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A Review of Genre Approaches within Linguistic Traditions

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ABSTRACT

This paper reviews three major approaches to genre analysis; Rhetorical Genre Studies (RGS), English for Specific Purposes (ESP) and Systemic Functional Linguistics (SFL). Based on the review, it is noted that RGS is an approach which regards genre as a form of social action involving analysis of genre through detailed accounts of the social and cultural contexts with an emphasis on how a genre fulfills its social purpose and actions. On the other hand, ESP is an approach which views genre as a communicative event characterised by their communicative purposes as well as rhetorical features where the discourse community acts as those which recognises and sanctions the acceptance of a genre. The final genre approach, which is SFL, perceives genre as the cultural purpose of texts, achieved through a genre's structural and realisational patterns where meanings are made within the genre. Overall, the ESP and SFL approaches share fundamental view that linguistic features of texts are connected to social context and function. Thus both of the approaches take on a linguistic approach in describing genres. RGS, in contrast, investigates genres through the study of society in which genre is being used thus taking an ethnographic approach to analysis of genres. This paper concludes with a discussion on the concept of genre presented in the various approaches and the possible emergence of other approaches in the study of genre.

Keywords: Review of genre, genre analysis, genre approaches, Rhetorical Genre Studies, English for Specific Purposes, Systemic Functional Linguistics

INTRODUCTION

There have been multi-perspective views with regard to genre particularly from genre theorists in the New Rhetoric, the English for Specific Purposes (ESP) and the Sydney school groups. One of the most influential papers on genre studies that distinguishes the linguistic and non-linguistic traditions is the review by Hyon (1996) which to date, has continued to be used as a framing device and map-making achievement for linguistic and discoursal analysis (Swales, 2012). Genre continues to be the subject of interest among scholars regardless of the differing theoretical backgrounds and approaches taken to gain insights on how genre serves its functions within the context of its use. Previously, genre was regarded as being merely a classificatory tool that enables categorisation of texts and cultural objects. However, genre has now been acknowledged and understood as a 'powerful, ideologically active and historically changing shaper of texts, meanings and social actions' that help to organise and generate kinds of texts and social actions in a dynamic way (Bawarshi&Reiff, 2010:4).

Bhatia contends that one of the main objectives of genre analysis is to 'understand and account for the realities of the world of texts' (2002:7), of which the real world is perceived to be both complex and dynamic in nature (see Bhatia, 2002). Additionally, Yunick (1997) and Hyland (2002) claim that the study of genre is carried out as scholars identified the need to

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understand how language relates to its culturally recognised context and its use. Regardless of the aims and goals of analysing genre, genre has continued to be studied and analysed particularly by those following three distinctive genre approaches; the Rhetorical Genre Studies (RGS), English for Specific Purposes (ESP) and Systemic Functional Linguistics (SFL).

In this paper, multi-perspective views on the concept of genre will be discussed by reviewing genre theorists' views and definitions of genre. Additionally, a review on each of the genre approach mentioned is also highlighted. Later, a discussion on some key features of the approaches in terms of its similar as well as differing views with regard to genre is also included. Finally, the paper concludes with a discussion on the concept of genre and how it can be analysed and studied towards deriving insightful findings on specific uses and functions of genre.

GENRE DEFINED

As noted earlier, genre has been defined and redefined by genre scholars from differing theoretical views and approaches. A functional approach to genre classification includes those following SFL and ESP traditions. For instance, within SFL, Martin (1984) regards genre as a 'staged, goal-oriented, purposeful activity in which speakers engage in as members of our culture' (p.25). Meanwhile, Swales' seminal work on the purposive nature of genre from the ESP approach has continued to be one of the most extensive definitions of genre. Swales (1990:58) regards genre as 'a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognised by the expert members of the parent discourse community and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style'. Thus, from a functional approach on the classification of texts, or genres, both SFL and ESP approaches classify genres according to their functional features or communicative purpose.

Additionally, a critical review and commentaries by experts from varying traditions such as Brian Paltridge, Chris Tardy, Ken Hyland and other experts on the concept of genre, in particular how it is perceived in the context of second language writing is well documented in Johns *et al.* (2006). In their article, which is a written version of a plenary session that focused on issues pertaining to second language writing, it was noted that those from the linguistic background 'derive their theories and data firstly from the texts themselves' while those from the New Rhetoricians 'begin with context or ideology' (p. 247). Coe (2002), cited in Johns *et al.* (2006), asserts that from a New Rhetoric perspective, a genre is 'neither a text type nor a situation, but rather the functional relationship between a type of text and a type of situation' (p.197). Brian Paltridge, on the other hand, describes genres as the ways in which people 'get things done' through their use of language in particular contexts while Ken Hyland regards genre as socially recognised ways of using language in which genre both embeds and constructs social realities. These commentaries by genre scholars were some of the discussions that were addressed in Johns *et al.* (2006), but perhaps the most notable remark has been from Chris Tardy. He contends that:

> 'if genre scholars across disciplines share one point of agreement it is the complexity of genres. Whether we choose to analyse genres in terms of their textual features, social actions, communities of practice, power structures, or the networks and modalities in which they operate (and individual researchers nearly always need to limit themselves to only some of these), we know that we are only seeing a partial view of all that is actually going on' (Johns, *et al.*, 2006:248). Thus, regardless of the approach we follow, the ways in which we analyse genre are only partial representations of the complex nature of genres and the social and communicative functions they have to serve.'

With regard to genre studies, three distinctive approaches to genre analysis which have continued to be recognised and used are RGS, ESP and SFL (Bawarshi & Reiff, 2010; Bhatia, 1996; Hyland, 2002; Hyon, 1996; Paltridge & Starfield, 2007). In order to distinguish how each of the approaches regards and analyses genre, the subsequent sections discuss the overview of the respective genre approaches.

