Unit 3

An Introduction to Text Production (3)

within the SYSTEMIC FUNCTIONAL model of language

Slides for the session of
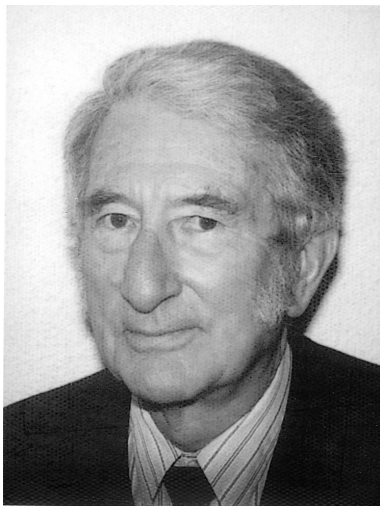*Written Expression (Intermediate)*
held on
Tu 28.iv.2020 ([spr] Gr 4)
We 29.iv.2020 ([spr] Gr 6)
Th 30.iv.2020 (Erasmus)

Robert Spence
LangSciTech
Saarland University

To the memory of my teacher:

M.A.K. Halliday (13.4.1925–15.4.2018)

1. **Adjusting the register (Orgel: "Registrierung") from one stage to the next**

2. **Tenor in more detail**

3. **Mode in more detail**

4. **A didactic simplification**

5. **'Functional components' a.k.a. 'metafunctions' in discourse semantics**

6. **'Functional components' a.k.a. 'metafunctions' in grammar (1): The function-rank matrix**

7. **'Functional components' a.k.a. 'metafunctions' in grammar (2)**

8. **Situating grammar**

9. **Checklist of points to add**

10. **Bibliography**

The learning goals for today's session are:

1. To explore the "organ registration" metaphor of REGISTER

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4. To have a closer look at some of the linguistic resources involved in text production

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3. To introduce the "function-rank matrix" (see extra handout) and give examples of some of the grammatical systems listed in it
4. To have a closer look at some of the linguistic resources involved in text production
5. To apply everything discussed so far (on genre, register, and grammar) to some real texts (see handout "Some texts to think about")

Adjusting the register (Orgel: "Registrierung") from one stage to the next (1)

Sometimes you need to adjust the register when moving from one stage of the work to the next, i.e. you need to activate different subsets of your total set of semiotic resources:

https://www.youtube.com/watch?v=KzC1xA6ob9g&t=2m55s
Basilika Walldürn - Feierlicher Einzug (Pontifikalamt am 05.06.2015) – GGB WÜ 860 (*Lasst, Christen, hoch den Jubel schallen*)

3.5

Adjusting the register (Orgel: "Registrierung") from one stage to the next (2)

- This musical text belongs to a recognizable GENRE.

Adjusting the register (Orgel: "Registrierung") from one stage to the next (2)

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- Its Generic Structure Potential is something like:

Adjusting the register (Orgel: "Registrierung") from one stage to the next (2)

- This musical text belongs to a recognizable GENRE.
- Its Generic Structure Potential is something like:

| Feierlicher Einzug (Improvisation) | $\Rightarrow$ | Sehr kurzer Übergang | $\Rightarrow$ | Angabe der Melodie für die Hymne | ← *Stage* |

-      ↘   ↘   ↘

| alle Register gezogen (tutti) | Flöten, Streicher | (+) Prinzipale | ← *Register settings* |

3.6

Adjusting the register (Orgel: "Registrierung") from one stage to the next (2)

- This musical text belongs to a recognizable GENRE.
- Its Generic Structure Potential is something like:

| Feierlicher Einzug (Improvisation) | ⇒ | Sehr kurzer Übergang | ⇒ | Angabe der Melodie für die Hymne | ← *Stage* |

- ↘   ↘   ↘

| alle Register gezogen (tutti) | Flöten, Streicher | (+) Prinzipale | ← *Register settings* |

- The congregation is aware of this typical structure and can interpret what it means.

