

Unit 04

An Introduction to Text Production (3)

within the SYSTEMIC FUNCTIONAL model of language

Slides for the session of
Written Expression
held on
We 06.xi.2024

Robert Spence
{ English | LangSciTech }
Saarland University

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

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To the memory of my teacher:

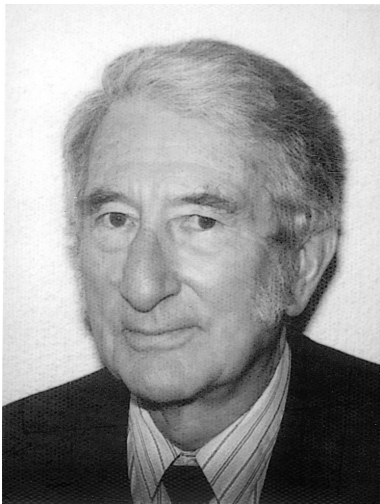


Image supplied by M.A.K. Halliday

M.A.K. Halliday (13.4.1925–15.4.2018)

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- 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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- 2 To look at TENOR and MODE in slightly more detail, using system networks of features

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- 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

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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

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- 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”)

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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*)

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- This musical text belongs to a recognizable GENRE.

we

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- Its Generic Structure Potential is something like:

we

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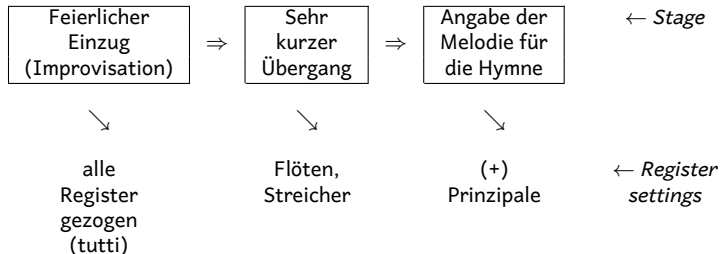
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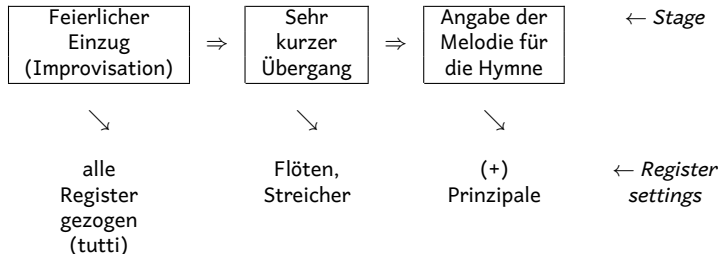
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- This musical text belongs to a recognizable GENRE.
- Its Generic Structure Potential is something like:
-



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

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

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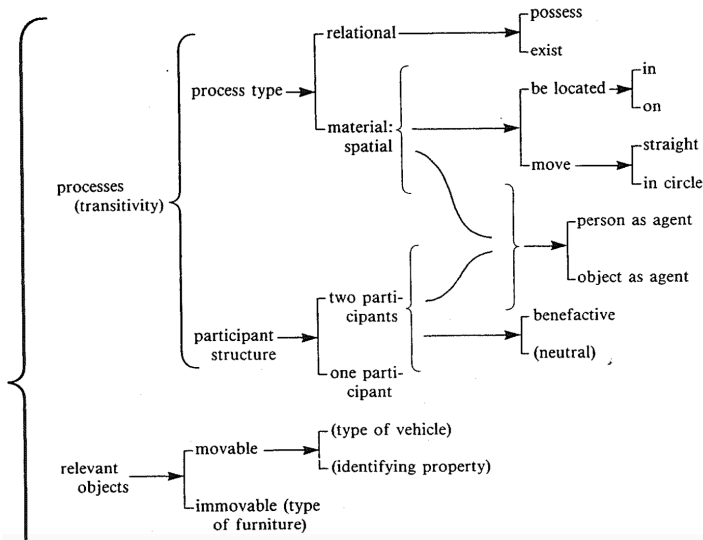
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Figure 3.1 Experiential systems in Text 3.1



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 semesters, this task has been redesigned as an exercise sheet rather than as a class discussion:

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

[//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)

Tenor systems (1) – Martin (1992)

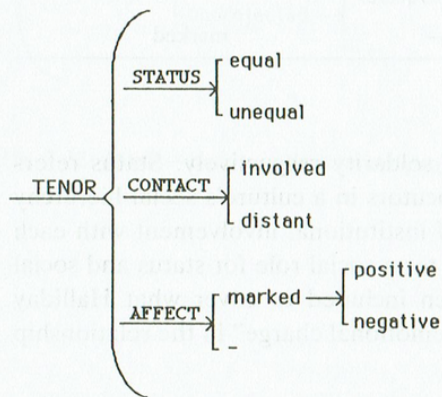


Fig. 7.13. Three dimensions of tenor

One example among dozens: distant contact → no mood ellipsis;

Going to the party tonight? → *Are you going to the party tonight?*

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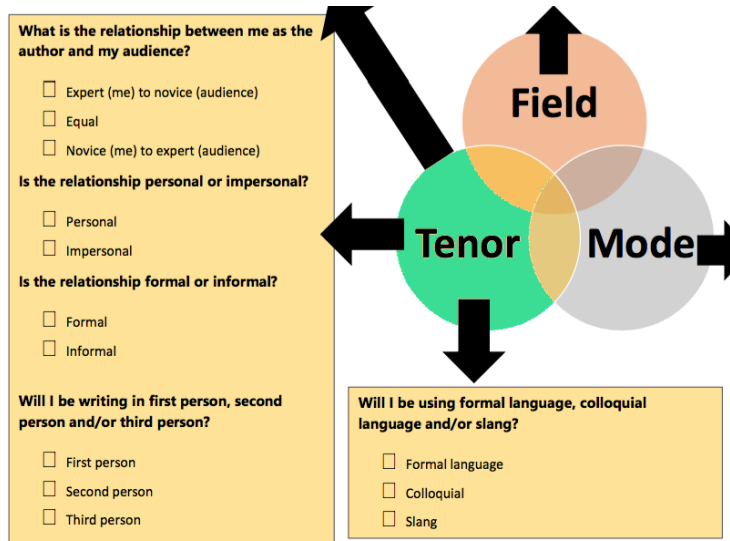
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Tenor systems (2) – Leung (2016)



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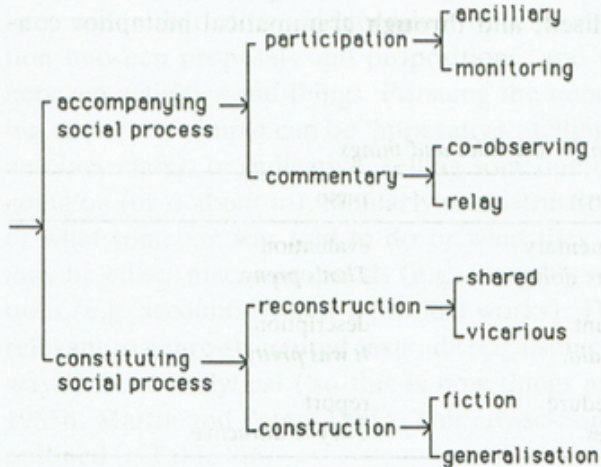


Fig. 7.10. Mode — degrees of abstraction

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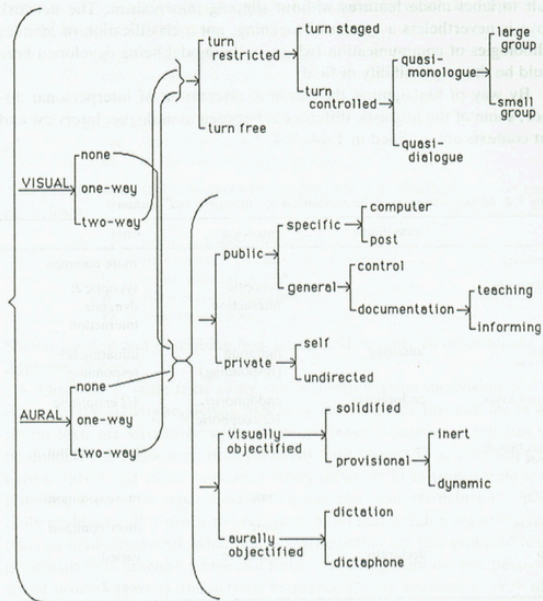


