



Systemic-Functional Grammar and Teaching English as a Foreign Language: an analysis of three realizations of the recipe genre and a reflection on pedagogical applications

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ABSTRACT

Systemic-Functional Grammar (SFG) has been used to address issues of Teaching English as a Foreign Language (TEFL) in extensive research, however the aim of this article is to analyze how instances of a specific genre, the recipe, may present different functional features, as well as discuss how TEFL may use the genre when working with learners. The paper presents a summary of the relevant theoretical aspects on the three metafunctions in SFG by Halliday, examining the features of the texts in the light of these concepts; the result is a reflection on how these functional features may be used in TEFL.

KEYWORDS: Systemic-Functional Grammar; Recipes; Teaching English as a Foreign Language.

Gramática Sistêmico-Funcional e ensino de inglês como língua estrangeira: uma análise de três realizações do gênero receita e uma reflexão sobre aplicações pedagógicas

RESUMO

A Gramática Sistêmico-Funcional tem sido vastamente usada para o estudo de questões concernentes ao ensino de Inglês como língua estrangeira, porém o objetivo deste artigo é analisar como exemplos de um gênero específico, a receita culinária, pode apresentar diferentes caracterizações funcionais, além de discutir como professores que trabalham com o Inglês podem usar o gênero no seu trabalho com aprendizes. O artigo apresenta um resumo dos aspectos relevantes das três metafunções de Halliday, examinando as características dos textos de acordo com esses conceitos. O resultado é uma reflexão sobre como essas características funcionais podem ser utilizadas no ensino de Inglês.

PALAVRAS-CHAVE: Gramática Sistêmico-Funcional; Receita culinária; Ensino de Inglês como língua estrangeira.



1. Introduction

Systemic-Functional Grammar (SFG) is a linguistic theory concerned with language viewed as an interrelated system to make meanings, as well as with contextualized uses of language (BLOOR and BLOOR, 2004). This approach uses Halliday's (1976) notion of text, defined as a spoken or written piece of language in use, to establish criteria for classifying and analyzing how texts with different purposes are woven.

Reflections on how to apply Systemics-Functional Linguistics to Teaching English as a Foreign Language (TEFL) have been widely published (DEREWIANKA; JONES, 2010; ELYSA; MEUTIA, 2019; BANEGAS, 2021, just to exemplify a few more current sources). The analysis of specific genres under SFL finds some research on authors such as Iddings and Oliveira (2011) and Sugiharti (2021); however, no study has been found on how the analysis of SFL in the genre Recipe may be useful for the EFL (English as a Foreign Language) teacher, after searching the Capes Platform. There is one recent study, by Silva and Pereira (2019), which proposes pedagogical guidelines for the teaching of both L1 and L2 based on SFL principles and the work with text genres.

Therefore, the aim of this article is, through the analysis of three given texts and their lexicogrammatical and textual features, pinpoint differences in the texts' stylistic and communicative functions, discussing how these features may aid TEFL professionals who would like to use SFL to work with the language features of the genre recipe, or who would like to adapt SFL analysis to work with other genres. We shall first present a summary of theoretical aspects on the three metafunctions by Halliday; after that, the paper will go on to discuss the features carried by the texts in the light of these concepts, followed by a reflection on how these features may be useful for the EFL teacher.

2. The three metafunctions

2.1 The experiential/ideational metafunction

Halliday (1976) states that the Experiential/Ideational metafunction determines the content of language, actions or relations that different entities in the world do or have with each other, as well as attributes of either these entities or actions/relations. Halliday and Matthiessen (2014) complement by pointing out that the experiential meaning expresses itself through process types (verbs); each one of these process types will implicate different participants; processes and participants are, in their turn, surrounded by circumstances. Table 1 presents a brief summary on types of processes and the participants related to those. In parenthesis, the reader will find the category of verbs belonging to each process type and a short definition regarding participants of Material, Relational and Mental processes. This article will limit to provide details only on these participants due to their presence in the analysis of the three texts that are going to follow in section 3.



