

The Self-Promotion of Academic Textbooks in the Preface Section: A Genre Analysis

ALI SORAYYAEI AZAR

University of Malaya

asorayaie@yahoo.co.uk

This paper presents a genre analysis of the preface section in academic textbooks, specifically twenty-two preface sections from the closely-related fields of linguistics and applied linguistics. Using a move structure analysis such as those proposed by Swales (1990) and Bhatia (1993), four moves were identified to account for the different rhetorical purposes employed by writers of preface sections to create a niche and establish the importance of their textbooks. These moves comprise: establishing the needs of the readership, establishing their orientations like purpose and audiences, outlining of the scope of the chapters, and finally acknowledgments. This move structure reflects the textual strategies used by writers to achieve the rhetorical purposes of the preface sections. It is suggested that these findings could be incorporated into instructional literature for writers wishing to start book projects, and that they may also be helpful for English as a Foreign Language (EFL) teachers in selecting materials for their classrooms based on their external evaluation of academic textbooks.

Keywords: genre; genre-mixing; move; preface; functional categories; textual strategies

. . .

La autopromoción de los libros de texto académicos en la sección del prefacio: un análisis de género

Este artículo presenta un análisis de género del prefacio de los libros de texto académicos, en concreto veintidós prefacios en los campos de la lingüística y la lingüística aplicada. Mediante el uso de un análisis basado en la estructura del movimiento, como los propuestos por Swales (1990) y Bhatia (1993), se identificaron cuatro movimientos que explican las distintas finalidades retóricas empleadas por escritores de prefacios para crear un nicho y establecer la importancia de sus libros de texto. Estos movimientos incluyen: establecer las necesidades del público lector, establecer sus orientaciones, como la finalidad y el público receptor, perfilar el ámbito de los capítulos y, finalmente, los agradecimientos. Esta estructura de movimientos refleja las estructuras textuales empleadas por los autores para conseguir las finalidades retóricas de las secciones del prefacio. Se sugiere que estas conclusiones podrían incorporarse a la bibliografía educativa para quienes deseen iniciar el proyecto de un libro y que pueden ser de ayuda para el profesorado de Inglés como lengua extranjera (EFL) a la hora de seleccionar materiales para sus clases basándose en su evaluación externa de los libros de texto académicos.

Palabras clave: género; mezcla de géneros; movimiento; prefacio; categorías funcionales; estrategias textuales.

1. INTRODUCTION

Over the last three decades, ESP (English for Specific Purposes) researchers have employed genre analysis extensively to examine academic texts and their related discourses (e.g. Bhatia 1993, 1997, 2004; Dudley-Evans 1986; Hopkins and Dudley-Evans 1988; Hyland 2000, 2004; Hyon 1996; Martin et al. 1987; Paltridge 1997; Swales 1981, 1990, 2004; Thompson 1994).¹ This interest in genre analysis has to a large extent been motivated by pedagogical concerns, especially the need to provide comprehensible patterns of academic texts to assist EFL learners and writers to understand and enter the discourse communities and communicate effectively. As Swales argues, “a genre comprises a class of communicative events, the members of which share some set of communicative purposes” (1990: 58). Based on this definition, he introduced his pioneering CARS (create a research space) model for the introduction sections of RAs (research articles). Despite interest focused on almost all sections of the RA, the introductory sections of the academic genre have received special attention, many following Swales’ CARS model (1990).

Swales’ definition views the concept of genre as centrally related to communicative purpose and the ways in which communicative needs can shape or affect both surface and deep rhetorical structure. Rhetorical structures, however, as Bhatia points out, may not be static, a fact which is especially true in the current, competitive academic climate (1997). Because of their dynamic nature, there can often be a mismatch between genres described in terms of static values and the changing realities of the academic settings. As a result, Bhatia, based on his 2004 research on promotional genres, introduced the notion of genre-mixing in academic settings. He believes there is an interaction between discourses or, to put it another way, that new discourses emerge from within other discourses. In addition, Bhatia views genre as concerned with textual space, socio-cognitive space, and social space (Tardy and Swales 2008). This genre-mixing notion is relatively new in genre theory, and both text and context have been considered key factors in the analysis of professional genres.

In the early conceptualizations of genre, the focus was more centrally on text, context playing a less important background role. However, more recent versions assign context a more important role, and there have been attempts to redefine genre as a configuration of text-internal and text-external factors (Bhatia 2008), thus highlighting two kinds of relationships involving texts and contexts. Firstly, those that are intertextual in nature, that is, within and across texts and focusing primarily on text-internal properties. And secondly, interactions within and across genres, principally involving text-external resources, which can be viewed as interdiscursive in nature (Bhatia 2004). Interdiscursivity thus accounts for

¹ I would like to express my gratitude to Professor Azirah Hashim, my supervisor at the University of Malaya, Malaysia, for her longstanding support through the process of my PhD program. My special thanks go to Dr Ian Bruce for his constructive feedback on the previous draft of this article. Finally, I really appreciate the feedback and useful suggestions from the chief editor and the two anonymous reviewers.

a variety of discursive processes and professional practices, often resulting in the mixing, embedding, and bending of generic norms in professional contexts. It may operate at all levels; generic, professional practice, and professional culture, and it is also claimed that it allows a more comprehensive analysis of genres in professional practice (Bhatia 2004). In order to show interdiscursivity, this study focuses on introductory sections of academic textbooks as a frequently found sub-genre in academic communication. There is a wealth of research on articles, lectures, book reviews, introductory chapters of textbooks, business letters, and so many others to name, but few studies have addressed introductory genres in academic textbooks and the interdiscursive processes involved. Prefaces to academic textbooks, while providing an overview of the book, may also have a promotional purpose, an increasingly common phenomenon in the current professional climate (Bhatia 1997, 2004). In the following paragraph, definitions of academic textbooks and of introductory sections are briefly presented.

