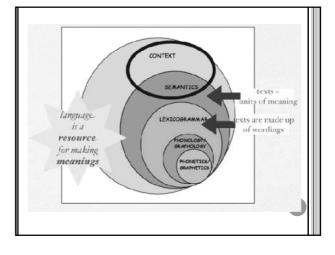
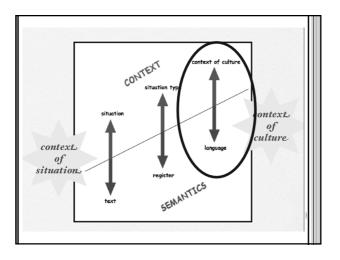


• Language is a social process ... it takes place, not in a vacuum, but in a specific *context of situation* and also within a broader *context of culture*





CONTEXT OF CULTURE

• refers to the cultural capital of the society in which the language unfolds

CULTURAL CAPITAL

meanings that are institutionalised; ideologies

 often not visible unless we take a close look at our language (through text)

EGS OF CULTURAL CAPITAL

class

individual vs the collective ethnicity/ nationality tradition religion

gender

CULTURAL CAPITAL: VISIBILITY

"... in real life, more often than not, our sayings merge unremarked into the living of life: they do not draw attention to themselves, simply because, conforming largely to our expectations, they fail to surprise – which is surely one of the prime causes for the invisibility of language." (Hasan, 1999).

"So we need to ask how these shared expectations come about? Who are the sharers, what is the extent of their sharing?" (Hasan, 1999)

ssar, Rugaiya (1999). Society, language and the mind: the meta-dialogism of Basil Bernstein's theory. In aping of Consciousness Linguistic and Social Processes. Cambridge: Cassell.

ILLUMINATING SHARED MEANINGS ...

"The meaning making of a cultural group can be best described by the co-interpretation of 4 kinds of statement: statements of context; of semantics; of lexicogrammar; and, ultimately, of expression in either phonological or graphological substance. While each of these strata is meaning bearing (a point urged by Firth, to the incomprehension of linguists of his era), an account of meaning depends, in particular, on the alignments between the systematic statements of context, semantics and lexicogrammar." (Butt, 2000)

tt, D.G. (2000). Semantic Cycles: Structure Statements at the Level of Meaning. In David. G. Butt & C.M.I.M. Matthiessen (Eds.). I



ILLUMINATING CULTURAL CAPITAL (ACROSS CULTURES)...

THE TIMES OF INDIA, NOV 2003

LIBRA (September 23 - October 22) Others may insist that they won't even listen to flattery, which means kind words will have little influence on certain pivotal decisions. They insist that they're completely rational. Yet the more time you spend listening to their ideas, the more likely they are to feel comfortable discussing plans that, initially, they firmly rejected.

THE AUSTRALIAN WOMEN'S WEEKLY, NOV 2003

CAPRICORN (Dec 22 - Jan 20) Think carefully before you come into conflict with too many people this month. You could find it hard not to blurt out what is on your mind, but this month your power lies in the unspoken word. Once you express your criticisms, ultimatums or demands, you could soon wish you had the power to take them back. If you feel you are riddled with anxiety or physically keyed up, try to release any sexual, financial or family frustrations by sorting out your cupboards, cleaning up the bathroom or going for a long walk - this is no time to be confrontational. If you let any insecurities get to you, inner frustrations may encourage a major shopping or eating spree, so be warv.

		cl #	THE AUSTRALIAN WOMEN'S WEEKLY, NOV 2003	
		1	CAPRICORN (Dec 22 - Jan 20)	
ct 10	THE TIMES OF INDIA, NOV 2003	2.1	Think carefully	
	LIBRA (September 23 - October 22)	2.2	before you come into conflict with too many people this	
2.1	Others may insist		month.	
2.2	that they won't even listen to flattery.	3.1	You could find it hard [[[not to blurt out what is on your mind.]]]	
2.3	which means [[kind words will have little influence	3.2	but this month your power lies in the unspoken word.	
	on certain pivotal decisions]].	4.1	Once you express your criticisms, ultimatums or demands	
3.1	They insist	4.2	you could soon wish	
3.2	that they're completely rational.	4.3	you had the power [[to take them back]].	
4.1	Yet the more time [[[you spend listening to their ideas,]]] the more likely* they are [[to feel comfortable [[discussing plans [[that, initially, they	5.1	If you feel	
		5.2	you are riddled with anxiety	
	firmly rejected.]]]]]]		or [Ø=YOU ARE] physically keyed up,	
		5.4	try to release any sexual, financial or family frustrations	
		5.5	by [⊘=YOU] sorting out your cupboards,	
		5.6	[Ø=OR BY YOU] cleaning up the bathroom	
		5.7	or [Ø=BY YOU] going for a long walk -	
		5.8	this is no time [[to be confrontational]].	
		6.1	If you let any insecurities get to you,	
		6.2	inner frustrations may encourage a major shopping or eating spree,	
		6.3	so be wary.	

