

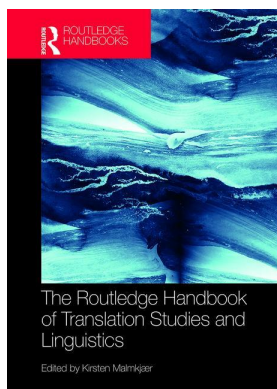
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### **Genre analysis and translation**

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# Genre analysis and translation

Łucja Biel

## Introduction and definitions

The term *genre* [Brit. /ˈʒɛnrə/, /ˈʒɒnrə/, /ˈʒɑːnrə/] was borrowed in the early 19th century from French and its literal meaning is “a kind” (OED, Oxford English Dictionary [online], 2016). It is one of the key terms of both literary studies and language studies, in particular in various strands of functional linguistics, such as discourse analysis, Critical Discourse Analysis, Systemic Functional Linguistics, rhetorical studies, the New Rhetoric, English for Specific Purposes and applied linguistics. It reflects long-standing attempts to categorise texts into larger groups and to look for regularities and abstraction above the text level. Examples of genres include: a novel, a poem, a CV, an annual report, a contract, a user manual, a TV commercial.

The meaning of “genre” has evolved significantly over the decades and differs depending on the theoretical framework. First, genre was associated with text types, that is a group of texts which share a similar form, style and content. One of the well-known definitions of genre, proposed by Swales, stresses the importance of a communicative purpose: “a class of communicative events, the members of which share some set of communicative purposes which are recognized by the expert members of the parent discourse community” (Swales 1990, 58). What is often evoked in the definitions of genre is a conventionalised use of language – the habitual repeated use of a set of conventions. The fixedness of patterns varies across genres; for example, a genre of legislation is ritualised and shows a high fixedness of form and routine formulae, while a genre of TV commercials is much less predictable, more unconventional and creative. More recent approaches stress that genres tend to be dynamic, evolving and subject to hybridisation. They are viewed as “flexible macrostructures” in which obligatory and optional elements occur in a predefined order (cf. Cap and Okulska 2013, 4). Current approaches to genre have shifted focus from a product to a process and associate genres strongly with the social context in which they are used. A genre is thus viewed as a “way of *acting and interacting* linguistically” (Fairclough 2003, 17, emphasis added), a social process which is staged and fulfils a specific goal (cf. Martin and Rose 2007, 8) and as social action which consists in typified ways of acting in recurring social situations (Miller 1984). What these definitions have in common is a strong emphasis on a repeated use of relatively

stable, recognisable patterns in a particular discourse community for a specific communicative purpose to realise a social goal. One of the consequences of the conventional use of language in genres is that it sends recognisable signals of being “in a genre” and creates expectations in the discourse community about communicative purpose, form and content. Within Translation Studies the term, “genre”, is often used interchangeably with the term “text type”, and indeed, the two concepts are related; however, “genre” evokes the social context of use and associated concepts such as agency, power and ideology, while text types group texts at a higher level of abstraction, e.g. rhetorical purpose (Hatim and Mason 1990), cognitive categories (Trosborg 1997, 16) or force of a text (Tsiplakou and Floros 2013). Text types are also referred to as prototypical text categories, text prototypes and deep structure genres (see further Tsiplakou and Floros 2013, 121).

Genres enter into relationships and interact with each other. They tend to form larger hierarchical and non-hierarchical clusters, known under a number of names – most notably, systems of interdependent genres (cf. Bazerman 1994), genre chains (cf. Fairclough 2003, 216), constellations of genres (Swales 2004, 12), networks of genres (Fairclough 2006, 34) or genre colonies (Bhatia 2004, 57). A genre cluster may be exemplified with: an invitation to speak at the symposium, an acceptance, promotional materials with the speaker’s abstract and biography, the speech itself, slides and handouts and an article submitted to conference proceedings (cf. Swales 2004, 18). Genres comprised within clusters are interrelated and linked to each other by a communicative purpose. They are arranged in a more or less fixed chronological order or in a ranking order (cf. Swales 2004, 13) where one genre is transformed into another. Such transformations may be perceived as “intra-lingual translation” or “transgeneric translation” from more to less specialised genres (Ezpeleta Piorno 2012, 168, 174). Take for example the medicinal product information genre system, which includes the central genre of the summary of product characteristics (SPS) with instructions of use for the discourse community of healthcare professionals; this specialised document is a basis for preparing readable documents, such as a patient information leaflet (PIL) and advertising materials addressed to the lay community of patients (Ezpeleta Piorno 2012, 172). Some genres within a cluster may control the form and content of other genres or of the entire cluster – they are known as meta-genres, i.e. “genres about genres” (Giltrow 2001, 190) and “atmospheres surrounding genres” (Giltrow 2001, 196). An example of a meta-genre is the EU Interinstitutional Style Guide, which introduces uniform stylistic rules to be applied by the EU institutions and translators across various genres in the institutional context, e.g. legal acts, reports, monographs. Finally, hierarchical clusters of genres may involve evaluations – for instance, in the humanities, monographs tend to be valued more than other academic genres, such as research papers or reviews.

