to himself. Having looked at the characteristics typical of textual formality, the time has come to focus our attention on the second area of difference, namely expression of attitude. To simplify matters let us compare the degree of attitude and evaluation expressed by Storey (1993: 155) and Chomsky (1995: 3).

Expression of attitude	
Text 8	Text 9
1. Sparse use of minimizing or intensifying adverbs: (…) *it is <u>only</u> in the 1960s* (…).	1. Frequent use of minimizing or intensifying adverbs: *I can't <u>really</u> comment on* (…), (…) *I am doing <u>pretty</u> well* (…), *there's <u>much</u> in the way* (…), (…) *be <u>more</u> radical than thou.*
2. Sparse and oblique use of attitudinally loaded vocabulary: (…) *the <u>supposed</u> collapse* (…), (…) *on modernism's <u>official</u> statues* (…).	2. Frequent use of attitudinally loaded vocabulary: (…) *get <u>cushy</u> jobs* (…), (…) *keep <u>totally</u> disengaged* (…) and *snarl words*: *Much of this <u>stuff</u>* (…), *Modernism is a big <u>fad</u>* (…), *It offers people a <u>device</u> to be* (…).

Table 5.

The analysis of differences between Text 1 and 2
in terms of the expression of attitude.

What differentiates Text 1 from Text 2 is that the former one contains less minimizing and intensifying adverbs and attitudinally loaded vocabulary. This characteristic comprises with Eggins and Martin's (1997) idea that formal text should always describe the reality as it exists without presenting the author's personal beliefs, opinions and attitudes. However, it is to be observed that Text 1 cannot be strictly classified as formal because it undoubtedly contains vocabulary which would be categorized by Eggins and Martin (1997) as attitudinally loaded, for example *supposed* and to some extent *official*. The third area of differences between Text 1 and Text 2 relates to the amount of familiarity with the notion of postmodernism. The following table contains the list of characteristics differentiating Text 1 and Text 2 in terms of assumed knowledge.

Assumed knowledge	
Text 8	Text 9
1. Use of terms which have specialized technical meanings within academe: (…) *cultural circulation since the 1870s* (…), *a new pluralism* (…), (…) *distinction between high and popular culture* (…)	1. Use of everyday vocabulary: (…) *an intellectual phenomenon* (…), (…) *write a lot of articles* (…), *I'm doing pretty well* (…),
2. References to scholars without biographical details being presented: *In the work of Susan Sontag and Leslie Fiedler we encounter the celebration of what Sontag calls a 'new sensibility'* (…), *What these critics oppose* (…).	2. Indirect references to other texts: (…) *be more radical than thou* (supposedly delivered from Bible).

Table 6.

The analysis of differences between Text 1 and 2
in terms of the assumed knowledge.

In order to understand the differences between Text 1 and 2 in terms of assumed knowledge we should analyze the cultural purposes which they fulfill. "While text 1 is fulfilling the cultural purpose of 'tertiary education', text 2 is fulfilling a very different purpose of 'delivering social commentary', or perhaps more accurately 'stirring'." (Eggins and Martin 1997: 236). It is obvious that Text 1 containing references to scholars and specialized terms in the form of technical meanings would not be comprehensible enough for an audience which had not been interested in and acquainted with the term postmodernism before.

5. The critique of Genre and Register Analysis

 One may ask the question why we need Genre and Register Analysis or why the formality of texts should be analyzed so meticulously. One may also inquire why this method is better than its competitors. Whether it is more comprehensible than some of the other competitive branches of linguistics, is for the critics to judge, but I would not have started analyzing it if I had not been convinced of its importance. For many decades there were aspects of textual linguistics which were underestimated and bereft of any academic importance. Moreover, they were somehow disregarded by those linguists who did not want or, what is worse, did not know how to deal with them.

