Unit 4 (a)

Mood–Residue

Clause-as-exchange

Print version of the *Grammar* presentation given on 21.xi.2017

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Goals

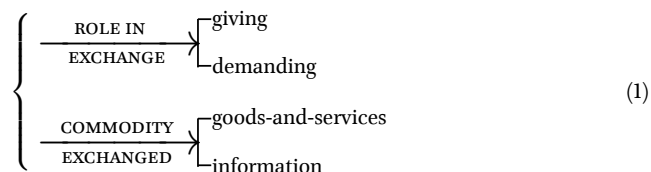The learning goals for today's session are:

1. To understand how the grammatical system of MOOD ('Satzmodus') expresses the SPEECH FUNCTION of the individual moves in a dialogue (Statement, Question, Offer, Suggestion, Command).
2. To analyse the Mood–Residue structure of clauses.
3. To understand the function of the Subject and the Finite.
4. To practise paradigms of different moods and tenses (WORKSHEET–IN CLASS): http://www.spence.saar.de/courses/grammar/unit04a/paradigms.pdf
5. To learn to recognize negative imperatives ("Don't you step on my blue suede shoes!")
6. To understand how Mood Tags work in English (WORKSHEET–Q3–[PRE-CLASS HOMEWORK]; + SLIDE SHOW): http://www.spence.saar.de/courses/grammar/questions03/index.pdf; http://www.spence.saar.de/courses/grammar/unit04a/moodtags.pdf
7. To prepare for the class on MODALITY next week (WORKSHEET–Q4a–HOMEWORK BEFORE NEXT LESSON) http://www.spence.saar.de/courses/grammar/questions04a/index.pdf

1 The nature of dialogue

SPEECH FUNCTION versus MOOD (1)

The semantic system network for SPEECH FUNCTION:

$$
\left\{
\begin{array}{l}
\underline{\text{ROLE IN EXCHANGE}} \longrightarrow
\begin{cases}
\text{giving} \\
\text{demanding}
\end{cases} \\[2em]
\underline{\text{COMMODITY EXCHANGED}} \longrightarrow
\begin{cases}
\text{goods-and-services} \\
\text{information}
\end{cases}
\end{array}
\right.
\tag{1}
$$

is equivalent to (and can be re-written as):

$$
\underline{\text{COMMODITY EXCHANGED}} \longrightarrow
\begin{cases}
\text{goods-and-services} \underline{\text{ROLE IN EXCHANGE}}
\begin{cases}
\text{giving (Offer)} \\
\text{demanding (Command)}
\end{cases} \\[2em]
\text{information} \underline{\text{ROLE IN EXCHANGE}}
\begin{cases}
\text{giving (Statement)} \\
\text{demanding (Question)}
\end{cases}
\end{cases}
$$