we

Figure 3.1   Experiential systems in Text 3.1

Adjusting the register (Orgel: "Registrierung") from one stage to the next (4)

we

An Introduction to Text Production (3)

Goals

Adjusting the register (Orgel: "Registrierung") from one stage to the next

Tenor in more detail

Mode in more detail

A didactic simplification

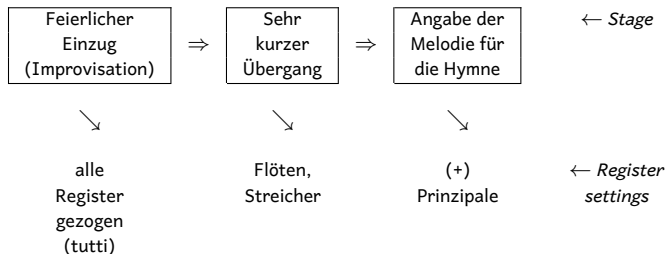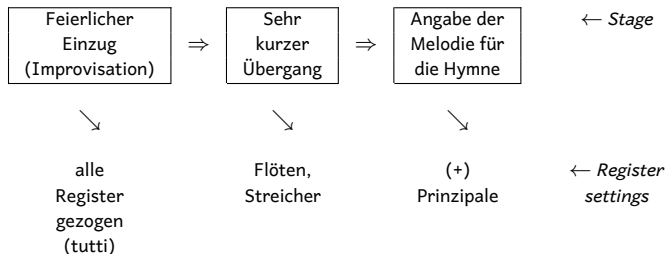Metafunctions in semantics

Function-rank matrix

'Functional components' a.k.a. 'metafunctions' in grammar (2)

Situating grammar

Checklist of points to add

Bibliography
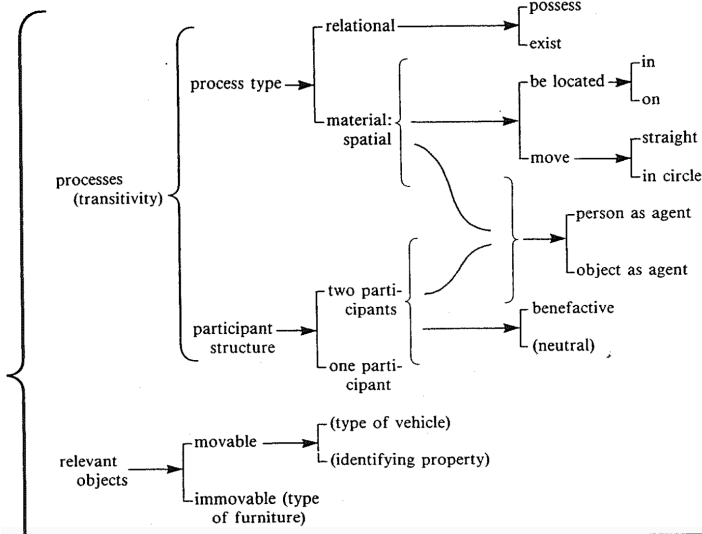
- Look at the clauses in Text C in your handout "Some texts to think about".
  http://www.spence.saar.de/courses/writtenexpression/texts/index.pdf
- What do you notice about the differences between the first and second paragraphs in terms of:
  1. the tense of the verbs
  2. the type of process represented ('doing/happening' or 'being')
  3. the voice (active or passive)
- If you have time, examine also:
  1. whether the clause contains a participant that actually 'suffers' the process represented by the verb
  2. whether the 'agent' of the process is explicitly mentioned in a passive clause
- For the COVID-19 semester, this task has been redesigned as an exercise sheet rather than as a class discussion:
  http://www.spence.saar.de/courses/writtenexpression/text_C_tense_voice/text_C_tense_voice.pdf