Fig. 7.9. Mode systems: speaking and writing focus

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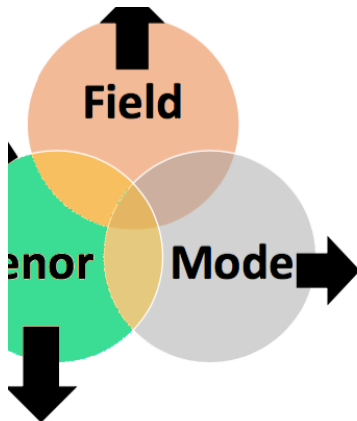
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Mode systems (3) – Leung (2016)



g formal language, colloquial
d/or slang?

l language
ual

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 _____

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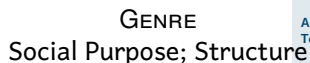
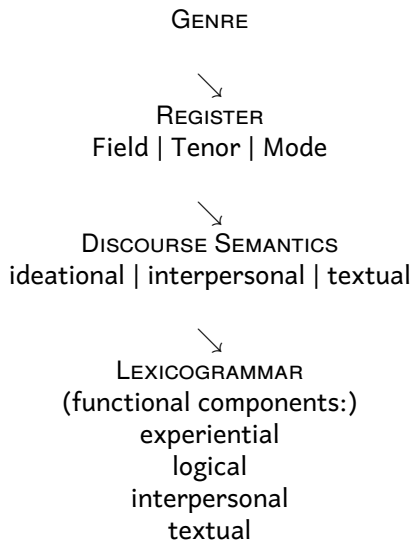
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Martin & Rose (2007²) vs. Humphrey, Droga & Feez (2012²).



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'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, 2007².

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(1): The function-rank matrix

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Ideational		Interpersonal	Textual		
Experiential	Logical		(structural)		(non-structural)
By rank:	All ranks:	By rank:	By rank:	Cross-rank:	Cohesion Reference Substitution Ellipsis Conjunction Lexical cohesion
Clause: transitivity	Paratactic and hypotactic relations	Clause: mood, modality	Clause: theme	Information unit:	
Verbal group: tense	(condition, addition, report)	Verbal group: person	Verbal group: voice	information distribution, information focus	
Nominal group: epithesis		Nominal group: attitude	Nominal group: deixis		
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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— 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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— construing a model of reality: IDEATIONAL:
EXPERIENTIAL
- 3 Clause as message:
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— 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')

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Do	cats	eat	bats?
----	------	-----	-------

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

MOOD

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

TRANSITIVITY

Theme		Rheme	
-------	--	-------	--

THEME

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----	------	-----	-------

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Finite	Subject	Predicator	Complement _{D.O.}

MOOD

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	

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----	------	-----	-------

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

MOOD

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	

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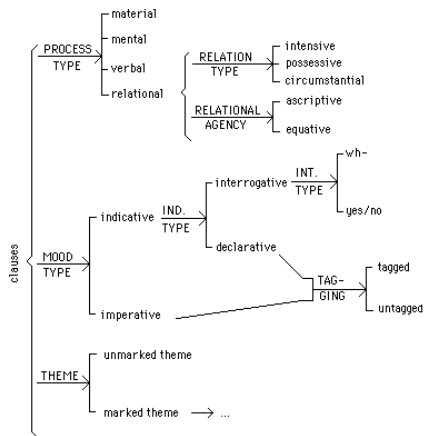
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ideational: TRANSITIVITY
interpersonal: MOOD
textual: THEME

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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).

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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)

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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

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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

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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, **will you?**, and it is very unlikely that you will ever want to ruin your tea by sweetening it again, **will you.**

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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.

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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

we

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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

we

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Experiential component — TENSE

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present

present-in-present

future (?)

we

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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

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Logical component – verbal group complexes

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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

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- 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*)

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- 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?)

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[<http://www.listchallenges.com/all-the-books-one-remembers-reading-by-sonita>]

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