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تحية طيبة ...

نؤيد لكم أن بحثكم الموسوم: "A Genre- Based Analysis of British

Pharmaceutical Leaflets"

تم تقيمه وأصبح صالحاً للنشر في أعدادنا القادمة من مجلة الآداب.



الاستاذ الدكتور عبد الله صبار عبود

رئيس التحرير

تحت إشراف

مجلة الآداب

A Genre- Based Analysis of British Pharmaceutical Leaflets

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Abstract

This research deals with genre- based analysis of British pharmaceutical leaflets through applying Swales' (1990) Move- Step structure which studies the typical and recurrent rhetorical organization of a text. A move is a unit that relates both the writer's purpose and content which s/he attempts to communicate. A step is a lower unit that provides sufficient options for the writer to set out her/his moves. Ever since its emergence in the domain of linguistics in 1970s, genre was the core of study and is still so to, e.g. Halliday (1978); Levinson (1979); Saville-Troike (1982); Miller (1984); Couture (1986); Bazerman (1988); Berkenkotter and Huckin (1995) as well as to its influential pioneers: Swales (1990) and Bhatia (1993). Despite all the variety of viewpoints, these scholars and linguists identify genre in three chief areas:

1. Genres are just types of goal- directed communicative events.
2. There is a pure schematic structure.
3. They are disassociated from registers or styles.

Keywords: Genre analysis, pharmaceutical leaflets, move, step and genre.

1.1 Genre Analysis

Lakic (2015: 42-3) and Zivkovic and Vukovic (2015: 86) believe that genre analysis is a recent discipline or approach in linguistics after long-rooted in literary analysis. However, it gets full maturity in Swales' former paper: *Aspects of Article Introductions* (1981), then by his two influential books: *Genre Analysis: English in Academic and Research Settings* (1990), besides *Research Genres: Explorations and Applications* (2004). However, GA aims to figure out typical regular ways to which certain texts are set then seeking out the reason behind such setting or ways. Additionally, such type of analysis attempts to understand the "cognitive, psychological and sociological factors" which pave the way to certain conventionalism and setting to occur and to fulfil some pedagogical aims (see Candlin and Plum, 1999; Fairclough, 1993)

Text and discourse have generally led to the emergence of such approach to be used in ESP extensively. The poor pedagogical analysis in *creating materials, needs analysis* and *syllabus* for ESP by text and discourse gives the chance to genre analysis to "breathe!" This means that it is gradually starting to be used with language and text besides its recognized characteristics. Such characteristics are set in accordance with the commutative purpose (Swalesian statement). However, genre analysis as a framework investigates these aspects and their impact on the real intention or purpose a/n author or speaker wants to achieve. Robinson (1997) believes that such purpose or intention will be grasped with regards to the *professional culture* in which a speaker or author exists. As such, he sums up that GA is not merely a *text type* as Zivkovic and Vukovic (2015: 86) state but it elucidates the role of that text and its community (Lakic, 2015: 42-3)

Deng, Chen and Zhang (2014: 6) point out that DA is the root of GA. Bhatia (2013: 34- 48) , however, points out *four historic stages* of DA. To shed light:

1. **Register analysis** is a "surface level description" in which investigating the lexical-grammatical features is its prime task.
2. **Grammatical-rhetorical analysis** is a "functional language description" which targets to handle the correlation between the *grammatical choice* and *rhetorical function* in scientific writing.
3. **Interactional analysis** means finding an explanation to the discourse by the reader and listener is the aim.

Intrinsically, all these three *stages, levels* or *approaches* lend themselves well to describe and investigate language in its distinctive aspects, but still there is something missing. Institutional, sociocultural and organizational aspects besides recurrent structures and other set of expectations of discourse's nature, all have not get adequate elaboration. Thereafter, “birth” to the following fourth stage happens:

4. **Genre analysis** is further progression with it had happened, for flat analysis to language replaced by a deep one, thereby the correlation between form-function and its communicative purposes can be handled.