Tenor systems (1) – Martin (1992)
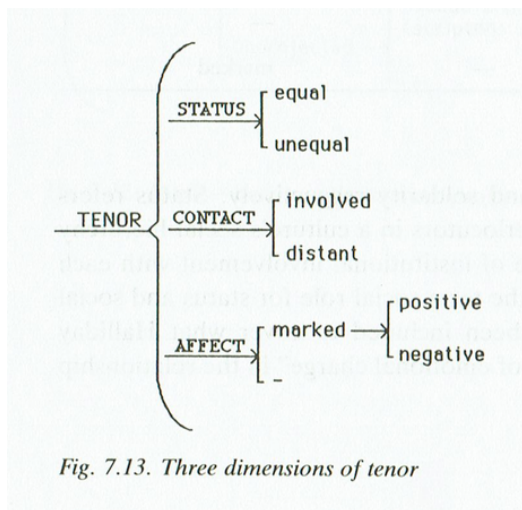
Fig. 7.13. Three dimensions of tenor

One example among dozens: distant contact $\longrightarrow$ no mood ellipsis;
Going to the party tonight? $\longrightarrow$ *Are you going to the party tonight?*

Tenor systems (2) – Leung (2016)

What is the relationship between me as the author and my audience?

- ☐ Expert (me) to novice (audience)
- ☐ Equal
- ☐ Novice (me) to expert (audience)

Is the relationship personal or impersonal?

- ☐ Personal
- ☐ Impersonal

Is the relationship formal or informal?

- ☐ Formal
- ☐ Informal

Will I be writing in first person, second person and/or third person?

- ☐ First person
- ☐ Second person
- ☐ Third person

Will I be using formal language, colloquial language and/or slang?

- ☐ Formal language
- ☐ Colloquial
- ☐ Slang

Field

Tenor

Mode

Mode systems (1) — Martin (1992)

Fig. 7.10. Mode — degrees of abstraction

Mode systems (2) — Martin (1992)

Fig. 7.9. Mode systems: speaking and writing focus

we

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Function-rank matrix

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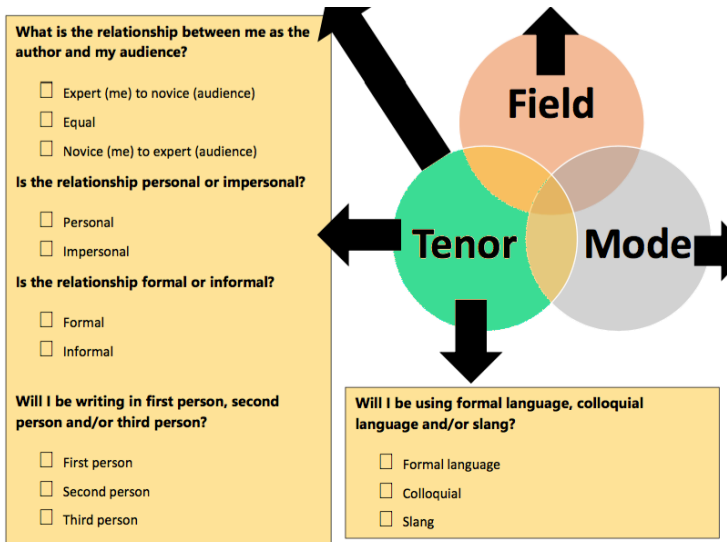
Situating grammar

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3.12

Mode systems (3) — Leung (2016)

Field

Tenor   **Mode**

Using formal language, colloquial and/or slang?

formal language

colloquial

Will my text be spoken-like or written-like?

☐ Spoken-like

☐ Written-like

How will I make it sound spoken-like or written-like?

_____

_____

_____

Will my text be planned or spontaneous?

☐ Planned

☐ Spontaneous

How will my text be published?

☐ Written report

☐ Multimedia presentation

☐ Speech

☐ Other _____

Martin & Rose (2007²) vs. Humphrey, Droga & Feez (2012²).

