Medical Brochure as a Textual Genre

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By

Goretti Faya Ornia

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To my grandma, for all her immense dedication and love

Without translation we would inhabit parishes bordering on silence.
—George Steiner

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ABSTRACT

In this work, the genre of medical brochures in both the United Kingdom and Spain has been studied. Firstly, to determine the main features that these texts present in each country. Secondly, to check if in medical brochures translated from Spanish into English the relevant modifications are made – i.e. if all features of the target culture (English) are included, as well as if the source culture (Spanish) influences on these brochures somehow.

We will begin our work by defining the terms ‘text genre’, ‘text class’ and ‘text type’ and then we will comment on their relationship with medical brochures. After referring to ‘text type’, we will explain a related term: ‘text typology’. This will lead us to the second chapter, in which we will refer to several specialised typologies, especially of the medical field. Then, we will present our own proposal of typology, in which we will attempt to determine the exact position that the genre of medical brochures occupies.

Later on, we will refer to linguistic corpora, since they will be our work tool for the contrastive analysis later in our work. After defining ‘linguistic corpus’ and commenting on different types, we will present our own proposal of classification, in which we will position the corpus used in the subsequent analysis. Then we will refer to the functionalist approach and apply it to the translation of medical brochures. In our opinion, it is the most suitable approach for translating these texts.

Finally, we will present and analyse the results obtained from our contrastive analysis. Firstly, we will show the features observed in the source brochures (English and Spanish). Secondly, we will contrast the results with those found in the translated brochures. Finally, we will comment on the similarities and differences detected between the three corpora.

Key Words: medical brochure, medical brochure as a genre, translation of medical brochures, conventions of medical brochures in English and in Spanish.

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INTRODUCTION

Great advances in science have resulted in an increased number of scientific publications, particularly in English. At the same time, it has had a positive effect on the demand for translated texts. In fact, translation has become essential, since not all experts can understand and write English properly. Nowadays, scientific and technical texts represent a high percentage of the total volume of translation projects. According to Juan José Arevalillo Doval[1], manager of *Hermes Traducciones y Servicios Lingüísticos*, scientific and technical texts can even represent 65% of all orders that a company receives, 22% of which belong to the health field. Within that 22%, about 80% of them are written in English. These data do not reflect a single company but rather statistics which are echoed by Rabadán and Fernández Nistal (2002: 80):

> El negocio de la traducción mueve cifras muy importantes: algunos autores hablan de un montante de en torno a 7.300 millones de dólares estadounidenses en 1998 gastados en todo el mundo en traducción es decir, en lo que viene denominándose 'The Global Translation Industry', un tercio de los cuales en la UE, con un crecimiento anual de entre el 15% y el 25% [...]. No obstante, es preciso no perder tampoco de vista que cerca del 80% del volumen de los textos que se traducen hoy se generan al margen de los organismos e instituciones y pertenecen a los campos de la industria, el comercio, la tecnología y la ciencia. Efectivamente, la creciente globalización de la industria y del comercio que se observa en el mundo en que vivimos exige, cada vez más, la traducción de la documentación correspondiente a la lengua del cliente, lo que significa que la traducción de textos de especialidad en ramas como la informática, la automoción, la industria farmacéutica, la banca, los seguros, la electrónica, etc., se haya convertido en una actividad económica de primera magnitud y en una necesidad agobiante.

However, the increase in the demand of translation projects has not been the only consequence of scientific advances. The interest in scientific and technical texts has given rise to plenty of terminological, stylistic and translation studies. On the one hand, processes of documentation, terminology or didactics related to specialised languages have been deeply analysed (Sager *et al* 1980; Hoffmann 1983a, 1983b, 1987a, 1987b, 1987c, 1987d, 1988, 1990, 1991 and 1993; Gläser 1990, 1992, 1995 and 1998; Göpferich 1995a, 1995b, 1996, 1997, 1998, 2000, 2002, 2004, 2008 and 2010; Kalverkämper 1990, 1993, 1998a, 1998b, 2004a, 2004b and 2004c; Hoffmann, Kalverkämper and Wiegand 1998 and 1999; Aitken 2002; Baumann and Kalverkämper 2004; Gómez de Enterría 2006 and Navarro *et al* 2008, among others). On the other hand, several works about the way of writing and translating these texts have been also published (Wright and Wright 1993; Eubanks 1998; Gamero 1998 and 2001; Gamero and Hurtado 2001; the doctoral thesis of Alberola Colomar 2001; Alcina Caudet and Gamero 2002; Gonzalo García and García Yebra 2004; Fleischmann 2004; and Claros 2006 and 2008, among others).

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[1] His personal contribution is greatly appreciated.

