

# Introduction

ELIZABETH SWAIN

*In assessing the value of a description, it is reasonable to ask whether it has proved useful for the purpose for which it is intended; and such purposes may be external as well as internal to linguistics.*

Michael Halliday (1964)

The chapters presented in this volume are almost all revised versions of papers presented at the 18th Eurointernational Systemic Functional Linguistics Conference in Gorizia, 2006, whose theme embraced continuity and change in Systemic Functional Linguistics (SFL), then poised to enter its second half-century.

As described on the back cover of the 3rd edition of the *Introduction to Functional Grammar* (IFG), SFL is ‘a theory that evolved in the process of being applied’, and its many and varied applications over five decades explain and justify the theory’s elaborateness today. The mostly applied work collected here captures some of its breadth, depth, and versatility in the range of contexts explored, the different levels of analysis undertaken, and the use of both well-established and more recently developed analytical tools. The work is consistent with an abiding tradition of inquiry into diverse fields of human activity and of fruitful engagement with other theories and with new technologies. It is also indicative of ways in which SFL may need to evolve in order to meet the descriptive and analytical challenges implied in responding to and bringing about social change.

The fourteen chapters are organised into three sections. The first, Multilingual Studies and Translation, includes descriptions and analyses on different levels of Spanish, French, Slovenian, German and English discourse, also from a comparative perspective. The middle section, Multimodal Advertising Discourse, contains two critical discourse analyses, a diachronic study of genre development and a functional analysis of a new form of multimodal advertising. The third and last section, Stylistics and Other Specialised Discourses, hosts two studies engaging with the possibilities of SFL for literary criticism; two exploring aspects of English academic written discourse, and one applying SFL to representations of self in psychotherapy.

SFL has been developed mainly from descriptions of English and research applications to English-language contexts and registers. However, modern SFL theory has an important forerunner in Halliday's (1956) description of modern Chinese grammar, and other SFL-based studies of languages other than English (LOTE) have made important contributions to the theory. There are signs that the sporadicity and isolation which has characterised this work<sup>1</sup> will be addressed by 'a co-ordinated and integrated systemic functional approach to multilingual studies' (Matthiessen, 2007), of the kind seen in Caffarel et al (2004) and in the activities of the Systemic Typology Group ([http://web.me.com/teruyak/Systemic\\_Typology\\_Group/Welcome\\_STG.html](http://web.me.com/teruyak/Systemic_Typology_Group/Welcome_STG.html)), or STG. More descriptions of particular languages will contribute to widening the appeal of SFL theory by serving the expanding needs of SFL users (Fawcett, 2006), and particularly so if they are made with common methods and goals, and in a spirit of sharing and collaboration.

Members of the STG, Jorge Arús and Julia Lavid have co-authored a Systemic-Functional grammar of Spanish, contrastive with English (Lavid et al, 2010). Their contributions here are both concerned with Theme, a topic which has attracted considerable attention in SFL, across both same-language genres and registers and different languages (e.g. Hasan & Fries, 1995; Ghadessy, 1995; Rose, 2001). Lavid and Arús each explore thematic choice within the experiential and interpersonal structure of the clause in Spanish and in English.

In 'On Theme in English and Spanish: a comparative study' Jorge Arús emphasises the usefulness of a contrastive approach in his metafunctional analysis of thematic resources in English and Spanish, eschewing the traditional explanation that Subject-drop allowed by the morphological agreement between subject and verb makes Spanish word order more flexible than English, which grammaticalises Subject position. He begins with a thorough review and discussion of the background debates on English Theme and on Theme and Subject-drop in Spanish. In the former he aligns himself with the 'discursive' definition of Theme in the 3rd IFG (Halliday & Matthiessen, 2004:64); in the latter, with those who consider the Spanish process thematised, when it appears in clause-initial position, rather than the elliptical, morphologically implied Subject. The effect of Subject-drop on thematic choices and method of textual development in Spanish is the focus of his commentary on the thematic analyses of two stories, one in the original Spanish and one in the original English. The results illustrate some

predictable statistical differences in Thematic choice among experiential and interpersonal elements in the two languages: Subject Theme is twice as frequent in English; process as Theme is twice as frequent in Spanish; Circumstantial Adjuncts are thematised with similar frequency in each language, and thematised Complements and non-circumstantial adjuncts are extremely rare in English but account for around a fifth of themes in Spanish. Arús's line of argument is that the different thematic resources in English and Spanish are ultimately motivated by the different metafunctional tensions existing in each language. Both languages display similar methods of textual development, however. This is because textual development depends on the thematisation of experiential elements, and though interpersonally Spanish is more flexible, experientially, both languages are equally so.

