A REVIEW OF GENERIC STRUCTURE POTENTIAL THEORY WITHIN SOME CONTEXTUAL PARADIGMS

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Abstract
The paper reviews the Generic Structure Potential (Henceforth GSP) theory and its applications by scholars on various text genres.Several studies have been undertaken on the GSP of various genres in linguistic scholarship. The studiesinclude GSP of research articles, essays, newspaper editorials, football reports, shop transactions and quasi-judicial public hearing, Christian Apologetics, among others, by Halliday and Hasan (1989); Paltridge (1993); Unuabonah (2012), Olagunju (2014) etc.Generic Structure Potential (GSP), a global textual resources and its contextual configuration were giving a better exposition. GSP elements identified by scholars are; obligatory, optional and 'recursive' (Unuabonah 2012; and Olagunju 2014).The generic structure being defined by the obligatory structural elements, allows for variations in texts.Moore and Tuckwell (2006) state that Generic Structure theory is a theory of the dynamic, bidirectional relationship between a text's structure and the relevant features of the context in which that text occurs. That is, it attempts to account for the way a particular combination of contextual features (a contextual configuration in Hasan's terms) activates a particular textual structure (i.e. particular genre), and the way the contextual configuration (CC) is simultaneously constructed by the meanings of that textual structure.The linguistic contents (at lexico-semantic level) of texts and its contextual configurations determine the global resources or GSP of that text.It must be noted that GSP as a theory has its own technically in terms of general symbols and sequencing.

Keywords: Generic Structure Potential, Contextual Configuration, Linguistic domain, Lexico-semantic, and Genre

Introduction

Hasan (1984:79) describes the GSP of a particular genre as a statement of the structural resources available within a given genre. A GSP is thus an abstract theoretical notion. Halliday and Hasan (1989:64) note that it

> …express(es) the total range of optional, (iterative), and obligatory elements and
> their order in such a way that we exhaust the possibilities of text structure for
> every text that can be appropriate to (the contextual configuration of that text).

Halliday and Hasan (1989:55) introduce the concept of contextual configuration using the acronym CC instead of the full label as an account of the significant attributes of a social activity. Specifically, each of the three elements of the context of situation, that is, field, tenor and mode, may be thought as variable that is represented by some specific value(s). Each variable functions as a point of entry to any situation as a set of possibilities and/or options. This means that any member of a related pair of options can combine with any member of any other to form a specific CC. Therefore, a CC is a specific set of values that realises field, tenor and mode, and permits statements about the text structures to be made (Halliday and Hasan 1985:56). In other words, contextual configuration plays an important role in the

structural unit of texts and reveals the relationship between text and its context. Contextual Configuration can predict the following about text structure:
1.   Obligatory elements- What elements must occur?
2.   Optional elements - What elements may occur?
3.   Sequencing of elements - what arrangement of elements are obligatory and optional?
4.   Iteration - How often may what elements occur?

As regards the relationship between the elements in a configuration, Halliday and Hasan (1989) state that it is possible to express the total range of optional and obligatory elements and their order in such a way that we exhaust the possibility of text structure of every text that can be appropriate to a particular CC. This possibility is what is known as the structural potential of the genre or its generic structure potential (GSP). GSP captures the possible characteristics of texts belonging to a particular genre. It tries to identify and present preferred textual organisation for text in a genre. This preferred textual organisation is said to be based on the social/ communicative purpose that a genre sets out to achieve. The GSP is also a powerful device that permits a large number of possible structures that can be actualised. Specific contextual configurations of a text predicts the optional and obligatory elements of text structure, the generic structure being defined by the obligatory structural elements, allows for variations in texts. Halliday and Hasan 1989 also note that a GSP indicates the conditions under which a text may be regarded as reflecting a particular contextual configuration and may be actualised in a number of possible structures. Obligatory and optional elements and their sequences of occurrence are important in any GSP and this makes the text genre specific.

