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## A Context for Genre: Modelling Social Processes in Functional Linguistics

J.R. MARTIN

University of Sidney

### I. DIALOGISM IN THE 80s

IN 1977 I MIGRATED to Australia from Canada, bringing with me the model of context developed by Gregory and his colleagues in Toronto (as documented in Gregory 1967; Gregory and Carroll 1978). In 1978 I began teaching a course in what Gregory 1967 referred to as diatypic language variation, which brought his model into dialogue with that developed by Halliday (e.g. 1978). The pertinent difference between the models as far as this paper is concerned was the fact that Gregory made use of four contextual variables (field, mode, personal tenor and functional tenor) where Halliday made use of three (field, mode and tenor). A range of negotiations across these perspectives took place among myself and post-graduate students over the next few years, resolving through the 80s with respect to the stratified model of context outlined in Fig. 1 below.

The two other most relevant strands of influence on this model came from work on i. critical linguistics and ii. generic structure. Critical linguistics was developed at East Anglia (Kress and Hodge 1979; Fowler et al. 1979) and brought home by the expatriate Australians Gunther Kress and Bob Hodge. Evolving Australian work on social semiotics (Kress 1991; Thibault 1991) and later, Lancastrian critical discourse analysis (Fairclough 1989, 1992a, 1992b, 1995), extended this 'political' dimension, bringing functional linguistics into contact with contemporary critical theory (e.g. Cranny-Francis and Martin 1991; Poynton 1993). Initially, the most relevant work on generic structure came from Labov (1972) and Hasan (1977); later, the ongoing dialogue with social semiotics brought in the work of Bakhtin (1981, 1986).

An outline of the stratified model of context suggested in Martin 1992a is outlined in Fig. 1 (next page), which sets out a workspace for

pursuing various of the concerns just surveyed. Following Halliday 1978, it projects language metafunctions onto context, an initial layer of which is organised according to the proportions ideational meaning:field, interpersonal meaning:tenor, textual meaning:mode. Having recontextualised language with a layer of register variables in these terms, the model goes on to recontextualise register with a layer of genre which is concerned with coordinating field, mode and tenor selections and organising them into staged, goal oriented social processes (embracing the concerns of Gregory's functional tenor and Bakhtin's notion of speech genre). Genre is in turn recontextualised by a layer of ideology, which had responsibility for theorising the distribution and interpretation of genres across divergent social groups in a culture (with Bernstein's work on coding orientation a major influence). For a more detailed discussion see Martin 1992a.

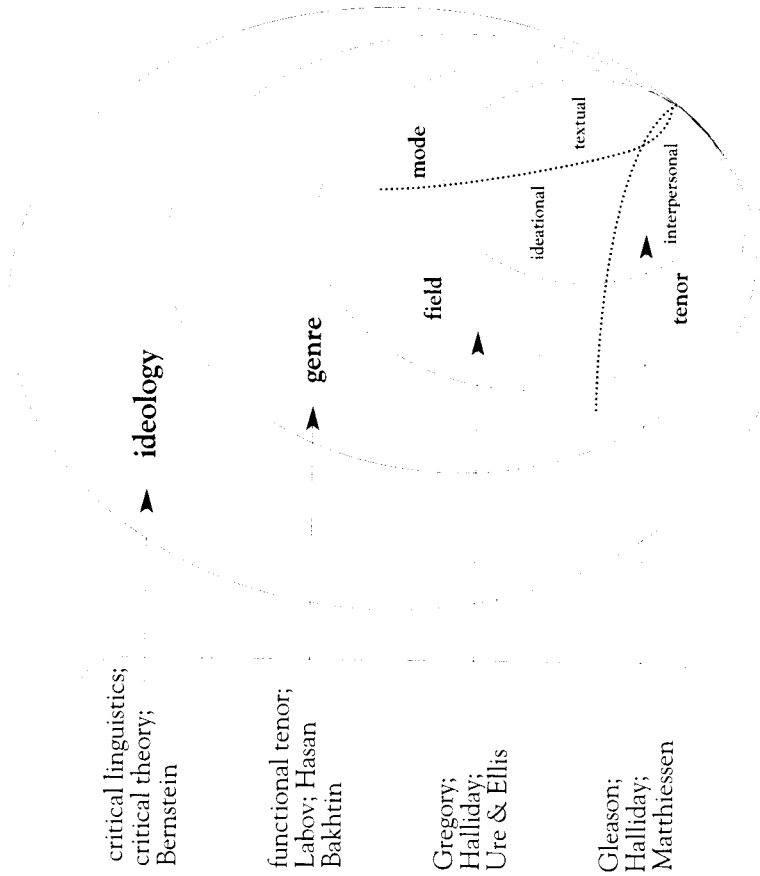


FIGURE 1  
Sketch of genetic lineage for a stratified model of context

The cartography of this workspace has generated considerable discussion, much of it in the field of educational linguistics where it has had a significant impact (for an overview, see Martin 1993a). The issue of organising context metafunctionally, into field, tenor and mode complexities, is reviewed in some detail in Martin 1991 and Matthiessen 1993. Relevant alternative approaches to modelling ideology are found in Hodge and Kress 1988, Thibault 1991 and Christie and Martin 1997. In this paper the issue of stratifying register (field, tenor and mode) and genre will be explored.

The controversy surrounding this latter issue has led to the development of a number of post-hoc rationalisations, which probably have more to do with the defence of the model in the face of critique than its actual evolution. Expanding slightly on Martin 1992a, these include:

- i. *the need for a multi-functional characterisation of genre* (since genre redounds simultaneously with field, mode and tenor values; cf. Halliday's 1978 comments on rhetorical mode, which associate genre with just one register variable)
- ii. *the desire to strengthen field, mode, tenor and metafunction solidarity* (in order to facilitate quantitative studies of register — drawing on methodology pioneered in Horvath 1985; Biber 1988)
- iii. *the importance of accounting for just which combinations of field, tenor and mode variables a culture recurrently exploits* (as part of a more general understanding of phylogenesis — how cultures evolve; and its ontogenetic recapitulation, especially in educational contexts)
- iv. *the question of handling variation in field, tenor and mode from one stage to another within a genre* (since the coherence deriving from texts being 'consistent in register' does not mean they are the same in register throughout; the issue of text dynamics, or logogenesis)
- v. *a concern with the distinction between activity sequences [field time] and generic structure [text time]* (as conditioned by mode: in action/as reflection)

- vi. *the formalisation of trans-metafunctional valeur* (the issue of agnation; including both typological & topological perspectives on agnation)
  - vii. *the problem of contextual metaphor* (with one genre standing for another — e.g. Carle's 1974 story *The Very Hungry Caterpillar* acting as a scientific explanation)
- In this paper just one of these arguments for stratification will be pursued, namely the formalisation of a trans-metafunctional valeur (i.e. the issue of genre agnation, as seen from both typological and topological perspectives). The main questions to be explored are:

- A. From a typological perspective, can we use *system networks* to construe the social processes of a culture as a semiotic system — without taking any one of field, mode or tenor as point of departure? This question will be answered in the affirmative, as demonstrated for a range of factual genres.
- B. From a topological perspective, can we define *semiotic regions* in which genres can be compared with respect to semantic parameters that cannot be confined to any one metafunction? This question will also be answered in the affirmative, as demonstrated for a range of genres from the field of history.

## 2. GENRE AGNATION — TYPOLOGY

In this section of the paper the question of genre typology will be pursued. The point of departure will be a small set of factual genres (Martin 1985a) of particular relevance to the genre based literacy programs developed for Australian schools (Cope and Kalantzis 1993). Note that there is nothing 'innocent' about this point of departure; it does, however, do some justice to one of the contexts in which reasoning about a stratified model of context has evolved.