The usefulness of the contrastive approach is clear in generating a number of perceptive observations, e.g. about the difference between Given and Theme, confirming the need to distinguish between thematic structure and information structure.

Lavid, in 'Contrasting Choices in clause-initial position in English and Spanish: a corpus-based exploration', presents and discusses the results of a corpus study of bilingual Spanish and English versions (one the original) of fictional narrative texts. The study explores thematic choice in the two languages from the viewpoint of the mapping involved between interpersonal and experiential elements. It finds that both in the original texts and translations, English tends to map the Subject onto first participant roles in the experiential structure, whereas Spanish appears to prefer other, non-Subject roles. This means that in the translations, target language patterns (TL) are preferred over source language (SL) patterns, even where an SL pattern is replicable in the TL. This similar distribution between translations and original texts of interpersonal and experiential roles in initial position is taken to confirm that there are preferences in thematic choice which are language-specific. Rather than confirming the traditional view that English is 'a fixed word order language', whilst Spanish is 'a flexible word order language', Lavid concurs with Arús in offering a metafunctional explanation for these differences. Namely that, whereas in English, the interplay between interpersonal and experiential choices seems to play a dominant role in the sequencing of clausal elements, in Spanish, it is textual factors related to the information status of the overt Subject which seem to exert a greater influence.

The survey of different definitions of 'Theme' in Arús above (and of 'discourse markers' in Verdonik below), highlights how language is also a theory of and tool for inquiry into language, and how its use for these purposes may entail the need for revision and refinement of established metalinguistic terms, a prospect raised in the next chapter.

In 'The true nature of the French word *se*', David Banks demonstrates the discerning power of SFL through transitivity analyses of selected examples from French newspaper discourse which reveal the unsuitability of the traditional grammatical term 'reflexive pronoun' for the French word *se*. Drawing on a sam-

ple of 312 examples from the French daily newspaper *Le Monde*, he shows how it is not possible in many cases to attribute a participant role to *se*, thus challenging the traditional view of it as a pronoun. His findings suggest that in many cases *se* is part of the verb group, functioning as part of the Finite, and that its specific semantic role is to indicate the intensive (as opposed to extensive) nature of the process. Having convincingly demonstrated the fallibility of traditional grammar in this case, he leaves open the question of how the current descriptive apparatus of SFL might deal with a word like *se*.

Stella Neumann's contribution, 'Quantitative register analysis across languages' describes work conducted on the CroCo research project at Saarland University ([http://fr46.uni-saarland.de/croco/index\\_en.html](http://fr46.uni-saarland.de/croco/index_en.html)), whose main concern has been with comparing typical features of translations vis a vis original texts in the language pair English-German. Neumann's chapter describes how she exploited the project corpus with a view to providing empirical evidence 'from below' for establishing commonalities and differences between registers. This corpus-based, 'bottom up' approach complements other work on register 'from above' in SFL, concerned with specifying the abstract dimensions along which registers may be described, or with indicating systems at risk for these dimensions on the different strata – phonology, lexicogrammar, discourse semantics (Martin, 1992: 508-546; Steiner, 2004). It also complements qualitative analyses of limited samples of specific registers, whose resulting example features, based on human interpretation, are not generalisable. The overview of previous work on quantitative register analysis describes Biber's (1988) investigation of the linguistic features of spoken and written language, which he later extended to the comparison and contrast of 4 languages (Biber 1995). Neumann's research instead extends the written / spoken language distinction, applying Halliday's field, tenor and mode dimensions of register to obtain a broader range of parameters for investigating language variation. After specifying and motivating choices of indicators on the lexicogrammatical stratum for each dimension and its respective subdimensions, Neumann reports the results of searches for some indicators of select variables from each dimension, on two areas of the CroCo corpus of English and German language texts: those of fiction texts and CEO letters to shareholders. The results show not only intralingual variation between the different registers on all the indicators, but also some interlingual variation between the same registers. The kind of data emerging from this quantitative approach to register analysis may prove valuable in providing empirical grounds for assigning register labels to texts (otherwise informally accomplished, as for the CroCo corpus compilation), for testing the validity of suggested indicators for register dimensions, and for documenting interlingual registerial differences, e.g. for the purposes of translation evaluation and practice.

