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Student ID number	971734
Module Number (1-6)	3
Title of Degree Programme:	MA Applied Linguistics
Title of Module:	Functional Grammar
Assessment Task No.	FG/08/01
Submission	First
Date Submitted	March 31st, 2009
Name of tutor	Gregory Hadley
Word Count	4475

**Essay Title: A systemic linguistic analysis of two inaugural poems**

**Assignment Task Number FG/08/01:**

Apply the principles of systemic linguistic analysis explored in the course to a comparison of the style and communicative functionality of two short texts or text extracts of your own choice. (Texts typically shouldn't be longer than 500 words). The texts should have a similar subject matter, be drawn from a similar institutional or discourse domain (science, economics, health care provision, tourism, politics, the arts etc) or have some other obvious point of similarity. They need, however, to differ significantly in some aspect of their style, structure, approach, tone.

You should indicate how the texts are similar and how they are different in terms of their general stylistic properties and their communicative functionality. Your claims should be backed up by means of an analysis of the types of lexical and grammatical features explored in the course. That is to say, you should consider whether the texts are similar or different in terms of the types of textual, interpersonal and experiential (ideational) meanings explored in the materials.

You will need to supply copies of the two texts (photocopies of the original or transcripts). Please ensure that you supply complete details as to the origin of the text (author, date, publication, section / page numbers, etc.). (MA ODL App. Ling. Handbook April 2008, p. 83-84)

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## **1 Introduction and aims of the paper**

This paper compares the style and communicative functionality of two short texts. The texts are two poems written for the US Presidential Inauguration of Barack Obama. The comparison is based on a systemic linguistic analysis of the poems.

There are two main approaches to linguistic analysis. The first looks at formal aspects of language and is the approach taken in traditional, and later transformational, grammars. The focus in the formal approach is on abstracting aspects of language to study apart from the context in which they mean something. This approach can lead to biological considerations about the processing of abstract linguistic units in the brain. The major name associated with it is Chomsky (Thompson 2004).

The second main approach, which is the one taken in this paper, looks at meaning. Looking at aspects of language in meaningful usage is the approach taken in what is called 'systemic functional linguistics'. Formal studies of language led to traditional grammars. Systemic functional linguistics has led to functional grammars. This second approach will hereafter be referred to simply as systemics or a systemic approach or systemic analysis. Since a systemic approach looks at what language means in the context of how particular language is used, it can in turn lead to sociological considerations about the relationships between participants in exchanges comprised of or including language in some way. The major name associated with the systemic approach to linguistic analysis is Halliday (Thompson 2004).

Applications for systemic analysis put forth by Halliday range from understanding broad theoretical concerns about the nature of language to implementing practical educational programs for teaching language (Eggins 2004). In general, the goal of systemics has been

summed up as 'to understand the quality of texts, why a texts means what it does, and why it is valued' (Halliday 1994: xxix, cited in Eggins 2004: 2). This goal has been achieved with great success in certain areas, such as scientific writing (see Halliday and Martin 1993). One area in which this goal seems yet to be pursued in detail is in the analysis of poetry. Though various researchers have discussed a systemic approach to poetry (see Enkvist 1989 and O'Toole 1995), there seems to be a significant gap in published literature in applying systemic analysis to actual poems. Addressing this gap will contribute to understanding the relationship between poets and their audiences, who are involved in an exchange that includes language.

The current paper takes advantage of events surrounding the inauguration of Barack Obama to extend systemic analysis to two actual poems. Two poets each wrote a poem for the inauguration: one to be read aloud at the actual ceremony, the other posted online in a blog. Since these two poems refer to the same real-world event and thus treat very similar topics and contain very similar key content, it is quite possible to inquire whether or not systemic meanings are a distinguishing factor between the two poems.

First, a review of literature is provided that explains the foundational concepts in systemics of 'genre' and 'register' and details the systemic terms used in the analysis. Next, a systemic analysis is applied to a comparison of the stylistic properties and communicative functionality of the two poems through a comparison of what are known in systemics as 'field', 'tenor' and 'mode'. A note on important systemic ambiguity in the two poems is attached to the comparison. In the conclusion, a summary of the findings, limitations of the approach taken, and suggestions for further research are discussed.

## 2 A review of literature

This section reviews the literature that provides the conceptual and analytical foundation for the comparison of style and communicative functionality in two poems that follows in Section 3.

### 2.1 Genre and register

The entry into systemic analysis is through what is called ‘register theory’ (Eggins 2004). A register is a functional variety of language that occurs within a specific situation. Often these situations have people playing certain societal roles, such as in the registers of ‘baby talk, legalese, the language of auctioneers [etc.]’ (Holmes 2008: 259).

There are various domains and variables within registers. Before treating these, it is important to note that registers are themselves situated within a larger context. The context of any situation in a society (and so any register) is part of that society’s cultural context. The context of culture is made up of genres, which can be defined as ‘staged, goal-oriented, purposeful activit[ies] in which speakers engage as members of [a] culture.’ (Martin 2001: 155). Figure 1 shows the relationship between genres (or text types) and registers (or functional varieties) (see also Butt *et al* 2000: 7).

