Genre in Media Discourse*

by

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Abstract

This article evaluates a number of concepts of genres in different schools of linguistics. This article attempts to combine the concepts, since they, in fact, contribute to each other, particularly, when they are applied in media discourses. However, this article weighs that SFL has a bigger portion in this process of amalgamation of concepts of genres. This article will also provide the examples of analysis of genres in media discourse from the point of view of Conjunctive Relation (CR) analysis.

Key words: genre, ESP, NR, and SFL, media discourse, CR analysis

1. Introduction

The term ‘genre’ has been known in Europe, particularly in France, which refers to the texture of horizontal cut of wood. The term is, then, used in literature to refer to the types of literary works such as, poetry, prose, and drama (see also Moessner, 2001). In anthropology it refers to the folklore, myth, legend, fable, folk tale, and others. In rhetoric, it differentiates one text from another such as: persuasion, expression, argumentation, and others. In our daily life, the term genre is also used loosely to refer to social processes such as press conference, agreement, religious writing, music, and showbiz (Swales, 1990).

In linguistics, the term genre is often paid less attention. This is because formal and structural linguistics tend to see that the object of language study is sentence. Besides, many linguists view language as atomistic-dualistic reality; such as langue and parole (Barthes, 2007; Saussure, 1966) and competence and performance (Chomsky, 1957, 1975). The linguists’ resistance to use the term genre nowadays is also influenced
by the fact that the term genre is already used in literature or arts which are considered as unscientific (Swales, 1990).

Cultural norms and values are realized in social processes. In fact, there are two types of social processes: verbal and non-verbal. Verbal social process is a social process in which language is mainly used in the process in which language is the core, whereas non-verbal process is peripheral. This type of verbal social process includes teaching and learning process in the classroom, reading newspaper, or listening to the radio, and others. In this linguistic tradition this verbal social process is called ‘genre’. On the other hand, non-verbal social process will include social process in which language is only peripheral’ whereas the core is the non-verbal social process. The examples of non-verbal social processes are available in economics, sports, politics, arts, and others. Figure 1 below describes the details of the classification.

Figure 1: Verbal and non-verbal social processes

<table>
<thead>
<tr>
<th>Verbal social process</th>
<th>Non-verbal social process</th>
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</thead>
<tbody>
<tr>
<td>Non-verbal</td>
<td>Language</td>
</tr>
<tr>
<td>Language</td>
<td>Non-verbal</td>
</tr>
</tbody>
</table>

Semiotically genre is a realization of a prototype of a verbal social process. Therefore genre is not language, but it is a semion which symbolizes the cultural norms and values in the form of a social process (Martin, 1992) or social concept (Vestergaard, 2000).

2 Genre defined

In the last two decades, the term has been widely used in linguistics that it produces different notions of genres among linguists. In fact, there are three prominent schools in genres studies i.e. English for Specific Purposes (ESP), New Rhetoric, and Australian Genre theories (Hyon, 1996).
Researches in ESP define genres as ‘communicative events’ within discourse community. The events are characterized by their communicative purposes and their varieties of linguistic patterns, including structure, content, and intended audience (Kurzon, 1997; Swales, 1990). The communicative purposes are characterized by the structural moves of the communicative events, which vary across the goals, so that in a discourse community there are different kinds of genres. Each genre has its own prototypicality that will determine the content, function, and the form of the genre (see also Georgakopoulou & Goutsos, 2004). He also finds that there are different kinds of discourse communities in a society. Therefore every society has a number of discourse communities (e.g. journalistic, legal, scientific, politic, bureaucratic discourse communities) that produce a number of different genres. For example, in a journalistic discourse community, there are news, editorials, advertisements, features, letters to editors, and others.

It is clear that Swales observes the number of genres is as many as the number of communication events a discourse community has. Therefore, it can be seen that Swales places genre in a sub-culture. Then, rationality underlying the communicative events which result in proto-typicality of a genre is more pragmatic rather than cultural, parallel to the classification of discourse community which is in fact ‘vocational’ or professional in nature.

Following Swales, Bhatia (2004) defines genre as situated linguistic behavior in institutionalized academic or professional settings defined in consistency of communicative purposes. He considers genres as recognizable communicative events that regularly recur. They are highly structured and conventionalized constructs which constraint the contribution, the shape people will take, and the lexico-grammatical resources. They are also reflections of disciplinary and organizational cultures, and they focus on social actions embedded within disciplinary, professional, or other institutional practices.