It is a youngest “area of discourse studies” but its usual existence was in literature. GA real clue is communicative purpose where any text or generic structure is given its “meaningful and typical cognitive” issue matters. Holistic insights to psycholinguistics (cognitive is included), sociocultural (ethnographic is within) as well as linguistic views have to be appealed within such "multi-disciplinary activity", i.e. GA. As a result, the reason(s) behind the embraced

conventionalism and the linkage between form and function in texts will be clear. ESP and applied linguistics manipulate that linkage hence GA is labelled as *applied genre analysis* (Bhatia, 2013: xiii ; 1 ; 11).

Applied Genre Analysis aims at two: pinpointing recurrent structures and forms of a context and highlighting why language being used in that way. The medium of application of these roles is pedagogical practices (Barron, 2012: 8).

GA is an approach concerned with a precise analysis of the language of a particular speech community where they can embrace a lot of things. The tool of that investigation is language users who have a "wide and fixed" ambit of texts and their recurrent patterns that they usually use in communication. Within such approach, however, there are three salient *schools, approaches* or *traditions*: ESP, North American New Rhetoric (henceforth NANR) as well as Systemic Functional Sydney School (henceforth SFSS). Their goal of research is communicative purpose of those "abstract means", i.e. genres that a particular linguistic society attempt to achieve. In this regard, ESP aims at identifying the conventional linguistic forms of a specific discipline explaining why language used in that way, and then categorizing communicative purposes which generic patterns attempt to fulfil within particular context (ibid : 7-8).

Barron (2012: 7-8) adds that NANR is "less concerned" with text analysis, but "more concerned" with context. However, communicative purpose within this tradition is taken into account limitedly because it merely encompasses "socially-recognized purposes" without seeking internal purposes that makes a writer writes in the way he does. Interestingly, SFSS tracks communicative purpose in a "more limited and narrow" manner than in English as a Second language (henceforth ESL)

In conclusion, the current study fits ESP tradition or applied genre analysis as Barron (2012: 8) calls since it identifies two pivotal aims (mentioned previously) , which the researcher will be made use of.

GA is a type of discourse analysis which lends itself well to be embraced by three chief approaches, namely: Swalesian approach (1990) that focuses on the communicative purpose mostly helping in defining generic written texts. With Hasan (1989) and SFL come the second approach which tends to analyze written rhetorical key features and spoken ones. The practical scope of this approach or tradition is the macro daily genres such as procedures, explanations and narratives. The third approach is ‘social constructionist’ [author’s emphasis] “doesn’t focus on the formal properties of genre” but it seeks out “how genres are used by academic and professional discourse communities” (Koester and Handford, 2012: 252-253).

By dividing the texts into their general organizational patterns, Swales (1990) notes that texts contained recurring functional units which together contribute to the overall communicative purpose of the genre. These units have since been called **moves** which appears in certain order in the majority of academic articles investigated, consider the Table below. A **move** is a unit that relates both the writer’s purpose and content which s/he attempts to communicate. A **step** is a lower unit that provides sufficient options for the writer to set out her/his moves (Swales, 2008: 39).

1.2 English For Medical Purposes (EMP)

Wulff (2004: 187- 8) confirms that English language has earned much attention as a paramount global means for medical communication in particular (see Maher,

1986) and in other sciences generally. Wulff (ibid.) states that "we have entered the era of medical English". Wulff argues that Romich (2001) maintains that studying medical terminology is just like learning a new language because classical languages as Latin, Greek, Germanic and Anglo-Saxon mostly left their impact on that terminology.

There are other key features of EMP being added by Maglie (2009: 23), for example, *semantic univocity or Monreferentiality* that allocate EMP's uniqueness to merely one meaning principally, i.e. synonymy is something rare. So EMP as a former tongue being distant from the literal or common tongues due to its distinctive rhetorical type. However, this is approved by Lankamp (1988: 13) who affirms that "the comprehensibility of English medical texts is affected if its medical terms are replaced by semantically equivalent common language phrases".