		cl #	THE AUSTRALIAN WOMEN'S WEEKLY, NOV 2003	
		1	CAPRICORN (Dec 22 - Jan 20)	
1 #	THE TIMES OF INDIA, NOV 2003	2.1	Think carefully [implies 'you']	
	LIBRA (September 23 - October 22)	2.2	before you come into conflict with too many people this month.	
2.1	Others may insist	3.1	You could find it hard [[[not to blurt out what is on your	
2.2	that they won't even listen to flattery,		mind,]]]	
2.3	which means [[kind words will have little influence	3.2	but this month your power lies in the unspoken word.	
	on certain pivotal decisions]].	4.1	Once you express your criticisms, ultimatums or demands,	
3.1	They insist	4.2	you could soon wish	
3.2	that they're completely rational.	4.3	you had the power [[to take them back]].	
÷.1	Yet the more time [[[you spend listening to their	5.1	If you feel	
	ideas,]]] the more likely* they are [[to feel comfortable [[discussing plans [[that, initially, they firmly rejected.]]]]		you are riddled with anxiety	
			or [∅=YOU ARE] physically keyed up,	
			try to release any sexual, financial or family frustrations	
		5.5	by [⊘=YOU] sorting out your cupboards,	
		5.6	[Ø=OR BY YOU] cleaning up the bathroom	
inclusive/ collectivism. vs			or [∅=BY YOU] going for a long walk -	
			this is no time [[to be confrontational]].	
			If you let any insecurities get to you,	
	individualism.	6.2	inner frustrations may encourage a major shopping or eating spree,	
		6.3	so be wary. [implies 'you']	

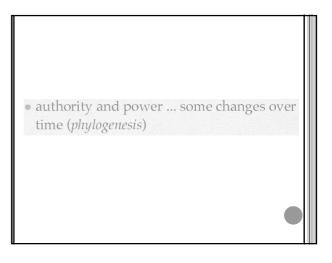


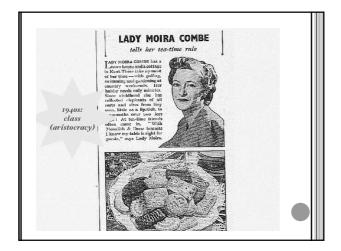




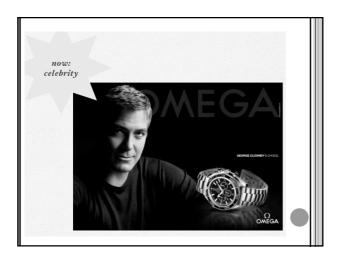












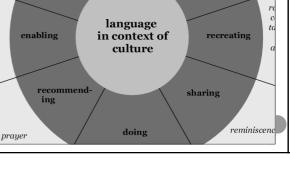
CONTEXT OF SITUATION

- refers to the specific situation in which a text unfolds
- enables us to predict the meanings of a text

expounding peech every time we use language to make a text, we stateme in evide socio-semiotic processes make selections from a big pot of possibilities (language) exploring reporting rour selections are guided by the particular *context* с ta language enabling in context of recreating (of culture, of situation and the function our culture language will fulfil within that context recommend-ing •we also *recognise* the function of a text by the sharing language selections we identify in that text

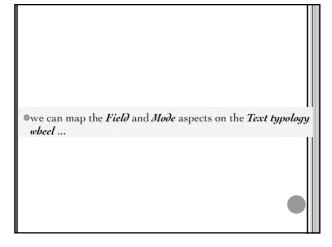
within each of these functional slices of language, there are a number of *situations* that further guide our language selections & the meanings these selections make

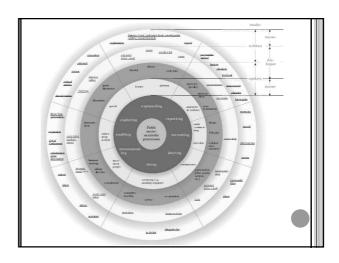
each of these situation types can be described as a configuration of Field, Tenor ed Mode