Genres As Forms Of Social Action – Rhetorical Genre Studies (Rgs)

The Rhetorical Genre Studies (RGS), also known as the North American Genre Theory, is drawn on and has contributed to the New Rhetoric. RGS approach to genre studies is influenced by the developmental psychology and meta-cognitive science that

focuses on the social purposes of genre in which genre is defined by Miller (1984:31) as 'typified rhetorical actions based in recurrent situations'. The primary focus of RGS is to understand how genre 'mediates situated practices, interactions, symbolic realities and congruent meanings'(Bazerman, 2003:380) thus attempting to gain insights on genres' dynamic relationship to exigencies, situations and social motives in the way people construct, interpret and act within particular situations through the study of the society. Therefore, RGS is concerned with the investigation of contexts, with which genres are seen as sociological concepts mediating textual and social ways of knowing, being and interacting in particular contexts. Miller (1984) contends that genre cannot be studied without studying the community in which particular genre is found and that it is ethnographic in nature aimed at investigating the surrounding social context of the genre. Additionally, she asserts that defining genres as rhetorical actions means recognising genres as forms of social interpretation that make certain actions possible. The starting point of genre analysis within RGS is to understand the contexts of genres and their performance. In doing this, an ethnomethodological approach is the common trajectory of genre inquiry rather than text analysis which focuses on detailed analysis of social and cultural contexts of the genre being investigated emphasising on the social purpose or actions in which the genre fulfills. RGS aims at gaining insights on 'the attitudes, values and beliefs of the communities of text users' (Hyland, 2002:114) that are manifested and exemplified within the construction of the genre.

The key concept within RGS is the concept of *typification*in which 'typifications of situations, goals and tasks can be crystallised in recognisable textual forms, deployed in recognisable circumstances – or genres…The textual features of genres serve as well-known rhetorical problems arising in well-known rhetorical situations' (Bazerman, 1994:18). In this sense, genre-based typification provide writers the 'symbolic means to make sense of things' which help to 'set the stage and frame possible actions' (p.19). Miller (1984) asserts that genre must be defined by the substantive and formal features that genres embody as well as by the social actions they help produce. Consequently, RGS views genre not only as typified ways of acting within recurrent situations but also functioning as 'cultural artifacts' (Bawarshi and Reiff, 2010) which provide insights on how a specific culture defines and configures situations and possible ways of acting upon them. Miller's (1984) notion of genre has indeed help shape the field of RGS which allows the platform for researchers interested in studying cultural patterns and practices within genres while simultaneously challenges those to take into account how genres might be beneficial for those interested in understanding and participating in particular social actions.

In Bawarshi and Reiff (2010:192), guidelines for analysing genres following RGS was presented in order to assist learners 'to recognise genres as rhetorical responses to and reflections of the situations in which they are used'. Figure 1.1 illustrates the guidelines for analysing genre from RGS perspective which is adapted from Devitt, A., Reiff, M.J. and Bawarshi, A. (2004).
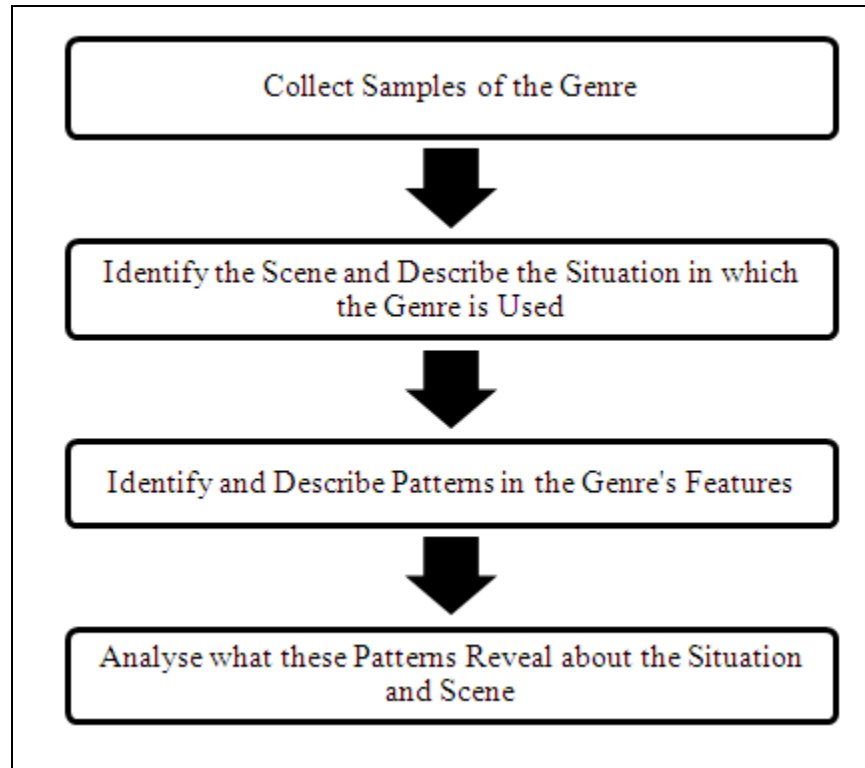
Figure 1.1 Guidelines for analysing genre in RGS

As can be seen in Figure 1.1, RGS analysis of genre focuses on identifying the social and situational context in which the genre is used by initially collecting samples of the genre. The analysis proceeds with identifying the scene in which the genre is used, describing the patterns and recurrent features of the genre and the analysis concludes with deriving an understanding on what these patterns and textual features reveal about the genre, its situation and the scene in which it is used (refer to Appendix A for comprehensive guidelines). In addition to the guidelines presented in Figure 1.1, Johns (2013) proposes a more specific contextual genre analysis topics and questions of which she adapted from Walker (2012) for those interested in analysing genre from RGS perspective. Table 1.1 exemplifies the analytical terms and questions that can be used to explore the context of a particular genre.

Table 1.1 Johns' (2013) Analytical terms and questions in RGS analysis of genre

Contextual Genre Analysis	Explanation
Ecology	What is the broader context for this text? What is going on?
Production	Is the text written? Spoken? Online? How has that affected the production of the text?
Representation	What or who initiated the text? What were the writer's purposes? In what genre is it written/ spoken? What are the conventions of this genre?
Activity	What practices and sources were involved in producing the text? What was the process?
Distribution	To what audiences was the text addressed? Where was it distributed?