Many works have also been published for the medical field – more precisely about medical terminology and its translation (Navarro 1992, 1993, 1995, 1996, 1997, 1998 and 2001; Hernández Vaquero 1992; Vandaele 1997a, 1997b, 2001a, 2001b, 2001c, 2002a and 2002b; López Rodríguez 2000; Faber *et al* 2001; Oliver del Olmo 2004; Mayor Serrano 2002a, 2002b, 2003a, 2003b, 2003c, 2004a, 2004b, 2005a, 2005b, 2007a, 2007b, 2008, 2010a and 2010b; Gutiérrez Rodilla 1996 1997, 1998, 2000, 2005a and 2005b, 2009 and 2013; Gutiérrez Rodilla and Amado 2006; Montalt i Resurrecció 2005; Ruíz Rosendo 2006 and 2008; Montalt i Resurrecció and González Davies 2007; Martínez López 2008; García Izquierdo 2009, Muñoz Torres 2011; and Mayor Serrano and Navarro 2013, among others). Some works about interpretation in health centres must also be mentioned, such as Félix Fernández and Ortega Arjonilla 1998; Valero 2003, 2004 and 2010; and Valero and Mancho 2002.

Despite the high volume of publications of medical texts, we can observe a significant gap regarding a very important element: medical brochures. The use of these texts is more and more frequent at hospitals, health centres, day centres, Health Departments, etc. to transmit specialised information to the general public (i.e. lay addressees). However, very little research has been carried out in this area. And even rarer is research into the translation of these texts.

In this research, we will work with medical brochures from the United Kingdom and Spain with a two-way purpose: to determine the main features of medical brochures in each country, and to check if the suitable changes are implemented in translated texts. That is to say, we will check if features of English source brochures are implemented in translated texts, or if on the contrary, they are calques of Spanish brochures.

We will begin this work by defining the concepts of genre, text type and class of text. In our opinion, terminological clarity is essential, since it will allow us to understand each concept, know its relation with the other terms and use them precisely in any research. Due to the great number of publications regarding these terms and given the lack of unanimity that can be observed, we will comment firstly on the main proposals of definitions. In order to do that, we will perform a brief historical review of the different explanations about these three concepts. Among the most relevant contributions are Kress (1985), Dudley-Evans (1989), Hatim and Mason (1990 and 1997), Reiss and Vermeer (1991), Swales (1990, 1996, 2000, 2004 and 2009), Bhatia (1993, 1995, 1997a, 1997b, 1999, 2000, 2004, 2008 and 2012), Trosborg (1997, 2000), Nord (1997a), Sager (1997), Gamero (1998 and 2001), Hurtado (1996a, 1996b, 1999 and 2001), García Izquierdo (1999, 2000a, 2000b and 2002), Monzó Nebot (2001), and Bhatia and Gotti (2006). We will also refer to the influence that cultural elements have on text genres. Later on, we will proceed to compare these three concepts with the aim of delimiting their boundaries. To conclude this chapter, we will explain a term related to the concept of ‘text type’: that of ‘text typology’.

The second chapter will be divided into two main parts. Firstly, we will comment on the most relevant text typologies. We will start with general typologies and we will focus gradually on the typologies of the medical field. We will conclude this first part with the presentation of our own proposal of typology. In the second part of the chapter, we will focus on the ‘medical brochure’. We will start from the contributions of Mayor Serrano (2002a, 2002b, 2005a, 2005b, 2007a, 2007b, 2010a and 2010b). Due to the lack of conclusive research, we will complete her work with studies about other types of brochures, such as tourism brochures (Moya Guijarro 1999; De Juan 2000; Nobs Federer 2003; Blanco Calvo 2010), bank brochures (Alberola Colomar 2001) and brochures about language courses (Fernández Sánchez 2005). In order to define the term, we will use these publications as a sample, as well as other works about the translation in the technical field (Gamero 1998 and 2001; Hurtado 2002). Later on, we will try to determine the relationship that exists between these brochures and the terms defined in the first part of the chapter (i.e. genre, text type and class of text).

Therefore, we will analyse the medical brochure as a text genre and we will contrast it with the other two terms (‘text type’ and ‘class of text’). Finally, we will attempt to determine the exact position that the genre of medical brochures occupies within our proposal of medical typology.

The third chapter is about linguistic corpora, because of their use in this work. Firstly we will aim to define the concept of ‘linguistic corpora’ and we will comment on the different types that have been identified up to date. We will analyse their main features as well as the advantages of each type of corpus. This will help us to select the corpus that we will choose later on in our analysis. Then, we will present our own proposal of corpus classification, in which we have tried to combine the interests of both Contrastive Linguistics and Translation Studies. In order to write this chapter, we will base our work mainly on the works of Atkins *et al* (1992), Biber (1993), Laviosa (1997), Bravo Gozalo and Fernández Nistal (1998), Torruella and Llisterri (1999), Corpas Pastor (2001), Rabadán and Fernández Nistal (2002), Bowker (2002a and 2002b), Bowker and Pearson (2002), García Izquierdo and Monzó (2003), Montalt and García Izquierdo (2003), Olohan (2004), Granger (2003), Baker *et al* (2006), Borja (2007), Rodríguez-Inés (2010), among others.