Two other types of relations which are of interest in genre analysis are intertextuality and interdiscursivity. Intertextuality shows the relationship of a text to other texts: “how texts draw upon, incorporate, recontextualize and dialogue with other texts” (Fairclough 2003, 17). Interdiscursivity analyses embeddings of a text in other genres, genre mixing and hybridisation: it explores “the particular mix of genres, of discourses, and of styles upon which it draws, and how different genres, discourses or styles are articulated (or ‘worked’) together in the text” (Fairclough 2003, 218). Thus, to be complete, genre analysis should account not only for the structural components of a genre and its conventions, but also for the socio-cultural context, that is, a discourse community and its expectations, communicative purpose, social goal, as well as relationships with other texts and genres.

The term “genre” should be differentiated from the related term “register”, even though the concepts which these terms denote overlap to a certain degree and the terms are

sometimes used interchangeably. Genre and register are two perspectives on analysing texts (Biber and Conrad 2009, 15). Register may be defined as a functional variety of language associated with a given situation type (Halliday 2004, 27; see also Biber and Conrad 2009, 6), but there are differing views on what should be comprised in register analysis as opposed to genre analysis. Within Systemic Functional Linguistics, register analysis is based on three situational variables: a field (what is going on), tenor (who is taking part) and mode (the role that the language is playing) (Halliday 1978). In Biber and Conrad's corpus-linguistic approach, genre analysis focuses on the rhetorical structure and formatting of the *whole* texts, while register analysis focuses on lower-level pervasive lexico-grammatical patterns in text *excerpts* (Biber and Conrad 2009, 16). It is worth noting that the latter would be included as a component of genre analysis in Bhatia's approach grounded in discourse analysis (2004, 164–167; see also Biber and Conrad 2009, 21–22 for an overview of approaches).

### Historical perspectives

Genre analysis and genre as such have generally been less prominent in Translation Studies than within linguistics, but have been gaining in importance since the 1990s. As mentioned in the previous section, the terms “genres” and “text types” are frequently used interchangeably by translation scholars.

Text types appear in Holmes's map of Translation Studies as one of the strands within “pure” theoretical Translation Studies, that is “text-type (or discourse-type) restricted theories”, which study translations within specific domains, such as legal translation or medical translation (Holmes 2004 [1972], 187). Translation-related research into text types coincides with the emergence and growth of the discipline of Translation Studies in the 1970s. Interest has been particularly strong in Germany within functional theories of translation, especially Katharina Reiss's (2000 [1971]) work on text types (*Texttyp*) and text varieties (*Textsorte*), which correspond to Anglo-Saxon genres (cf. Schäffner 2002, 4), in the context of translation criticism. Reiss (2000 [1971], 17) argues that a text type is the primary determinant of translation strategies (though not the only one). The relation between text types and translation strategies was observed by St Jerome as early as in the 4th century CE. Jerome noted that non-religious texts should be translated more freely than religious texts (Chesterman 1997, 23). Reiss's work is based on Bühler's three functions of language, which she relates to the following text types: informative/content-focused (communication of facts, i.e. a press release), expressive/form-focused (aesthetic, creative content, i.e. a poem), operative/appeal-focused (persuasive content, i.e. an advertisement) and audiomedial (a complementary “hyper-type” – audiovisual texts). According to Reiss, translations should respect the function of the source text (ST) type. Thus, translations of informative texts should completely transfer the information content of the ST (“invariance”), translations of expressive texts should transfer artistic aspects of the ST and translations of operative texts should have the same psychological effect on target readers' behaviour as they have on ST readers' behaviour (Reiss 2000[1971], 24–47). Although Reiss's contribution is important in that it brought the communicative purpose of translations into the spotlight and stimulated discussion about text types, it has been criticised for a number of reasons. Above all, given the hybrid and multifunctional nature of texts, Reiss's classification of text types is far too rigid and general and, hence, it has limited applicability in practice (see Hatim and Mason 1990, 138; Fawcett 1997, 104–111; and Munday 2001, 77 for a more detailed overview of the criticism of Reiss's approach).