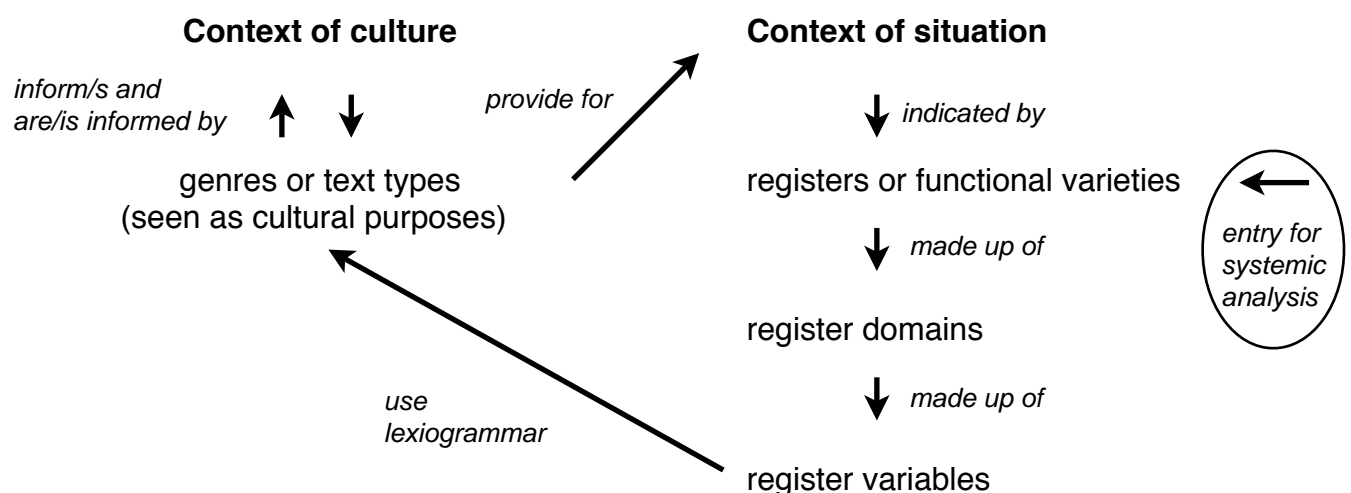


Figure 1: Genre and register

A culture includes various genres (Butt *et al* 2000, see also Bakhtin 2006), which allow for certain situations, in which there are various registers or functional varieties of language. These varieties break down into several domains, within which there are many variables manifest in lexis and grammar, or what is known in systemics as the 'lexicogrammar'. Lexicogrammar is 'a term that embraces the idea that vocabulary (lexis) is inextricably linked to grammatical choices' (Bloor and Bloor 2004: 2).

What Figure 1 highlights is how the use of a register or functional variety of language in its domains and variables moves through the lexicogrammar to achieve a cultural purpose. It thereby helps define the context of culture in which genres or cultural purposes exist, which in turn provide for the context of any given situation in which a register or functional variety may be used. Genre and register provide the conceptual foundation for systemic analysis and are very closely related in a cycle of sorts, ultimately influencing and being influenced by each other. The genre dealt with in the current paper is poetry. It is shown below that the two poems compared belong to different registers. Register domains and variables will be treated in the next subsection dealing with systemic terms in three domains of meaning.

## **2.2 Systemic terms in three domains of meaning**

There are three domains in register theory and many variables within those domains. The domains are called 'field', 'tenor' and 'mode' and encompass three kinds of meaning or metafunctions, which are called 'experiential' (or 'ideational'), 'interpersonal' and 'textual'. These domains are compared as they relate to the two poems in Section 3. Some researchers prefer to refer to the three register 'domains' as three register 'variables' and then situate various 'features' within those variables (see Martin 2001, Eggins 2004). The domain vs. variable labeling is not important, however the terms that follow are necessary

to understand the comparison in Section 3. Throughout this review and in the analysis and comparison below, the systemic terms used follow their general usage in Thompson (2004) and Butt *et al* (2000), which both in turn make extensive reference to various aspects of Halliday's foundational work in systemics. Systemics is a large field with many terms. It is beyond the scope of the current paper to define all systemic terms, or even all those used in the analysis in Appendix 2. Terms will be discussed that are particularly relevant for a comparison of the style and communicative functionality of the two poems that were chosen for analysis. The poems are "Praise Song for the Day" (PSFD) and "I Am Hope" (IAH) and are transcribed in Appendix 1.

Before proceeding to the register domains, it is necessary to note that whereas the unit for the formal approach to linguistic analysis is the sentence, the unit for systemic analysis is the clause. The poems have been divided into clauses in Appendix 2. The clauses are numbered, so that, for example, 'IAH 1' refers to the first clause in the poem "I Am Hope". A clause is essentially the smallest set of words organized around a process of some sort. Processes are discussed in the next subsection. The traditional distinction between independent and dependent clauses holds, though clauses are seen to cluster into complexes rather than sentences. As Thompson advises, 'the term "**sentence**" is best reserved to label stretches of written text bounded by full stops or the equivalent' (2004: 22).

