

**A Systemic Functional Analysis of three cooking recipes**

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Below you will find three texts all devoted to the subject of cooking and which all provide guidance in the preparation of certain recipes. They differ markedly, however, in key aspects of their lexico-grammar and textual organisation. Apply the systemic functional framework to identify the key aspects of this variation, using your grammatical analysis to reach conclusions as to the ultimate stylistic and communicative differences between the texts.

**Text 1.** (Ceefax recipe, cited in Goddard, A, 1998, *The Language of Advertising*, Routledge, London: 48)

### **Chinese style duck with pilau rice**

Ingredients

(for 2 persons)

2 duck breasts

1 oz root ginger, peeled and crushed

4 tbsp water

Method

1. Heat a heavy-based frying pan and cook the duck breasts, skin side down, for five minutes over a medium heat. Do not add oil, or the breasts will produce a surprising amount of fat.
2. Pour most of the fat out of the pan and discard. Turn the breasts over, add the root ginger and water. Cook for about 10 minutes until the water has evaporated and the duck is cooked through.

**Text 2** (Transcript of spoken television cooking program— cited Goddard, A, 1998, *The Language of Advertising*, Routledge, London: 47)

Today it's going to be a duck recipe, duck breasts, just searing two wild duck breasts in there to serve with a lovely Chinese set of flavours and a wild rice pilau. Speaking of wild, I've been cooking these duck breasts for a little while now, in fact you can use domestic or wild duck like barbary or, err, campbell khaki, a wonderful name for duck. I'm going to start adding flavours ginger first, now you can... this is crushed fresh ginger I've taken it from the root and peeled and crushed it but you can buy jars of it ready crushed which are hugely useful and valuable if you're in a bit of a hurry, about an ounce or so of ginger, a couple of big tablespoons if you're using the crushed version and then a little water, just a wineglass of water and a quick stir so that the flavours of the ginger and the duck start to mingle. Now that needs to simmer for about ten minutes until the duck's almost cooked through and meanwhile you can be starting the pilau, the delicious wild rice dish that goes with this.

**Text 3** (extracted from a Delia Smith cookery book, cited Goddard, A, 1998, *The Language of Advertising*, Routledge, London: 53)

### **Perfect Roast Potatoes**

The amounts here are not vital because it depends on who's greedy and who is on a diet and so on, but I find that 8oz (225g) per person is enough - yielding three each and a few extras for inevitable second helpings.

### **Four Nut Chocolate Brownies**

If you've never made brownies before, you first need to get into the brownie mode, and to do this stop thinking cakes. Brownies are slightly crisp on the outside but soft, damp and squidgy within. I'm always getting letters from people who think their brownies are not cooked, so once you've accepted the description try and forget all about cakes.

### **Cranberry and Orange One-Crust Pies**

I seem to have a craze at the moment for cooking everything in individual portions. I love individual steamed puddings and now I'm into making individual pies as well. These are dead simple to make, easy to serve and the rich, luscious flavour of the cranberries is extremely good.

## 1. Introduction

Systemic Functional Linguistics (SFL) is a theory of language developed mostly by M.A.K. Halliday and his colleagues in the 1970s. Its founder defines it as

*‘functional and semantic rather than syntactic in orientation, [it] takes the text rather than the sentence as its object, and defines its scope by reference to usage rather than grammaticality’* (Encyclopedia of Language & Linguistics).

‘Functional’, ‘Semantic’, and ‘text’ are some of the core notions of SFL. Although it does not disregard grammatical and syntactical systems, SFL Grammar is primarily concerned with the function of the language and its meaning, rather than grammatical structures *per se*. This is achieved by studying the text, which is defined as ‘a piece of language in use’, ‘language that is functional’ (Halliday & Hassan, 1985, cited in Butt *et al* 2000:3). A text can be any piece of language either written or spoken, of any length, which however has a unified meaning (ibid).

Analysis involves looking at the whole text rather than individual sentences and at both vocabulary (lexis) and grammar, since according to the systemics, lexis and grammar (lexicogrammar, lexicogrammatical) cannot be separated, as they are both essential for the meaning of language, they are both functional. Consequently, systemics argue that the choice of lexicogrammar, that is the words used and the way they are organized, in the construction of a text influences the text’s overall ‘communicative functionality’ and/or meaning (White, 2001:19). By ‘meaning’ systemics refer to the meaning of a grammatical structure and how this relates to its communicative function (White, 2001).

After introducing Halliday’s model of Systemic Functional Grammar, this paper will analyse the lexico-grammar similarities and differences of the three given texts. It will then discuss the stylistic and communicative functions of the texts and any differences arising from these. The three texts are all cooking recipes and it is anticipated that they will share some similarities at least in their lexicogrammar choice.

## 2. Theory

### **2.1. The Three meanings**

According to Halliday each sentence/clause contains simultaneously three kinds of meaning/function, or three ‘metafunctions’ -to use his term-, **ideational** or **experiential**, **interpersonal** and **textual** and in order to analyse and discuss these meanings we need a metalanguage (White, 2001).

Through **experiential meanings** language users represent their experience of the world, an external reality. This is done through **Processes** (‘happenings and states’), **Participants** (‘entities’- who, what) and **Circumstances** (when, where, why, etc). Processes are typically verbs and verb phrases, Participants nouns, and Circumstances prepositional or adverbial phrases (White, 2001). Processes may be ‘material’, ‘mental’, ‘verbal’, ‘relational’, ‘existential’ or ‘behavioural’. They may have none, one, two or

more participants. Any material Process has an Actor even if it is not mentioned in the clause. Table 1 below summarises the different types of Processes and Participants. Circumstances give us background information about the Processes; information about: space, time, extent, cause, manner, accompaniment.