Research into text types was undertaken in the following decades by a number of scholars who proposed more refined categorisations based on varied criteria. For example, Mary Snell-Hornby's integrated approach places text types (prototypes) along a continuum without discrete boundaries, especially between literary and non-literary translation (Snell-Hornby 1995 [1988], 31). With genres being one of the prominent markers of lexicographical literature on specialised (LSP) translation texts (cf. Rogers 2015, 31), text typologies and genre-based classifications have been especially prolific in specialised translation. One of these is Göpferich's (1995) pragmatic text typology applicable to the translation of scientific and technical texts. Göpferich (1995, 320) criticises "the invariance requirement" to fully transfer the information content in informative texts in so far as they apply to scientific and technical domains. She argues that translation strategies should not be recommended for global text categories but for text types with similar communicative functions (1995, 322).

With genre being one of the main analytical tools in discourse analysis, the growing interest in genre (rather than text type) was a natural consequence of the application of discourse analytical methods to Translation Studies in the late 1980s and 1990s (James 1989; Hatim and Mason 1990; 1997; Neubert and Shreve 1992; Trosborg 1997; 2002). James (1989) was among the first to promote the use of the concept of genre in Translation Studies, in particular in translator training. The application of genre analysis to translation intensified, following rapid developments stimulated by seminal books within the English for Specific Purposes approach by Swales (1990; 2004) and Bhatia (1993; 2004). The growing interest in research on genres is confirmed by Zhang *et al.*'s (2015, 229) bibliometric study of discourse-analysis research on translation in eight major translation journals in the period 1990–2013. The study shows that interest in genre and register analysis peaked between 1996 and 2005, before being overtaken by interest in such extralinguistic factors as power, ideology and context. Overall, the 1990s mark a shift in research into cross-linguistic differences between comparable genres in the source language (SL) and the target language (TL), especially for specialised translation purposes.

Hatim and Mason (1990; 1997), UK-based translation scholars, applied discourse analysis and Critical Discourse Analysis to their model of translation based on the genre-text-discourse triad which reflects the socio-textual practices of discourse communities. For Hatim and Mason (1990, 69; 1997, 18), texts realise users' rhetorical purposes, genres are "conventionalised forms of texts" adjusted to the goals of social occasions, while discourses reflect attitudes. Even though they note that genre may be a less important variable than the social context of translation (1990, 13), Hatim and Mason (1990, 69–70) identify genre and genre membership as key factors which affect the translator's decision-making process. Generic conventions are indices of cultures and the translator is bound by "generic constraints" in translation related to communicative purposes, rhetorical mode and intentionality behind a specific genre in the source and target language. Hatim and Mason (1990, 140) propose their own typology of texts, seeing text types as "the translator's focus" and "a conceptual framework which enables us to classify texts in terms of communicative intentions serving an overall rhetorical purpose". Hatim and Mason's (1990, 153–160) typology is based on a continuum from "extremely detached and non-evaluative" texts to texts which are "extremely involved and highly evaluative". Their classification of texts (text types) for translation purposes is based on the notions of rhetorical purpose and dominant contextual focus: "argumentation" (which involves evaluation), "exposition" (presentation in a non-evaluative way) and "instruction" (which intends to evoke certain behaviour; contracts, legislation).

The concept of genre was also used in translation quality assessment models, most notably in Juliane House's functional-pragmatic model of translation evaluation, based on Halliday's

Systemic Functional Linguistics and discourse analysis. House's (1977; 2001, 247) model involves the assessment of the ST and target text (TT) according to the four-tiered analytical model at the level of language/text, register, genre and textual function. As House (2001, 248) notes, genre allocates a given ST to a higher-level category of texts with a common communicative purpose and provides information on "deeper" structures: "While register captures the connection between texts and their 'microcontext,' Genre connects texts with the 'macrocontext' of the linguacultural community in which a text is embedded". Chesterman (1997, 65) links the concept of genre with expectancy norms, arguing that evaluations of translations are based on expectancy norms which, in turn, are shaped by target readers' expectations about genre and discourse conventions.

