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Text typology

A compilation of parameters

Juliane Lindenlaub

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Prof. Dr. Christian Lehmann

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1. Introduction

“Linguistic activity can only be understood in relation to the surrounding communicative events” (Skopeteas 2002, 3). Language documentation thus also needs to consider the description of the context in which texts are produced.

This paper brings together a number of diverse papers dealing with the field of text typology. For the most part I will be discussing parameters (and their values) able to characterize the context in which linguistic activities take place. Interrelations between them will also be considered.

Since previous research has shown that languages employ various methods to put concepts into linguistic forms or texts (see Warnke 2001, 247f.), it seems useless to compile universal sets of criteria defining a number of universal text types. Thus this paper is not on such a classification but on parameters that may be useful for the differentiation of text types in one language.

2. Parameters for text typology

This section introduces a great many of parameters and values (in *italics*) useful for approaching a typology of texts. Depending on the goal of documentation or description and the information given about a communicative event the kind and number of these parameters will vary. One, however, should be able to answer the following questions:

| | |
|---------------------------|-------------|
| Who | spoke about |
| What | to |
| Whom | |
| Why | |
| How | |
| By what means | |
| When | and |
| Under which circumstances | ? |

If possible, the source, state and history of the text should be recorded as well. The following paragraphs deal with the parameters cited above.

2.1. Situation dependent parameters

2.1.1. Participants

Taking participation as the starting point is to indicate its central aspect in the study of communicative events. It is obvious to roughly divide the participants into three major categories, that is (text) producers (speakers, writers, singers), recipients (hearers and readers) and bystanders. The following section will be discussing this three-way distinction in more detail by considering the different roles and characteristics of a participant.

2.1.1.1. Roles

As far as the role of the (text) producer is concerned, Ehlich (1996, 34f.) distinguishes between **speaker** and author (meaning ‘**writer**’). Both speaker and writer may either take on the function of a messenger or of an author. Whereas a messenger (or “sounding box”) only gives a voice to the message that is being conveyed an author is not only responsible for this transmission but also for its drawing up. Goffman (see Duranti 1997, 294-321) suggests a tripartite division in **animator**, **author** und **principal**. The term *animator* refers to what has before been called *messenger*. Ehlich’s term *author* comprises both Goffman’s “author” and “principal”. In the sense of the tripartite set *author* is to be interpreted as the one responsible for the selection of words, thoughts and sentiments that are being expressed. People or institutions presenting their own thoughts and beliefs are called *principals*. Goffman’s distinction is based on the assumption that a person taking part in real life continuously enters different roles (or *personae*) and thus represents different standpoints. Following Ochs, Taylor, Rudolph and Smith (see Duranti 1997, 315) the kind of producer branches further into *initial teller* (the person introducing into the story) and *co-teller* (the co-producer of the story who may turn into a recipient during the story). With regard to the distinction of the conceptual and media nature of oral and written language¹ it is not necessary to handle speakers differently from writers: A written document may well have been produced spontaneously or with emotional involvement whereas a given spoken text may be very close to the written end of the (proximity/oral - distance/written) continuum (figure 2). The terms *speaker* and *writer* are thus defined conceptually². The opportunity to mention the channel and medium used for the transmission of the message will be given someplace else. The role of the **singer**, however, is based on the nature of the medium.

As far as the subdivision of the recipients is concerned it is necessary to distinguish between those perceiving a text in written and oral manner, that is, distinguishing **hearers** and **readers**. This distinction is based on a variety of factors. The main point, however, is the difference in directness. Whereas the hearer may influence or interrupt the speech by asking questions or assisting the speaker, the reader does not have such options. On the other hand the reader may consult other means that help him to (re-) construct the producer’s intention. Given the fact of the “isolated” reader he or she does neither need to perceive, understand or process the text in the very moment he or she reads it nor is he or she expected or able to react to it. Thus the reader’s degree of comprehension is completely irrelevant to the text itself. With respect to the hearer Goffmann (see Duranti 1997, 298f.) distinguishes *ratified* and *unratified participants*. The former term refers to people who are entitled and expected to hear what is being said. This definition aims to comprise both attentive listeners and primary participants. The latter term refers to people expressing some kind of conventionalized signals or comments whose absence would confuse the speaker. The term *unratified participants* is ascribed to recipients who are not official addressees of the speaker. Although they usually do not influence the communicative event or the text itself their presence might be considered by the speaker, and, interesting enough, they can become ratified

¹ The topic of conceptual and media defined written and oral language will be discussed in more detail in section 2.1.6.

² It, however, will be hard to find a context in which a co-teller happens to be a productive participant in a written text based on a media definition.

participants. Unratified participants “who have some kind of (aural and/or visual) access to the encounter” are referred to as **by-standers**. Those can be overhearers or eavesdroppers. Depending on the context or culture by-standers may or may not be expected to contribute to the situation (see Duranti 1997, 300). To return to the ratified participants, Goffmann (see Duranti 1997, 300) suggests distinguishing *knowing* and *unknowing recipients* since this aspect is likely to influence the presentation of the text. These terms refer to the knowledge participants may or may not have about background information required to understand what is being said (e.g. the rules of a game). This distinction is not taken into account for unratified participants as they are not meant to be “hearing”.

2.1.1.2. Characteristics

Parameters (and/or values) relevant to all types of participants are discussed once only. Apart from the roles participants play within a particular communicative situation their characteristics are influential as well: the course of a communicative event for instance depends on the **intellectual, social and linguistic competence** of the (ratified) recipient(s) and the speaker. The parameters **education, field of expertise** (see Skopeteas 2002, 7) and **degree of comprehension** are subsumed under intellectual competence. Social competence rather refers to the **religious and political background** or the knowledge a participant has about these facts (see Skopeteas 2002, 7). Regarding the role of the (text) producer there are three other parameters that should be taken into account: the **degree of spontaneity or preparedness** (the speaker may be expertly prepared, specially prepared or not prepared) (see EAGLES 1996, 35; Heinemann & Viehweger 1991, 141), the **appropriateness of the speech** (the speech may or may not be acceptable) and the **degree of (emotional) commitment** to the text that is being presented. The values defining the latter parameter may for instance be *committed* and *not committed*. The commitment to the conversation or to what is being said is also important parameter on the part of the ratified recipients. As far as the speaker (and singer) is concerned it may also need to be considered how familiar he or she is with the situation of being observed or recorded. The speaker’s **persistence** in conveying the message should be recorded as well.

