

# Unit 3

## An Introduction to Text Production (3)

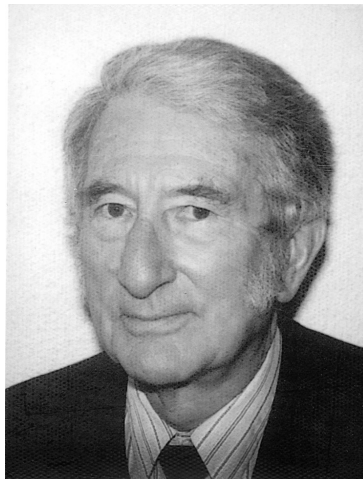
within the SYSTEMIC FUNCTIONAL model of language

Print version of the  
*Written Expression (Intermediate)*  
presentation given 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:

3.1



M.A.K. Halliday (13.4.1925–15.4.2018)

3.2

### Goals

The learning goals for today's session are:

1. To explore the “organ registration” metaphor of REGISTER
2. To look at TENOR and MODE in slightly more detail, using system networks of features
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”)

3.3

# 1 Adjusting the register (Orgel: “Registrierung”) from one stage to the next

## 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:



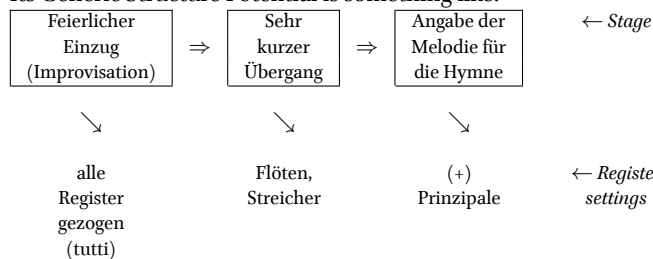
<https://www.youtube.com/watch?v=KzC1xA6ob9g&t=2m55s>

Basilika Walldürn - Feierlicher Einzug (Pontifikalamt am 05.06.2015) – GGB WÜ 860 (*Lasst, Christen, hoch den Jubel schallen*)

3.4

## 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:

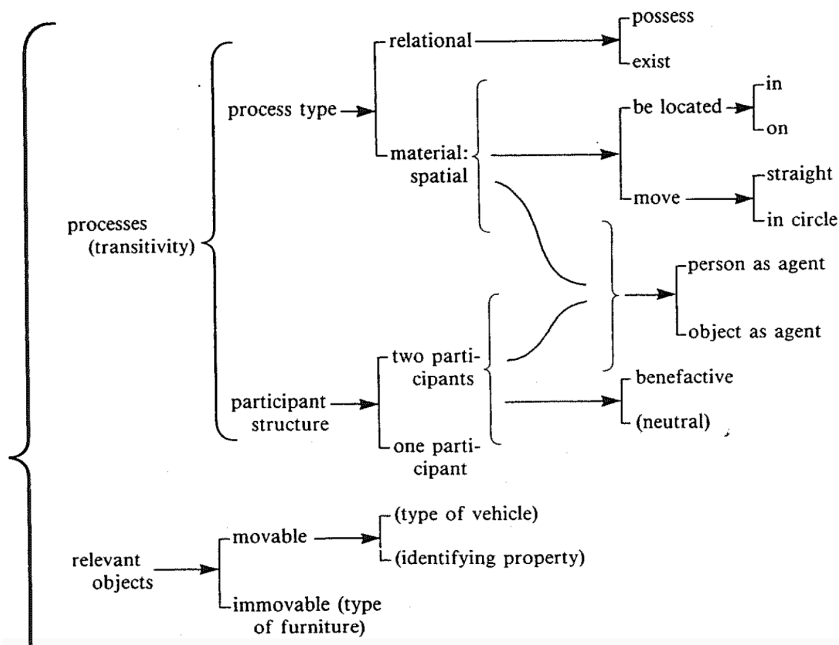


- The congregation is aware of this typical structure and can interpret what it means.

3.5

## Adjusting the register (Orgel: “Registrierung”) from one stage to the next (3) – LCT ch 3 – no mental processes if playing with trains

Figure 3.1 Experiential systems in Text 3.1



3.6

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

- 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](http://www.spence.saar.de/courses/writtenexpression/text_C_tense_voice/text_C_tense_voice.pdf)