Academic textbooks obviously constitute an important pedagogic genre in academic and professional settings. According to Swales (1995), academic textbooks should not be excluded from the set of research-process genres because they can combine and apply recent scholarship, incorporate new research findings and generate interesting new topics worth further study; Swales thus terms them “hybrid genres”. It has also been suggested that academic textbooks are a component of the systems of genres, which orchestrate both academic life and related verbal behaviors. Hyland, for instance, suggests that “university textbooks are something of a neglected genre; little is known about their rhetorical structure and their relationship to other genres” (2000: 14). Moreover, academic textbooks have a great impact on both scholars and novices and provide professional writers with the means to disseminate their vision of their disciplines. These multiple audiences and purposes of academic textbooks, Hyland believes (2000), link them to their disciplines in interesting ways, and highlight the relationship between disciplinary discourses and related social practices. In such books, it is possible to see the evidence of other texts, such that discourses comprise other discourses, i.e. they demonstrate ‘interdiscursivity’ (see Fairclough 1992; Bhatia 1997). Moreover, the academic textbook genre is a good example of evolving discourses or interdiscursive discourses in its multiple purposes and audiences. Stakeholders in the genre include not only teachers, learners and academic colleagues who use them in academic education contexts, but also publishers and those involved with the genre as a commercial product in the increasingly globalized academic publishing industry. This appears to more than justify the analysis of the academic textbook genre to reveal its discourse norms and the comprehensible patterns of the overall genre and its sub-genres, particularly preface sections. However, before stating the main aim of this study it is necessary to clarify the nature of introductory pages, that is, the foreword, introduction and preface sections as used in academic textbooks.

In the front matter pages of academic textbooks there are usually a few introductory sections positioned before the contents page which are not part of the text. An exception

may be made when such sections are so long that they push the contents page too far into the book (Lee 1979). These front matter pages may include: *foreword*, *preface by the editor*, *preface*, *acknowledgements* and *introduction*. Although the sequence may vary, it has been suggested that these sections share the same communicative purpose in terms of introducing the book, as well as perhaps minor purposes like offering comments and promoting the writers' work (Bhatia 1997). It is not always clear how a preface, foreword or introduction differ and the terms are often used interchangeably, an understandable tendency given that there are no clear definitions in most dictionaries. The useful distinction is that a preface is about the book as a whole, a foreword provides a comment on the book by someone other than the writer, and an introduction discusses the text itself. It is the preface section of academic textbooks that has been selected as the main focus of this paper.

Material normally included in a preface section consists of reasons for undertaking the book, methodology, acknowledgements, and sometimes permissions granted for the use of previously published material. Sometimes, when an acknowledgements section is lengthy, it might be placed in a separate section following the preface (see *The Chicago Manual of Style*). Based on the genre approach of Swales (1990) and Bhatia (1993), this study examines preface sections of academic textbooks in terms of possible 'move structures' and the type of signaling (i.e. linguistic or textual devices) that may introduce such moves and the steps involved. For this purpose, a move can be defined as "a text segment made up of a bundle of linguistic features which give the segment a uniform orientation and signal the content of discourse in it" (Nwogu 1991: 114). Such a segment may be shaped by a specific communicative function, hence a move in a text is considered as a functional unit. This study therefore also tries to clarify the functional value of each move. In addition, the study also explains and evaluates the nature of introductory genres of academic textbooks, particularly preface sections in terms of their interdiscursive elements and the type of genre-mixing that takes place. In summary, the present study, hence, aims to identify dominant move patterns in preface sections of linguistics and applied linguistics academic textbooks, and to investigate the use of typical interdiscursive processes such as genre-mixing.

2. METHOD

2.1. Data

The (raw) material for this study was twenty-two preface sections from the same number of academic textbooks in the fields of linguistics and applied linguistics published between 1970 and 2005 randomly selected from the library of the Faculty of Languages and Linguistics, University of Malaya, Malaysia.

These books are all commonly used sources for undergraduate and postgraduate English language students who are majoring in ESL (English as a Second Language) or in Linguistics at this Faculty. Full bibliographical details are given in the Appendix.

2.2. Data Analysis Procedure

As mentioned in the introduction, the main framework for this investigation was Swales' (1990) genre analysis because it offers a broad perspective. After the moves analysis of the prefaces, following Swales' theoretical framework, was completed, a move structure model was proposed based on Swales' cyclical approach, which identified the steps and textual devices in the data. Thus the investigation employed both top-down and bottom-up procedures: a two-layer analysis in terms of moves and steps which is an accepted method of genre analysis.

In the top-down procedure, moves were identified on the basis of function or content of the prefaces (the data of this study). In the bottom-up procedure, the identified moves were analyzed and so steps of the prefaces were realized and distinguished on the basis of certain move markers and textual devices. Therefore, the principles of the analysis were as follows: the data comprised was the unit of the move which is the basic unit of analysis in ESP genre analysis and whose analysis identifies specific communicative purposes. According to Swales' model (1990), the Introduction section in a RA includes three basic moves, each of which can be realized by either a single step or a series of steps (see Figure 1).