The parameter linguistic competence comprises the competence as well as the performance. It refers to both the native and foreign languages a speaker has a good command of (see Skopeteas 2002, 7). In this regard it, of course, is the language used which is the most important. Furthermore the performance of the text is partly determined by the **producer’s and hearer’s experience with the text type concerned** as well as by the hearer’s willingness to assist him or her (e.g. to find proper expressions) (**degree of assistance**). Both parameters should at least be defined by values referring to the respective extremes. However, this is not to place less importance on the **nature** of the recipient (see Lehmann 2001, 94). In this regard one may want to distinguish *supernatural, human, animal, vegetable* or *material participants*. With special respect to how a speaker expresses himself or herself it may also be important, in the case of an animal communication partner, to differentiate animals that are able to communicate and animals that are not. As far as this parameter is concerned I would suggest not to limit the definition of *communication* to the speaking feature but to the general ability of an animal to react to human behaviour. Speaking thus may be

regarded as a particular skill used for communication (used by parrots and budgerigars). Chimpanzees for instance may (only) be counted among the communicating group. “Speaking“ and “communicating“ are distinguished since it may make a difference to how a person speaks to the animal concerned. Apart from this one also needs to consider the **number** of the individuals taking part in the situation (see amongst others EAGLES 1996, 14) as well as the **social and ethnic background** of the participants (see amongst others Lenk 1996, 7; EAGLES 1996, 35). The former comprises features such as **age**, **social status** or level, **sex** and **occupation**. In order to describe the social status of a participant one may for instance use the values *high*, *average* and *low*. Depending on the individuals participating in a given communicative event one criterion may be more relevant than another. Possible relationships between the parameters (and/or values) are shown in 3.

What I have been discussing so far is the roles and characteristics a given participant may have when being involved with a communicative situation. It remains to point to the parameters relating to the kinds of relationship the participants may have with each other. Amongst other things these concern the **degree of familiarity** (see Heinemann & Viehweger 1991, 141) and the **role allocation** (see Heinemann & Viehweger 1990, 141; Lehmann 2001, 94). The former may be fully described by *intimate*, *friends*, *familiar*, *met briefly* and *unfamiliar* whereas the parameter of role allocation comprises a more detailed structure branching into *symmetric* and *asymmetric* roles. The latter kind of relationship may be for socio-cultural, technical or structural reasons. In this place one should also be given information on the **degree of interactivity**. Again, the values used should at least refer to the extremes. **Face** is another important parameter in this regard. It is closely associated with the politeness strategies that will be described in 2.2.1. A hearer’s *negative face* (low self-esteem) for instance may result from the negative politeness (the desire for autonomy) of the relevant speaker. In contrast to this positive politeness strategies are to make the hearer “feel good“ (→ *positive face*). Promises and requests thus threaten one’s negative face, excuses and discrepancies, however, threaten one’s positive face (see Foley 1997, 271).

2.1.2. Content

Another important parameter that is to be considered in more detail is the **content** of a communicative event. In this place it should be recorded what the conversation is about. Possible things to talk about may for instance concern problems of *daily life* as well as *scientific*, *literary* or *political issues*. One may also speak about *ritual actions*. Here it makes sense to distinguish *daily* (e.g. brushing one’s teeth) and *exceptional actions*. As far as the latter are concerned this may for instance be for religious (e.g. baptism) or subcultural reasons (e.g. a test of courage).

Apart from the content itself one also needs to consider the criteria that characterize a text. One such feature is **fiction** (see Dammann 2000, 556). For the description of this parameter one can employ the values *true*, *partly true* and *fictional*. Since the degree of fiction is difficult to determine in a given text this parameter may not be of particular use. It, however, needs at least to be mentioned to complete the picture. A far more concrete criterion is the **degree of topic specification** (see Koch & Österreicher 1990, 9). As regards subject matter the discourse of a small talk for instance is rich in subjects whereas one will not find this phenomenon when looking at narrations. A

communication may thus have a *broad, special* or *no specification* (see Heinemann & Viehweger 1991, 141).

Further information about the text may be drawn from the parameter **degree of familiarity of the text**. The “default” values are *familiar* and *not familiar*. Another crucial parameter is **spontaneity**. Here the term is a feature of the text and “refers to the amount of time available for planning one’s verbal behaviour, which varies quite extensively in accordance with the kind of communicative event. Planning here includes the mental preparation of both the content of the message and its linguistic form.” (see Himmelmann 1998, 21f.). This term, though bearing the same name, is not equivalent to the term that has previously been defined in 2.1.1.2 since the latter rather refers to the degree of preparedness of the (text) producer.

To return to Himmelmann’s term of spontaneity, he outlines a continuum showing five main (text) types ranging from *unplanned* to *planned*. Spontaneous and uncontrolled exclamations such as pain cries designate the end pole on the left. These expressions usually mirror a symptom (e.g. the pain experience). Moving further to the right on the continuum one finds directives. They are used to coordinate actions of several individuals (e.g. greetings). The conversation (e.g. an interview) is placed in the center of the range. Since the situation is controlled interactionally the possibilities of planning one’s own contribution to the conversation are limited. Monologues are said to be far less spontaneous as only one speaker is concerned. Furthermore Himmelmann claims that it requires a certain amount of planning to produce coherent speech. This, however, is only true for conceptually written texts, for instance, since one does not have to plan the text in the case of talking to himself or herself. The kind of monologue (planned or unplanned) may be determined by the criteria used to differentiate conceptual and media defined written and oral language. Thus a broader choice of words, a more complex sentence and discourse structure would be features of a monologue in Himmelmann’s sense. Ritual speech events (e.g. litany) are situated at the very right end of the continuum. This is because the linguistic behaviour that is being reproduced has been learned or rehearsed by the speaker before the actual performance. Thus the performance is dissociated from the its planning. Furthermore it is usually bound to place and time (see Himmelmann 1998, 22). (It is to be noted that there are no clear cut borders between these five main types.)

As we have seen the degree of planning correlates with the degree of linguistic complexity. Thus the (sub-) parameters and values used to characterize the microstructure (see 2.2.2) of a text may also be employed to differentiate spontaneous and not spontaneous speech. Depending on whether a text is uttered spontaneously or not the features characterizing the text may be exactly the opposite.

Depending on whether the text is related to or even based on another, the parameter of **intertextuality** is of importance. Given such a relationship one may need to distinguish the continuation of or the reference to a previously uttered text.

