

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

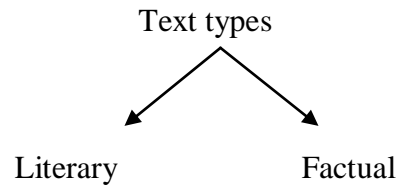
This section reviews the theories related to the study, namely text, text and context, context of culture (Genre), text type.

#### **2.1 Text**

Text refers to any written record of a communicative event. The event itself may involve oral language (for example, a sermon, a casual conversation, a shopping transaction) or written language (for example, a poem, a newspaper, advertisement, a wall poster, a shopping list, a novel). Text consists of more than one sentence and the sentences combine to form a meaningful whole that is convey a complete message.

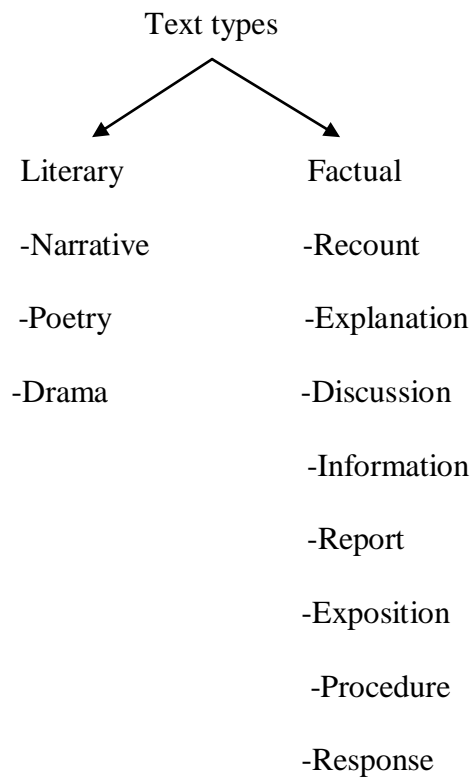
Mario Klarer (1991:1) stated that the word text is related to “textile” and can be translated as “fabric” just as single threads form a fabric, so words and sentences form a meaningful and coherent text. According to statement of Klarer it means the text is coherent for the readers and language perceived to be meaningful, it is a discourse. Discourse brings together language, the individuals producing the language, and the context within which the language is used.

Our purpose and our context will be shown from our choice of word. There are two main categories of texts which called literary and factual. Every category has various text types and each text types have different purposes. Each text types have a common way of using language.



**Figure 2.1: Range of genre**  
**Source Mackens (1990: 12)**

A literary text has three main text types in this category: narrative, poetic and dramatic (Anderson and Kathy's 1997: 1). It can be illustrated through this diagram:



**Figures 2.2: category of genre**  
**Source Anderson and Kathy's (1997: 1)**

Literary texts can be categorized into aboriginal dreaming stories, movie scripts, limericks, fairy tales plays, novels, song lyrics, mimes and soap opera. Factual texts including advertisements, announcements, internet websites, current

affairs shows debates, recipes, reports and instruction. They present information or ideas and aim to show, tell or persuade the audience (Anderson and Kathy, 1997:3). A factual text has eight main text types: recount, explanation, discussion, information, report, exposition, procedure, and response. The important thing about text is an understanding meaning which appropriate to its context.

## **2.2 Text and Context**

Context and text, place together, provide a reminder that these are aspects of the same process. There is text and there is another text that accompanies it; text that is “with”, called con-text. This notion of what is “with the text”; however goes beyond what is said and written; it includes other non-verbal goings-on the total environments in which a text unfolds.

So it provide to make a connection between the text and the situation in which texts actually occur. In our general topic, we have to be focus on the special area of what in linguistics is referred to as a text; but always with emphasis on the situation, as the context in which texts unfold and in which they are to be interpreted. It could be contradicted, that there was a theory of text after a theory of context.