TABLE 1. Process Types and Participants

Process Type	Participant
Material (action, doing something, happening)	Actor (the doer of the action) / Goal (the one who suffers the action)
Relational (being, having) a) Attributive b) Identificational	a) Carrier (the entity that is or has the attribute) / Attribute (the characteristic attributed) b) Token (the entity to be identified) / Value (the identification in itself)
Mental (thinking, feeling, sensing) Perception, cognition, emotion	Senser (the entity that thinks, feels, senses ...) / Phenomenon (the thought, the feeling, the sense, ...)
Verbal (saying)	Sayer / Receiver
Existential (existing)	Existent
Behavioural (Behaving)	Behaver / Behaviour

Source: Adapted from HALLIDAY and MATTHIESSEN, 2014

Circumstances can be expressed by different elements in the clause, such as an adverbial group or a prepositional phrase. They may be divided in several types, among them: extent (how long, how far), location (where, when), cause (why), manner (how), accompaniment (with whom) (BUTT et al., 2000).

Experiential meanings are closely related to interpersonal meanings, which shall be further explored in section 2.2.

2.2 The interpersonal metafunction

Users of a language may be very interested in the content of their messages when they interact (experiential meanings), but such content would be useless without a purpose for the interaction (HALLIDAY; MATTHIESSEN, 2014). According to Thompson (1996, p. 46), the interpersonal is the metafunction that enables one to use language for an unlimited variety of purposes; the most common would be the exchange giving (and receiving) or demanding (and being given) information or a “commodity”, in other words goods and services.

Giving and receiving information is most often realized through the use of Declarative or Interrogative clauses. On the other hand, giving or receiving goods and services is realized most commonly through Imperative Clauses or offers (HALLIDAY; MATTHIESSEN, 2014). Declarative, Interrogative and Imperative clauses (as well as offers) may be dismantled into more specific components that will perform different functions and occupy different positions in the interpersonal meaning of each clause. These components are addressed by Functional Linguists, such as Eggins (2004), as the Finite and the Subject (which when considered together form the Mood Block); the Predicator, Adjuncts and Circumstances (which will form the Residue). Two clauses adapted from Halliday (1976, p. 309) may serve as example in 1:

Example 1:

Subject	Finite	Predicator	circumstance
He	has	left the room	already
He	must have	left the room	already

In interpersonal meanings verb groups are named the Finite, focusing on what Butt et al. (2000, p. 89) claims is “a sign of TIME in relation to the speaker, or a MODAL sign of the speaker’s opinion”. In the first clause, “has” and the participle form of the verb “leave” set the time of the event. In the second, “must” shows the speaker is judging the probability of the event; likewise, finites can display judgments on obligation, capability, usuality or inclination. In English, the Finite can be expressed by an auxiliary verb, a modal verb or the form of the verb according to tense. There are clauses which are non-finite clauses, not specifying time or judgment, as the second clause in Example 2 taken from Thompson (1996, p. 17):

Example 2:

Subject	finite	Predicator
She	was	leaning on the banisters,

Predicator (non-finite clause)
listening to something.

The Subject is the element most involved in realizing the negotiations that the Finite (in interpersonal meanings) and that processes (in experiential meanings) are proposing (BUTT et al., 2000). The subject in examples 1 and 2 is “he” or “she”.

The Predicator in example 1 would then be the verb “leave” and the phrases “the room” and “already” could be classified as Adjuncts. These elements are more secondary when dealing with interpersonal meanings, as stated by Thompson (1996).

In the Interpersonal Function, it is also of relevance to address the concepts of Modalization and Appraisal. According to Halliday and Matthiessen (2014), modalization is a type of modality used to assess the probability or usuality of a proposition. When exchanging information, not always one argues about whether something IS (positive polarity) or IS NOT (negative polarity). In between these two extremes there are a number of choices of degree of certainty, or of usuality. This involves the expression of two kinds of meaning: a. probability: where the speaker expresses judgements as to the likelihood or probability of something happening or being; and b. usuality: where the speaker expresses judgements as to the frequency with which something happens or is. Appraisal refers to linguistic resources used by speakers to express, negotiate and naturalise particular inter-subjective and ultimately ideological positions. More particularly, Appraisal concerns with the language speakers use to show evaluation, attitude and emotion (HOOD, 2019).

