

A model of text types and genres

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1 Communicative act

Research in text type and genre is often restricted to certain types of textual material, e.g. to the types of speech acts, to historical developed genres of literary texts, to linguistic features, moves and strategies of English for Specific Purposes, or to dependency of adjacency pairs in conversation. It is the intention in this article to develop a theory of all text types or genres and to elaborate on the relations between the different theoretical approaches and different material selection.

It is taken for granted that a communicative act is an utterance that has linguistic form, is a representation of some state of affairs, and counts as a social act in relation to the other parties in the communication. The minimal communicative unit is a speech act performed by the uttering of one sentence with a truth value and one illocutionary force, but a text that consists of many concatenated sentences, each with its own truth value, also counts as one intentional and communicative unit. In this article it will be discussed how many sentences, each of which is a potential speech act, are composed into a textual whole that counts as a single communicative act.

2 Main text types

The definition of the concept 'text type' is straight forward: A text type is a subcategory or subclass of texts. But what is a text? In everyday usage a 'text' denotes a unit of written language, and 'an utterance' normally denotes a unit of spoken language. But here the concept 'text' covers both written and spoken language; 'text' is defined in the following way:

A 'text' (or strictly speaking a 'text act') is a communicative act that a sender performs when uttering a complete intentional unit of several written or spoken sentences delimited by silence or blank space, or by shift of sender.

It is a criterion for textuality (among others) that a text consist of several sentences. One single uttered sentence counts as a speech act, and in a dialogue a remark need not contain more than one sentence or an elliptic sentence. A speech act, e.g. an oral promise, is defined in the following way:

A speech act is a communicative act that a speaker performs when uttering a single sentence.

The completeness of a text act means that it is a communicative occurrence which meets standards of textuality, viz cohesion, coherence, intentionality, acceptability, informativity, contextuality and intertextuality (Beaugrande & Dressler 1981). The concept of a 'text' will not be discussed further here, but many of these criteria for textuality will be dealt with in the following.

If the concept 'text' is defined as an utterance consisting of several sentences, but with one communicative purpose, and delimited in time by shift of sender, quite dissimilar examples fulfill the criteria: a reader's letter in a newspaper, a book about ornithology and a poem in a collection. They are prototypical examples of three main types of texts:

PRACTICAL TEXTS that are normally conceived as acts in a social practise; they are often explicitly addressed to specific people having roles, rights and duties in institutions, organizations, society and culture; they are normally consisting of connected sentences on a page or two, and they have only one social purpose, e.g. a reader's letter in a newspaper debate.

FACTUAL PROSE that is meant to be a true representation of some states of affairs talked about; it is most often written language (perhaps read aloud), not addressed to specific receivers, but is a piece of work exposed to the general public, often of book length, and only with the purpose of enlightenment of people being interested in the subject, e.g. a book about ornithology.

LITERATURE (imaginative) is a work of remarkable form produced by an artist; it is detached from specific organisational settings; a literary text is not read as a means to an end, but as an end in itself, being a ritual of pastime, play, or entertainment for the audience and an occasion for outlook on life and human affairs in general, e.g. a poem.

Communicative acts are here classified in two separate classes: speech acts, which are the utterance one single sentence, and texts (text acts), which are utterance of several coherent sentences that make up a complete intentional unit. Speech acts are subdivided in *speech act types*, and *texts* (text acts) are subdivided in practical texts, factual prose and literature. Each of the three main types of text acts are subdivided in what in everyday language is called *text types* or *genres*, two terms that are taken in the following to be overlapping synonymous, and of which the term *text types* is taken to be the most encompassing and useful

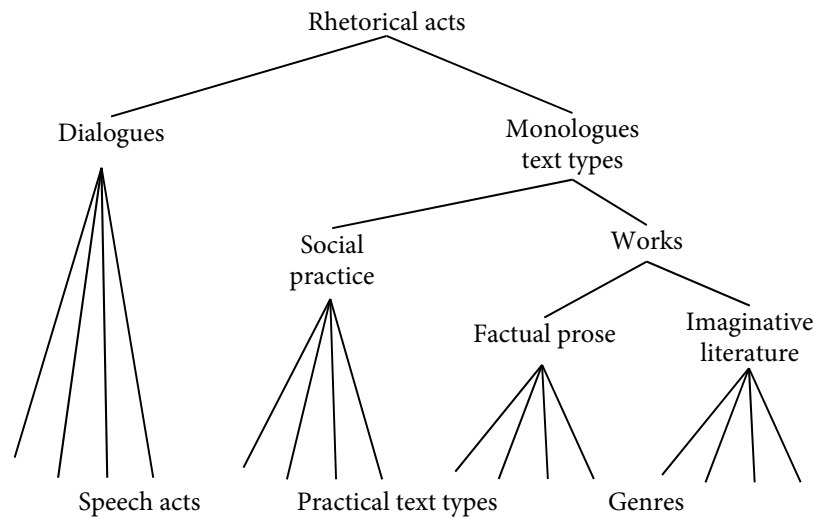


Fig. 1: Speech acts, text types and genres

Notice that each of the four main types of communicative acts has its own dominant property and its own criterion for division into subcategories: for speech acts the criterion is the intention or illocutionary purpose; practical texts are subdivided according to the relations of power and knowledge established in the communicative situation and the organisation in which it is functioning; factual prose is subdivided according to the type of facts it is a representation of, and literature according to the type verbal form utilised in the text.

Text types (practical texts, factual prose and literature) are not exclusive Aristotelian categories defined in terms of their necessary (defining) and sufficient (distinguishing) properties (*genus et differentia*) ordered in a taxonomy. They are radial categories with fuzzy edges and both central and peripheral examples, denoting cultural kinds belonging to different experiential domains and structured by chaining according to general properties (Lakoff 1987). A 'reader's letter' is a more central example of the practical text type than a 'label on a bottle', and a 'feature article' is at the same time a 'practical text' and a piece of 'factual prose'. As defined here, a text type is not a theoretical concept, but a concept according to which people change their behavior in producing and interpreting texts.

When the three main subcategories of texts are radial categories and not Aristotelian categories the model is best illustrated, not by a tree diagram, but by an triangular area with radial structure:

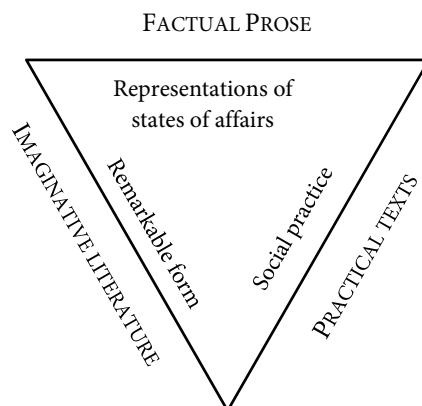


Fig. 2: Three types of text

Cultural categories like 'speech act type', 'text type' and 'genre' do not denote objects in the world, external to human beings. They are defined jointly by the external physical world (the manifest forms of texts), human biology and human mind (the meaning of the text), and social interaction.