Move 1: Establishing a territory: Declining

Step 1 Claiming centrality and/or Rhetorical

Step 2 Making topic generalization(s) and/or Effort

Step 3 Reviewing items of previous research

Move 2: Establishing a niche:

Step 1A Counter-claiming and/or

Step 1B Indicating a gap and/or

Step 1C Question-raising and/or

Step 1D Continuing a tradition

Move 3: Occupying the niche:

Step 1A Outlining purposes or

Step 1B Announcing present research or Weakening

Step 2 Announcing principal findings or Knowledge

Step 3 Indicating RA structure

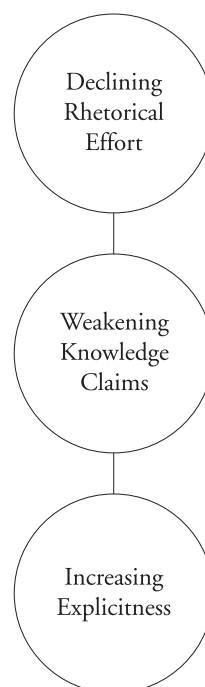


Figure 1. Swales' CARS model (Swales 1990: 141)

In order to examine more closely Swales' assertion that textual boundaries between moves can be identified based on content and linguistic or textual devices, we will examine 4 examples below and analyze them with reference to Move2step1B —indicating a gap— according to the model (Fig 1) presented above. My italics, used to identify components of the texts referred to in subsequent comments:

- (1) the implementations of Swales' move analysis by subsequent researchers are *limited* in many aspects. For instance, many move-based studies tend to involve *a relatively small number of texts* (e.g., Peng 1987; Williams 1999; Wood 1982), *limiting* the generalizability of the results. Moreover, *few move-based studies* (e.g., Nwogu 1997; Posteguillo 1999) have worked with a representative corpus,
- (2) *However*, the previously mentioned methods *suffer* from some *limitations*.
- (3) In spite of its importance, this genre has so far received *little* attention. Even Connor and her colleagues, who have conducted quite a few studies on grant proposals (see Connor 2000; Connor and Mauranen 1999; Connor and Wagner 1999; Connor and Upton 2004), *have neglected* this sub-genre in their research.
- (4) Until recently, *however*, *scant attention* has been paid to the analysis of the characteristic features of academic speech, partly perhaps because of its less prestigious epistemological status, but also more mundanely because of the greater difficulty in accessing and deconstructing oral corpora.

In examples 2 and 4 the moves open with a contrastive comment like *however*; the other most commonly used signals in the data studies being *nevertheless*, *yet*, *unfortunately* and *but*. Gaps may be also signaled lexically either by the use of verbs (with negative connotations) such as 'suffer', 'neglect' and 'limit' or in the phrases such as *a relatively small number of texts*, *scant attention . . . paid*, *few move-based studies*, and *limiting . . . the results*.

In order to identify the move patterns, recurring moves in all 22 prefaces examined were identified and color-coded. This involves knowledge of the field of applied linguistics and the types of communicative purpose and linguistic features of the texts, but it is an intrinsically subjective exercise, as are the choices made by the author of the texts at the time of writing. Halliday proposes that textual or linguistic elements have an enabling role (1994), facilitating the creation of discourse by helping writers to create and organize texts which make sense within their contexts. Hyland (2005) further asserts that these textual devices act as elements of the writer's interpersonal decisions to make meaningful and coherent relations in their texts, which it could be contended guide readers toward the writer's intended meanings and interpretation. At the same time Dudley-Evans suggests: "Decisions about the classification of the moves are made on the basis of linguistic evidence, comprehension of the text and understanding of the expectations that both the general academic community and the particular discourse community have of the text" (1994: 226).

After being identified and marked in the texts, the move structures were analyzed to ascertain dominant patterns using the sentences or paragraph as the unit of analysis. Where more than one move appeared in a sentence it was coded as containing two moves. The texts were then analyzed in terms of the writer's textual strategies applying a qualitative bottom-up procedure that required all features of the text to be taken into account.

The subjectivity of qualitative research such as moves analysis (Bachman and Palmer 1996; Gamaroff 2000) often leads to a questioning of the reliability of its results and conclusions. For example, Shohamy et al. believe that if there is no inter-rater reliability there can be no validity (1992). Thus, in order to assess the reliability of move boundary identification in this study, an inter-rater was invited to independently analyze 11 randomly selected prefaces from the 22 studied. This second rater is a PhD holder in applied linguistics and clearly possesses extensive experience and expertise in reading academic texts in applied linguistics, as well as already being familiar with the notion of move identification.

Following specific training, the second rater was asked to mark and identify moves in the texts and his work was then compared to the author's. The percentage agreement between the two raters was calculated and used firstly to check the appropriateness of the first rater's assessments and secondly to illustrate the level of inter-rater reliability. This was done by summing all agreements between the two raters in move identification (30), multiplying by 100 and dividing by the total number of moves identified (38) resulting in a percentage agreement rate of 79%. In spite of some differences in move identification, this suggests high overall inter-rater reliability in this study.

3. RESULTS

Analysis identified a four move structure: Move1: *Establishing the needs of the readership*; Move2: *Establishing orientations*; Move3: *Introducing chapters and scope*; and Move4: *Acknowledgements*, with the first three occurring most frequently. To facilitate understanding and discussion of the results in the subsequent sections, the rhetorical move pattern is delineated below:

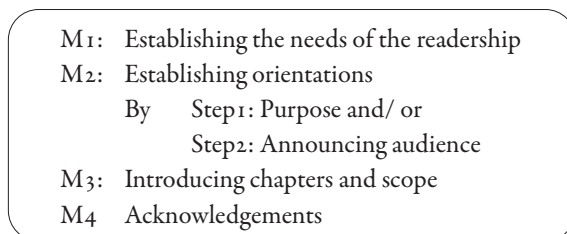


Figure 2. The rhetorical move pattern of the preface section in academic textbooks

The findings of this research are, to some extent, at odds with Kuhl's (2008) study examining dominant patterns of move structures in 21 prefaces of textbooks, also applying Swales' analysis. He identified four major moves in his data: (1) purpose, (2) audience, (3) introducing chapters, (4) acknowledgement. While it should be emphasized that he did not address the concept of genre-mixing, his findings indicated the two most frequent moves (i.e. Announcing Audience and Acknowledging), that is to say they were most commonly employed, whereas these categories are the least frequent moves found in the present study. From Tables 1 and 2 below it can be seen that the current study found Move1 (22 instances), Move2step1 (24) and Move3 (17) to be the most frequent. In fact, the findings of this study go some way to support the work of Bhatia (1997), who demonstrated only two major moves: *Move1: Establishing the needs of the potential readership* and *Move2: Describing the book*, which closely correspond to Move1 and Move3 of the current work.