2.3 The textual metafunction

The focus of the theoretical summary has so far concentrated on both the content and the purpose of language, respectively represented by the Experiential and the Interpersonal metafunctions. The Textual metafunction, then, is responsible for organizing experiential and interpersonal meanings into linear and coherent wholes (HALLIDAY; MATTHIESSEN, 2014). In order to perform that function, the grammar of English relies on two systems of analysis that, even though different, may be interrelated. They are called information structure and thematic structure (BLOOR and BLOOR, 2004).

Information structure is formed by two constituents, given and new. Still according to Bloor and Bloor (2004), given information relates to the piece of information that is already known by both parts in communication, whereas new information regards the focus of the speaker/writer's message, what is considered "new", as the name itself indicates.

Thematic structure's constituents are the theme and the rheme. Halliday and Matthiessen (2014) defined theme as the beginning term(s) of a clause, or the element giving the starting point in an utterance. The rheme, then, would be the remaining elements in the clause.

When the theme is identified as the same element as the subject (and therefore the process or the participant, two experiential elements), it is said to be unmarked, because it is in its most natural realization (THOMPSON, 2004). If the Theme is a circumstance or a complement, it is considered marked. Themes may also be classified as simple, when they occupy the same position as experiential functions (participant, process, circumstance). However, some clauses can present interpersonal elements (such as adjuncts or comments) or textual elements (such as conjunctions) as themes; in this case, the theme is named multiple (BLOOR and BLOOR, 2004).

The next section will bring the analysis of the recipes and will include some discussion regarding some pedagogical issues relevant for the EFL teacher.

3. The analysis of the texts and some discussions on pedagogical implications for EFL teaching

The three texts to be analyzed have all been taken from different means of communication. Text 1 (see Table 2), for instance, was taken from a teletext information service; text 2 (see Table 3) is the script for a spoken television cooking program; and text 3 (see table 4) was originally posted in a cookery book. Even though they may be said to belong to the same genre category, the texts present considerable difference regarding the three metafunctions: Experiential, Interpersonal and Textual. A more thorough analysis of the texts will be presented in the following sections 3.1, 3.2, and 3.3; furthermore, some pedagogical implications will be discussed regarding the genre Recipe and EFL teaching.



TABLE 2. Ceefax recipe

<p>Text 1 Chinese style duck with pilau rice</p> <p><i>Ingredients</i> (for 2 persons) 2 duck breasts 1 oz root ginger, peeled and crushed 4 tbsp water</p> <p><i>Method</i> 1. Heat a heavy-based frying pan and cook the duck breasts, skin side down, for five minutes over a medium heat. Do not add oil, or the breasts will produce a surprising amount of fat. 2. Pour most of the fat out of the pan and discard. Turn the breasts over, add the root ginger and water. Cook for about 10 minutes until the water has evaporated and the duck is cooked through.</p>

Source: GODDARD, 1998, p. 48

TABLE 3. Transcript of spoken television cooking program

<p>Text 2 Today it's going to be a duck recipe, duck breasts, just searing two wild duck breasts in there to serve with a lovely Chinese set of flavours and a wild rice pilau. Speaking of wild, I've been cooking these duck breasts for a little while now, in fact you can use domestic or wild duck like barbary or, err, campbell khaki, a wonderful name for duck. I'm going to start adding flavours ginger first, now you can... this is crushed fresh ginger I've taken it from the root and peeled and crushed it but you can buy jars of it ready crushed which are hugely useful and valuable if you're in a bit of a hurry, about an ounce or so of ginger, a couple of big tablespoons if you're using the crushed version and then a little water, just a wineglass of water and a quick stir so that the flavours of the ginger and the duck start to mingle. Now that needs to simmer for about ten minutes until the duck's almost cooked through and meanwhile you can be starting the pilau, the delicious wild rice dish that goes with this.</p>
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Source: GODDARD, 1998, p. 47