Finally, there were linguists who claimed that a text can be only written. Such a perspective deprived spoken forms of any importance. It is obvious, on the basis of the above investigation, that text can be either spoken or written. It is also much more obvious that both these forms of human verbal interaction can be analyzed in exactly in the same way. Genres and Register Analysis, which was so boldly postulated by Eggins and Martin (1997) is not ideal because one may fallaciously assume that it is enough to choose a sample of a text from the whole article and analyze it in terms of textual formality, the degree of personal attitude and the audience's familiarity with the subject in order to describe a given text as formal or informal. While writing this thesis, it occurred to me that it is extremely easy to look for a part of a particular article which would absolutely comprise Eggins and Martin's areas of differences between texts. The question is, however, whether the method should play the role of a guide, providing us with a commonly and acceptable way of interpreting all texts, or perhaps, on the other hand, we should analyze only those samples of texts which would totally agree with all its guidelines. Fallaciously assuming that Eggins and Martin's method is perfect, I decided to look only for those texts which clearly demonstrated the infallibility of their method. Unfortunately, it turned out that it is almost impossible to find a sample of text which unquestionably obeys all Eggins and Martin's maxims defining differences between texts.

In order to analyze the effectiveness of the Genre and Register Method I have decided to select some samples of texts from Austin (1962) *How to Do Things with Words* and Searle (1969) *Speech Acts: An Essay in the Philosophy of Language*. On the basis of Eggins and Martin's analysis it may be fallaciously assumed that Searle (1969) uses highly formal language whereas Austin's work is written informally. Let us look closely at the textual formality of the following texts:

Text 10.

The form that this hypothesis will take is that speaking a language is performing speech acts, acts such as making statements, giving commands, asking questions, making promises, and so on; and more abstractly, acts such as referring and predicting; and secondly, that these acts are in general made possible by and are performed in accordance with certain rules for the use of linguistic elements. (Searle 1969: 16)

Text 11.

What I shall have to say here is neither difficult nor contentious; the only merit I should like to claim for it is that of being true, at least in parts. The phenomenon to be discussed is very widespread and obvious, and it cannot fail to have been already noticed, at least

here and there, by others. Yet I have not found attention paid to it specifically. (Austin 1962: 1).

It is obvious that Text 10 is more formal because the thematic prominence is always given to the concept of *speech acts* whereas Text 11 is informal because its thematic position is filled by the writer. However, honestly speaking, both texts were chosen deliberately in order to prove the infallibility of Eggins and Martin's Analysis (1997). After analyzing the texts written by Searle (1969) and Austin (1962) more precisely, it occurred to me that they should not be investigated in terms of the textual formality proposed by Eggins and Martin's Analysis (1997) because the thematic position, in a number of cases, may be filled either by the writer or by the described concept regardless of the author who elaborated them. This may be illustrated by means of the following examples:

Text 12.

The type of utterance we are to consider here is not, of course, in general a type of nonsense; though misuse of it can, as we shall see, engender rather special varieties of 'nonsense'. Rather, it is one of our second class – the masqueraders. But it does not by any means necessarily masquerade as a statement of fact, descriptive or constative. Yet it does quite commonly do so, and that, oddly enough, when it assumes its most explicit form. (Austin 1962: 4)

Text 13.

I shall approach the study of some of these problems in the philosophy of language through the study of what I call speech acts or linguistic acts or language acts. The reasons for adopting this approach will emerge later. In this section and the next I shall attempt to explain and justify the methods that I shall employ in conducting the investigation. (Searle 1969: 4)

Another aspect of textual formality so strongly postulated by Eggins and Martin's Analysis (1997) refers to the frequent use of embedding. According to them, embedded clauses are characteristic only for formal texts. Unfortunately, they made this observation only on the basis of two texts explaining the term postmodernism. It is highly advisable at the point to notice that any method which is expected to have a strong scientific background cannot be elaborated on the basis of, or in other words, cannot be artificially adjusted to some deliberately chosen samples of texts. To be more precise, even Austin (1962), who is said to write informal texts, occasionally uses embedded clauses. To simplify matters look at Text 14 written by Searle (1969) and Text 14 elaborated by Austin (1962):

Text 14.