Another wave of interest in genre analysis was brought about by work on corpora in the 2000s, following the rapid development of corpus linguistics in the 1980s and its introduction to Translation Studies in the 1990s. Corpora are large electronic collections of texts which are studied with dedicated software. Corpora show high sensitivity to genres and other categorisations of texts as, in most cases, corpus design is genre based and is guided by the criterion of representativeness; that is, a corpus must be representative of a genre its creator intends to study (cf. Olohan 2004, 45–47). Translation Studies rely on two types of corpora: comparable corpora, which are monolingual corpora of translated and non-translated texts; and parallel corpora, which are corpora with STs aligned with their translations. Research comparing translations against non-translations in the same language was pioneered by Baker (1995) with a view to identifying distinctive features of translations (see also "Current debates" section below). It inspired a number of scholars to engage in corpus-based studies which have started to produce quantitative data on how translations differ from non-translations in terms of generic conventions in various domains, e.g. in localisation (Jiménez-Crespo 2012) or in legal translation (Biel 2014). Corpora are also applied in practically oriented research into genres: for example, contrastive genre analyses conducted by the GENTT (Textual Genres in Translation) research group (Borja Albi 2013). Overall, genre-based corpus studies are still an emerging field, which has brought genre analysis into the spotlight again.

### Core issues and topics

While the main preoccupation of genre analysis in linguistics is to identify how genres differ from one another, translation-oriented genre analysis has focused on identifying differences in generic structures, conventions and expectations across languages and cultures. This area is sometimes referred to as contrastive rhetoric, contrastive textology and contrastive analysis of genres and it is supported by ample evidence that conventions differ not only across genres but also within the same genre across languages and cultures as they are shaped by distinct discourse communities (cf. Hatim and Mason 1990, 97; Nord 1991, 19; Baker 1992, 183, 186; Colina 1997, 336). Genres may be differently realised linguistically across cultures and, hence, generic conventions are culture-specific to some extent: "For the translator it is important to be aware of the fact that although the same genres may exist in different cultures, they may in fact be – and often are – structured or composed in different ways" (Trosborg 2002, 14). Differences may for example concern cohesive devices (Baker 1992, 190), conjunctions (Baker 1992, 196), tolerance of repetitions (Hatim and Mason 1990, 97), routine formulaic phrases in patents (Göpferich 1995, 321), referencing patterns as regards the use of pronouns instead of full names (Baker 1992, 183) or personal forms of address in school books (Göpferich 1995, 322), to name but a few. Differences have also been noted at higher

levels of generic organisation, that is the conceptual organisation of content and functional stages known as moves (Rogers 2015, 34, see also the section “Main research methods” below). For example, the genre of legislation contains only normative provisions in some countries (e.g. in Poland), while in other legal systems it may also contain the enacting formula (the UK – *BE IT ENACTED by the Queen’s most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, as follows*), lengthy non-normative preambles which include citations with legal grounds (*Having regard to the Treaty establishing the European Union*) and recitals with political considerations to legitimise enactments (cf. Biel 2014, 77–78). Finally, some genres do not have any formal counterparts in a target culture, e.g. the Arabic verse form, the qasidah, and may “resist” translation (Bassnett 2006, 90). Some genres are not only remote culturally from the target discourse community, but may also be remote in time – see Bassnett (2006, 92) on the problem of translating a “dead genre”, e.g. an epic poem such as the *Iliad*, for a new generation of readers.

A related topic is how generic differences between the SL and the TL are approached in translation. As Baker (1992, 188) notes, the standard situation is to adjust the translation to TL textual conventions, in order to ensure “genre-fidelity” (James 1989). However, the recommendation to adjust to TL conventions depends on the level of generic organisation. Hatim (2001, 123) observes that “the translator has limited scope to modify genres in translation, possibilities nevertheless exist at the level of genre-upholding lexical selection (collocations, imagery, etc.)”. Thus, adjustments may be expected at the level of phrasology and routine formulae; translators are less likely to intervene to rearrange the original information flow and moves. It is however argued that if the translator fails to adapt the TT to generic conventions, including changes in textual organisation, it may have an adverse impact on comprehension: “the text’s rhetorical purpose will not be achieved, and ultimately, processing of the text as a coherent, cohesive whole may be difficult” (Colina 1997, 337). Research into how text types are skewed or shifted in translation was identified by Holmes (2004 [1972], 188) as early as in 1972 as an important question to be explored by translation scholars. This topic was also raised by James (1989, 31) as “genre violation”, resulting from distortions of the ST rhetorical structure in the translation process and by Hatim and Munday (2004, 88) as “genre shifts”.