Bhatia (2004) also believes that genres also change due to what he calls ‘the changing socio-cognitive needs or private intentions’, although they are characterized by the conventionalized features. Therefore they can be exploited and appropriated. In the case of the ‘private intention’ he shows that it may happen, for example, in a professional
institution, where a professional manipulates the generic resources to get the good image of his company due to the latest somewhat ‘bad’ performances of his company. In this situation, the professional as a member of an established institution may manipulate the institutionalized generic forms. However the manipulation or innovation like this is realized invariably within rather than outside generic boundaries.

Similar to Swales and Bhatia, Kurzon (1997) and Ihlstrom (2004) apply ESP in different discourse community. For example, Kurzon develops the idea of ESP into LSP (language for specific purposes) and questions a term ‘legal language’ as inappropriate term. He would rather use the term ‘legal discourse’ after assessing the ideas of genres, register, and discourse. Meanwhile, Ihlstrom (ibid) examines the evolution of on-line news genre in a journalistic discourse community. ESP’s idea on genre develops the concept of professional genres which will be adopted in this research to refer views, features, and news as micro genre complex.

Another genre tradition is New Rhetoric (NR), which is mostly prominent in North America (Hyon, 1996). Driven by ethnographic methods that apply participant observation, interviews, and document collection for analyzing texts, NR emphasizes more on the social purposes or actions in situational contexts than on the formal properties of genres. For example, Hyon (1996) argues that genres are consecutive actions used to accomplish the social purpose. Thus, according to him, genre must be focused on the substance than the form of discourse. Other genre studies based on NR are those of Devitt’s, Bawarshi, and Reiff’s (2003), using a method what they call ethno-methodology to analyze genres. For example, Devitt (in Devitt et al., 2003) studies how genre affects the interaction of jurors to exhibit the successful execution of their jobs. Meanwhile Bawarshi (in Devitt et al., 2003) investigates the genre of patient medical-history form works and provides critical access for doctors. Finally, Reiff (in Devitt et al., 2003) finds that the combination of ethnography and genre analysis gives clearer ways to the teachers, researchers, and students to understand their classroom. The NR’s idea of genre implies that genre studies should involve ethnographic methodology to gain the socio-cultural values behind the text. Thus, the present study applies ethnographic methodology to unfold the value behind the use of CR.
The other genre tradition, which is mostly studied among Australian scholars, is that developed by Systemic Functional Linguistics (SFL), or often called Hallidayan linguistics. Despite a number of similarities on certain issues, the scholars on this tradition differ in looking at genres.

For example, Hasan (in Halliday and Hasan, 1985) defines genre as a meaning which results from language which does a particular job in a particular contextual configuration. She uses the term ‘genre-specific semantic potential’ in her writing because the term has generic-structure potential (GSP) embedded in the text. Furthermore, the term also implies a particular type of text, which is different from any other texts. The GSP is an obligatory structure of a particular type of a text, which can be used to diagnose the type of genre. Therefore every genre has its own GSP. But texts of the same genre may have different optional structures (Halliday & Hasan, 1985). However, Hasan’s concept of genre is not categorized under the domain of culture, but rather under the domain of register in a context of situation. This idea is similar to what Yoshioka and Herman (2000) call a purpose which is recognized in a typical situation.

Meanwhile Kress (in Reid, 1988) considers genre as aspects of texts which occurs in a particular social event. The social event is characterized by a number of participants, their social relations and roles, specific goal, setting, location, institution as well as particular social practices. What is meant by verbal social practices are those in which language plays an important role, where non-verbal social practices are marginal in nature. The verbal social processes may involve sermon, lecture, interview, novel, editorial, and others. The texts which appear from non-verbal social practices have no generic names because of their marginal position in the practices. According to him, the social practices are determined by their social structure which bears rules, which ultimately will be expressed in linguistics features. The rules in the social structure will directly determine a generic structure of a social practice which later influences the generic form of a text. Therefore the order of social practices in a genre is not algorithmic, which is pragmatic in nature. In this concept, genre is associated with rules in a social structure.

Furthermore Kress (1988) emphasizes that that there are no static social structures or social practices. Therefore genre should be perceived from a dynamic point of view.
because it will change through times as the social structure and social practices change. This implies that differences of genres are not taxonomic, philosophical, and logical in nature but are due to differences of social rules which result in different social practices, and ultimately differences in linguistic features.

Different from Halliday and Hasan (1985), and influenced by the ideas of technology development, Graham (2004) puts medium as super-ordinate and mode as a subordinate semiotic system of genre, in which the two terms in Halliday’s concept lie as an aspect of context of situation. Considering that action genres produce text types, he views at medium as super-ordinate semiotic level which generates genre, including constraining and limiting genres’ element and feature, by constraining mode. Mode is a part of constituency structure of genre. In this idea, he considers genre close to language which is directly affected by a context.