The obligatory elements of a text in the GSP model are considered genre specific as they define the genre to which a text belongs. Kathpalia (1992: 14) states that optional elements are typically associated with a particular social process type, they are not seen as essential in every realisation of that social process. Unlike the optional elements, the obligatory elements determine through decoding, whether texts are complete or incomplete. The optional elements, on the other hand, are not considered as criteria for this. Hasan (1997:239) notes that if a particular text does not realise one or more of these elements (obligatory and optional elements), they may still be considered complete but may be classified as 'brusque', 'business like' bald, etc.

Hasan's (1996:62) work on the nursery tale is within the framework of GSP and demonstrates how a complete GSP analysis will then produce linguistic statements of three kinds:
1.   Statements about the elements of text structure
2.   Statements of the crucial semantic features of those elements; and
3.   Statements of the lexicogrammatical patterns that can realise those semantic features

Following Hasan's (1996:62) statements, Moore and Tuckwell (2006:208) state that the first two types of statements, when made with respect to some types of professional discourse, should be relatively 'accessible' to any expert participant in that discourse, since the structural elements in the GSP of a particular genre are defined functionally by the job they do in that contextual configuration. Hasan (1985:68) notes that the crucial semantic features of an element are essential to 'moving a text along' with regard to its social purpose. Hasan (1994:146) suggests that optional elements of a genre's structure potential are related to the tenor and mode of the discourse.

For Fartousi and Dumanig (2012), the GSP model which is driven from the Systemic Functional Linguistic (SFL) is a compact statement that shows the elements and their sequence in the structure of a text. These macro-structural elements, regardless of their size, hold the potential or possibility for a text structure or unity of structure (macro-connexity). The sequenced elements that make up the GSP of a genre offer at least a proposition.

Like other theories of genre, GSP theory accounts for similarities and differences between texts in terms of their structures; that is, it moves abstracts away from individual instances of text, to describe what elements of individual texts are crucial, which are not crucial for a text to be labelled as a particular genre.

The GSP also gives allowance for explanation of variations within a genre, i.e. in what ways individual texts can vary around (as it were) those crucial elements and still be regarded as belonging to the same genre.

The GSP approach to text analysis deals with the ordering and recursion of the generic elements in texts. There are different obligations in the sequencing of the generic elements in any text. Hasan (1989) states further that the degree of mobility varies from pair to pair of elements to other pairs of elements. A given element may occur in a fixed sequence vis-a-vis another specific element but not vis-a-vis some other(s). According to Hasan (1989), the permissible sequences of the obligatory elements are used as other criteria to determine the completeness and appropriateness of texts. The concept of Generic Structure Potential (GSP), introduced by Halliday and Hasan (1989), is particularly useful for the study of intertextual links between texts. The GSP denotes the range of obligatory, standard set of features in a text that essentially mark particular genre (Halliday and Hasan 1989:66). There are always some optional elements in any genre, which tend to vary, but the very notion of GSP is realised by means of intertextuality. Halliday (1990:34) maintains that the GSP model of the SFL is particularly suitable for any investigatory study that enables us to analyse any passage and relate it to its context in the discourse, and also to the general background of text: who it is written for, what the angle on the subject matter is and so on.

Symbols and Notions of Generic Structure Potential GSP (adapted from Hasan, 1984a, 1984b) curled from Patpong (2009: 205).

( )   round brackets: enclose optional elements.

[ ] square brackets: enclose the boundaries of a limitation of sequence indicated by enclosing the relevant elements, because mobile elements are mobile within certain limits.

^ caret sign: indicates relative sequence

/ slant sign: indicates a complementary distribution of the two elements occurring preceding and following the slant sign.

. dot sign: indicates that the order of the elements on the two sides of the dot is reversible

superscript ^{N}: indicates the possibility of several occurrences for that element.

superscript ^{R}: indicates the possibility of iteration for the element.

Context and Generic Structure Potential

As regards the relationship between language and context, Taiwo (2007a :91) states that:

> studying language without consideration for the context in which it is used is like trying to study the cardio-vascular system as a complete separate entity from any other part of human or animal anatomy. Language cannot be seen as being independent of its context because the context actually determines the function… Context creates possibilities for interpretation and helps to remove multiple ambiguities that utterances would have had if they had occurred in isolation.