Thus, for example, Wittgenstein's early work, which falls within the second strand, contains views about meaning which are rejected in his later work, which falls within the first strand. (Searle 1969: 18)

Text 15.

We shall take, then, for our first examples some utterances which can fall into no hitherto recognized grammatical category save that of statement, which are not nonsences, and which contain none of those verbal danger-signals which philosophers have by now detected or think they have detected (...). (Austin 1962: 4 – 5)

Eggins and Martin (1997: 231) were also of the opinion that formal texts should possess "(…) lexically dense noun phrase structures with heavy post-modification (…)", nominalized vocabulary and finally, elevated vocabulary. Taking these three aspects of textual formality into consideration, we may assume that Searle's texts are always formal. However, careful inspection of Austin's texts is truly surprising because he is also likely to use the above-mentioned formal elements. Let us compare the following two texts:

Text 16.

For just as it is part of our notion of the meaning of a sentence that a literal utterance of that sentence with that meaning in a certain context would be the performance of a particular speech act, so it is part of our notion of a speech act that there is a possible sentence (or sentences) the utterance of which in a certain context would in virtue of its (or their) meaning constitute a performance of that speech act. (Searle 1969: 17 – 18)

Text 17.

It is fairly easy to make allowances for certain normal enough but different uses of the first person of the present indicative active even with these verbs, which may well be constative or descriptive, that is, the habitual present, the 'historic' (quasi -) present, and the continuous present. (Austin 1962: 68)

The analysis conducted in the previous subchapters has clearly demonstrated that texts also differ in terms of the expression of attitude which is usually realized through the use of minimizing or intensifying adverbs or attitudinally loaded vocabulary. Moreover, on the basis of Eggins and Martin (1997: 231 – 232) we have deduced that the frequent use of adverbs and the presence of evaluative vocabulary is characteristic for informal texts. At the beginning, it seemed to me that only Searle's texts can be classified as formal

ones because of the lack of the above-mentioned elements. However, after some time, it occurred to me that both authors use them with the same frequency. It is enough to look at the texts below:

Text 18.

I believe the answer is that it is odd, in normal circumstances, to ask other people about the existence of one's own elementary psychological states, and odd to assert the existence of other people's elementary psychological states when addressing them. Since normally you are never (...). (Searle 1969: 51)

Text 19.

Grammarians, indeed, have regularly pointed out that not all 'sentences' are (used in making statements: there are, traditionally, besides (grammarians') statements, also questions and exclamations, and sentences expressing commands or wishes or concessions. And doubtless philosophers have not intended to (...). (Austin 1962: 1)

Finally, a related problem involves the third area of differences between texts observed by Eggins and Martin (1997: 233 - 234), namely "(…) the degree of familiarity with the topic that each text-producer is assuming in his audience." Yet, notwithstanding all their remarks concerning assumed knowledge, it is again extremely difficult to find an author who always remembers about this category. Even Austin (1962), who in a number of cases does not obey the rules of Eggins and Martin's formality uses specialized and scientific vocabulary while analyzing speech acts. Consider the following texts:

Text 20.

In such cases it is important to emphasize that the utterance is meant as a request; that is, the speaker intends to produce in the hearer the knowledge that a request has been made to him, and he intends to produce this knowledge by means of getting the hearer to recognize his intention to produce it. (Searle 1969: 30)

Text 21.

It is also a plausible view that explicitly distinguishing the different forces that this utterance might have is a later achievement of language, and a considerable one; primitive or primary forms of utterance will preserve the 'ambiguity' or 'equivocation' or 'vagueness' of primitive language in this respect; they will not make explicit the precise force of the utterance. (Austin 1962: 72)

However, one could claim that my critique is not persuasive enough due to the fact that the entire analysis, similarly to Eggins and Martin's method, is based on texts written

only by two authors, namely Austin (1962) and Searle (1969). Thus, in order to avoid partiality, let me present and briefly describe the texts of other linguists who combine formal and informal aspects of the language used. At that point it is reasonable to point out that it is almost impossible to find a linguist who absolutely obeys all the rules of formality so strongly postulated in Genre and Register Analysis. For example, Fairclough (1995: 191) combines the technical vocabulary characteristic for formal texts with frequent references to the writer who performs the role of a grammatical subject.