3.7

## 2 Tenor in more detail

### Tenor systems (1) – Martin (1992)

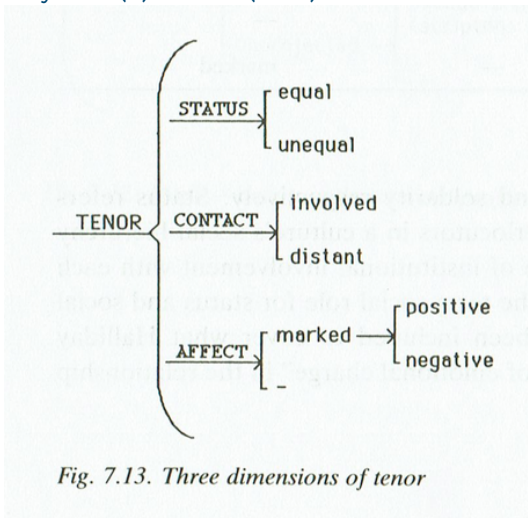
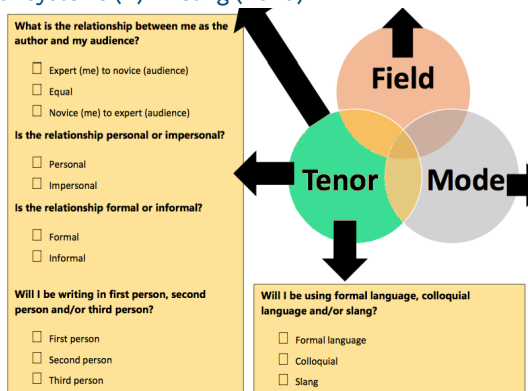


Fig. 7.13. Three dimensions of tenor

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

3.8

### Tenor systems (2) – Leung (2016)



3.9

### 3 Mode in more detail

Mode systems (1) — Martin (1992)

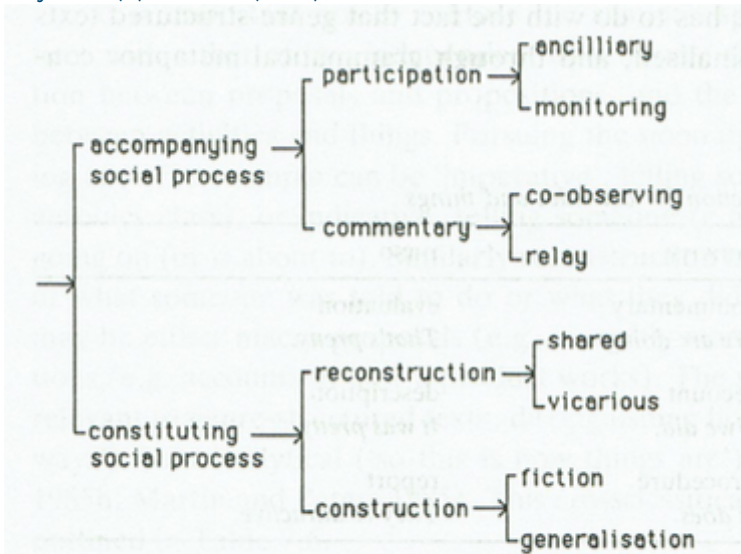


Fig. 7.10. Mode — degrees of abstraction

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Mode systems (2) — Martin (1992)