The fourth chapter will be about the functionalist translation approach. We will start by explaining this approach – this explanation will be based on the work of Reiss and Vermeer (1991). We will refer to the polemic terms of 'equivalence' and 'adequacy', as well as others such as 'loyalty' or 'literal translation'. Then, to determine the most suitable procedure in the translation of medical brochures, we will apply the functionalist approach to this text genre. Later on, we will comment on the situation and the procedure followed in the translation of medical brochures in Spain. We will conclude the chapter by showing the results of a basic contrastive analysis performed by Mayor Serrano about medical brochures.

In the fifth chapter, we will explain the methodology carried out in our research as well as the objectives we aimed to achieve. Therefore, we will describe our corpus and we will locate it in our proposal of classification. Then, we will explain our model of analysis as well as the management tool we used. In addition, we will detail the parameters analysed. To conclude this chapter, we will formulate our hypothesis about the results that we expect to find.

In the sixth chapter, we will analyse the results obtained in our contrastive analysis. Firstly, we will extract the features observed in the corpus of original brochures. Then, we will contrast the results with those found in the corpus of translated texts. Lastly, we will comment on the similarities and differences detected. We will mainly focus on checking if all features of the target culture (English) are present in the brochures translated into English, as well as if there is any influence from the source culture (Spanish).

In the last chapter, we will present the conclusions from our work. Moreover, we will mention possible research lines with the aim of continuing the research we have started here.

We believe that this work might be useful to Translation students as well as to professional translators of medical brochures in English and in Spanish. Our intention is to set a theory frame for the translation of medical brochures, since theory provides the translation activity with a coherent, systematic and critical conceptual frame in which the translating activity can be placed and against which it can be gauged (Rabadán and Fernández Nistal 2002: 17). This work will allow them to know the features of medical brochures in these two cultures, and therefore, it might help them to make the necessary adaptations. These changes are essential since the translator needs to take into consideration readers' expectations, using the appropriate writing for a certain type of text (Hurtado 2002: 434).

CHAPTER ONE

TEXT GENRE, TEXT TYPE AND CLASS OF TEXT

1.1 Definition of 'text genre'

The term 'text genre' comes from literary studies, but it has widened to other disciplines and fields of knowledge, and consequently it has become more complex. The systemic functionalists (Halliday 1977; Halliday and Hasan 1985; Martin 1992; among others) adopted the term and applied it to Linguistics (García Izquierdo 2000a: 14). However, this concept was not important for Traductology until the 70s and 80s (Montalt i Resurrecció and García Izquierdo 2002: 135). Currently, the concept is especially relevant to Applied Linguistics Studies (Bajtin 1982; Bazerman 1988; Swales 1990; Bhatia 1993; Eggins 1994; among others) and Traductology (Hatim and Mason 1990; Trosborg 1997; Hurtado 2002; among others), particularly for the translation of specialised texts (Borja and Monzó 2000; Montalt 2002; Montalt and García Izquierdo 2002; Monzó 2003; García Izquierdo 2000a, 2000b, 2002, 2005 and 2007; Montalt, Ezpeleta and García de Toro 2005; Garofalo 2009; among others).

After analysing several definitions of genre, Swales (1990) pointed out three key ideas. Firstly, the communicative intention is the most important aspect that determines a genre (an idea supported by other authors such as Kathpalia 1992; Bhatia 1993, 2004 and 2010; Dudley-Evans 1986 and 1994; or Berkenkotter and Hukin 1995). Secondly, a 'genre' is accepted and recognised by the experts of the discursive community in which it is developed (an idea also defended by other researchers such as Castellà 1992/1996; Bhatia 1993; Gamero 1998; or García Izquierdo 2002). Thirdly, there are certain patterns that are present in all texts pertaining to the same genre. These are the structure, style, content and addressees. Based on these ideas and following both the scholars of audiovisual communication (Kress 1985) as well as the systemic functionalists (Martin 1985), Hatim and Mason (1990) defined 'genres' in the following way:

> 'Conventionalised forms of texts' which reflect the functions and goals involved in particular social occasions as well as the purposes of the participants in them. (Hatim and Mason 1990: 69).

Formal aspects (conventionalised forms), cognitive elements (purposes of the participants) and sociocultural factors (social occasions) converge in the previous definition (García Izquierdo and Montalt i Resurrecció 2002: 136). Hatim and Mason hold that in conjunction with the concept of 'genre' is the notion of 'convention'. Genre conventions are signs for the reader, which allow for distinctions between different genres and trigger users' expectations, helping them to understand a text (Hurtado 2002: 477). Conventionalised forms are also considered by other authors as a clear feature of genres. For instance, Nord (1991: 18; 2005: 21-22) focuses on the relevance that conventions have on the different stages of text production and reception. In text production, this is because the author has to comply with certain conventions in order to transmit their communicative intentions appropriately. In the stage of reception, the recipient can infer the author's intentions due to the conventionalised form of the text. Gamero (1998) and Alcaraz (2000) also refer to the notion of convention when they highlight the idea of recurrence in genres.