Meanwhile, Martin (1987), Martin (1992) and Martin and Rose (2003) define genre as a staged, goal-orientated social processes in a culture. In this concept, there are three important issues (see also Nunan, 2008). Firstly, genre has a social goal, representing a type of specific social process in a society. Secondly, to reach the goal, a process which is realized in stages is required to be accomplished (Thomson, 2004). Finally, a society of a culture has different kinds of genres along with different social processes it has, in which the goals are not vocational, professional, but rather cultural in nature.

Like other semiotic system, genre also experiences evolution along with the changes of norms and values in a society (Martin, 1992; Skulstad, 2005). Therefore, genre can be seen from two points of view: static or synoptic and dynamic (Martin, 1992). From the static or synoptic point of view, genre is stable; it is a portrayal of a social process in a society in a particular time. Therefore stages of a genre or generic structure can be easily differed from one another; a recount for example is clearly distinctive from an anecdote. Stages of orientation and events in a recount can be clearly differentiated from those of an anecdote: crisis and reaction.

On the other hand, from the dynamic point of view, genre changes through times. For example history in the old days is considered a recount, but when historian needs to interpret patterns of happenings used to predict the future, then, history does not consist
only of sequence of events but also an analysis of the patterned events to see the cause of the happening and frequently used to project and predict the future. Therefore, the genre of history changes from recount to critical history which bears discussion and interpretation.

This is quite clear since linguists are supposed to be critical in analyzing genres. Static point of view tends to see genre as a prototype, usually used to judge that others are correct or incorrect. In this concept, the linguists tend to be prescriptive. This is, of course, not the purpose of SFL. Therefore SFL also takes into account the dynamic point of view which views genres from time to time to see the changes.

Despite the differences among linguists in the above discussion, it can be seen that ideas of genre in the three traditions have a number of similar grounds that are used as a stand point of departure in this thesis. This thesis adopts mainly Martin’s (1992; 2006) and Martin’s and Rose’s (2003) concept of genres, but it also uses ESP terms of genres (such as views, features, and news), and NR ethnographic methods as this study also involve in-depth interviewing and document collecting methods. The conceptual grounds of genre in this study are summarized as follows:

a. Genre is a staged, goal-oriented social process (Martin, 1992) or a social practice (Kress, 1988) existing in a system of norms and values in a super-ordinate culture. It is staged and goal-oriented because it has a social goal to be achieved through stages. The genres of super-ordinate culture are often called micro genres (Martin 2006).

b. Different genres have different social goal and stages, which generate their own generic structures. This semiotic system generates its particular texts and their interpretation (Rastier, 1997).

c. Genres also vary across cultures (Chen, 2008; Duszak, 1998). In a sub-culture or different discourse communities (Swales, 1990) or professional institution (Bhatia, 1997), micro genres may undergo genre-complex which produces macro genres (Martin, 2006). These macro-genres are similar to ESP genres which generates different names of genres such as views, features, and news in journalistic discourse community (Martin, 2008).
d. Like other semiotic system genre is also subject to change through times along with immanent social changes in a society. This, then, implies that the social goals, stages or generic structure may also undergo a shift (Martin, 1992) (see also Hyland, 2004; Lacey, 2000; Kress, 1988).

e. In register, the stages are realized in the obligatory elements of text structure which may vary across the contexts of situation. The variation is often determined by the optional structures.

f. The goal and stages will also limit the use of language i.e. the text structure or rhetorical structure (Stuart-Smith, 2007) or rhetorical organization (Ramsay, 2000), and texture of the text, including cohesion, lexico-grammar, and phonology or graphology (see also Diani, 2008; Dorgeloh, 2004). In this sense, genre is often to be identified similar to text type (Moessner, 2001).

3 Types of genres and their stages

Swales (1990) tends to see the place of genre in a sub-culture. He finds that every discourse community will have different kinds of genres, which are classified based on the specific types of communicative events in the different discourse community. The results which can be predicted indicates that the number of genres will be as many as the number of discourse communities multiplies the number of types of communications in a discourse community (see also Ihlstrom, 2004)

Another classification of genre is also made by Gerot and Wignell (1994). They also tend to place genre in the sub-culture of semiotic systems. Therefore, they tend to have a different kind of classification, which is based on the social function of social processes in the sub-culture without looking at the possibility that a number of social functions and parts of their generic structure may belong to one social function in the super-ordinate culture. Gerrot and Wignell classify that there are 14 types of genres: spoof/recount, recount, report, analytical exposition, news item, anecdote, narrative, procedure, description, hortatory exposition, explanation, discussion, reviews, and commentary (a combination between spoof and explanation). In the super-ordinate culture, genres such as spoof/recount, recount, and news item will resemble one genre,
i.e. recount. Others such as analytical and hortatory expositions belong to exposition. Reviews can also be classified into discussion.

