

**Narrative Mode and Fiction**  
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**Module No # 01**  
**Lecture No # 05**  
**Genealogy of Genre- V**

Good morning and welcome back series on narrative mode and fiction we are discussing genealogy a study of genres. So in continuation to our previous discussions today we are going to look at the question of genre reflecting the spirit of age. Now scholars like John Swales and Carolyn R Miller developed a concept of genre.

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Genre as Reflecting the Spirit of Age

- **John Swales (1990)** and **Carolyn R. Miller** developed a concept of genre as a communicative event guided by purpose(s), which occurs within a discourse community (a specific group, interested in certain activities and subjects). Based on these two concepts, Swales developed his CARS (create a research space) model to explain research article introductions, through which he proposed the rhetorical move analysis as a way of studying genres.
- The definitions of news and reportage are presented in literature on a given subject based on four aspects: (1) the purpose; (2) aspects of the production, the reading and of the social roles involved; (3) the rhetorical organization; and (4) the nomenclature of these genres. The first and last criteria come from Swales' (1990) concept of genre, the second and third, from the genre study methodology developed by Anthony Paré and Graham Smart (1994).

As a communicative event that is guided by purposes and which occurs within a discourse community it could be a specific group interested in certain activities and subjects. So based on these 2 concepts Swales developed his cars concept CARS is referring to create a research space and his CARS model explains research article introductions through which Swales is proposing the rhetorical move analysis as a way of studying genres.

The definitions of news and reportage are presented in literature on a given subject based on 4 aspects mainly. One is the purpose, so next aspects of the production the reading of the social rules involved and then the rhetorical organization and finally the nomenclature of these different

genres. The first and last criteria that are the purpose and the nomenclature come from Swales concept of genre.

And the second and third referring to the aspects of production reading as well as the rhetorical organization come from the genre study methodology developed by scholars such as Anthony Pare and Graham Smart.

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- In addition, they also focus on other four aspects: (1) textual features; (2) social roles; (3) the processes of composition; and (4) the practices of reading.
- In general terms, the literature from the area of journalism in Brazil makes it very hard to understand journalistic genres. This is due to two reasons: first, most of these works were produced prior to the debate on genre; second, such works lack linguistic theories that could allow us to determine which aspects are central to the definition of a genre.
- The most consistent definitions/characteristics of the genre of news are – news comprises current events of interest and importance to the community, and is capable of being understood by the audience.
- News is also defined as pure recording of facts, without opinion. (Folha de S. Paulo, 1998, p. 157).

In addition critics are also focusing on other 4 aspects so textual features then social roles next the processes of composition and finally the practices of reading. In general terms the literature from the area of journalism as we see in the case of Brazil makes it very hard to understand journalistic genres or even differentiate these different journalistic genres. This is due to 2 main reasons firstly most of these works were produced prior to the debate on genre.

And secondly such works lack linguistic theories that could allow us to determine which aspects are central to the definition of a genre right. So the generic study or or application of genealogy in the case of news media becomes a little problematic because definitions of genres are a little ambivalent in this field. The most consistent definition or characteristics of the genre of news are that news comprises current events of interest and importance to the community.

So news is all about events that are important for the community to know and also something that interests the community. And news is also capable of being understood by the audience. So news is also defined as pure recording of facts without any personal opinion so whenever we talk

of news we are talking of some kind of distance some kind of distant objectivity on the part of the news writer or news producer.

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- This allows us to regard the news as something which consists of two basic components: (a) a relatively stable organization, or the logical component; and (b) elements which are organized in the news, chosen according to essentially variable value criteria—the ideological component (Lage, 1979, p. 54).
- Reportage is also an ambiguous term in Brazilian journalistic literature, because at the same time that it names a genre it represents the work of information-gathering, which serves as a basis for several journalistic genres.
- The reportage can be considered the very essence of a newspaper, and differs from the news in the content, scope and depth. . . . Thus, it investigates not only the origins of the fact, but its reasons and effects as well (OEstado de S. Paulo, 1990, p. 67).

So this allows us to regard the news as something which consists of 2 basic components. A relatively stable organization or the logical component and B elements which are organized in the news chosen according to essentially variable value criteria which goes on to refer to the ideological component right. So one on the one hand we have the logical component of the news and then we have the ideological component of the news.