These were a theory of text after a theory of context. In particular Malinowski in Paltridge (1999: 107) tells his theory of the context of situation. It is in that sense that it shall be using the term “context”. In presenting the texts, Malinowski adapted various methods. The gave a free translation, which baas intelligible, but conveyed nothing of language or the culture, and a literal translation, which

mimicked the original, but was unintelligible to an English reader. Its principal technique was to provide a rather extended commentary. Rather it was the kind of commentary that placed the text in its living environment. Up to that time, the word 'context' in English had meant 'con-text'; that is to say, the words and the sentences before and after the particular sentence that one was looking at. Malinowski needed a term that expressed the total environment, including the verbal, but also including the situation in which the text was uttered. So with some apology, in an article written in 1923 Malinowski, coined the term context of situation (Malinowski in Paltridge, 1999:107). By context of situation, Malinowski meant the environment of the texts. In some instances, Malinowski's texts were severely pragmatic. That is to say, it was language used for the purpose of facilitating and furthering a particular form of activity, something that people were doing, exactly in the same way as people use language themselves if people are engaged in some cooperative efforts. Furthermore, as patterns of structure and language within the text have evolved. The evolution known as context of culture.

### **2.3 Context of Culture (Genre)**

The word genre comes from the French (and originally Latin) word for "kind" or "class". The term is widely used in rhetoric, literary theory, media theory, and more recently linguistics, to refer to a distinctive type of „text“. Then it is translated to be text-type (Gerot and Wignell, 1995:17). The definition of genre is also described by Martin (1985) as cited in Swales (1990: 40):

Genres are how things get done, when language is used to accomplish them. They range from literary to far from literary forms: poems, narratives,

expositions, lectures, seminar, recipes, manuals, appointment making, service encounters, news broadcast and so on. The term genre is used here to embrace each of the linguistically realized activity types which comprise so much of our culture.

In addition, Belcher and Liu (2007: 4) state that genre represents how a writer states repeated situations by using language. Genre is almost the same with register but we can still differentiate genre from register. Couture in Swales (1997: 41) clarifies genre as completed text which specifies situations from beginning until ending whereas register represents stylistic choice in the text. In addition, according to Butt et al. (1996: 16-17), genre is a text which has some purposes, obligatory and optional structure element, while register is a text which has same context of situation.

The scope of genre as a traditional category in literary studies, includes short story, novel, play, autobiography, diary, sonnet, epic and fabel. "Genre is social process as members of a culture interact to achieve them, they are goal-oriented since they have involved to achieve things, they are staged because meanings are made in steps and it usually take writers more than one step to reach their goals" (Hyland, 2004:25).

Every text has meaning, because of every sentence in text has relation between text and context. Text and context connected in a text from both of context of culture and context of situation. The relationship between texts and context is central to this frame work as interactions can only be understood by seeing them against their social setting.

Gerot and Wignell (1995: 10) state that context of culture determines what people can mean through:

- Being, “who we are”
- Doing, “what we do”.
- Saying, “what we say”.

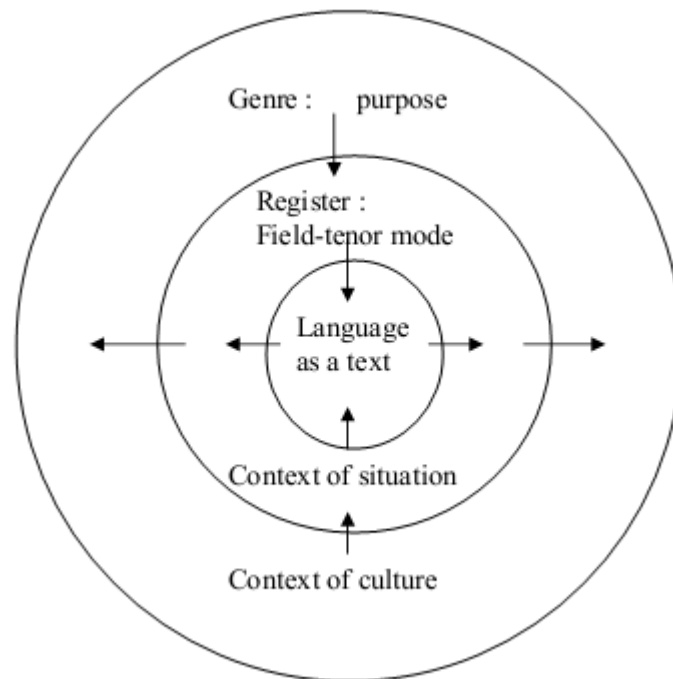
Indeed, they said that genre are cultural specific, and have associated with them:

- Particular purposes
- Particular stages: distinctive beginnings, middles, and ends.
- Particular linguistic features.