Hyland (2002:119) views the relationship between language and context in terms of the varried uses to which language is put in terms of the particular configurations of field, (what is going on), tenor (who is involved), and mode (what the role of language is).

According to Mey (2001: 39-40) context is a dynamic concept not static and it should be understood as the continual changing surroundings, in the widest sense, that enable the participants in the communication process to interact, and in which the linguistic expressions of their interaction become intelligible. Mey (2001) states that contexts being user- oriented differ from user to user, from user group to user group and also from language to language.

Odebunmi (2006:25) states that context includes the linguistic, socio-cultural and psychological background from which the meaning of a word springs. He also states that there are two types of contexts, namely, linguistic context and social context. Linguistic context covers the phrases, clauses and sentences

surrounding a particular word which is also referred to as the co-text. On the other hand, social context deals with the socio-cultural, religious, political and historical aspects of an interaction. The contextual model adopted in this present study is that of Systemic Functional Linguistics (SFL), details of which have earlier on been presented. Schematic structure approach is an important genre analysis scheme within the Systemic Functional Theory. It was developed by Martin (1992) as an extension of Hasan's (1977) Generic Structure Potential (GSP) approach to discourse/text analysis. Although this approach is considered as an extension and revision of GSP, there are however substantial differences in theory and practice (Kathpalia 1992). The differences between GSP and SS lie in their views of genre and register and the position and relationship between these concepts. For Martin (1992:505) genre is 'a staged, goal-oriented, social process realised through register'.

In recent times, a number of different ways of describing textual structure has emerged in systemic genre studies. Martin and Rothery's (1992) work happens to be the most influential one in which the analysis of the schematic structure of texts involves the identification of the discourse structure of texts. Martin and Rothery (1992) examine students' writing in Australian Primary School Classrooms but have more recently moved to the examination of language use in secondary, academic and work place settings, and the use of English for special purpose.

Hasan's (1989) GSP model earlier mentioned makes a distinction between obligatory elements and optional elements while Martin and Rothery emphasise that, in the interpretation of context, there are four communicative planes: ideology, genre, register and language. Hasan tries to identify obligatory and optional elements in texts as well as sequence and repetition of textual structures. Hasan (1989) suggests that the obligatory elements of a text in the GSP concept are considered genre specific as they define genre to which the text belongs while the optional elements are not. She states further that if a text does not realise one or more of these elements (obligatory and optional elements), they may still be considered complete but may be classified as 'brusque', 'business like', 'bald', etc. Hasan's work is noted for the identification of the relationship between texts and their contexts and also the classification of texts.

Corbett (1992:5) states that the Generic Structure Potential is an attempt to state the conditions under which a text will fulfill the requirements of a typical discourse situation, or genre. He explains further that the GSP of a discourse situation will list the optional and compulsory elements of the potential discourse in the order in which they are expected to occur.

Halliday and Hasan (1985:12) describe the concept of context of situation further and suggest three important features of the context: the field, tenor and mode.

The Field of Discourse – This has to do with the nature of the social action that is taking place, that is, what the participants are engaged in. It is like asking what the subject matter of a particular passage, or discourse is. With the field of discourse, one is able to determine what participants in a discourse are talking about or are engaged in.

The Tenor of Discourse – This refers to who is taking part, the nature of the participants, their status and roles, what kind of role relationship obtain among the participants, including permanent and temporary relationships of one kind or another, the type of speech roles they are taking on in the dialogue and the whole cluster of socially significant relationship in which they are involvEd.

The Mode of Discourse – This refers to the role language is playing, what the participants are expecting language to do for them in that situation, the symbolic organisation of the text, the status that it has, and its function in the context, including the channel and also the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expository, didactic, and the like.

Halliday and Hasan (1989:55) introduce the concept of contextual configuration using the acronym CC which can be explained as "an account of the significant attributes of a social activity". Specifically, each of the three elements of the context of situation mentioned earlier that is, field, tenor and mode, may be thought of as a variable that is represented by some specific value(s). Each variable functions as a point of entry to any situation as a set of possibilities and/or options. Any member of a

related pair of options can combine with any member of any other to form a specific CC. Therefore, a CC is a specific set of values that realises field, tenor and mode (i.e. context of situation).