GENRE

↘

REGISTER
Field | Tenor | Mode

↘

DISCOURSE SEMANTICS
ideational | interpersonal | textual

↘

LEXICOGRAMMAR
(functional components:)
experiential
logical
interpersonal
textual

GENRE
Social Purpose; Structure

↘

KEY GRAMMATICAL FEATURES
(language for:)
expressing ideas
connecting ideas
interaction
creating cohesive texts

'Functional components' a.k.a. 'metafunctions' in discourse semantics

- IDEATIONAL
    - IDEATION — construing* experience
    - CONJUNCTION — logical connections
- INTERPERSONAL
    - APPRAISAL — negotiating attitudes
    - NEGOTIATION — interacting in dialogue
- TEXTUAL
    - IDENTIFICATION — tracking participants
    - PERIODICITY — information flow

*construing = 'making sense of by projecting a structure onto'
e.g. *siqua recordanti benefacta priora voluptas est homini*

For details, see: J.R. MARTIN and David ROSE: *Working with Discourse — Meaning Beyond the Clause*. London: Continuum, 2007[2].

we

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'Functional components' a.k.a. 'metafunctions' in grammar (2)

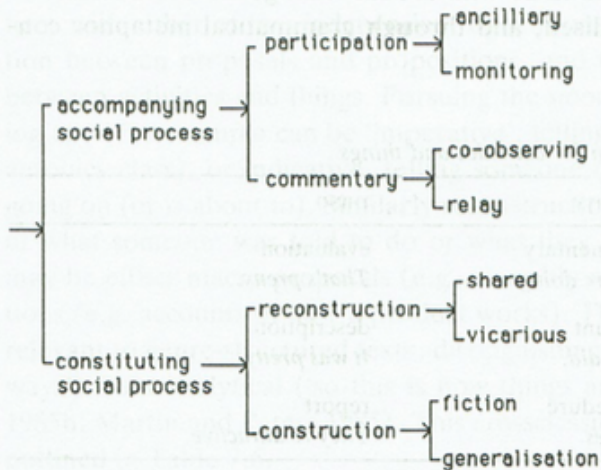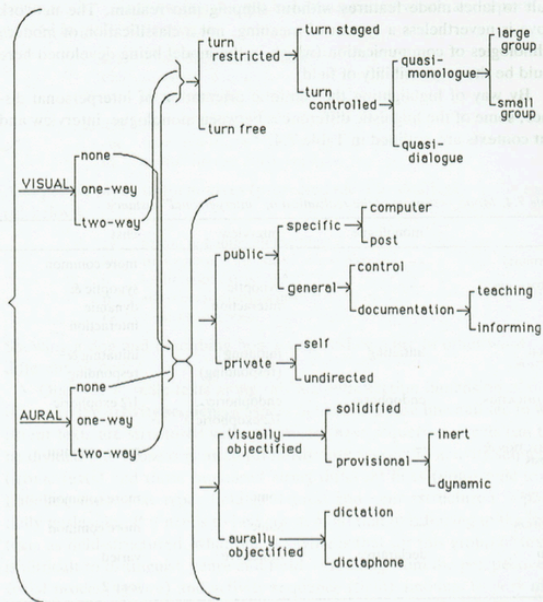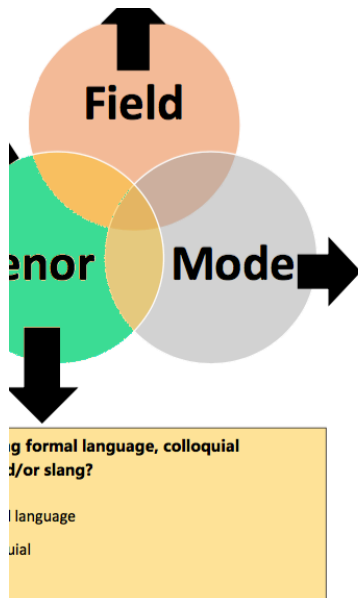Situating grammar