To recapitulate, RGS analysis of genre emphasises more on situational context in which genre occurs rather than on linguistic forms (Hyon, 1996). As can be seen in Figure 1.1 and Table 1.1, the central focus of RGS is to understand the culture of the discourse community which includes probing into the activities, attitudes, beliefs, values and patterns of behaviour (Flowerdew and Wan, 2010). Thus, analysing genre from RGS perspective begins with studying the context of use in terms of the cultures and situations in which the genre is used followed by how the genre is influenced by these cultures within a particular context (Johns, 2013).

Genres As Forms Of Communicative Actions – English For Specific Purposes (Esp)

English for Specific Purposes (ESP) is a universal term that is used to encompass various areas of English studies such as academic English, business English, medical English, legal English, to name a few. The ESP approach adopts the Bakhtinian notions of intertextuality and dialogism and draws on the Systemic Functional understandings of text structure (Hyland, 2002) although it 'lacks a systematic model of language' and 'extensive use of a stratified, metafunctional grammar' (p. 115). As mentioned earlier, from the perspective of ESP, genre is regarded as 'a class of communicative events, characterised both by their communicative purposes and by various patterns of structure, style, content and intended audience' (Swales, 1990:58). These communicative purposes are perceived to be sanctioned and recognised by members of the discourse community thus constituting the rationale of the genre and its use within the discourse community (Swales, 1990). The central focus of ESP lies in the analysis of communicative purpose and formal language features of genre in its context of use aimed at providing language learners appropriate language resources and skills in their attempt to gain access to the English language demands that they encounter in their studies or professions (Swales, 1990; and Bhatia, 1993). In ESP, genres are understood as communicative tools situated within the social context which aims to examine the discourse community's goals and how genre features in terms of their structure and lexicogrammar help to embody and assist members of the discourse community to serve their communicative goals.

The key concepts within ESP are the interrelated concepts of *discourse community*, *communicative purpose* and *genre*. Discourse community, as perceived from the ESP perspective is proposed by Swales (1990) as having six defining characteristics that help to identify a group of individuals as a discourse community; a set of common public goals; established mechanisms of intercommunication; information and feedback through a participatory mechanism; one or more genres to further the community's aims; specific lexis; and membership includes both apprentices and experts with suitable degree of relevant expertise (Swales, 1990:24-27). From ESP perspective, genres are seen to be serving both as a means of achieving and furthering discourse communities' goals as well as a way of assisting new members of discourse communities in acquiring and initiating into discourse communities' shared goals. Swales (1990) discusses genres as representing a class of communicative events that are formed following the shared set of communicative purpose of discourse communities, of which communicative purpose has been nominated as the 'privileged' property of a genre (p. 52). Communicative purpose, as defined in relation to a discourse community's shared goals, is seen as a means to provide the rationale for a genre and in turn helps to shape its internal structure. Communicative purpose of a genre is often the starting point for genre analysis in ESP.

The common trajectory of genre inquiry in ESP includes i) identifying a genre within a discourse community, ii) defining the communicative purpose of the genre, iii) examining the genre's organisation – characterised by the rhetorical 'moves' it undertakes, and iv) an examination of the textual and linguistic features that help to realise the rhetorical moves. The trajectory of analysis within ESP genre approach often move from the context to textual analysis such as Swales (1990) genre analysis model in the move structure of research article introductions, Bhatia's (1993) seven-step of analysing genres and Bhatia's (2004) four-space model of written discourse analysis. ESP takes on a linguistic approach to genre by analysing features of texts in relation to the values and rhetorical purposes of discourse communities which have contributed to the body of knowledge of discipline-specific genres such as the research articles. An understanding of discipline-specific genres has allowed those seeking access and participation in academic and professional discourse communities to better grasp the communicative purpose, characteristics, expectations and demands of various kinds of genre in their respective fields and professions (Swales, 1996).

According to Yang (2010), Swales' (1990) model of genre analysis is 'much in line with the structural-functional tradition of SFL' as he acknowledges the sources of influence on him, among which are Halliday's (1978) framework and categorisations, Miller's (1984) and Martin's (1985) view on genre as a means of social action as well as the socio-rhetorical approach in the field of L1 writing that perceives discourse as a tool to achieve rhetorical goals (Yang, 2010) and how texts serve their purpose within specific environments (Swales, 1990). Swales argues that the communicative goals constitute the rationale behind a genre, which shapes genre conventions – including the rhetorical organisation (schematic structure) of texts along with the linguistic means of its accomplishment of which the communicative goals determine the text structure of a genre. The concepts as viewed by Swales have contributed to the framework for analysing rhetorical organisation of texts known as the Move structure (Swales, 1990). Based on this model, a text can be divided into 'Moves' based on their function in the section and a Move is further categorised into 'Steps'. Figure 1.2 is an example of Swales' model of research articles genre.

Move 1	Establishing a territory	
	Step 1	Claiming centrality
and/or	Step 2	Making topic generalization(s)
and/or	Step 3	Reviewing items of previous research
Move 2	Establishing a niche	
	Step 1A	Counter-claiming
Or	Step 1B	Indicating a gap
Or	Step 1C	Question-raising
Or	Step 1D	Continuing a tradition
Move 3	Occupying the niche	
	Step 1A	Outlining purposes
Or	Step 1B	Announcing present research
	Step 2	Announcing principal findings
	Step 3	Indicating research article structure

Figure 1.2 Swales' (1990) model of research article genre

Swales' genre model shares a number of features of the structural-functional tradition of SFL in that he examines genre in terms of the global structure of text and gives ideational labels to the structural elements such as 'establishing a territory', and 'claiming centrality'; similar to that found in Hasan's GSP model ('sale', 'purchase', 'closure'). In addition, Swales also correlates the structural elements with their linguistic signals thus describing the elements in semantic terms and covering the grammatical analysis of the elements within a genre. The concept of genre in Swales model includes determining the rhetorical organisation of a genre aiming at achieving a set of communicative purposes (contextual) and showing how these communicative purposes are signaled by lexical and syntactic choices. Swales' genre model allows text to be analysed in terms of its text structure 'from above' and 'from below', offering a practical method of text analysis that can lead to the establishment of a genre-specific potential. This model could be a resource for producing and recognising the rhetorical organisation of texts of a specific genre.