Now reportage is also an ambiguous term in Brazilian journalistic literature but also by extension in other in journalism emerging from other countries and other places. This is because at the same time that it names genre it represents the work of information gathering which serves as a basis for several journalistic genres right. So it is in other words put it simply is very difficult to distinguish where reportage is exactly different from other journalistic channels.

The reportage can be considered the very essence of a newspaper and it differs from the news in the content scope and depth. Thus it investigates not only the origins of the fact but its reasons and effects as well.

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- The reportage is not directed at the coverage of a fact or a series of facts, but at the exploration of a subject from a pre-established angle. For instance, news deals with a government which has been deposed; regarding the same issue, reportages deal with the political-institutional, economic, and social crises, with the configuration of international relations that determine the replacement of a government, with the conspiracy that led to the coup, with one or more characters involved in the episode, and so on (Lage, 1985, pp.46-47).
- Muniz Sodré and Maria Helena Ferrari (1986) understand that the reportage occurs in three ways: **Fact-story**: "Involves the objective reporting of events, which follows in writing the inverted pyramid form. Like in the news, the facts are narrated in sequence, in order of importance" (p. 45).

To elaborate what I said just now the reportage is not directed at only coverage of a fact or a series of facts but at the exploration of a subject from a pre-established angle. Let us take an example so news would deal with a government which has been deposed and report or reportage regarding the same issue deals also with the political institutional economic and social crisis with the configuration of international relations that determine a replacement of a given government.

And also builds into an, examine the conspiracy that led to the coup and also talks about one or more characters that are involved in this entire episode. Scholars critics like Muniz Sodre and Maria Helena Ferrari understand that the reportage occurs in 3 ways one is fact story to quote the critics involves the objective reporting of events which follows in writing the inverted pyramid form.

Like in the news the facts are narrated in sequence in order of importance unquote action story is the second way of doing reportage. Or the second way in which so action story is a second way in which reportage can occur to quote the critics again it is a more or less steering report.

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- **Action-story:** "It's a more or less stirring report, which always begins with the more attractive fact going down step by step to the exposure of the details. What matters in these reportages is the events being narrated in a personal way, ...[through involving the reader] with the visualization of the scenes, as if in a movie" (p. 52).
- **Quote-story:** "It is the documented report that presents elements in an objective manner, accompanied by quotations which supplement and clarify the subject. . . . It is expository and similar to a research. Sometimes, it has a denouncing character. But, in most cases, [it is] supported by data which grounds it, it acquires a pedagogical status, taking a stand about the subject in question" (p. 64).

Which always begins with the more attractive fact going down step by step to the exposure of the details? What matters in these reportages is the events being narrated in a personal way through involving the reader with the visualization of the scenes as if in a movie so unquote. So in other words a report progresses in the same way a movie does. And then we have the third way of reportage which is through court story I am quoting the critics here.

Yet again it is a documented report that presents elements in an objective manner accompanied by quotations which supplement and clarify the subject it is expository and similar to a research. Sometimes it has a denouncing character but in most cases it is supported by data which grounds it requires a pedagogical status taking a stand about the subject in question unquote.

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- The news and reportage are genres immersed in a continuum. Aforementioned critics represent a key for interpreting these genres, which can be viewed in terms of prototypical points within this continuum, rather than discrete units in opposition.
- In this case, the continuum hypothesis indicates that the intermediary genres (retrospective, opinion, profile and coverage reportage) are a hindrance to the student's development of specific representations of the news and the reportage. In this sense, early pedagogical work should focus on the prototypical news (that is, factual) and on the more thematic reportages (i.e., product, research, didactic and itinerary reportages).

Now the news and reportage are genres immersed in a sense of continuum. So aforementioned critics represent a key for interpreting these genres which can be viewed in terms of prototypical points within this process this continuum rather than as discrete units in opposition. So news and reportage our genres that are I mean we could say they are in continuation rather than in conflict or in opposition oppositional relationship with one another there is a lot of overlap in terms of what a news is aiming to do.

What the news is going to cover? And what the report is does there are certain points of divergence? But also a lot of commonality between the 2 channels in this case a continuum hypothesis indicates that, that the intermediary genres here we are thinking of retrospective opinion profile and coverage reportage. Are a hindrance to the student's development of specific representations of the news and the reportage?