2.1.3. Intention

Since every expression is to convey meaning it is necessary to record the **intention** of a text. In the literature one finds the following terms for intentions very frequently:

*narrative, instructive texts, discursive/argumentative*³, *interrogative, poetic* (see amongst others Wehrlich 1979, 32), *declarative, expressive, committing and descriptive texts* (see amongst others Heinemann 2000 b), 536). Although the following expressions are employed far less often they may be very useful too: *gnosogenous* (texts for gaining social knowledge), *co-personal* (texts for creating interpersonal relationships), *ergotropic* (texts dealing with facts), *calogenous* (texts for unfolding social phantasy), *religious* (texts discussing religious existence) and *ludophilious texts* (texts for “teaching” a joint humor) (see Heinemann 2000 b), 535). In this place one should also be given information on the **success** of the speech act and, if possible, on what the **reaction** of the communication partner(s) was/were like. The values *successful* and *not successful*, however, are sufficient to describe the parameter. At last it should be said whether the text is a representative one with regard to its text type. Again, one should at least employ the values representing each extreme, that is, using the values *representative* and *not representative*.

2.1.4. Temporal circumstances

Texts that are to be produced at a fixed time are probably extremely rare⁴. In the instance of a ritual action, however, the time may be of crucial importance. Time can refer to a **(special) occasion** (such as a wedding) or a **date**. The latter parameter comprises information on the *year, the season, the month of the year, the day of the week, the period of the day and the time of day*. The ritual action of a bar mitzvah, for instance, has to take place on the first Sunday after a boy’s 13th birthday. This is the only opportunity for particular texts to be uttered. However, the number of individual sentences relating to time is not rare. One, for instance, says *Good morning* only at a particular time of the day.

2.1.5. Situation

As a rule text are embedded into **contexts** that may be *institutional* or *not institutional*. Whereas *science, justice, culture* or *trade* count among institutions (see Heinemann 2000 a), 511) such things as *daily life* communication do not. This parameter correlates with the formality of an utterance.

The **naturalness of the speech event** is another useful parameter (see Himmelmann 1998, 27). In this regard Himmelmann distinguishes five basic types of communicative events: the most *natural event* is one unaffected by any external influence. Such a situation, however, excludes the phenomenon of the observer’s paradox and is thus not amenable to documentation. This is different with *observed communicative events*. The interference here is limited to the communicating parties knowing that they are being observed (and/or recorded)⁵ (see Himmelmann 1998, 27). The third basic type he cites designates *staged communicative events*. Such events are enacted for the purpose of producing data. Furthermore Himmelmann distinguishes staged events without props in

³ Since a discourse usually contains arguments (see Bußmann 1990, 189) the individual terms are combined.

⁴ This refers to texts that exist prior to being produced.

⁵ Himmelmann’s scheme seems idealized since he does not provide for the possibility of an observed speech act where the participants are unaware of the observation.

which the subjects are given more general instructions such as ‘please tell me the crocodile story’ and communicative events with props (e.g. pictures). Far less natural communicative events are *elicitations*. In regard to this a useful division has been suggested by Himmelmann. He distinguishes *contextualizing* (native speakers are asked for comments or for providing a context for a particular word or structure), *translating* (native speaker is asked to translate into their language) and *judging elicitations* (native speaker is asked to evaluate a form’s acceptability).

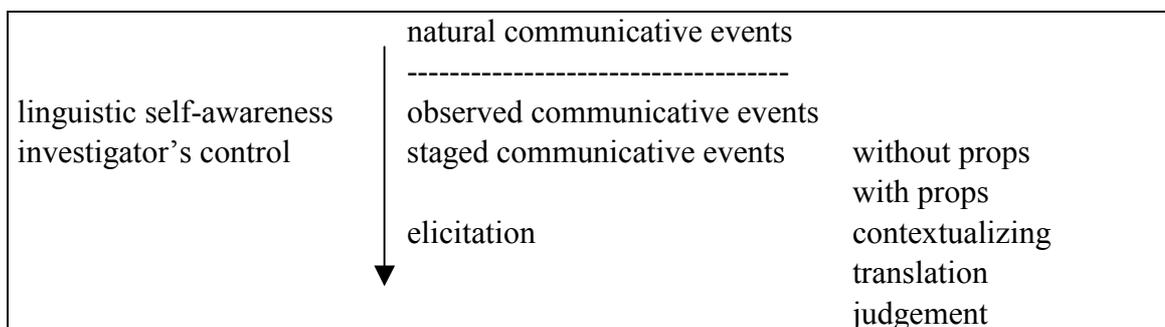


figure 1

types of communicative events with respect to ‘naturelness’

(see Himmelmann 1998, 28)

Another important parameter refers to the **physical set** (see Skopeteas 2002, 5) which comprises information on **location**, **distance of the speech participants** and **discontinuity of the communication**. A communication event may be disturbed or interrupted by a variety of things, such as a *simultaneous conversations*, *other (incorporated) text* or *other influences* (e.g. street noise). Such interferences may require a repetition of what was being said. The fact that a text and a particular place may go together can be illustrated by the example of a funeral oration. Certain expressions are only used in this particular communicative event. The (physical) distance of the speech participants refers to the physical distance of the audience (see amongst others EAGLES 1996, 14). This parameter may for instance influence the deictic expressions. Possible values for the description of this parameter may be *very close*, *close*, *distant*, *very distant*. There is a very close relationship between this parameter and the one referring to the media defined oral and written language discussed in 2.1.1.1 and 2.1.6. Depending on whether a communicative event is conceptually or media defined⁶ the time and place of producer and recipient may or may not be identical. The parameter **dynamics of the situation** refers to changes in the situation (e.g. caused by moving participants) which may result in a change of speaker, topic, speech act and/or mood. Furthermore information should be given on the **openness to the public**. Heinemann & Viehweger (1991, 140) suggest a distinction into *private*, *semi-private* and *public communication*.

⁶ These terms will be considered in more detail in section 2.1.6.

2.1.6. Channel

Another determining parameter is the **channel**. Skopeteas (2002, 5) suggests a division into *mode* (oral vs. written) und *medium* (papyrus, paper, telephone etc). On closer examination *mode* comes to light as an interesting issue. In contrast to Michael Becker-Mrotzek (2002, 11) Himmelmann (1998, 28) assumes the phenomena of conceptual or media oral and written language to constitute a binary opposition and thus argues for a categorical contemplation. Becker-Mrotzek describes the phenomena as being on a continuum. Mediating between these ways of looking at this issue, Runkehl (1998, 42) approaches this by applying the term *continuum* to the features that range on it. The distance – proximity continuum suggested by Koch & Österreicher (1990, 12) is grounded on a similar definition. Depending on the kind and number of conceptual and media features texts show, they range between the end poles of being either conceptually written or conceptually oral. A media written text of course tends to be conceptually written as well. The following values are used to identify these poles: privacy vs. public, familiarity vs. strangeness, degree of emotional involvement, degree of integration of the speech act into a given situation or action, reference to the speaker's situation (*I-here-now*)⁷ vs. no reference to the speaker's situation, physical nearness vs. physical distance, maximum assistance concerning speech production vs. no assistance, dialog vs. monologue, degree of subject specification and possibility for development, and degree of spontaneity.