Table1 shows the total number of occurrences of each move type in the prefaces examined along with the frequency of their occurrence at different positions in the texts. It can be seen that at position 1 Move1 and Move2step1 were considerably more common than other moves (12 and 10 times respectively) whilst in position 2 Move2step1 was by far the most common move type, occurring 10 times compared to the next most frequent moves (Move1 and Move2step2) which both occurred 5 times. At position 3, Move3 was clearly more frequent and at position 4, Move4.

Move Types	Number of times in 1 st position	Number of times in 2 nd position	Number of times in 3 rd position	Number of times in 4 th position	Number of times in 5 th position	Total number of occurrences
Move1	12	5	4	-	1	22
M2s1	10	10	2	2	-	24
M2s2	0	5	6	-	1	12
M3	0	1	6	9	1	17
M4	0	0	1	3	6	10

Table 1. Frequency of occurrence for the different types of move at various positions in the preface sections studied

Table 2 indicates the order of occurrence of the different move types (move structure) and the move patterns discerned in the data and the total number of moves used in each preface.

The most common move structure employed consisted of 3 moves (7 prefaces), followed by 4 move structures. In order to identify the moves and names, theme, a functional/discoursal orientation was adopted. The following section considers the functional values of the moves described, and it also indicates the textual devices used by the writers.

PREFACE NUMBER	MOVES					TOTAL NUMBER OF MOVES	NUMBER OF TYPES OF MOVES	ORDER OF MOVES
	M1	M2		M3	M4			
		M2S1	M2S2					
1	I	I	I	I	I	5	4	M2S1-M2S2-M1-M3-M4
2	I	I	I	-	-	3	2	M2S1-M1-M2S2
3	I	2	-	I	-	4	3	M2S1-M1-M2S1-M3
4	I	I	I	-	-	3	2	M1-M2S2-M2S1
5	I	2	-	I	-	4	3	M1-M2S1-M3-M2S1
6	I	I	-	I	I	4	4	M1-M2S1-M4-M3
7	I	I	-	I	I	4	4	M2S1-M1-M3-M4
8	I	I	I	I	I	5	4	M1-M2S1-M2S2-M3-M4
9	I	I	-	-	-	2	2	M1-M2S1
10	I	-	-	-	-	1	1	M1
11	I	I	I	-	-	3	2	M2S1-M2S2-M3
12	I	I	-	-	-	2	2	M1-M2S1
13	I	I	I	I	I	5	4	M1-M2S1-M2S2-M3-M4
14	I	2	I	I	I	6	4	M2S1-M2S2-M1-M2S1-M3-M4
15	I	I	I	I	-	4	3	M1-M2S1-M3-M2S2
16	I	I	-	I	I	4	3	M1-M2S1-M3-M4
17	I	I	-	I	-	3	3	M2S1-M3-M1
18	I	I	I	I	-	4	3	M1-M2S1-M2S2-M3
19	2	I	I	I	-	5	3	M2S1-M2S2-M1-M3-M1
20	I	I	-	I	I	4	4	M2S1-M1-M3-M4
21	I	I	I	I	I	5	4	M1-M2S1-M2S2-M3-M4
22	I	I	I	I	I	5	4	M2S1-M1-M2S2-M3-M4

Table 2. Move Structures and Number of Types of Moves in each of the Prefaces

3.1. Establishing the needs of the readership

This was one of the most frequent moves identified, appearing in 21 of the 22 prefaces and occupying the initial position in 12 of them. Writers employed this move to establish a niche in the relevant field of study and it can be considered a typical promotional input as demonstrated by example (5) below:

- (5) *Although* there are now a number of excellent textbooks on the methods of teaching English... *we have lacked* a short, concise text on the testing of ESL... It is hoped that this little book *will help to meet the need* by providing... (Preface 8)

The textual devices highlighted in the above example (*Although, we have lacked* and *will help to meet the need*) serve to emphasize both the gap in the market and this textbook's aim to fill it, thereby attempting to persuade the reader to purchase or use this book. The use of the textual strategy (TS) of contrastive comment (such as the *Although* above) in this move is common according to Bhatia's (1997) findings. The current research found that writers made use of the following TSS in order to establish a niche: *lexical negation* (TS

a), *contrastive comment* (TS b), *logical conclusion* (TS c), and *expressing needs* (TS d), all of which are illustrated in the following examples.

- (6) I hope, *therefore*, this . . . will do something to resolve the continuing crisis. (TS c, Preface 1)
- (7) *As a result*, the book looks at . . . in a way that may be *unfamiliar* to some readers. Readers *must be drawn* in... (respectively TSS c, a and d, Preface 2)
- (8) After having engaged with the knowledge in this introductory book, *you should be able* to move on to more advanced books... Applied Linguistics is a big field and one person *cannot be* an expert in all areas. (TS c and a, Preface 7)
- (9) It is clear to me that if learners are to develop... *they need* to use... *the most important* reason for writing this book is *my wish* to see SLA develop... *I do acknowledge the need for*... This is not a 'how to book' (although I can see *the need for such a book*). (TS d, Preface 12)
- (10) *Seldom, however*, have we had the opportunity to connect in substantive ways technology use to methods for teaching... There are many reasons for this frustrating division between our work and technology instructors... *there are a lack of* rich instructional models... for integrating technology with language learning. (TS a & b & a, Preface 16)
- (11) This book is just *an initial exploration* in... There are *many gaps*... (TS a & d, Preface 19)