3 Dimensions of variation

As radial categories the four main categories of communicative acts differ along many dimensions in the communicative situation and are kept together to one category by many family resemblances that are not shared by all four categories, but only of a couple of them. The dimensions are: oral or written, consisting of one sentence or of several sentences on a page or two, or in a big volume, a remark in an interactional dialogue or one coherent monologue, structured in time by interaction or by composition, a fleeting or permanent phenomenon, simultaneous or asynchronous processing by sender and receiver, used up or reuse again and again, one-to-one communication or one-to-many, addressed message or put forward to the public audience (for another proposal of genre dimensions or parameters, see Østergaard and Bundgaard in this volume). On these dimensions the four main types of communicative acts vary with speech acts in one side of a continuum, practical text types and factual prose in the middle and literature in the other side, as shown in the diagram:

| | | | | |
|--------------|----------------|--------------------|------------------|------------------------------|
| ORAL | | | | WRITTEN |
| ONE SENTENCE | | | | BIG VOLUMES |
| DIALOGUE | | | | MONOLOGUE |
| INTERACTION | | | | COMPOSITION |
| FLEETING | speech acts | practical texts | factual prose | litera- ture |
| SIMULTANEOUS | | | | PERMANENT |
| USED UP | | | | ASYNCHRONOUS |
| ONE-TO-ONE | | | | REUSABLE |
| ADDRESSED | | | | ONE-TO-MANY TO THE PUBLIC |

Table 1: Main text categories and general communicative conditions

Here are examples of the four main types of communicative acts:

| | |
|--|---|
| <p>1\Johmen det er ingenting mod hva' han er nu. 2\Undertiden ter han sig saa man skulde tro han var sindssyg!</p> | <p>1\Yes but it's nothing compared to what he is now. 2\Sometimes he behaves like a madman!</p> |
| <p>3\Der er et Bord her - 4\la' os -</p> | <p>3\There is a table here - 4\let us -</p> |

Example 1: Speech act (Soya: To traade, Den skønne Fortid, 1943 p. 8)

Example 1 is an utterance - delimited by shift of speaker - in the beginning of a play by the Danish author Soya. Here it is taken as an example of what is said by one of the characters in the play, Oda, and it is disregarded that it is in fact part of a literary play written by an author.

Two women, Oda and her woman friend, enter the scene:

Friend: Yeah jealous, he has always been.

Oda: Yes but it is nothing compared to what he is now. Sometimes he behaves like a madman!

[Two Women appear. The one pushing a pram.]

There is a table here let us -

[The long man turns his head ... and stares at them.]

Friend: I do not understand that you still stand him. If I were you.

In example 1 there are four sentences, and four potential speech acts, viz 1) an estimation of how insane her husband is: *Yes but it is nothing compared to what he is now*, with 2) a statement of facts that serves as grounds for it: *Sometimes he behaves like a madman!* These two are separated from the next two sentences by seconds of silence. 3) Oda's exclaiming that she has found a free table: *There is a table here*, and 4) a mutual request: *let us* - which is taken to be elliptical for *let us -sit down here*. (The sentences 1-2 can also be analysed as one text consisting of two sentences, and 3-4 as another text consisting of two sentences, but the sentences are here taken as four speech acts.)

The sentences 3 and 4 in example 1 can be seen as typical speech acts being oral units of one sentence, part of a dialogue, part of an interaction, fleeting, simultaneous, used up when it is uttered, one-to-one, and addressed (by imperative mode in 4). 3 and 4 have different illocutionary force and they function as different speech acts in the interaction, 3 as a statement (a constative speech act) and 4 as mutual request (a directive speech act).

| | |
|--|---|
| 1\En anden mulighed! | 1\A second possibility! |
| 2\Henrik Moberg Jessen, København S | 2\Henrik Moberg Jessen, Copenhagen S |
| 3\Venstres skatteordfører udtaler i Information (den 15. februar), at danskerne ikke frygter skattestigninger mere, og at det skyldes "skattestoppets succes". | 3\Liberal tax spokesman said in Information (February 15) that the Danes do not fear tax increases any more, and this is due to "the success of the tax freeze". |
| 4\En anden mulighed kunne være, at danskerne mærker konsekvenserne af skattestoppet på plejehjemmene, sygehuse, skolerne, institutionerne og mange andre steder i Danmark. | 4\A second possibility could be that Danes feel the impact of the tax freeze in nursing homes, hospitals, schools, institutions and many other places in Denmark. |

Example 2: Practical text (Information 16. februar 2010 p. 17, under the headline *Letters to the editor*)

Example 2 is a typical example of a practical text; it is written in a newspaper, consists of many sentences, in a sort of slow dialogue (the example being a counterargument against something written in the paper some previous day), interaction, both semi-synchronous and permanent, used up during a couple of days, with actuality only a couple of days, a complex of one-to-one and one-to-many communication, and as a criterion of it's type, addressed to both the Liberal tax spokesman and the readers of the actual edition of the paper in an attempt to convince them of a political issue.

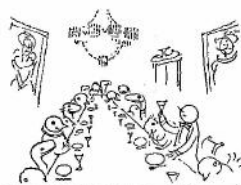
1\Silkehale, Bombycilla garrulus
 2\20-21 cm. 3\Ret almindelig, men meget ustadig vintergæst, der kan optræde i meget store mængder. 4\Det er næringsmangel på ynglepladserne i det nordlige Skandinavien og måske også vejrforholdene, der tvinger dem hertil. 5\Silkehalen lever mest af kødbær og rønnebær. 6\Den har aldrig ynglet i Danmark. 7\Silkehalen kan rejse hovedtoppen lige i vejret eller lægge den næsten helt ned, som det passer fuglen bedst.



1\Bohemian Waxwing, Bombycilla Garrulus
 2\20-21 cm. 3\Quite common, but very fickle winter visitor, which may appear in very large quantities. 4\It is a nutrient deficiency on the breeding grounds in northern Scandinavia and perhaps also the weather conditions that forces them to come. 5\Bohemian Waxwing get nutrition mostly from flesh-bearing berries and rowan. 6\It has never bred in Denmark. 7\Bohemian Waxwing can raise the top feathers straight up or lay them down almost completely as it suits the bird best ..

Example 3: Factual prose (Hans Hvass 1954: *Fugle i farver*. Politikens Forlag, p. 33 and 144)

Example 3 is a typical piece of factual prose communicating facts about a bird species. It is written, part of a book, monologue, ordered in the text by composition (according to bird families), permanent, asynchronous, reusable year after year, one-to-many communication, and, as a criterion of its type, un-addressed and exposed to the public.



1\DUER OG SLANGER

2\Udkast til begyndelse til bordtale. 3\ikke holdt.)