According to Klein (1985, 19) every kind of communication is based on two kinds of information: the information that is being expressed and information on the context in which the utterance is being made. The latter type branches further into information on what was being said before the actual utterance and information on the situation and on commonly shared knowledge. In oral communication information on the situation itself does not need to be expressed verbally. Furthermore oral texts give additional information since they are usually accompanied by para-linguistic (intonation) and non-linguistic phenomena (facial expressions etc.) (see Koch & Österreicher 1990, 10f.). Such information may be given under the parameters “intertextuality” (2.3.3), “appropriateness of speech” (1.1.2.5) and “degree of comprehension” (1.2.2.1.3).

Depending on whether an utterance is (conceptually) written or oral the linguistic strategies applied vary. Oral expressions are transitory and tend to be more spontaneous. Thus texts develop while speaking. In contrast to written texts oral expressions usually employ shorter sentences and show less varying vocabulary. Furthermore oral speech is characterized by comments, co-produced utterances, proof corrections, simultaneous speech, dialectal elements and so called “expansions“ (see Koch & Österreicher 1990, 10f., Günther & Wyss 1996, 70f.). Oral speech is closely related with the parameter of spontaneity. I will illustrate this by using the latter criterion as an example: Since one is not given a lot of time in spontaneous speech, some types of linguistic entities (such as nominal or prepositional phrases) tend to be shifted behind the sentence boundary (such as *for my mother* in the following sentence): *I got the flour. for my mother* Expansion is sometimes used as a stylistic device. Comments signal future linguistic actions. Expressions such as *May I interrupt you?* are not likely to be found in written texts. Co-production is a phenomenon referring to the adoption of structures that were being

⁷ This information is automatically given in a media directed oral communication (= face-to-face communication).

uttered by the previous speaker. This mostly concerns syntactic constructions that are for instance used in question – answer models.

(Conceptually) written communication is characterized by the employment of a more varying vocabulary and more complex sentence and text structures. Apart from the value of complexity, oral and written texts may be distinguished with respect to the denseness of information (which is higher at the written extreme) (see Günther & Wyss 1996, 70f.). This continuum is illustrated by Koch & Österreicher (1990, 12) and shows the tendentious distribution of media and conceptual criteria that constitute oral and written language:

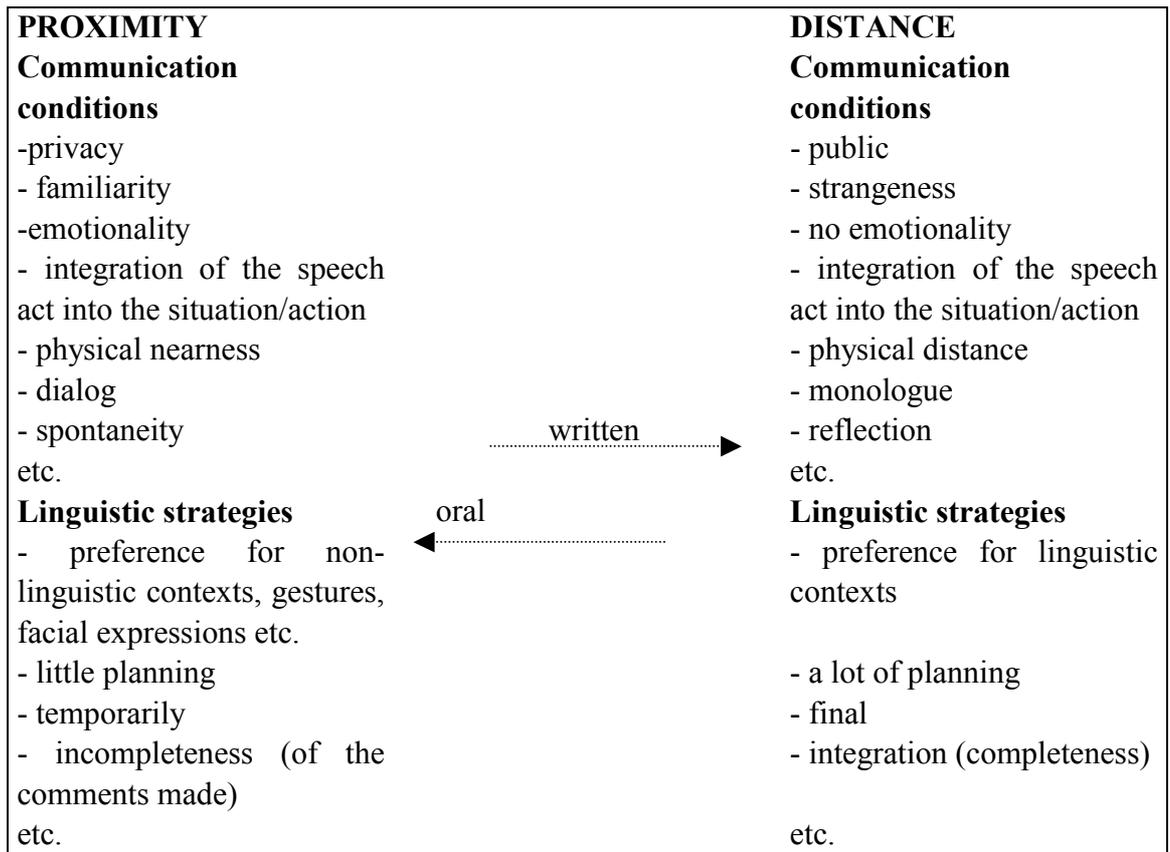


figure 2

proximity – distance continuum with its conceptual and media affinity

(see Koch & Österreicher 1990, 12)

With respect to the **channel of representation** oral and written transmission are distinguished. As far as the oral way of representation is concerned the discussion in chapter 3 (*The parameters and their relationships*) follows a suggestion made by Skopeteas (2002, 5). Thus ‘medium’ is divided into *face-to-face communication*, *communication on the phone* and *communication recorded on tape* (see among others Heinemann 2000 b), 528). Regarding the written way of transmission the following carriers of information are being distinguished: *clay*, *wood*, *stone*, *papyrus*, *paper* and *technical media*, amongst which one may count the *typewriter*, *computer* and *mobile phone*.

2.2. Linguistic structure dependent parameters

The *how* of a communication depends on the way of conveying the information on the one hand and on the formal features that characterize the text on the other.