<b>Process</b>	<b>Meaning</b>	<b>Participants</b>
Material (action, event)	‘doing’, ‘happening’	Actor, (Goal)
Mental <ul style="list-style-type: none"> <li>• perception</li> <li>• cognition</li> <li>• emotion</li> </ul>	‘sensing’ ‘thinking’ ‘feeling’	Senser, (Phenomenon)
Verbal	‘saying’	Sayer, (Receiver) (Verbiage) (Target)
Relational <ul style="list-style-type: none"> <li>• attributive</li> <li>• identification</li> </ul>	‘being and having’ ‘attributing’ ‘identifying’	Carrier, Attribute Value, Token/ Identified (IDFD), Identifier (IDFR)
Existential	‘existing’	Existent
Behavioural	‘behaving’	Behaver, (Behaviour)

**Table 1.** Process and Participant types (adapted from White (2001) and Thompson (1996))

Language is also used for interaction and expressing **interpersonal** meanings. The basic interpersonal meanings refer to whether language is used to exchange information or goods and services. This is achieved by either demanding or giving and is realised at the lexicogrammatical level. Thus, we use a statement (declarative) to give information, and a question (interrogative) to demand information. We use a command or order (imperative) to demand goods and services, or to give orders or instructions. Procedural texts (such as recipes, manuals etc) are a good example of ordering goods and services. Although they are not really demands they have the form of orders, which are to be followed in order to have the desired result (Butt, 2000:86-88).

For interpersonal meanings the crucial relationship is between grammatical functions. The two central elements here are the Subject and the Finite, which refers to the timing of the action (past, present, future, etc). It can also be used by the speaker to pass a judgement on probability, obligation, capability, inclination or usuality (White, 2001). What is also important is the polarity of a clause (positive + or negative -). The three elements Finite, Subject and Polarity form the Mood (or Mood Block). It is possible for a clause to contain a verb but no Finite in which case we have a non-finite clause. When the verbal group consists of one word only e.g. ‘took’ this performs a dual function. First the function of specifying the time (Finite - past) and also the function of ‘indicating the nature of the event’ (Predicator) (White, 2001). Other parts of interpersonal analysis are the Complement (which includes both the Complement and Object of the traditional grammar) and the Adjuncts (or Circumstantial Adjuncts) including adverbs and prepositional phrases. The Predicator, the Complement and the Adjuncts form the

Residue. Most imperatives lack Subject and Finite and therefore are made up only of Residue.

Through **textual** meaning we organize coherent and cohesive texts. What comes first in a clause is a starting point that expresses an important kind of meaning. In English this signals the whole message of the clause. Two are the elements here Theme and Rheme. According to Halliday (1994:38, cited in Butt *et al* 2000:136) Theme is 'what the message is concerned with: the point of departure for what the speaker is going to say'. This includes 'everything up to and including the first Participant, Process or Circumstance' in the experiential meaning (White, 2001:154). When the Topical Theme differs from the Subject, the Theme is said to be 'marked', in other words different from the normal pattern.

The first element is called the 'topical theme'. This sometimes includes a 'textual element' (conjunctions or connectives) or 'interpersonal element' (modal, adjunct) and then the theme can be subdivided into 'textual', 'interpersonal' or 'topical'. In imperatives without a subject and finite the Theme is the Process. What follows the Theme is called the Rheme.

## 2.2. Register

SFL is also concerned with the relationship between language and the socio-cultural context in which communication occurs; in other words, the social functionality of language use. It is argued that language use '[acts] to influence, change or construct the social situation' (White: 2001:19). Similarly, wording and structure is 'adapted' by the language user so as to fit the social situation for which the language is intended. Or as Thompson (2004:39) has put it, 'the linguistic resources are determined by the meaning that we want to make'. This is achieved through **register** which Halliday (Halliday & Hassan, 1985, cited in Thompson, 2004:40) defines as 'variation according to use', and he calls these variations **field, tenor** and **mode**. Field refers to the subject matter of the text, (*what*); Tenor relates to the relationships between language users (*who*) and by Mode is meant the means by which communication is achieved (e.g. written or spoken), (*how*).

According to the systemics, there is a close link between these three aspects of social context (Field, Tenor and Mode) and the three different modes of meaning (experiential, interpersonal and textual). The field of the text is reflected in the experiential meaning, the tenor in the interpersonal and the mode in the textual meaning. When a group of texts have similar experiential, interpersonal and textual meanings and hence share the same context of situation (Field, Tenor and Mode), then they are said to belong to the same 'register'. These texts express the same purposes and relationships and also share similar patterns of lexicogrammar (Butt *et al*, 2000). If we know the register we can predict the kind of grammatical resources that will be used in any given text of a certain register. If any one of the above is different the texts will be different and therefore they won't be seen as belonging to the same register (White, 2000). An example of register is factual texts such as recipes. It can be assumed that all kinds of recipes would belong to the same

register. For this to happen though they need to share the same field, tenor and mode. Indeed all recipes share the same subject matter (field), yet they may differ in the relationships assumed between the communicators (expert-novice), or the formality of the language used (friendly, ‘chatty’ – formal). Any such difference would mean difference in interpersonal or textual (or both) meanings and therefore different register.

### **3. ANALYSIS**

#### **3.1 Clauses**

Before we move on to the lexicogrammatical analysis of the three texts we need to justify a few points on the units of analysis used here. Why texts were divided the way they have and what other alternatives exist. We take the clause (cl) as the unit of analysis for the three texts. For our purposes the clause is defined as ‘any stretch of language centred on a verbal group’ (Thompson (2004:17) that gives a complete message. Clauses can be independent (stand-alone) or dependent (cannot stand alone; no complete message) and can be either finite or non-finite, depending on whether the verbal group is finite or non-finite. Clauses may also be ‘embedded’ and act as ‘post-modifiers’ or ‘qualifiers’ of a nominal group and in this case they are not considered as ‘standing-alone’ at the top level of analysis. Although this is recognised in the breaking down of the texts in clauses (Appendix A) when it comes to the functional analysis of the texts it was thought appropriate to analyse the embedded clauses as separate ones giving experiential, interpersonal and textual meaning, hence the numbering. One or more clauses working autonomously or together though some logical relationship form a clause complex (CC).