Checklist of points to add

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3.15

'Functional components' a.k.a. 'metafunctions' in grammar (1): The function-rank matrix

we

An Introduction to Text Production (3)

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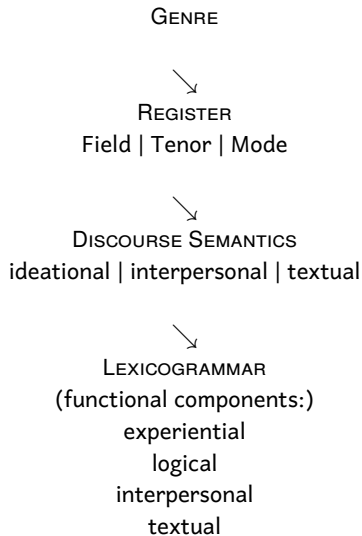
Metafunctions in semantics

Function-rank matrix

'Functional components' a.k.a. 'metafunctions' in grammar (2)
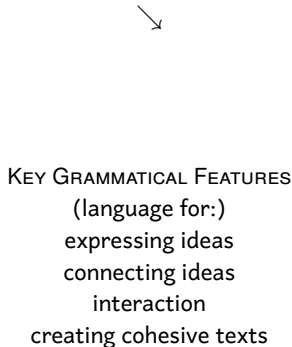
Situating grammar

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Functional components of the semantic system				
Ideational		Interpersonal	Textual	
Experiential	Logical		(structural)	(non-structural)
By rank:	All ranks:	By rank:	By rank:	Cross-rank:
Clause: transitivity	Paratactic and hypotactic relations (condition, addition, report)	Clause: mood, modality	Clause: theme	Information unit: information distribution, information focus
Verbal group: tense		Verbal group: person	Verbal group: voice	
Nominal group: epithesis		Nominal group: attitude	Nominal group: deixis	**Cohesion** Reference Substitution Ellipsis Conjunction Lexical cohesion
Adverbial group: circumstance		Adverbial group: comment	Adverbial group: conjunction	

Fortunately,   he   subsequently   sang   quite normally.

comment	conjunctive	circumstantial
(interpersonal)	(textual)	(experiential)
Adjunct	Adjunct	Adjunct

'Functional components' a.k.a. 'metafunctions' in grammar (2)

1. Clause as interaction:
   grammatical systems of MOOD
   — enacting social relationships: INTERPERSONAL

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1. Clause as interaction:
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2. Clause as representation:
   grammatical systems of TRANSITIVITY
   — construing a model of reality: IDEATIONAL: EXPERIENTIAL

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3. Clause as message:
   grammatical systems of THEME
   — creating relevance to context: TEXTUAL

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❶ Clause as interaction:
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❹ These three sets of choices are simultaneous to and independent
   of each other (i.e. they are 'in parallel')

Metafunctions in the grammar of English (3): syntagmatic view

Metafunctions in the grammar of English (3): syntagmatic view

Do	cats	eat	bats?

Mood		Residue		MOOD
Finite	Subject	Predicator	Complement D.O.	

Pro-	Actor/ Agent	-cess: material	Goal/ Medium 'affected'	TRANSITIVITY

Theme	Rheme	THEME

Metafunctions in the grammar of English (3): syntagmatic view

D o	c a t s	eat	bats?

Mood		Residue		MOOD
Finite	Subject	Predicator	Complement $_{D.O.}$

Pro–	Actor/ Agent	–cess: material	Goal/ Medium 'affected'	TRANSITIVITY

T h e m e	Rheme	THEME

W h o	shot	the sheriff?

Mood		Residue	
Subject/Wh–	(did) Finite	Predicator (shoot)	Complement $_{D.O.}$

Actor/ Agent	Process: material	Goal/ Medium

T h e m e	Rheme

Metafunctions in the grammar of English (3): syntagmatic view

Do	cats	eat	bats?