Functionally, through this move writers are trying to show a need for their academic textbook and that it contains accredited knowledge in the relevant field of study. They are also looking for readership, as research article introductions do, and as Swales (1990) argues also happens indirectly in academic texts introductions. Since Bhatia believes (1997) genre-mixing to be a typical discursive process (that is to say, it may be one of the interdiscursive processes used to facilitate interactions within and across genres involving primarily text-external resources), analysis of internal- and external-textual resources can identify and explain these patterns and discourse norms used in texts. Typical textualisation patterns have been discerned, although in real life situations expert members of discourse communities exploit them to create novel patterns (Berkenkotter and Huckin 1995). In the current work numerous instances of genre-mixing were found in the prefaces examined. The examples below demonstrate how the writers' promotional intentions and positive attitudes interact and are mixed. My italics, used to identify components of the texts referred to in subsequent comments:

- (12) ... *to ensure* that each chapter contains *an authoritative treatment* of an area; it is co-authored by two *leading international* specialists. (Preface 7)
- (13) *We* have tried to take *a broad and inclusive view* of what is meant by... *our* examples reflect concepts from a variety of perspectives in... the book is designed to address *issues important* for research... *we* have attempted to cast *a similarly wide net* in our coverage of topics... (Preface 14)

- (14) This may reflect *a deeply ingrained bias* in traditional educational systems toward dividing... *Our experience confirms* what recent research says about the lack of access to technology for TESOL teachers (*Wetzel and Chisholm, 1998*)... *Wiburg, in her work* with teachers..., has found that...(Preface 16)
- (15) ... *we have had enthusiastic responses from readers*... the *continuing positive* feedback and the *dramatic* growth of... *made us aware* that the book *needed* to be brought up to date. (Preface 18)
- (16) ... the origins of this book can be traced to introductory courses on language taught at the University of... to the *suggestions and criticisms* of several hundred students who *forced me to present* what I had to say in a way they could understand. (Preface 20)

Adjectives like *authoritative, leading international, broad and inclusive, important, continuing positive* and *dramatic* (examples 12, 13, and 15 respectively) and the stating another person's opinion about the textbook (examples 14 and 15) are used to describe and evaluate it in a positive light. In addition, some referenced the fact that they were only persuaded to publish at the insistence of their students, fellow researchers or publishers (example 16). These strategies are salient features of promotional genres, and the current work thus demonstrates the mixing of preface and promotional genres. Stance and engagement features were found to be numerous in the prefaces studied. Some examples follow:

- (17) This volume has been a long time in the making: *my professional life* and research have been devoted to... *I became a tenured faculty member*... throughout *my professional life*, *I have conducted research*... and *immersed myself* in... *I use this reading*, and *my long experience* as a teacher, in attempting to... (Preface 5)
- (18) This book has developed out of *my experience* as a language teacher and researcher *over the past twenty years*... because *I have never viewed my . . . roles dualistically*... (Preface 6)
- (19) In this book *we take a primarily linguistic approach*... *We examine* how humans use language... *We call on* insights from all of the inter-disciplinary areas... but *our primary interest* is... *we have necessarily had to impose constraints on our discussion*... (Preface 9)
- (20) ... *you've picked up this book because you want to improve your business communication skills. You realize* that effective communication gives a *professional impression of you*... *I would love to hear from you* if... (Preface 10)
- (21) *I decided to write a book about task-based*... for a number of reasons... One is *my personal commitment* to... (Preface 12)
- (22) ... Surveys of even a subdiscipline within this *growing field* now require hundreds of bibliographic entries to document... In this *mélange* of topics and issues, assessments remains an area of *intense fascination*... This book provides the teacher trainee with a *clear, reader-friendly* presentation of the *essential foundation stones* of language assessment, with *ample practical* examples to... (Preface 21)

Such stance and engagement features are used to present and show the writer's intentional position and positive attitudes towards their academic textbooks as a product as well as in order to present their attitudes, evaluation, feelings and judgments (Hyland 2005). The writers have also tried to engage their addressees and readers through using the pronoun *you* and bringing the readers into their discourses in order to indicate the readers' need for such a product, features similar to those employed in the advertisement genre. This identification of individual and typical genres belies the real life situation where these genres are often seen in mixed and hybrid forms (Fairclough 1993). In the examples above (17-22), features include explicit self-representation elements (such as: *I, my, me, myself, we, and our*), boosters (such as: *never, to ensure that, examine, call on, have to refer to, confirm, present, It is clear to..., give, introduce, familiarize, and do know*), and potential positive adjectives to show the writers' attitudes (such as: *professional, tenured, long, authoritative, influential, primary, personal, the most important, important, demanding, ample practical, extensive, and critical*). In many of the examples, the writers have intruded into these texts in order to show their positive attitudes, evaluations and feelings toward their books (*my professional life, my long experience, give you a broad overview, introduce you to important areas, refer the reader to standard works, chosen certainly profitable approaches, my personal commitment, the most important reason is my wish, take a critical view of, feel that you do know, reflects my own experience*). The explicitness of writers using intentional positions and potential positive adjectives and attitudes in this way produces a default interpretation of preface as a piece of promotional genre. These prefaces also indicate that the writers try to bring the readers' attention to the society's demand for their products. In addition to the use of reader's pronoun, the reader is also talked to using directives, questions (*you, you realize that..., you do know..., we must have it, it will introduce you... and familiarize you, ...take a critical view of, I would love to hear from you, etc.*) which have an enabling role.

Writers need to show a clear stance towards their readers when describing their academic textbooks in order to convince them of their credibility, the validity of and need for their books. The inclusion of adjectives, self-representation markers, boosters, and readers' pronouns all contribute to displaying an appropriate stance, indicating the writers' views and opinions. Thus it can be said that, in this study, there appear to be interactions within the writers' promotional intentions and the communicative purposes of their academic textbooks.