Halliday (1994:26) state that context of situation can be specified through use of the register variables as follow:

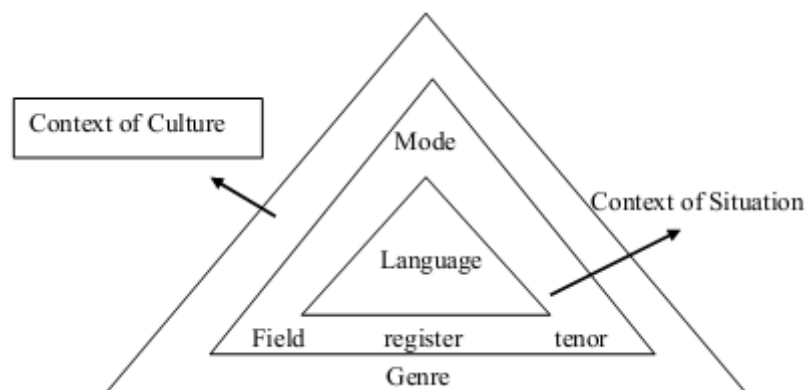
1. Field refers to what is going on.
2. Tenor refers to the social relationship between those taking parts.
3. Mode refers to how language is being used.

Genre is a category of cultural. It can be thought of as staged, goal-oriented social process which is followed by all writers or speakers in their production of any text. Genre as the part of language by Macken (1990: 8) can be show from the figures below:



**Figure 2.3: Genre as parts of language (1990: 8)**

The figure above shows that the text, it can be spoken or written, which people create act upon and influence the contexts (genre and register) which are part of environment of all speakers and writers. Eggins (1994: 34) illustrates genre as context of culture in relation to language to be the diagram below:



**Figure 2.4: Genre as context of culture (1994: 34)**

The diagram above tells that genre is one of two levels of context which we are recognizing; that the context of culture (genre) is more abstract, more general, then the context of situation (register); that genres are realized (encoded) through language; that this process of realizing genres in language is mediated through realization of register.

In the connection between genre and register based on the diagram above, Eggins (1994:35) gives example:

Field	→	cars
Tenor	→	sales person /customer
Mode	→	face-to-face

The culture realizes the register configuration by the transactional genre of buying and selling cars. In addition, Martin (2000:20) the importance of genre as:

A theory of how we use language to live; it tries to describe the ways in which we mobilize language – how out of all the things we might do with language, each culture choose just a view, and enacts them over and over again –slowly adding to the repertoire as need arise, and slowly dropping things that aren't much use. Genre theory is a theory of the borders of our social world, and thus our familiarity with what to expect.

Martin gives two kinds of reason for establishing genre as a underlying system and register. One revolves around the fact that genres constrain the ways in which register variables of field, tenor, and mode can be combined in a particular society. Some topics will be more or less suitable for lectures than others; others will be more or less suitable for informal conversation between unequal. Recognizing the gaps is not only valuable in itself but can have important consequences for cross- cultural awareness and training.



The second reason for recognizing that genres comprise a system for accomplishing social purpose by verbal means is that this recognition leads to an analysis of discourse structure. Genres have beginnings, middles and ends of various kinds. Verbal strategies can be thought of in terms of states through which one moves in order to realize a genre (Martin, 1985: 251). Genre 'refers to the staged purposeful social process through which a culture is realized in language' (Martin and Rothery, 1986: 243).

Since the two sides of the scale are independent, a writer could select a genre that implies a high level of explicitness like a business at the same time select a register that demands less explicitness (such as bureaucratic language). In doing so, the writer must dictate which criteria for explicitness he or she wishes to dictate linguistic choice clear hierarchical development of message and support demanded by the report genre or implicit expression of the cultural values of impartiality, power and prestige associated with bureaucratic style (Martin and Rothery, 1986: 247).

The difficulty seems to derive from the fact that register is a well-established and central concept in linguistics, while genre is a recent appendage found to be necessary as a result of important studies of texts structure. Although genre is now seen as valuably fundamental to the realization of goals, and thus acts as a determinant of linguistics choices, there has been understandable unwillingness to demote register to a secondary position, an unwillingness strengthened, on the one hand, by large-scale investment in analysis of language varieties (for

lexicographic in seeing how texts are perceived, categorized and used by members of community.

The notion 'genre' and 'grammar' are closely linked. In the materials being produced about genres and their teaching, at least those which are written by systemic linguist, characteristic lexicogrammatical features of genres are provided. Lexicogrammatical features of various genres are integral to those genres, for it is through the lexicogrammatical choices that meaning is built up in a text.