Compare the semantic system network for SPEECH FUNCTION:

```
                                    ROLE IN        ┌─giving (Offer)
              ┌─goods-and-services──────────────────┤
              │                    EXCHANGE         └─demanding (Command)
COMMODITY ────┤
EXCHANGED     │                    ROLE IN         ┌─giving (Statement)
              └─information────────────────────────┤
                                   EXCHANGE         └─demanding (Question)
```
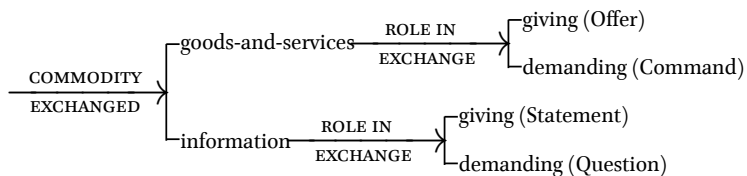
with the grammatical system network for MOOD:

```
              ┌─imperative ("do it!")
MOOD ─────────┤
TYPE          │              INDICATIVE   ┌─declarative ("they did it.")
              └─indicative──────────────────┤
                             TYPE            └─interrogative ("did they do it?") (etc.)
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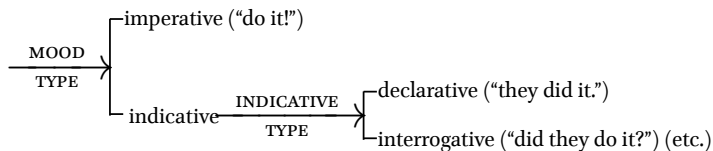
There is no special grammatical category for Offers. Offers can be expressed in many different ways: "Shall I do it?" / "I'll do it!" / "Here!" / etc.
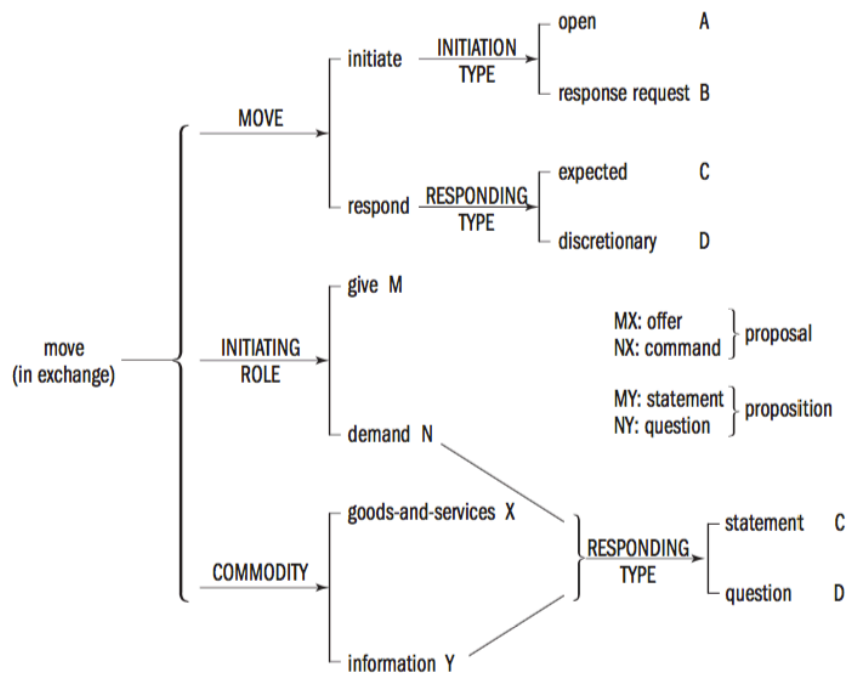
Fig. 4-2   The semantic system of SPEECH FUNCTION

Table 4(1) Speech functions and responses

		initiation [A/B]	response	
			Expected [C]	Discretionary [D]
give [M]	goods-&-services [X]	offer shall I give you this teapot?	acceptance yes, please, do!	rejection no, thanks
demand [N]		command give me that teapot!	undertaking here you are	refusal I won't
give [M]	information [Y]	statement he's giving her the teapot	acknowledgement is he?	contradiction no, he isn't
demand [N]		question what is he giving her?	answer a teapot	disclaimer I don't know

2 The Mood element

Subject and Finite

Subject				
	Finite			
the duke	has	given away that teapot	hasn't	he
the duke	won't	give away that teapot	will	he
that teapot	wasn't	given away by the duke	was	it
that teapot	would	hold eight cups of tea	wouldn't	it
	'(past)	give'		
your aunt	gave	the teapot back	didn't	she

Fig. 4-3   Subject and Finite

Meaning of the Finite

The Finite element makes the proposition finite:

· circumscribes the proposition.
· brings the proposition down to earth, so that it can be argued about
· gives the proposition a point of reference in the here-and-now:

1. by reference to the time of speaking: PRIMARY TENSE (*the old man <u>was</u> crossing the road*)

2. by reference to the judgement of the speaker: MODALITY (*it <u>can't</u> be true*).

Examples of Finite

Table 4(4) Finite verbal operators

Temporal operators:			
	past	**present**	**future**
positive	did, was, had, used to	does, is, have	will, shall, would, should
negative	didn't, wasn't, hadn't, didn't + used to	doesn't, isn't, hasn't	won't, shan't, wouldn't, shouldn't
Modal operators:			
	low	**median**	**high**
positive	can, may, could, might, (dare)	will, would, should, is/was to	must, ought to, need, has/had to
negative	needn't, doesn't/didn't + need to, have to	won't, wouldn't, shouldn't, (isn't/wasn't to)	mustn't, oughtn't to, can't, couldn't, (mayn't, mightn't, hasn't/ hadn't to)

Meaning of the Subject

"The Subject supplies the rest of what it takes to form a proposition: namely, something by reference to which the proposition can be affirmed or denied."

"It is perhaps easier to see this principle of responsibility in a proposal (a 'goods-&-services' clause), where the Subject specifies the one that is actually responsible for realizing (i.e. in this case, for carrying out) the offer or command. For example, in *I'll open the gate, shall I?* (offer) the opening depends on me; in *Stop shouting, you over there!* (command) it is for you to desist or otherwise."

Examples of Subject

the duke	has	given my aunt that teapot	hasn't	he	(a)
my aunt	has	been given that teapot by the duke	hasn't	she	(b)
that teapot	has	been given my aunt by the duke	hasn't	it	(c)
Subject	Finite		Finite	Subject	
Mood		Residue	Mood tag		

Fig. 4-6   Variation of Subject in declarative clauses

3   Other elements of Mood structure

The structure of the Residue

The Residue contains one Predicator, either one or two Complements, and any number of Adjuncts (typically no more than seven):

Sister Susie	's	sewing	shirts	for soldiers
Subject	Finite	Predicator	Complement	Adjunct
Mood		Residue		

Fig. 4-7   Structure of the Residue

modal responsibility	actual	↑	Subject	participants
	potential		Complement	
modal responsibility	none	↓	Adjunct	circumstances

Fig. 4-8   Degree of interpersonal 'elevation' in the clause

HOWEVER:

(a)

that paper	's	already	been written	on
Subject	Finite	Adjunct	Predicator	Adjunct