Ranked below or within clauses there are group complexes and groups made up of words categorized according to traditional grammatical categories such as 'noun' and 'verb'. A detailed understanding of this 'ranking' is not necessary for the purpose of the current study. However, one important aspect of groups relevant to the comparison of the poems in this paper is that clauses can be what is called 'rank-shifted' when they function as a

group rather than a clause. This means that the process for a rank-shifted clause is embedded in some way to serve the process of an embedding clause. There is significant embedding in one of the poems analyzed, as is discussed in Section 3.3 below.

### **2.2.1 Systemic terms related to field**

Field is the register domain concerned most directly with representation. Linguistically, this means that there are various ways that people represent their experience and therefore use what are called 'experiential meanings'. To analyze experiential meanings, the groups in a clause are looked at as 'participants', 'processes' and 'circumstances'. Participants are basically things that either act or are acted upon. Processes are essentially actions. And circumstances are the various ways in which actions or participants are situated.

There are many kinds of participants. Different participant roles are linked to different process types. So, when analyzing a text for experiential meanings, the first thing to identify is the process.

The four basic process types are called 'material', 'mental', 'verbal' and 'relational'. Somewhere between material and mental processes is a hybrid process called 'behavioral'. Behavioral processes represent activities that are somewhat material and somewhat mental. As such their definition is somewhat fuzzy and open to argument. While an example of a material process is 'repair' (PSFD 12) and an example of a mental process is 'trust' (IAH 14), an example of a behavioral process might be 'live' (PSFD 25).

Verbal processes are concerned with the communication of meaning. They are able to 'project', which means that a separate rank-shifted clause can function as a participant, as in 'A teacher [participant] says, [verbal process] Take out your books. [projected clause

containing the process ‘take out’] Begin. [projected clause containing the process ‘begin’]’ (PSFD 16). Mental processes are also able to project rank-shifted clauses as participants, such as at IAH 19. Projected clauses share a functional similarity with embedded clauses mentioned above and are also discussed in Section 3.3.

Lastly, there are two kinds of relational processes: relational attributive and relational identifying. Relational attributive processes are fairly straight-forward, for example, ‘And mine [participant] is [relational attributive process] a holy song [participant]’ (IAH 59), where the second participant is an attribute of the first. Relational identifying processes can be thought of in terms of what represents or is represented by what (Thompson 2004: 98). For example, ‘I [participant] am [relational identifying process] Obama [participant]’ (IAH 58), where the first participant represents the second participant.

The labels for participant roles associated with different processes do not play a significant part in the comparison below. Nor do the many kinds of circumstances, which serve to situate a participant or process in some way by providing some kind of background setting or information, such as time or place. The different actual participants are significant in the comparison, as is the relative number of total circumstances in the two poems (see Table 2 below).

### **2.2.2 Systemic terms related to tenor**

Tenor is concerned with intersubjectivity. Linguistically, this means that there are various ways that people create and maintain relationships in an exchange and therefore use what are called ‘interpersonal meanings’.

Aspects of interpersonal meanings that are used in the comparison below are what are called the 'subject', the 'finite' and 'comment adjuncts'. Subjects are fairly straight-forward, being the main agent in the clause, while finites express the speakers view on the time or probability of the clause, such as 'History [subject] will [future finite] ... ' (IAH 55) and 'But I [subject] cannot [negative ability finite, therefore very low probability] ... ' (IAH 47). Comment adjuncts are a direct expression of the speaker's attitude toward the clause such as 'Alas [comment adjunct]' (IAH 43).

Also relevant for the comparison below is 'polarity' (whether the clause is a positive statement such as IAH 55 or a negative statement such as IAH 56) and what is traditionally called the mood of the sentence: 'declarative', 'interrogative' or 'imperative'. Since interpersonal meanings are concerned with the creation and maintenance of relationships among people, the traditional sentence moods are extended to another level of delicacy indicating an 'offer of information' (e.g. PSFD 1), an 'offer of goods and services' (none in either poem), a 'demand for information' (e.g. PSFD 27) or a 'demand for goods and services' (e.g. PSFD 20). Thompson provides a clear table detailing these (2004: 47).

### **2.2.3 Systemic terms related to mode**

Mode is concerned with the coherency of a message. Linguistically, this means that there are various ways that people organize messages and therefore use what are called 'textual meanings'.

The main textual meaning is called the 'theme'. It deals with the point of departure for a message or what the message is about (Butt *et al* 2000: 136). In a clause, it includes everything up to and including the first element of experiential meaning (i.e. the first

process, participant or circumstance). In PSFD 19, for example, the theme is the first participant: 'Someone'.

Themes can be either 'simple' or 'complex'. A simple theme has only an element of experiential meaning and is called a 'topical theme'. A complex theme can include 'textual' and 'interpersonal themes' as well, as in the following: 'And [textual theme: conjunction] still [interpersonal theme: adjunct comment] I [topical theme: participant] ...' (IAH 20). When there are various elements in a complex theme they always fall in a certain order: textual then interpersonal and then topical. As is seen in Section 3.3 below, textual themes are particularly important for a comparison of the poems.