The first text to be considered is a procedural recount, whose analysis is based on the work of Veel (1992). Its staging, or schematic structure, has been labelled and displayed. This is a familiar genre from science classrooms, whose function is to provide a record of a scientific procedure.

## 1. [PROCEDURAL RECOUNT]

- TITLE Seed experiment
- GOAL On the 23rd of September Stuart and Sean did an experiment to see if seeds needed soil to germinate.
- RECORD OF EVENTS We collected 2 petri dishes and 40 seeds. We placed a thin layer of soil on one petri dish and some cotton wool on the other. We put an equal number of seeds in each petri dish and lightly sprayed them with water. We labelled them 'Soil' and 'No soil.'
- The next day we took the lid off both petri dishes. No seeds had germinated in the 'Soil' dish, but 1 seed had germinated in the 'No soil' dish.
- The following day 16 seeds in the 'Soil' dish had germinated. In the other dish 13 seeds had germinated.
- FINDINGS In conclusion, we found that seeds do not need soil to germinate. (Veel 1992)

Text 2 is a different kind of record of events, a historical recount, designed to chronicle events which took place over a much longer time span. Because of this it is organised with respect to setting in time, through circumstances of location in time in marked Theme position (in bold face below). Another contrast with text 1 has to do with generic as opposed to specific reference as far as the participants involved are concerned (e.g. whales and Basques in general, as opposed to Stuart and Sean in particular).

## 2. [HISTORICAL RECOUNT]

For one thousand years, whales have been of commercial interest for meat, oil, meal and whalebone. About 1000 A.D., whaling started with the Basques using sailing vessels and row boats. They concentrated on the slow-moving Right whales. As whaling spread to other countries, whaling shifted to Humpbacks, Grays, Sperms and Bowheads. By 1500, they

were whaling off Greenland; by the 1700s, off Atlantic America; and by the 1800s, in the south Pacific, Antarctic and Bering Sea. *Early in this century*, the Norwegians introduced explosive harpoons, fired from guns on catcher boats, and whaling shifted to the larger and faster baleen whales. The introduction of factory ships by Japan and the USSR intensified whaling still further.

The global picture, then, was a mining operation moving progressively with increasing efficiency to new species and new areas. Whaling reached a peak during the present century.

While this *high-seas drama* was unfolding, coastal, shore-based whaling developed around the world. In Canada, for example, it was native whaling for Belugas and Narwhal in the Arctic, and commercial whaling from northern Vancouver Island in the Pacific, and from Quebec, Nova Scotia and Newfoundland in the Atlantic. (W/R. Martin 1989: 1)

Text 3 shifts from a focus on events to a focus on entities — a passage of description by P.D. James, whose detective, Dalgliesh, is surveying the contents of a suspect's room.

### 3. [DESCRIPTION]

The table in front of the window was presumably intended as a desk but about half a dozen photographs in silver frames effectively took up most of the working space. There was a record player in a corner with a cabinet of records beside it and a poster of a recent pop idol pinned on the wall above. There was a large number of cushions of all sizes and colours, three pouffes of unattractive design, an imitation tiger rug in brown-and-white nylon, and a coffee table on which Sister Gearing had set out the tea. But the most remarkable object in the room, in Dalgliesh's eyes, was a tall vase of winter foliage and chrysanthemums, beautifully arranged, standing on a side table. Sister Gearing was reputedly good with flowers, and this arrangement had a simplicity of colour and line which was wholly pleasing. . . . (James 1971: 170-172)

Text 4 is also entity focused, but in this case the entities in question are generic classes rather than specific instances. In Australian educational linguistics this piece of secondary school geography writing is referred to as a descriptive report.

### 4. [DESCRIPTIVE REPORT]

The name rainforest is commonly applied to the luxurious evergreen forest typical of wet tropical lowlands. Most of these rainforests are situated close to the equator. Factors favourable to the development of the true tropical rainforest are annual rainfall amounts in excess of 1500mm. The rainforest experiences no true dry season. The average temperature lies within the range of 0°C to 45°C.

A characteristic feature of the climate of the tropical rainforest is the storied or stratified layering of the dense tree canopy. The crowns of the trees usually form three distinguishable stories, but occasionally they form only two. The trees themselves are remarkably uniform in general appearance even though the number of separate species may be large. These trees trunks are usually straight and slender with the bases often flanged by plank buttresses. The foliage consists of large leathery leaves but flowers are usually quite inconspicuous. In most cases, herbaceous ground flora is sparse and the soil bare or thinly covered by dead leaves. An abundance of climbers is characteristic of the forest, however, in addition to almost unbelievable numbers of epiphytes, which grow on trunks, branches and even the leaves of the trees. The latter group of flora include some of the most exotic flowering plants found in any range.

To this point the similarities and differences among these four genres have been reviewed in passing. Following Longacre (1974, 1976) we might approach their inter-relations in a more principled way, making use of a paradigm. This approach is followed up in Table 1, which cross-classifies the genres in question as activity focused (texts 1 and 2) or entity focused (texts 3 and 4); and as particular (texts 1 and 3) or generalised (texts 2 and 4) as far as participant identification is concerned.

	PARTICULAR	GENERALISED
ACTIVITY FOCUSED	procedural recount [1]	historical recount [2]
ENTITY FOCUSED	description [3]	descriptive report [4]

TABLE 1  
Intertextuality Among Four Factual Genres

Consider now text 5, again from Veel 1992. This is in fact the procedure whose implementation was reported in the procedural recount of text 1. The main difference is the shift in speech function — text 5 is a macro-proposal (imperative mood) and contrasts in this respect with the macro-propositions (indicative mood) of texts 1 through 4.

5. [PROCEDURE]

- TITLE/GOAL** Seed experiment
- STEPS**
- Collect 2 petri dishes.
  - Place a thin layer of soil in one dish and some cotton wool in the other dish.
  - Label the dish with soil "soil" and the other dish "no soil."
  - Next, place about 20 seeds in each petri dish.
  - Spray each dish with water until it is damp to touch.
  - Finally, put the dishes in a warm sunny spot in the classroom.

As inter-relations among texts grow more complex, paradigms become cumbersome as a representational device for displaying similarities and differences. Accordingly, at this point in the discussion a more powerful form of typological representation, the system network, will be introduced. Fig. 2 (opposite page) recapitulates the cross-classification outlined in Table 1, and in addition brings text 5 into the picture. The network suggests that text 5 is most closely related to text 2 since it is both activity focused and generalised; a further system, opposing macro-propositions and macro-proposals, has been introduced to differentiate procedures from historical recounts. In systemic terms, this opposition is relevant for texts which are both activity focused and generalised.

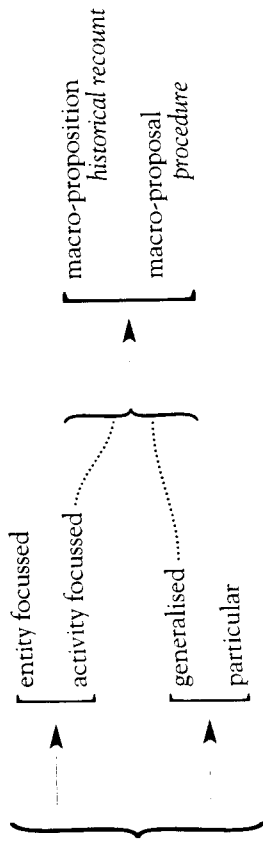


FIGURE 2  
Classification of procedures & historical recounts

Consider now text 6, an instance of the protocol genre from the back of the door of a holiday flat along the coast in northern New South Wales. How is this text related to the five just introduced?

6. [PROTOCOL]

**Beach House Holiday Units**

- This unit accommodates 5 persons only. Extra persons will be charged a nightly rate.
- Unit to be vacated by 10am. on the day of departure.
- Only soft toilet paper to be used in septic toilet & please do not dispose of sanitary pads in toilet.
- Garbage bags to be placed out on concrete near barbecue each MONDAY before 7pm. Barbecue is available for your use. Utensils in laundry.
- No pets allowed.
- No fish to be cleaned on premises.
- For safety reasons please turn off heaters & fans when unit is un-occupied.