#### **3.2 Metafunction analysis**

The breaking down of texts into clause-complexes and clauses allows us to proceed to their analysis of experiential, interpersonal and textual meanings (Appendix B). In the experiential level, table 1 below gives a summary of the Process used in the three texts.

<b>Process</b>	<b>Text 1 (written)</b>	<b>Text 2 (spoken)</b>		<b>Text 3 (written)</b>	
Material	11 (100%)	19 (76%) or 18?		8 (35%)	
Mental, cognition	-	-		4 (17%)	
Mental, emotional	-	-		1 (4%)	
Relational IDF	-	2 (8%)	20%	1 (4%)	43%
Relational, attributive	-	3 (12%)		9 (39%)	
Verbal	-	-		-	
<b>Total</b>	<b>11 (100)</b>	<b>24 (100)</b>		<b>23 (100)</b>	

**Table 2.** Process types in the three texts

Since these are ‘procedure’ texts, it is not surprising that the majority of the processes are material. Text one is a numerical recipe and uses solely material processes, mostly imperatives (heat, pour, add etc). It reads like a list, a sequence of events, and there is very little, if any, personal involvement and commentary. In text 2, although the majority of the Processes are material, there is a slight attempt for variation with a small number

of relational Processes used. The patterns in Delia Smith's text (3) on the other hand, are less clear-cut. Processes are more relational than material. She uses almost any kind of Process adding personal comments (I find) and emotion (I love). This becomes more interesting when we compare the texts according to their field. Though written, text 3 uses a greater variety of Processes even compared to the spoken text 2. Delia Smith clearly uses much more relational processes than material ones, with the highest percentage of attributive. She also uses a good number of mental processes, considering the field of the text, but we will return to this later.

In Text 1 (Table 2) nine out of the 11 actors are 'you' –always implicit-, the rest being the duck, the breasts and water. There is a very strong correlation here between material processes and imperatives (Thompson 2004:131). Only seven processes have a Goal, and these mostly have to do with the cooking ingredients (breasts, oil, fat, ginger, pan). The Circumstances involve mostly time and place. In text 2, three out of the 19 Processes are ellipted, nine actors are once more 'you', five of which are clearly stated, and the speaker (I) is the Actor of five Processes. The majority of the Processes (13) have a Goal and this is always an ingredient or 'things to do with cooking'. Circumstances again similarly to text 1 refer to time, place and manner. In text 3 half of the Actors are 'you' making the text read as more involving and personal. Goals mostly have to do with ingredients and Circumstances are not used much. At experiential level it can be concluded that recipes can use any type of process and Actors are not always 'the cook' and the 'reader'.



Text 1				Text 2				Text 3			
Process	Actor	Goal	Cir	Process	Actor	Goal	Cir	Process	Actor	Goal	Cir
Heat	'you'	Pan	-	Is going to be	it	recipe	-	yielding	[8 oz]	[potatoes]	cause
Cook	'you'	Duck breasts	Manner/time/place	searing	'You'	breasts	place	depends	it	-	
add	'you'	Oil	-	To serve	'You'	-	manner	Have made	you	Brownies	Time
produce	breasts	Fat	-	've been cooking	I	breasts	time	Need to get into	you	Brownie mode	
pour	'you'	Fat	place	Use	you	-	-	[want to] do	[you]	this	
discard	'you'	[fat]	-	Adding	I	flavours	-	Am getting	I	letters	
turn	'you'	Breasts	-	[use]	you	-	-	Have accepted	you	The description	
add	'you'	Ginger and water	-	Taken	[I]	it	place	Am into making	I	pies	
cook	'you'	[the breasts]	time	Peeled	[I]	[it]	-				
Has evaporated	water	-	-	Crushed	[I]	it	-				
Is cooked	duck	-	-	Buy	you	jars	-				
				Using	you	The crushed version	-				
				[add]	'you'	water	-				
				[Give]	'You'	stir	-				
				Mingle	flavours	-	-				
				Simmer	that	-	time				
				Is cooked	The duck	-					
				Be starting	You	pilau	-				
				Goes with	that	this	-				

**Table 3.** Material Processes, Actors, Goals and Circumstances in the three texts.

(Note: '...' = implicit (imperative); [...] = ellipsis)

At interpersonal level, it is expected that all three texts would demand 'goods & services' with the use of imperative clauses, typically involving Predicator + optional additional elements (White, 2001), that is Residue only. However, in text 2 and 3 there are a few imperative clauses with Mood Block (table 3).

Text 2	Text 3
cl. 6 You can use...	cl. 9 You need to ...
cl. 9 Now you can...	
cl. 14 You can buy...	
cl.21 Now, that needs to simmer	
cl. 24 You can be starting	

**Table 4.** Imperative clauses with Mood Block

What is interesting here is that all the finites are modals, all denoting low obligation/permission in text 2 or necessity in text 3, and are all personalized. Modality is a way of ‘extending and complicating the way we exchange information and negotiate meanings’ (White: 2001:93) and it is one of the grammatical features used in procedural texts to make meanings stronger or weaker (Butt *et al*, 2000).

Textual meaning is realised through the Theme of a clause. Table 4 below displays the themes of each clause of the three texts. In text 1 –not surprisingly- the theme in 8 out of the 11 clauses is an imperative. The Themes of text 2 and 3, on the other hand, portray some interest. Both text 2 and 3 use conjunctions especially ‘and’ which are more frequent in unplanned speech, or used to introduce a new piece of information. ‘Now’ is also used in both text 2 and 3 signposting a new stage in the process.