Text 22.

The first paper, Fisher (1991), contains a great deal of linguistic analysis, but no intertextual analysis. I argue that the latter would enhance Fisher's analysis of the data, and I extend that argument to Billing (1990). Carrying out intertextual analysis also entails further linguistic analysis, as I show.

Edwards (1979) combines minimizing and intensifying adverbs with academic and formal vocabulary:

Text 23.

The main achievements of modern linguistics, especially that precision often evinced by practitioners of woollier disciplines, have come from a rigorous concentration on structure abstracted from use. Bloomfield (1926) definition of language (...) clearly identifies the system as the primary concern. (Edwards 1979: 2)

And finally, Levinson (1983) combines references to scholars and specialized vocabulary classified by Eggins and Martin (1997) as formal elements with intensifying and minimizing adverbs.

Text 24.

Another possible view that also seems to be incorrect is that, while turn-taking is indeed an option-based system, the options are organized not around surface-structural units, as suggested by Sacks, Schegloff & Jefferson (1978), but rather around functional units – speech acts, moves, or perhaps ideational units (...). (Levinson 1983: 302 – 303)

What the discussion shows is that Eggins and Martin's theory is not precise enough, and as such, it should not be treated as an infallible method of discourse analysis. Let me briefly summarize my investigation. Firstly, Genre and Register Analysis should not have been formulated on the basis of only two precisely and deliberately chosen texts. It is obvious that any scientific method of textual analysis cannot function faultlessly if it is artificially adjusted to intentionally proposed samples of research material. The above

reasoning has clearly demonstrated that the method cannot be used to precisely describe texts written not only by well-known linguists such as Fairclough (1995), Levinson (1983), Searle (1962), Austin (1962) and Edwards (1979) but also supposedly by a number of other writers whose texts are not analyzed in this thesis. A careful reader may not agree with me claiming that I have not investigated a sufficient number of texts. However, my idea is that if the fathers of contemporary linguistics do not obey all the rules of formality presented by Eggins and Martin (1997), their method must lack some strong and fully justified academic backgrounds.

Secondly, Genres and Register Analysis's authors do not focus the readers' attention on all grammatical and lexical categories. To be more precise, they forget about inversion, the passive voice, reported speech, adjectives and so on. Despite careful reading of their paper I still do not know whether, for example, adjectives should be classified as formal words or, perhaps as informal ones. The same problem relates to the word *sparse*. Unfortunately, the authors do not define what this word means. It is obvious at that point that *sparse use* of a particular grammar structure or word may be understood differently by various writers.

Finally, despite the fact that a given author overuses the first pronoun singular cannot be treated as an incontestable proof of his or her informal writing style. It is enough to analyze Searle (1969) who occasionally refers to himself while presenting his scientific reasoning accompanied, at the same time, by the frequent use of specialized and academic terminology.

Whether Genre and Register analysis is better than other similar methods of textual analysis is for the reader to judge, but I would not have started investigating it if I had not believed that it might be. One may, of course, ask the question why we need another approach to Genre and Register Analysis if it does not give us the possibility to classify all texts as formal or informal ones. My answer to the above doubt is that it should be treated as a tool enabling other linguists to elaborate their own methods of text analysis. Therefore, it should be treated as a single stage of a dynamic evolutionary process whose aim is to achieve the improvement of further theories.

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Procedure: Compensating Controls to mitigate the risks arising from the Segregation of Duties conflicts in SAP roles allocations in Nestle Polska, Nestle Polska Ice Cream, Nestle Nutrition, Nestle Baltics. No CF 01.