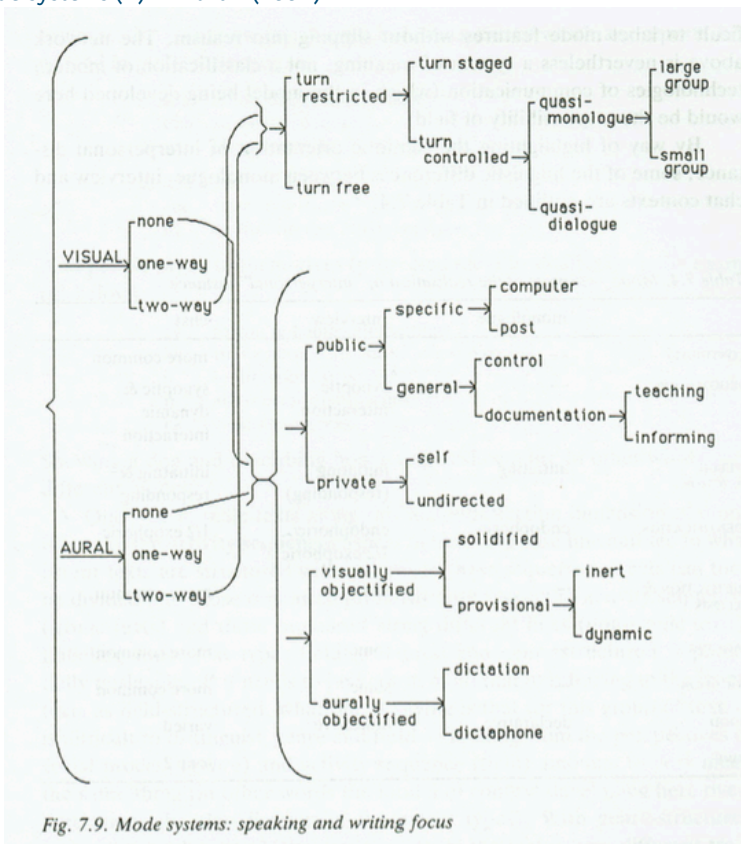
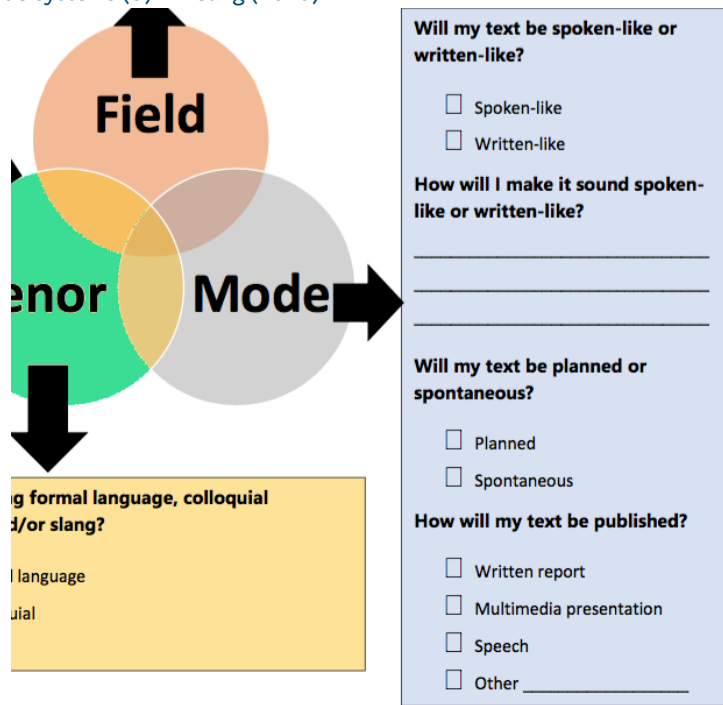


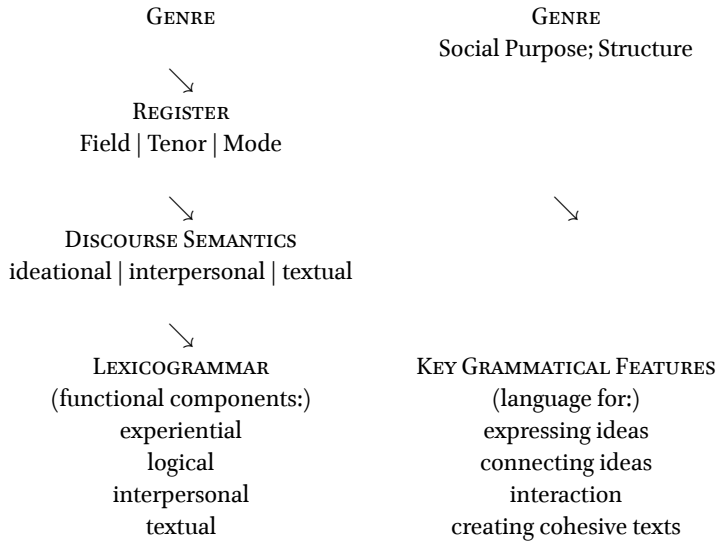
Fig. 7.9. Mode systems: speaking and writing focus

3.11



#### 4 A didactic simplification

Martin & Rose (2007<sup>2</sup>) vs. Humphrey, Droga & Feez (2012<sup>2</sup>).



## 5 ‘Functional components’ a.k.a. ‘metafunctions’ in discourse semantics

‘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<sup>2</sup>.

3.14

## 6 ‘Functional components’ a.k.a. ‘metafunctions’ in grammar (1): The function-rank matrix

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

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

*Fortunately, he subsequently sang quite normally.*  
 comment                      conjunctive                      circumstantial  
 (interpersonal)                      (textual)                      (experiential)  
 Adjunct                      Adjunct                      Adjunct

3.15

## 7 ‘Functional components’ a.k.a. ‘metafunctions’ in grammar (2)

‘Functional components’ a.k.a. ‘metafunctions’ in grammar (2)

1. Clause as interaction: grammatical systems of MOOD — enacting social relationships: INTERPERSONAL
2. Clause as representation: grammatical systems of TRANSITIVITY — construing a model of reality: IDEATIONAL; EXPERIENTIAL
3. Clause as message: grammatical systems of THEME — creating relevance to context: TEXTUAL
4. These three sets of choices are simultaneous to and independent of each other (i.e. they are ‘in parallel’)