3.2. Establishing orientations

This was the second most frequently observed move and was subdivided into 2 sub-moves or steps; purpose (Move2step₁) and audience (Move2step₂), which appeared in 21 and 12 of the prefaces respectively with the purpose sub-move occupying the second position in 10 prefaces and the audience sub-move the third position in 6 prefaces (according to Table 1 and 2). By using this move, the writers establish the orientation of the book and described why it has been written and produced. They also usually announce their

audience and express their hope that individuals will be able to take advantage of the books.

3.2.1. *Purpose*

The importance of this sub-move is illustrated by its use in all but one of the prefaces studied. A variety of different textual strategies were found to be employed:

A.

B. Writer(s) + Verb

— (Preface 1) *I have attempted in this book to...*

— (Preface 4) *Our aim was to present...*

B. Noun phrases

— (Preface 3) *the main aim of this book is to...*

— (Preface 8) *the twofold objective of the book is to...*

C. Book + to be + Past Participle of the Verb

— (Preface 1) *it is primarily designed to...*

— (Preface 7) *this book is intended to...*

D. Book + Verb

— (Preface 2) *this book attempts to...*

— Preface 5) *this volume extends...*

3.2.2. *Audience*

This sub-move occurs in 12 of the prefaces. Those who would benefit most from the book are introduced and in some cases the threshold or educational level for using the book is defined:

— (Preface 1) *it should be useful for...*

— (Preface 2) *it will be of great value to ... the book will also be of interest to...*

— (Preface 4) *... to serve as an introduction for student...*

— (Preface 14) *we approached the book with novice researchers in mind...*

— (Preface 22) *I hope teachers will find practical...*

3.3 Introducing chapters and scope

Move3 is used to guide readers as if with a roadmap; the writers give the number of chapters and sometimes the order and they also try to show the scope of their academic books. This move appeared in 17 of the prefaces. It never appeared in the first position, and only once in the second position. In 15 of them it was located after moves 1 and 2, hence it can be located in the third position of the schematic structure of the moves in the data. The important textual strategies of the data of this study (i.e. 'The book+ Verb', 'The book+ to be+ Past Participle', 'Writer(s) + Present Perfect', and 'In Chapter... + Verb') are as follows:

- (Preface 2) *the book is divided into...*
- (Preface 7) *a number of chapters show... there is a common format for the chapters*
- (Preface 8) *in the opening chapters... a series of six chapters then describes...*
- (Preface 13) *... I report... in chapters...*
- (Preface 14) *we have included one chapter that focuses on... we have placed... at*
- (Preface 21) *notable features of this book include...*

3.4 Acknowledging

This move (Move4) is the least used in the prefaces studied here, appearing in 10 out of 22 prefaces, always in the last position. In the 12 other prefaces studied it appeared as a separate section of the introductory pages but this data was not considered in the present study. Writers appear to put Acknowledgments in different sections of introductory pages of academic textbooks depending on their length. Furthermore, in one preface (Preface12), Acknowledgements was a separate section, interestingly appearing before the preface section. In another (Preface21), the writer addressed Acknowledgements under the sub-title of *Words of Thanks*. Functionally, it can be concluded that Acknowledgements in academic textbooks serves as an attempt to express gratitude to people who the writer feels have helped in the preparation of the book. Various textual strategies were used as illustrated below:

- (Preface 1) *I would like to thank... I owe a greater debt to ...*
- (Preface 13) *in preparing a book of this... many people... had a hand. I must also mention my... thanks here go to...*
- (Preface 16) *we give special thanks to... we also acknowledge... finally, we express our appreciation to...*
- (Preface 22) *I must acknowledge...*

4. DISCUSSION

The findings of this study suggest that the main communicative purposes of the introductory sections of academic textbooks, particularly preface sections, emphasize the establishment of a need for the writer's work and serve to introduce the textbook not only to academic and professional settings (i.e. to their colleagues, teachers, learners, and interested readers), but also to the publishing and selling market (i.e. publishers, editors, and book sellers). A second concern though is identified, the extensive describing of aspects of the book using direct and clear adjectives as though the writer, as a producer, wants to promote the product. Additionally, writers can be seen to present potential positive attitudes and intentions towards their work using stance and engagement features (Hyland 2005; Hyland and Tse 2004) like self-representation markers, reader's pronoun, potential adjectives, and boosters. As Berkenkotter and Huckin (1995) suggest, nowadays writers make more frequent use of self-promotional features in order to advertise their research.

Personal pronouns are one of the *'marketing tactics'* (Harwood 2005a, 2005b) which together with attitude markers, boosters and positive adjectives, writers use to formulate their promotional intentions. Forming promotional and advertisement genres, as Bhatia (1993) believes, one may take advantage of predominant use of adjectives and establish credentials. In other words, writers often need to present a clear stance towards their readers while describing their books to them in order to convince the readers of the validity of their academic textbooks and establish a need for them. Writers' communicative purposes and promotional intentions can be seen to influence and shape choice of content, schematic structure of the discourse and style with the establishing a niche move and the establishing orientations move occurring in 21 of the 22 prefaces studied whilst the acknowledging move and the audience sub-move are the least frequent moves in this study. The introducing chapters and scope move occurred in the majority (18 out of 22) of the prefaces.

Genres can be regarded as inherently dynamic structures which can be manipulated based on the conditions of their use (Berkenkotter and Huckin 1995). Furthermore, in the contemporary academic setting, genres are less often seen to keep fixed values, rather they are used as tools to exchange more complex information as Bhatia (1997) proposed. This notion matches with one of the recognized generic forms, like introductory genres of academic books, which can be considered to be a subgenre of the teaching genre in professional and academic settings and serves to profile the writer's specific promotional intentions and the communicative purposes of preface.