4\Folk burde være
som skriften forlanger:
blide som duer
og kloge som slanger.

5\Ak, mange ærede
herrer og fruere
er blide som slanger
og kloge som duer.

1\PIGEONS AND SERPENTS

2\Draft of the beginning of an after-dinner speech.
3\ (not given.)

4\People should be
as Scripture demands:
gentle as doves
and wise as serpents.

5\Alas, many honourable
gentlemen and ladies
are gentle as serpents
and wise as doves.

Example 4 Literature (Kumbel 1958: *Gruk*. 15. collection)

Example 4 is a typical poem, written, part of a collection, monologue, composed, permanent in eternity, asynchronous, reusable, one-to-many and exposed to the public, sophisticated form, and, for the reader, an end in itself.

4 Perspectives on verbal social acts

At the first level of division the main types of texts are practical texts, factual prose and literature. This is not a result of a scholarly categorization of a set of phenomena, but a psychological reality for the members of the speech community. Because of their, consciously or unconsciously, categorization of a given text message they will participate in different types of social practice with different purposes and frames of interpretation, viz: practical acts, theoretical acts or rituals (Kant 1793, Habermas 1971, Berge 1988).

In this field the terminological mess is enormous. Here I have chosen the three terms *practical acts*, *theoretical acts* and *rituals*, to denote approximately the same notions that are used by other authors under other names. They correspond respectively to what Kant calls, *praktische Vernunft*, *theoretische Vernunft* and *Urtheilskraft*; to what Berge calls *strategiske, kommunikative handlinger* and *symbolske handlinger*; to what Searle calls *directive and com-*

missive (two types that here are united into the category *regulatives*), *constative and expressive speech acts*, and to what by Bühler is called *Appel, Darstellung, Ausdruck*.

Receivers of text messages in a communicative situation will expect that Grice's principle of cooperation is in force. It says (to the sender of the message): "Make your contribution such as it is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged." (Grice 1975). It means that it is necessary for cooperative communication that the subject matter (the topic) and the form of the text fit into the types of acts accessible to the role and the position of the sender in the communicative situation – like a key fits in a lock.

All communicative acts involve the ideals of truth, justice and beauty, but in the various text types only one of the ideals is emphasized as the dominating purpose or direction of the talk exchange. In factual prose the main purpose is to find the truth about the subject talked about; in a practical text the main purpose is to make a social act that is legitimate and just at the stage of interaction, and the main purpose of literature is to produce a textual form that pleases the audience.

The receivers may cooperate by tending to interpret subject matters and linguistic forms of the text as being means to achieve the conceived purpose of the exchange in the situation. The Gricean principle is in this way a formulation of collective intentionality or the rationality of cooperation, stating how purpose, situation, subject matter and textual form are expected to fit together in a talk exchange, i.e. in a communicative situation.

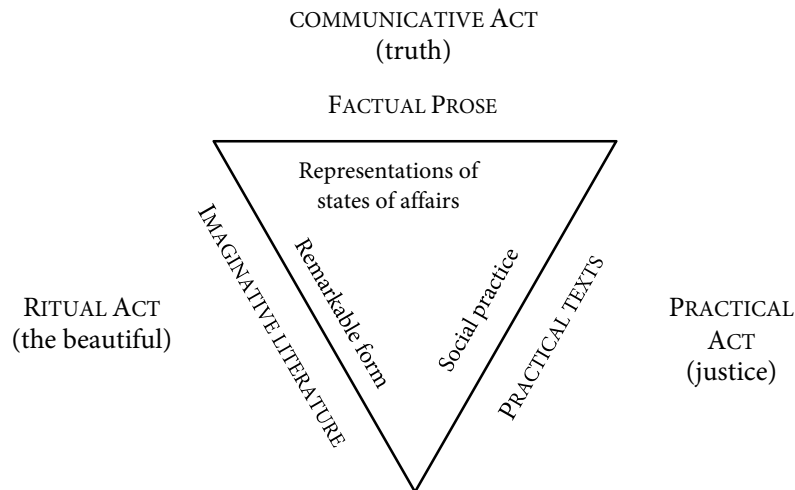


Fig. 3: Types of acts

Example 2 can be seen and analysed as an communicative act negotiating social values and as an example of a persuasive macro act performed through a communicative question on the dimension of social practice, as a contribution to a debate with symmetric relations among the participants in the political public.

The prominent function of example 3 is that it should be a true constative account of what is known about the Bohemian waxwing, it is performed in a situation with complementary positions of enlightenment, the subject matter is natural science, and the form is an expository macro act.

Finally example 4, is predominantly seen as a ritual expression (the poem of the day) of reflexions on a whole world view, and revealing the craftsmanship of the poet, performed as a piece of artwork in front of the public, and most important in a significant form that does not comply to Grice's maxim of informativity (Grice 1975).

In practical texts the positions in the communicative situation is the most important factor influencing the text, and the criterion on which texts belonging to the text type are subdivided. In factual prose it is the subject matter, and in a literary text the linguistic form.

| perspective text | positions in the communicative situation | subject matter or type of topic | type of form |
|-----------------------------|---|------------------------------------|------------------------------------|
| example 2. (practical text) | debate between equals | social practice | argumentative macro acts |
| example 3. (factual prose) | enlightenment of the learner by the teacher | knowledge about theoretical issues | expository macro acts |
| example 4. (literature) | artwork artist and public | world view and human affairs | figures of form: rhythm, rime etc. |

Tabel 2: Predominant function (shown in gray) of the three examples

5 Levels in making a whole text act

A communicative act has many layers of conditions of satisfaction (Recanati 2004, Searle 1969, 2010). The condition of satisfaction of a speech act depends on it's illocutionary force concerning the direction of fit, which can be regulative (commissives and directives), constative, expressive or declarative. In addition to the illocutionary force indicator a full blown speech act comprises a proposition consisting of a reference act and a predication act. The condition of satisfaction of these two acts are felicity and truth respectively.

When two or more sentences are combined and together constitute a coherent verbal sequence (paragraph), it has in my view an additional condition of satisfaction, viz. to achieve the communicative purpose of the sequence of sentences, a purpose that can be expository, explanatory, persuasive, evaluative, normative, or narrative.

It is impossible to analyse the purpose of a whole paragraph or text as one illocutionary intention or as one speech act, because each of the sentences has its own illocutionary force and direction of fit. So example 2 sentence 3\: *Liberal tax spokesman said in Information (February 15) that the Danes do not fear tax increases any more, and this is due to "the success of the tax freeze"*, contains a quotation from the liberal tax spokesman and is as such a constative speech act, while 4\ *A second possibility could be that Danes feel the impact of the tax freeze in nursing homes, hospitals, schools, institutions and many other places in Denmark* is a description of the possible causes of what the liberal tax spokesman stated, and as such an explanation of the missing fear. That means that it is a constative speech act too. As part of an argumentative verbal macro act 4\ is the conclusion, and 3\ a premise for this conclusion. The overall communicative purpose of example 2, the message of the whole text, is therefore expressed by sentence 4\, the other sentences being communicatively subordinated this text message.