Mood		Residue		MOOD
Finite	Subject	Predicator	Complement_D.O.	

Pro-	Actor/ Agent	-cess: material	Goal/ Medium 'affected'	TRANSITIVITY

Theme	Rheme	THEME

Who	shot	the sheriff?

Mood		Residue	
Subject/Wh-	(did) Finite	Predicator (shoot)	Complement_D.O.

Actor/ Agent	Process: material	Goal/ Medium

Theme	Rheme

I	have	a dream.

Mood		Residue	
Subject	(do) Finite	Predicator (have)	Complement_D.O.

Carrier/ Medium	Process: relational: ascriptive/possessive	Attribute/ Range

Theme	Rheme

we

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Tenor in more detail

Mode in more detail

A didactic simplification

Metafunctions in semantics

Function-rank matrix

'Functional components' a.k.a. 'metafunctions' in grammar (2)

Situating grammar

Checklist of points to add

Bibliography

Metafunctions in the grammar of English (4): paradigmatic view
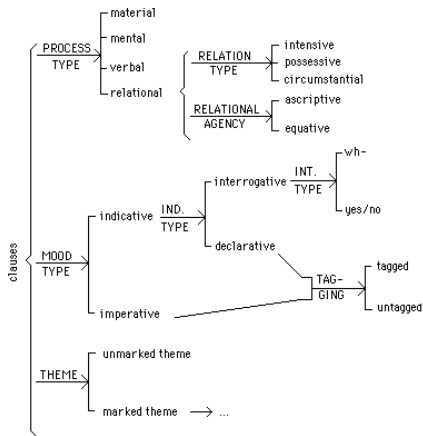
Situating English grammar—the grammar of a nice cup of tea

(...)
Lastly, tea—unless one is drinking it in the Russian style—should be drunk *without sugar*. I know very well that I am in a minority here. But still, how can you call yourself a true tea-lover if you destroy the flavour of your tea by putting sugar in it? It would be equally reasonable to put in pepper or salt. Tea is meant to be bitter, just as beer is meant to be bitter. If you sweeten it, you are no longer tasting the tea, you are merely tasting the sugar; you could make a very similar drink by dissolving sugar in plain hot water.

Some people would answer that they don't like tea in itself, that they only drink it in order to be warmed and stimulated, and they need sugar to take the taste away. To those misguided people I would say: Try drinking tea without sugar for, say, a fortnight and it is very unlikely that you will ever want to ruin your tea by sweetening it again.
(...)

—George Orwell, 'A Nice Cup of Tea' (1946).

Textual component — THEME

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unmarked Theme (Theme = Subject)
marked Theme (Theme ≠ Subject)

Interpersonal component — MOOD

Lastly, tea—unless one is drinking it in the Russian style—should be drunk *without sugar*. I know very well that I am in a minority here. But still, how can you call yourself a true tea-lover if you destroy the flavour of your tea by putting sugar in it? It would be equally reasonable to put in pepper or salt. Tea is meant to be bitter, just as beer is meant to be bitter. If you sweeten it, you are no longer tasting the tea , you are merely tasting the sugar; you could make a very similar drink by dissolving sugar in plain hot water.

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indicative: declarative MOOD
indicative: interrogative MOOD
imperative MOOD

Interpersonal component — POLARITY

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positive POLARITY
negative POLARITY

we

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Interpersonal component — MOOD TAGGING

Lastly, tea—unless one is drinking it in the Russian style—should be drunk *without sugar*, shóuldn't it? I know very well that I am in a minority here, àrent I. But still, how can you call yourself a true tea-lover if you destroy the flavour of your tea by putting sugar in it? It would be equally reasonable to put in pepper or salt. Tea is meant to be bitter, just as beer is meant to be bitter. If you sweeten it, you are no longer tasting the tea, àre you , you are merely tasting the sugar, àren't you ; you could make a very similar drink by dissolving sugar in plain hot water.