The second outstanding element in the definition of Hatim and Mason matches cognitive aspects, which refer to both the knowledge that participants have about the reality, as well as the communicative intention which is pursued with each genre (purposes of the participants). Cognitive aspects are frequently related to sociocultural elements, specifically with the culture to which these texts belong. In this sense, the concept of genre – understood as a conventional form of text associated with certain social occasions – plays an important role in the intersemiotic communication since it uses a sign system which is identifiable in a particular cultural environment (Sánchez Trigo 2002: 124).

With the inclusion of sociocultural aspects (social occasions) in their definition, Hatim and Mason (1995: vii) highlighted the dynamic character of genres. They are not static entities, but they evolve and influence each other. They can vary with time progression, from one field of knowledge to another, or from one culture to another. This dynamic behaviour is also supported by other authors, such as Kress (1985), Devitt (1993), Bazerman (1994), Piqué and Andréu-Besó (1998), Gamero (1998), Dolón (1999) or Berkenkotter and Huckin (1995). As a consequence of this evolution, each genre presents its own pragmatic and structural characteristics (Gamero 1998: 138).

Genres develop in a certain culture because they are created to solve a concrete communicative situation which is repeated in a particular cultural environment (Gamero 1998: 163). The influence of culture in genres is reflected in several works. For example, Titov (1991: 199), when referring to the process of translation, comments on the differences of genres in different countries: ‘el traductor debe conocer los rasgos lingüísticos de distintos géneros y las normas correspondientes existentes en su país en general’. Trosborg (1997: 6) points out that ‘genres are the text categories readily distinguished by mature speakers of a language, and we may even talk about a «folk typology» of genres’. Also Nord refers to the relationship between culture and genre in this statement:

> Not only do text-type norms vary from one culture to another, but they are subject to historical change [...] Certain genres that are very common today did not exist in former times (e.g. radio news or advertisements), whereas others, which were quite commonplace centuries ago (e.g. magic spells or heroic poems) have changed function or become obsolete altogether. Genre conventions are not universal, but linked to a certain culture at a certain time. (Nord 2005; 21)

Each language or culture arbitrarily selects features, which will become conventional features (Gamero 1998: 163; 2001a: 53). For this reason, genres are not identical in all cultures – it is even possible that some do not exist in all cultures (Gamero 1998: 12). Theoretically speaking, the fact that there are coincidences is only due to chance. Consequently, in an appropriate definition of ‘genre’, it is essential to consider the relationship between text and culture.

The research group GENTT, which is formed by García Izquierdo, Montalt i Resurrecció, Gamero, Ezpeleta and Monzó, among others, offers a simplified and complete definition of genre. These authors also recognise the difficulty of establishing limits among genres, because they are in continuous evolution (they are dynamic and hybrid categories). They belong to a certain culture and new genres are being constantly created (García Izquierdo 2005). Therefore, GENTT group consider that a ‘genre’ is:

> Una forma convencionalizada de texto que posee una función específica en la cultura en la que se inscribe y refleja un propósito del emisor previsible por parte del receptor (García Izquierdo 2002: 15).

Sociocultural factors do not only refer to the culture of a country, but also to the field of knowledge to which it belongs (Gamero 2001). Consequently, in the frame of technical texts, Gamero (1998: 166) understands a ‘genre’ as follows:

> Un prototipo textual que se utiliza en determinadas situaciones comunicativas del campo técnico que se repiten en el seno de una cultura concreta, con el fin de que la comunicación se efectúe del modo más eficaz posible (Gamero 1998. 166).

Of all the definitions to which we have referred to here, in our opinion, the one provided by the group GENTT is the most suitable, since it is both concise and complete. However, it makes no reference to the notion of 'field'. According to Gamero (1998), each field has its own text genres, and therefore, it is essential that this element is present in the definition of 'genre'. If we combine the definition of García Izquierdo (2002: 15) with the proposal of Gamero (1998: 166), we could define a 'genre' as follows:

> A text genre is a conventionalised form of text that belongs to a particular field, has a specific function in the culture in which it is developed and reflects a sender's proposal which is foreseeable by the reader.

All the main determining factors we have commented on in this first chapter are depicted in this brief definition: (a) conventionalised form (which involves the recurrence of linguistic and structural elements); (b) specific function; (c) culture to which the genre belongs; (d) sender's communicative intention; and (e) being foreseeable to the reader (this suggests that it is accepted by the discursive community in which it is produced). We will therefore adopt this definition for our research work. Based on this definition, we can mention the following genres, to name a few:

- Business letters, personal letters, presentation letters, dismissal letters, etc.
- Work contracts, renting contracts, sales contracts, etc.
- Bank brochures, tourism brochures, medical brochures, etc.

1.2 Definition of 'text type'

Regarding the term 'genre', there is no unanimity in the definition of the term 'text type'. There is a great lack of consensus regarding several issues: its definition, the classification in text typologies and the relation that exists between genre and text type. The fact that these terms are not clearly defined may mean that works and text classifications are misunderstood (Reiss and Vermeer 1984/1991: 172; Gläser 1990: 30-33; 1995: 2; and Mayor Serrano 2002: 74).