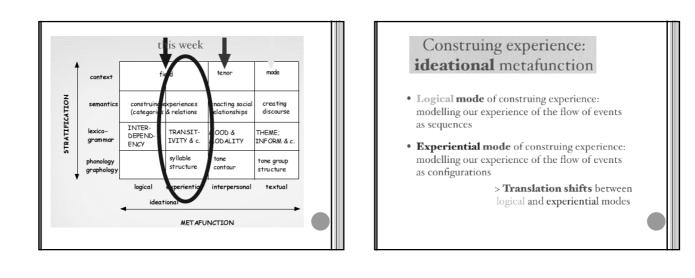


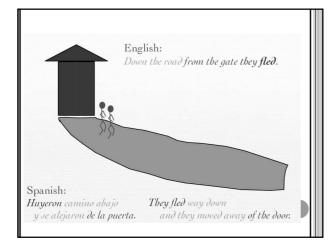
SOME CONTEXTUAL PARAMETERS

- Field ("what's going on?"):
 - · Socio-semiotic process (nature activity)
 - Semiotic domain ("subject matter")
- Tenor ("who's taking part?") including:
 - Power (status, "vertical relations")
 - Familiarity (contact, "horizontal relations")
- Mode ("what role's language playing?") including:
 - Medium (written / spoken)
 - Turn (dialogic / monologic)



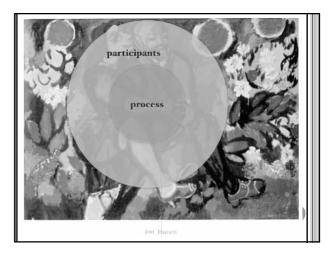


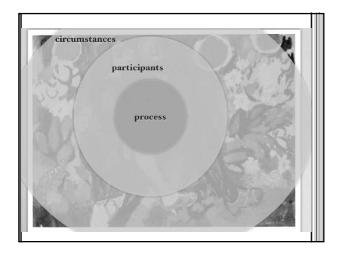




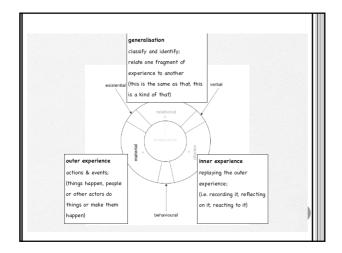


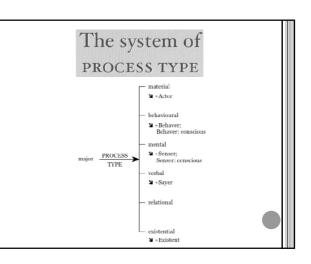




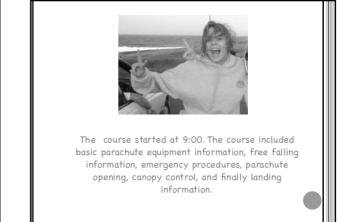


'hey 'heme	will Rheme	celebrate	their happiness	in the garden
Subject	Finite	Predicator	Complement	Adjunct (Circ)
Participant		Process	Participant	Circumstance









Then came the gear-up part! We put on our diving overalls, parachutes, altimeters which are used to watch the altitude during the skydive, helmets, gloves and goggles.



The next step was boarding the airplane. We used a twin otter double engine aircraft.

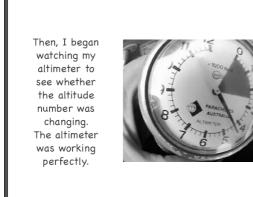


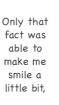
I was sitting between two jumpmasters . (skydiving instructors) and in front of a cameraman.



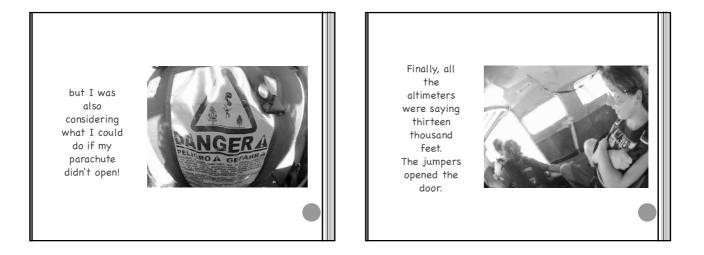
At that moment, I started feeling extremely worried and excited. The jumpmasters were talking to me, asking questions about my feelings. During the plane's take off, all I could say was, "Wow!"