Last in this section, Darinka Verdonik's chapter, 'Discourse markers in the Slovenian language and their applicability for developing speech-to-speech translation technologies' is part of work-in-progress, and reports on some ground preparation for including annotations of Slovenian discourse markers

in speech-to-speech translation technologies. This preparation includes specifying the functions of a number of discourse marker expressions used in spoken Slovenian, a hitherto little studied feature of the language.

In her overview of approaches to the range of expressions commonly referred to as 'discourse markers', Verdonik acknowledges the contribution of Halliday and Hasan's ground-breaking work on cohesion in English (1976), particularly of their observations on conjunction and continuatives, and that of later SFL-based work on discourse marker expressions in English (Eggins and Slade, 1997) and in English and Spanish conversation (Taboada, 2004). Although her principal reference is Deborah Schiffrin (1987), Verdonik finds the different approaches in broad agreement that the expressions widely referred to as discourse markers perform text-organising and pragmatic functions, such as signalling speech role or speaker attitude to a proposition (interpersonal functions noted by Halliday and Hasan, 1976, in relation to text-internal temporal conjunction). Verdonik briefly discusses attempts thus far to annotate discourse markers in speech-to-speech translation, before reporting her findings on a corpus of transcripts of Slovenian language telephone conversations in the domain of tourism. The results identified 25 discourse marker expressions (English translations are provided), which variously fulfil four broad pragmatic functions in spoken discourse. Analysis of their position in the utterance shows that, although word order in Slovenian is fairly flexible, there are some constraints on discourse marker position in the language. Most of the expressions occur in clusters of markers, in initial position. Such information is relevant because a) position may determine whether some expressions realise content or pragmatic meaning and b) it may be helpful in the segmentation of units for speech processing. The chapter concludes with some observations about the diverse grammatical forms of expressions which function as discourse markers in Slovenian, and some convincing arguments for the proposal to annotate discourse markers in speech-to-speech translation technologies.

A major challenge for SFL in the past couple of decades has been the proliferation of multimodal texts in many domains. Work by O'Toole (1994), Van Leeuwen (1999), Kress & Van Leeuwen (2001; 2002; 2006), Iedema (2003, 2007), Baldry & Thibault (2006), and work by and reported in O'Halloran (2004) and Ventola et al (2004) has variously explored the applicability of SFL to image, film and music, stretching its boundaries and creating new analytical categories and tools.

The four contributions in part 2, *Multimodal Advertising Discourse*, by Starc, Bortoluzzi, Maiorani and Vasta, analyse print, film and online forms of the promotional discourse of advertising, from different perspectives. Starc adopts a diachronic approach to the structure of early commercial advertising in Slovene language newspapers; Bortoluzzi and Vasta, drawing on (the largely SFL-inspired) Critical Discourse Analysis theory each focus on the construction of ideological meanings, respectively in the print and video ads of a contemporary corporate advertising campaign, and Maiorani explores innovative advertising strategies for the popular film trilogy *The Matrix* and its product tie-ins, from a compositional perspective.

Sonja Starc's chapter, 'Textual patterning and information flow (Theme^Rheme) in the generic evolution of 19th century Slovene newspaper advertisements' has a foot in the first section of this book, though it is more at home here. It traces the structural development of commercial advertisements in three Slovene language newspapers over four decades, between 1869-1915. The analysis focuses on the link between the message organisation in the Slovenian clause and generic structure, in a set of commercial advertisements. Taking up Hoey's view (2001) of the commercial advertisement as structured according to the Problem-Solution or Desire Arousal-Fulfilment text pattern, Starc shows how Theme and Rheme choices at clause level serve to highlight these text patterns in the advertisements, often in multimodal combination with compositional features of the visual semiotic, such as typographical salience and the placement of images. Verbal elements realizing the text pattern stages of Problem-Solution and / or Desire Arousal-Fulfilment typically achieve prominence by being placed in Rheme position, or used as marked Themes or ellipses, and may also, or alternatively, be typographically highlighted; verbal Rhemes realising the text pattern stages may be expanded and enhanced by images. The use emerges over time of various strategies to emphasise the interactive nature of the advertisements. These include, in later stages, condensing techniques such as the use of ellipsis and conflation, to exploit prior knowledge of the advertised products. Throughout, English translations of the Slovene texts are provided, and the study is helpfully annotated with observations about thematic structure and other features of the Slovenian language.