2.2.1. Way of Speaking

At first sight it is how a text is being presented which attracts attention (see EAGLES 1996). To evaluate this one may use the common criterion of **style**. A story can for instance be told in an exciting as well as in a boring way. In this place information on features typical for a certain text type may be as useful as observed peculiarities. Another helpful parameter for describing the way of speaking is **politeness**. This parameter distinguishes *polite*, *neutral* and *impolite* forms. Whereas the last two values do not require additional explanation the first one does. Depending on whether the speaker intends to minimize or to stress the social distance to the recipient(s) he or she may employ either *positive* or *negative politeness strategies* (see Brown & Levinson 1994, 70, 130). Dominated groups or societies in which status and power differentials between the communicating participants are not considered to be important will prefer positive politeness strategies. Their members show solidarity and mutual regard for positive self-esteem. Status-conscious societies or groups, however, tend to employ negative politeness strategies. Members of this group recognize their power and feel free to act as they want (see Foley 1997, 273ff.). Similarly, members of an ingroup tend to employ rather positive politeness strategies when addressing their associates, whereas negative politeness strategies are likely to be used when communicating with outsiders (see Foley 1997, 271). Another important parameter is the **degree of conventionality**, since it allows the evaluation of an utterance with respect to its degree of linguistic freedom. Lehmann (2001, 94) distinguishes *ritualized* (such as utterances a pastor makes while baptising someone), *conventional* (e.g. greetings) and *creative* communicative events (e.g. an argument). Whereas the former shows a high degree of conventionality, the so called “conventional” speech acts allow for more linguistic creativity. Least conventionalized are creative communicative events. The term *orature* refers to orally transmitted texts. This value can be added to this list since these texts are neither completely ritualized nor conventional nor creative. At last it remains to consider the **degree of formality** applied in the discourse of an interaction. Again, one should at least distinguish the extreme poles *formal* and *informal*.

2.2.2. Formal features

With respect to the formal features Roelcke (1999, 88, 94) distinguishes **micro- and macrostructure**⁸. The macrostructure comprises information on the **formal structure** (*prose* or *poetry*) and the **code**. Here *code* is defined as a generic term including all sorts of sign repertoires. This parameter is meant to refer especially to information on the **register**, **sociolect** and **dialect**. With regard to the register the values *everyday*, *public*

⁸ Roelcke (1999) uses these terms to refer to the form (cohesion of the text) and function (cohesion between sentences) of text entities. Regarding these entities on the level of the microstructure we talk about sentences or sequences of pictures (see Roelcke 1999, 88), whereas the macrostructure refers to entities bigger than single sentences (see Roelcke 1999, 94).

law, scientific, literary and *imparting* or *teaching* are distinguished (see Heinemann 2000 b), 528). Regarding the analysis of the microstructure of a text one should consider its lexical and grammatical features. The first criterion refers to the range of vocabulary used. The grammatical features are to describe the sentential complexity as well as the management of the text (such as time management). First, simple sentences are distinguished from complex ones. Whereas the latter for instance tend to employ a nominal style and subordination, one will rarely find these characteristics in the former (see Brinker 1992, 145). Information on how a given text deals with its complexity may for instance be gathered by investigating the use of conjunctions. Here one can distinguish *syndesis* (employing conjunctions) and *asyndesis* (no conjunctions). Since a text may contain both simple and complex sentences it is the structure of the vast majority of sentences that is to be taken into account when evaluating the complexity of the (overall) sentence structure.

All the criteria cited above correspond to those that may be used to differentiate spontaneous and not spontaneous speech and are often identical with those defining (conceptually) written or oral language.

2.3. Text source, text state and text history

In this place it should be stated where the text is from, that is one should be given information on the *author*, and, if possible on the *editor*, *publisher*, *translator* and/or *right holder* as well (see EAGLES 1996, 12). Information on the time of publication should be included.

The text state asks for information on the layout of the text (e.g. *draft*, *publishable* or *final*) and other matters concerning the appearance of the text at the point when it is selected for the corpus (see EAGLES 1996, 11).

To complete the picture the history of the text should be given as well. This parameter includes the **original cause** of the text (such as the introduction of a story through another people) as well as the **place and time of its origin**. It, however, will be rarely possible to give this information.

3. The parameters and their relationships

The following section cites all the parameters and values already mentioned above in a clearly organized list. Information about relationships between the parameters is given by the parameter(s) listed in the column *relationship*. Although the nature of their connection may vary it is mostly the case that a given parameter demands or influences the one(s) listed after it.

Values are in italics. Parameters lacking in values require a more detailed description.

relationship

1. participants
 - 1.1. speaker/singer/writer
 - 1.1.1. roles
 - 1.1.1.1 *animator*
 - 1.1.1.1.1 *initial teller*
 - 1.1.1.1.2 *co-teller*

- 1.1.1.1.3 *single teller*
 - 1.1.1.2 *author*
 - 1.1.1.2.1 *initial teller*
 - 1.1.1.2.2 *co-teller*
 - 1.1.1.2.3 *single teller*
 - 1.1.1.3 *principal*
 - 1.1.1.3.1 *initial teller*
 - 1.1.1.3.2 *co-teller*
 - 1.1.1.3.3 *single teller*
- 1.1.2 characteristics
 - 1.1.2.1 intellectual competence
 - 1.1.2.1.1 education (7.2.2)
 - 1.1.2.1.2 fields of expertise
 - 1.1.2.2 social competence
 - 1.1.2.2.1 religion
 - 1.1.2.2.2 politics
 - 1.1.2.2.3 persistence 1.2,7.1.2,7.2.2
 - 1.1.2.2.3.1 *persistent*
 - 1.1.2.2.3.2 *not persistent*
 - 1.1.2.2.4 familiarity with the situation
 - 1.1.2.2.4.1 *familiar*
 - 1.1.2.2.4.2 *not familiar*
 - 1.1.2.3 linguistic competence
 - 1.1.2.3.1 competence in the language used 7.
 - 1.1.2.3.2 competence in other languages
 - 1.1.2.3.3 experience with the text type concerned 3.3,7.1.1.3, 7.2.2
 - 1.1.2.3.3.1 *experienced*
 - 1.1.2.3.3.2 *not experienced*
 - 1.1.2.4 spontaneity/preparedness 7.2.2
 - 1.1.2.4.1 *not prepared*
 - 1.1.2.4.2 *expertly prepared*
 - 1.1.2.4.3 *specially prepared*
 - 1.1.2.5 appropriateness of speech 3.2, 7.1.1.2, 7.1.5, 7.2.1.2, 7.2.2
 - 1.1.2.5.1 *acceptable*
 - 1.1.2.5.2 *not acceptable*
 - 1.1.2.6 (emotional) commitment 7.1.1.1,7.2.2
 - 1.1.2.6.1 *committed*
 - 1.1.2.6.2 *not committed*
 - 1.1.2.7 number
 - 1.1.2.8 social background (1.6,7.1.2),7.2.1.2.2 7.2.2
 - 1.1.2.8.1 age
 - 1.1.2.8.2 sex
 - 1.1.2.8.2.1 *female*
 - 1.1.2.8.2.2 *male*