Thank-you.

Brian & Norma Vanny Prop

PLEASE DO NOT PUT GARBAGE IN COUNCIL BINS.

(From Kress and Threadgold 1988: 238-239.)

To answer a question of this kind a genre's semantic motifs need to be examined in some detail. A few relevant observations follow, drawing on Halliday 1985. Overwhelmingly this text focuses on events: all but two clauses are concerned with action (including the metaphorical *Barbecue is available for your use* meaning 'You can use the barbecue'). Similarly, the text is overwhelmingly generic in orientation; specific reference is made to the unit, the barbecue and the proprietors but otherwise the reference is to whole classes of persons and things. Beyond this the text is overwhelmingly a demand for service. Its proposals are generally realised metaphorically as modulated declaratives:

- COMPULSION (is) to be vacated, (is) to be used,  
(is) to be placed, (is) to be cleaned
- ABILITY available (cf. the solidary *you can use*)
- PERMISSION allowed

And there are three imperatives:

- IMPERATIVE please do not dispose  
please turn off  
please do not put

By these ideational, textual and interpersonal criteria then the text can be argued to fall into a general class of procedural genres. Unlike recipes, directions and instruction manuals however, and like rules for games, regulations and laws, the text is not organised around sequence in

Theme:	TOPICAL	INTERPERSONAL	TEXTUAL
	this unit, extra persons unit only soft toilet paper		
	garbage bags barbecue, utensils no pets no fish for safety reasons unit	please	&
		please PLEASE	when

TABLE 2  
Topical, interpersonal and textual Theme in the Beach House Holiday Units text

time. This is clearly reflected in its thematic structure: there are only two textual Themes, neither successive temporal conjunctions (*&* and *when*). And as far as topical Themes are concerned the text makes extensive use of the passive to create a method of development which focuses on the unit and its contents (including what shouldn't be there: *pets and fish*).

Like rules, laws and regulations, then, the text is concerned with restricting, not with enabling behaviour. Its social purpose is to limit the activities undertaken by guests in specific ways, taking for granted that they know how to get on with their stay. In this respect it contrasts with recipes, directions and instruction manuals which apprentice subjects step by step into the activity sequences they are trying to learn. Systemically, then, it seems important to extend the network presented above to distinguish between macro-proposals that [enable] and those which [regulate]. Fig. 3 interprets the text as instantiating an [activity focused/gener- alised-macro-proposal:regulate] genre.

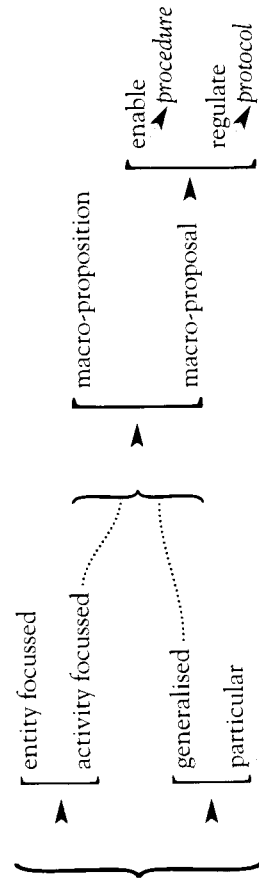


FIGURE 3  
Agnation among reports, procedural recounts, historical recounts, descriptions, procedures and protocol

Consider now texts 7 through 11 below. Text 7 is a taxonomising report (Martin 1990), whose function is to classify generic participants (as opposed to describing generic or specific participants) — in this case, conducting substances.

### 7. [TAXONOMISING REPORT]

As far as the ability to carry electricity is concerned, we can place most substances into one of two groups. The first group contains materials with many electrons that are free to move. These materials are called *conductors* because they readily

carry or conduct electric currents. Conductors are mostly metals but also include graphite. The second group contains materials with very few electrons that are free to move. These materials are called *nonconductors* and are very poor conductors of electricity. Nonconductors can be used to prevent charge from going where it is not wanted. Hence they are also called *insulators*. Some common insulators are glass, rubber, plastic and air. There are a few materials, such as germanium and silicon, called *semiconductors*. Their ability to conduct electricity is intermediate between conductors and insulators. Semiconductors have played an important role in modern electronics.

(Heffernan and Learmonth 1983: 212.)

Turning from a focus on entities to a focus on activity, text 8 instantiates a sequential explanation (Veel 1992). The function of this genre is to explain how something comes about, with the explanation rendered as a sequence of generalised events. This genre is commonly used to write about biological and technological processes. In 8, it unpacks part of the life cycle of the frog for primary school children.

#### 8. [SEQUENTIAL EXPLANATION]

... Frogs lay their eggs as follows.

First, the male frog enters the water and begins to call. He wants to find a female frog. A female enters the water too, when she hears the male's call. Then, the male grasps the female from behind and climbs onto her back. The female lays her eggs into the water. Each egg is one living cell to start a baby. The male deposits a special fluid over the eggs. This special fluid is called milt. The milt contains very tiny cells, called sperm, which also help start a baby. The milt fertilises the egg. That means that the sperm cells in the milt join with an egg so that a baby frog will grow. . . .

(Christie et al. 1992: 13.)

Text 9 is a theoretical explanation (Martin 1993b), a genre which addresses more abstract concerns. In this genre, the reasoning is implicational, with one event implicating another; text 9 unpacks a scientific understanding of sound in such terms.

#### 9. [THEORETICAL EXPLANATION]

If we look at how a tuning fork produces sound we can learn just what sound is. By looking closely at one of the prongs you can see that it is moving to and fro (*vibrating*). As the prong moves *outwards* it *squashes*, or *compresses*, the surrounding air. The particles of air are pushed outwards crowding against and bashing into their neighbours before they bounce back. The neighbouring air particles are then pushed out to hit the next air particles and so on. This region of slightly 'squashed' together air moving out from the prong is called a *compression*. When the prong of the tuning fork moves back again the rebounding air particles move back into the space that is left. This region where the air goes 'thinner' is called a *rarefaction* and also moves outwards. The particles of air move to and fro in the same direction in which the wave moves. Thus *sound* is a compression wave that can be heard.

(Heffernan and Learmonth 1982: 127.)

Turning from explanation to argumentation, text 10 instantiates the analytical exposition genre (Martin 1985; Martin and Peters 1985). This kind of text presents arguments as to why some particular interpretation of events is in fact the case — in text 10's case why having a relatively separate identity for research in a government resource management industry is a good thing.

#### 10. [ANALYTICAL EXPOSITION]

The Fisheries Research Board of Canada demonstrated the benefits of a separate identity for scientific research in a government resource management ministry. By having responsibility for the conduct and control of investigations, it achieved national and international respect for the relevance and quality of its research programs.

The relevance of the Board's operations is apparent in the listing of highlights of its achievements. The Board provided a well-balanced research program designed to meet the short- and long- term needs of fisheries. In many cases initiatives were taken by the Board, and later shared with others for best use of national expertise and facilities. . . .

The quality of the Board's research was superior. This resulted from its ability to recruit superior scientists, and provide a research climate in which they could achieve a high level of productivity. They had good research facilities at arm's length from government and industry pressures. They maintained close working relationships with appropriate national and international scientific communities. They had excellent FRB publications for documentation of their research results. . . .

The main legacy of FRB is the large number of eminent aquatic scientists . . . that served as Board members and scientific staff. Through their scientific research and management, educational role, and published record of achievements, Canada continues to be well served. A secondary legacy is a Canada-wide range of strategically located water-laboratory and shore-based research facilities that continue to do credit to Canada.