Maria Bortoluzzi in 'Energy and its Double: a case study in Critical Multimodal Discourse Analysis' presents an analysis of 4 print advertisements which were part of a 2005 corporate identity campaign for the oil company Total. All the advertisements use text and the technique of the double image. They are seen to address the problem of persuading the public, against a background of potential criticism in the context of diminishing energy resources and environmental pollution, that the motivations driving company practices are ethically sound, in the public interest, and enjoy public consensus. Bortoluzzi aligns her approach with the Critical Discourse Analysis school, which in its view of language as social practice has traditionally drawn on SFL, as a social theory of language, for tools to use and adapt for the analysis of text, image and music. Parallel to the analysis is a concern with developing an integrated theoretical framework for the critical analysis of multimodal texts. Bortoluzzi accordingly draws on a range of SF sources to analyze the contribution to (ultimately ideological) meaning making of the interplay of ideational, interpersonal and textual elements of the visual and verbal semiotic modalities in the adverts. The analysis of aspects of composition such as salience, framing, of Given and New, Real and Ideal, of the lexicogrammar of the headlines and bodycopy, and of the two latter's interaction with the visual, convincingly support the resulting description of the values implicit in the projected company image, and explain how, also through reading the Problem-Solution structure of the adverts as a narrative of quest, the addressee is positioned to share them.

Working like Bortoluzzi in the field of Critical Multimodal Discourse Analysis, Nicoletta Vasta is also concerned with ideology in an advertising context. Building on her prior investigations into the construction of corporate social responsibility, in 'Negotiating roles and identities in corporate advertising: a multimodal analysis of the Total 'Energy doubled' TV commercial' Vasta turns her attention to a short film which was part of Total's 2005 corporate advertising campaign. Similarly to the double-image adverts investigated by Bortoluzzi, this film exploits the split-screen technique to develop two horizontally parallel narratives. Vasta draws on a range of tools and analytical concepts developed from SFL and on other theoretical frameworks for multimodal text analysis. She focuses on visual, verbal and sound affordances involved in the construction and negotiation of the identities of the TV commercial viewer, the participants represented in it, and the company, and in the implicit values associated with social wellbeing which the commercial conveys.

The analysis first shows how various compositional devices invite the viewer to read the two parallel narratives as one, and how this interpretative process is reinforced by an underlying problem-solution / cause-effect structure which the narratives co-realise when read vertically, from the top down. It also explicates the facilitatory role of compositional features in construing complementary, stereotyped gender roles for the represented participants of each narrative, consistent with their perceived grammatical roles as Benefactor (the company) and Beneficiary (the viewer / consumer / customer). Scrutiny of interpersonal features - angle, gaze and distance - sheds further light on the positioning of, and power relations construed between, the viewer/customer/consumer and the company: the latter is construed as powerful, technologically expert, socially responsible and beneficial, the former as complicit with the projected company image, and as a compliant, unquestioning consumer of its useful goods. Analysis of the film soundtrack emphasises the interpersonal role of music and song lyrics in reinforcing the company and customer identities through affective involvement. The investigation proceeds with the combined analysis in the final sequence of experiential and textual meanings respectively of the baseline and company logo, and of the former's intratextual, ideological link with the previously established company-client relationship. This further supports a convincing interpretation of the complex ways in which, through its construction of the company-customer role relationship, the multimodal commercial associates the company with values of technological expertise, care and social responsibility, and construes the customer as uncritically sharing a cultural conception of social wellbeing as consumption.