Hatch’s (1992) classification tends to apply the classical taxonomy of genres consisting of four different genres: narratives, description, procedure or process, and argumentation.

In this piece of writing, the writer has taken into consideration Martin’s proposal on the classification of genres which is derived from the super-ordinate culture of semiotic system. The writer will not ignore the fact that there are sub-functions that generate different stages, but this will result in overlapped classification of genre.

Martin (1992) and Martin and Rose (2003) propose the idea of genres in super-ordinate culture as micro genres and sub-ordinate culture as macro genres (see also Belcher, 2004). The micro genres are classified into two: factual (i.e. which is derived from the factual world of our daily activities) and story genres (i.e. which are developed from the world of story, happening around us). Meanwhile the macro genres resemble genre complex (combination between different genres), which coincide Swale’s and his colleagues’ ideas of genres in discourse community. Different communities have different types of genres. For example, the common genres in academia can be found in books, journals, essays, critical reviews, while the common genres in media include those which can be found in the editorials, news, features, and others (see also Bhatia, 2004). Martin (2006) and Martin and Rose (2003; 2007) proposes that micro genres are interdependent, elaborating, explaining, projecting each other within the macro genres.

The following discussion on factual and story genres provides an overview the types of social processes which will probably occur in media discourses, including the media discourses investigated in the present study. Although views, features and news in general are developed from the professional discourse communities, they may also be constructed from genre complexes or story genres which usually unfold the world of stories. Thus, the discussion on the classification of genres: factual and story will become the basis of genre analysis in this study.

3.1 Factual Genre
Martin (1992) classifies factual genre into eight types: *description, recount, report, procedure, explanation, exposition, discussion, and exploration.* This distinction of the genres is in fact based on two aspects: goals and stages.

The first type of genre, *description,* describes unique living or non-living things; the results of the description are not meant to generalize the things. It begins with a general description, and is followed by a specific description of parts, functions, behaviors (living), uses (non-living). The second type, recount, retells about past happenings for the purpose of entertainment and information. To achieve the goal, it starts with orientation of happening, and is followed by detailed events sequenced in a chronological order. The third type, *report,* is used to describe the way things are, depicting a generic description of things. It begins with general classification, including technical classification, and is followed by generic description of parts and functions, behavior (living), or uses (non-living) and their habitat. The fourth type, *procedure,* is used describe how thing or work is accomplished through actions or steps. It starts with a goal of a work, and then is followed by steps (1-n) sequenced in times. The fifth type, *explanation,* explains how or why things work or happen. It starts with general statement to position readers, and is followed by a sequence of explanation of processes. The sixth type, *exposition,* is used to put forward an opinion, a point of view, or an argument. It begins with thesis, and is followed by one-side arguments, and restatement of the thesis, or reiteration. The next type, *discussion,* is used to present information and arguments of a topical issue, and is followed by recommendation based on the weight of evidence. Finally, the last type, *exploration,* is used to explore something which is in a theoretical framework (see also MEDSP, 1989). The classification of the factual genres can be seen in Table 2.

*Table 2: The classification of factual genres*

<table>
<thead>
<tr>
<th>Social function</th>
<th>Stages</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>– generalized description</td>
</tr>
</tbody>
</table>

* Article in Journal of Bahasa Sastra dan Studi Amerika, English Department, 2009
As can be seen in Table 2, the stages of description and report are unstructured, meaning that the description of parts and functions, behavior, and habitat can begin from any point. It can start from parts and functions first and then is followed by behavior, and habitat, or it can start with habitat first and then is followed by behavior, and parts and functions. This free choice of sequence of describing in description and report will not affect the social function of the genres. However, in retelling the detailed events in recount, the stages must be structured, either using sequenced events through times or using a flashback technique to achieve the goal. This also happens in procedure. The stages of the genre must be structured through times. The participant must follow the steps, unless the goal is not reached.

Meanwhile in exposition and discussion, the arguments in both types of genre are not structured. The order of arguments will vary according to the experience of the participants. However, the stages in explanation and exploration must be followed through, unless the goal will not be achieved.