The degree of adaptation to TL conventions will certainly vary across genres. While certain relatively fixed genres, such as contracts or school diplomas, do not permit much adaptation above the phrase level, promotional genres, such as company websites or commercials, might require a much higher degree of adaptation above the phrase level, including the omission or reduction of some stages (functional elements of content) which are irrelevant to the target audience. These adaptations are also referred to as transediting, i.e. a combination of translation and editing (cf. Stetting 1989, 371). They involve what House refers to as covert translation, that is the application of a cultural filter so as to ensure that texts are not recognised as translations but may function as independent texts in the target culture (cf. House 1977; 2001). Some genres, e.g. political speeches, require the opposite – overt translation (House 1977). If a genre does not exist in the target culture, the translator may opt for introducing a new genre or make adaptations to existing, similar genres. As Bassnett (2006, 90) notes, such adaptations may be assessed negatively in literary translation as they would “subvert the source to fit into the horizon of expectation of the target readers”.

This takes us to the topic of how genres impact the translator’s decision-making process. As noted by Reiss in the early 1970s, text types affect the translator’s behaviour. With the

attention shifting from text types to genres, genres have been found to be among the key determinants of the translator's decision-making process and the choice of translation strategies and techniques. This may be illustrated by the role of genre in journalistic translation. Informative genres, such as a news report, where the personal style is reduced, allow ample space for rearrangement and changes vis-à-vis the ST while argumentative genres – such as the opinion article, the column – require more faithful renderings (Bielsa 2007, 48).

An important area of studies includes the link between translation and genre hybridity, genre transformations, as well as the transfer of new genres via translation. As Bassnett notes, translation has been a carrier of new genres throughout centuries, such as the sonnet or the haiku, and has contributed to genre shifts, which may be exemplified by the 12th- and 13th-century shift from epic to lyric and romance: “[t]he history of genre shifts is intimately bound up with translation” (Bassnett 2006, 89). Translation may also trigger genre transformations in the target culture. It may be illustrated with the popularity of the Harry Potter books, which “resurrected a genre that educationalists felt was totally unacceptable for contemporary children” (Bassnett 2006, 94), namely the school story. Another example is a CV: up till the mid 1990s a standard Polish CV was called “*Życiorys*” [lit. “life story”] and was a first-person narrative (*I was born on ... in ...*). This was transformed, influenced by the inflow of Western European CVs, into a depersonalised bulleted template called “CV” with a partially different selection of personal information.

Another area of interest is the use of genre analysis as a pedagogical tool in translator training, especially as regards domain-restricted specialised translation. This topic will be addressed in more detail in the section on “Implications for practice”.

The final topic to be covered in this section is translation, both literary and specialised, as genre. Literary translation is regarded as a distinct literary genre governed by its own norms and purposes (Ortega y Gasset 2004 [1937], 61; see also James 1989, 35); literary translation implies loss and it “is not the work, but a path toward the work” (Ortega y Gasset 2004 [1937], 61). Within specialised translation a related concept of transgenre was introduced, that is a genre which is “exclusive to translation” and differs from the source genre and target genre (Borja, García Izquierdo and Montalt 2009, 62, 68).

## Main research methods

Genre analysis describes distinctive features of genres, known as generic conventions, generic structure, as well as social, communicative, cultural, cognitive and ideological factors behind the use of genres. Genres are researched in discourse analysis and Critical Discourse Analysis within three main approaches: English for Specific Purposes (ESP), the Sydney School and the New Rhetoric (Flowerdew and Wan 2010, 79). The ESP approach, which is represented by Swales (1990; 2004) and Bhatia (1993; 2004), is oriented towards preparing learning resources for non-native speakers of English. It has developed a multi-perspective model of genre analysis linking moves (stages) to communicative purposes of a genre. The Sydney School, which shows similarities to the ESP approach, emerged from Hallidayan Systemic Functional Linguistics (Martin and Rose 2007; 2008) and was also interested in the identification of “generic staging”. The New Rhetoric, which developed in North America with interest in native writing, focuses on social purposes, shifting attention from linguistic to ethnographic methodologies (cf. Flowerdew and Wan 2010, 79–81 for a more detailed overview of these approaches).



Genre analysis is conducted with the use of mainly qualitative and, more recently, with quantitative corpus methods, depending on the aspect of genre organisation to be studied. The traditional qualitative approach applies top-down analysis: it starts with the conceptual macrostructure of a genre and moves towards the microstructure, lower-level realisations in the form of fixed patterns. The more recent quantitative approaches proceed in a bottom-up fashion, starting with the analysis of lexico-grammatical patterns and moving towards larger units.