In schematic structure (SS), text structures should be guarded at the level of genre instead of at the level of register. Genre network would thus be formulated on the basis of similarities and differences between text structures (schematic structure), which therefore define text types. A comparision of GSP and SS models show that both models share common ground which rests in the correlation between schematic structure and the choices of field, mode and tenor. For Martins and Hasan, staging is affected by social context (Martin 1992). The difference between the two approaches is Hasan's choice of field, tenor and mode which are realised by the schematic structure. That is to say, the two models (SS and GSP) have much in common because both of them stress the strong correlation between sequence of elements or stages and field, mode and tenor options. Hasan's model makes a distinction between obligatory elements and optional elements whereas Martin does not make such distinction.

There is, however, no single approach that is adequate to cater for the description of language in use. Genre approaches according to Hyland (2002:127) have their flaws and exclusions, but through their attempts to unite language, purpose, and context, they continue to refine our conception of discourse, literacy and community and to extend the ways we practise applied linguistics.

Selected Previous Studies on The GSP of Various Genres

Several studies have been undertaken on the GSP of various genres in linguistic scholarship. The studies include GSP of research articles, essays, newspaper editorials, shop transactions and quasi-judicial public hearing, among others, by Halliday and Hasan (1989); Paltridge (1993); Unuabonah (2012), Olagunju (2014) etc.

Halliday and Hasan (1989) presents GSP of shop transaction as:

[(G).(SI)^] [(SE.) {SR^SC^}^S^] P^PC(^F)

They identify nine rhetorical elements of shop transaction as Greeting (G), Sale Initiation (SI), Sale Enquiry (SE), Sale Request (SR), Sale Compliance (SC), Sale (S), Purchase (P), Purchase Closure (PC), and Finis (F). They ascertain that certain macro-structural elements such as SR, SC, S, P and PC are obligatory while G, SI, SE, and F are optional.

Paltridge (1993) notes the rhetorical structure of the introductory section of research articles taken from the most cited specialised journals, exposing the possibility of displinary variation across three fields which are: environmental studies, linguistics and geography. Paltridge (ibid) reports that these eight structural elements: Background Information (BI), Indicating Gap (IG), Rationale for Study (RS), Previous Research (PR), Question Raising (QR), Justification for Study (JS), Context of Study (CS), and Purpose of Study (PS) are important structural aspects of research articles. He notes the GSP of introductory sections of RAs as thus:

{[(BI)^PR^(QR)^(IG)^(JS) (CS)^}(RS)]^PS}

Dontcheva-Navratilova (2005) investigates the generic structure potential and intrageneric variation within a text type in relation to the socio-cultural context in which the communication takes place. Dontcheva- Navratilova notes that the generic structure potential analysis of resolutions was performed on the material of Resolutions, Volume of the Records of the General Conference of UNESCO adopted at the 30th session in 1999, which includes 114 resolutions, and 32nd Session in 2003, comprising 109 resolutions. The study reveals that UNESCO resolutions consist of a set of five obligatory elements and two optional elements, the sequence of which is fixed as the only structural elements that can change its portion in the linear arrangement of the text in the setting. Also, the differences between executive and preparatory resolutions are motivated by variations in the values of the variables of the contextual configuration. The study concludes that the impact of contextual constraints on text production and interpretation in the use of English as an international administrative code motivates a strong tendency toward explicit internal organisation, conventionalisation and stability of form to the detriment of variation. Dontcheva-Navratilova (2005) identifies the following macro elements of the resolutions: Title

(Tt), Setting Indication (Set), Identification of Addressor (Ador), Preamble (Pre), Action Performative and Action non-performative (Actp/ np), Identification of Addressee (Adee), Future Behaviour (FB), and Resultant State (RS). Below are the catalogues of the resolutions:

Preparatory resolutions:

$$T_T - [Set - Pr - Ador - Act_{p/n-p} - Rs^*] - Set_2$$

Executive resolutions:

$$T_T - [Ador - Pr_{(IR^*/SD^*)} - Act_p - Adee - FB^*/Rs^*] - Set$$

Nugroho (2009) examined the generic structure potential of print advertisement of Elizabeth Arden's *Intervene-* the moisturing cream. The study utilises the Systemic Functional Linguistic and Multimodal Discourse analysis approaches to analyse text and images in print media. The study adopts Cheong's (2004) model of generic structure of print advertisement in Singapore. Cheong's (2004) GSP of advertisement is categorised as Lead ^(Display)^ Emblem ^(Announcement)^ (Enhancer)^(Tag)^(Call and Visit Information). The study reveals that advertisement can be understood to project the image of younger healthy and happy look of not-so-young professionals when they use the moisture cream with its proven technology benefits as it has been proven through the product icon.

Inya (2010) examines the Christian apologetic discourse, an aspect of theological discourse that caters for the intellectual defence of the Christian faith. He identifies nine micro-rhetorical elements of text. The obligatory elements of Christian apologetic are: Title (TT), Author's Name (AN), Background Information (BI), Presentation of Contrary Positions (PCP), Articulating Own Position (AOP), Argumentation (A), Elaboration (EL), and Finis (F). Testimonials (TMs) is the only optional element identifiEd. He clarified the recursive elements in the structure and they are: Presentation of Contrary Positions (PCP), Articulating Own Positions (AOP), Argumentation (A), and Elabouration (EL). The GSP catalogue that account for possible texts that belong to Christian apologetics is as follows:

[TT^AN]^[BI]^PCP.^AOP.^A.^EL.^(TMs)^[F]

Unuabonah (2012) investigates quasi-judicial public hearing conducted by the Senate on the Federal Capital Territory (FCT) administration in Nigeria. The study identifies the discourse macro-structural elements that characterise the generic structure of public hearing. The identified structural elements that are obligatory are: Affirmation Order (AO), Affirmation (A), Invitation of Perspectives (IP), Presentation (P), Interrogation (I), Interrogation Compliance (IC), Admission (A) and Finis (F) which are optional. The GSP of the genre of public hearing is as presented below:

AO^A^IP^[P(pr)]^{I^IC}n^(PD)^(pr)^Ad^(F)

The present study however is set to consider the GSP of football match reports which has not been done by any of the earlier mentioned scholars who have worked on the GSP of various genres.

GENRE ANALYSIS

To Martin (1992:505), genre is a staged, goal-oriented, social process realised through register. There are various approaches to genre analysis. Shokouhi and Amin (2010:1) state that genre analysis has become a popular framework for investigating the form and functions of both oral and written discourse. They state further that genre-based approach is multi-dimensional and works on different aspects of a genre-form, function, content, and context. Shokouhi and Amin (2010) use a genre-based approach in the analysis of Persian and English Newspaper Editorials with consideration for EFL learners' reading comprehension. The study notes that the generic structure, content and context, that is, considerable level of genre play a significant role in reading comprehension of texts and that the socio-political context in which a text is produced has a great influence on the content of that text.

Eggins (2004) defines genre by simply saying: 'when we describe the staged, structured way in which people go about achieving goals using language, we are describing genre' (Eggins, 2004: 10). She gives the example of storytelling which involves the linguistic steps of setting the scene (time, place, participants); developing action; relating the dramatic event; giving the happy ending; expressing a judgment on the outcome; and wrapping the story up. To convince the reader of the necessity of having

genres in language, Eggins (2004) mentions the significance of habitualisation in our lives underlining that we quickly routinise the way we perform repeated activities because it saves us time and energy. On the subject of language genres, Bakhtin (as cited in Eggins, 2004) claims that genres are not only 'economic' but they are essential.

Bhatia (2008a:166) states that recent work in genre theory indicates a strong shift of emphasis from text to context, which has encouraged three interrelated developments. First, the analysis is becoming increasingly multi-disciplinary, in that specific disciplinary concerns and methodologies are getting, reflected in analytical frameworks. This integration of discursive and professional practices has made genre analytical insights more relevant and acceptable to the disciplinary and professional communities which is also a useful development for the applications of the theory, especially in English for Specific Purpose (ESP) and professional communication.