The social functions or goals and their generic stages will limit the register or the use of language in a certain context of situation: from text structure to texture: cohesion, lexico-grammar, and phonology or graphology. For example both description and report use simple present tense (in English), verbs of being and having to describe parts, and verbs of doing to describe functions and behavior. But the linguistic difference between description and report is on the result of description. The result of description is unique, therefore usually it will use singular noun to show uniqueness of a thing described, attitudinal lexis to show opinions or evaluations of things. But, report uses plural nouns to express generality of things and the lexes it uses are more descriptive rather than attitudinal to describe the factual or experiential entities of the things.
3.2 Story Genre

Martin (1992) classifies that, in English, there are four types of story genres: recount, anecdote, exemplum, and narrative. Recount begins with orientation, and then, it is followed by a record of events. Meanwhile the other genres, anecdote, exemplum, and narrative, see the events as unusual happenings. For example, anecdote begins with an orientation and then, it is followed by a crisis and ended by reaction. Exemplum starts with orientation, and then is followed by incident, and ended by an interpretation of what should or should not be. Finally narrative begins with orientation, and then is followed by complication, and may be also continued by evaluation, and ended by resolution.

*Table 3: The classification of story genres*

<table>
<thead>
<tr>
<th>Types of genre</th>
<th>Stages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recount</td>
<td>orientation</td>
</tr>
<tr>
<td></td>
<td>Record of events</td>
</tr>
<tr>
<td>Anecdote</td>
<td>orientation</td>
</tr>
<tr>
<td></td>
<td>crisis</td>
</tr>
<tr>
<td></td>
<td>reaction</td>
</tr>
<tr>
<td>Exemplum</td>
<td>orientation</td>
</tr>
<tr>
<td></td>
<td>incident</td>
</tr>
<tr>
<td></td>
<td>interpretation</td>
</tr>
<tr>
<td>Narrative</td>
<td>orientation</td>
</tr>
<tr>
<td></td>
<td>complication</td>
</tr>
<tr>
<td></td>
<td>evaluation</td>
</tr>
<tr>
<td></td>
<td>resolution</td>
</tr>
</tbody>
</table>

(adapted from Martin 1992 with modification)

In anecdote the unusual happening is seen as a crisis, and is reacted through affection: positive and negative, i.e. frustration, satisfaction or dissatisfaction, safety, and others. Exemplum sees the unusual happening as an incident that should be ended with the interpretation of what should or should be. Finally narrative sees the unusual happening as a complication that should be evaluated and resolved (Martin, 1992; Martin, 1996).

The role of interpersonal meaning in the genres is also very important in differentiating them. The interpersonal meaning can be clearly seen from the way to see and react affectively to the happenings. Recount sees the happening as usual event. The other genres see the happening as unusual. In anecdote this can be seen in the reaction of
the affective mode; in exemplum the interpersonal meaning can be seen in the obligation of what should or should not be. Finally in narrative the meaning can be seen in the inclination or willingness to resolve the problem. The following figure will clarify this idea.

Table 3: Interpersonal meaning in story genres

<table>
<thead>
<tr>
<th></th>
<th>Modalization</th>
<th>Modulation</th>
<th>Affection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recount</td>
<td>usuality</td>
<td>-</td>
<td>prosody</td>
</tr>
<tr>
<td>Anecdote</td>
<td>unusuality</td>
<td>obligation</td>
<td>variation of affects</td>
</tr>
<tr>
<td>Exemplum</td>
<td>unusuality</td>
<td>obligation</td>
<td>negative affect</td>
</tr>
<tr>
<td>Narrative</td>
<td>unusuality</td>
<td>inclination</td>
<td>from negative to</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>positive</td>
</tr>
</tbody>
</table>

(adapted from Martin, 1992 with modification)

The following sub-heading will discuss genre in media discourse. This particular discussion on this topic is to highlight the object of the present study is genres existing in media.

4 Genres in media discourses

In mass media literature, including in magazines, there are a number of different types of press products, including news, views, advertisement, and publicity (Suhandang, 2004). These products can be categorized as genres from journalistic discourse community (Swales, 1990) or as macro genres (Martin, 2006).