It is necessary as well to make a distinction between the communicative purpose of a paragraph and the social function of a complete text, that normally consists of several paragraphs and additional paratexts (Genette 1997). A text act is satisfied if the form and subject matter of the text fit into the structure of social relations in the communicative situation, like a key in a lock. The structure of the social situation is determined by the relations between the interlocutors as either symmetrical or complementary, or neither symmetrical nor complementary. Performing one social verbal act is in this way described as performing five partial acts: a reference act, a predication act, an illocutionary act, a (paragraphing) verbal macro act and a (situating) text act (Wentzel 1981).

The minimal unit of verbal communication is a speech act performed by the utterance of a sentence. A sentence is made by performing a reference act and a predication act, which are satisfied if felicitous and true. The speech act is satisfied by its direction of fit. A paragraph made up of coherent combination of sentences is satisfied by the achievement of the communicative purpose, and a complete text is satisfied if its form and subject matter fit the social and institutional conditions of the situation.

| LEVEL OF FORM | LEVEL OF ACT | CONDITION OF SATISFACTION |
|--------------------------------------|----------------------------------|---|
| text | text act (situating) | form and subject fit into situation (with symmetrical or complementary positions of the interlocutors) |
| sequence of sentences (paragraph) | verbal macro act (paragraphing) | expediency of communicative form (expository, explanatory, persuasive, evaluative, normative or narrative) |
| sentence | speech act (illocution) | direction of fit (world-to-mind, mind-to-world, both, or none: regulative, expressive, constative or declarative types) |
| noun phrases and predicates | reference act predication act | felicity truth |

Table 3: Levels and condition of satisfaction

6 The definition of the notion of text type (or genre)

In the definition of 'text type' or 'genre' (which are taken to be synonymous) all three viewpoints has to be incorporated: THE SOCIAL PRACTICE under which it is uttered, the subject that it is about, and its linguistic form. A text type can be defined in the following way:

A text type is a historical evolved type of text with collectively accepted standards for subject matters and textual forms by which the sender and the receiver most expediently may achieve their collaborative purpose in types of social practice.

This definition presupposes that sender and receivers when cooperating have a common direction of their verbal exchange. Of course the purpose of every text is unique, but what sender and receivers do have in common in relation to a given text is a typification of social practices, the typification of discourse subjects, and a typification of textual form. In later versions of Searle's speech act theory (Searle 1996, pp 24, 127) this common typification of social practice, subject and textual form are called the collective intentionality background of the interlocutors in a verbal exchange.

To sum up: Communicative acts are at the first level divided into speech acts that are performed by uttering one sentence, and text acts performed by uttering several combined sentences in a monologue. Text acts are subdivided in three main types: practical texts, factual prose and literature differentiated on many dimensions, such as monologue or dialogue, means to an end or an end in itself, oral or written, long or short, fleeting or permanent, used up or reusable, addressed or to the general public.

At the same time any text can be described in three dimensions corresponding to its function in the type of situation in which it occurs, the subject it deals with and its typical form. It is necessary to make a distinction between four levels in verbal communication: the level of reference and predication,

the sentence level, the paragraph level and the text level. The conditions of satisfaction are respectively: felicity and truth, direction of fit, expediency of the communicative form and contextuality.

7 Types of illocutionary force of an speech act

A full blown speech act consists in an illocutionary force with conditions of satisfaction and a content that is normally a proposition with truth value. The speech act is made in accordance with constitutive rules of the form X (the linguistic form) *counts as* Y (the institutional fact resulting of one common interpretation by the interlocutors) *in context* C (which involves both the situation and the backgrounds of the interlocutors) (Searle 1969, 1975, 1976, 1979, 1996, 2010.)

The direction of fit in a constative statement goes from mind to world, that is: it is the condition of satisfaction that the proposition is true about the world. In a regulation, e.g. a promise or an order, the state of affairs in the real world should be made corresponding to the propositional content of the speech act, and the direction of fit goes from mind to world. A declaration of an institutional fact, such as a birth certificate, has both directions of fit: mind-to-world and world-to-mind, and in an expression of mental states there is no direction of fit.

| | mind to world | no fit of the mind |
|---------------------|---------------------------------|------------------------------------|
| world to mind | declaration of soc. fact | regulation of behaviour |
| no fit of the world | constative speech act | expression of mental states |

Table 4: Types of speech acts and their directions fit

The class of regulations includes both what Searle calls directives (hortatory texts), and what he calls commissives; they are taken to belong to the same class because they share the property of solely mind-to-world direction of fit, in contrast to the other three speech act types.

8 Types of situations

Cooperative communication implies that a text (with its form, subject and social purpose) fits into the type of interaction that takes place in the social institution in which it is performed. The typification of social situations in institutions and organisations is founded on the relations between the partici-

pants in these situations, relations that at an abstract level can be characterized as either symmetrical or complementary positioning. And the communication either deals with the knowledge or the power of the participants (Watzlawick et al. 1968, Wentzel 1984). That gives four types of social relations between interlocutors in institutional situations:

1. Symmetric knowledge in a DEBATE about evidence and facts, reasons and opinions, found in scientific and legal discourse in particular and in the cultural public in general, performed mainly by persuasive macro acts, e.g. example 2.
2. Symmetric power in NEGOTIATION about offer, evaluation and agreement in market institutions, performed mainly by evaluative and normative macro acts, e.g. example 1.
3. Complementary knowledge about facts and norms in ENLIGHTENMENT and teaching, found in colleges, schools and journalism, performed mainly by expository and explanatory macro acts, e.g. example 3.
4. Complementary power in GOVERNMENT, management and ruling found in state institutions and private firms, performed mainly by normative macro acts, e.g. a work instruction, an EU directive or a law.

In addition to these four types of social relations in communication we find a fifth one, viz.