Genre analysis focuses on “the conventional, formulaic, routine labour-saving aspect of language use” as opposed to creative aspects (James 1989, 32). One of the main goals of genre analysis is to uncover the generalisable structure/format of genres (cf. Hatim and Mason 1990, 171) which they impose on texts. The conceptual structure of a genre consists of functional stages known as “moves” and their steps, which were proposed as basic units of a genre by Swales (1990). Working on research articles, Swales introduced the CARS (Create a Research Space) model with three moves in article introductions: Move 1: Establishing a territory; Move 2: Establishing a niche; Move 3: Occupying the niche (Swales 1990, 140–141). Moves and their steps realise the communicative purpose of a genre and they appear in a certain order in a text. They may be organised in a chronological or spatial order or from general to specific or as problems-methods-solutions structures; the conventional arrangement of content may differ across cultures (cf. Rogers 2015, 33). Some genres may have a well-defined predictable generic structure, while less ritualised genres may be more flexible with optional and varied stages (cf. Fairclough 2003, 72–74).

Unless we study stable fixed formulaic genres, the level of lexico-grammatical patterns of a genre is best explored quantitatively with electronic corpus analysis software rather than through manual analysis. The advantage of electronic analysis is that it is faster, more reliable and accurate, and can be conducted on a much larger corpus than manual analysis allows. While discourse analysis methods involve close reading of usually a very limited number of texts, corpus methods involve computer-assisted vertical readings of many texts. One of the basic methods is keywords analysis, which identifies lexemes with a markedly higher frequency in a specific genre against a reference corpus. Keywords are thus a useful tool in identifying distinctive features of a genre (cf. Scott 2013, 199). Corpora are also efficient in identifying genre-unique regularities at the phrase level – recurrent lexico-grammatical patterns which are typical of a given genre. These include collocations, routine formulae and lexical bundles (n-grams). A comprehensive framework for corpus-driven analyses of lexico-grammatical patterns across registers/genres was proposed by Biber and Conrad (2009, 215–246) under the name of Multi-Dimensional (MD) register analysis. The method compares: (1) the distribution of vocabulary (common versus rare nouns), (2) part-of-speech classes (e.g. nouns, verbs, adjectives, personal pronouns, prepositions), (3) semantic categories for word classes (e.g. activity verbs, mental verbs), (4) grammatical features (nominalisations, past and present tense verbs, passive voice), (5) syntactic structures (relative clauses, complement clauses) and (6) lexico-grammatical combinations (Biber and Conrad 2009, 226–227).

It should be remembered though that corpus-based genre analysis has been criticised for its preoccupation with lexico-grammatical patterns at the sentence level and its failure to sufficiently address certain textual, pragmatic, rhetorical or discursive phenomena, such as interdiscursivity, intertextuality or genre hybridisation, which require qualitative rather than quantitative analysis (cf. Olohan 2004, 425 for a more detailed overview of criticism). Despite some attempts to annotate corpora, these aspects still pose technical and methodological

challenges and the analysis of features which go beyond the sentence level needs to be complemented with traditional qualitative analysis.

Borja, García Izquierdo and Montalt (2009) propose a useful template of genre description for researching specialised translation. The template covers both the lexico-grammatical patterns, the macrostructure, relations to other genres and the communicative situation:

1. Name of a genre, e.g. EU legislation
2. Subgenre(s), if any, and their structure: e.g. (a) primary legislation – treaties; (b) secondary legislation – regulations, directives, decisions, soft law (opinions, recommendations)
3. Communicative situation: register, domain, mode, participants and the discursive community, function, social goal
4. Lexico-grammatical patterns: lexemes, terminology, collocations, typical grammatical patterns (nouns and nominalisations; the verb group: modal verbs, auxiliaries, tenses, passives, impersonal constructions, mood; adverbials, deixis; cohesion)
5. Macrostructure: composition of the text, moves and steps
6. Relation to other genres: systems of genres, genre chains, meta-genres
7. Comments: bibliography, websites.

(cf. Borja, García Izquierdo and Montalt 2009, 65)

This template is a basis for further analysis of three complementary dimensions of genre analysis in this model: the formal level (conventionalised forms), the communicative and sociocultural level and the cognitive level (the participants' purposes) (Borja, García Izquierdo and Montalt 2009, 65; Borja Albi 2013, 36–37).