In her doctoral thesis, López Rodríguez (2000: 99) reflects on the term 'text type' and the lack of terminology precision. She revises its use in Translation Studies and concludes that it is often understood in two different ways. On the one hand, it is understood to have a broad meaning (Marsh 1999; Adam 1990 and 2005); on the other hand, it is understood in a restricted sense (Werlich 1976; Hatim and Mason 1990). The broad sense is very frequent, since it refers to a variety of meanings. It includes different cases of text variation according to (a) the topic (legal, scientific, technical, literary), (b) the tone (formal/informal), (c) the support (oral/written/written to be read), (d) the rhetoric function (inform/assess/ convince) and (e) the function in the cultural context (recipe, publishing company, news) (López Rodríguez 2000: 99). The restricted meaning refers to the main rhetoric purpose that dominates a text (López Rodríguez 2000: 99). Hatim and Mason (1990: 140; 1995: 308 y 580) define 'text type' as follows:

> A conceptual framework which enables us to classify texts in terms of communicative intentions serving an overall rhetorical purpose. (Hatim y Mason 1990: 140)

In their definition the following features of 'text type' can be observed: (a) communicative intention, (b) the possibility of classifying texts and (c) the main rhetoric purpose. This purpose is 'la intención global del productor de un texto, concretada en la función de este; por ejemplo, narrar, contraargumentar, etc.' (Hatim and Mason 1995: 307-308). According to the rhetoric purpose, three types of texts can be distinguished: expository, argumentative and instructive texts. Hatim and Mason give special importance to the context, since it establishes the primary function of a text and, consequently, the one that determines the text type that will be used.

In a later work, Hatim (1997) goes further in-depth on the concept of 'text type' and analyses it from a more linguistic perspective. Also, he explains the changes that occur in a text, mainly in terms of the structure and the texture, when certain social patterns (context) are taken into consideration. He defines 'text type' as 'el modo en el que se adaptan la estructura del texto y la textura para dar respuesta al contexto y mostrar un determinado foco tipotextual' (Hatim 1997: 223). Despite the fact that definition is more abstract than the previous one, both of them are based on the same pillars (communicative intention, possibility to classify texts and main rhetoric purpose).

Among these three factors that determine a text type, communicative intention seems to be the most relevant one and is present in many definitions. For example, Hurtado (1999: 34) considers that a text type is a conceptual frame for classifying texts according to their function (understanding this as the aim of a text). Likewise, Mayor Serrano (2002), influenced by Isenberg (1987) and Göpferich (1995a and 1995b), provides a definition of 'text type' that reveals the importance of communicative function as an external factor for the classification of text types:

> Conjunto de enunciados sobre textos, resultado de una labor de tipologización atendiendo a una serie de rasgos textuales externos, entre los que predomina la función comunicativa dominante de los mismos (Mayor Serrano 2002: 77).

This definition is less precise that the previous one, since it mentions the existence of external text features, without detailing them. Both definitions also present different viewpoints. For Hatim and Mason, text types allow the classification of texts, but for Mayor Serrano, they are the result of a typology procedure.

In our opinion, the definition proposed by Hatim and Mason is clear, organised and comprehensive. Therefore we understand 'text type' as a conceptual frame that allows the classification of texts according to their communicative intention, which is governed by a global rhetoric purpose. Moreover, we accept the three basic text types suggested by these authors (expository, instructive and argumentative).

Based on the contributions of Reiss and Vermeer, Trosborg, Hurtado and García Izquierdo, we can conclude that 'genre' and 'text type' are two closely-related concepts. The 'genre' is, however, a wider term, linked to external elements (format, situation, social elements, etc.), i.e. non-linguistic elements. The term 'text type', however, refers to cognitive categories and the communicative intention of the text. This means that a genre can use different text types depending on the pursued intentions, and a text type can be present in different genres.

1.2.1 'Text genre' and 'text type'

The definitions of 'text genre' and 'text type' have been widely discussed, and consequently the relationship between them has also been a polemic topic and a central issue for a wide range of studies. While the majority of authors prefer to distinguish both terms, many consider them synonyms.

For example, Neubert and Shreve (1992, *apud* García Izquierdo 1999: 134) propose a definition of 'text type' which is hardly distinguished from the concept of 'genre'. Firstly, they highlight social and communicative aspects as distinctive features. Secondly, they relate the term with the expectations that a society has for a certain text type. All of them are distinctive features of ‘text genre’ and, as it will be explained later in this work, also of ‘class of text’.