5. WORKS OF ART in which the relation between the artist and the audience is based neither on power nor knowledge, but on quality and pleasure, and this relation is neither symmetrical nor complementary, but optional and often pretended. Artwork is found everywhere as islands of refuge in the stream of social life. Verbal art is most often performed by narrative, evaluative and expository macro acts, e.g. example 4.

| COMMUNICATIVE POSITIONING SYMMETRIC | KNOWLEDGE | FANTASY AND PLEA- SURE | POWER |
|---|---|---|---|
| | debate politics, science – argumentative and persuasive macro acts | | negotiation sales offer, agree- ment – evaluative and normative macro acts |
| PLAY, REFUGE FROM SOCIAL LIFE | | art refuge and play – narrative and expo- sitory macro acts | |
| COMPLEMENTARY | enlightenment teaching, journal- ism – expository and explanatory macro acts | | government law, rules, directive, regulations – nor- mative macro acts |

Table 5: Types of positioning relations in communication

9 Types of discourse subjects

In any society discourse subjects are typified according to the institutions and communication communities in which they are prominent and frequently used (Fairclough 2003, Swales 1990). In the public sphere of Danish postmodern society discourse communities held together by their common subject matters can be described as:

- everyday conversation
- religious discourse
- political discourse
- journalistic discourse
- management discourse
- market discourse
- educational discourse
- scientific discourse, subdivided into
 - natural science
 - social science
 - arts
 - philosophy

For each discourse community conventions and norms have developed through history with respect to predominant illocutionary force, to the typical positioning of the interlocutors, and to the formal properties most often used, e.g. verbal macro acts, types of information, types of reference, types of predication, level of abstraction, types of connections between the sentences.

It is an explicit norm that political discourse (e.g. a reader's letter, example 2) should be dominated by constative speech acts, should be exposed in the section with reader's letters in the newspaper of the day, and be performed in a situation in which the speaker has a relation of debate to the addressees, and should have the linguistic form as a persuasive, evaluative or sometimes normative verbal macro act with historical references, logical and syllogistic connexions, and both subjective and objective predications.

In educational discourse about natural science (e.g. a popular science text about ornithology, example 3), on the other hand, it is expected that it is published in a book, that the illocutionary force is constative and the macro acts are expository, with generic references, no presuppositions, logical connexions and only objective predications.

It is not a universal regularity that texts should be like that in such situations and speech communities, but it is a historical fact that the text types have developed like that in the history of the structural transformation of the public sphere (Habermas 1962). The historical development have formed our expectations to the patterns of predominant illocutionary force, positioning of the interlocutors, subjects and form a the text types in our world.

In other historical eras with other economic structures, other social conditions, other institutions, and other ideologies, the available text types and textual forms were different. In classical rhetoric the main text types were types of speeches, viz: deliberative, forensic and epideictic. The deliberative (political) speech was performed in the Senate, it dealt with the future, had the purpose to exhort or dissuade legislation or political actions as good or unworthy, advantageous or disadvantageous. The forensic (judicial) speech was performed in the Forum (in court), they dealt with the past, had the purpose to accuse or defend in order to do justice to a defendant. The epideictic speech was performed at ceremonial occasions, it dealt with the present and had the purpose to praise or blame virtues and vices (Burton 2007).

10 Types of textual form: verbal macro acts

The formal variations of a whole text are multifarious; all of them cannot be dealt with here, but many of the features that can vary in a text can be summarized under the concept of 'verbal macro act'. It is not just 'style' because besides all stylistic features of language it takes into account the composition of the sentences into a coherent sequences of sentences and paragraphs with a

textual aim. And it has many names: *text form, form of presentation, writing act*; here the term *verbal macro act* is chosen (Werlich 1975, 1976).

Words that denote particular macro acts are often used when talking about texts and text types, especially in writing teaching and instruction, e.g. *description, account, analysis, explanation, reasoning, argumentation, discussion, assessment, recommendation, comment, criticism, instruction, manual, directive, story, report*. They are not denoting whole texts but paragraphs in a text, which is composed of several sequences of sentences linguistically formed as different macro acts. The number of names of macro acts is above 50, so the question is which main types of macro acts that are relevant in the description of text types and genres. Here it is suggested that the relevant major groups of verbal macro acts are: expository, explanatory, persuasive, evaluative, normative and narrative macro acts.

Expository macro acts

With expository macro acts the speaker takes a communicative position as one who knows something and enlighten the addressees who don't know, but to whom it is relevant. Expository macro acts are considered most neutral, as merely forwarding information and facts.

Examples of expository macro acts are: present, describe something seen or heard, take the minutes of a meeting, give a summary of something said or written, account for concepts, taxonomies, and meronymy; generalize (describe generically), document something, exemplify, inform, provide information, report, paraphrase, recount.

Explanatory macro acts

With explanatory macro acts the communicative positions are complementary, the speaker being not necessarily one who knows more than the addressees, but one who has understood the subject matter better, points out causes and effects, reasons and consequences and can define it, make it plain, and enlightens or teaches the addressees by making the issue comprehensible for them too.

Examples: explain, define, give reasons, indicate causes, processes and effects, analyse parts and aspects, prove by deduction, interpret the meaning of something verbal, reflect on, put into a perspective, reason about.

Persuasive macro acts

With persuasive macro acts the communicative positions of speaker and addressees are symmetrical with respect to power, both parts participating in a discussion having opposite viewpoints and opinions. Persuasive macro acts have all types of state of affairs as subjects, but predominantly logical and syllogistic connexions.

Examples: argue a controversial stance, stating reasons for and against something, conclude something, express contradiction, discuss problematic issues, debate.

Evaluative macro acts

With evaluative macro acts the speaker is positioned as one who, facing the addressees in conditions of negotiation or management, is competent to assess and ascertain the amount of value of the case. Evaluative macro acts are texts where the predominant predicate type is subjective.

Examples: assess, comment on, judge the value of, evaluate, weigh the pros and cons, express attitude and emotion, compare two things, interpret impact of something, criticize, estimate, express opinion, attitude, feelings and emotions, find faults with.

Normative macro acts

With normative macro acts the speaker is positioned as the ruler of a management situation. Normative macro acts deal with recipient behaviour, either specifically (instructions) or generically (directives, laws). Most often normative macro acts have a regulative illocutionary force, and no unstated types of information.

Examples: instruct behaviour of the addressees, a recipe, order, prescribe, legislate, direct, control, rule, govern.

Narrative macro acts

In a narrative macro act the speaker is positioned complementary to the addressees with respect to knowledge, as one who says that something happened. It involves specific historical references (whether pretended like in fiction or not), temporal and causal connexions between the recounts of particulars of an act or occurrence or course of events, recounts that give addressees the opportunity to feel like being in the situation talked about (Walsh 2007, Phelan 2007). Examples: tell or narrate about episodes, incidents and events, report or recount on historic events, tell something fictitious, recall, witness or testify what happened.

Again it is necessary to emphasize that the groups are not Aristotelian classes, but radial categories with fuzzy edges, central and peripheral examples denoting cultural kinds from different domains of social life. Many of the words used about verbal macro acts are not clearly about texts, but denote cognitive skills too, e.g. evaluate, criticize. The types of macro acts are best illustrated by a figure with 6 dimensions and neighbouring and overlapping examples of macro acts.

