

# **HANS RAJ MAHILA MAHA VIDYALAYA, JALANDHAR**

## **MODULE-2**

'ni:rəʒ , Agrəwɒl  
dɪ'pɑ:tməntəv 'ɪŋɡlɪʃ  
, etʃəm 'vi:  
'dʒʌləndə

**SYLLABUS  
MA ENGLISH (SEM-III)  
PAPER-XII  
GENERAL LINGUISTICS (GND UNIVERSITY, ASR)**

**UNIT-I**

**Structural Theory:**

**Saussure:** The nature of Linguistic sign, Signifier and Signified; Syntagmatic and paradigmatic Relations; Synchrony and Diachrony; Langue and Parole etc. **Bloomfield:** Scientific Study of Language; Discovery Procedures: minimal pairs, pattern congruity, complementary distribution, IC analysis.

**UNIT-II**

**Transformational Generative Theory:**

**Chomsky:** Competence and Performance, Phrase Structure rules, Basic transformational rules, e.g. negative, question, passive, Deep Structure and Surface Structure.

**UNIT-III**

**Functional Theory:**

**Halliday:** Functions of Language: Ideational, Interpersonal Textual; **Field, Tenor and Mode of Discourse;** Clause as message, exchange and representation.

**UNIT-IV**

**Applied Linguistics:**

**Methods and Approaches to Language Teaching:** Grammar-Translation, Direct and Audio-Lingual Methods; Structural and Communicative Approaches.

# CONTEXT

## Field of Discourse

subject/  
theme/  
thesis/  
topic of  
discussion

The content/  
information of the  
text — 'WHAT?'

## Tenor of Discourse

Participants  
and their  
role  
(role  
relationship)

The language  
expressing the  
relationship —  
'WHO?'

## Mode of Discourse

medium spoken  
written  
purpose  
genre

How the text is  
communicated,  
e.g. written,  
spoken, visual —  
'HOW?'

**Q : Discuss field, tenor, and mode of discourse.**

**Ans : Introduction :**

Field, tenor, and mode of discourse are different layers of context attached to the text present on a piece of paper or when we hear it. The text cannot be interpreted in terms of its meaning without any proper context attached to it. **M.A.K. Halliday**, a famous linguist, has propounded the concept of context (i.e. the process of getting meaning out of a piece of text). *Field* of discourse refers to the subject/ theme/ thesis/ or topic of discussion. *Tenor* means the participants or persons responsible for the creation of that text, as well as their role in the conversation. And *mode* of discourse is further divided into medium (i.e. written or spoken), purpose (i.e. the reason for the creation of text), and genre (i.e. the kind or type of text).

**Field of discourse :**

The field<sup>1</sup> of discourse refers to what is happening including what is being talked about. We can analyse the field of discourse in terms of *thesis*, *antithesis*, and *synthesis*. 'Thesis' spells out assumptions and hypothesis<sup>2</sup>; 'antithesis' talks of the other viewpoint; and 'synthesis' thrashes out the differences and presents a concluding viewpoint. Thus, field of discourse refers to the nature of activity reflected in the text. This activity is what the participants are engaged in. Certain activities are defined solely in linguistic terms as for example gossip, seminars, religious discourse, and literature. The most important thing is that lexical choices are mainly triggered<sup>3</sup> by the field of discourse.

**Tenor of discourse :**

The tenor of discourse refers to the participants who are taking part in the exchange of meaning, who they are, and what kind of relationship they have with each other. Thus, tenor of discourse refers to the role relationship. The role relationship is that which people have with each other in an act of communication and which influences the way they speak to each other. One of the speakers may have a role which has the higher status than that of the other speaker. Role relationship can be either fixed or temporary. For example, teacher-student relationship is fixed decided by the institute in which teacher is on the higher status and students are on the lower. Sometimes people temporarily take on superior roles either because of situation as a bank manager-loan seeker only for the period of transaction or because one of them has a stronger personality as a bully in a classroom.

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<sup>1</sup>**field** - subject; theme; thesis; topic of discussion.

<sup>2</sup>**hypothesis** - proposition; postulation.

<sup>3</sup>**triggered** - initiated; prompted.

The non-linguistic roles include roles like buyer-seller, giver-receiver, exploiter-exploited, destroyer-saver, winner-loser, etc. The linguistic roles refer to roles like questioner, informer, responder, doubter, contradictor, etc; and these roles decide grammatical structures like affirmative, negative, interrogative, imperative, etc.

### **Mode of discourse :**

The mode of discourse refers to what part the language is playing in a particular situation. Thus, mode of discourse refers to the distinctions of *medium*<sup>4</sup>—written or spoken; *purpose*—expository, didactic, persuasive, descriptive, narrative; *genre*—ballad, epic, ode, play, speech, letter, ideological pamphlet, etc.

A piece of writing is generally divided into three parts: introduction, main body, and conclusion. These tripartite<sup>5</sup> distinctions given above may not be found in all texts. It depends mainly on the genre and purpose of writing. For example, a journalist may start with the concluding part and give its background later in a newspaper. What is important to note is that each discourse has a contextual structure of its own.

### **Conclusion :**

If we take Paradise Lost as the given text, then the FIELD of its discourse is the Creation and Fall of Man; TENOR includes the God whose role is to create the Universe and to punish the rebel angels, Satan whose role is to rebel against the God and to tempt Eve, Adam who is created and who is the victim of temptation, Eve who is also created as the companion of Adam and who becomes the medium of temptation; in the MODE of discourse, the medium is written, the purpose is 'to justify the ways of God to Mankind', and the genre is poetry, i.e. epic.

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<sup>4</sup>medium - channel.

<sup>5</sup>tripartite - /tar'pɑ:tart/ triple; three-layered.