3.16

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

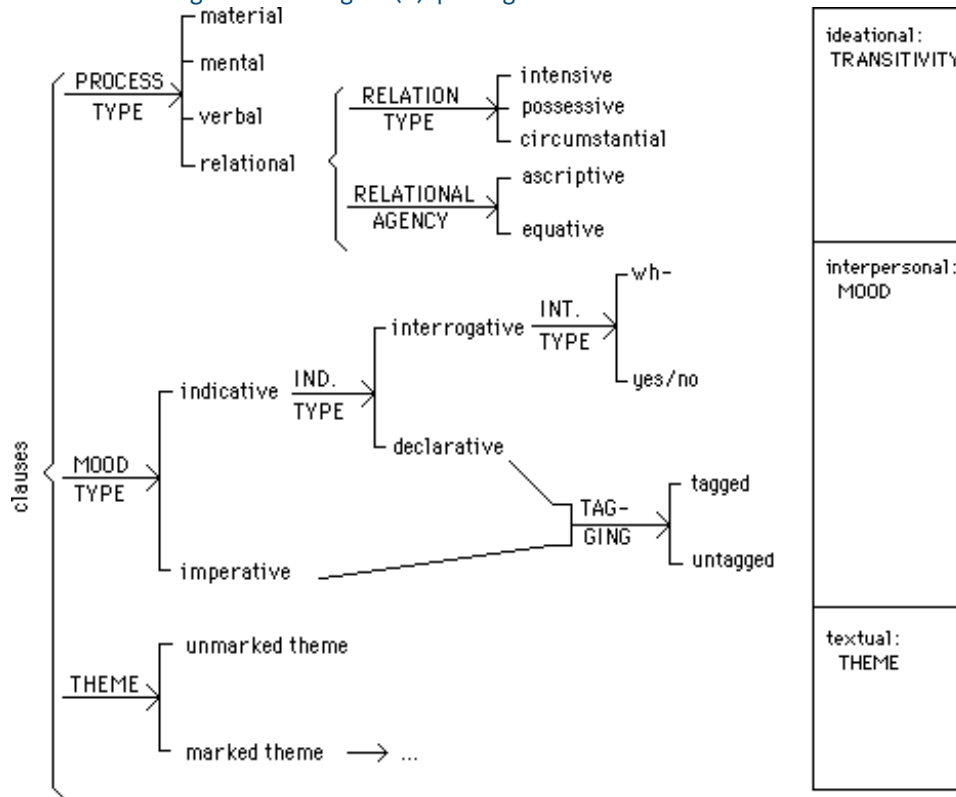
Do	cats	eat	bats?	
Mood		Residue		MOOD
Finite	Subject	Predicator	Complement D.O.	
Pro-	Actor/ Agent	-cess: material	Goal/ Medium 'affected'	TRANSITIVITY
Theme		Rheme		THEME

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		

3.17

Metafunctions in the grammar of English (4): paradigmatic view



3.18

## 8 Situating grammar

### 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).

3.19

### Textual component — THEME

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.

unmarked Theme (Theme = Subject)

marked Theme (Theme ≠ Subject)

3.20

### 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.

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.

indicative: declarative MOOD

indicative: interrogative MOOD

imperative MOOD

3.21



### Interpersonal component — POLARITY

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.

positive POLARITY

negative POLARITY

3.22

### Interpersonal component — MOOD TAGGING

Lastly, tea—unless one is drinking it in the Russian style—should be drunk *without sugar*, **shouldn't it?** I know very well that I am in a minority here, **aren't 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, **are you**, you are merely tasting the sugar, **aren'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, **will you?**, and it is very unlikely that you will ever want to ruin your tea by sweetening it again, **will you.**

3.23

### Interpersonal component — MODALITY

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.

3.24

#### 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.

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.

**material PROCESS**

**mental PROCESS**

**relational PROCESS**

3.25

#### 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**.

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.

**nominal group**

3.26

#### Experiential component — TENSE

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.

**present**

**present-in-present**

**future (?)**

3.27

### 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.

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.

expanding clause: condition

projected clause: idea

3.28

### 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.

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.

expansion: means

projection: idea

3.29

## 9 Checklist of points to add

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.
- Kutschera quote: Nichts in den Geisteswissenschaften ergibt einen Sinn, außer im Lichte der Biologie (*und der Soziologie!*).
- ex contradictione sequitur quodlibet
  1. Dies ist ein Kopftuch (= *prémisse/signifiant*),
  2. dies ist kein Kopftuch (= *contradiction/signé*);
  3. dies ist der Islam (= *conclusion/signifié*) ... oder sonst was (= *l'arbitraire du signe*)
- 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?)

3.30

## 10 Bibliography

3.31

### Bibliography

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