Basically news can be classified into three categories: hard news, soft feature news, and investigative reports. Hard news consists of public events such as government action, international happening, social condition, economy, crime, environment, and science. It is delivered in three parts: headline (title of news), lead (the important part of the news, and body (starting from less to less important facts to the end of the body of news) (see also Santosa, 2005). Other experts call hard news as straight news, which is further categorized into three sub types: matter of fact news, action news, and quote news.
The second type of news is soft, feature news. It covers a wide territory of news. It may not have much importance to the life of the audience. But it reflects on human interests; it appeals people’s curiosity, sympathy, skepticism, and amazement. The topics of this news involve people, animal, events, products, etc. (Dominich, 1996). Compared to the hard news, which mostly unfolds fact of social reality, the way feature news expresses the happening may provide the writers with opportunities to interpret the happening so that the content may be rather subjective (Suhandang, 2004). Thirdly, investigative reports are those that unearth significant information about matter of public importance through the use of non-routine information gathering methods (Dominich, 1996; Suhandang, 2004).

View is a piece of writing that comments on certain issues, others’ opinion, events, or the condition of environment. The view is generally critical and analytical, involving responses, opinions, or suggestions to related institutions. The examples of views are editorials, special articles, opinion columns, other opinion columns, and others. (Suhandang, 2004). From this type of column, then, a magazine’s or newspaper’s can be predicted; whether it belongs to left or right, antagonist or protagonist (Dominich, 1996). Generally editorials are structured in two genres, exposition and discussion, but under an authoritarian ruling party such as Suharto regimes, editorials may appear in others such as exemplum, recount, or description (Santosa, 2003).

Advertisement is another type of journalistic product. It is a specific type of communication event, which involves advertisers, mass media, and advertising bureau. The main characteristics of this communication events is that advertiser pay a sum of money to advertising bureau or directly to the related mass media for the published or broadcast goods or services in the media (Aaker, 1970, as cited in Suhandang, 2004). He further mentions that advertising is a mass communication technique by buying the space or the time provided by mass media to publish or broadcast goods or services sold by the advertisers (Schindler, 1970, as cited in Suhandang, 2004).

Publicity is another mass media product, which is basically a form of public relation activity in informing its public. This is a particular technique to disseminate information which bears certain values and news elements, and is constructed in such a way that it attracts and persuades the public of personal, institutional, organizational
interests. Therefore publicity is often carried out by the public relation management of the institutions. In this sense, then, publicity is often called press release. Sometimes publicity can also be conducted by a sponsor of a product to socialize or advertise its new product or enterprise (Suhandang, 2004).

The above discussion on media discourse provides backgrounds of the classification and the use of genres and discourses or text in the media, including in magazines. Thus, it will also provide information that will strengthen the interpretation of genres in media discourses and how language is used as text or discourse in media.

5. Analysis genre in media discourse

The following discussion is example of analyses of genres (macro-genres) based on the used of conjunctive relation (CR) in different number of magazines and in three different numbers of macro genres: views, features, and news.

The following genre analysis is based on INO’s editorial entitled *Sopan Santun* ‘Good Manners’ (February 7th-20th, 2007, p.3). The text is about asking readers to behave appropriately (field), is directed to children as readers (tenor), and published in an editorial (mode).

The text can be grouped into the three stages: thesis, one-sided argument, and reiteration that can be categorized as a hortatory exposition.

<table>
<thead>
<tr>
<th>Group</th>
<th>Clause</th>
<th>Rhetorical function</th>
<th>Staging</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1-2b</td>
<td>Introducing opinion</td>
<td>Thesis</td>
</tr>
<tr>
<td>2</td>
<td>3-4b</td>
<td>Arguing one-sidedly</td>
<td>One-sided argument</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>Restating the opinion in different wording</td>
<td>Reiteration</td>
</tr>
</tbody>
</table>

The groups are connected with five different explicit CRs and one implicit CR with different meanings.
Figure 1: Genre analysis on Sopan Santun (Good Manners)

1. Pernahkah kalian melihat [ada seorang anak yang berbicara kasar dan bertingkah laku seenaknya kepada yang lebih tua]?

2a. (Dan) Jika pernah,

2b. pasti kalian merasa risih.


4a. Padahal jika kita tidak punya sopan santun dan rasa hormat menghormati,

4b. tidak mungkin kan orang lain akan melakukan hal yang sama.

5. Jadi, jangan sampai kalian seperti itu, ya.

First, Group 1 consists of three clauses, starting from clause 1 to clause 2b. Clause 1 is connected with an implicit addition external addition, which is rendered from the context, (Dan), to clause 2a, which is then also connected to 2b with a condition consequence external conjunction, Jika. Thus clause 1, 2a, and 2b perform a group which rhetorically functions as a thesis.

Then the second group is also built up from 3 clauses: 3, 4a, and 4b. Clause 3 is knitted with a similar comparison internal conjunction, Padahal, with 4a, whereas clause 4a connects 4b with a condition consequence external conjunction, Jika. This group rhetorically connects the first group as a one-side argument of the thesis by using a similar comparison internal conjunction, Memang, in clause 3.