Although the model of genre proposed by Swales attempts to investigate how a genre is shaped by the discourse community's communicative goals in which analysis of the rhetorical organisation is carried out, it seems that the model is only able to capture how these goals are achieved by means of the structural elements represented by the lexical and syntactic choices evident within the genre. Thus, the model emphasises the formal features of language instead of the functional features represented within the text and therefore is more relevant to be used as a resource that can help those who aim to produce and recognise the rhetorical organisation of texts expected of a specific type of genre, such as the research article genre. A study conducted by Helan (2012), for example, used Swales' (1990, and 2004) move analysis to investigate the structural organisation and moves of published medical case reports which is shown in Table 1.2.

Table 1.2 Helan's (2012) structural move analysis of present-day medical case reports

Move	Function	Detail
Move 1	Establishing a Territory	Contextualising the report by providing background information in the form of definitions and descriptions of the pathological condition or special (i.e., diagnostic, investigative or operative) procedure
Move 2	Establishing a niche	Indicating a gap in clinical knowledge and the relevance of the report by invoking its uniqueness and a lack or absence of reporting
Move 3	Presenting the Present Work	Announcing the present work
Move 4	Presenting a Problem	Providing a clinical identification of the patient by specifying the patient's demographics and history
Move 5	Investigating the Problem	Summarising the patient's diagnostic data from: i) significant examination findings and/or ii) results of investigative procedures and determining the diagnosis
Move 6	Addressing the Problem	Describing actions taken to treat the patient by recapitulating any surgical or pharmaceutical interventions
Move 7	Evaluating the Outcome	Stating the success or failure of the patient's treatment having resulted either in the patient's survival and cure or death
Move 8	Presenting Background Information	Describing (a specific aspect of) the reported pathological condition, complication, special procedure, or treatment and citing clinical studies which aid in presenting this information
Move 9	Reviewing Literature Pertinent to the Case	Contrasting and comparing present and previous reports of similar cases or case series (or stating a lack or absence thereof
Move 10	Referring to the Case	Invoking relevant features of the reported case in relation to the drawn implication
Move 11	Drawing Implications	Suggesting possible clinical, pedagogic, or research implications and recommendations; and indicating limitations, cautions, or unanswered questions
Move 12	Summarising the Case Report	Recapitulating the central features of the case report
Move 13	Summarising Implications of the Case Report	Discussing the most important implications and recommendations emphasised by the authors of the case report

As can be seen in Table 1.2, Helan's findings revealed three basic moves with are in agreement with Swales' (2004) move analysis with Move 1 (Establishing a Territory) serves to contextualise the report and provide background information to the reader. In Move 2 (Establishing a niche), the rhetorical function of the move is to indicate a gap in the clinical knowledge whereby Move 3 (Presenting the Work) is an optional move in medical case reports in which the author uses the move to announce the report. It should be noted that medical case report tend to reveal a significant number of moves in realising the genre of medical case report compared to the moves found in the genre of research articles. Helan summarises that in the context of published medical case reports, the reports are structured into four main sections namely i) the introduction, ii) case presentation, iii) discussion and iv) conclusion realised by the rhetorical functions shown in Table 1.2 (see Helan, 2012).

Apart from Swales, another renowned scholar within ESP genre studies particularly in the field of professional genre studies is Vijay Bhatia who proposed a multi-perspective four-space model of discourse analysis (2002 and 2004). While Swales concern is more oriented towards academic genres, Bhatia's interest is on professional discourse analysis. He proposes a multi-perspective four-space model of discourse analysis in which discourse, as defined within this context, is 'an instance of the use of written language to communicate meaning in particular context, irrespective of any particular framework for analysis' (Bhatia, 2004: 18). Bhatia's four-space model is illustrated in Diagram 1.1.
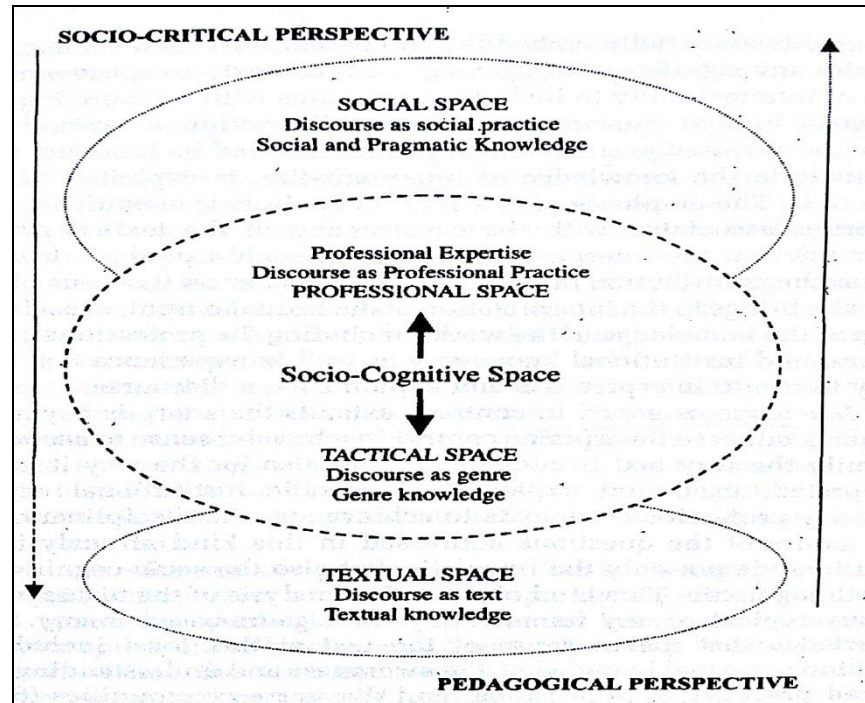
Diagram 1.1 Bhatia's four-space model of written discourse analysis