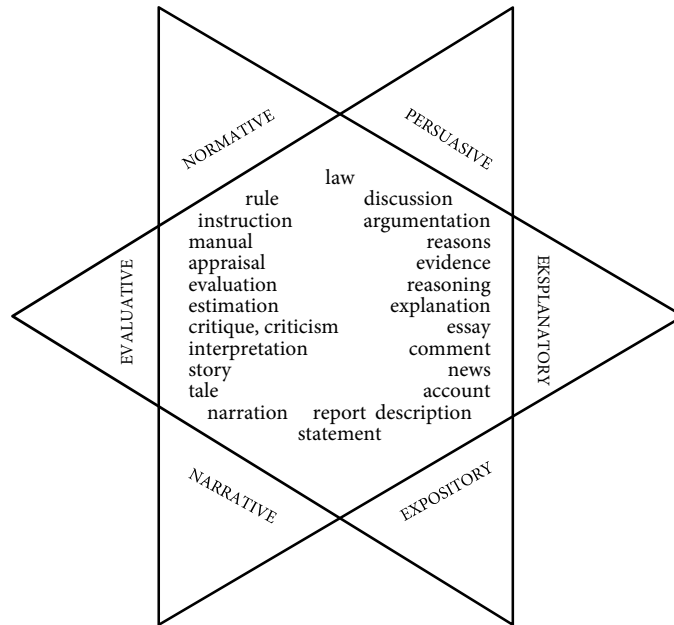


Fig. 4: Verbal macro acts

To sum up: All speakers have a purpose for conveying information to the addressees in the given communicative situation, about a particular subject, in a certain linguistic form; so purpose in the social situation, subject matter, and linguistic form are dimensions of any text. Depending on which dimension is dominating texts are at the first level divided into three main types respectively: practical texts, factual prose and literature. The three main text types are subdivided, each by its own criterion: practical texts according to the discourse community and the social relations between the interlocutors in the communicative situation, factual prose according to the subject matter, and literature according to the form of the text.

| | |
|---|---|
| 1\ På motorvejen | 1\ On the motorway |
| 2\ En århusianer kører på motorvejen E45 med sin kone; 3\ pludseligt lyder det i radioen: | 2\ An Aarhusian is driving on the highway E-45 with his wife; |
| 4\ - På E-45 er der nord for Skanderborg en spøgelsesbilist 5\ der kører i det forkerte spor. | 3\ suddenly it sounds on the radio: |
| 6\ Så siger århusianeren til sin kone: 7\ - Det gør de da alle sammen. | 4\ - At E-45 north of Skanderborg there is a ghost driver 5\ who is driving in the wrong track. |
| | 6\ Then the Aarhusian says to his wife: |
| | 7\ - Just one? All of them do. |

Example 5: A joke.

In this joke the various pieces of information are delivered in many different ways (Sperber & Wilson 1986, Youle 1996): Some are stated explicitly: 'An Aarhusian is driving on the highway E-45', 'at E-45 north of Skanderborg there is a ghost driver', 'a ghost driver is a driver running in the wrong track', 'the Aarhusian says something'.

Of the explicitly stated pieces of information some are necessary for cohesion and propulsion of the story: 'An Aarhusian is driving on the highway E-45', while others are PARENTHETICAL because they are unnecessary for the final message of the text: 'a ghost driver is a driver running in the wrong track'. This piece of information is just about the meaning of the words. A ghost driver is per definition a person running in the wrong track.

Among the stated necessary pieces of information some are ASSERTED by the speaker as being true or false: 'An Aarhusian is driving on the highway E-45', 'the Aarhusian says something', while others are just mentioned without any claim of truth: 'there is a ghost driver on E-45', 'all the road users but one is driving in the wrong track'. The narrator need not believe neither that there is one nor that there are many ghost drivers on E-45, only that someone in the radio and the Aarhusian say so.

In a story like "On the motorway" a lot of implicit information is conveyed too, e.g.: 'motorway E-45 runs from Aarhus to Skanderborg', 'the Aarhusian has a wife', 'there is a radio in the car', 'the Aarhusian is answering to what is said in the radio', 'the Aarhusian is driving in the wrong track'. Some of the implicit information is PRESUPPOSED by manifest material in the text and supposed by the speaker to be given information because it is known and accepted by the addressees, e.g. the definite noun phrases his wife and the radio, presuppose undeniably in the text that 'he has a wife', 'there is a radio'.

Other pieces of information are conveyed effectively as new to the addressees as a CONVERSATIONAL IMPLICATURE (Grice 1975), e.g. the very point of the joke: 'The Aarhusian is the ghost driver', which is not stated but implicated as something the addressees have to infer on their own. Contrary to presupposi-

tions, implicatures may be cancelled by an explicit remark, e.g. the narrator could have continued: *The Aarhusian was right; in fact they understated the problem in the radio.*

To sum up there are five different types of information, viz. parenthetical, mentioned, asserted, presupposed and implicated information:

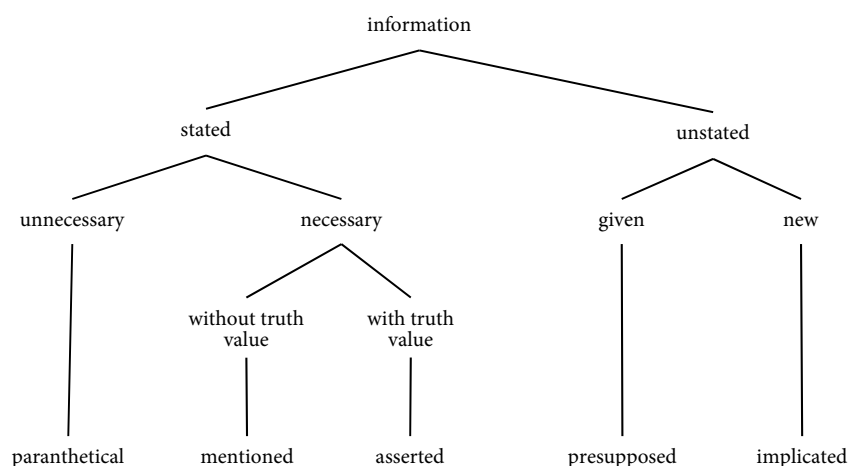


Fig. 6: Types of information

If presupposed information is not known or accepted by the addressees (and the speaker knows that that's the case), it is called bullying, e.g. *When did you stop beating your wife* (Harder & Kock 1976).

Text types and verbal macro acts are characterized by the types of information which are criterial, frequently used, optional or not expected in such a text. In educational text with asymmetric knowledge (e.g. example 3) unstated information, whether given or new, is not expected, while parenthetical, mentioned and asserted information is frequently used, e.g.: *Bohemian waxwing can raise the topfeathers...* In a joke implicated information is criterial, and presupposed information often used, e.g.: 'The Aarhusian is the ghost driver'. In a political debate (example 2) unstated types of information is not recommended, but bullying is in fact often used, e.g.: 'what the Danes feel as the impact of the tax freeze, is cuts in nursing homes, purer conditions in the hospitals ...'. And so on.