Bhatia (2008b) investigates the use and abuse of linguistic resources in corporate periodic disclosure document (which included annual and periodical performance reports, press releases and other communications, announcements, shareholder circular, and company newsletters) using a critical genre-based approach. The study attempts to demystify the appropriation of linguistic resources to obscure corporate performance, in particular, the negative aspects of corporate results, and to highlight the positive aspects of performance in order to enhance the company's image before the shareholders, and the business community as a whole. The study identifies and addresses a number of issues concerning the interaction between language use and corporate behaviour and also creates awareness of stakeholders to a better understanding of the discursive practices of corporation in meeting the statutory demands as well as the social expectations of corporate disclosure practice. It also highlights the relationship between 'generic integrity' and 'genre bending' in professional discourse.

Unuabonah (2012:20) states that there are two theories of genre that are frequently used in the analysis of academic and professional texts. These include the Systemic Functional Linguistic Model (Halliday and Hasan, 1989; Henry, A. and Roseberry, R. 1998 and Ansary and Babaii, 2004 and 2009), and for the Specific Purpose Approach, (Swales, 1990, Bhatia, 1997). Both approaches deal with the identification of recurring patterns used to organise the content of a genre and relating these patterns to specific linguistic features. Some other scholars who have worked on genre are: Hyland (2002); Martin and Rose (2003); Eggins (1994); Swales (1990; Hart (1986); Nwogu (2004), etc. The next section therefore discusses approaches to genre analysis and issues in genre studies.

Approaches To Genre Analysis

There are three main approaches to genre analysis: Systemic Functional Linguistics (SFL), English for Specific Purposes (ESP) and Genre as Social Interaction. The linguists that are associated with the first which is SFL follow the framework proposed by Halliday (1994), Halliday and Hasan (1989), Martin (1992) and Ansary and Babaii (2004).

The second approach to genre studies is proposed by Swales (1990). Eggins and Slade (1997:268) state that there are as many specialised languages as there are many professions. This is what is being referred to as language for specific purposes, or when it is applied to English, it is English for specific purposes (ESP), that is, special discourse used in specific settings by people sharing common purposes. ESP is a move-analytic approach. It is an applied linguistic perspective of genre. Swales' work anchors on the 'communicative purposes' of the 'discourse communities' (Swales 1990:58). This is reiterated in the work of Bawarshi and Reiff as stated below.

Bawarshi and Reiff (2010: 41) state that:

> English for Specific Purposes focuses on studying and teaching specialised varieties of English. Most often to non-native speakers of English, in advanced academic and professional settings. ESP is often used as an umbrella term to include more specialised areas of study such as English for

Academic Purposes (EAP), English for Occupational Purposes (EOP), and English for Medical Purposes (EMP).

Although ESP as an area of study started in 1960 and researchers in ESP started using genre analysis as research and pedagogical tools in 1960, it is John Swales' book titled *Genre Analysis: English in Academic and Research Settings* that really explained the theory and development of the methodology required for bringing genre analysis into ESP research and teaching. Bawarshi and Reiff (2010: 44) note further that it is largely due to Swales' work and the research it has inspired over the last twenty years that ESP and genre analysis have become in many ways synonymous. Swales begins Genre Analysis by identifying two key characteristics of ESP genre approaches, namely their focus on academic and research English (which was expanded to include occupational English), and their use of genre analysis for applied ends. The applied nature of ESP has been a defining feature of the field from its inception. As Swales explains, ESP approaches can be traced to 'quantitative studies of the linguistic properties of registers of a language' for the purpose of identifying the frequency of occurrence of certain linguistic features in a particular register and then making these features the focus of language instruction. The research works in this area include Bhatia (1993) on job applications, sales promotion letters, and legislative documents; Graetz (1983) on abstracts, the introduction and discussion sections of dissertations (Dudley-Evans 1986,1987).