In thinking that way you know when we think in that way early pedagogical work should focus on the prototypical news, that is the factual news and on the more thematic reportages there I mean reporters is talking about or reportages pertaining to product research. Or the ones that are didactic or related to itinerary.

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- In *Sydney Morning Herald*, a news story genre has emerged in which a news event is couched in an evaluative theme implying how a story should be read. It attracts a certain kind of reader, one who not only appreciates the aesthetic in good press photography, but who also wants to be challenged in the way that s/he reads the news. By introducing such news stories to the editorial pages, SMH has demonstrated great awareness of the potential of the internet and other media platforms in threatening its future.
- According to Jerome Bruner, for human beings lived time can only be described in narrative form. Life narratives are socio-cognitively constructed by human beings through language. In this sense, life itself is a socio-cognitive human construction. As the author puts it, "narrative imitates life, life imitates narrative".

In *Sydney Morning Herald* a new story genre has emerged in which a news event is couched in an evaluative theme implying how a story should be read. This attracts a certain kind of reader who not only appreciate the aesthetic in good press photography but who also wants to be challenged in the way he or she reads the news. By introducing such new stories to the editorial pages *Sydney Morning Herald* demonstrated great awareness of the potential of the internet and other media platforms.

In threatening the news the traditional process of news making and news circulating in a near future. According to Jerome Bruner for human beings live time can only be described in narrative form live narratives are socio-cognitively constructed by human beings through language. In this sense life it is a socio-cognitive human construction and as the author puts it as a Bruner notes to quote Bruno narrative imitates life and life imitates narrative unquote.

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- The genre organization of media personal accounts could allow different approaches to a certain issue that it uses to promote hegemonic models, for example, of female identity in women's magazines.
- The different sets of genres used by people who work together in an organized way are part of a system of genres.
- Starting from the theoretical framework first elaborated by Swales (1990) and later improved by Vijay Kumar Bhatia (1993) and M.C.A. Gomes (2003), there are four distinctive characteristics of the genre educational booklet:
  - (1) The communicative purpose which conducts this event is to explain, teach and instruct those who are interested in or affected by the unknown or unavailable social actions and practices.

The genre organization of media personnel accounts could allow different approaches to a certain issue that it uses the issues that it uses to promote hegemonic models. Say for example of female identity or feminine identity in women's magazines. The different sets of genres used by people who work together in an organized way also constitute a part of a system of genres right. So people that works together in an organized way they also constitute a system you know they also constitute they are also parts of a system of genres.

Starting from the theoretical framework that was first elaborated by Swales and later improved by Scholars such as Vijay Kumar Bhatia and MCA Gomes there are 4 distinctive characteristics of the genre educational booklet. So let us go one by one the communicative purpose is the first thing we notice one of the first characteristics of the educational booklet. Communicative purpose which conducts this event is to explain teach and instruct those who are interested in or affected by the unknown or unavailable social actions and practices.

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- - (2) The genre “booklet” is a sociopolitical instrument, because it not only tries to describe and convey certain questions to the individuals, but also tries to turn them into citizens who are aware of their actions and the actions of others. These individuals are informed about the facts surrounding them, so they can demand or approve of their rights.
- (3) Booklets perform tutorial functions, for they instruct and explain how individuals must proceed and act as they confront specific issues.
- (4) Booklets have not only the communicative purposes of informing and teaching, but mainly those of instructing and ordaining.
- This last aspect of educational booklets—crucial for the socio-historical critical analysis—can be related to the notion of genre as a system of social coercion.

Next the genre booklet is a sociopolitical instrument or tool because it not only tries to describe and convey certain questions to the individuals. But also tries to turn them into citizens that are aware of their actions and the actions of others. These individuals are informed about the facts surrounding them so that they can demand or approve of their rights. Next booklets perform tutorial functions for the instructed explain how individuals must proceed and act as confront specific issues.

Finally booklets have not only the communicative purposes of informing and teaching but mainly those of instructing and ordaining. Now this last aspect regarding this last aspect of educational booklets that has a didactic purpose of define or preaching to a given community is a crucial for this this aspect is crucial for the socio-historical critical analysis. And can be related to the notion of genre also as a system of social coercion.