Despite these equivocations, linguistic contributions to the evolving study of genre contain of: the social function, schematic structure and significant lexicogrammatical feature in every text types.

## **2.4 Text Types**

In this part, those following describe the communicative purpose or social function, schematic structure and linguistic feature that arrange from many different kinds of text.

According to Macken (1990: 12), there are 2 kinds of genre as story genre and factual genre. Story genre consists of five genres; they are narrative, news story, exemplum, anecdote, and recount. Factual genre is divided into procedure, explanation, report, exposition, and discussion.

Mark and Kathy (1997:3) categorize genre into two types, literary genre and factual genre. Literary genre consists of narrative, poetry, and drama. Factual genre has seven types of genre; they are recount, explanation, discussion,

information report, exposition, procedure, and response. Furthermore, the text type and the purpose of the text are described in the table below:

**Table 2.1 Text Type and Communicative Purpose according to Macken (1990: 6)**

Text Type	Purpose
Poetic	To express the feelings or experiences of the poet so as to describe, praise or criticize.
Dramatic	To portray human experience through enactment, sometimes in order to make social comment.
Narrative	To construct a view of the world that entertains or informs the reader or listener.
Response	To respond to an artistic work by providing a description of the work and judgement.
Discussion	To present differing opinions on a subject to the reader or listener.
Explanation	To explain how or why something occurs.
Exposition	To argue or persuade by presenting one side of an issue.
Information report	To classify, describe or to present information about a subject.
Procedure	To instruct someone on how something can be done.
Recount	To retell a series of events, usually in the order they occurred.

Gerot and Wignell (1994:192) categorize types of genre into 13 types, namely spoof/recount, recount, report, analytical, news item, anecdote, narrative, procedure, description, hortatory exposition, explanation, discussion, and reviews.

### **1. Spoof/Recount Genre**

- a. Social Function.
  - b. To retell an event with the humorous twist.
  - c. Schematic structure.
    - 1) Orientation : Sets the scene.
    - 2) Events : Tell what happened.
    - 3) Twist : Provides the punch line.
  - d. Linguistic features.
    - 1) Focus on individual participants.
    - 2) Use of material processes.
    - 3) Circumstances of time in place.
    - 4) Use of past tense.

### **2. Recounts**

- a. Social Function.
 

To retell events for the purpose of informing or entertaining.

According to Paltridge recount purpose is to tell what happened, to record events for the purpose of informing. He gives the schematic structure of recount as orientation, events, reorientation, and (coda).
- b. Generic (schematic) Structure

- 1) Orientation : provides the setting and introduces participants
  - 2) Events : tell what happened in what sequence
  - 3) Re-orientation : optional-closure of events
- c. Significant Lexicogrammatical Features
- a. Focus on specific participants
  - b. Use of material processes
  - c. Circumstance of time and places
  - d. Use of past tense
  - e. Focus on temporal sequences

### 3. Reports

- a. Social Function
- To describe the way things are, with reference to a whole range of phenomena, natural, synthetic and social in our environment.
- b. Generic (schematic) Structure
- 1. General classification: tells what the phenomenon under discussion *is*.
  - 2. Description: tell what the phenomenon under discussion *is like* in term of:
    - 1) Part (and their function)
    - 2) Qualities
    - 3) Habits / behaviors, of living, uses, if non natural.
- c. Significant Lexicogrammatical Features
- 1. Focus on generic participants

2. Use of relational processes to state what is and that which it is
3. Use of simple present tense (unless extinct)
4. No temporal sequence

#### **4. Analytical Exposition**

##### a. Social Function

To persuade the reader or listener that something is the case.

##### b. Generic (schematic) Structure

- 1) Thesis
- 2) Position : introduce topic and indicate writer's position
- 3) Preview : outline the main arguments to be presented
- 4) Arguments
- 5) Point : restates main argument outlines in preview
- 6) Elaboration : developer and supports each point / argument
- 7) Reiteration : restates writer's position

##### c. Significant Lexicogrammatical Features

- 1) Focus on generic human and non-human participants
- 2) Use of simple present tense
- 3) Use of relational processes
- 4) Use of internal conjunction to state argument
- 5) Reasoning through causal conjunction or nominalization

#### **5. News Item**

##### a. Social Function

To inform readers, listeners or viewer, about events of the day what are considered news worthy or important.