A further aspect of textual analysis is whether or not a theme is 'marked'. A marked theme is one in which the thematic element is not in its usual place in the clause. For example, 'All about us [marked theme] is noise.' (PSFD 7) 'All about us' is a circumstance, and circumstances are not usually first in a clause (Butt *et al* 2000: 140). A marked theme draws particular attention to the content of the theme. There is a striking difference in the proportion of marked themes in the two poems, as is also shown in Section 3.3 below.

As mentioned above, there are many terms and further levels of delicacy in some aspects of systemics that have not been covered in this brief review of literature. However, the terms provided should be sufficient to understand the comparison of stylistic properties and communicative functionality that follows in Section 3.

### **3 A comparison of style and communicative functionality in two poems**

This section of the paper uses the principles of systemic functional analysis to compare the style and communicative functionality of two poems. The poems were both written for

the same historic event, and in addition to their genre as poetry, share this obvious similarity.

The two poems were written for the US presidential inauguration of Barack Obama on January 20th, 2009. Elizabeth Alexander wrote the poem “Praise Song for the Day” to read aloud as the inaugural poet during the inaugural ceremony, which was attended by millions of people and broadcast on live TV around the world. Kevin Riley wrote the poem “I Am Hope” as an inaugural poem for Barack Obama and posted it online in a blog that he maintains as part of his role as the principal at an elementary school in the US. The biggest difference between the two poems is clearly their intended audiences. The comparison in this section shows further that the poems belong to different registers.

Both poems include similar key content that implicitly or explicitly details a history of the death of slaves, comments on love and redemption, and stresses the importance of the current moment and progress. Further, neither poem uses a recognizable poetic form such as a sonnet. Nor is there a predominance of rhyme in either poem. Alexander’s poem generally keeps to free verse in three line stanzas, occasionally breaking into iambic pentameter in individual lines, while Riley’s poem uses free verse throughout with wide variations in the stanza and line length. The key generic feature of these two texts as poems is their use of stanzas and line breaks. Table 1 below details the basic structure of the two poems, including how ranked clauses can be broken up.

Structural Element	Praise Song For The Day	I Am Hope
Stanzas	14	21
Lines	43	89
Words	338	645
Ranked Clauses	30	59

**Table 1: Basic structure of the poems**

As mentioned above, to read transcripts of the two poems, please see Appendix 1. For a full analysis of the ranked clauses, please see Appendix 2. Despite the similarity in content, the general stylistic properties and communicative functionality of the two poems are very different.

First, field, tenor and mode are compared in turn based on the analysis of various kinds of systemic meanings. Then an important note on systemic ambiguity in the two poems is discussed before the conclusion in Section 4.

### **3.1 Comparing field**

In order to compare the field of the two poems, their experiential means are tabulated in Table 2 on the following page.

The different participants in the two poems show that the general experiential domain is quite different with one poem focusing on what happens in daily life and the other taking a much more historical perspective. The short and long-term goals of the poems can be seen in the processes employed. PSFD contains a large percentage of behavioral processes with a mix of material, relational identifying and verbal processes. These work together to inspire and inform, in effect saying something like: *this is how we live* (PSFD 1-16), *this is who we are* (PSFD 17-19; 25-26), *this is what we should do now* (PSFD 20-24, 27-30). IAH is mostly made up of relational identifying clauses with a significant portion of relational attributive and behavioral clauses. The effect is that the long-term goal is not clear, while the short-term goal is clearly an expression of the author's view, which seems to be something like: *I am this* (ISH 1-40; 58) *and this is judged this way* (IAH 41-57; 59).

Experiential Meanings	Praise Song For The Day	I Am Hope
Processes	30	58
Behavioral	11	14 or 9*
Material	7	5
Mental	2	6
Relational: attributive	0	13
Relational: identifying	3 or 7*	18 or 23*
Verbal	7 or 4*	2
Participants	we; noise; someone; a hem; a hole; a tire; the things in need of repair; music; a woman and her son; the bus; a farmer; the changing sky; each other; the dead; song; some; love; any thing; any sentence	I; Gettysburg, etc.; the birds; song; innocence; Emmet Till, etc.; the blessed martyrs; Medgar Evers; Malcom X; Selma, etc.; the judge's hood; the Freedom Riders; the chilling voice of Bull Connor, etc.; school buses; the preacher prophet; his visage; his eternal voice; the sky; Lazarus; the blood of a beloved brother; Bobby's picture; redemption; Hope; the first black pilot, etc.; a mighty wave; shouldered giants; beneficiary of wishes, etc.; the toil etc.; He; a people; my arms; your mouth; His voice; our hands; freedom; a hundred nations; a loud bell; the moment; a wondrous day; we; history; us; a name; Obama; mine; a holy song
Circumstances	21	24

**Table 2: Experiential meanings in the poems**

*\*please refer to section 3.4*

The large percentage of circumstances in PSFD serves to concretely situate the events of the poem clearly for the audience, while IAH relies on a wide variety of participants to do so. Table 3 below shows that the field of the two poems is very different and in this respect they differ in their style and communicative functionality.