> [...] los tipos textuales son herramientas socialmente institucionalizadas cuya aplicación debe entenderse como una forma de conocimiento social específico. Es decir, en la determinación de los tipos textuales entra en juego el reconocimiento de determinados esquemas lingüísticos, pero siempre en relación con determinados contextos comunicativos. El tipo textual no es un modelo textual, sino un conjunto organizado de expectativas y reconocimientos que deben de [sic] usarse para generar los modelos. (Neubert y Shreve 1992, *apud* García Izquierdo 1999: 134)

Alcaraz (2000: 133) accepts the equivalence between the two concepts as well. He explains that the term ‘genre’ has two meanings, and in some definitions it can be a text type, whereas in others, it is a communicative event. For this author, both meanings are not incompatible, but complementary. In addition, he points out that for the typological classification of professional and academic texts, the term ‘genre’ (and not ‘text type’) is preferred.

Quijada (2008: 189) collects some definitions of ‘text type’ and compares them with some definitions of ‘genre’. This author points out that both concepts are not far from each other, since they share the same defining elements: external and internal text features, conventions, cultural heritage, and situation of interlocutors. She concludes that they refer to the same reality. In her opinion, the use of different terms to design the same concept is linked to the fact that there are different linguistic trends as well as different schools: the German trend and the English trend. The authors that we include here belong to the German trend: Benes (1967 and 1968), Wilss (1977, 1996, 1999), Hoffmann (1982, 1984, 1987a, 1987b, 1991, 1993 and 1998), Hoffmann, Kalverkämper and Wiegand (1998 and 1999), Koller (1979, 1984 and 1992), Reiss (1984 and 1986), Reiss and Vermeer (1991 and 1984, trans. 1996), Heinemann and Viehweger (1991), Schröder (1991), Brinker (1988 and 2000), Baumann (1996 y 2004), Kalverkämper (1998a, 1998b, 2004a, 2004b and 2004c), Heinemann (2000), Heinemann and Heinemann (2002), among others. The following authors belong to the English trend: Sager *et al* (1980), Hatim and Mason (1990 and 1997), Swales (1990 and 2000), Baker (1992 and 1995), Bhatia (1993, 1994 and 2004), Trosborg (1997), Gamero (1998, 2001 and 2005), García Izquierdo (1999, 2000a, 2000b, 2002 and 2005), Montalt i Resurrecció (2002, 2003 and 2005), Monzó Nebot (2001), García Izquierdo and Monzó Nebot

(2003), Alcina Caudet (2005), Montalt i Resurrecció and González Davies (2007), and Borja Albi (2007).

Nord (1991: 18; 2005: 20), like Quijada, also links this inconsistency of terminology to the existence of different schools:

> German linguists and translation scholars (cf. Lux 1981 or Reiss & Vermeer 1984, for example) usually distinguish between text type (Texttyp), which is a functional classification (e.g. informative vs. expressive vs. persuasive texts or descriptive vs. narrative vs. argumentative texts), and text class (Textsorte), a category that refers to the occurrence of texts in standard situation (e.g. weather report, prayer, folk-ballad, operating instructions). English-speaking authors often seem to use the term text type for both classifications (cf. De Beaugrande 1980: 197), de Beaugrande & Dressler 1981: 183ff., or House 1981a: 35), as the following definition given by de Beaugrande (1980: 197) clearly shows:
>
>> A text type is a distinctive configuration of relational dominances obtaining between or among elements of (1) the surface text; (2) the textual world; (3) stored knowledge patters; and (4) a situation of occurrence. (Nord 1991: 18; 2005: 20)

Nord herself explained that the term ‘text type’ was still used in 1991 as it had been used by De Beaugrande and Dressler. However, Nord (2005) explains in a footnote that the use of the term ‘genre’ had been recently extended to non-literary texts, especially in Translation Studies. She states that from that moment onwards, she will use the term ‘genre’ as a translation of the German term *Textsorte* (which she exemplifies as a weather report, a prayer, a regional song, some working guidelines, etc.).

We have just commented on some proposals, which liken the concepts of ‘text genre’ and ‘text type’ to each other. However, there are other authors who prefer to distinguish them. We support the latter stance. Both notions are complementary and the distinction between these two terms is both important and useful (Paltridge 1996: 242).

In the first stages of her work, Hurtado (1996b: 43) considered ‘genre’ as synonymous with ‘text type’, but years later (1999: 34) she changed her mind and chose to differentiate them. Based on Hatim and Mason, she defines ‘text type’ as a ‘marco conceptual de clasificación de los textos a partir de la función transmitida, entendida esta como finalidades concretas que pueden cumplir’ (Hurtado 1999: 34). On the other hand, she affirms that the term ‘text genre’ refers to ‘agrupaciones textuales menos amplias, o prototipos, que se identifican por compartir formas convencionales’ (Hurtado 1999: 35). It is crucial to remember that the meaning we attribute to ‘genre’ throughout this work is different to this author’s understanding of the term.