- 1.1.2.8.3 occupation
- 1.1.2.8.4 social status
 - 1.1.2.8.4.1 *high*
 - 1.1.2.8.4.2 *average*
 - 1.1.2.8.4.3 *low*
- 1.1.2.9 ethnic background 7.2.1.2.3,7.2.1.1
- 1.2 hearer
 - 1.2.1 roles
 - 1.2.2 *ratified participants*
 - 1.2.2.1 *knowing participants*
 - 1.2.2.2 *unknowing participants*
 - 1.2.3 *unratified participants*
 - 1.2.4 characteristics
 - 1.2.4.1 intellectual competence
 - 1.2.4.1.1 education
 - 1.2.4.1.2 fields of expertise
 - 1.2.4.1.3 degree of comprehension
 - 1.2.4.1.3.1 comprehension
 - 1.2.4.1.3.2 no comprehension
 - 1.2.4.2 social competence
 - 1.2.4.2.1 religion
 - 1.2.4.2.2 politics
 - 1.2.4.2.3 commitment (to the conversation)
 - 1.2.4.2.3.1 *committed*
 - 1.2.4.2.3.2 *not committed*
 - 1.2.4.3 linguistic competence
 - 1.2.4.3.1 competence in the language used
 - 1.2.4.3.2 competence in other languages
 - 1.2.4.3.3 experience with the text type concerned 1.2.2.3.4
 - 1.2.4.3.3.1 *experienced*
 - 1.2.4.3.3.2 *not experienced*
 - 1.2.4.3.4 degree of assistance
 - 1.2.4.3.4.1 *high*
 - 1.2.4.3.4.2 *low*
 - 1.2.4.4 nature 7.2
 - 1.2.4.4.1 *supernatural*
 - 1.2.4.4.2 *human*
 - 1.2.4.4.3 *animal*
 - 1.2.4.4.3.1 *able to communicate*
 - 1.2.4.4.3.1.1 *able to speak*
 - 1.2.4.4.3.1.2 *not able to speak*
 - 1.2.4.4.3.2 *not able to communicate*
 - 1.2.4.4.4 *vegetable or material*
 - 1.2.4.5 number
 - 1.2.4.6 social background 1.2.2
 - 1.2.4.6.1 age
 - 1.2.4.6.2 sex

- 1.2.4.6.2.1 *female*
 - 1.2.4.6.2.2 *male*
 - 1.2.4.6.3 occupation
 - 1.2.4.6.4 social status or level
 - 1.2.4.6.4.1 *high*
 - 1.2.4.6.4.2 *average*
 - 1.2.4.6.4.3 *low*
 - 1.2.4.7 ethnic background
- 1.3 reader
 - 1.3.1 characteristics
 - 1.3.1.1 intellectual competence
 - 1.3.1.1.1 education
 - 1.3.1.1.2 fields of expertise
 - 1.3.1.2 social competence
 - 1.3.1.2.1 religion
 - 1.3.1.2.2 politics
 - 1.3.1.3 linguistic competence
 - 1.3.1.3.1 competence in the language used
 - 1.3.1.3.2 competence in other languages
 - 1.3.1.4 number
 - 1.3.1.5 social background
 - 1.3.1.5.1 age
 - 1.3.1.5.2 sex
 - 1.3.1.5.2.1 *female*
 - 1.3.1.5.2.2 *male*
 - 1.3.1.5.3 occupation
 - 1.3.1.5.4 social status or level
 - 1.3.1.5.4.1 *high*
 - 1.3.1.5.4.2 *average*
 - 1.3.1.5.4.3 *low*
 - 1.3.1.6 ethnic background
- 1.4 by-stander [\pm accidental]
 - 1.4.1 characteristics
 - 1.4.1.1 intellectual competence
 - 1.4.1.1.1 education
 - 1.4.1.1.2 fields of expertise
 - 1.4.1.2 social competence
 - 1.4.1.2.1 religion
 - 1.4.1.2.2 politics
 - 1.4.1.3 linguistic competence
 - 1.4.1.3.1 competence in the language used
 - 1.4.1.3.2 competence in other language
 - 1.4.1.4 number
 - 1.4.1.5 social background
 - 1.4.1.5.1 age
 - 1.4.1.5.2 sex
 - 1.4.1.5.2.1 *female*

| | | |
|-----|---|---------------------------------------|
| | 1.4.1.5.2.2 <i>male</i> | |
| | 1.4.1.5.3 <i>occupation</i> | |
| | 1.4.1.5.4 <i>social status or level</i> | |
| | 1.4.1.5.4.1 <i>high</i> | |
| | 1.4.1.5.4.2 <i>average</i> | |
| | 1.4.1.5.4.3 <i>low</i> | |
| | 1.4.1.6 <i>ethnic background</i> | |
| 1.5 | degree of familiarity between the participants | 7.1.2,7.1.4, 7.2.1.2.2, (7.2.2) |
| | 1.5.1 <i>intimate</i> | |
| | 1.5.2 <i>friends</i> | |
| | 1.5.3 <i>familiar</i> | |
| | 1.5.4 <i>met briefly</i> | |
| | 1.5.5 <i>unfamiliar</i> | |
| 1.6 | role allocation | |
| | 1.6.1 <i>symmetric</i> | |
| | 1.6.2 <i>asymmetric</i> | 7.1.2,3 |
| | 1.6.2.1 <i>socio-culturally dependent</i> | |
| | 1.6.2.2 <i>technically dependent</i> | |
| | 1.6.2.3 <i>structurally dependent</i> (with respect to the conversation itself) | |
| 1.7 | degree of interactivity | |
| | 1.7.1 <i>interactive</i> | |
| | 1.7.2 <i>not interactive</i> | |
| 1.8 | face | |
| | 1.8.1 <i>positive face</i> | 7.1.2.1 |
| | 1.8.2 <i>negative face</i> | 7.1.2.2 |
| 2 | content | 1.1.2.6 |
| 2.2 | topic | |
| | 2.2.1 <i>daily life</i> | |
| | 2.2.1.1 <i>food</i> | |
| | 2.2.1.2 <i>future</i> | |
| | 2.2.1.3 <i>sickness</i> | |
| | 2.2.1.4 <i>weather</i> | |
| | 2.2.1.5 <i>job</i> | |
| | 2.2.1.6 <i>etc.</i> | |
| | 2.2.2 <i>science</i> | |
| | 2.2.2.1 <i>linguistics</i> | |
| | 2.2.2.2 <i>biology</i> | |
| | 2.2.2.3 <i>etc.</i> | |
| | 2.2.3 <i>literature</i> | |
| | 2.2.3.1 <i>poetry</i> | |
| | 2.2.3.2 <i>etc.</i> | |
| | 2.2.4 <i>politics</i> | |
| | 2.2.4.1 <i>foreign policy</i> | |
| | 2.2.4.2 <i>etc.</i> | |
| | 2.2.5 <i>law</i> | |