FRB made the best of its change to an advisory Board during its final four years. It had a strong Board membership, and it made a point of publishing its commissioned studies, and its reports and recommendations. . . .

In conclusion, FRB was an excellent scientific research organisation. The FRB experience demonstrated the effectiveness of a scientific identity, with line responsibility, within a government ministry that had resource management responsibilities.

(Martin 1991: 39-40.)

Text 11 is a hortatory exposition (Martin 1985; Martin and Peters 1985), a genre which presents arguments as to why something should be done — a kind of macro-modulated declarative (meaning 'this should be done'). In text 11 the issue has to do with why rainforests should be saved.

#### 11. [HORTATORY EXPOSITION]

The world's remaining rainforests could disappear in one human lifetime. The advanced nations of the world must set the example and develop a growing realization of the necessity for preserving wild ecosystems and for saving the natural areas that are vital to the well-being of countless species of

wildlife and plants. They need to introduce protective laws to help threatened species such as jaguars. The importance of ecology and the living world needs to be incorporated into the education of the young people.

Governments need to curb needless and wasteful use of the Earth's natural resources. They must continue to extend agricultural and scientific knowledge to the underdeveloped nations such as those in Latin America.

Rainforests are lands of immense potential with great opportunities for the development of timber industries, agriculture, mining, forestry and forest products. However in the rush to achieve short-term advancement and to provide food for the evergrowing population in the world, they will ultimately cause long-term, irreparable damage. To chop down a forest for a quick sale of timber is a shortsighted view. Logging should be controlled to level within the productive capacity of the forest and the human population growth must be checked so that pressure for landuse is eased. It is essential that we support the research of those people who strive for balance between both man and nature.

In Fig. 4 (next page), the classification presented in Fig. 3 above has been expanded to incorporate the genres exemplified in texts 7 through 11. Taxonomising reports are immediately related to descriptive ones as generalised texts which document facts and are not organised around activities. The explanations are built in as generalised texts which are organised around activities and which explain rather than simply document. The expositions are worked in as generalised explanatory texts that are rhetorically organised. The feature [rhetorically organised] is intended to describe texts in which information can be presented in ways that suit the presentation rather than the nature of the meaning being construed.

A network of this kind is simply a provisional one, whose main function is to collate information about relations among a set of genres that have been given some attention in Australian educational linguistics. It does seem significant however that the network makes use of ideational, interpersonal and textual dimensions to relate these genres, but that, to date, extant networks have not organised themselves metafunctionally. In Fig. 4, for example, there are four ideationally oriented systems, three interpersonally oriented systems and one textually oriented one — as outlined



in Table 3. Critically, the three interpersonal systems are dependent on ideational ones, three of which are themselves dependent in some part on the textual one. This is not the pattern of relatively independent, simultaneous metafunctional clusters of systems in Halliday's 1985 grammar.

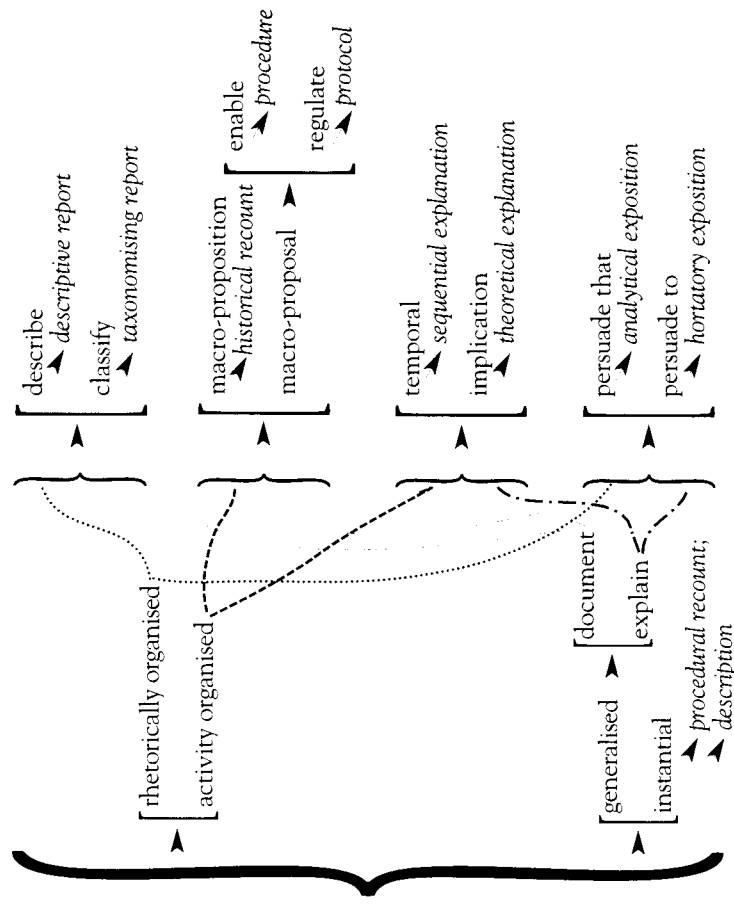


FIGURE 4 Agnation among a range of factual genres

In my experience, broadening the coverage of a genre network of this kind leads to even more involved metafunctional interdependencies. I believe that the reason for this is that at a given point in time a culture makes use of only a small portion of the meaning potential it has available. From the perspective of context, this means that field, mode and tenor variables are selectively combined. We are most aware of this as a culture evolves, and new remarkable combinations appear — most remarkably perhaps when a culture introduces new modes (e.g. various print or electronic media). The evolving texture of the 'net' is perhaps the latest pervasive cultural innovation of this kind in what we call the western world. In a strati-

CONTEXT	METAFUNCTION	system
field oriented	'ideational'	[describe, classify] [rhetorically organised, activity organised] [temporal implication] [document/explain]
tenor oriented	'impersonal'	[macro-proposition/macro-proposal] [enable, regulate] [persuade that / persuade to]
mode oriented	'textual'	[generalist, (instantial)]

TABLE 3 Metafunctional orientation of systems in Fig. 4

fied model of context of the kind outlined in Fig. 1, it is the responsibility of the level of genre to specify just which combinations of field, mode and tenor variables recurrently combine as staged, goal-oriented social processes. It appears that in order to control for this selectivity, genre typology has to focus on interdependencies across metafunctions. From the perspective of genre, the virtual simultaneity of grammatical meaning potential has to be constrained by the actual social process through which we live.

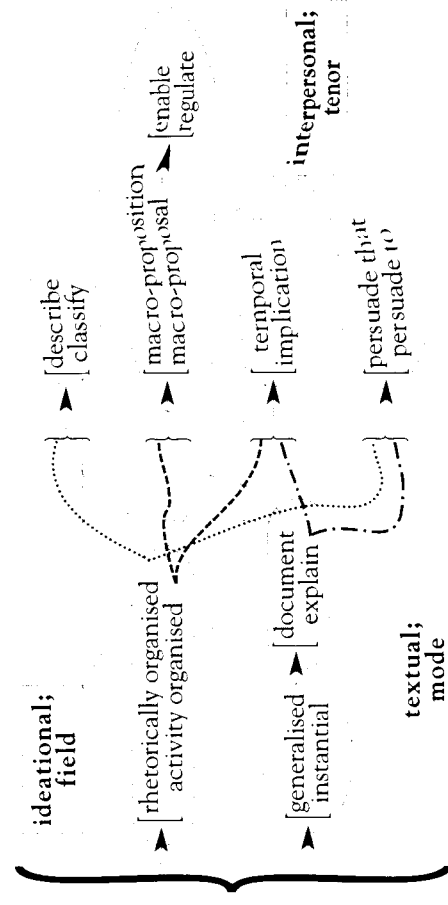


FIGURE 5 Metafunctional orientation of systems meaning potential as a synoptic meaning potential