Trosborg (1997) also attempts to distinguish both concepts. She based her work on Biber (1989: 6), who had also stated that the relationships between text type and genre are not univocal. Trosborg presents her reflexion as follows:

> Text types often cut across genre categorizations. The relationship between genres and text types is not straightforward. However, this finding does not invalidate genre analysis. Genres and text type categorizations have different theoretical bases, which are both valid as distinct text contracts. Genres correspond directly to the text distinctions recognized by mature adult speakers, reflecting differences in external format and situations of use. The theoretical basis of genres is independent from those for text types. Genres are defined and distinguished on the basis of systematic non-linguistic criteria, and they are valid in those terms. Text types may be defined on the basis of cognitive categories [...] or on the basis of strictly linguistic criteria (similarities in the use of co-occuring linguistic features). (Trosborg 1997: 16)

For Trosborg (1997: 15), the fundamental difference between both concepts lies on their theoretical basis. Genres are supported by external criteria (not by linguistic aspects); text types are based on internal criteria (linguistic aspects). She concludes that genres refer to complete texts and are an infinite group, whereas text types are a property of texts which pervades the notion of genre. In addition, they are finite groups with a limited number of categories (expressive, argumentative and instructive texts). García Izquierdo (1999 and 2000) agrees with Trosborg in the dialogy of external and internal criteria. Based on Castellà (1995: 75), García Izquierdo concludes that the term ‘text type’ involves conventionalised forms of text, but that it mainly refers to the linguistic structure and not to its sociocultural projection. Both ‘genre’ and ‘text type’ are conventionalised forms of texts, although ‘genre’ refers to the external structure and ‘text type’, to the internal one (García Izquierdo 2000: 17).

In spite of the differences between both terms, the author believes that they are very closely related. In fact, to obtain a correct definition of a genre, it is also helpful to describe the text type which is normally associated to that genre in a particular language. Trosborg recognizes a close relationship between both of them, since ‘a particular genre may use several modes of presentation, though typically with one of these as the dominant type’ (Trosborg 1997: 16). In other words, there may be several text types within each genre (although one of them dominates). The inverse process can also occur, i.e. a text type is present in different genres (Pizarro 2010: 17, *apud* Nord 1997b: 4). We will show some examples later in this work, when we present our text typology for the medical field.

Based on the contributions of Reiss, Trosborg, Hurtado and García Izquierdo, we can conclude that 'genre' and 'text type' are two concepts which are closely related. 'Genre' is a wider notion, linked to external elements (format, situation, social elements, etc.), i.e. non-linguistic elements. 'Text type' matches the cognitive categories and the communicative intention (purely linguistic elements).

1.2.2 Definition of 'text typology'

In relation with 'text type' lies the concept of 'text typology'. Despite the great usefulness of pragmatic text typologies for a big number of disciplines, the conceptual mess around this term is once again shocking. We think it is helpful to start by establishing the difference between three concepts which are frequently confused: 'classification', 'text selection' and 'text typology'. We have based our understanding of these concepts on the contributions of Mayor Serrano (2007a: 125-126):

(a) 'Text classification': it is the speaker's disposition, which is more or less intuitive and reflects the knowledge he or she has about the genres they are dealing with as well as their communicative functions. This knowledge (mainly passive) allows the readers to distinguish (*Textsortenkompetenz*) texts belonging to a certain text genre, and also to produce them (*Textsortenperformanz*, both terms according to Gläser's terminology 1990: 26).
(b) 'Text selection': it is the choice of a limited number of texts, among the innumerable number of genres, which are more suitable for achieving certain purposes. For example, didactic material for the training of medical translators in a certain linguistic combination.
(c) 'Text typology': the systematization of genres based on rigorous criteria of text differentiation. This definition is based on the work of Weise 1993: 27 and Gläser 1995: 141.

The establishment of text typologies is particularly useful in contrastive studies (interlinguistic and intercultural studies), both if they focus on the same genre in two languages, or if they study two different text genres in the same language. For that reason, they are of special interest for Compared Stylistics and Translation Studies (Sánchez Trigo 2002: 122). According to Roelcke:

> Im Rahmen einer Typologie werden die Kriterien und Merkmale der Gliederung vorgegeben und diesen die Elemente des Gegenstandsbereichs zugeordnet; eine Klassifikation geht demgegenüber von dem Gegenstandsbereich selbst aus und versucht, diesen anhand charakteristischer Merkmale und Kriterien einzuteilen. (Roelcke 1999: 32)

With the aim of making the study of texts easier, there have been many attempts to create text typologies. Many of them were born in the heart of Text Linguistics, but also in relation with other disciplines, such as Translation Studies. In the beginning, only internal linguistic features were studied, instead of other factors which are inherent to the communicative act. For this reason, research was initially carried out on lower levels: from word level, the research field was extended to sentence level. From sentence level, the research field was further extended to text level, until global understanding of the most complex communicative act and of all elements that form it was achieved (Quijada 2008: 200). In the next chapter, we will deal some of the main typologies in further detail.

In spite of the great utility of typologies, it must be taken into consideration that the process of text typologization has a conventional and artificial nature. Moreover, it is a reducing approach, since it disregards some features of texts or takes into consideration the idiolectal features of texts only if recurring occurrences take place in texts of a similar nature. However, this does not mean that studying a text from its position in a typology reduces its analysis; it only highlights some of the features in relation with the communicative situation and the intertextual links (Sánchez Trigo 2002: 122).