A much more extensive model of genre analysis, proposed by Bhatia, is the multi-perspective model of applied genre analysis (1993, revised version 2004). Bhatia's model consists of the following seven steps:

1. placing the given genre-text in a situational context (a genre-text is a representative example of the genre studied) on the basis of the researcher's prior experience and background knowledge;
2. surveying existing literature;
3. refining the situational/contextual analysis through the following steps: defining the author of the text, its audience, their relationship and goals; defining the historical, socio-cultural, philosophical, and occupational situation of the discourse community; identifying the network of related texts and linguistic traditions which influence the genre; identifying the topic, domain and extra-textual reality of a text;
4. corpus design: defining a genre and subgenre; defining criteria for selecting texts for the corpus;
5. textual, intertextual and interdiscursive perspective: analysis of lexico-grammatical patterns; analysis of text-patterning or textualisation, cognitive or discourse structuring (moves), analysis of intertextuality and interdiscursivity;
6. ethnographic analysis (observations, narrative accounts, etc.) of practices in the discourse community: physical circumstances that affect the nature and structure of genre; critical moments of engagement and interaction; the social structure, history, beliefs and goals of the discourse community;
7. studying the institutional context and rules.

(Bhatia 1993, 22–36; 2004, 164–167)

This holistic model applies varied methodological tools to account for the complexity of genres and incorporates the multi-dimensional perspective which includes the textual perspective, the ethnographic perspective, the socio-cognitive perspective (integrity of the system of genres) and the socio-critical perspective (ideology and power) (Bhatia 2004, 163). Since translation-oriented genre analysis usually involves time-consuming cross-cultural contrasts of use of the same genre in the SL and TL culture, it may not be feasible to apply the multi-perspective model fully in practice. Nevertheless, if the analysis is selective, a researcher should be aware of its limitations and aspects which are left out.

### **Current debates**

The major debate involving genre analysis concerns translation universals. It was proposed by Baker in the 1990s that translations are marked by distinctive universal features (“translation universals”) which may be products of translation process constraints and which are independent of language pairs, genres, cultures and translation norms. The features were hypothesised to include: explicitation, simplification, disambiguation, normalisation/conservatism, standardisation and levelling out (Baker 1995). The major contested aspect is the universality of the features of translated texts and their resulting independence of other variables. It has been suggested that cross-genre comparisons are needed to determine how features of translations are influenced by genres and text types (cf. Olohan 2004, 191). Recent studies (Delaere, De Sutter and Plevoets 2012; De Sutter, Delaere and Plevoets 2012) seem to confirm that genre is one of the important determinants of variation which impact features of translations: for example some genres may trigger the use by translators of more explicitation (e.g. leaflets), while others may be more prone to standardisation (legal genres).

### **Future directions**

The main future direction of genre analysis is likely to be further work on genre variation and contrastive genre analysis using electronically analysable corpora, which have already brought new life and foci into genre analysis. This direction was suggested as early as 1995 by Kussmaul (1995, 83): “it would be very helpful if ... conventions and the differences between conventions in the source and target language were known. For this reason we should encourage corpus-based contrastive studies”. Some empirical data have been provided across different genres over the years; however, this has mainly been for language pairs involving English, and a great deal of work still needs to be done, especially within specialised translation and for different language pairs. House (2013, 56) observes that such empirical data are needed if Translation Studies are to advance theoretically: “there is a deplorable lack of systematic contrastive pragmatic work on register and genre variation, which renders a solid theoretical underpinning of translation studies in this respect next to impossible”.

### **Implications for practice**

Genres are of relevance not only for translation theory but also for translator training and practice. The translator’s specialisation may be limited to certain genres within the specialised domain, e.g. some translators may translate only novels, poems, drama, financial statements, press releases or financial statements. In reality, however, most translators handle more than one genre.

The pedagogical value of genres has been promoted within the English for Specific Purposes approach (Swales 1990, 213; Bhatia 1993, 18) and transplanted into Translation

Studies. Genre analysis and, in particular, analysis which enhances the knowledge of generic conventions, has been a key component of (specialised) translator training for many years. The knowledge of ST generic formats is useful for interpretative purposes while the knowledge of TT generic formats is important for production purposes (Rogers 2015, 32). James (1989) argues for genre analysis to be integrated into translator training programmes. He recommends the “text-typological” approach to syllabus design to ensure that trainees have sufficient exposure to both central and hybrid genres. Knowledge of genres and trainees’ expectations about generic formats will help them to shift from bottom-up to more advanced top-down textual processing during the translation process (1989, 36). Trainees should also learn how to conduct genre identification and ST and TT genre analysis, which should take place at the beginning of the translation task (1989, 36–37). The importance of genres (text types) as didactic tools in translator training has been emphasised by a number of translation scholars since the 1990s (cf. Emery 1991; Kussmaul 1995, 149; Göpferich 1995, 322; Hatim and Mason 1997, 179–198; Chesterman 1997, 161; Colina 1997; García Izquierdo 2000; Hatim 2001, 171–183; Borja Albi 2013, 33). Göpferich (1995, 322–323) argues that being grouped according to similar communicative-pragmatic features, text types offer similar translation difficulties, which can be covered systematically in this approach. Experimenting with the translation of cookbook recipes, Colina (1997) has demonstrated that trainees exposed to explicit instruction on generic conventions (“contrastive rhetoric”) show a substantial improvement in their translations. Borja Albi (2013, 34) emphasises that competence in genres and genre systems enables trainees to socialise as “communication agents” in the specialised domain and to avoid being perceived as outsiders in the professional discourse community.