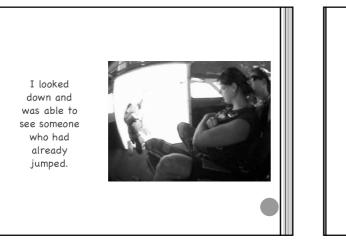




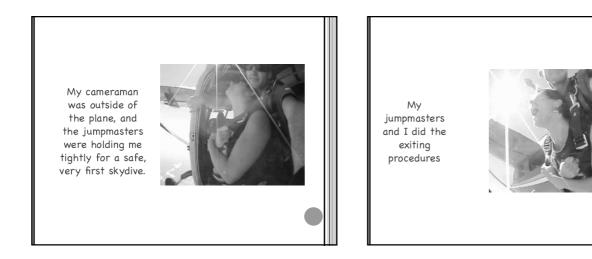


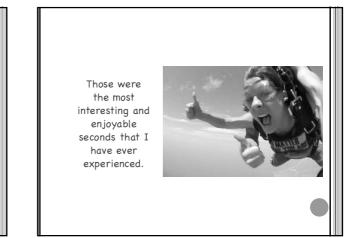




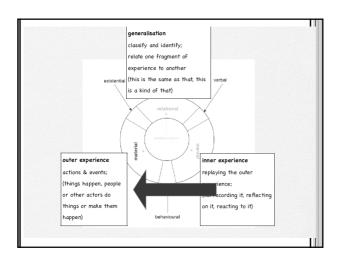


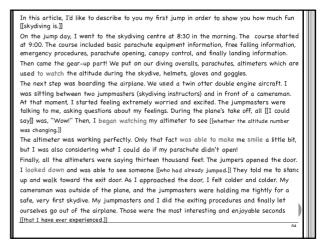


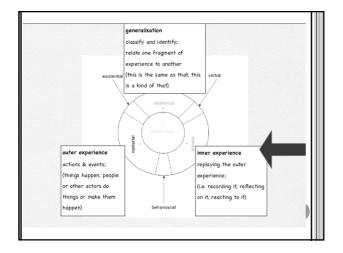


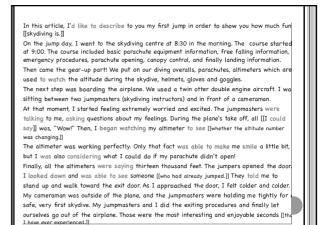












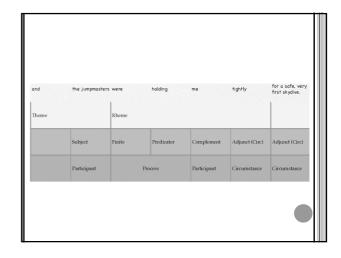
In this article, I'd like to describe to you my first jump in order to show you how much tun [(skydiving is.]] On the jump day, I went to the skydiving centre at 8:30 in the morning. The course started

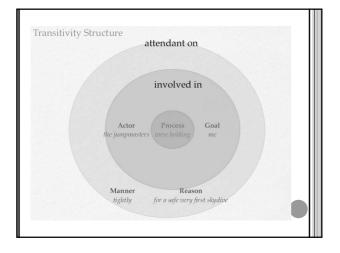
On the jump day, I went to the skydwing centre at 8:30 in the morning. The course started at 9:00. The course included basic parachute equipment information, there failing information, emergency procedures, parachute opening, canopy control, and finally landing information. Then came the gear-up part! We put on our diving overalls, parachutes, altimeters which are used to watch the altitude during the skydive, helmets, gloves and goggles. The next step was boarding the airplane. We used a twin other double engine aircraft. I was

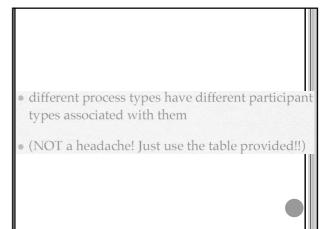
sitting between two jumpmasters (skydiving instructors) and in front of a cameraman. At that moment, I started feeling extremely worried and excited. The jumpmasters were talking to me, asking questions about my feelings. During the plane's take off, all [[I could ay]] was, "Wow!" Then, I began watching my altimeter to see [[whether the altitude number

was changing.]] The altimeter was working perfectly. Only that fact was able to make me smile a little bit, but I was also considering what I could do if my parachute didn't open!

but I was also considering what I could do if my parachute didn't open! Finally, all the altimeters were saying thirteen thousand feet. The jumpers opened the door. I looked down and was able to see someone [[who had already jumped.]] They told me to stand up and walk toward the exit door. As I approached the door. I felt colder and colder. My cameraman was outside of the plane, and the jumpmasters were holding me tightly for a safe, very first skydive. My jumpmasters and I did the exiting procedures and finally let purselves go out of the airplane. Those were the most interesting and enjoyable seconds







		Agent	Medium	Range	Beneficiary	example
material	happening		Actor	Scope		she drove home i broke she crossed the street
	doing	Initiator	Actor			they drove her home he broke it
	1.4.1.1	Actor	Goal		Recipient	they gave her it / they gave it to her
				12.54	Client	she built him a house/ she built a house for him
behavioural			Behaver	Behaviour	1979	she coughed
men tal	'like' type		Senser	Phenomenon		she liked the music
	'please' type	Phenomenon	Senser		5.9.00	the music pleased her
verbal	targeted	Sayer	Target	1 2.12-	Receiver	she praised him to me (for his work)
	non-targeted		Sayer	Verbiage	Receiver	she told me the whole story; she told me*they've left"
relational	attributive	Attributor	Carrier	Attribute		she was rich; they made her rich
	identifying	Assigner	Token	Value		she was the Head; they elected her the Head
		Token	Value	1		she represents leadership
existential			Existent			there was once a man called Noah