Some people would answer that they don't like tea in itself, that they only drink it in order to be warmed and stimulated, and they need sugar to take the taste away. To those misguided people I would say: Try drinking tea without sugar for, say, a fortnight, wíll you? , and it is very unlikely that you will ever want to ruin your tea by sweetening it again, wìll you.

Interpersonal component — MODALITY

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Experiential component — PROCESS TYPE

Lastly, tea—unless one IS DRINKING it in the Russian style—should be drunk *without sugar*. I KNOW very well that I AM in a minority here. But still, how can you call yourself a true tea-lover if you destroy the flavour of your tea by putting sugar in it? It would be equally reasonable to put in pepper or salt. Tea is meant to be bitter, just as beer is meant to be bitter. If you sweeten it, you are no longer tasting the tea, you are merely tasting the sugar; you could make a very similar drink by dissolving sugar in plain hot water.

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material PROCESS

mental PROCESS

relational PROCESS

Experiential component — nominal group

Lastly, tea—unless one is drinking it in the Russian style —should be drunk *without sugar*. I know very well that I am in a minority here. But still, how can you call yourself a true tea-lover if you destroy the flavour of your tea by putting sugar in it? It would be equally reasonable to put in pepper or salt. Tea is meant to be bitter, just as beer is meant to be bitter. If you sweeten it, you are no longer tasting the tea, you are merely tasting the sugar; you could make a very similar drink by dissolving sugar in plain hot water .

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nominal group

Experiential component — TENSE

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$\boxed{\text{present}}$

$\boxed{\text{present-in-present}}$

$\boxed{\text{future}}$ (?)

Logical component — clause complexes

Lastly, tea—unless one is drinking it in the Russian style—should be drunk *without sugar*. I know very well that I am in a minority here . But still, how can you call yourself a true tea-lover if you destroy the flavour of your tea by putting sugar in it? It would be equally reasonable to put in pepper or salt. Tea is meant to be bitter, just as beer is meant to be bitter. If you sweeten it , you are no longer tasting the tea, you are merely tasting the sugar; you could make a very similar drink by dissolving sugar in plain hot water.

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expanding clause: condition

projected clause: idea

Logical component — verbal group complexes

Lastly, tea—unless one is drinking it in the Russian style—should be drunk *without sugar*. I know very well that I am in a minority here. But still, how can you call yourself a true tea-lover if you destroy the flavour of your tea by putting sugar in it? It would be equally reasonable to put in pepper or salt. Tea is meant to be bitter, just as beer is meant to be bitter. If you sweeten it, you are no longer tasting the tea, you are merely tasting the sugar; you could make a very similar drink by dissolving sugar in plain hot water.

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$\boxed{\text{Try} \mid \text{drinking}}$ tea without sugar for, say, a fortnight and it is very

unlikely that you $\boxed{\text{will ever want} \mid \text{to ruin}}$ your tea by sweetening it again.

$\boxed{\text{expansion: means}}$
$\boxed{\text{projection: idea}}$

we

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'Functional components' a.k.a. 'metafunctions' in grammar (2)

Situating grammar

Checklist of points to add

Bibliography

Add or expand on these points in future iterations

- Saussure's speech chain diagram (biology/physics/biology) and concentric vs cotangential circles (language makes contact with matter through sound); focusing on the correct stratum – cf focusing a microscope.

Add or expand on these points in future iterations

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- Kutschera quote: Nichts in den Geisteswissenschaften ergibt einen Sinn, außer im Lichte der Biologie (*und der Soziologie!*).

Add or expand on these points in future iterations

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  2. dies ist kein Kopftuch *(= contradiction/signe)*;
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- Saussure's sign function expanded to include the notion of context: "something that stands for something, to someone, in some respect, in some context or other..."
  - 'dies ist meine kulturelle Identität' (Kontext?), vs
  - 'das ist die Unterdrückung von Frauen durch das abrahamitische Patriarchat' (Kontext?)

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