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- Thus educational booklets and legal booklets cannot be conceived as merely neutral guides for the enactment of socio-communicative activities. Instead, they are strongly charged with the coercive purpose of linguistic and social practices.
- Legal booklets not only support but also strengthen the primary objectives of law, defining patterns of social behavior, and therefore guaranteeing the sustenance of the structured and well-established social-legal system.
- Legal booklets originate from the formal and ideological confluence—and influence of three genres. i) Religious and school primers, which gave birth to the idea that modern legal booklets refer to the “first rudiments” of some realms of knowledge—in this case, that of the legal realm.

Educational booklets and legal booklets cannot be conceived as merely neutral guides for the enactment of social communicative activities alone. Rather they are strongly charged with the coercive purpose of linguistic and social practices legal booklets not only support but also strengthen the primary objectives of law defining patterns of social behavior. And therefore guaranteeing the sustenance; of the structured and well-established social legal system.

So legal booklets originate from the formal and ideological confluence a premise that is you know informed by certain ideologies and their influenced by three genres mainly here. We are thinking of religion and school primers who give birth to the idea that modern illegal booklets refer to the first rudiments of some realms of knowledge right.

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- li) Illuminist political pamphlets, evoking that the legal values and principles are considered universal. The true purposes of the institutionalized laws are not questioned; they (re)produce the myth that our legal system is neutral, democratic and equally focused on the safety and wellbeing of everyone.
- lii) Educational booklets working as an efficient instrument for the diffusion of the political-ideological propaganda.
- Recent health information campaigns draw on the ideological power of genres as a means of imposing subjectivities and subsequently disposing individuals toward biomedical interventions into their lives.

And the second is the illuminist political pamphlets that evoke that legal values and principles are in fact universal there is something natural and universal about the political there is something universal and natural about these legal values and principles. So the true purposes of the institutionalized laws are not questioned they reproduce the myth that our legal system is neutral democratic and equally focused on the safety and well-being of all the denizens from every quarter of the society.

The last one educational booklet that; work as efficient instruments for the diffusion of the political ideological propaganda. In this context we also look at the recent health information campaigns which draw on the ideological power of genres as a means of imposing subjectivities and subsequently disposing individuals towards biomedical interventions into their lives. Let us see how?

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- The close of the twentieth century has enabled patients and physician's unprecedented access to information about health and illness. From online patient support groups to direct-to-consumer advertising, from memoirs to Hollywood movies, depression itself has become a key character in the US health narrative.
- The concept of uptake has made visible a bidirectional temporal/textual relation. Via the processes of uptake, the subjects have become available for different kinds of interventions.
- As Freedman (2002) articulates, "uptake" is the process of linking genres within and across systems of social action. Uptake naturalizes the connection of two (or more) generic texts in order to create a coherent sequence of activity.

So at the close of the twentieth century we see patients and physicians have unprecedented access to information about health and illness. From online patient support groups to direct to consumer advertisements from memos to Hollywood movies depression itself has become the talk of the town a key character in fact in the U.S health and Healthcare narrator. So the concept of uptick in this regard has made visible a bi-directional temporal sexual relation.

And so via the process of uptake the subjects have become available for different kinds of interventions. Sometimes they are actively endorsing it embracing it sometimes they are acted upon consciously or unconsciously. So according to Freedmen uptake is the process of linking genres within and across systems of social action uptake naturalizes the connection of 2 or more generic texts in order to create a coherent sequence of activities.

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- The rituals of medicine display the crucial role that uptake plays in translating textual phenomena (words and genres) into physical outcomes (pharmaceuticals and procedures). Language manifests itself within the body through a series of intergeneric translations: for example, a consultation interprets patient's talk as a series of symptoms; a diagnosis responds to symptoms with a prescription; a pharmacist transforms a prescription into a medication; and a patient ingests the medication in accordance with the directives on the bottle, thereby incorporating into the body a material response to a purely rhetorical locution.
- In each of these translations, a process legitimizes the connections between genres. For example, both context (the laboratory and the pharmacy) and convention (the textual forms of professional legitimacy and the social rituals of prescribing), must sanction the doctor's ability to write a prescription, and the pharmacist's to fill it.

Let us take an example the rituals of medicine display. The crucial role that uptake plays in translating textual phenomena such as words and genres into physical outcomes such as pharmaceuticals and procedures. So language manifests itself within the body through a series of intergeneric translations. For example a consultation interprets patients talk as a series of symptoms. A diagnosis responds to these symptoms with a certain prescription a pharmacist transforms this prescription into a medication.