- 2.2.5.1 *criminal law*
 - 2.2.5.2 *etc.*
 - 2.2.6 *art*
 - 2.2.6.1 *impressionism*
 - 2.2.6.2 *etc.*
 - 2.2.7 *economy*
 - 2.2.7.1 *stock market*
 - 2.2.7.2 *etc.*
 - 2.2.8 *ritual actions*
 - 2.2.8.1 *daily actions*
 - 2.2.8.2 *exceptional actions*
 - 2.2.8.2.1 *religiously dependent*
 - 2.2.8.2.2 *subculturally dependent*
 - 2.2.8.2.3 *others*
 - 2.2.9 *history*
 - 2.2.10 *mythology*
 - 2.2.11 *others*
- 2.3 (valuation was ist das?) criteria (1.1)
 - 2.3.1 degree of fiction (1.1)
 - 2.3.1.1 *true story*
 - 2.3.1.2 *partly true, partly fictitious*
 - 2.3.1.3 *fictitious*
 - 2.3.2 degree of topic specification
 - 2.3.2.1 *no specification*
 - 2.3.2.2 *broad specification*
 - 2.3.2.3 *special specification*
- 2.4 relation of the speaker to the text
 - 2.4.1 degree of the familiarity of the text
 - 2.4.1.1 *familiar*
 - 2.4.1.2 *not familiar*
 - 2.4.2 spontaneity (defined by Himmelmann 1998) 3, 7.2.2 (see 7.2.2)
 - 2.4.2.1 *spontaneous*
 - 2.4.2.2 *not spontaneous*
 - 2.4.3 intertextuality
 - 2.4.3.1 *related to other texts*
 - 2.4.3.1.1 *continuation of a text*
 - 2.4.3.1.2 *with reference to a text*
 - 2.4.3.2 *not related to other texts*
- 3 intention 1.1.2.2.3, 1.1.2.6, 7.
 - 3.1 text intention and text type
 - 3.1.1 *narrative texts*
 - 3.1.1.1 *myths*
 - 3.1.1.2 *fairytale*
 - 3.1.1.3 *records*
 - 3.1.1.4 *etc.*
 - 3.1.2 *instructive texts*

- 3.1.2.1 *recipe*
 - 3.1.2.2 *etc.*
 - 3.1.3 *discursive/argumentative texts*
 - 3.1.3.1 *summation*
 - 3.1.3.2 *etc.*
 - 3.1.4 *interrogative texts*
 - 3.1.4.1 *examination*
 - 3.1.4.2 *etc.*
 - 3.1.5 *poetic texts*
 - 3.1.5.1 *poem*
 - 3.1.5.2 *etc.*
 - 3.1.6 *declarative texts*
 - 3.1.6.1 *declaration of war*
 - 3.1.6.2 *etc.*
 - 3.1.7 *expressive texts (emotional shape)*
 - 3.1.7.1 *excuse*
 - 3.1.7.2 *greeting*
 - 3.1.7.3 *etc.*
 - 3.1.8 *committing texts*
 - 3.1.8.1 *promise*
 - 3.1.8.2 *obligation*
 - 3.1.9 *descriptive texts*
 - 3.1.9.1 *operating instruction*
 - 3.1.9.2 *etc.*
 - 3.1.10 *gnosogenous texts*
 - 3.1.10.1 *documentary (e.g. Big Brother.)*
 - 3.1.10.2 *etc.*
 - 3.1.11 *co-personal texts*
 - 3.1.11.1 *insult*
 - 3.1.11.2 *etc.*
 - 3.1.12 *ergotropic texts*
 - 3.1.12.1 *reports (e.g. How to survive in the outback.)*
 - 3.1.12.2 *etc.*
 - 3.1.13 *calogenous texts*
 - 3.1.13.1 *fable*
 - 3.1.13.2 *etc.*
 - 3.1.14 *religious texts*
 - 3.1.14.1 *prayer*
 - 3.1.14.2 *etc.*
 - 3.1.15 *ludophilious texts*
 - 3.1.15.1 *joke*
 - 3.1.15.2 *funny expressions/comedy of the situation*
- 3.2 success of the speech act (if poss.: reaction of the communication partner(s))
 - 3.2.1 *successful*
 - 3.2.2 *not successful*
- 3.3 Is the text a representative one?

- 3.3.1 *representative*
 - 3.3.2 *not representative*
- 4 *temporal circumstances*
 - 4.1 *occasion*
 - 4.1.1 *birth*
 - 4.1.2 *christening*
 - 4.1.3 *wedding*
 - 4.1.4 *funeral*
 - 4.1.5 *christmas*
 - 4.1.6 *banquet*
 - 4.1.7 *etc.*
 - 4.2 *date*
 - 4.2.1 *year*
 - 4.2.1.1 *2003*
 - 4.2.1.2 *etc.*
 - 4.2.2 *season*
 - 4.2.2.1 *spring*
 - 4.2.2.2 *summer*
 - 4.2.2.3 *fall*
 - 4.2.2.4 *winter*
 - 4.2.3 *month of the year*
 - 4.2.3.1 *January*
 - 4.2.3.2 *February*
 - 4.2.3.3 *March*
 - 4.2.3.4 *April*
 - 4.2.3.5 *May*
 - 4.2.3.6 *June*
 - 4.2.3.7 *July*
 - 4.2.3.8 *August*
 - 4.2.3.9 *September*
 - 4.2.3.10 *October*
 - 4.2.3.11 *November*
 - 4.2.3.12 *December*
 - 4.2.4 *day of the week*
 - 4.2.4.1 *Monday*
 - 4.2.4.2 *Tuesday*
 - 4.2.4.3 *Wednesday*
 - 4.2.4.4 *Thursday*
 - 4.2.4.5 *Friday*
 - 4.2.4.6 *Saturday*
 - 4.2.4.7 *Sunday*
 - 4.2.5 *period of the day*
 - 4.2.5.1 *morning*
 - 4.2.5.2 *noon*
 - 4.2.5.3 *afternoon*
 - 4.2.5.4 *evening*
 - 4.2.5.5 *night*