Clause	Text 1	Text 2	Text 3
1	Heat	Today	The amounts
2	And Cook	Just searing	Because it
3	Do not add	To serve	Who
4	Or the breasts	Speaking of wild	And who
5	Pour	In fact you	But I
6	And discard	[Which]	That 8 oz
7	Turn	I	Yielding
8	Add	Now you	If you
9	Cook	This	You
10	Until the water	I	And [if you]
11	And the duck	And [I ]	Stop thinking
12		And [I ]	Brownies
13		But you	I
14		[Which]	Who
15		If you	Their brownies
16		Add	Once you
17		If you	Try and forget
18		And then add	I
19		And give	I
20		So that the flavours	And now I
21		Now that	These
22		Until the duck	[These]
23		And meanwhile you	And the rich ...
24		That	

**Table 5.** Themes in the three texts

### 3.3 Register

A clause analysis of each of the text reveals that all three functions are performed simultaneously (ideational/interpersonal/textual). The clause, though, is part of a larger text, which is situated in a particular socio-cultural context. It is therefore, necessary to relate such analysis to how clauses contribute to the meaning as a whole and how the text is 'culturally situated'. We have already seen that when a group of texts display similar experiential, interpersonal and textual meanings and hence imply similar values of Field, Tenor and Mode, then they are said to belong to the same **register**.

Our three texts, are all cooking recipes, and therefore share a similar subject matter. Text 1 and 2 are about a duck recipe, text 3 addresses three altogether different recipes. Despite that, the three texts share the same **Field**, that of cooking recipes. We know that the first text is written and it is a ceefax recipe, text 3 is also written taken from a cookery book, whereas text 2 is spoken, the transcript of a television cooking programme where the cook is making the recipe while at the same time explaining it. This means that text 1 and 3 share the same **Mode** but text 2 does not. Because of that, we would expect features typical to the written mode, in text 1 and 3, such as lengthy noun groups to compact the information; using the beginning of sentences to focus attention on how the topic is being developed; the use of the passive to organize the flow of information, and linking devices such as pronouns and synonyms to make the text cohesive.

We also expect the texts to differ in terms of the formality of the writing, the kind of relationship assumed between the writer and the reader and consequently in the textual meanings they express and in Tenor. It is anticipated that text 1 and 3 –as written– would use more formal (factual-instructional) language targeted at both expert and non-expert audience. In contrast, text 2 is anticipated to use less formal, more interactive language and be targeted at more experienced audience.

What is surprising though is that if we had not been given the information that text 3 is from a cookery book, it would have been easily mistaken for a spoken text. A number of lexicogrammatical choices made by the writer lead us to suggest that it could have easily been from a live television programme too. Such assumption is justified by the 'chatty', 'conversational' style the writer uses, since such stylistic features are readily related to spoken texts. By choosing such elements as 'I', 'reductions', 'colloquial/casual vocabulary', 'the writer seeks to construct an informal tone and thereby to construct a sense of connection or friendly intimacy with her audience (White, 2001:27).

Turning to tenor, we note that the relationship between speaker/writer and listener/reader is one of a 'famous' cook, a 'connoisseur' writing a cookery book or speaking to TV viewers. The first text is written in 'note' form: a list of ingredients and simple instructions. In the second and third texts, the writer/speaker engages with the readers,

becomes more personal, speaks in the first person and gives personal information of some kind. He/She addresses the viewers/readers personally, uses colloquialisms, and provokes interaction through the choice of emotive and evaluative vocabulary. A number of modals are also used which 'invite' the reader to speculate. Some examples include:

### Text 2

- cl. 1. Today it's going to be a duck recipe,
- cl. 2. Just searing two wild duck breasts in there
- cl. 4. Speaking of wild
- cl. 7. I'm going to start adding flavours, ginger first,
- cl. 14. Which are hugely useful and valuable
- cl. 15. if you're in a bit of a hurry,
- cl. 16. about an ounce or so of ginger, a couple of big tablespoons
- cl. 19. and a quick stir
- cl. 23. and meanwhile you can be starting the pilau

### Text 3

- cl. 3. who's greedy
- cl. 5. but I find that
- cl. 10. stop thinking cakes
- cl. 11. Brownies are slightly crisp on the outside but soft, damp and squidgy within.
- cl. 12. I'm always getting letters from people
- cl. 16. try and forget all about cakes
- cl. 18. I seem to have a craze at the moment
- cl. 19. I love individual steamed puddings
- cl. 20. and now I'm into making individual pies as well.
- cl. 21. These are dead simple to make,
- cl. 22. are easy to serve
- cl. 23. and the rich, luscious flavour of the cranberries is extremely good.

Although, informal tone and intimacy are mostly associated with spoken modes, the examples above share many similarities. We are aware that text 3 is from a cookery book of Delia Smith, a famous British T.V. persona, the 'queen of cooking' (The Guardian, 2008) whose 'chatty style has won millions of fans' (Read, Write, Plus, 2009), and her books have sold millions of copies. A survey on the language of recipes found that her recipes include 'long sentences, too many adjectives, extra commentary and personal observations' (ibid). The text examined here indeed includes many adjectives (cl. 11, 21, 23), colloquialisms (cl. 18, 20, 21), personal information (cl. 12, 19), personal opinion, (cl.5) which add an intimate, informal tone. We are not aware who the speaker of text 2 is but by looking at the examples above one could assume that is the same person, or someone equally popular and familiar to the viewers. Again the language used is informal and 'chatty' as perhaps would have been expected from a live television cooking programme.

Informality, intimacy and casual linguistic features in a text tend to be associated with spoken language, however, such values stem from the difference of the Tenor of the language rather than its Mode (White:2001). It is the relationship between the 'interlocutors' that is reflected in the choice of the lexicogrammar of a text, and in our texts this is obvious especially in text 3, because we are aware that the relationship between Delia and her audience/readers is a well established one.

#### **4. Conclusion**

The analysis has revealed both differences and similarities in the metafunctional meanings of the three texts. Text 1 is significantly different from the other two texts. Text 2 and 3 share more similarities rather than differences, despite the fact that the first is spoken and the latter is written. The differences between the two written texts come in all three metafunctional meanings. From the experiential point of view, text 1 uses solely material processes, mostly implicit participant 'you' and few Circumstances. Text 3 uses a variety of Process, clearly stated 'you' Participants and Goals nouns related to cooking and ingredients. In terms of the interpersonal function, text 1 uses exclusively imperative mood, whereas in text 3 only three such cases exist. The theme, finally, in text 1 is mostly a process or an ingredient, whereas in text 3 is varied, with 'I' occurring five times. What is worth noticing in this analysis is that text 3 has more similarities in all three meanings with text 2 than with text 1 with which share the same mode. Its informal 'conversational' tone is associated with spoken language and lead us to think that it could have been spoken. However, 'informality and intimacy are not aspects of the Mode of the text but rather of its Tenor' (White: 2001:28), that is, of the relationship between the communicators. So text 1 can be said to differ from the other two in terms different communicative objectives, social contexts and intended audiences.