3. GENRE AGNATION — TOPOLOGY

In this section of the paper the question of genre topology will be pursued. Where typological analysis approaches genre agnation categorically, classifying text as one generic type or another, topological analysis approaches genre agnation as a matter of degree, arranging texts on clines with respect to their similarities and differences. Australian work on topology is based on a draft paper of Lemke's circulated in the 1980s (later reworked as Lemke to appear), which focuses on genre agnation; Martin and Matthiessen (1991) discuss its relevance to grammatical description. The definition of topology they cite from Lemke follows:

A topology, in mathematical terms, is A SET OF CRITERIA FOR ESTABLISHING DEGREES OF NEARNESS OR PROXIMITY AMONG THE MEMBERS OF SOME CATEGORY. It turns a 'collection' or set of objects into a space defined by the relations of those objects. Objects which are more alike by the criteria are represented in this space as being closer together; those which are less alike are further apart. There can be multiple criteria, which may be more or less independent of one another, so that two texts, for instance, may be closer together in one dimension (say horizontal distance), but further apart in another (vertical distance). What is essential, obviously, is our choice of the criteria, the *parameters*, that define similarity and difference on each dimension. These parameters can be represented as more or less alike. The same set of parameters allows us to describe both the similarities and the differences among texts, or text-types (genres).

(From Lemke 'The topology of genre . . .', unpublished earlier draft of Lemke 1995.)

Consider for example text 12, which focuses on a piece of agricultural technology — the process of garlic farming in Lomagne, France:

12. [SEQUENTIAL EXPLANATION]

This dry garlic, available from July onwards, is really the end of the garlic season. It starts in the autumn, when the garlic is planted. It grows slowly, and is carefully hand-weeded, and even irrigated in very dry spells, during the winter. By the

end of the winter, the last year's dry garlic is ceasing to be edible; either it sprouts or turns to a mildey powder. Then the wholesalers import garlic to see the country through to the new season's crop - it all seems to come from Argentina, a small anecdote of world trade.

In April, small bunches of *ailette* appear in the markets, selling for a few francs. These are the thinnings, which are removed (again by hand) so that bulbs can grow smooth and rounded. The *ailettes* are garlic at its mildest, far pleasanter and mellowier than the spring onions they physically resemble. In May, full-sized but unripe garlic bulbs can be bought, again with a milder flavour than ripened garlic, but stronger than *ailettes*, these can be chopped and sliced as an onion, used raw or cooked.

However, for the full flavour of this "sacred herb," the ripe dry bulbs must be used. They are a vital ingredient of the local cuisine, and garlic has been accredited with considerable healing and medicinal powers. It is even held responsible for the longevity of the inhabitants of this part of France. The best way to eat garlic, in my opinion, is to roast the bulbs whole, so that each clove contains a melting purée — pure heaven, the vegetable equivalent of strawberries.

(King 1994: 21.)

If we approach this text typologically, then we are asking how it is to be classified. As far as the options in Fig. 4 are concerned, it is an instance of a sequential explanation (cf. text 8 on the life cycle of the frog above), but with a technological rather than a biological orientation. Note however that in classifying the text in this way we are backgrounding to some degree its relation to historical recounts (text 2 above). Like historical recounts, sequential explanations are activity organised and generalised — as reflected in their use of thematic circumstances of location in time and generic reference to participants; they differ in that they function to explain processes rather than to document the past — as reflected, for example, in their choice of present instead of past tense. So while the similarities between sequential explanations and historical recounts are in part recoverable from the two genres' shared features in Fig. 4, the typological account does not foreground this similarity; nor does it foreground the similarities among sequential explanations, historical recounts, procedural recounts and procedures for that matter. Rather, the typological perspective focuses

on differences among the genres; it shows just how they are unlike each other, in categorical terms.

Topological analysis complements this perspective by focusing on parameters which can be used to establish degrees of similarity and difference. Taking a set of activity organised genres from Fig. 4, for example, we might set up parameters having to do with MOOD (imperative/declarative), logical EXPANSION (temporal/conditional), TIME (sequence in time/setting in time) and TENSE (past/present). On the basis of one or some combination of these we can then ask questions about how similar one genre is to another. More importantly, we can ask questions about how similar one text is to another, or to what degree a text functions as a prototypical or less typical instance of a genre. This makes room in our analysis for gradience, alongside categorical similarity and difference. This kind of perspective is essential for considering the ways in which texts adapt to their environment, as part of the flexibility inherent in dynamic open systems — which flexibility enables such systems to evolve. A rough framework supporting an inquiry of this kind is outlined as Table 4.

genre [text #]	MOOD	EXPANSION	TIME	TENSE
procedure [5]	imperative	temporal	sequence in time	past
procedural recount [1]	declarative		setting in time	present
historical recount [2]				
sequential explanation [8, 12]				
theoretical explanation [9]		conditional		

TABLE 4  
Topological parameters among some activity organised genres

In Australian educational linguistics, topological analysis has been used in ontogenetic contexts, to map learner pathways for generic development. A provisional pathway of this kind is outlined in Table 5, for a set of secondary school history genres.<sup>1</sup> Space prevents us from dealing with this genre topology in detail here. The aim of the topology is to map out

1. See Brook et al. 1996, Coffin 1996, 1997, Veal and Coffin 1996.

personal recount; [appraising description]	agnate to story genres; what happened to me	sequence in time; 1st person; specific participants
*autobiographical recount; [appraising description]	borderline - agnate to story & factual genres; story of my life [oral history]	setting in time; 1st person; specific participants
biographical recount; [description; report]	story of someone else's life	setting in time; 3rd person (specific); other specific & generic participants
*historical recount; Background ^ Record [description; report]	establishing the time line of the grand narrative	setting in time; 3rd person; mainly generic participants (but specific great 'men')
*historical account; Background ^ Account [report]	naturalising linearisation rendering the grand narrative inevitable	incongruent external causal unfolding; 3rd person; mainly generic participants; prosodic judgement
factorial explanation [Outcome ^ Factors]	complexifying notion of what leads on to/from what	internal organisation of factors; factors externally linked to outcome; 3rd person; mainly generic participants
*consequential explanation [Input ^ Consequences]	complexifying notion of what leads on to/from what; hypothetical variant - if x, then these outcomes	internal organisation of factors; consequences externally linked to input; 3rd person; mainly generic participants
exposition - one sided; promote	problematic interpretation that needs justifying	internal conjunction keying on thesis
*challenge - one sided; rebut	someone else's problematic interpretation that needs demolishing	internal conjunction keying on thesis
discussion - multistided; adjudicate	more than one interpretation considered	internal conjunction keying on thesis; + internal organisation of points of view
deconstruction [Foucault; cf. Hunter]	avoiding reductive temporal & causal linearisation into grand narrative, effacing voices of the 'other'...	replace naturalising time/cause explanation with 'spatial' discursive formation realising episteme

TABLE 5  
An ontogenetic topology (learner pathway) for some secondary school history genres

the semiotic contingencies among history genres, beginning with those most familiar to students from their oral cultures (personal recounts), moving on to the more causally focused accounts and explanations, from there to various arguing genres and on to contemporary Foucault influenced deconstruction. Just five of the genres (those with an asterisk) included will be exemplified below (autobiographical recount, historical recount, historical account, consequential explanation and challenge).

Text 13 exemplifies the autobiographical recount genre. It differs from the procedural recount introduced above in that it unfolds temporally through (re)settings in time (the time spans involved are too long to be managed by sequential conjunction). Unlike the historical recount introduced above, text 13 deals mainly with specific participants. Typologically speaking, in other words, it is another kind of recount; topologically it falls between personal and biographical recounts on the learner pathway outlined in Table 5 above.