- 4.2.6 *time of day*
 - 4.2.6.1 *at 7 o'clock*
 - 4.2.6.2 *etc.*
- 5 situation dependent parameters
 - 5.1 context 7.1.1.1,7.1.2 → 1.8,7.2
 - 5.1.1 institutional context
 - 5.1.1.1 *institutional*
 - 5.1.1.1.1 *trade*
 - 5.1.1.1.2 *culture*
 - 5.1.1.1.3 *etc.*
 - 5.1.1.2 *not institutional*
 - 5.1.1.2.1 *daily life communication*
 - 5.1.1.2.2 *etc.*
 - 5.1.2 naturelness of the speech event
 - 5.1.2.1 *natural communicative event*
 - 5.1.2.2 *observed communicative event* 7.1.1.1, 7.2.1.2.2, 7.2.2
 - 5.1.2.3 *staged communicative event [± props]*
 - 5.1.2.4 *elicitation*
 - 5.1.2.4.1 *contextualizing*
 - 5.1.2.4.2 *translating*
 - 5.1.2.4.3 *judging*
 - 5.2 physical set 5.
 - 5.2.1 Location 1.1, 1.2, 7.2.1.2, 7.2.2
 - 5.2.1.1 *temple*
 - 5.2.1.2 *altar*
 - 5.2.1.3 *school*
 - 5.2.1.4 *etc.*
 - 5.2.2 (physical) distance of the communication partners 7.1.1.1, 7.2.2 (deictics)
 - 5.2.2.1 *very close*
 - 5.2.2.2 *close*
 - 5.2.2.3 *distant*
 - 5.2.2.4 *very distant*
 - 5.2.3 discontinuity of the communication
 - 5.2.3.1 *caused by other conversations (e.g. of by-standers)*
 - 5.2.3.2 *caused by other influences (e.g. street noise)*
 - 5.2.3.3 *caused by other texts (e.g. asking about a com. partner's health)*
 - 5.3 dynamics of the situation (2,3)
 - 5.3.1 *dynamic*
 - 5.3.2 *not dynamic*
 - 5.4 openness to the public 7.2.1.2.2,7.2.2,7.1.5
 - 5.4.1 *private*
 - 5.4.2 *semi-private*
 - 5.4.3 *public*
- 6 channel of representation
 - 6.1 *air (stream)*
 - 6.1.1 *oral (singing, speaking)* 7.2.1.2.2, 7.2.1.2.3, 7.2.2

- 6.1.1.1 *sound wave*
 - 6.1.1.1.1 *face-to-face*
 - 6.1.1.1.2 *telephone*
 - 6.1.1.1.3 *tape*
- 6.2 *artefacts*
 - 6.2.1 *written* 7.2.1.1, 7.2.2
 - 6.2.1.1 *clay*
 - 6.2.1.2 *wood*
 - 6.2.1.3 *stone*
 - 6.2.1.4 *papyrus*
 - 6.2.1.5 *paper*
 - 6.2.1.6 *technical media*
 - 6.2.1.6.1 *type writer*
 - 6.2.1.6.2 *computer*
 - 6.2.1.6.3 *mobile phone*
- 7. *linguistic criteria*
 - 7.1 *of speaking*
 - 7.1.1 *style*
 - 7.1.1.1 *features*
 - 7.1.1.1.1 *exiting*
 - 7.1.1.1.2 *moving*
 - 7.1.1.1.3 *slow*
 - 7.1.1.1.4 *ironical*
 - 7.1.1.1.5 *etc.*
 - 7.1.1.2 *employment of typical stylistic features of the text type*
 - 7.1.1.3 *peculiarities (if poss. source of influence)*
 - 7.1.2 *politeness*
 - 7.1.2.1 *polite*
 - 7.1.2.1.1 *positive politeness* 1.8.1
 - 7.1.2.1.2 *negative politeness* 1.8.2
 - 7.1.2.2 *neutral*
 - 7.1.2.3 *impolite*
 - 7.1.3 *degree of conventionality*
 - 7.1.3.1 *orature*
 - 7.1.3.2 *ritualized*
 - 7.1.3.3 *conventional*
 - 7.1.3.4 *creative*
 - 7.1.4 *degree of formality*
 - 7.1.4.1 *formal*
 - 7.1.4.2 *informal*
 - 7.2 *formal features*
 - 7.2.1 *macrostructure*
 - 7.2.1.1 *text structure*
 - 7.2.1.1.1 *prose*
 - 7.2.1.1.2 *poetry*
 - 7.2.1.2 *code*
 - 7.2.1.2.1 *register*

- 7.2.1.2.1.1 *everyday*
 - 7.2.1.2.1.2 *public law*
 - 7.2.1.2.1.3 *scientific*
 - 7.2.1.2.1.4 *literary*
 - 7.2.1.2.1.5 *imparting/teaching*
 - 7.2.1.2.1.6 *etc.*
 - 7.2.1.2.2 *sociolect*
 - 7.2.1.2.3 *dialect*
 - 7.2.2 *microstructure*
 - 7.2.2.1 *lexical features*
 - 7.2.2.1.1 *use of limited vocabulary*
 - 7.2.2.1.2 *broader choice of words*
 - 7.2.2.2 *grammatical features*
 - 7.2.2.2.1 *tense management*
 - 7.2.2.2.1.1 *consistent*
 - 7.2.2.2.1.2 *inconsistent*
 - 7.2.2.2.2 *complexity of the sentence structure*
 - 7.2.2.2.2.1 *the majority of sentences is complex*
 - 7.2.2.2.2.1.1 *nominal style*
 - 7.2.2.2.2.1.2 *subordination*
 - 7.2.2.2.2.1.3 *etc*
 - 7.2.2.2.2.2 *the majority of sentences is simple*
 - 7.2.2.2.2.2.1 *no nominal style*
 - 7.2.2.2.2.2.2 *no subordination*
 - 7.2.2.2.2.2.3 *etc.*
 - 7.2.2.2.2.3 *use of conjunctions*
 - 7.2.2.2.2.3.1 *syndesis*
 - 7.2.2.2.2.3.2 *asyndesis*
8. *text source, text stage, text history*
 - 8.1 *text source*
 - 8.1.1 *bibliographic details*
 - 8.1.1.1 *author*
 - 8.1.1.2 *editor*
 - 8.1.1.3 *publisher*
 - 8.1.1.4 *translator*
 - 8.1.1.5 *right holder*
 - 8.1.1.6 *date of publication*
 - 8.2 *text state*
 - 8.2.1 *draft*
 - 8.2.2 *publishable*
 - 8.2.3 *final version*
 - 8.3 *text history*
 - 8.3.1 *original cause*
 - 8.3.2 *place of origin*
 - 8.3.3 *time of origin*

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