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## APPENDIX A - Clause complexes (CC) and clauses (cl)

### Discuss in Analysis

#### Text 1

##### CC.1

- cl. 1. Heat a heavy-based frying pan
- cl. 2. and cook the duck breasts, skin side down, for five minutes over a medium heat.

##### CC.2

- cl. 3. Do not add oil,
- cl. 4. or the breasts will produce a surprising amount of fat.

##### CC.3

- cl. 5. Pour most of the fat out of the pan
- cl. 6. and discard.

##### CC.4

- cl. 7. Turn the breasts over,
- cl. 8. add the root ginger and water.

##### CC.5

- cl. 9. Cook for about ten minutes
- cl.10. until the water has evaporated
- cl.11. and the duck is cooked through.

#### Text 2

##### CC.1

- cl. 1. Today it's going to be a duck recipe, duck breasts,
- cl. 2. just searing two wild duck breasts in there
- cl. 3. to serve with a lovely Chinese set of flavours and a wild rice pilau.

##### CC.2

- cl. 4. Speaking of wild, I've been cooking these duck breasts for a little while now,
- cl. 5. in fact you can use domestic or wild duck like barbary or, err, campbell khaki,
- cl. 6. [*which is*] a wonderful name for duck. (embedded)

##### CC.3

- cl. 7. I'm going to start adding flavours, ginger first,
- cl. 8. now you can ...
- cl. 9. this is crushed fresh ginger
- cl. 10. I've taken it from the root
- cl. 11. and [*have*] peeled
- cl. 12. and [*have*] crushed it
- cl. 13. but you can buy jars of it ready crushed

- cl. 14. which are hugely useful and valuable (embedded)
- cl. 15. if you're in a bit of a hurry,
- cl. 16. [add] about an ounce or so of ginger, a couple of big tablespoons
- cl. 17. if you're using the crushed version
- cl. 18. and then [add] a little water, just a wineglass of water
- cl. 19. and [give it] a quick stir
- cl. 20. so that the flavours of the ginger and the duck start to mingle.

#### CC. 4

- cl. 21. Now that needs to simmer for about ten minutes
- cl. 22. until the duck's almost cooked through
- cl. 23. and meanwhile you can be starting the pilau, the delicious wild rice dish
- cl. 24. that goes with this.

### TEXT 3

#### CC. 1

- cl. 1. The amounts here are not vital
- cl. 2. because it depends on
- cl. 3. who's greedy (embedded)
- cl. 4. and who is on a diet and so on, (embedded)
- cl. 5. but I find that 8oz (225g) per person is enough –
- cl. 6. yielding three each and a few extras for inevitable second helpings.

#### CC. 2

- cl. 7. If you've never made brownies before,
- cl. 8. you first need to get into the brownie mode,
- cl. 9. and [if you want] to do this
- cl. 10. stop thinking cakes

#### CC. 3

- cl. 11. Brownies are slightly crisp on the outside but soft, damp and squidgey within.

#### CC. 4

- cl. 12. I'm always getting letters from people
- cl. 13. who think (embedded)
- cl. 14. their brownies are not cooked,
- cl. 15. so once you've accepted the description above,
- cl. 16. try and forget all about cakes

#### CC. 5

- cl. 17. I seem to have a craze at the moment for cooking everything in individual portions.

#### CC. 6

- cl. 18. I love individual steamed puddings



cl. 19. and now I'm into making individual pies as well.

**CC. 7**

cl. 20. These are dead simple to make,

cl. 21. [they] are easy to serve

cl. 22. and the rich, luscious flavour of the cranberries is extremely good.

**APPENDIX B - Metafunction Analysis**

**TEXT 1**

CC1

cl 1	<i>independent</i>	<b>Heat</b>		<b>a heavy-based frying pan</b>	
	Experiential	Process: Material		Participant: Goal	
	Interpersonal	Finite +	Predicator	Complement	
		<b>Mood Block</b>	<b>Residue</b>		
	Textual	Theme	Rheme		

cl 2	<i>independent</i>	<b>and</b>	<b>cook</b>		<b>the duck breasts,</b>	<b>Skin side down (1) For five minutes (2) Over a medium heat (3)</b>
	Experiential		Process: Material		Participant: Goal	Circumstance: 1. Manner, 2. Time, 3.place
	Interpersonal		Finite +	Predicator	Complement	Adjunct
			<b>Mood Block</b>	<b>Residue</b>		
	Textual	Textual	Topical		Rheme	
		Theme				

CC2

cl 3	<i>independent</i>	<b>Do not add</b>		<b>oil,</b>		
	Experiential	Process: Material		Participant: Goal		
	Interpersonal	Finite -	Predicator	Complement		
		<b>Residue</b>				
	Textual	interpersonal	topical	Rheme		
		Theme				

cl 4	<i>Dependent finite</i>	<b>Or</b>	<b>the breasts</b>	<b>will produce</b>	<b>a surprising amount of fat.</b>	
	Experiential		Participant: Actor	Process: Material	Participant: Goal	
	Interpersonal		Subject	Finite +	Predicator	Complement
		<b>Mood Block</b>			<b>Residue</b>	
	Textual	textual	topical	Rheme		
		Theme				

CC3

Cl 5	<i>independent</i>	<b>Pour</b>	<b>most of the fat</b>	<b>out of the pan</b>
	Experiential	Process: Material	Participant: Goal	Circumstance: place
	Interpersonal	Predicator	Complement	Adjunct
		<b>Residue</b>		
	Textual	Theme	Rheme	