### 13. [AUTOBIOGRAPHICAL RECOUNT; movement through setting in time; specific participants]

RH — But when did you make your real contact with linguistics, Michael? When is it that you actually began to feel that linguistics has a possibility for providing answers?

MAKH — Well, it was through language teaching. When I left school, it was to take the services' language training course. They took us out of school about eighteen months before we were due for national service, to be trained in languages. I was just seventeen when I left school and joined this program. Now those courses were being run at SOAS. During those *eighteen months* we certainly heard the name of Firth and we heard that there was such a thing as linguistics. But I don't think I learned anything about it. The initiative had originally come from Firth at the beginning of the war, who said that there was obviously going to be a war in the Far East and in Asia and it was time that they trained some people in Asian languages. They shelved this for a while but eventually they got the thing going. The first thing I encountered was a language aptitude test designed by Firth. So when *we went from school* we were all called up to London for two or three days and we were given these tests and interviews. This test had two parts: one was a general language aptitude, to find out if you could code made

up languages and it was very, very good. Then, there was part of it which was language specific. There were four languages in the program: Chinese, Japanese, Turkish and Persian. I remember one of the things you had to do was to recite from memory an increasingly long list of monosyllables on different tones.

Now I had in fact wanted to do Chinese anyway and I came out alright on the ones which favoured Chinese so I got my choice. But I presume that if somebody had put Chinese first and it turned out that they couldn't hear a falling tone from a rising tone, they'd have switched them into Persian or some other language!

. . . So anyway, they gave us this eighteen months training and we then joined up with the services and I served a year and a half training and then about a year and a half overseas in India. After that year and a half, a small number of us, four out of the whole group that had learned Chinese, were pulled back to London to teach in the subsequent Chinese classes.

This was 1945 and they thought that there were years of war ahead against the Japanese. And so they increased the numbers of people being trained for the three services. But they needed more teachers; so what they did was to bring back four of us who had done well in the first batch. So John Chinnery, who is now head of the department in Edinburgh, Cyril Burch who is at Berkeley, Harry Simon who is at Melbourne, and myself were brought back. And so for my last two years in the army I was teaching Chinese. The relevance of this is that this course was also at SOAS, although, because of bombing and everything SOAS was not a unit - it was scattered around London. But again we heard more about Firth then. I saw him but I don't know whether I ever actually met him at that time. I remember very well the first class that I had to teach in Chinese; it was a dictation I had to give to a group of very high-powered airforce officers.

Anyway, even at that time I still wasn't studying linguistics, but I was becoming aware that something like linguistics existed and that there was rather a good department of linguistics just down the street.

(Kress et al. 1992: 177-79.)

Text 14 exemplifies the historical recount genre. The thematic circumstances scaffolding its movement through setting in time are highlighted in italics in the text. Unlike text 13, the participants are mainly generic; and the text is much more nominalised — the participants are more abstract (e.g. changes, needs, recognition, importance, refrigeration, responsibility, research, development, etc.).

#### 14. [HISTORICAL RECOUNT]

... By the mid twenties, big changes took place to meet the needs of the fishing industry and government fisheries managers. The Board began to employ full-time scientific staff, and Technological Stations were established in Halifax, Nova Scotia, and Prince Rupert, British Columbia. The staff quickly became multi-disciplinary. At the Biological Stations physics and chemistry were added to zoology in recognition of the importance of understanding fish habitat. At the Technological Stations zoologists did some initial work on refrigeration of fish, but chemists, bacteriologists, and engineers soon took over responsibility for industrial research and development.

During the depression years the fisheries research and development program was maintained despite constrained budgets. Facilities for volunteer investigators could only be provided to those with independent financing, and the small permanent staff endured a ten-percent reduction of salaries. During the World-War-II years that followed, there was the additional setback of loss of some staff to war service.

For a quarter century following World War II, Canadian fisheries followed the world fisheries evolution through development, to overfishing and constrained harvesting, to increasing use of aquaculture to meet the ever-growing demand for aquatic food, and to environmental concerns for aquatic ecosystems and the global biosphere. FRB provided scientific information and advice for this rapidly changing fisheries scene. Despite expansion of budgets, staff and facilities, FRB could barely meet the demands placed upon it. With growing international exploitation of fisheries resources, and multiple uses of water, fisheries scientists became increasingly involved in international and national collaboration.

During those expansion years, changes were made in FRB operations. Demands on honorary Board members, particularly the Chairman, were excessive, and increased responsibility was left to the Station Directors. In order to maintain a national identity, a full-time Chairman was appointed in 1953, and this practice continued through the next two decades. The Board retained responsibility for policy direction, program reviews, and executive decisions. Management and administration were delegated to a small Headquarters staff and Stations Directors. . . .

(Martin 1991: 36-37.)

Text 15 exemplifies the historical account genre. Accounts differ from recounts<sup>1</sup> in that they unfold through cause and effect rather than time. Alongside this they tend to be more abstract — technically speaking, they make more use of ideational metaphor (e.g. *The effects of industrialisation and the need of more land due to the growth of population seriously affected wildlife . . .*).

#### 15. [HISTORICAL ACCOUNT]

##### Why Animals Are Extinct

Man has been making animals rare and even extinct for thousands of years, and one of the main ways man has achieved this is by the destruction of their habitat. The destruction of a habitat means that the vital balance between an animal and its environment is disturbed. In ancient times the destruction of habitat and the extinction of animals was quite small. Since then it has rapidly increased. People began to make more use of machines and industrialisation occurred bringing with it changes which would destroy the face of the earths environment forever. As the demands grew wood and later coal, supplied the resources needed, this in turn resulted in the destruction of forests and habitats. At the same time

1. In our experience the cline from recount to account is one of the most gradient in history discourse, and thus an important site for topological analysis; or, to put this typologically, there are a large number of 'mixed' (recount/account) genres.

that industrialisation was taking place humans were settling in new parts of the world. Whenever they settled, nests were cut down and farms established. This destroyed the habitat of many animals.

The effects of industrialisation and the need of more land due to the growth of population seriously affected wildlife and still is today already half the worlds tropical rainforests have already been destroyed or irreversibly damaged. This reckless ravaging of some of the most amazing habitats on earth means that by the year 2000 the destruction will be complete and the world will be without these areas.

Critically, the causal reasoning in historical accounts tends not to be realised between clauses via conjunctions (Martin 1992a) but within clauses via causal nouns (e.g. *ways*), verbs (e.g. *resulted*) and prepositions (e.g. *due to*). In text 15 this is facilitated through extensive use of anaphoric reference to processes (e.g. *man has been making animals extinct . . . this*).

15' highlighting anaphoric reference to processes (SMALL CAPS) & abstract causality (*italics*)

Man has been *making* animals rare and even extinct for thousands of years, and one of the main *ways* man has *achieved* THIS is *by* the destruction of their habitat. The destruction of a habitat *means* that the vital balance between an animal and its environment is disturbed.

In ancient times the destruction of habitat and the extinction of animals was quite small. Since then IT has rapidly increased. People began to make more use of machines and industrialisation occurred bringing with IT changes which would destroy the face of the earths environment forever. As the demands grew wood and later coal, supplied the resources needed, *this* in turn *resulted* in the destruction of forests and habitats. At the same time that industrialisation was taking place humans were settling in new parts of the world. Whenever they settled, nests were cut down and farms established. THIS destroyed the habitat of many animals.

The effects of industrialisation and the need of more land *due* to the growth of population seriously *affected* wildlife and still

is today already half the worlds tropical rainforests have already been destroyed or irreversibly damaged. THIS reckless ravaging of some of the most amazing habitats on earth means that by the year 2000 the destruction will be complete and the world will be without these areas.