Finally the last group contains clause 5, functioning itself as a reiteration or a restatement of thesis, connected by a conclude consequence internal conjunction, Jadi, connecting the second and the first groups. Thus, the three groups represent three stagings consisting of thesis, one-sided argument, and reiteration, which can be interpreted to belong to a hortatory exposition, since it persuades the readers to do something (Gerot & Wignell, 1994; Martin, 1992; MEDSP, 1989). The next example is one of GADIS’s opinion coloumn.

Another example of features is a combination between a description and recount. The following example is from Celeb: Road to Fame: It’s Jesse Metcalfe’s Way!, ANNEKA YES (April 2nd-15th, 2007, p. 56) (mode). It tells about a public figure (field)
to the readers, teenagers (tenor). The text is composed of four groups under sub-headings in minor clauses: Career, Facts, Favorite, and Love Story.

<table>
<thead>
<tr>
<th>Group</th>
<th>Clause</th>
<th>Rhetorical function</th>
<th>Staging</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1-4</td>
<td>Describing career</td>
<td>Description</td>
</tr>
<tr>
<td>2</td>
<td>5-9b</td>
<td>Describing facts</td>
<td>Description</td>
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<tr>
<td>3</td>
<td>10-14b</td>
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<tr>
<td>4</td>
<td>15-20</td>
<td>Describing lovestory</td>
<td>Description</td>
</tr>
</tbody>
</table>

*Figure 2: Genre analysis on Road to Fame: It’s Jesse Metcalfe’s Way!*

1. Career
2. (Yaitu) Lahir di California 9 Desember 1978, Jesse memulai karier aktinya lewat serial TV Passions.
3a. Orang-orang mulai ngeh sama aktinya-
3b. tampang gantengnya juga, sih –
3c. saat ia jadi John Rowland tukang kebun and selingkuhan Eva Longoria di serial Desperate Housewives.
4. (Yaitu) Layar lebar pertamanya, John Tucker Must Die.
5. (Dan) Facts
6. (Yaitu) Pantes keren
7. (Karena) Campuran Italia, Portugis, dan Prancis, loh!
8a. (Kemudian) Sambil ngejar karier,
8b. Jesse juga nyeselaiin sarjana seninya dari universitas New York.
9a. (Lalu) Waktu di sekolah dulu,
9b. dia pernah ikut pentas drama berjudul Jesus and Tequila.
10. (Kemudian) Favorite
11a. (Yaitu) Suka banget main gitar
11b. sambil nyanyi.
12. Mainin tuts pinao juga dia mahir.
13a. (Dan) Kalau nggak di lokasi syuting
13b. Jesse bisa ditemui di lapangan baseball atau padang golf.
14a. (Dan) Waktu belum sibuk-sibuk banget,
14b. sempet gabung dalam baseball di kota kelahirannya.
15. Love Story
16. (Yaitu) Maret tahun lalu, Jesse ada kerjaan di Aussie.
simil 17a. (Yaitu) Ada dua hal yang bikin a tersenyum lebar

simul 17b. pas balik ke Amrik.

simil 18. (Yaitu) Kerjaannya sukses dan cintanya diterima Nadine Coyle, salah satu personel girl band asal Inggris Girls Aloud.


Group 1, from clause 1 to clause 4, recounts the figure’s career with an implicit rework similar comparison (Yaitu) ‘That is’ in clause 2, continues with a logic as process mulai ‘began’ in clause 3a and an addition juga ‘also’ in clause 3b, a successive time saat ‘when’. Finally this group is elaborated with an implicit rework (Yaitu) ‘That is’ in clause 4.

Group 2, clause 5 to 9b describes about the figure’s facts. It starts with an implicit additive (Dan) in clause 5, and continues describing in clause 6 and 7 with implicit rework and cause consequence. Then, it goes recounting in clause 8a to 9b with implicit successive time (Kemudian) and (Lalu).

Group 3 from clause 10 to 14b describes the celebrity’s favourites and hobbies therefore the dominant CR in this group is additive addition in clauses 10, 12, 13a, and 14a, beside condition in clauses 13a, and time in clause 11b and 14a.

Finally group 4 describes his lovestory starting from clause 15 to 20 with dominant rework similar comparison 16, 17a, and 18 beside simultaneous and successive time in clause 17b, 19, and 20.

It is quite clear that the text belongs to a description genre, with some recounts inside. It is a description because the description resulted from is unique and specific and cannot be used to generalize.