TABLE 4. Delia Smith's cookery book

<p>Text 3 <i>Perfect Roast Potatoes</i> The amounts here are not vital because it depends on who's greedy and who is on a diet and so on, but I find that 8oz (225g) per person is enough – yielding three each and a few extras for inevitable second helpings.</p> <p><i>Four Nut Chocolate Brownies</i> If you've never made brownies before, you first need to get into the brownie mode, and to do this stop thinking cakes. Brownies are slightly crisp on the outside but soft, damp and squidgy within. I'm always getting letters from people who think their brownies are not cooked, so once you've accepted the description above, try and forget all about cakes.</p> <p><i>Cranberry and Orange One-Crust Pies</i> I seem to have a craze at the moment for cooking everything in individual portions. I love individual steamed puddings and now I'm into making individual pies as well. These are dead simple to make, easy to serve and the rich, luscious flavour of the cranberries is extremely good.</p>

Source: GODDARD, 1998, p. 53

3.1 The experiential meanings in the texts

For an accurate analysis regarding experiential meanings of texts 1 and 2, it is possible to find support in Thompson's (1996, p. 127-133) comments about two very similar texts. He analyses a written text classifying it as a prototypical recipe and a spoken text classifying it as a demonstration. Similar features may be pointed out in the analysis that follows.

Text 1 (see Appendix 1) presents exclusively material processes, and the respective participants are actors or goals. Almost all clauses use the elided participant "you", common in imperatives, as actors, and the ingredients as goals (see Example 3). However, one clause breaks this pattern by placing ingredients as actors, as can be observed in Example 4:

Example 3

Actor (elided "you")	Process	Goal
You	Heat	a heavy-based frying pan
You	Pour	most of the fat out of the pan

Example 4

Actor (ingredient)	Process	Goal
Or the breasts	will produce	a surprising amount of fat

The clause in example 4 appears to be changing from the pattern function of giving an instruction to the function of warning the reader about a possible consequence of a certain action.

The circumstances are used in order to set time and manner boundaries for the procedures: "for five minutes over a medium heat", "skin side down", "until the water has evaporated".

The scenario the reader is given through the material processes, the participants and the circumstances, then, is of a procedure whose main goal is the preparation of a dish, through the written medium of discourse. The written nature of the text allows the procedure to be carried out by anyone at any time.

While text 1 (see Appendix 1) was composed essentially of material processes, text 2 (see Appendix 1) brings a number of material processes, as well as some attributive relational processes and one verbal process also as shown in Table 5:

TABLE 5. Material, relational and verbal processes in text 2

Material Processes	Relational Processes	Verbal Process
Searing, to serve, have been cooking, can use, start adding, have taken, peeled, crushed, can buy, add, are using, start to mingle, to simmer, can be starting, goes/give (these two last ones as an ellipsis).	is going to be, is, are	speaking

Source: Made by the author

The presence of some attributive relational processes shows text 2 is meant to perform a different role from text 1: the deliverer of the message is not only aiming at giving instructions on how to prepare a dish; but is trying to demonstrate how to obtain the best results when the preparation is taking place by commenting on the procedure. The attributive relational processes have ingredients acting as carriers and attributes given to them most of the time (see example 5). Some of these attributes will be further commented in section 3.2, when analyzing Appraisal in Interpersonal Meanings.

Example 5

Carrier	Process	Attribute
Which (referring to Campbell Khaki duck)	is	a wonderful name for duck
Which (referring to jars of crushed ginger)	are	hugely useful
The duck	is	almost cooked through

The positioning of participants in material processes also helps to understand text 2 is a spoken demonstration. Actors range from “you”, the addressee of the message, to the deliverer of the message (when using “I”), to the ingredients (see example 6). This change of actors requires the addressee of the message to be following it when it is being delivered, by, say, watching the television cooking program; otherwise the addressee could be at risk of not understanding the procedure.

Example 6

Actor	Process	Goal
You	can use	domestic duck or ...
I	've been cooking	These duck breasts...
The flavours of the ginger and the duck	start to mingle	

Regarding circumstance, the speaker uses types that are expected in demonstrations of procedures (BUTT et al., 2000). Circumstances of time (“for a little while now”, “for about ten minutes”), accompaniment (“with a lovely Chinese set of”) and manner (“ready crushed”) are examples. A detail that may attract one’s attention in the analysis is when the speaker uses the circumstance of location “in there” in the clause “just searing two wild duck breasts in there”: here, the spoken nature of the text is once again made obvious because the reference for the word “there” has to be present at the moment the clause is produced.