Text 16 exemplifies the consequential explanation genre. In history, it is used when an event has multiple effects. This means that the singular temporally unfolding trajectory of the recount or account (Lyotard's 1984 'grand narrative') has to be arrested as a number of consequences are reviewed. In 16, three consequences of the Long March are presented by the historian, and subsequently in a second consequential explanation quoted from Mao reworks the same points. Note that the order of presentation of the consequences is rhetorical (text 'internal' temporality);<sup>1</sup> the consequences are not sequenced with respect to one another ('external' temporality). Similarly, note Mao's explanation preceded the historian's by several decades (external time) but follows in text 16 (internal time).

## 16. [CONSEQUENTIAL EXPLANATION]

### How Did the Long March Contribute to the Eventual Communist Victory?

First of all, it established the leadership of Mao Zedong. Although Mao was challenged by the leader of the Fourth Route army, Zhang Guotao, the prestige Mao acquired during the Long March assured his dominance. Mao's leadership also brought an end to the dominance of the Soviet Union in the party and made Chinese Communism more independent.

The Long March forged a tightly knit army that drew strength from its sufferings. The survivors formed the tough nucleus of the New Red Army which developed at Yunnan. The policy of going north to fight the Japanese also stimulated high morale in the Red Army and appealed to patriots throughout China.

As it passed through twelve provinces the Red Army brought the message of Communism to hundreds of millions of peasants, who would otherwise have never heard of Communism.

1. For internal and external temporal relations see Martin 1992a.

In a report delivered a few months after the completion of the march in December 1935, Mao Zedong summed up the achievement.

We say that the Long March is the first of its kind ever recorded in history, that it is a manifesto, an agitation corps and a seeding machine. . . . It proclaims to the world that the Red Army is an army of heroes and that the imperialists and their jackals, Chiang Kai-shek and his like are perfect nonentities. . . . It declares to approximately two hundred million people of eleven provinces that only the road of the Red Army leads to their Liberation. Without the Long March how could the broad masses have known so quickly that there were such great ideas in the world as are upheld by the Red Army?

The Long March is also a seeding machine, it has sown many seeds in eleven provinces which will sprout, grow leaves, blossom into flowers, bear fruit and yield a crop in the future. To sum up the Long March ended with our victory and the enemy's defeat.

(Buggy 1988: 240.)

To an even greater degree than historical accounts, consequential explanations tend to make use of abstract reasoning. Instead of people doing one thing after another, abstractions cause abstractions. Some examples from text 16 are outlined below (nominalisations in *italics*).

AGENT [abstraction]	PROCESS [caused]	MEDIUM [abstraction]
the Long March	contributed to	the eventual Communist victory
it [= the Long March]	established	the <i>leadership</i> of Mao Zedong.
the <i>prestige</i> Mao acquired . . .	assured	his <i>dominance</i>
Mao's <i>leadership</i>	brought an end to	the <i>dominance</i> of the Soviet Union . . .

TABLE 6

Abstract reasoning in text 15 (consequential explanations)

The final text to be reviewed here is 17, which exemplifies the challenge genre. The function of this genre is to rebut a position. As with

consequential explanations, the arguments are rhetorically organised, to suit the rebuttal; and the reasoning tends to be quite abstract.

### 17. [CHALLENGE]

#### A cheap slur on childless

Dr Hewson's insensitive remarks imply that the significant proportion of Australians who are childless cannot be trusted. They are somehow morally inferior to parents, and the men in particular are not "full-blooded."

He also assumes that just because people do not have their own children they do not like children. Through choice, infertility or bad timing, the childless have become a sizeable community in Australia.

An estimated 20 per cent of Australian women will have no children, according to the Australian Institute of Family Studies.

Infertility, especially among men, is on the rise, adoptions are virtually impossible, reproductive technology works for very few, and some people decide parenting is not for them.

People who desperately want children but can't have them are cut to the quick by such slurs of second class citizenship. That parents are somehow better is wounding to people who have suffered so much in their attempts to have children, or to come to terms with their childlessness.

And people who have chosen not to have children get tired of hearing they are selfish, immature or lacking in depth, as if parenting is the only worthwhile contribution people can make in life. They have a right to remain childless without incurring suspicion, especially in a world that is hardly crying out for more children.

It is wrong to assume that the childless do not like children or want meaningful contact with them. In previous times and other cultures the childless had a chance to be involved in the care of children.

Now parents tend to shut the childless out and make assumptions about their lack of interest without testing them. It is

our society that is at fault for making childlessness seem tragic or peculiar.

Dr Hewson's view that a man is not a real man till he passes on his genes is simplistic. His own experience as a non-custodial father should have taught him that Australia is a complex society with many kinds of families.

Just as it would be wrong to stereotype fathers in Dr Hewson's position as morally suspect, so it is wrong to stereotype the childless.

(A. Horin, *Sydney Morning Herald*,  
Monday October 19, 1992, p. 4.)

In Table 5 above, a developmental topology of these and other relevant history genres was outlined. Moving from top to bottom means moving away from common sense, in steps that establish meaning potential relevant to ensuing genres (with the wider borders indicating more significant leaps than the narrower ones). Skipping steps means filling in the uses of language foregrounded in skipped genres, or risking excluding large numbers of students from control of the genre under consideration.

Metafunctionally speaking, the steps along this learner pathway are quite complex. Space precludes consideration of the relevant topological parameters in detail here. However a rough summary is presented in Table 7 (opposite), covering the five genres exemplified above. Table 7 makes reference to factorial alongside consequential explanations; factorial explanations are the converse of consequential explanations and present a number of causes leading up to an effect. Table 7 also aligns challenges with their agnate arguing genres — expositions (as introduced in section 2 above) and discussions (arguments which look at more than one side of an issue; Knapp and Callaghan 1989).

The six parameters introduced in Table 7 are briefly surveyed below and given a metafunctional address. The main point of the survey is to underline that steps in the learner pathway are metafunctionally complex. The topology has been constructed, in other words, in generic steps that transcend metafunctions. As such, it demonstrates from a topological perspective the significance of a metafunctionally undifferentiated workspace as a key component in the model of context presented in section 1. This is not to downgrade the significance of metafunctionally differentiated pathways; moves from common to uncommon sense (field), from reaction to evaluation (tenor) or from congruent to abstract (mode) are important

1	prosodic appraisal	periodic appraisal	thesis appraisal
2	proposition	explain	proposition/proposal
3	tell	record	argue
	<i>autobiographical</i> <i>recount</i> [later]	<i>historical</i> <i>recount</i> [in/during]	<i>expository</i> <i>challenge</i>
4	individual focus	group (+ hero) focus	discussion
5	text time = field time	causal unfolding	text time ≠ field time
6	episodic unfolding in time	internal unfolding	internal unfolding

TABLE 7

Six topological parameters for a range of history genres

variables. It is simply to argue that metafunctionally composite pathways, organised around the notion of genres as staged goal-oriented social processes, have proved an important additional resource for reasoning about and planning for learning in Australian primary and secondary literacy programs.

- 1 *interpersonal meaning*: ongoing reaction to what went on (prosodic appraisal) . . . clusters of evaluation of what went on (periodic appraisal) . . . formulate thesis around appraisal of what went on (thesis appraisal)
- 2 *interpersonal meaning*: give information about what happened (proposition) . . . justify an interpretation about what happened or what should be (proposition/proposal)
- 3 *ideational meaning*: tell what happened to an individual (tell) . . . record what happened to groups (record) . . . explain what led on to what (reveal) . . . probe a set of factors leading to or from some event (probe) . . . present arguments around an interpretation of what happened (argue)
- 4 *textual meaning*: largely specific reference (individual focus) . . . largely generic reference, except for great 'men' (group + 'hero' focus)



- 5 *textual meaning*; relatively congruent (text time follows field time) . . . relatively grammatically metaphorical (text time differs from field time)
- 6 *textual meaning*; external temporal (episodic unfolding in time) . . . external metaphorical consequential (causal unfolding) . . . internal conjunctive organisation (internal unfolding)

#### 4. A STRATIFIED MODEL OF CONTEXT

This paper has provided a brief outline of two of the ways in which the level genre, as part of a stratified model of context, can be used to map the social processes of a culture in a way that is not tied to any one metafunction. It has outlined this in two ways:

- i. *typologically*, by mapping social processes as a semiotic system, as a synopsis of immanent meaning potential
- ii. *topologically*, by mapping social processes as a semiotic region, as a slice of systematically related intertextuality

Fig. 6 (opposite) outlines a model of a workspace of this kind, where genre agnation can be pursued, 'above and beyond' metafunctions (setting aside the concerns of ideology introduced in section 1).