1.3 The Genre Of Pharmaceutical Leaflets (PLs)

Wermuth (2017: 16-24) stresses that PLs are "popularized discourses" that address "non expert audience" for whom there are no included perspectives in PLs' macro format (see Butler, 2013 and Alroe and Noe, 2001). Roughly speaking, PL has a standardized purpose which is "instructing patients". Doctors, pharmacists and other expert members are able in the comprehension of these leaflets or *medico-pharmaceutical domain* as Wermuth. Indirectly, Wermuth believes that misunderstanding is a common thing in these instructions because of the "tight" association between scientific medico-pharmaceutical and the chosen linguistic expressions. She concludes that PL is a type of "group knowledge" which is learnt, transformed and adopted by the field specialists who together shape a clearer

"specialized community" or as van Dijk (2003) termed **epistemic community** or **common ground knowledge** .

There is still a sense of intimacy and comprehension in PLs (see Zethsen and Askehave, 2010 for a different viewpoint) because of the availability of pronouns as *you* and *we* which establish an "interpersonal function". Moreover, they have the power to bring the reader and therefore make him/her just a part of a "monological type of discourse". These pronouns are of two types: *exophoric* that refers to someone or something being anticipated from the situation, and *endophoric* which manifests certain integrated noun phrases within the text. Frequently, the British leaflets, for example use these two kinds of pronouns, but the Czech ones use the opposite tendency (Reznickova, 2016: 256; 259 ; 261). Consider the following table which is of a British leaflet:

Leaflet 1 “Cozaar 50mg Tablets”

Table (4.1) Microstructure Analysis of Cozaar PL

Move/Step Structure	Microstructure Analysis	Example from the Leaflet
MOVE 1	Giving precautions and warnings	<i>Read all of this leaflet carefully before you start taking this medicine</i>
STEP 1	Telling about instructions a patient has to do before taking Cozaar	<i>.keep this leaflet. You may need to read it again. . If you have any further questions, ask your doctor.</i>
MOVE 1	Informing patients about pharmacodynamics properties	<i>Losartan (Cozaar) belongs to a group of medicines known as angiotensin-II receptor antagonists.</i>
MOVE 2	Identifying therapeutic indications	<i>Cozaar is used</i>
STEP 1	Identifying what Cozaar can be used for	<i>. To treat patients with high blood pressure (hypertension) in adults and in children and adolescent To protect the kidney in hypertensive type 2</i>
MOVE 1	Informing patients about contraindications	<i>Do not take Cozaar:</i>

STEP 1	Giving conditions and diseases where a patient must stop Cozaar Tablets	. <i>If you are allergic to Losartan ...</i> . <i>If your liver function is severely impaired.</i>
MOVE 1	Telling about medicines Cozaar can interact with	<i>Other medicines and Cozaar</i>
STEP 1	Giving list of these medicines	<i>Tell your doctor or pharmacist if you are taking, have recently taken, or might take any other medicines.</i>
STEP 2	Informing about other means of interaction: food and drink	<i>Cozaar with food and drink</i> <i>Cozaar may be taken with or without food</i>
MOVE 1	Investigating drug effects on pregnancy	<i>You must tell your doctor if you think you are (<u>or might become</u>) pregnant.</i>
MOVE1	Investigating side effects on breast-feeding	<i>Tell your doctor if you are breast-feeding or about to start breast –feeding.</i>
MOVE 1	Pinpointing possible effects on drivers and machine users	<i>No studies on the effects on the ability to drive and use machines have been performed. If you experience dizziness or drowsiness, you should consult your doctor.</i>
MOVE 1	Identifying the qualitative aspects of Cozaar	<i>Cozaar contains lactose monohydrate. If you have been told by doctor that you have intolerance to some sugars,</i>