The third approach to genre analysis which focuses on written communication (in composition studies and professional communication) in which the genre is considered to be a social action is called 'Genre as Social Interaction'. Bazerman (1988) and Bizzell (1992) are prominent researchers in this area of the interaction between the writer and social groups.

Discourse Community, Communicative Purpose, and Genre

Swales's approach to genre studies notes three key and inter-related concepts which are discourse community, communicative purpose, and genre. Swales defines discourse communities as 'socio-rhetorical networks that form in order to work towards sets of common goals' (Swales 1990:9). These common goals become the basis for shared communicative purposes, with genre enabling discourse community members to achieve these communicative purposes. Swales states further that communicative purpose is the thread that binds the three key elements together. It is communicative purpose that drives language activities of the discourse community and it is also the prototypical criterion for genre identity. Communicative purpose is both a privileged criterion and one that operates to keep the scope of a genre. In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience.

Swales proposes six defining characteristics of discourse communities. First, 'a discourse community has a broadly agreed set of common public goals; which can either be explicitly stated or tacitly understood. Second, in order to achieve and further its goals, a discourse community must have 'mechanisms of intercommunication among its members' such as meeting rooms or telecommunications technologies or newsletters, etc. Third, membership within a discourse community depends on individuals using these mechanisms to participate in the life of the discourse community. Fourth, 'a discourse community utilizes and hence possesses one or more genres in the communicative furtherance of its aims'. These genres must be recognizable to and defined by members of a discourse community. Five, 'in addition to owning genres, a discourse community has acquired some specific lexis' which can take the form of 'increasingly shared and specialized terminology' such as abbreviations and acronyms. Finally, 'a discourse community has a threshold level of members with a suitable degree of relevant content and discoursal expertise who can pass on knowledge of shared goals and communicative purpose to new members. As such, genres not only help members of a discourse community to achieve and further their goals; genres also help new members acquire and become initiated into a discourse community's shared goals, hence the value of genre as teaching tool within ESP (Swales 1990:24-27).

By proposing that a genre 'comprises a class of communicative events, the members of which share some set of communicative purposes', Swales defines genres as linguistic and rhetorical actions, involving the use of language to communicate something to someone at some time in some context for some purposes. These purposes are recognized by the expert member of the parent discourse community, and thereby constitute the rationale for the genre. A genre therefore is a relatively stable class of linguistic and rhetorical 'events' which members of a discourse community has typified in order to respond to and achieve shared communicative goals (Swales, 1990:58).

Relationship Between Register and Genre
Ansary and Babaii (2004) explain that both register and genre theories seek to explain variation in texts by reference to variation in context. That is, explicit links are often made between features of the discourse and variables of the social and cultural context in which the discourse is enacted. We can infer from Ansary and Babaii's explanation that the two concepts are interwoven in nature, all centered around context. Martin (1985:250) says that the genres are realized through registers and registers in turn are realized through language. Based on the explanations and descriptions of genre and registers, genre, can then be simply defined as the functional label for groups of texts while register is seen as the formal features of groups of texts.
Hasan (1997:230) states that register and genre are synonymous 'for most material purposes'. She associates any genre with, on the one hand, a configuration of elements of structure of text (later termed the Generic Structure Potential, or GSP) and, or the other, a 'contextual configuration' (particular values of field, tenor and mode). A given GSP is the structural output of a context of situation, which is conceptualized as one of the networks which makes up the context of culture. Each structural element of the GSP is realized by patterns of language. While Hasan relates text to social activity, this is accounted for in terms of contextual configuration (cc), 'a specific set of values that realizes field, tenor, and mode'. Hasan (1989:56) distinguishes between obligatory and optional elements of structure, with field appearing to be responsible for obligatory elements, while variations originate in tenor and mode (Martin, 1992:495), and the order of elements being criteria for membership of a genre.
Goodlier (2008:27), explaining the differences and similarities between register and genre, states that registers impose explicitness constraints at the level of vocabulary and syntax, while genre impose additional explicitness constraints at the discourse level. Following Couture's (1986:82) explanations of register and genre, Goodlier (ibid) states further that genres define conventional patterns of linguistic structure for a complete discourse, and they are inter-contextual. Unlike register, genre can only be realized in completed texts or texts that can be projected as complete, for a genre does more than specify kinds of codes extant in a group of related texts; it specifies conditions for beginning, continuing and ending a text.
Martins (1984), Hasan (1985a), Ventola (1987) and Eggins (1994:25-36) link genre to context of culture and register to context of situation. Eggins notes that 'both register and genre are realized through language. This means that we only know that we have a particular genre or register by looking at the way language gets used. It is through the patterns of meanings, words and structures, and of course sounds and language, that these contextual dimensions are expressed'.