The internalisation of genre knowledge is seen as an important component for professional translators to perform effectively (cf. Trosborg 1997, 17; Rogers 2015, 32). The need to incorporate genre analysis into training is reflected in the incorporation of genres as an integral component of translation competence subsumed under various sub-competences:

- In the European Master’s in Translation (EMT) model of competences for professional translators, experts in multilingual and multimedia communication, it is part of the textual dimension of the intercultural competence which reflects the translator’s ability to compare discursive practices in the SL and TL, “Knowing how to compose a document in accordance with the conventions of the genre and rhetorical standards” (Gambier 2009).
- In the PACTE (2003, 91) model, it is part of bilingual sub-competence which comprises the textual knowledge of the SL and the TL, including knowledge of genres and their conventions.

Genre analysis is also used in the preparation of resources for translators. These include genre-based corpora and generic templates to be used during the translation process. A special type of resource is DIY (ad hoc, disposable) corpora, which are genre-based and which are built quickly by translators through web harvesting, and analysed to complete a translation assignment (Varantola 2002). Much more complex and targeted tools based on genre analysis were developed within the practically oriented action project, the JudGENTT online knowledge management system for court translators. The project applies genres as reusable tools “for accessing and reusing conceptual, textual and linguistic information for managing specialised communication” (Borja Albi 2013, 37). The project is grounded in corpus-based genre system analysis and individual genre analysis in four legal systems. The value of the project lies in the integration of all resources, including the corpora, genre matrices (templates), glossaries, bibliographies and contextual information on criminal procedure, in one place on an online searchable platform (Borja Albi 2013).

## Further reading

Chapter 2, “Criticism and the source language text” in: Reiss, K., 2000 [1971]. *Translation Criticism – the Potentials and Limitations: Categories and Criteria for Translation Quality Assessment*. Translated by E. F. Rhodes. Manchester: St Jerome.

A classic text which proposes a translation-oriented text typology as a prerequisite of translation criticism and a determinant of translation method.

Chapter 4 “Translating and Language as Discourse” and Chapter 8 “Text Type as the Translators’ Focus” in: Hatim, B., and Mason, I., 1990. *Discourse and the Translator*. Harlow: Longman.

This influential book introduced discourse analysis methods to Translation Studies. Chapter 4 discusses the text-genre-discourse triad, as well as generic constraints in translation. Chapter 8 proposes a new text typology based on a predominant contextual focus.

Chapter 4 “Genres and generic structure” in: Fairclough, N., 2003. *Analysing Discourse. Textual Analysis for Social Research*. London: Routledge.

This chapter focuses on how genres structure texts and links genre analysis to social action. It analyses the relationship between a text and a genre and illustrates the analysis of generic structure.

Chapter 6 “Integrating research methods” in: Bhatia, V. K., 2004. *Worlds of Written Discourse*. London: Continuum.

This chapter discusses the goals of genre analysis, proposes a holistic multi-perspective model of genre analysis with a step-by-step procedure and integrates varied research methods to account for the complexity of genres. The final section illustrates how the model may be applied to analyse publishers’ blurbs.

Borja, A., García Izquierdo, I. and Montalt, V. 2009. “Research Methodology in Specialized Genres for Translation Purposes”. *The Interpreter and Translator Trainer*, 3(1), pp. 57–77.

This article presents a model of genre analysis which is adjusted to research on specialised translation. It describes three complementary dimensions of genre analysis: the formal dimension, the communicative dimension and the cognitive dimension, both from the monolingual and multilingual (contrastive) perspective, and contains useful advice and ideas for researching genres for translation purposes.

## Related topics

Theories of linguistics and of translation and interpreting; Semantics and translation; Rhetoric, oratory, interpreting and translation; Discourse analysis, interpreting and translation; Text linguistics, translating, and interpreting; Narrative analysis and translation; Stylistics and translation; Language for Specific Purposes and translation; Sociolinguistics, translation and interpreting; Language, interpreting, and translation in the news media; Corpus linguistics, translation and interpreting.

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