Text 3, on the other hand, presents very different experiential features from texts 1 and 2. In this text, the number of relational processes is almost equivalent to the amount of material processes; relational processes are in their majority attributive, giving a more suggestive/descriptive tone to the clauses (see Table 6 – the words in parenthesis are the attributes in the relational processes). This may grant the text a characteristic of a review or an argumentative piece on food preparation.



TABLE 6. Material, relational and mental processes in text 3

Material Processes	Relational Processes	Mental Processes
Depends, yielding, have made, to do, am getting, try, cooking, making, to make, to serve	are not (vital), is (greedy), is (enough), is (on a diet), are (slightly crisp), are not (cooked), seem to have, are (dead simple), is (extremely good)	Find, stop thinking, think, have accepted, forget, love, need to get into

Source: Made by the author

Another detail that could confirm the idea of argumentation is the presence of mental processes in the text. The author makes use of mental processes to expose his/her opinion and persuade the reader to believe what he/she says (BUTT et al. 2000). It is interesting to notice a pattern of use for the participants involved in mental processes, the senser and the phenomenon, especially the latter. The phenomenon participants are usually represented by delicious food (example 7). One may conclude, indeed, that the writer of the text could be trying to persuade the readers by using tempting kinds of food in mental processes.

Example 7

Senser	Process	Phenomenon
I	love	individual steamed puddings
You	need to get into	the brownie mode

Carriers in relational processes are usually the ingredients or the food being described, and the attributes seem to be targeting the agreement of the reader to the statements produced by the writer because they have very positive meanings: “slightly crisp”, “dead simple to make”, “easy to serve” (see Appendix 1, text 3). In fact, carriers and attributes are commonly used by advertising texts (MILLER, 2004, p. 121), which are argumentative in their essence.

Advertising also uses personal pronouns as actors of material processes, a characteristic that can be found in text 3 as well (see example 8). Here the frequent presence of pronouns such as “you” and “I” is closely related to textual meanings of the text. This shall be covered in section 3.3.

Example 8

Actor	Process	Goal
You	have never made	brownies
I	am always getting	letters from people

Experiential meanings may be explored by the EFL teacher in order to show students how, in each text, users of language represent their experience and their communicative purposes differently by applying different packages to constituents of language (BUTT et al., 2000). We shall adapt Jones and Lock’s (2011) suggestion that these features should be noticed, explored,

and then practiced. Teachers may carry out an analysis of the features of each recipe, by asking students to answer to WH-questions that would help learners target: 1 – the processes (What are the actions involved? Are there any characteristics or identificational features attributed to these actions? Are there any descriptions of feelings, opinions or thoughts in the recipe?); 2 – the participants (Who is carrying out the action in each sentence? Are the participants always explicitly mentioned?); 3 – the circumstances (how are the actions supposed to happen? When? Where? How often?).

After this discussion, the teacher could bring other textual genres that might present similar experiential function characteristics for each style of recipe: for text 1, perhaps a manual of instructions for assembling a machine; for text 2, a conversation in which two or more people describe an experience they had; for text 3, an advertisement text. This could be a great exercise to show students how language can be similarly used with the same purpose in mind, however for different genres.

The last procedure (practice) could involve students transforming one other recipe that would feature characteristics of a written recipe into a recipe that would be in spoken mode, or vice versa.

3.2 The interpersonal meanings in the texts

In text 1 most clauses take the interpersonal form of imperatives, demanding goods and services from the addressee and therefore presenting only predicators and complements. The text does not allow the writer to interact with the reader in an equal level. The writer instructs and the reader follows the instruction. Thompson (1996, p. 56) states that in imperative moods the subject may only be the addressee “you”, and the functions of the finite become obsolete once an imperative leaves no choice for time relevance or judgment. That is exactly what happens to text 1, and this non-negotiable behavior of the text extends to the few declarative clauses (see example 9) that appear after the only negative imperative clause in the text.