Arianna Maiorani's chapter 'Hyper-discourse and commercial strategies: the Matrix website example' is concerned with the multimodal hyper-discourse of commercial websites ([www.thematrix.com](http://www.thematrix.com); [www.whatisthematrix.com](http://www.whatisthematrix.com); [www.whatisthematrix.warnerbros.com](http://www.whatisthematrix.warnerbros.com); [www.thematrixonline.station.sony.com](http://www.thematrixonline.station.sony.com)), associated with the film trilogy 'Matrix', seen from the perspective of the innovatory advertising strategies they deploy. Among other things, these advertising techniques use games based on the Matrix film trilogy to advertise and sell a range of related products.

After summarising her previous research on the advertising strategies used in the film poster campaign as a first approach to the Internet community, Maiorani proceeds to analyze, drawing on tools from or adapted from SFL for the study of multimodal discourse, how the Matrix websites exploit interactivity and integration of the visual and verbal semiotic modalities for the combined purposes of ludus and commerce. Attraction, interactive representation and shared information are seen as key features of the promotional strategy at work in this hybrid discourse of advertising and play. Maiorani considers the role of compositional features such as salience, Given/New, and framing in attracting and directing the site visitors' attention. Interactive representation of the web-user – the interactively represented Participant – in the on-line games is a particularly striking aspect of this multimodal advertising discourse. Rather than experiencing them vicariously, through a 3rd person avatar, as happens with other massively-multiplayer online role-playing games (MMORPG), site visitors experience the selected environments first hand. By clicking on hyper-locative Circumstances – termed Elicitors because of their role in initiating interaction – the site visitors enter locations which appear to rotate around them, enabling direct rather than mediated experience of and participation in the web environment, and mimesis of the fictional film characters' experience. Analysis for thematic structure of the slogans in the Matrix on-line game suggests how the game builds on shared, previously known information about the Matrix culture, positioning the visitor as an established member of the Matrix community, and how it anticipates new developments, thus perpetuating the market for its goods beyond the shelf-life of the films.

The five chapters in part 3, Stylistics and Other Specialised Discourses, comprise three corpus studies, one in the field of psychotherapy and two in tertiary education. Of the remaining two chapters on stylistics, one argues for the integration of theories of time from modern physics with SFL theory for literary analysis, and the other explores the relationship between text and context in the analysis of a contemporary poem about migration.

The corpus studies in chapters 10 and 11 are concerned, like Neumann's in chapter 4 with providing linguistic information useful for the generic labelling of texts, here occurring in the domains of psychotherapy and academia. Professional evaluations of the texts at issue – patient-psychotherapist conversations and university undergraduate written assignments - form the basis respectively for clinical diagnosis and therapy, and for the assignment of grades in higher education. A systematized description of some of the lexicogrammatical, discourse semantic and generic structural features of such texts therefore seems helpful, if not crucial, in providing principled bases for professional, expert decisions affecting the lives of patients and students.

Caroline Henderson-Brooks' chapter contributes to an existing body of SFL-based research on counselling discourse (e.g. Muntigl, 2004), psychiatric discourse (Fine 2006) and language disorders (Halliday, 2005; Armstrong et al,

2005; Sherratt, 2007; Ferguson & Thomson, 2008; Asp & de Villiers, 2010) all contributing to the field of clinical linguistics, in which meanings speakers make in wordings are markers for speech pathology. Drawing on more extensive research undertaken for a now completed PhD thesis, in “‘Words being its marker’: A linguistic study of self as shifting state in three types of psychotherapeutic conversation’ Henderson-Brooks explores the discourse of Borderline Personality Disorder (BPD) patients during counselling conducted within the framework of the widely used Conversational Model, in which therapy centres on the patients’ different construal of self in language and where changes in language become the marker for the emergence and maintenance of self. Three conversation types during counselling have been identified: Chronicles, Scripts and Narratives, each corresponding to an informal description in the therapeutic theory, and each having its particular value within the therapy context. Using a small corpus of conversations representing all three types, Henderson-Brooks focuses on ideational meaning, analysing the language of patient self-representation during therapy. The results of her transitivity analyses conducted on patients’ speech both confirm the Conversational Model’s three informally described conversations as linguistically discrete text types or genres, and build up a lexicogrammatical picture of what each conversation type entails in terms of self-representation. It emerges that the principal differences between the conversation types and their corresponding construals of self lie not in the distribution of clause types, but in more localised variations, concerning the types of Participants, their agency, and Circumstances. The consistent and reproducible patterns across different therapist-patient dyads, show how SFL, a meaning-based theory of language, can productively describe relevant aspects of the self and enhance the informal descriptions of the therapy model. In the context of psychotherapy, where language plays a constitutive role and is the basis for diagnosis and therapy, the practical and professional value of such linguistically informed descriptions seems evident.