b. Generic (schematic) Structure

- 1) Newsworthy Events (S): recounts the events in summary form
- 2) Background Events (S): elaborate what happened, to whom, in what circumstances
- 3) Sources: comments by participants in witness to and authorities expert on the events.

c. Significant Lexicogrammatical Features

- 1) Short, telegraphic information about story captured in headline.
- 2) Use of material / processes to retell the event
- 3) Use of projecting Verbal Processes in Sources stage
- 4) Focus on circumstances

**6. Anecdote**

a. Social Function

To share with others on account of an unusual or amusing incident.

b. Generic (schematic) Structure

- 1) Abstract signals the retelling of an unusual incident
- 2) Orientation sets the scene
- 3) Crisis provides details of the unusual incidents
- 4) Reaction : reaction to crisis
- 5) Coda: optional-reflection on or evaluation of the incident

c. Significant Lexicogrammatical Features

- 1) Use of exclamations, rhetorical questions and intensifiers (really, very quite, etc) to point up the significance of the events.
- 2) Use of material processes to tell what happened.
- 3) Use of temporal conjunctions.

## **7. Narrative**

### a. Social Function

To amuse, entertain and to deal with actual or vicarious experience in different ways; Narratives deal with problematic events which lead to a crisis or turning point of some kind, which in turn finds a resolution.

### b. Generic (schematic) Structure

- 1) Orientation : sets the scene and introduces the participants
- 2) Evaluation : a stepping back to evaluate the plight
- 3) Complication : a crisis arise
- 4) Resolution : the crisis is resolved, for better or for worse
- 5) Re-orientation : optional

### c. Significant Lexicogrammatical Features

- 1) Focus on specific and usually individualized participation
- 2) Use of Material Processes, (and in this text, Behavioral and Verbal processes)
- 3) Use of Relational Processes and Mental Processes
- 4) Use of temporal conjunctions and temporal Circumstance
- 5) Use of past tense

## **8. Procedure**



a. Social Function

To describe how something is accomplished through a sequence or action or steps.

b. Generic (schematic) Structure

a. Goal

b. Material (not required for all procedural texts)

c. Step 1 – n (I.e. goal followed by a series of steps oriented to achieving the goal)

c. Significant Lexicogrammatical Features

a. Focus on generalized human agents

b. Use of simple present tense, often imperative

c. Use of mainly temporal conjunctions

d. Use of mainly material processes

**9. Description**

a. Social Function

To describe a particular person, place or thing.

b. Generic (schematic) Structure

a. Identification: identifies phenomenon to be described

b. Description: describes part, qualities, characteristics

c. Significant Lexicogrammatical Features

a. Focus on specific participants

b. Use of attributive and identifying processes

c. Frequent use of epithets and classifiers in nominal groups

d. Use of simple present tense

## **10. Hortatory Exposition**

a. Social Function

To persuade the reader or listener that something should or should not be the case.

b. Generic (schematic) Structure

- 1) Thesis : announcement of issue of concern
- 2) Arguments : reason for concern, leading to recommendation
- 3) Recommendation: statement of what ought or ought not to happen

c. Significant Lexicogrammatical Features

- 1) Focus on generic human and non-human participant except for speaker or written referring to self
- 2) Use of :
  - 1) Mental processes : to state what writer thinks or feels about issue
  - 2) Material processes : to state what happens
  - 3) Relational processes : to state what is or should
- 3) Use of simple present tense

## **11. Explanation**

a. Social Function

To explain the processes involved in the formation or working of natural/ or socio cultural phenomena.

- b. Generic (schematic) Structure
  - a. A general statement to position the reader
  - b. A sequenced explanation of why or how something occurs
- c. Significant Lexicogrammatical Features
  - a. Focus on generic, non-human participants
  - b. Use mainly of material and relational processes
  - c. Use mainly of temporal and causal circumstances and conjunctions
  - d. Use of simple present tense
  - e. Some use of passive voice to get theme right

## 12. Discussion

- a. Social Function
  - To present (at least) two points of view about an issue
- b. Generic (schematic) Structure
  - a. Issue: 1) Statement
    - 2) Preview
  - b. Arguments for and against or statement of differing points of view:
    - 1) Point
    - 2) Elaboration
  - c. Conclusion or recommendations
- c. Significant Lexicogrammatical Features
  - a. Focus on generic human and generic non-human participants
  - b. Use of : 1) Material processes
    - 2) Relational processes

### 3) Mental processes

- c. Use of comparative contrastive and consequential conjunctions
- d. Reasoning expressed as verbs and nouns (abstraction)

## 13. Reviews

### a. Social Function

To critique an art work or event for a public audience.