Example 9

Predicator	complement
Do not add	oil

Subject	Finite (modal of inclination)	predicator	complement
...or the breasts	will	produce	a surprising amount of fat

When ordering the reader not to add oil or the breasts will produce fat, the writer uses the modal of inclination almost as a threat to warn about the dangers of adding oil. There are other two declarative clauses which serve the purpose of delimiting how long the actions should be carried out, still keeping control over the reader (see example 10).

Example 10

Circumstantial adjunct	subject	finite	finite/predicator
Until	the water	has	evaporated

Subject	Finite/predicator	Circumstantial adjunct
And the duck	is cooked	through

In text 2, there is remarkable evidence of difference from text 1. The speaker assumes a friendlier tone by giving instructions mostly through the use of declarative sentences instead of imperatives. In addition, imperatives are treated in a special way. According to Miller (2017), for clarity reasons the use of ellipsis would not be a common feature in instructional texts, but it is used in this text for the purpose of changing its mood. The speaker decides to use some elided imperative clauses, weakening the effect of the order, even if this is a procedure which should be followed precisely (see example 11).

Example 11

Predicator	complement
Just add (elided)	a glass of water
And give (elided)	a quick stir
Add (elided)	about an ounce or so of ginger

Another example of this mood adjustment can be noticed when observing a clause from text 1 (see example 12) and a clause from text 2 (see example 13), both mentioning how long the dish should be cooked for. In text 1, it is an order, an imperative clause; in text 2, it is a declarative statement, featured by the addition of the modalization of necessity to address the audience in a more informal, friendly way.

Example 12

Predicator	Complement
Cook	for about 10 minutes

Example 13

Complement	Subject	Finite/predicator	Complement
Now	that	needs to simmer	for about 10 minutes

Following the same line of thought, in the second text there is some use of modal finites (see example 14) of permission and obligation that are considered neutral, such as “can” (HALLIDAY, 1976, p. 298).

Example 14

Subject	finite	predicator	complement
And meanwhile you	can be	starting	the pilau

subject	Finite (modal of probability)	predicator	complement	Circumstantial adjunct
But you	Can	buy	jars of it	ready crushed

Halliday and Matthiessen (2014) characterize modality as a tool language made available by language to complicate, facilitate or extend negotiation; such use of softer devices of modality corroborates the more demonstrative rather than prototypical nature of text 2. Another characteristic of both texts 2 and 3 that demonstrates this involves the use of Appraisal.

Appraisal concerns the language of evaluation, attitude and emotion, with a set of resources which explicitly position a text's proposals and propositions interpersonally (HOOD, 2019). In text 2, the speaker makes use of appraisal devices such as in example 15 (this example, as well as example 16 further, is pictured differently from the others because the relevant feature is the word/phrase in bold):

Example 15

To serve with a *lovely* Chinese set of flavours
Which are *hugely useful* and *valuable*
The *delicious* wild rice dish that goes with this
Which (elided) is a *wonderful* name for duck.

By using language of appreciation (*lovely*, *delicious*, *useful*, *valuable*) and graduation (*hugely*), the speaker is trying to share his/her ideological and emotional values with the listeners, and once an empathy of ideas is reached, it becomes easier for the speaker to position him/herself as someone to be valued without being blatantly authoritarian (MILLER, 2017). One may also assume that the speaker uses the clause “which is a wonderful name for duck” (see text 2) as an attempt to connect with the listener through the use of a little irony.

Text 3 shares both similarities and differences to texts 1 and 2. Here the writer is trying to convince the reader that he/she is an authority or specialist in cooking the dishes mentioned. The use of declarative clauses helps to settle the readers' mood to accept what is being stated as a fact, especially because finites are usually in the Simple Present, with hardly any modals being used.

Just like in text 1, there are imperative clauses in text 3, but they are few, so that the reader does not feel told to do things, but helping to support the image of specialist the writer is seeking to spread. As previously done in the analysis of experiential meanings (see section 3.1), a parallel can be traced between the devices used in text 3 and language in advertising (HOOD, 2019).