Textuality
The discussion of textuality is very crucial to the study of generic structure because GSP and schematic structure (SS) are considered along with texts. In his discussion of textuality, Adegbite (1991:35) refers to a text as 'a unit larger than the sentence. It is a functional unit; thus it incorporates language form with situation in language use'. He goes further to say that in recent developments, a text also refers to spoken and written utterances found in road signs, warnings, poems, conversations and others. A text, according to de Beaugrande and Dressler (1981) is a communicative occurrence and venture beyond the domain of linguistic proper, while textuality accounts for how a text functions in human interaction.

In their definition of a text, Halliday and Hasan (1989:10) have the following to say:

> …we can define text, in the simple way perhaps, by saying that it is functional. By functional, we simply mean language that is doing some job in some context, as opposed to isolated words or sentence…So any instance of living language that is playing some part in a context of situation, we shall call a text. It may be either spoken or written, or indeed in any other medium of expression that we like to think of.

The submission of Adegbite (ibid) complements that of Halliday and Hasan (1989) in their description of a text. To Brown and Yule (1983), a text is a pre-theoretical term for any stretch of language collected or recorded for the purpose of analysis and description referring to the verbal record of a communicative event. In their explanation of what a text is, Grabe and Kaplan (1996: 202 – 203) consider 'a text as written within certain context, aimed at specific 'readers' and the writer's purpose is realized with the structure and lexis usEd. The genre is created through an overall textual pattern, specific lexical signals, inter-clause relations, and lexical and grammatical cohesive links (Cook, 1989, quoted in Cunningham, 2004: 4).

In their discussion of textuality, de Beaugrande and Dressler (ibid) outline seven standards of textuality (viz cohesion, coherence, informativity, intentionality, acceptability, situationality and intertextuality) which need be satisfied in order for a text to be communicative. They stressed the need for acceptability of the seven standards by the receivers.

Olateju (2004:3), quoting Halliday and Hasan (1985: 8) on the key points that need to be understood in the classification and understanding of text, states the following:

The form and content of the message
The setting
The participants
The context and effect of communication
The key
The medium
The genre
The norms of interaction

She notes further that the key points give insight into proper understanding and interpretation of texts.

Approaches To Text Analysis

Many scholars have analyzed 'text' using different approaches. For example, Olateju and Yusuf (2006) describe text by utilizing discourse analytical techniques and functional approaches; Adegbija (1995) and Odebunmi (2008) describe texts from the pragmatic perspective; Lawal (1997) and Osisanwo (2001) utilize the stylistic approach, while Adegbite (1991), Adegbite and Ajayi (1995) analyze some specific texts using both text grammar and pragmatic approaches. Olagunju (2004) and Olagunju and Ogunleye (2007), in her work on text analysis, utilized the functional approach to analyze literary and biblical texts respectively. These scholars have in no small way contributed to the analysis of texts especially in ESL settings.

The approaches to text analysis earlier mentioned cannot be over-emphasized because these call for the dynamic interpretation of texts and also help in revealing the choices made by writers from the bundles of stylistic choices that language presents. There are other approaches to text analysis and are all useful for proffering solution to how best text can be understood, interpreted and constructed.

Conclusion

The study has shed more light on the Generic Structure Potential (GSP) theory of language and its application on various texts. The nature of GSP and some scholars positions on the theory were x-rayed for

pedagogical implications. The work has contributed to the increasing literature on GSP and genre analysis in particular and structural and functional linguistic in general.

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