Finally, example of news is built of a recount and an explanation. It is taken from Reportasia: Lagi-lagi Jakarta Banjir lagi, BOBO (February 22nd, 2007, p 16) (mode). It explains why Jakarta is always flooded (field) to children readers (tenor).

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Figure 3: Genre analysis on Reportasia: Lagi-lagi Jakarta Banjir lagi
(Report: Again Jakarta flooded)

1. Air mengalir dengan deras.
2. (Dan) Arusnya bergejolak, seperti ombak yang datang dari tengah lautan.
3. (Dan) Siap menerjang semua yang ada di hadapannya.
4. (Kemudian) Wuuur…wuuur…!
5. (Akhirnya) Banjir pun datang!
8. (Sungguh) Benar-benar mengerikan.
9. Air benar-benar seperti sedang marah besar.
11. (Maka) Hampir setiap hari kita diguyur hujan.
12a. (Lalu) Kalau tetes demi tetes air hujan bergabung,
12b. inilah hasilnya.
13. (Dan) Apa sebabnya?
14. (Sebab) Air sulit meresap ke dalam tanah.
15. Hampir semua tanah sudah berubah menjadi beton.
16. (Karena) Pembuat bangunan beton itu lupa membuat saluran air.
17. (Sehingga) Air tidak punya tempat lagi.
18. Banjirlah akibatnya!
20. Agar air dapat langsung meresap ke dalam tanah.
21. Sementara yang tersisa saat ini hanya kurang dari sepersepuluh luas Jakarta.
22. Duuh!

The text consists of three groups, which can be illustrated as follows.
The first group starts from clauses 1 to 9, describing and recounting about the past events. The second group, clauses 10 to 13, represents a statement to position readers that they will be explained. The fourth group, clauses 14 to 21, is a sequence of explanation why flood occurs. Finally, the last group is a comment, containing 1 clause, i.e clause 22. Thus it is clear that the text belongs to a combination of recount and explanation.

The CR used in group 1 supports the function of the group, i.e describing and recounting events. It contains two implicit additions in clauses 2 and 3, and four successive times in clause 4, implicit (Kemudian) ‘Then’, in clause 5 implicit (Akhirnya) ‘Finally’, in clause 6 a repetitive time continuative Lagi-lagi ‘Again and again’, and Kali ini ‘This time in clause 7. Then this group is elaborated by two similar comparisons in clause 8 an implicit adjust (Sungguh) ‘Indeed’ and a rework in clause 9 seperti ‘like’.

The second group starts with an implicit rework (Artinya) ‘This means’ in clause 10, an implicit cause consequence (Maka) ‘Therefore’ in clause 11, and an implicit time (Lalu) ‘Then’ and a condition consequence Kalau ‘If’ in clause 12a. Finally it ends with an implicit addition (Dan) ‘And’ in clause 13 to perform a statement to position readers.

The third group consists of a sequence explanation of why flood occurs. It is comprised of a combination of consequence and time. It starts with an implicit cause consequence (Sebab) ‘Because’ in clause 14, and continues with a sooner time continuative sudah ‘already’ in clause 15. Then it continues with three consequences in clause 16 (Karena) ‘Because’, 17 (Sehingga) ‘Therefore’, and 18 akibatnya ‘as a consequence’. Then it continues with an adjust Padahal ‘In fact’ in clause 19 and a purpose agar ‘to’ in clause 20, before it ends with an opposite different comparison Sementara ‘While’ in clause 21.
Finally the text is ended with a **framing staging addition** Duuh ‘My goodness’ to comment the whole text in clause 22. Thus it is clear that the text belong to a combination between a recount and an explanation.

Based on the three different example of analyses, it can be concluded that views macro genres can be developed in different micro genres such as: exposition, description, discussion, exemplum. Features can be made up from report, recount combined with description, description combined with report, recount combined with report and discussion, narrative, discussion, report combined with recount, recount combined report and explanation. Finally, news can be structured from different micro genres such as: recount, recount combined with description, recount combined with explanation, recount combined with report and explanation, exemplum and discussion.

7. **Final remark**

It can be seen from the analysis that macro genres are basically are made up from micro genres complexly interrelated to produce the whole, such as views, features, and news. Secondly, it can also be concluded that macro genres that in media discourse are represented by columns, in fact, wider taxonomy or broader border of classification, since they have inconsistent members of macro genres which are overlapped each other in the three different macro genres: views, features, and news. This is due the fact that macro genres such as views, features, and news have different social functions and therefore they also have different sub-classifications.

**Bibliography**