De Beaugrande and Dressler (1997: 250) also consider typologies as artificial approaches. In their opinion, the greatest difficulty is that ‘la mayor parte de los ejemplos reales no encajan completamente en las características exactas que se prevén en un tipo ideal’. They state that there are always discrepancies between ideal linguistic types (model text in a typology) and linguistic concretions (actual texts). They also highlight the importance of context, which causes these differences among expectancies and requirements.

1.3. Definition of ‘class of text’

The notion of ‘class of text’ is another polemic and unclear term. It may be due to the close relationship that it has with both the concept of 'genre' and the concept of 'text type', meaning that they are frequently confused. In order to define 'class of text', we think it is helpful to start with the notion of 'genre'.

Similarities in different genres (e.g. medical brochures and tourism brochures) are frequently found. The question that can arise in these cases is whether they are categories that belong to the same genre and present different features in different situations, or if on the contrary, they are in fact different genres but there is a superordinated category. Dudley-Evans (1989: 77) explains this polemic situation from the examples of the 'academic article' and the 'meeting'.

> Take, for example, the academic article. We would all recognise different types of articles, the full academic article, the short type of academic article often referred to as Research Notes or Short Notes, the letter to a journal, which, I am told, is now the outlet for most new research findings which need to be published quickly, the review or survey article. Are each of these separate genres or are they sub-genres of on main genre, the article? Similarly are committee meetings, board meetings, interview panels separate genres or sub-genres of a single genre, 'meeting'? One runs into all kinds of problems. If one decides to classify each type of academic article as a sub-genre, is the letter to a journal a sub-genre of the academic article or of the letter or of both? The only solution is to take seriously the terms used by those who write, edit or read articles. If they talk about the survey article, research notes, the letter to a journal, etc., as separate entities, this in itself must be important, and I would now prefer to refer to each of these as a separate genre. (Dudley-Evans 1989: 77)

There seems to be a category of greater precedence than genres. With an important communicative intention (Reiss y Vermeer 1991), it is this category that we refer to as 'class of text'. It is determined by the following features: (a) existence of patterns for the creation of texts (conventions), (b) development along history, (c) social acceptance, (d) productivity, (e) institutionalisation and (f) graphical or acoustic materialisation for the linguistic procedure of complex topics (Gläser 1985). In addition, there is another feature of 'class of text'.

We can observe certain parallelism between 'class of text' and 'text genre', but if we pay attention to their distinctive features, we will find that in 'class of text' the element of 'field' is not present. This is the key difference between the concept of 'genre' (determined by the field) and that of 'class of text' (not influenced by the field). It is precisely because of its lack of reference to the field in which the text develops that we consider the concept 'class of text' broader than that of 'genre'. Some examples of ‘class of text’ can be letters, contracts, brochures, etc. They match the aforementioned examples of ‘genre’.

1.3.1 ‘Class of text’, ‘Genre’ and ‘Text type’

In our opinion, each of the three terms is univocal, although the three of them are complementary. For that reason, it is not only advisable to distinguish them, but necessary.

We believe that the great terminological inconsistency (particularly in relation with ‘class of text’ and ‘genre’) is actually an inconsistency in the treatment of tags (Quijada 2008: 189-190 and Nord 1991: 18; 2005: 21). However, this does not mean that the three terms are synonyms and refer to a single reality. The problem lies in the fact that tags are not uniformly used to appeal to three realities that actually exist.

Our intention here is to briefly summarize the definitions we have adopted for each of the three concepts as well as to highlight the most important ideas that we have mentioned, so that the limits between these three concepts remain clear. We will follow the order in which we have explained them above.

Genre (definition drafted by ourselves, based on García Izquierdo 2000a and completed with the contributions of Gamero 1998):

A text genre is a conventionalised form of text that belongs to a particular field, has a specific function in the culture in which it is developed and reflects a sender’s proposal which is foreseeable by the reader.

Some examples that have been mentioned in previous pages are technical reports, medical reports, weather reports, etc.; or business letters, personal letters, presentation letters, dismissal letters, etc.

Text type (definition taken from Hatim and Mason 1990):

‘Marco conceptual en virtud del cual pueden clasificarse los textos a partir de unas intenciones comunicativas que están, a su vez, al servicio de un propósito retórico global’. Three text types are distinguished: expository, argumentative, and instructive.

Class of text (definition taken from Mayor Serrano 2002a, based on Reiss and Vermeer 1984/1991, and Sager 1996):

‘Tipos de actos de habla orales o escritos, asociados a una serie de intenciones comunicativas, los cuales, debido a su constante repetición, han dado lugar a unos modelos establecidos, en mayor o menor medida convencionalizados, de comunicación recurrentes, orientando, por ende, tanto la producción como la recepción de textos’. Reports or letters can be some examples of classes of text.