As shown in Diagram 1.1, Bhatia's four-space model of written discourse analysis covers four spaces; textual, tactical, professional and social spaces. These spaces represent the overlapping grounds where discourses operate within and across these spaces from different perspectives as shown in the figure. In order to analyse and encapsulate all the four perspectives within the genre model, a similar set of multidimensional approach to genre-based analysis of written discourse is required particularly for those interested in the study of institutional and organisational context. As a result, Bhatia has also outlined various research procedures that could derive significant results and understanding of a particular genre which draws several types of analytical data including textual data, socio-cognitive data, ethnographic data and socio-critical as shown in Diagram 1.2.
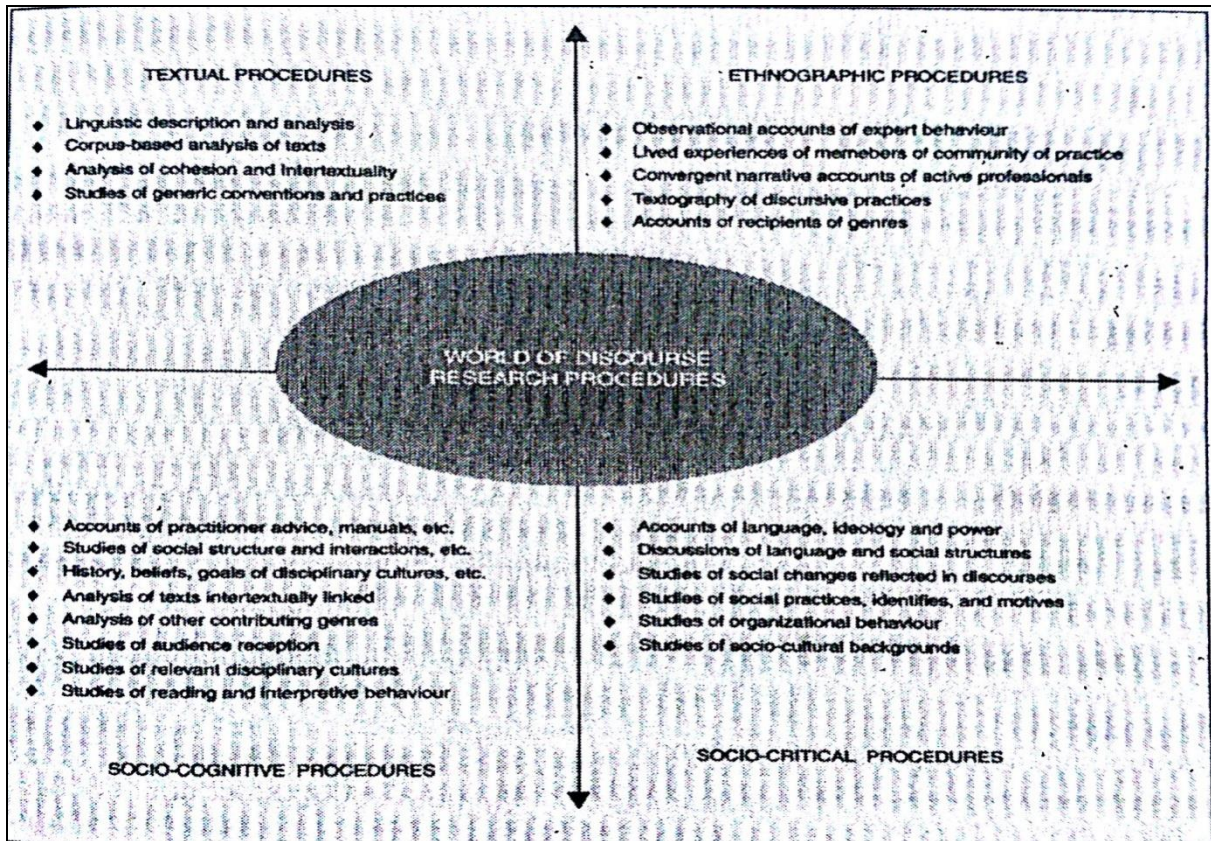
TEXTUAL PROCEDURES

- Linguistic description and analysis
- Corpus-based analysis of texts
- Analysis of cohesion and intertextuality
- Studies of generic conventions and practices

ETHNOGRAPHIC PROCEDURES

- Observational accounts of expert behaviour
- Lived experiences of memebers of community of practice
- Convergent narrative accounts of active professionals
- Textography of discursive practices
- Accounts of recipients of genres

WORLD OF DISCOURSE
RESEARCH PROCEDURES

- Accounts of practitioner advice, manuals, etc.
- Studies of social structure and interactions, etc.
- History, beliefs, goals of disciplinary cultures, etc.
- Analysis of texts intertextually linked
- Analysis of other contributing genres
- Studies of audience reception
- Studies of relevant disciplinary cultures
- Studies of reading and interpretive behaviour

- Accounts of language, ideology and power
- Discussions of language and social structures
- Studies of social changes reflected in discourses
- Studies of social practices, identifies, and motives
- Studies of organizational behaviour
- Studies of socio-cultural backgrounds

SOCIO-COGNITIVE PROCEDURES   **SOCIO-CRITICAL PROCEDURES**

Diagram 1.2 Bhatia's (2004) world of discourse research procedures

The discourse research procedures proposed by Bhatia envelopes four key dimensions of analysis that spans across all concepts of space by examining the textual perspective, ethnographic perspective, socio-cognitive perspective and socio-cultural perspective of discourse as shown in Diagram 1.2. Based on the research procedure, the textual perspective is an investigation that focuses on the surface level of the text that includes 'analyses of statistically significance of lexicogrammar based on a corpus of texts, textualisation of lexicogrammatical resources used in the corpus, patterns of discoursal, rhetorical or cognitive structuring and intertextuality as well as interdiscursivity...within the context of generic conventions and practices' (Bhatia, 2004:160-161). On other hand, the socio-cognitive perspective includes inquiry of the construction, interpretation (by audience reception and insights) and use of genres in the discourse community apart from investigating the interdiscursivity, appropriation of generic resources and use of rhetorical strategies to respond to recurring or novel situation (Bhatia, 2004:161-162). Additionally, Bhatia's research procedures also include an ethnographic perspective which integrates ethnography methods to other perspectives in an attempt to give a thick description of language/genre use in the world of professions. The last quadrant in Bhatia's research procedure is the socio-critical perspective where analysis and discussions are aimed at a wider context of social and political practices where concepts and issues with regard to 'ideology and power, identities and motives and cross-cultural and intercultural environment, within which most of these discursive and disciplinary practices and genres are...embedded' (Bhatia, 2004, p. 162).