The use of Appraisal is a similarity between texts 2 and 3. However in text 3 mental processes (in bold, see example 16) are used as appraisal of affect (MILLER, 2017) to convince the reader

about how good individual portions are. The writer also uses appraisal words like “extremely good”, “rich”, or “luscious”, to stimulate the reader’s appetite perhaps.

Example 16

I *love* individual steamed puddings.
I’m *into* making individual pies as well.
I seem to *have a craze* at the moment for cooking everything in individual portions.
And the *rich, luscious* flavor of the cranberries is *extremely good*.

The Interpersonal meanings in the three recipes illustrate that EFL teachers have a rich array of features to explore with students. Showing how the movements of supplying information as well as demanding goods and services happen in the stylistic changes in the three texts, will help learners understand how language is not always straightforward regarding the way people interact with each other (LOCK, 1997). In reference to this matter, it is relevant to highlight the following quote:

The speaker is not only doing something himself; he is also requiring something of the listener. Typically, therefore, an ‘act’ of speaking is something that might more appropriately be called an *interact*: it is an exchange, in which giving implies receiving and demanding implies giving in response (HALLIDAY and MATTHIESSEN, 2014, p. 135).

Also, focusing on how the register and style of the three recipes shift depending on who the target reader/audience of the genre is may prove a valuable resource to students, who can build a valuable repertoire of interpersonal strategies for communication even while they are still acquiring the language. This would involve working with modality, polarity and appraisal features that characterize this shift: “Teachers need descriptions of language to help students in their understandings of choices in text (instance) and in relating those understandings to the system, and back to text/new text, and back to system, *ad infinitum*, as they help learners to expand their register potential in the L2.” (MCCABE, 2017, p. 599).

3.3 Textual meanings in the texts

Text 1 presents its unmarked themes as processes, an expectable feature when the purpose of the text is to give direct, objective instructions using the imperative mood, as claimed by Butt et al. (2000, p. 141). The use of processes as themes gives the text a procedural nature, establishing a very impersonal and authoritarian monologue.

Marked themes make use of textual elements of addition (“and”), fulfilling the purpose of the recipe genre, which is to add ingredients in order to produce a dish. The marked textual theme in the clause “or the breasts will produce a surprising amount of fat” is “or”, characterizing the idea of warning previously described in sections 3.1 and 3.2.

It is possible to state that the writer also wishes to give the maximum amount of information using the least amount of words possible. New information dominates the text, in the form of

either theme or rheme, and the themes or rhemes containing given information relate to the list of ingredients provided in the beginning of the recipe. The objective of maximizing the amount of information also appears in the theme-rheme pattern as can be observed in example 17, through the use of “the breasts”:

Example 17

Theme	Rheme
and cook	the breasts
or the breasts	will produce a surprising amount of fat
Turn over	the breasts

According to Eggins (2004, p. 324-325), this pattern in which the rheme becomes the theme is called the Zig Zag pattern; and “this gives the text a sense of cumulative development”; in other words, the pattern helps the text to express the most of information with the use of few clauses.

The thematization of processes and textual elements of addition, as well as the patterning of theme and rheme help the reader to characterize the written recipe.

Text 2 represents a different mode (spoken) and channel (phonic) version of the recipe in text 1, therefore featuring differences in textual metafunctions (BUTT et al., 2000). The first difference concerns unmarked themes: although both texts should aim at giving instructions on how to prepare a certain dish, text 2 was perhaps made to sound friendlier and less authoritarian than text 1, as already stated in sections 3.1 and 3.2, when describing experiential and interpersonal functions. The most frequent use of participants in unmarked themes emphasizes that the importance should be given to the ingredients and the people realizing the actions instead of the processes. In fact, in both unmarked and marked themes, when the speaker uses an imperative mood, the process that should occupy the position of theme is actually elided, maybe to soften the instruction to the listener, instead of giving a direct order. For instance, in example 18:

Example 18

Experiential theme element (process)	Rheme	
add*	about an ounce or so of ginger	
add*	a couple of big tablespoons	
Experiential theme element (circumstance)	Experiential theme element (process)	Rheme
Just	add (as an ellipsis)	a wineglass of water
Textual theme element	Experiential theme element (process)	Rheme
And then	add (as an ellipsis)	a little water
And	give (as an ellipsis)	a quick stir

It is also interesting to notice the thematization of “I” and “You” establishing a certain dialogue and friendly relationship between speaker and reader, even if it is a monologue on a TV program.