Such works of an art include movie, TV shows, books, plays, operas, recordings, exhibitions, concerts and ballets.

### b. Generic (schematic) Structure

a. Orientation: places the work in its general and particular context, often by comparing it with others of its kind or through analogue with a non-art object or event.

b. Interpretative Recounts: summarizes the plot and / or provides an account of how the reviewed rendition of the work came into being : is optional, but if present, often recursive.

c. Evaluation: provides an evaluation of the work and / or its performance or production : is usually recursive.

d. Evaluative Summation: provides a kind of punch line which sums up the reviewer opinion of the art event as a whole : is optional.

### c. Significant Lexicogrammatical Features

a. Focus on particular participants.

- b. Direct expression of opinions through use of attitudinal texts (value-laden vocabulary) including attitudinal / epithets in nominal groups : qualitative attributes and effective mental processes.
- c. Use elaborating and extending clause and group complexes to package the information (evident).
- d. Use of metaphorical language.

## **2.5 Advertisements**

### **2.5.1 Definition of Advertising**

Advertising is defined very generally as ‘the promotion of goods or services for sale through impersonal media’ (the Collins Concise Dictionary)

Burke (1973: 7) explains that advertising is a sales message, directed at a mass audience, which seeks through persuasion to sell goods, services, or ideas on behalf of the paying sponsor.

The American Marketing Association, in Gilson and Berkman (1980: 11), defines advertising as “any paid form of non-personal presentation of idean, goods, or services by an identified sponsor.

According to Bhatia (2004:65) advertising is the most traditional form of promotional activity, which is intended to inform and promote in order to sells ideas, goods or services to a selected group of people.

### **2.5.3 Structures in advertisements**

One kind of advertisements is brochure, Bhatia (1993: 46) has found a framework for such genre. Bhatia (1993: 46) states that the main

communicative purpose of advertising is to promote a particular product or service to a specific group of potential customers. Both brochure and advertisements serve similar purposes. According to Bhatia (2004:65), the framework consists of 9 moves, namely:

1. Headlines (for reader attraction)

It shows the term or identity of brochure. Reading the headlines of the brochure will be clearly to identify the kind of the brochure. This part involves pictures that appear in brochure. Every picture has meaning which want to tell to reader. Picture has function to attract reader attention

2. Targeting the market

This part provides who should attend to this program. It shows the target of the market.

3. Justifying the product or service

This move offers the product or service to his reader by indicating the importance of the product or need of the product or service.

4. Detailing the product or service

This move offers the product or service to his reader, informs the reader about the most essential details of the product or service such as what it consist of, when it can be offered, how much it cost, and in what way it can be valuable for the intended reader. There are three important aspects of this move, they are identifying the product or service, describing the product or service and indicating the value of the product or service.

5. Establishing credentials

The move serves to impress upon the prospective customers that the company which produces the product or service has a well-established reputation in the market by emphasizing the achievements of the company, it is especially or the long experience that it can be proud of in that particular line of product or services. It shows by participant companies that include in this program.

6. Celebrity or typical user endorsement

This move involved information by people who ever used the product or service. People who ever joint in this program gave their comment how this program going on, what were benefits if joint in this program and advantages after joint in this program.

7. Offering incentives

This move makes the offer more attractive. It functions to offer a discount to persuade the prospective customer to take into consideration the service being offered. The move however, is not obligatory but rather depends on culture.

8. Using pressure tactics

This move prompts the potential customer to take a quick decision about the product or service being promoted. An offer of additional savings or gains is given if the customer decides to buy the product or service before a specified deadline.

9. Soliciting response

This move functions to encourage the reader or prospective customer to continue further communication. The move may appear in the form of a specified telephone number and/or the name of the person who can be contacted to enquire about the product or service.

From the 9 moves, Bhatia finds out that some are obligatory, while others are not. He has identified that Headlines, Justifying the product or service, Detailing the product or service, Soliciting response are obligatory, while Targeting the market, offering incentives, Celebrity or typical user endorsement, Establishing credentials, Using pressure tactics are optional. Bhatia also finds out that there is a freedom in sequencing the moves. The moves are not sequenced in a regular pattern.