In terms of the arguments presented in this paper, is a stratified model of context really justified? What are the alternatives to organising a workspace of this kind? I will formulate a few alternatives here, in my own terms; the list is obviously not closed.

- i. dismiss genre typology/topology as unproductive, unempirical, impolitic (cf. Lee 1993)
- ii. pursue genre typology/topology in another workspace (e.g. mode . . . ; cf. Halliday 1978)
- iii. renovate the larger workspace, e.g. giving up metafunctional organisation of context . . . (cf. Kress and Threadgold 1988)
- iv. deploy an alternative workspace, e.g. deriving from critical theory, sociology . . . (cf. Thibault 1991)
- v. develop genre typology to point where metafunctional organisation is eventually revealed . . .

Debate around these and other readings of context is certain to be with us for sometime. In one sense, this is hardly surprising — given the general problem of stratification in an extravagant model of language which makes use of rank, metafunction and axis (system/structure) to formulate descriptions on a given stratum. Systemic linguists have given

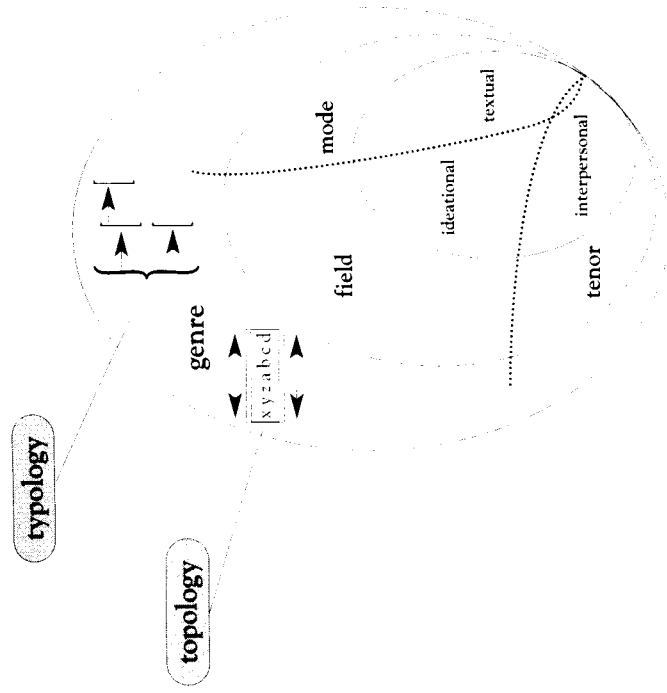


FIGURE 6

Genre as a workspace for exploring transmetafunctional agnation

more attention to lexicogrammatical agnation than any other kind; yet after four decades of research, there is no emerging consensus about stratification and Hjelmslev's content plane. Fawcett (e.g. 1980) continues to distinguish semantics and grammar axially, as the difference between system (semantics) and structure (grammar). Gregory has recently moved in the direction of a formal syntax, apparently stratified with respect to metafunctionally organised system/structure cycles in semantics. Halliday and Matthiessen (e.g. 1999) continue to develop stratified models involving two strata of metafunctionally diversified system/structure cycles. This range of complementarities is outlined in Table 8; in post-modern systems, the heteroglossia is not likely to go away. As a global theory, systemic linguistics is an extravagant flexi-model, which affords divergent readings of this kind. Whether this is viewed as a strength or a weakness is of course a matter of reading position — just how much consensus do we want our theory to prescribe?

<i>heteroglossia after 4 decades of research:</i>	discourse semantics	lexicogrammar
FAWCETT	system	structure
GREGORY	system/structure (?)	formal syntax
HALLIDAY/ MATTHIESSEN	system/structure	system/structure

TABLE 8

Heteroglossia among systemic grammarians' approaches to stratification

As a final comment, it is worth noting that at present stratification is a poorly understood concept, based in large part on an experientially biased account of the relation between segmental phonology and lexis. Lemke (e.g. 1984, 1995) has introduced the helpful notion of metaredundancy to generalise the notion of patterns of patterns (formally, the redundancy of x with y metaredunding with z; x/y//z). While metaredundancy brings out the similarities across stratal boundaries in a model such as that in Fig. 1 (with phonological patterns redounding with grammatical ones, metaredunding with discourse semantic ones, metametaredunding with registerial ones and so on), it backgrounds significant differences. Perhaps, more in the spirit of Hjelmslev than of Halliday (from whom the co-tangential circle representation of stratification derives), it would be clearer to model genre and register as a stratified context plane, with register and genre in a natural, janus-faced complementarity — just as (discourse) semantics and grammar have been articulated by Halliday and Matthiessen (e.g. 1999) as a stratified content plane. On this reading, genre and register can be read as complementary readings of context — with register providing metafunctionally diversified readings and genre metafunctionally transcendent ones. A model of this kind is outlined in Fig. 7, which is intended to problematise the issue of stratification by setting up different kinds of stratal boundary. So while the relation of genre to register is proportional to the relation of discourse semantics to lexicogrammar, the relation of context/content form to expression form is different in kind; and pursuing this, the relation of context form (genre and register) to language (its expression form) is different in kind from the relation of content form (discourse semantics and lexicogrammar) to expression form (phonology/graphology) within language.

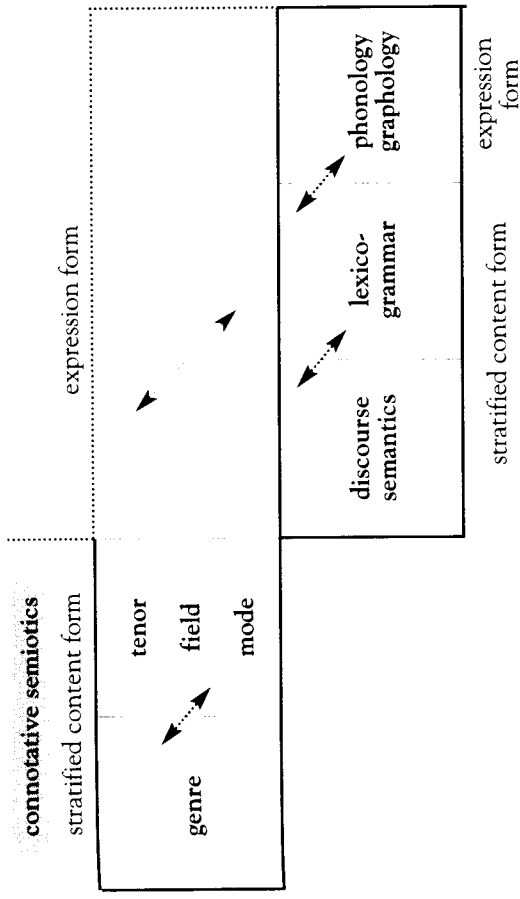


FIGURE 7  
Genre//field/tenor/mode as a stratified connotative plane

By way of closing, I would venture that we have more to learn from complementarities among models of context than from dismissals of alternatives. Certainly the dialogue across Gregory and Halliday's models of register was one of the most productive aspects of my migration to Australia. Like the rest of our species, we still have a great deal to learn about negotiating difference. Thanks to linguists like Michael Gregory, the issues we are negotiating make a difference to more than linguists' lives.



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