Apart from presenting the four-space model and discourse research procedures for analysing genre, Bhatia also outlines a model of analytical procedures which draws several types of analytical data. This includes the textual, socio-cognitive, ethnographic data and socio-critical data to account for a complete picture of professional discourse within the analytical framework of research procedures shown earlier in Diagram 1.2. Bhatia (2004:164-166) outlines his seven step procedural model as the following:

1. Place the given genre-text in a situational context.
2. Survey existing literature.
3. Refine the situational/contextual analysis.
4. Select the corpus.
5. [Investigate] textual, intertextual and interdiscursive perspectives.
6. [Perform] ethnographic analysis.
7. Study the institutional context.

A study conducted following Swales' (1990) move structure and Bhatia's seven steps model of genre analysis was conducted by Sarjit Singh, Shamsuddin and Hanafi Zaid (2012) to analyse work procedures written by Malaysian petroleum engineers. The corpus-based study investigating 90 work procedures gathered and analysed from three local petroleum companies (30 work procedures from each company). Bhatia's model of genre analysis was employed as a guiding principle for analysing micro and macro level corpus-based textual analyses with the aim of establishing a framework to teach specific courses such as the petroleum engineering which was the focus of the study (see Sarjit Singh, Shamsuddin and Hanafi Zaid, 2012).

Bhatia's four-space model, discourse research procedures as well as the seven step procedural model is a very comprehensive guide for genre analysts which claims to encapsulate all four quadrants of the textual, ethnographic, socio-cognitive and socio-critical perspectives of professional discourse. This approach is seen to be more suited for those interested in discourse studies (critical discourse analysis) which is driven towards understanding the overall picture and a broader perspective of how a particular genre is being used, accepted, perceived and determined by the discourse community; both from the sender and receivers ends.

Although Bhatia's perspective on the textual space claims to cover the analysis of language use within the genre, it should be noted that it is oriented towards a statistical analysis of significant language use (i.e. lexicogrammar) and that it is 'confined to the surface-level properties of discourse…not necessarily having interaction with context in a broad sense but merely taking into account what is known as co-text' (2004:19). Therefore, as Bhatia highlights, discourse as text does not take into account a text's engagement with its context thus limiting a comprehensive analysis of how language is used within the context (see Bhatia, 2004) particularly by those interested in investigating how a particular genre realises its social purpose through language use.The next section discusses how genre can be analysed from SFL perspective, which emphasises on analysing genre in terms of its identification of social purpose through the analysis of linguistic features.

Genres as Staged, Goal-Oriented Social Process – Systemic Functional Linguistics (Sfl)

Australian genre-based educational linguistics, also known as the 'Sydney school' has developed mainly independently of RGS and ESP and draws heavily on the theoretical work of Michael Halliday's (1978) Systemic Functional Linguistics (SFL). Although initially this approach sets out to cater the needs for language and literacy education particularly among those in the context of school and adult migrant programs in Australia, in recent years, this approach has received strong adherents internationally through a growing number of studies investigating genres across various contexts and languages. SFL regards genres as 'staged, goal-oriented and purposeful social activity that people engage in as members of their culture' (Martin, 1984:25) in which genre is regarded as the 'cultural purpose' of texts and that genres are expressed within texts through their structural and realisational patterns (Eggins, 2007). Therefore, genres are seen as a social process that is staged and goal-oriented which aims to seek an understanding of the organisation and structure of language in realising its social purpose within particular context and culture.

The key concept that is of utmost importance to SFL is the concept of *realisation*. SFL regards the concept of realisation as an important notion that helps to describe the dynamic relationship between language that *realise* social purposes and contexts as specific linguistic interactions. Simultaneously, social purposes and contexts also help to *realise* language as specific social actions and meanings. In this approach, language is seen as a form of socialisation in which language plays a role in assisting people to become socialised and in performing meaningful actions described aptly by Halliday (1978) as 'context of situation' labeled as 'register'. Martin, following Halliday's work onregister, has built on the work of Halliday by locating genre in relation to register so that genre and register relate to and realise one another in important ways. According to Martin (1984), register functions at the level of 'context of situation' whereas genre functions at the level of 'context of culture'. Register describes what actually

takes place (field), how participants relate to one another (tenor) and what role language is playing (mode) which corresponds to what happens at the linguistic level which Halliday refers to as the language metafunctions: ideational (representation of action – corresponds to field), interpersonal (describes interactions between participants – corresponds to tenor) and textual meanings (describes the flow of information within and between texts – corresponds to mode).

The primary focus of SFL in genre analysis is to understand how social purposes are linked to text structures and how these social purposes are realised as situated social and linguistic actions within the register (encompassing field, tenor and mode). In the context of SFL, register contextualises language and is, in turn, contextualised by genre (Martin, 1997). This approach acknowledges the purposeful, interactive and sequential character of different genres and the ways in which language is systematically linked to context. Thus, genre analysis within this approach sets out to examine the distinctive stages or moves evident within genres along with the patterns of lexical, grammatical and cohesive choices which 'construct the function of the stages of the genres' (Rothery, 1996:93). The most common trajectory in SFL genre analysis is i) the identification of social purpose as represented in generic structural elements and staging possibilities within a particular genre (Eggins & Martin, 1997:240), ii) an analysis of a text's register as represented in field, tenor and mode, iii) analysis of language metafunctions, and iv) micro-analysis of semantic, lexicogrammatical and phonological/graphological features of a genre. Genre analysis from the SFL approach has contributed to providing evidence on how genres can systematically link their social purposes to social and linguistic actions as well as the study of macro-genres such as recounts, reports, narration, etc.