12 Types of reference acts

Sentences that can function as speech acts in a communicative situation consist of a reference act, that is felicitous or not, and a predication act, that is

true or not. In the beginning of a text the writer has to refer to entities to talk about by anchoring them to the communicative we-here-now situation. The form of the references is adapted to logical status of the situation talked about and the level of accessibility of the entities for the addressees in the communicative situation. Later in the text the writer can refer anaphorically to the same entities as previously, but in the beginning the references constitute the logical relations between the situation talked about and the communicative situation. This relation is constituted in four different ways: as a deictic, historical, generic or fictitious reference.

Deictic reference:

The writer refers to an entity which is an element in communicative situation by using words such as *I, me, we, us* and *you, here* and *there, this*, and *that* (connected with pointing), *now* and *in a moment*, words that shift their meaning depending on when, where, by whom and to whom they are uttered, e.g. (example 1) *There is a table here –let us*. These deictic reference words constitute the situation talked about as overlapping with the communicative situation and consequently the entities as evident and immediately accessible. So called performatives utilise deictic references, e.g. *I hereby declare this conference open*.

Historical reference:

The writer refers to an entity historically when the anchoring is made to something already known by the addressees such as historical facts, dates of the calendar, geographical places, e.g. (example 2) *Liberal tax spokesman, February 15*. The situation talked about and the communicative situation are separated in time and space, but connected by a well-known link.

Generic reference:

When the writer does not refer to a particular, but to the any instance of a category and at any time, the reference is generic, e.g. (example 3) *Bohemian Waxwing get nutrition mostly from flesh-bearing berries and rowan. It has never bred in Denmark*. The situation talked about comprises encyclopaedic knowledge about reality including state of affairs of the communicative situation. The text does not only describe facts, but prescribe as well how to talk about reality by using words.

Fictitious reference:

The writer's reference to entities in the situation talked about are fictitious, if they are pretended. One way of pretending is to presuppose that the addressees know the persons and times talked about, although both interlocutors

know that they don't, e.g. *The barque Charlotte was on her way from Marseilles to Athens, in grey weather, on a high sea, after three day's heavy gale.* (Isak Dinesen's short story: *The Sailor-Boy's tale* 1942). The readers do know about Marseilles and Athens, but they don't know anything about any barque Charlotte, the author knows that, and the readers know that the author knows it. So the reference is pretended.

Another way of pretending is telling about entities (persons and objects) in indefinite forms and not anchoring them sufficiently to the communicative situation, e.g. *An Aarhusian is driving on the highway E-45 with his wife; suddenly it sounds on the radio...* The readers know where, but not when, and the figures in the story are not anchored to anything they know about. The situation talked about is separated from the communicative situation, and there is not established a reliable link between them.

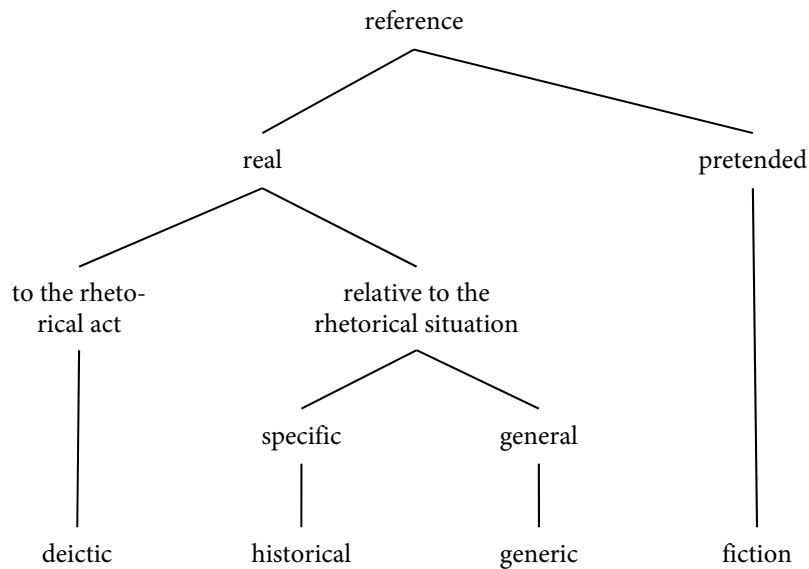


Fig. 7: Types of reference

13 Types of predicates

Predicates are expressed in a sentence as main verbs, predicative adjectives, adverbials, prepositions or predicative verbal nouns. Predicates are divided into two main types: subjective and objective predicates.

Objective predicates deal with state of affairs in the situation mentioned, independently of who is observing it, and subjective predicates deal with how an observer experiences something. Objective predicates can be true or false because they are observer independent and about what the speaker knows, thinks, believes, assumes, or guesses. Often the degree of epistemological certainty (underlined) is signalled:

There is a table here.

Liberal tax spokesman said in Information (February 15) that ... It is a nutrient deficiency on the breeding grounds in northern Scandinavia and perhaps also the weather conditions that forces them to come.

A second possibility could be that ...

Subjective predicates cannot be true or false, but are sincere or hypocritical, because they are observer dependent and about how the experiencer feels, estimates, evaluates, judges some state of affairs mentioned.

Yes but it's nothing compared to what he is now.

like a madman!

I fear tax increases ...

I feel the impact of the tax freeze ...

gentle as doves and wise as serpents.

the success of the tax freeze

Subjective predications about third person experiences are uncertain objective statements and should be made probable by some evidence.

the Danes do not fear tax increases any more, and this is due to "the success of the tax freeze".

The Danes feel the impact of the tax freeze on nursing homes, hospitals, schools, institutions and many other places in Denmark.

It is a quite fixed norm that expository and explanatory macro acts utilise objective predicates, while evaluations and persuasions involve subjective predicates and narrations contain both types.

14 Types of textual connections

In a coherent paragraph pieces of information from the sentences are connected by explicit conjunctions, e.g. *and*, *but*, explicit adverbials, e.g. *then*, *of that reason*, *consequently*, *afterwards* or without explicit marks indicating the type of semantic relation which nevertheless is implicated. It is in example 1 implicated that there is a semantic connexion between 1\ and 2\ and another semantic relation between 3\ and 4\, but none between 2\ and 3\. Example 1:

¹*Yes but it's nothing compared to what he is now.* ²*Sometimes he behaves like a madman!* –³*There is a table here* ⁴*let us -*. Between 1\ and 2\ the semantic relation is a relation of reasoning: the fact stated in 2\ is the reason for accepting the truth of 1\. The information given in 3\ makes it possible to issue the mutual request given in 4\. So the semantic relation between 1\ and 2\ is a FOR-connection, and the relation between 3\ and 4\ is a MAKE POSSIBLE-connection.