5. CONCLUSION

In this study, the schematic genre structures, their discursual values, and specific textual devices used in the preface sections of academic textbooks were analyzed. The findings, whilst limited to only 22 examples, indicate there to be three major moves and one minor move. Functionally, writers use these major moves to attempt to establish a need for their work in the current competitive academic setting, and show their orientations and describe their work positively in order to promote them as products. Finally, in some cases, writers express their gratitude to those who have helped in the production of their work, although in cases where this section is lengthy, it is often put in a separate section following, or occasionally before, the preface (See section 3.4 Acknowledging).

This study has attempted to show the ways in which 'textual devices' are used in the prefaces, namely personal pronouns, attitude markers and adjectives, and boosters where they clearly function to demonstrate the social practices of writers as expert members of discourse communities. In order to make the prefaces of academic textbooks promotional and persuasive, writers must draw on these social practices and intrude their own promotional intentions and attitudes into their texts. As the findings of this study reveal, writers, in the preface of the academic introduction, are appealing to a potential readership, talking to their readers and bringing them into the texts by using *positive adjectives* extensively, presenting positive *attitudes and intentions* towards their work using stance features like

self-representation markers and boosters, reminiscent of the advertising genre, in order to promote their books. Through potential positive attitudes and adjectives, the writers assess the value and usefulness of their texts, though the abundance of evaluative adjectives in these prefaces is more likely to be attributed to the individual style and promotional intentions of the writers. Therefore, this work concludes that the phenomenon of genre mixing in academic textbooks is not only one of the features of the academic introduction, but that it is widely used in professional genres as discursive processes.

Mastery of such knowledge of academic introductory genres can be acquired by means of genre-based courses which attempt to increase ESP teachers' and EFL advanced learners' awareness and nature of the schematic genre structures (Swales 1990). It has been suggested that acquiring the ability to use different textual strategies in writing academic introductions and exposing EFL advanced learners to the academic introductory discourse norms can activate their schematic knowledge and raise their awareness (Hashim 2006). Such information can also be incorporated into instructional literature for writers embarking on book projects. Similar courses could be helpful for syllabus designers and teachers to take advantage of in their planning, syllabuses, courses, curriculum materials, and their classes.

It could be suggested that one should be able to study the different sections of academic scholarly books and textbooks within the same field and across disciplines in order to find different textual devices and strategies. The metadiscoursal features, especially interaction markers (Hyland and Tse 2004, Hyland 2005) of the subgenres of academic textbooks within the related field between native writers and non-native writers can be, for instance, analyzed and compared in order to explore and indicate cross-cultural differences in the academic setting. They can also be analyzed in order to grasp how native and non-native writers present their stance, their attitudes towards texts and readers.

WORKS CITED

- BACHMAN, Lyle and Adrian S. Palmer 1996: *Language Testing in Practice*. Oxford: Oxford UP.
- BERKENKOTTER, Carol and Thomas Huckin 1995: *Genre in Disciplinary Communication*. Hillsdale, NJ: Erlbaum.
- BHATIA, Vijay K. 1993: *Analyzing Genre: Language Use in Professional Settings*. London: Longman.
- 1997: 'Genre-mixing in Academic Introductions'. *English for Specific Purposes* 16: 181-95.
- 2004: *Worlds of Written Discourse: A Genre-based View*. London: Continuum.
- 2008: 'Genre Analysis, ESP and Professional Practice'. *English for Specific Purposes* 27: 161-74.
- DUDLEY-EVANS, Tony 1986: 'Genre Analysis: An Investigation of the Introduction and Discussion Sections of Masters Dissertations'. Malcom Coulthard, ed. *Talking about Text*. Discourse Analysis Monographs no.13. English Language Research. Birmingham: U Birmingham P. 128-45.

- 1994: 'Genre Analysis: An Approach to Text Analysis in ESP'. Malcom Coulthard, ed. *Advances in Written Text Analysis*. London: Routledge. 219-28.
- FAIRCLOUGH, Norman 1992: 'Discourse and Text: Linguistic and Intertextual Analysis within Discourse Analysis'. *Discourse Society* 3.2: 193-217.
- 1993: 'Critical Discourse Analysis and the Marketization of Public Discourse: the Universities'. *Discourse & Society* 4.2: 133-68.
- GAMAROFF, R. 2000: 'Rater Reliability in Language Assessment: The Bugs of All Bears'. *System* 28: 31-35.
- HALLIDAY, Michael Alexander K. 1994a: *An Introduction to Functional Grammar*. 2nd ed. London, Melbourne and Auckland: Arnold.
- HARWOOD, Nigel 2005a: "'We Do not Seem to Have a Theory... The Theory I Present Here Attempts to Fill This Gap": Inclusive and Exclusive Pronouns in Academic Writing'. *Applied Linguistics* 26: 343-75.
- 2005b: "'Nowhere Has Anyone Attempted... In This Article I Aim to Do Just That". A Corpus-based Study of Self-promotional *I* and *We* in Academic Writing across Four Disciplines'. *Journal of Pragmatics* 37: 1207-31.
- HASHIM, Azirah 2006: 'Genre-based Study of Thesis Introductions'. Azirah Hashim and Nurizah Hasan, eds. *English in Southeast Asia: Prospects, Perspectives and Possibilities*. Kuala Lumpur: Malaya UP.
- HOPKINS, Andy and Tony Dudley-Evans 1988: 'A Genre-based Investigation of the Discussion Sections in Articles and Dissertations'. *English for Specific Purposes* 7: 113-22.
- HYLAND, Ken 2000: *Disciplinary Discourses: Social Interaction in Academic Writing*. London: Pearson Education.
- 2005: 'Stance and Engagement: A Model of Interaction in Academic Discourse'. *Discourse Studies* 7.2: 173-92.
- HYLAND, Ken and Poly Tse 2004: 'Metadiscourse in Academic Writing: A Reappraisal'. *Applied Linguistics* 25: 156-77.
- HYON, Sunny 1996: 'Genre in Three Traditions: Implication of ESL'. *TESOL Quarterly* 30: 693-722.
- KUHI, Davud 2008: 'An Analysis of Move Structure of Textbook Prefaces'. *Asian ESP* 7: 63-78.
- LEE, Marshall 1979: *Book Making: The Illustrated Guide to Design, Production, Editing*. 2nd edition. New York: R.R. Bowker.
- MARTIN, James Robert, Frances Christie and Joan Rothery 1987: 'Social Processes in Education: A Reply to Sawyer and Watson and Others'. Ian Reid, ed. *The Place of Genre in Learning: Current Debates*. Geelong: Deakin UP. 58-82.
- NWOGU, Kevin 1991: *Discourse Variation in Medical Texts: Schema, Theme, and Cohesion in Professional and Journalistic Accounts, Monograph in Systemic Linguistics*. Vol. 2. Nottingham: Department of English Studies, U of Nottingham P.
- PALTRIDGE, Brian 1997: *Genre, Frames and Writing in Research Settings*. Philadelphia: Benjamins.