An exploration of the nature and functions of genre has been attempted by Halliday in his works in which he argued that 'in order to give a complete characterisation of texture, we should also have to make reference to 'generic' structure, the form that a text has as a property of its genre' (Halliday, 1978, p. 61). In response to this, Hasan defines the concept of genre as 'type of discourse' and initiated the investigation of its text structure (Halliday & Hasan, 1989) and proposes a model of generic analysis called the generic structure potential (GSP), which had successfully establish a fundamental basis for genre analysis within SFL. Hasan's GSP is an attempt to describe the text structure of a genre through 'the total range of optional and obligatory elements and their order' (Hasan, 1985:64) and derives a formula to represent GSP. Thus, GSP is a framework that is used to describe the text structure of a genre and a kind of subpotential for the process of a given text type. The GSP formula of sales encounter introduced by Hasan is illustrated in Figure 1.3.
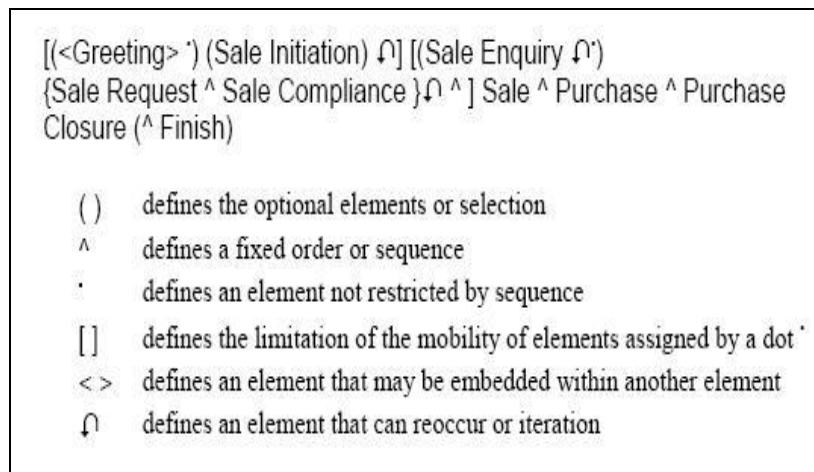
[(<Greeting> ˙) (Sale Initiation) ∩] [(Sale Enquiry ∩˙)
{Sale Request ^ Sale Compliance }∩ ^] Sale ^ Purchase ^ Purchase
Closure (^ Finish)

( )   defines the optional elements or selection
^   defines a fixed order or sequence
˙   defines an element not restricted by sequence
[ ]   defines the limitation of the mobility of elements assigned by a dot ˙
< >   defines an element that may be embedded within another element
∩   defines an element that can reoccur or iteration

Figure 1.3 Hasan's (1985) Generic Structure Potential (GSP) Formula of Sales Encounter

In this model, Hasan is mainly concerned with how text does its job in its context; the textual function of language related to the mode of discourse. She asserts that the most outstanding characteristic of text is unity – unity of texture and unity of text structure. While Halliday &Hasan (1985) explain texture 'from above' in terms of semantic ties realised by lexical or grammatical devices known as 'cohesion', Hasan (1985) explains text structure 'from above' in terms of a genre-specific semantic potential predicted by the context of situation. Hasan's theory of generic analysis consists of three main propositions stated as follows:

i.   Features of contextual configuration (CC) could be used for making some kind of predictions about text structure and the sequence and order of the elements in the structure. Contextual configuration is composed of three components: field of discourse, tenor of discourse and mode of discourse and thought of as a variable that is represented by some specific values.

ii.   Every genre has a generic structure potential which includes three kinds of elements: obligatory, optional and recursive. The generic structure potential for a genre is a linear combination of the three elements in a certain order of sequence.

iii.   Genre is defined by obligatory elements in structure. Consequently, the obligatory elements and their sequence define the genre to which the text belongs and the function of optional elements may account for the variations in all the texts that belong to the same genre.

(Adapted from Ren, 2010:233)

Based on the discussions on RGS, ESP and SFL and the some of the models that represent each of the approaches with regard to genre studies, it can be said that genres are indeed complex in nature and that the analysis of genre, in whichever approaches that we employ could only capture a fractional view of the overall representation of genres. However, at least we could agree that by employing a particular approach to analysing genre, we could view genre from a specific point of reference, regardless whether our focus in on the textual feature, rhetorical situations or communicative purpose, to name a few. The next section reviews RGS, ESP and SFL in terms of their similarities and differences on the concept of genre and its method of analysing genre.

SHARED VIEWS AND DIFFERING ORIENTATIONS OF RGS, ESP AND SFL

A succinct description of the distinction of the three approaches has been by Yunick (1997). He contends that RGS focuses on the social purpose of a genre while ESP focuses on the moves and discourse structure of a genre. On the other hand, Yunick asserts that SFL focuses on the grammatical and discourse structure that are linked to the social function of a genre. The genre approaches within linguistic and rhetorical traditions (ESP, SFL and RGS) share a common understanding of genre as being unified in a situation (Bawarshi&Reiff, 2010), in which genres are recognised as connecting texts and contexts through their emphasis on the 'addressee, the context and the occasion' (Freedman, 2006:104). However, the emphasis and analytical/pedagogical trajectory of each approach differs from one another as has been discussed earlier. These differences among the approaches have resulted in the different ways genres are recognised, how they are being studied and the ways genres are taught and acquired.

Table 1.3 summarises how genres are perceived within the respective approaches of RGS, ESP and SFL based on the perception, understanding and key features of genre as regarded within these approaches as discussed in the preceding sections.