Field of Discourse	Praise Song For The Day	I Am Hope
experiential domain	daily life	the history of slavery
short-term goal	to inspire a nation	expression of the author's view
long-term goal	to provide a touch-point in history	not clear

**Table 3: A comparison of field**

The inspirational quality of PSFD is particularly clear in the verbal clauses ‘say’ (PSFD 20), ‘sing’ (PSFD 21) and ‘praise’ (PSFD 22, 23, 24, 30). And, as mentioned, a large proportion of circumstances emphasizes how participants and processes are situated, starting in daily life (PSFD 1) and ending in a very important moment in history (PSFD 30). On the other hand, a large proportion of relational identifying and relational attributive clauses and the way they alternate at times makes IAH read almost like history sermon.

### 3.2 Comparing tenor

Various interpersonal meanings from the two poems are tabulated below in order to provide the background for a comparison of tenor.

Interpersonal Meanings	Praise Song For The Day	I Am Hope
Mood selection	mostly declarative; there is one significant interrogative, two imperatives and several further ambiguous imperatives	entirely declarative save for several ambiguous imperatives
Exchange type	mostly offers of information with a demand for information and demands for goods and services	entirely offers of information save for several ambiguous demands for goods and services
Person selection	‘we’, ‘us’	‘I’ overall with some ‘my’, one ‘mine’ and one ‘we’
Tense finite	entirely present	mostly present with eight past finites and two future finites
Modal finite	two positive ability finites	one negative ability finite, one positive obligation finite
Comment adjuncts	none	‘still’, ‘yet’, ‘if ever’, ‘surely’, ‘alas’, ‘even’
Polarity	entirely positive	positive with two negative clauses

**Table 4: Interpersonal meanings in the poems**

Table 4 shows that the main similarity in communicative functionality in the two poems is that they are both comprised largely of declarative offers of information. There is, however, some ambiguity which is discussed in section 3.4 below. As for differences, one significant interrogative demand for information at PSFD 27 plays a key role to draw the audience in.

The person selection in PSFD further creates a sense of unity while in IAH the consistent use of ‘I’ causes distance between the speaker and audience. Comment adjuncts in IAH also create a sense of grandeur, which can be seen as well in the positive obligation finite (IAH 23) and negative ability finite (IAH 47) used, in effect communicating something like: *Alas...it must...it cannot!!*

Therefore, the tenor of the two poems is also significantly different, as can be seen clearly in the comparison in Table 5 below

Tenor of Discourse	Praise Song For The Day	I Am Hope
agentive or societal roles	members of a society	a symbolic leader
status	equal	unequal
social distance	minimal, though there are imperatives	medium to high, though there is some attempt at mutuality near the end

**Table 5: A comparison of tenor**

Though there are imperatives in PSFD, they read like encouragements or statements of a sense of possibility. In IAH, all the grand and historic things seem to set the speaker socially above the reader. Some attempt to include the reader is made near the end with the use of ‘we’ and ‘us’ (IAH 54 and 56), though this is immediately followed by a future finite tied to ‘us’ (IAH 56) that seems to indicate some confusion (since the polarity is negative) before the poem moves back to ‘I’ and ‘mine’ (IAH 58, 59).

### 3.3 Comparing mode

Lastly, textual meanings are tabulated in Table 6 on the following page to provide the basis for a comparison of mode.

Textual Meanings	Praise Song For The Day	I Am Hope
Theme type	*	*
Textual	1	12
Interpersonal	0	5
Topical	30	58
Marked	5	2
Cohesion	lexical sets related to daily activities and proverbs	lexical sets of historical references with recurrent "I" and "Hope"
Structural Patterns	free verse poem mainly in three line stanzas with lines occasionally breaking into iambic pentameter; significant embedding and projection	free verse poem with a wide variation in stanza and line length

**Table 6: Textual meanings in the poems**

Table 6 shows that PSFD makes use of marked themes while IAH makes use of textual and interpersonal themes. The effect is that the former is strongly situated (since the marked themes are circumstances) while the latter reads somewhat like a litany of personal opinions. The significant use of embedding and projection in PSFD also allows for a kind of abstraction that allows content to be treated in a more general way. The particular embedded and projected content serves the more abstracted imagery in the ranked clauses (e.g. PSFD 20, 21). The lexical sets in PSFD referring to daily activities and proverbs lend further to this situated abstraction, while the lexical sets in IAH serve instead to foreground the author's opinions through the recurrent 'I' and 'Hope' mixed with a wide array of concrete, violent historical references (e.g. IAH 10, 14).

The resultant overall rhetorical thrust and other elements related to mode can be seen in the comparison in Table 7 on the following page.