And the patient involved ingests the medication as prescribed in accordance with the directives on the bottle. Thereby incorporating into the body a material response to a purely theoretical locution based on what the patients said initiatively initially. So based on what the patient said initially he or she ingests something the medicine is a response to the patient's talk right. And the patient's subjectivity is molded according to a prescription coming from without based on the patient's complaints or the patient's recognition of disease unease right.

So what the hypothesis and the hypothesis that the patient and the doctor together have about the patient's body is transcribed onto some form of medication and external agent going and playing into the body right. So the question of so the impact is somatic the impact is also in terms of subjectivity. In each of these translations each of these steps that I mentioned a process legitimizes the connections between genres.

So for example both context in this case the laboratory and the pharmacy and the convention the textual forms of professional legitimacy and the social rituals of prescribing must sanction the doctors ability or qualification or power to write a prescription and that of the pharmacists to fill it right. So there is an entire I mean a host of institutions and processes that have gone into transforming the symptoms into medicine.

Or there are there is a host of stages processes institutional you know formulas and rituals to fulfill that kind of informs and explains the stages. Or the journey between the patient talking about Malays about disease and the patient being given some external agent a medicine to ingest right. Who can prescribe it can the family member? Who might be a well-wisher more than that of the doctor they cannot so who can prescribe? It who can sell and distribute the medicines prescribed.

So this is also something that that connects between different genres between the laboratory and pharmacy and the degree of medicine of course at the doctor possesses us through certain knowledge specialized knowledge.

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- "Generic uptake" describes the subject's selection and translation of forms of discourse (and the impositions of power those forms imply) into new speech situations.
- "Generic uptake" can be used to exert power across institutional and social boundaries. It involves the selection and translation of typified forms (e.g., testimony) and social roles (e.g., prosecutor, witness) into new discursive situations.
- Rhetorical Genre Studies as the theoretical framework is used for research into genre development, learning, and use. RGS provides us with a social perspective on how individuals learn and use genres, in order to better flesh out relationships between the individual and the social, and between agency and structure.

So generic uptake describes the subject's selection and translation of forms of discourse and the impositions of power those forms imply into new speech situations. Generic uptake can be used to exert power across institutional and social boundaries it involves the selection and translation of typified forms. For example testimony and social rules such as prosecutor and witness into

new discursive situations rhetorical journal studies as the theoretical framework is used for research into genre development learning and use.

So RGS provides us with a social perspective of how individuals learn and apply or use genres in order to better flesh out relationships between the individual and the social and between the agent and the structure.

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- Particularly important in the recent literature on RGS has been the formation of a professional identity of a novice, who moves into the workplace after years of academic and professional training. The development of a professional identity is inextricably linked to participating in the workplace genres and “learning one’s professional location in the power relations of institutional life” (Paré, 2002, 69).
- Returning to Carolyn Miller’s observation about the key function of genre in learning how to participate in the work of a community, we see the dissertation as a highly complex multi-genre that not only locates the student in a particular disciplinary community, reproducing its “commonsense” ways of knowing, but also engages the student in its boundary work with other disciplinary communities (as represented by the demands of committee members or department), or practitioner communities (as represented by the research participants). As a multi-genre, the dissertation thus becomes a rich and rhetorically challenging space for both supervisors and students.

Particularly important in the recent literature on RGS has been the formation of a professional identity of the novice. The novice that; moves into the workplace for example after years of academic and professional training. The development of a professional identity is inextricably linked to code period learning one's a professional location in the power relations of institutional life unquote. Now when we; return to Carolyn Miller's observation about the key function of genre in learning how to participate in the work of a community.

We can understand that the dissertation right a scholarly work a scholarly piece of writing is and involves a highly complex multi-gen generic activity multi-generic undercurrence that not only locates the student in a particular disciplinary community reproducing its common sense ways of knowing and expressing through writing. But also engages the student in its boundary work with other disciplinary communities so such as represented by the demands of committee members or that of the department to which the student is affiliated or to the institute for that matter.

As well as the practitioner communities as represented by the other research participants how the other scholars are approaching this process of writing a dissertation. As a multi-genre the dissertation thus becomes a rich and rhetorically challenging space for both the supervisor and the student. I would like to conclude my discussion on genealogy at this point we will meet with a new module and another round of discussions in our following lectures thank you.