Table 1.3 Perspective on genre from various linguistic traditions

Feature	RGS	ESP	SFL
Definition	Genre as 'typified rhetorical actions based on recurrent situations' (Miller, 1984:31)	Genre as 'a class of communicative events, characterised both by their communicative purposes and patterns of structure, style, content and intended audience' (Swales, 1990:58)	Genre as 'staged, goal-oriented and purposeful activity that people engage in as members of their culture (Martin, 1984:25)
Focus	To understand how genre 'mediate situated practices, interactions, symbolic realities and congruent meanings' (Bazerman, 2003:380)	To analyse the communicative purpose and formal language features of genre in its context of use	To understand how social purposes are linked to text structures and how these social purposes are realised as situated social and linguistic actions within the register
Aim	To gain insights on genres' dynamic relationship to exigencies, situations and social motives in the way people construct, interpret and act within particular situations through the study of society	To provide language learners appropriate language resources and skills to gain access to the language demands encountered in studies or professions (Swales, 1990;	To understand the organisation and structure of language in realising its social purpose within particular context and culture
View/ Concern	Genre cannot be studied without studying the community where the genre is found; ethnographic in nature which aimed to investigate the surrounding social context of the genre	Genres are understood as communicative tools situated within the social context which aims to examine the discourse community's goals and how genre features help to embody and assist members to serve their communicative goals	Genres are acknowledged as the purposeful, interactive and sequential character of different genres and the ways language is systematically linked to context.
Key Concept	*Typification*	*Discourse community, communicative purpose*	*Realisation*
Starting Point	To understand the context of genre and their performance	To understand the communicative purpose of the genre within the discourse community	To examine the distinctive stages of moves evident within the genres along with the patterns of lexical, grammatical and cohesive choices which construct the functional stages of the genre
Approach	Ethnomethodological – detailed analysis of social and cultural contexts of genre; emphasis on social purpose/actions	Analysis of context to textual analysis – identifying genre within its discourse community, defining the communicative purpose of the genre, examining the genre's organisation, its textual and linguistic features	Textual analysis – identification of genre's social purpose (generic structural elements and staging possibilities, analysis of text's register (field, tenor and mode), analysis of language metafunctions and micro analysis of semantic, lexicogrammatical and phonological/graphological features of a genre

As highlighted in Table 1.3, SFL and ESP share the fundamental view that linguistic features are connected to social context and function. Thus, both approaches take on the linguistic approach to the study of genre. SFL and ESP approaches differ, however, in terms of how genres are located and analysed. SFL locates genre at the level of context of culture, which is at a macro level (explanations, recounts, reports) while ESP locates genre within the context defined by discourse communities (research articles, legislative documents, job application letters). ESP and RGS approaches, on the other hand, differ in terms of their understanding of genre where ESP understands genres as communicative tools situated within social contexts while RGS understands genres as sociological concepts which include textual and social ways of knowing, being and interacting in particular contexts (Bawarshi & Reiff, 2010). Despite differing goals, aims, focus and ways of analysing genres, RGS, ESP and SFL share a fundamental aim of describing and explaining 'regularities of purpose, form and situated social action' (Hyland, 2002:115). This eventually led researchers to be interested at uncovering genres and their purposes in relation to their social and cultural contexts

to continue embarking on the analysis of genre through these three influential genre approaches. The expansion of the fundamental views on genre and the ways in which they are studied within these genres have continued to grow as more genres are being studied and analysed from various contexts, settings and disciplines.

The pedagogical implications of analysing genre from the perspectives of RGS, ESP and SFL are immense. RGS approach to genre which focuses on the social context of genre would allow the teaching of a particular genre to relate between the text and its use in context (Johns, 2013) by explicating the genre's context of use that help to shape and influence the genre's purpose and structure. This allows the teaching of a particular genre to be taught without isolating it from its context, thus providing an opportunity for students to be familiar with the context of which the genre occurs and a better understanding on its purpose and use. On the other hand, ESP and SFL approaches to genre emphasiseon the communicative purpose, schematic structure and form-function correlation of texts. Features of texts is the central focus of ESP and SFL which are often derived from textual analysis and supplemented by other methods such as interviews, observations, etc that help to draw conclusions about the contexts in which genre is used (Johns, 2013). Both these approaches would provide valuable insights not only on a particular genre's communicative purpose, structure, organisation, linguistic realisations and practices of particular discourse communities but also allowing a platform for both the students and teachers to identify, acquire, acknowledge and apply the knowledge obtained from the analysis of genre for educational and/or professional purposes in the teaching and learning process. This can be done by highlighting prominent features of a particular genre and how these structural, rhetorical and linguistic features help to realise a genre's communicative purpose in its context of use.

CONCLUSION

This paper reviews three influential genre approaches within linguistic and rhetorical traditions; RGS, ESP and SFL. It is important to note that while each of the genre approaches has distinct definition, purpose, concepts and methods of analysis, each of the approaches has its own strengths and capabilities based on the theoretical underpinnings of the respective approaches. In RGS, the emphasis given lies in understanding the context of particular text type in relation to its use. ESP focuses on understanding the rhetorical organisation of a text with its grammatical features, such as in the case of Swales' (1990) model of research articles genre. On the other hand, SFL aims at understanding the generic structure and functional stages of a text that helps to realise the social function of a particular genre. As discussed in the previous section, all the approaches share and differ from one another particularly on the emphasis given on how genre could best be analysed. To reiterate, genre is complex in nature, regardless whether genre is analysed from the social and/ or linguistic spectrum.

Over the years, scholars interested in understanding the nature and uses of genres in various disciplines and contexts have continued to debate and find more comprehensive ways of analysing genres that are constantly evolving. Recently, Swales (2012), Vian (2012) and Bawarshi and Reiff (2010) have acknowledged two possible inclusion of genre approaches which are the Brazilian approach to genre (see Vian, 2012) and the Academic Literacies movement which is also known as the 'New London school' (see Swales, 2012). It is believed that genre studies will continue to be explored and emerging approaches will continue to be developed as a result of both the evolution of genre and progression of genre approaches to cater for the need to uncover genre uses in relation to its functions both in linguistic and social contexts.

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