Mood			Residue	

(b)

someone	's	already	written	on that paper
Subject	Finite	Adjunct	Predicator	Adjunct
Mood			Residue	

Fig. 4-9   Related clauses with same item as (a) Subject, (b) Complement in prepositional phrase

AND: (in a cinema queue:) "Look at all these people we've been come-in-after by!"

Types of Adjunct

Table 4(6) Metafunction and type of Adjunct

Metafunction	Type of Adjunct	Location in mood structure
experiential	circumstantial Adjunct	in Residue
interpersonal	modal Adjunct	in Mood or Comment
textual	conjunctive Adjunct	(not in mood structure)

Ageing rock stars, etc.:
Brian Johnson, the lead singer of the rock band AC/DC, was losing his hearing. So he was replaced by Axl Rose of Guns 'n' Roses—who at his first concert as lead singer of AC/DC had to sing sitting in a chair, because of a broken leg!

Subsequently, Axl will probably sing normally, fortunately.
circumstantial: *normally*
modal: Mood: *probably*
modal: Comment: *fortunately*
conjunctive: *subsequently*

4   MOOD as system; further options

Further options in the MOOD system
If you're interested in exploring the English mood system further, ask me for more material.

5   POLARITY and MODALITY

POLARITY

POLARITY is the system of 'yes' and 'no'.

Your Worksheet contains examples of unmarked and marked positive, and unmarked and marked negative forms.

In formal written English, it is impossible to distinguish between unmarked negative and marked negative. Traditional formal grammars therefore recognize only the 'marked positive', sometimes labelling it the 'Emphatic Mood'.

<div align="right">4 (a).16</div>

POLARITY in imperative clauses

4.4.3 Imperatives

The imperative has a different system of PERSON from the indicative. Since the imperative is the mood for exchanging goods-&-services, its Subject is 'you' or 'me' or 'you and me'. If we take the 'second person', 'you', as the base form, an imperative clause displays the following paradigm:

	Unmarked for person or polarity	Marked for person	Marked for polarity
positive	look	YOU look	DO look
negative	DON'T look	DON'T YOU look	DO NOT look

The capitalized forms indicate salience: these syllables must be rhythmically prominent (they may be, but are not necessarily, tonically prominent). Thus there is a contrast between the imperative // you / look //, with *you* as Ictus, and the typical declarative // ˄ you / look //, with *you* as Remiss and usually phonetically reduced. (Where two are shown capitalized, at least one is salient.)

<div align="right">4 (a).17</div>

MODALITY

The system of MODALITY spans the space between the two poles of positive and negative:

He likes Mozart.
He certainly likes Mozart.
He probably likes Mozart.
He possibly likes Mozart.
He possibly doesn't like Mozart.
He probably doesn't like Mozart.
He certainly doesn't like Mozart.
He doesn't like Mozart.

This will be the topic for next week.

<div align="right">4 (a).18</div>

6   Absence of elements of the modal structure

Ellipsis of (part or all of) the Residue

(a) (Will you join the dance?)

I	might	do
Subject	Finite	Predicator
Mood		Residue

I	won't
Subject	Finite
Mood	

(b) (Who killed Cock Robin?)

I	(said the sparrow)	with my bow and arrow
Subject		Adjunct
Mood		Residue

Fig. 4-26 **(a) Substitution and ellipsis of the Residue (yes/no response); (b) Ellipsis of other presupposed elements (WH- response)**

<div align="right">4 (a).19</div>

Ellipsis of (part or all of) the Mood

For any clause, there is one choice of Subject that is 'unmarked' —that is assumed, in the absence of evidence to the contrary. In a giving clause (offer or statement), the unmarked Subject is 'I'; while in a demanding clause (question or command), the unmarked Subject is 'you'.

(a) Carry your bag? ('Shall I . . .?')

— Would you? Thanks.

(b) Met Fred on the way here. ('I . . .')

— Did you? Where?

(c) Seen Fred? ('have you . . .?')

— No, I haven't.

(d) Play us a tune. ('Will you . . .?')

— Shall I? Alright.

<div align="right">4 (a).20</div>

7 Clause as Subject

Embedded clause as Subject

Each of the following three clauses has, as its Subject, an *embedded* clause:

· To argue with the captain # was asking for trouble.
· Ignoring the problem # won't make it go away.
· That all this wealth might some day be hers # had simply never occurred to her.

to argue with the captain	was	asking for trouble
Subject	Finite	Complement
Mood		Residue
nominal group: clause as Head	verbal group	nominal group: clause as Head

Fig. 4-27   Embedded clause as Subject

8   Acknowledgements