- SHOHAMY, Elana, Claire M. Gordon, and Roberta Kraemer 1992: 'The Effect of Raters Background and Training on the Reliability of Direct Writing Tests.' *Modern Language Journal* 76: 27-33.
- SWALES, J. 1981: *Aspects of Article Introduction*. Birmingham: Aston UP.
- 1990: *Genre Analysis: English in Academic and Research Settings*. Cambridge: Cambridge UP.
- 1995: 'The Role of the Textbook in EAP Writing Research.' *English for Specific Purposes* 14.1: 3-18.
- 2004: *Research Genres: Explorations and Applications*. Cambridge: Cambridge UP.
- TARDY, Christine M. and John Swales 2008: 'Form, Text Organization, Genre, Coherence, and Cohesion.' Charles Bazerman, ed. *Handbook of Research on Writing*. New York: Lawrence Erlbaum. 565-81.
- The Chicago Manual of Style 1982: *A Manual of Style*. 13th edition. Chicago: Chicago UP.
- THOMPSON, Susan 1994: 'Frameworks and Contexts: A Genre-based Approach to Analyzing Lecture Introductions.' *English for Specific Purposes* 13.2: 171-86.

APPENDIX

Texts Used in the Analysis:

1. SWALES, John 1971: *Writing Scientific English*. London: Butler and Tanner.
2. BHATIA, Vijay 1993: *Analysing Genre: Language Use in Professional Settings*. London: Longman.
3. HYLAND, Kenneth 2000: *Disciplinary Discourse: Social Interactions in Academic Writing*. London: Pearson Education.
4. HUNSTON, Susan and Geoff Thompson, eds. 2000. *Evaluation in Text*. Oxford: Oxford UP.
5. JOHNS, Ann 1997: *Text, Role, and Context: Developing Academic Literacies*. Cambridge: Cambridge UP.
6. KERN, Richard 2000: *Literacy and Language Teaching*. Oxford: Oxford UP.
7. SCHMITT, Norbert 2002: *An Introduction to Applied Linguistics*. London: Arnold.
8. HARRIS, David 1978: *Testing English as a Second Language*. New York: McGraw Hill.
9. BROWN, Gillian and George Yule 1983: *Discourse Analysis*. Cambridge: Cambridge UP.
10. TAYLOR, Shirley 2000: *Essential Communication Skills*. London: Pearson Education.
11. DUDLEY-EVANS, Tony and Maggie Jo St John 1998: *Developments in ESP: A Multidisciplinary Approach*. Cambridge: Cambridge UP.
12. ELLIS, Rod 2003: *Task-based Language Learning and Teaching*. Oxford: Oxford UP.
13. MCCARTHY, Michael 1991: *Discourse Analysis for Language Teachers*. Cambridge: Cambridge UP.
14. MACKEY, Alison and Susan M. Gass 2005: *Second Language Research Methodology of Design*. London: LEA.

15. HARMER, Jeremy 2001: *The Practice of English Language Teaching*. 3rd edition. London: Longman.
16. BUTTER-PASCOE, Mary Ellen and Karen W. Wiburg 2003: *Technology and Teaching English Language Learners*. Boston: Allyn and Bacon.
17. BYRNE, Donn 1988: *Teaching Writing Skills*. London: Longman.
18. LIGHTBOWN, Patsy and Nina Spada 2006: *How Languages are Learned*. 3rd edition. Oxford: Oxford UP.
19. VAN LIER, Leo 2004: *The Ecology and Semiotics of Language Learning*. Kulwer.
20. YULE, George 1996: *The Study of Language*. 2nd edition. Cambridge: Cambridge UP.
21. BROWN, Douglas 2004: *Language Assessment Principles and Classroom Practices*. New York: Longman.
22. HUGHES, Arthur 2003: *Testing for Language Teachers*. Cambridge: Cambridge UP.

Received 3 November 2011

Revised version accepted 5 November 2012

Ali Sorayyaei Azar is currently pursuing his PhD in the field of genre analysis on academic discourses at the Faculty of Languages and Linguistics, University of Malaya, Malaysia. He is an MA holder in TEFL, and also a faculty member of the English Department at the Islamic Azad University of Maragheh, Iran. In a career spanning 20 years, he has worked as an EFL teacher and researcher in Iran and Malaysia. He has published and presented research papers on his interest topics, namely academic discourse analysis and language teaching strategies.

Address: Faculty of Languages and Linguistics, University of Malaya, 50603 Kuala Lumpur, Malaysia. Tel.: +603-79673177, Fax : +603-79579707.