Cl 6	<i>independent</i>	<b>and</b>	<b>discard.</b>	
	Experiential		Process: Material	
	Interpersonal		Predicator	
		<b>Residue</b>		
	Textual	Textual	Topical	
		Theme		

CC4

cl 7	<i>independent</i>	<b>Turn</b>	<b>the breasts</b>	<b>over,</b>
	Experiential	Process:	Participant: Goal	Material
	Interpersonal	Predicator	Complement	Adjunct
		<b>Residue</b>		
	Textual	Theme	Rheme	

cl 8	<i>independent</i>	<b>add</b>	<b>the root ginger and water.</b>	
	Experiential	Process: material	Participant: Goal	
	Interpersonal	Predicator	Complement	
		<b>Residue</b>		
	Textual	Theme	Rheme	

CC5

cl 9	<i>independent</i>	<b>Cook</b>	<b>for about ten minutes</b>	
	Experiential	Process: Material	Circumstance: Time	
	Interpersonal	Predicator	Adjunct	
		<b>Residue</b>		
	Textual	Theme	Rheme	

cl 10	<i>Dependent finite</i>	until	the water	has	evaporated
	Experiential		Participant: Actor	Process: Material	
	Interpersonal		Subject	Finite +	Predicator
			<b>Mood Block</b>	<b>Residue</b>	
	Textual	Textual	Topical	Rheme	
		Theme			

cl 11	<i>Dependent finite</i>	and	the duck	is	cooked	through.
	Experiential		Participant: Actor	Process: Material		
	Interpersonal		Subject	Finite +	Predicator	Adjunct
			<b>Mood Block</b>	<b>Residue</b>		
	Textual	Textual	Topical	Rheme		
		Theme				

TEXT 2

CC1

cl 1	<i>Independent</i>	Today	it	's going to be	a duck recipe, duck breasts,	
	Experiential	Circumstance: Time	Participant: Token	Process: Relational IDF	Participant: Value	
	Interpersonal	Mood Adjunct	Subject	Finite +	Predicator	Complement
			<b>Mood Block</b>		<b>Residue</b>	
	Textual	Topical Theme	Rheme			

cl 2	<i>Dependent Non-finite</i>	Just	searing	two wild duck breasts	in there
	Experiential		Process: Material	Participant: Goal	Circumstance: place
	Interpersonal No Mood Block		Predicator	Adjunct	
			<b>Residue</b>		
	Textual	Textual Theme	Topical	Rheme	

cl 3	<i>Dependent-non-finite</i>	to serve	with a lovely Chinese set of flavours and a wild rice pilau.			
	Experiential	Process: Material	Circumstance: manner			
	Interpersonal No Mood block	Predicator	Complement			
			<b>Residue</b>			
		Topical	Rheme			
	Textual	Theme				

CC2 ??????

Cl 4	<i>independent</i>	Speaking of wild	I	've been cooking	these duck breasts	for a little while now	
	Experiential	Circumstance: cause	Participant: Actor	Process: Material	Participant: Goal	Circumstance: time	
	Interpersonal		Subject	Finite +	Predicator	Complement	Adjunct
			<b>Mood Block</b>		<b>Residue</b>		
	Textual	Theme	Rheme				

Cl 5	<i>independent</i>	In fact	you	can	use	domestic or wild duck like barbary or, err, Campbell khaki,
	Experiential		Participant: Actor	Process: Material		Participant: Goal
	Interpersonal	Mood Adjunct	Subject	Finite + Modal	Predicator	Complement
			<b>Mood Block</b>		<b>Residue</b>	
	Textual	Textual Theme	Topical	Rheme		

Cl 6	<i>Dependent (Post-modifier)</i>	[which	is]	a wonderful name for duck.		
	Experiential	Participant Carrier <i>ellipsis</i>	Process: Relational- attributive <i>ellipsis</i>	Participant: Attribute		
	Interpersonal	Subject	Finite +	Predicator	Complement	
		<b>Mood Block</b>		<b>Residue</b>		
	Textual	Theme	Rheme			

CC3

Cl 7	<i>independent</i>	I	'm going to start	adding	flavours ginger first	
	Experiential	Participant: Actor	Process: Material		Participant: Goal	
	Interpersonal	Subject	Finite + Modal	Predicator	Complement	
		<b>Mood Block</b>		<b>Residue</b>		
	Textual	Theme	Rheme			

Cl 8	<i>independent</i>	Now	you	can...	[use/buy]	
	Experiential		Participant: Actor	Process: Material		
	Interpersonal		Subject	Finite + Modal	[Predicator]	
		<b>Mood Block</b>		<b>Residue</b>		
		Textual	Topical	Rheme		
	Textual	Theme				

cl 9	<i>independent</i>	<b>This</b>	<b>is</b>	<b>crushed fresh ginger</b>	
	Experiential	Participant: Carrier	Process: Relational-attributive	Participant: Attribute	
	Interpersonal	Subject	Finite +	Predicator	Complement
		<b>Mood Block</b>		<b>Residue</b>	
	Textual	Theme	Rheme		

cl 10	<i>independent</i>	<b>I</b>	<b>'ve taken</b>	<b>it</b>	<b>from the root</b>	
	Experiential	Participant: Actor	Process: Material	Participant: Goal	Circumstance: place	
	Interpersonal	Subject	Finite +	Predicator	Complement	Adjunct
		<b>Mood Block</b>		<b>Residue</b>		
	Textual	Theme	Rheme			

cl 11	<i>independent</i>	<b>and</b>	<b>[I</b>	<b>have] peeled</b>	<b>[it]</b>	
	Experiential		Participant : Actor <i>ellipsis</i>	Process: Material	Participant: Goal <i>ellipsis</i>	
	Interpersonal		Subject	Finite +	Predicator	
		<b>Mood Block</b>		<b>Residue</b>		
	Textual	Textual	Topical	Rheme		
		Theme				