		<i>contact your doctor ...</i>
MOVE 1	Showing posology	<i>Always take this medicine exactly as your doctor or pharmacist has told you</i>
STEP 1	Recommending special dosage for adults	<u><i>Adults Patients with High Blood Pressure</i></u> <i>Treatment usually starts with 50 mg losartan</i>
STEP 2	Recommending special dosage for children	<u><i>Children below 6 years of age</i></u> <i>Cozaar is not recommended for use in children under 6 years</i>
STEP 3	Recommending dose for special patient groups	<i>Dosage in special patient groups</i> <i>The doctor may advice a lower dose, especially when starting treatment in certain patients such as those treated with diuretics in high doses, in patients with liver impairment ...</i>
MOVE 1	Explaining method of administration	<i>The tablets should be swallowed whole with a glass of water</i>
MOVE 1	Expressing advice for overdose	<i>If you accidentally take too many tablets, contact your doctor immediately.</i>

MOVE 1	Instructions for the forgotten dose	<i>If you accidentally miss a daily dose, just take the next dose as normal.</i>
MOVE 1	Informing patients with undesirable effects	<i>Like all medicines, this medicine can cause side effects...</i>
STEP 1	Describing common side effects	<i>Common (may affect up to 1 in 10 people)</i>
STEP 2	Highlighting uncommon side effects	<i>Uncommon (may affect up 1 in 100 people)</i>
STEP 3	Pinpointing rare effects	<i>Rare (may affect up to 1 in 1,000 people)</i>
STEP 4	Reporting unknown side effects	<i>Not known (frequency cannot be estimated from the available data)</i>
MOVE 2	Informing how to report these effects	<i>If you get any side effects, talk to your doctor...</i>
MOVE 1	Expressing advice for a healthier product	<i>How to Store Cozaar</i>
STEP 1	Giving some steps	<i>.Cozaar should be stored in a dry place at room Do not use after the expiry date printed on the carton...</i>
MOVE 1	Informing about quantitative composition	<i>Each tablet contains 50mg of the active ingredient...</i>
MOVE 1	Telling about packing	<i>Cozaar is available as calendar blister packs of 28 tablets.</i>

1.4 Conclusion

British leaflets have a relatively fixed move structure but a different step structure due to some social practices pharmaceutical companies adhere to. If the disease is a serious one which needs more care due to its possible side effects on the physical and mental health, medical companies add more step- structure. For example, possible side effect section (PSE) tackles more steps: common PSE; very common PSE; often PSE; rare PSE; very rare PSE and not known PSE. All these steps section can be found in one British leaflet whilst not in the others for the seriousness of diseases demand such clarification.

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التحليل القائم على النوع للنشرات الدوائية باللغة الإنجليزية

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يدرس هذا البحث التحليل القائم على النوع للنشرات الدوائية البريطانية باللغة الإنجليزية من خلال تطبيق تركيب النقلة-خطوه لسويلز (1990) الذي يدرس التنظيم البلاغي النموذجي والمتكرر للنص. النقلة هي الوحدة التي تربط غرض الكاتب مع المحتوى الذي يحاول هو/هي ان يعبر عنه. الخطوة هي عبارة عن وحدة سفلى والتي توفر خيارات كافية الى الكاتب من اجل ان يهيء خطواته. منذ ظهورها في مجال اللغة في عام 1970، فاز تركيب الجنس (Genre) كان جوهرًا للدراسة ولإزالة على سبيل المثال الى Levinson ; (1979); Saville- Troike (1982); Miller (1984); Couture (1986); Bazerman (1988); Swales (1995); Berkentotter and Huckin (1995); Halliday (1978); و (1990) Bhatia. على الرغم من اختلاف وجهات النظر، ان هؤلاء العلماء واللغويين يعرفون

تركيب الجنس في ثلاث مساحات رئيسية:

1. تراكيب الجنس هي عبارة عن انواع من احداث تواصلية موجهة نحو هدف.

2. يوجد هناك تركيب كلي واضح.

3. تراكيب الجنس منفصلة عن الاسلوب.