Mode of Discourse	Praise Song For The Day	I Am Hope
role of language	constitutive and ancillary	constitutive
type of interaction	monologue	monologue
medium	written and spoken	written (and potentially spoken)
channel	graphic and phonic	graphic (and potentially phonic)
rhetorical thrust	matter-of-fact, inspirational	preachy

**Table 7: A comparison of mode**

PSFD was written to be read aloud at a specific event. It is a poem simultaneously for the present moment, for daily life, and for a future with many possibilities. IAH on the other hand was posted on an online blog. It has the potential to be spoken, and a large proportion of textual themes (averaging 1 every 5 clauses) gives the sense that the author is most interested in continuing talking. Interpersonal themes (averaging 1 every 12 clauses) also strongly situate the author's direct views in the content of the poem.

### **3.4 Systemic ambiguity in the two poems**

Each poem contains an important systemic ambiguity. The ambiguities are fore-grounded in the poems' titles: "Praise Song for the Day" and "I Am Hope".

In the former, the process type of 'praise' becomes ambiguous throughout the course of the poem, while in the latter, the classification of 'hope' as either a process or a participant is ambiguous. The clauses in question are PSFD 22, 23, 24, 30 and IAH 1, 5, 9, 11, 21. In both cases, for the sake of simplicity, 'praise' and 'hope' have been classified as imperative demands for goods and services in Appendix 2, the former as a verbal process and the latter behavioral.

The title of PSFD seems to suggest ellipsis indicating what the poem is, namely ‘{This is a} praise song for the day.’ The presence of ellipsis would change ‘praise’ throughout the course of the poem from a verbal imperative demand of goods and services into a relational identifying declarative offer of information. However, the unambiguous imperatives ‘say’ and ‘sing’ at PSFD 20 and 21, immediately proceeding three of the four instances of ‘praise’, work thematically to create a kind of rich systemic ambiguity where ‘praise’ seems to be both declarative and imperative; an offer of information and a demand for goods and services; a relational identifying process and a verbal process.

On the other hand, the title of IAH clearly indicates that ‘hope’ is a participant in a relational identifying process. This same is also true at IAH 32, 36, 41 and 44. ‘Hope’ is also a participant at IAH 3 in a material process. Further, the general structure of the poem with a large percentage of relational identifying processes following the pattern ‘I am X’ also serves as evidence that ‘hope’ is meant to be a participant. However, ‘hope’ is also repeated five times throughout the poem as a one-word clause, suggesting that it is a behavioral imperative demand for goods and services. The ambiguity can be seen particularly in IAH 1 and 2, which read: “Hope. / I am.” Together, these two clauses might be taken to mean ‘Hope {is what} I am’ or ‘{I am directing you to} hope {because} I am {hoping}’. But whereas this kind of systemic ambiguity seems to create a kind of richness in meaning in PSFD due to well-chosen themes, it seems to create confusion in IAH due to structural inconsistency.

This difference in systemic ambiguity between the two poems is summarized alongside other differences in style and communicative functionality in the conclusion in Section 4.

#### 4 Conclusion

Two texts were analyzed and compared according to the principles of systemics. The texts are from the same general genre or text type, namely poetry, and refer to the same real-world event. Further, they share similar key content. However, a comparison of the field, tenor and mode of the texts reveals significant differences in their style and communicative functionality. As such, they can be said to belong to different registers or functional varieties of language (Butt *et al* 2000: 203). The first, 'Praise Song for the Day' seems to be modeled on a kind of hymn or simply a praise song and is used to confidently inspire a large live audience of peers. The second 'I Am Hope' seems to be modeled on a sermon and is used to express the author's opinion in a slightly confused way before a small, socially-distant audience. The two poets, though aware of similar real-world issues, felt that different things needed to be achieved with their respective audiences on the occasion of the inauguration. Alexander chose a register that enabled inspiration, while Riley chose a register that enabled personal opinion.

It is fortunate that two poems were written for the same real-world event. It remains yet to be seen whether or not systemic analysis is possible and useful for different registers of poetry in general. For the two poems analyzed in the current study, it was relatively easy to find clear clause distinctions and see how the poets used various systemic meanings. It is yet uncertain if this is the case with all poems.

It seems useful for further research to be carried out in this area through systemic analysis and comparisons of poems by the same poet in order to see the kinds of systemic meanings that particular poets favor; and also through analysis and comparison of poems by different poets on similar topics or with similar content in order to understand how poems achieve what they do and are valued as they are.

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## Appendix 1: Transcripts of poems

### ‘Praise Song For The Day’

A poem for Barack Obama's presidential inauguration. January 20, 2009.

By Elizabeth Alexander

Available from: <http://www.nytimes.com/2009/01/20/us/politics/20text-poem.html?ref=books> [Accessed 25 March 2009].

1 Each day we go about our business,  
walking past each other, catching each other's  
eyes or not, about to speak or speaking.

5 All about us is noise. All about us is  
noise and bramble, thorn and din, each  
one of our ancestors on our tongues.

Someone is stitching up a hem, darning  
a hole in a uniform, patching a tire,  
repairing the things in need of repair.