The term CONNECTION is denoting the semantic relations between the pieces of information given in two neighbouring sentences or clusters of sentences, independently of whether these relations are expressed explicitly or just implicated because of the expectation of unity of text meaning founded on the coherence of the propositional content of the concatenated sentences (Togeby 2003). There are many different types of connections: additive, alternative, causal, etc. Here they have a notation with an explicit textual marker of the relation in CAPITALS: AND-connection, OR-connection, THEREFORE-connection and so on.

Some connections are used generally because they are used in all types of macro acts, e.g. AND, OR, BUT, THAT, SAID X, others are only used in paragraphs about the situation mentioned: THEN, WHILE, AFTER, BECAUSE, THEREFORE, IN ORDER TO, and the rest only used about the communicative situation: ERGO, FOR, VIZ., I.E., E.G., BRIEFLY, PRESUPPOSED, MAKE POSSIBLE and PUNCH LINE.

Of the general connections some are logical: *and, or, but*, and some establish a distinction between two logical levels, viz: communication and meta-communication (Watzlawick et al. 1968): THAT, SAID X. Of the connections about the situation mentioned some are temporal: THEN, WHILE, AFTER, and some are causal: BECAUSE, THEREFORE, IN ORDER TO. Of the connections about the communicative situation some are syllogistic: ERGO, FOR, and some are informational: VIZ., I.E., E.G., BRIEFLY, PRESUPPOSED, MAKE POSSIBLE and PUNCH LINE.

Examples (connections in capitals inside hatches: #CONNECTION#):

¹*Yes but it's nothing compared to what he is now.* #FOR# ²*Sometimes he behaves like a madman!*

³*There is a table here* #MAKE POSSIBLE# ⁴*let us -*

³*Liberal tax spokesman said in Information (February 15) that the Danes do not fear tax increases any more, and this is due to "the success of the tax freeze".* #OR# ⁴*A second possibility could be that Danes feel the impact of the tax freeze on nursing homes, hospitals, schools, institutions and many other places in Denmark.*

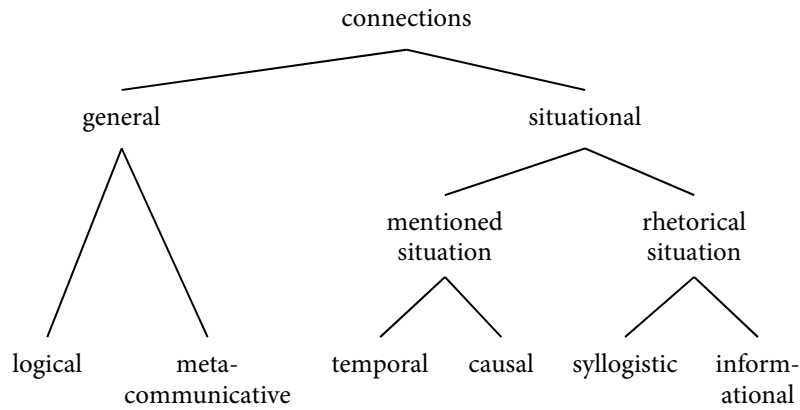
²*20-21 cm.* #AND# ³*Quite common, but very fickle winter visitor, which may appear in very large quantities.* #BECAUSE# ⁴*It is a nutrient deficiency on the breeding grounds in northern Scandinavia and perhaps also the weather conditions that forces them to come.* #AND# ⁵*Bohemian Waxwing get nutrition mostly from flesh-bearing berries and rowan.* #AND# ⁶*It has never bred in*

Denmark. #AND# 7\ Bohemian Waxwing can raise the top feathers straight up or lay them down almost completely as it suits the bird best ..

4\People should be as Scripture demands: gentle as doves and wise as serpents. #BUT# 5\Alas, many honourable gentlemen and ladies are gentle as serpents and wise as doves.

2\An Aarhusian is driving on the highway E-45 with his wife; #THEN# 3\suddenly it sounds on the radio: #THAT# 4\- At E-45 north of Skanderborg there is a ghost driver #I.E.# 5\who is driving in the wrong track. #THEN# 6\ Then the Aarhusian says to his wife: #THAT# 7\- Just one? All of them do.

The inventory of connections encompass approximately 22 types, perhaps a couple more:



| LOGICAL | META-COMMUNICATIVE | TEMPORAL | CAUSAL | SYLLOGISTIC | INFORMATIONAL |
|---|--|---|--|--|--|
| AND, OR, BUT, LIKE, EVEN | THAT, SAID X | THEN, WHILE, AFTER | BECAUSE, THEREFORE, IN ORDER TO, | ERGO, FOR | VIZ, I.E., E.G. BRIEFLY, PRESUPPOSED, MAKE POSSIBLE, PUNCH LINE |
| and, too, also, but, even, however, never, the less, in spite of, while, like | : "... " (colon and quotation marks), this, that | then, next, at that time, just then, at the same time, before, previously | for, so, therefore, for that reason, by means of, with the help of | ergo, consequently, so, for, therefore | that is, namely, viz. that is, i.e. in short, e.g. for instance, presupposed |

Fig. 8: Types of connections

The various types of connections are more frequent in some macro acts than in other: In narrative acts temporal and causal connection predominate, in expository acts informative connections, in explanatory causal connections, in persuasive syllogistic, in evaluative macro acts meta-communicative connections and in normative macro acts logical connections.

15 Literature, fiction, epic and narrative

Many disciplines make use of the concept of text type or genre, but the disciplines and scholarly schools define it differently, especially notions such as *literature*, *fiction* and *narrative* are mixed up. In the proposed model these concepts can be defined in the following way:

Literature is not (like all other main text types) for the reader a means to an end but *an end in itself*. Literature is made for disinterested pleasure of the audience (Kant 1793). Literature is exchanged in the "literary institution" that is neutral with respect to symmetry and to knowledge and power, but turns readers (with interests and goals of their own) into *arbiters of taste* with no external goals connected to reading the text.

The literary references are often pretended, thereby transforming untrue statements from lies into fictional statements that are perceived as deliberate violation of Grice's maxim of truth (Grice 1975). Literature often flouts the maxims of relevance and informativity, too, by consistently over-structuring the form (e.g. by mime, repetition, rhyme, rhythm, metaphor and composition) (Kock 1979). Not all fictional references form part of imaginative literature. Small fictive narratives are also used as descriptions of prototypical examples in one paragraph among many in a text otherwise dominated by factual prose. (For other criteria of fiction, see Peter Widell in this volume)

Epic literary texts are texts mainly consisting in fictitious references, narrative verbal macro acts and a pointed ending (Aristotle 1992). Texts with such a punch-line changes readers from someone seeing the text as a source of knowledge (about the world talked about) to someone seeing it as a work exposed in the communicative situation, a work that is influencing and challenging them intellectually, emotionally and aesthetically and make them reflect on truth, goodness and the beauty in general (Phelan 2007). Many narrative macro acts do not deal with fictive matters, but are testimonies of historical events. Fictionality in a narrative is signalled by the pretended type of reference used in the macro acts.

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