cl 12	<i>independent</i>	<b>and</b>	<b>[I</b>	<b>have] crushed</b>	<b>it</b>	
	Experiential		Participant: Actor <i>ellipsis</i>	Process: Material	Participant: Goal	
	Interpersonal		Subject	Finite +	Predicator	Complement
		<b>Mood Block</b>		<b>Residue</b>		
	Textual	Textual	Topical	Rheme		
		Theme				

cl 13	<i>Independent</i>	but	you	can	buy	jars of it ready crushed
	Experiential		Participant: Actor	Process: Material		Participant: Goal
	Interpersonal		Subject	Finite + Modal	Predicator	Complement
			<b>Mood Block</b>		<b>Residue</b>	
	Textual	Textual	Topical	Rheme		
		Theme				

cl 14	<i>Dependent finite (Post-modifier)</i>	[which	are ]	hugely useful and valuable	
	Experiential	Participant: Carrier <i>ellipsis</i>	Process: Relational-attributive <i>ellipsis</i>		Participant: Attribute
	Interpersonal	Subject	Finite +	Predicator	Complement
			<b>Mood Block</b>		<b>Residue</b>
	Textual	Theme	Rheme		

cl 15	<i>Dependent finite</i>	If	you	're	in a bit of a hurry,	
	Experiential		Participant: Actor	Process: Relational IDF		
	Interpersonal		Subject	Finite +	Predicator	Complement
			<b>Mood Block</b>		<b>Residue</b>	
	Textual	Theme		Rheme		

cl 16	<i>Independent</i>	[add]	about an ounce or so of ginger, a couple of big tablespoons		
	Experiential	Process: Material <i>ellipsis</i>	Participant: Goal		
	Interpersonal	Predicator			
		<b>Residue</b>			
	Textual	Theme		Rheme	



cl 17	<i>Dependent finite</i>	if	you	're	using	the crushed version
	Experiential		Participant: Actor	Process: Material		Participant: Goal
	Interpersonal		Subject	Finite +	Predicator	Complement
			<b>Mood Block</b>		<b>Residue</b>	
	Textual	Theme		Rheme		

cl 18	<i>independent</i>	and then	[add]	a little water, just a wineglass of water	
	Experiential		Process-Material <i>ellipsis</i>	Participant: Goal	
	Interpersonal		Finite +	Predicator	Complement
			<b>Mood Block</b>		<b>Residue</b>
	Textual	Textual	Topical		Rheme
		Theme			

cl 19	<i>independent</i>	and	[give	it]	a quick stir
	Experiential		Process Material <i>ellipsis</i>	Participant Goal <i>ellipsis</i>	Participant Goal
	Interpersonal		Finite +	Predicator	Complement
			<b>Mood Block</b>		<b>Residue</b>
	Textual	Theme		Rheme	

cl 20	<i>Dependent finite</i>	so that	the flavours of the ginger and the duck	start	to mingle.
	Experiential		Participant: Actor	Process: Material	
	Interpersonal		Subject	Finite +	Predicator
			<b>Mood Block</b>		<b>Residue</b>
	Textual	Textual	Topical		Rheme
		Theme			

CC4

cl 21	<i>independent</i>	Now	that	needs to simmer	for about ten minutes
	Experiential		Participant Actor	Process: Material	Circumstance: Time
	Interpersonal		Subject	Finite + Modal	Predicator Adjunct
			<b>Mood Block</b>		<b>Residue</b>
	Textual	Textual	Topical		
		Theme		Rheme	

cl 22	<i>Dependent finite</i>	until	the duck	's almost cooked through	
	Experiential		Participant: Actor	Process: Material	
	Interpersonal		Subject	Finite +	Predicator
			<b>Mood Block</b>		<b>Residue</b>
	Textual	Textual	Topical	Rheme	
		Theme			

cl 23	<i>independent</i>	and meanwhile	you	can be starting	the pilau, the delicious wild rice dish
	Experiential		Participant: Actor	Process: Material	Participant: Goal
	Interpersonal		Subject	Finite + Modal	Predicator Complement
			<b>Mood Block</b>		<b>Residue</b>
	Textual	Textual	Topical	Rheme	
		Theme			

cl 24	<i>Dependent finite (Post-Modifier)</i>	that	goes with	this	
	Experiential	Participant: Actor	Process: Material	Participant: Goal	
	Interpersonal	Subject	Finite +	Predicator	Adjunct
		<b>Mood Block</b>		<b>Residue</b>	
	Textual	Theme	Rheme		

TEXT 3

CC1

cl 1	<i>independent</i>	The amounts	here	are not	vital
	Experiential	Participant: Carrier	Circumstance: Place	Process: Relational Attributive	Participant: Attribute
	Interpersonal	Subject		Finite -	Predicator
		Mood Block		Residue	
	Textual	Theme	Rheme		

cl 2	<i>Dependent finite</i>	Because	it	depends on	
	Experiential		Participant: Actor	Process –material	
	Interpersonal		Subject	Finite +	Predicator
		Mood Block		Residue	
	Textual	Textual Theme	Topical	Rheme	

cl 3	<i>Dependent finite</i>	Who	's	greedy
	Experiential	Participant: Actor	Process: Relational-Attributive	Attribute
	Interpersonal	Subject	Finite +	Complement
		Mood Block		Residue
	Textual	Theme	Rheme	

cl 4	<i>Dependent finite</i>	and	who	is on a diet	and so on,
	Experiential		Participant Actor IDR	Process: Relational-IDENTIFYING	Circumstance
	Interpersonal		Subject	Finite	Adjunct
		Mood Block		Residue	
	Textual	Theme		Rheme	

cl 5	<i>independent</i>	<b>but</b>	<b>I</b>	<b>find</b>		
	Experiential		Participant: Senser	Process: Mental cognitive		
	Interpersonal		Subject	Finite +	Predicator	
			<b>Mood Block</b>		<b>Residue</b>	
	Textual	Textual	Topical	Rheme		
		Theme				

cl 6	<i>Dependent finite</i>	<b>that</b>	<b>8oz (225g) per person</b>	<b>is</b>	<b>enough</b>	
	Experiential		Participant: Carrier	Process relational attributive	Attribute	
	Interpersonal		Subject	Finite +	Predicator	Complement
			<b>Mood Block</b>		<b>Residue</b>	
	Textual	Textual	Topical	Rheme		
		Theme				

cl 7	<i>Dependent Non-finite</i>	<b>yielding</b>	<b>three each and a few extras</b>	<b>for inevitable second helpings.</b>		
	Experiential	Process Material	Participant: Goal	Circumstance: cause		
	Interpersonal	Predicator	Complement	Adjunct		
	No Mood Block		<b>Residue</b>			
	Textual	Topical	Rheme			
		Rheme				