In ‘From section headings to assignment macrostructures in undergraduate student writing’ the authors Sheena Gardner and Jasper Holmes present work conducted in the context of a wider, ESRC-funded research project, *An Investigation of Genres of Assessed Writing in British Higher Education*, which used a large corpus of under- and postgraduate student assignments (the British Academic Written English corpus) to explore register, genre, discourse community perspectives and structural features of academic writing. Gardner and Holmes here report on section headings in various types of positively graded written undergraduate assignments (essays, reports, summaries, reviews, case studies, answers to set questions) produced at British universities throughout three-year degree programmes in a range of disciplines. They describe how analysis of the role of section headings in signalling assignment macrostructure contributed to a classification of the latter, and brought to light new forms of assignment requiring greater critical awareness on the part of students. Beginning with a preliminary classification of section headings based on the kind of meaning – ideational, interpersonal or textual – which they mostly anticipate, and which can be thus said to be foregrounded, Gardner and Holmes then illustrate combinations, mixings

and permutations of section headings in assignments across disciplines, before going on to consider assignment structures. These are classified into simple, compound and complex. Within the latter category, the meaning potential of the section headings used is a criterion for further classifying complex macrostructures as genre-based (textual meaning foregrounded), topic-based (ideational meaning foregrounded) or context-based (interpersonal meaning foregrounded). Whilst some types of macrostructure do appear to be favoured by some disciplines, the same type of macrostructure may be found in a variety of disciplines and in a range of traditionally named assignment types.

The findings of their research on section headings in undergraduate writing parallel those of other, previous research on chapter headings in graduate dissertations and theses, but indicate also some gaps which need to be addressed.

Another major development in SFL in the past decade has been appraisal theory (Feez et al, 2007; White, 2005; Martin & White, 2005), which is concerned with the language of evaluation and positioning, and represents an extension of the affect dimension of the tenor variable of situational context. Originally developed from studies of media discourse, it has since seen applications to educational, legal, political and other contexts<sup>2</sup>. The next chapter in this section applies the theory to academic written discourse.

In 'Getting engaged: dialogistic positioning in novice academic discussion writing', Elizabeth Swain presents a quantitative and qualitative analysis of ATTITUDE and ENGAGEMENT resources in a small corpus of EFL undergraduate discussion writing. The study is innovative in that research applications of appraisal theory to date in educational contexts have focused on the systems of ATTITUDE and GRADUATION. Its aim is to explore the thesis that ENGAGEMENT resources are pivotal to successful writing within the discussion genre. Following the marshalling of some arguments in support of the thesis, illustrated with examples from the corpus, the main results of the study are presented and commented on. The results show among other things that choices of ATTITUDE resources tend to be related to essay topic and that same-topic essays using similar ATTITUDE resources may nonetheless obtain quite different grades. By contrast, high-scoring essays do show differences with respect to lower scoring essays in the general preference for mediated over unmediated attitude, and in the range, quality and quantity of ENGAGEMENT resources chosen, suggesting the latter's significant role in good discussion writing. The results also provided pedagogically useful information about the order of ENGAGEMENT system preferences in high and lower-scoring essays, and enabled a model engagement profile for a good discussion essay.

Coming in a long tradition of SFL applications for the purposes of literary analysis (see Lukin & Webster, 2005), among which Halliday's seminal work on Golding's *The Inheritors* and on Priestley's *An Inspector Calls*, and Hasan's volume on verbal art (1989), the last two chapters in this section are concerned with stylistics.