Example 19

Theme	Rheme
I	've been cooking these duck breasts for a while now
I	'm going to start adding flavours now

In clauses such as in example 19, the speaker could have easily used the passive voice if the purpose was to make the message more straightforward, but the personal pronoun “I” chosen as theme helps the speaker induce the idea that he/she is the one helping the listener to prepare the dish; consequently, the listener would be compelled to keep watching the program as an exchange of solidarity. Thompson (2004, p. 172) indeed claims that in conversation it is fairly common to place “I” and “You” as themes.

In this text, marked themes are used either to sequence the action (and, then, now, today) or to justify them (so that, in fact), very differently from text 1, which mostly used elements of addition.

There are no specific comments to be made regarding given and new information; most of the time, they match the respective theme and rheme positions.

Text 3 features some themes that, just like in text 1, are focused on the dish or ingredients being talked about. The difference here is that the writer seems to be trying to persuade the reader rather than just describing a protocol for instructions; the writer seems to be putting her/himself in a position of authority in the subject of preparing food. The examples in 20 show an opinionated writer who quite often uses the word “I” as theme:

Example 20

Theme	Rheme
But I	find (...)
I	am always getting letters (...)
I	seem to have a craze at the moment for cooking everything in individual portions.
I	Love individual steamed puddings.

To corroborate the position of authority or specialist the writer is imposing to the reader, there is some thematization of the word “you” in clauses associated to lack of knowledge or subordination (through the thematization of processes in imperatives). For instance, see example 21:

Example 21

Theme	Rheme
If you	've never made brownies before
So once you	've accepted the description before
Stop thinking	cakes
And forget	all about cakes

Such distribution of themes, the use of textual elements of argumentation (because, if, so once), and the monologue type of interaction between writer and reader gives text 3 a persuasive rhetorical thrust (BUTT et al., 2000).

The textual metafunction may aid EFL teachers to work with complex grammatical/lexical items such as the passive voice and cohesive devices. One suggestion would be by helping learners to identify where the passive is located in the recipes and reflecting with them on why it was used instead of active voice, as well as how the message could change if there was a different construction. Getting students to change some specific sentences within the recipes from passive to active and vice versa could also exemplify how the focus of old/ new information alters the meaning. Learning to use cohesive devices, from the simplest to the most formal and sophisticated, should not be a skill overlooked by the EFL teacher, since they “play a role in organising the flow of linguistic information into meaningful discourse, coherent in its context. Cohesive devices thus assist in semiosis and the consequent creation of text.” (CLARKE, 2017).

4. Concluding remarks

The aim of this article was to analyze three different realizations of the same genre, the Recipe, under the Systemic-Functional Grammar (SFG) theory, as well as reflect on how this analysis and the features of SFG may be relevant in the teaching of English as a foreign language. Through the analysis of the three given texts, it was possible to view that all of them present quite different communicative features disclosing changes in the purpose of the texts.

EFL teachers can explore the Experiential Function in order to improve students' awareness of the roles participants, processes and circumstances play according to the communicative purpose of a text; working with the Interpersonal Function may emphasize to learners that no text is written/spoken without considering the relationships between the people who are going to participate on the communicative event; also that language operates on more than just positive/negative sentences or utterances, but rather in instances of modalization and on people's judgements, feelings and attitudes. The textual function may aid the EFL teacher in working with complex structures which involve the change of position of items in the clause, exemplifying how these changes affect the meaning and the focus of the communicative intent.

Understanding how a language interconnects different systems in order to achieve a certain purpose is of invaluable importance for several areas of study that are being developed under

the light of Systemics-Functional Linguistics nowadays, and more specifically, to the Teaching of English as a Foreign Language. Teachers should indeed make good use of Functional perspectives in order to help students visualize language patterns in different ways.

CONFLITO DE INTERESSES

Não há conflito de interesses.

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