CC2

Cl 8	<i>Dependent finite</i>	<b>If</b>	<b>you</b>	<b>'ve never made</b>	<b>brownies</b>	<b>before,</b>	
	Experiential		Participant: Actor	Process: Material	Participant: Goal	Circumstance: Time	
	Interpersonal		Subject	Finite -	Predicator	Complement	Adjunct
			<b>Mood Block</b>		<b>Residue</b>		
	Textual	Textual	Topical	Rheme			
		Theme					

Cl 9	<i>independent</i>	You	first	need to get into	the brownie mode,	
	Experiential	Participant: Actor		Process: Material	Participant – Goal	
	Interpersonal	Subject		Finite + Modal	Predicator	Complement
		<b>Mood Block</b>			<b>Residue</b>	
	Textual	Theme	Rheme			

Cl 10	<i>Dependent finite</i>	and	[if	you	want] to do	This	
	Experiential			Participant: Actor <i>ellipsis</i>	Process: Material <i>ellipsis</i>	Participant: Goal	
	Interpersonal			Subject	Finite +	Predicator	Complement
				<b>Mood block</b>		<b>Residue</b>	
	Textual	Textual Theme	Topical	Rheme			

cl 11	<i>independent</i>	stop	thinking	cakes.
	Experiential	Process mental cognition		Participant phenomenon
	Interpersonal	Finite +	Predicator	Complement
		<b>Mood Block</b>	<b>Residue</b>	
	Textual	Theme		Rheme

CC3

cl 12	<i>independent</i>	Brownies	are	slightly crisp on the outside, but soft, damp and squidgy within.	
	Experiential	Participant: Actor	Process: Relational attributive	Circumstance: Attribute	
	Interpersonal	Subject	Finite +	Predicator	Complement
		<b>Mood Block</b>		<b>Residue</b>	
	Textual	Theme	Rheme		

CC4

cl 13	<i>independent</i>	I	'm always getting		letters	from people
	Experiential	Participant Actor	Process: Material		Participant: Goal	Circumstance: Place
	Interpersonal	Subject	Finite +	Predicator	Complement	Adjunct?
		<b>Mood Block</b>		<b>Residue</b>		
	Textual	Theme	Rheme			

cl 14	<i>Dependent finite</i>	who	Think			
	Experiential	Participant: Senser	Process: Mental cognitive			
	Interpersonal	Subject	Finite +	Predicator		
		<b>Mood Block</b>		<b>Residue</b>		
	Textual	Theme	Rheme			

cl 15	<i>Dependent finite</i>	their brownies	are not	cooked,*		
	Experiential	Participant: Actor	Process: Relational attributive	Attribute <small>* treated as adjective</small>		
	Interpersonal	Subject	Finite -	Predicator		
		<b>Mood Block</b>		<b>Residue</b>		
	Textual	Theme	Rheme			

cl 16	<i>Dependent finite</i>	once	you	've accepted	the description	above,
	Experiential		Participant: Actor	Process: Material	Participant: Goal	Circumstance: place
	Interpersonal		Subject	Finite +	Predicator	Complement Adjunct
		<b>Mood Block</b>		<b>Residue</b>		
	Textual	Textual	Topical	Rheme		
		Theme				

cl 17	<i>independent</i>	try and forget	all about cakes **** explain why one clause
	Experiential	Process Mental cognition	phenomenon
	Interpersonal	Predicator	Complement
		<b>Residue</b>	
	Textual	Theme	Rheme

CC5

cl 18	<i>independent</i>	I	seem to have	a craze	at the moment for cooking everything in individual portions.	
	Experiential	Participant: Senser	Process: relational attributive	Participant:attribute	Circumstance: Time-cause	
	Interpersonal	Subject	Finite +	Predicator	Complement	Adjunct
		<b>Mood block</b>		<b>Residue</b>		
	Textual	Theme	Rheme			

CC6

Cl 19	<i>independent</i>	I	love	individual steamed puddings	
	Experiential	Participant: Senser	Process: Mental emotion	Participant: phenomenon	
	Interpersonal	Subject	Finite +	Predicator	Complement
		<b>Mood Block</b>		<b>Residue</b>	
	Textual	Theme	Rheme		

cl 20	<i>independent</i>	and now	I	'm into making	individual pies	as well.	
	Experiential		Participant: Actor	Process: Material	Participant: Goal	Circumstance	
	Interpersonal		Subject	Finite +	Predicator	Complement	Adjunct
		<b>Mood Block</b>			<b>Residue</b>		
	Textual	textual	topical	Rheme			
		Theme					

CC7

cl 21	<i>independent</i>	These	are	dead simple to make,
	Experiential	Participant carrier	Process: relational attributive	Participant: attribute
	Interpersonal	Subject	Finite +	Predicator Complement
		Mood Block		Residue
	Textual	Theme	Rheme	

cl 22	<i>independent</i>	[These	are]	easy to serve,
	Experiential	Participant: carrier <i>ellipsis</i>	Process: Relational attributive <i>ellipsis</i>	Participant: attribute
	Interpersonal	Subject	Finite +	Predicator Complement
		Mood Block		Residue
	Textual	Theme	Rheme	

cl 23	<i>independent</i>	And	the rich, luscious flavor of the cranberries	is	extremely good.
	Experiential		Participant: carrier	Process: relational attributive	Circumstance: Attribute
	Interpersonal		Subject	Finite +	Predicator Complement
			Mood block		Residue
	Textual	Textual	Topical	Rheme	
		Theme			