In 'Temporalities and ideational meaning: the construal of experience through narrative', Rosemary Huisman argues for the compatibility and comple-

mentarity of SFL's theoretical apparatus for modelling experience (the TRANSITIVITY system) with scientific modelling of different natural worlds and their temporalities, and applies this congruence to the study of narrative. To the generally cited view that 'narrative is the principal way in which our species organizes its understanding of time', with its usually monosemous view of time, Huisman adds the physicist Fraser's (1982, 1999) polysemous account, in which six types of temporality are described. With this addition to narrative theory, it is possible to identify each of these temporalities as more or less dominant in narratives from different social and historical contexts. SFL, in modelling experience 'upwards' from the grammar, is well suited to account for these different temporalities in narrative. After first describing Fraser's six 'integrative levels of nature' and their associated types of causality and temporality, Huisman relates the last three of these to different areas of human experience: physical, conscious and social. The TRANSITIVITY system has evolved, she argues from Halliday and Matthiessen, to enable construal of the latter - the only worlds of experience of which human beings have until recently been aware. Thus, the last three levels of temporality described in Fraser's model are related to the three main areas of experience posited by Halliday's SFG: the physical world of doing, the world of sensing and knowing, and the world of abstract relations of being. The first three levels of temporality in Fraser's model - characterised by Huisman as 'the extended human umwelt' - have been made accessible to us relatively recently, through the language of physics and mathematics. Yet although verbal language has not evolved to construe these more recently understood experiences of time, Western literature, she notes, has shown a development towards telling stories of chaos and becoming, and SFL's 'upward modelling' of experience has the potential to account for the presence of such temporalities in narrative.

Monica Turci is concerned with the relations between literary text and context, and with the enabling role of lexicogrammatical and structural features in establishing connections between the former and the latter. In 'The literary text at the borders of linguistics and culture: a SFL analysis of Les Murray's 'Migratory'" she shows how foregrounding, together with aspects of texture and of interpersonal and experiential meanings in the Australian writer's poem, function as a 'bridge' to relate the work to its cultural context(s) of creation and interpretation. What on a superficial reading appears to be a poem about bird migration is shown by Turci's text analysis to suggest human migration, and to connect to and challenge hegemonic views of this phenomenon.

Foregrounding in the poem takes the form of grammatical (syntactic) and lexical parallelism (as against traditional parallelism of rhyme and metre), and deviation. These parallelisms and deviation structure 'Migratory' textually and experientially into identifiable parts, dealing with the theme of migration from two different perspectives: one focussed on an external landscape and bird habitat, the other on a perceptive / affective, abstract sphere, suggestive of human consciousness. Turci's analysis of choices of lexis, taxis, processes, conjunction, reference, tense and polarity within the distinct parts and in relation to other poems in the same collection, shows how the poem both iconically mirrors the migratory process and represents

it as bird and human migration. The poet's lexicogrammatical choices, highlighted by the parallelism and deviation, lead Turci to link the poem ultimately to a political theme contemporary with its context of creation: the reclaiming by native Australians of lands taken from their ancestors by British colonizers. The poem is thus seen to propose an alternative representation of the Australian landscape and its original inhabitants to traditional ones of colonial myth.

Concluding, I have tried to organise the contributions to this volume into three broad, coherent areas of SFL research: multilingualism, multimodality, and specialised discourses. Clearly, some other important research domains are not represented (e.g. child language development, language disorders, phonology, forensic linguistics ..). Nonetheless, the contents will hopefully collectively endorse Halliday's view (1985:7) that 'the value of a theory lies in the use that can be made of it', variously proving the power of tools developed for the analysis of language and meaning and later adapted to other semiotic modalities, in a wide range of human activities (advertising, literature, education, psychology, media ..) and for diverse socially useful purposes. I hope too that much of the work will be seen to embody a spirit of openness to other theories and, to quote Martin's (2000:175) *Star Trek*-inspired words, a willingness 'to explore strange new worlds [] where few linguists have gone before', reaching out and extending the boundaries of the theory and the confines of its applications.

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## NOTES

1 A situation unimproved by the fact that as yet, there is no bibliography of works on LOTE on the otherwise resourceful SFL website ([www.isfla.org/Systemics/index.html](http://www.isfla.org/Systemics/index.html))

2 See Monika Bednarek's useful online, yearly updated appraisal and related bibliographies: [http://www.monikabednarek.com/resources/Bibliography+of+appraisal\\_2010.pdf](http://www.monikabednarek.com/resources/Bibliography+of+appraisal_2010.pdf)

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