10 Someone is trying to make music somewhere,  
with a pair of wooden spoons on an oil drum,  
with cello, boom box, harmonica, voice.

A woman and her son wait for the bus.  
A farmer considers the changing sky.

15 A teacher says, *Take out your pencils. Begin.*

We encounter each other in words, words  
spiny or smooth, whispered or declaimed,  
words to consider, reconsider.

20 We cross dirt roads and highways that mark  
the will of some one and then others, who said  
I need to see what's on the other side.  
I know there's something better down the road.  
We need to find a place where we are safe.

25 We walk into that which we cannot yet see.  
Say it plain: that many have died for this day.

30 Sing the names of the dead who brought us here,  
who laid the train tracks, raised the bridges,  
picked the cotton and the lettuce, built  
brick by brick the glittering edifices  
they would then keep clean and work inside of.

Praise song for struggle, praise song for the day.  
Praise song for every hand-lettered sign,  
the figuring-it-out at kitchen tables.

35 Some live by *love thy neighbor as thyself*,  
others by *first do no harm* or *take no more*  
*than you need*. What if the mightiest word is love?

Love beyond marital, filial, national,  
love that casts a widening pool of light,  
love with no need to pre-empt grievance.

40 In today's sharp sparkle, this winter air,  
any thing can be made, any sentence begun.  
On the brink, on the brim, on the cusp,

praise song for walking forward in that light.

"I AM HOPE"

A POEM UPON THE INAUGURATION OF AMERICA

January 20, 2009

Written for Barack Obama, the 44th President of the United States

By Kevin W. Riley

Available from: <http://kriley19.wordpress.com/2008/11/10/a-poem-for-barack-obama-upon-the-inauguration-of-america/> [Accessed on 25 March 2009].

1 Hope.

I am.

Hope has, even for America's moment,  
Brought more than this moment of redemption.

5 Hope.  
Though I am shackled and thrown upon the swollen deck,  
Seaborne and riding the stench of slavery to some new world- lost to life.

Hope. Though I am asleep in Lincoln's apocalypse.  
I am Gettysburg and Manassas and Shiloh.

10 The dead stacked and shoveled into history's silent pocket.  
In the atrocities a war wrought, even the birds were lost for song;  
their throats clutched  
In witness of humans who could be so calloused and so cruel.  
All in the name of Freedom.

15 Hope.  
I am innocence: Emmet Till and Little Linda Brown

and Addie Mae Collins and her three young friends.

Hope.

I am the blessed martyrs. I am Medgar Evers.

20 I trust Malcom X with my fury.

I marched from Selma to a Birmingham Jail.

I ripped away the judge's hood that silenced Bobby Seale

and enjoined the Freedom Riders to endure the flames at Anniston.

I heard the chilling voice of Bull Connor and the sting of riot dogs.

25 The fire hose.

I saw school buses ignite Roxbury and trigger decades of white flight.

And still I stand.

Hope...

30 I am the preacher-prophet who foretold that we would reside one day  
in a promised land.

He must be with us now.

Though the years have kept his visage young...

His eternal voice is crisp as fire

As he sings from the mountain top.

35 This morning I heard the sky rejoice-

like the deafening wail of 10,000 hurricanes.

I am Lazarus.

I have redeemed the blood of a beloved brother, gone 40 years.

(Bobby's picture is still among a shrine of holy cards

40 in a little house in San Antonio

Where Abuelita says her morning rosary

To Cesar Chavez and a wall of popes whose names she cannot pronounce).

I am JFK for whom Ireland still weeps.

I am redemption for centuries of sorrow;

45 For a word so foul it sticks in civil throats like drying cactus-

Thistle and rust, decapacitating...

A poison elixir that not all our years combined can exorcise.

I am first Hope. Jackie Robinson and Thurgood Mashall.

I am the first black pilot, the first black principal,

50 the first black business owner, the first pioneer.

I am first to serve, first to play, first in science,

and first to sail deep into space.

And yet I am last.

I am Hope.

55 I ride a mighty wave.

I stand on shouldered giants, most for whom history has not reserved a name.

I am beneficiary of the wishes and the words and the blood of legions.

I rise by the toil of Chisholm and Jordon;

on the scaffold stairs built by Jackson and Charles Houston

60 and Andrew Young.

I am  
Hope—tempered, with no guarantee.  
But if ever He loved a people  
Surely now He has heard our prayers...

65 Whispered through days and years and generations—  
Through all America's time  
To let us be who we must be;  
To even once know what it means to be ONE nation.

Alas...

70 I am only Hope.  
My arms are thin.  
I speak as if all of God's angels have somehow filled my lungs  
with righteous air.  
I am your mouth. His voice.  
75 Our hands—  
That the promise of humankind might at last be realized.

But I cannot be who YOU will not be...

So now my name is nailed above Katrina's door,  
Above the Wall Street debacle and the house of cards.  
80 My name is nailed to Iraq and Jerusalem, to all ancient Persia—  
And to the suffering of Darfur.

And as I go, so go a hundred nations.

Freedom shines,  
A loud bell tolls the moment.  
85 We are astride a wondrous day.  
History will remember us as giants...  
Or it will not.

Redemption has a name.  
I am Obama. And mine is a holy song.

## Appendix 2: Systemic linguistic analysis of ranked clauses

Original capitalization and punctuation has been retained. Please refer to the legend on page 35 for transcript conventions and abbreviations.

### Praise Song For the Day

<b>cl 1 ind</b>	Each day	we	go	about our business, /
exp	circ: time	behavior	prss: beh	range
int: dec: Oinfo	A	S	pr+F,P	C
	residue	Mood Block		residue
text	*theme: top	rheme		

<b>cl 2 dep</b>	walking	past each other,
exp	prss: beh	range
int: non-finite	P	C
text	theme: top	rheme

<b>cl 3 dep</b>	catching	each other's / eyes
exp	prss: beh	range
int: non-finite	P	C
text	theme: top	rheme

<b>cl 4 dep</b>	or	not <catching	each other's / eyes, >
exp	x	prss: beh	range
int: non-finite	A: conj	P	C
text	theme: text, top		rheme

<b>cl 5 dep</b>	about to speak
exp	prss: beh
int: non-finite	P
text	theme: top

<b>cl 6 dep</b>	or speaking. / \\\
exp	prss: beh
int: non-finite	P
text	theme: top

<b>cl 7 ind</b>	All about us	is	noise.
exp	value	prss: rel: idf	token
int: dec: Oinfo	A	pr+F,P	S
	residue	Mood Block	
text	*theme: top	rheme	

cl 8 ind	All about us	is /	noise and bramble,	thorn and din,	each / one of our ancestors on our tongues. /\
exp	value	prss: rel: idf	token		circ: manner
int: dec: Oinfo	A	pr+F,P	S		A
	residue	Mood Block			residue
text	*theme: top	rheme			

<b>cl 9 ind</b>	Someone	is stitching up	a hem,
exp	actor	prss: mat	goal
int: dec: Oinfo	S	pr+F	P
	Mood Block	residue	
text	theme: top	rheme	

<b>cl 10 ind</b>	<someone	is> darning /	a hole	in a uniform,
exp	actor	prss: mat	goal	
int: dec: Oinfo	S	pr+F	P	C
	Mood Block	residue		
	theme: top	rheme		

cl 11 ind	<someone	is> patching		a tire, /
exp	actor	prss: mat		goal
int: dec: Oinfo	S	pr+F	P	C
	Mood Block		residue	
text	theme: top	rheme		

cl 12 ind	<someone	is> repairing		the things	in need of repair. / \	
exp	actor	prss: mat		goal		
int: dec: Oinfo	S	pr+F	P	C	A	
	Mood Block			residue		
text	theme: top	rheme				

cl 13 ind	Someone	is trying to make		music	somewhere, /	with a pair of wooden spoons	on an oil drum, /	with cello,	boombox	harmonica	voice. /\
exp	actor	prss: mat		goal	circ: place	circ: means(s)					
int: dec: Oinfo	S	pr+F	P	C	A	A(s)					
	Mood Block		residue								
text	theme: top	rheme									

cl 14 ind	A woman and her son	wait	for the bus. /
exp	behavior	prss: beh	range
int: dec: Oinfo	S	pr+F, P	C
	Mood Block		residue
text	theme: top	rheme	

cl 15 ind	A farmer	considers	the changing sky. /
exp	sensor	prss: men	phenomenon
int: dec: Oinfo	S	pr+F, P	C
	Mood Block		residue
text	theme: top	rheme	

cl 16 ind	A teacher	says,	[[Take out your pencils.]] [[Begin.]] /\
exp	sayer	prss: verb	verbiage
int: dec: Oinfo	S	pr+F, P	C
	Mood Block		residue
text	theme: top	rheme	

<b>cl 17 ind</b>	We	encounter	each other	in words, words /	shiny or smooth,	whispered or declaimed, /	words	to consider, reconsider. / \
exp	sensor	prss: men	phenomenon	circ: means	circ: quality	circ: quality	circ: means	circ: quality
int: dec: Oinfo	S	pr+F, P	C	A	A	A	A	A
	Mood Block		residue					
text	theme: top		rheme					

cl 18 ind	We	cross	dirt roads and highways	[[[[[that mark / the will of one and then others, [[[[[who said / [[[[I need [[to see [what's on the other side.] ] ]]] / [[[[I know [[there's something better down the road.] ]]] / [[[[We need [[to find a place [where we are safe.] ] ] ]]] ]]] ]]]]] / \					
exp	behavior	prss: beh	range	circ: role					
int: dec: Oinfo	S	pr+F	P	C	A				
	Mood Block		residue						
text	theme: top	rheme							

cl 19 ind	We	walk	into [[that which we cannot yet see.]] /
exp	behavior	prss: beh	range
int: dec: Oinfo	S	pr+F, P	C
	Mood Block		residue
text	theme: top	rheme	

<b>cl 20 ind</b>	Say		it	plain:	[[that many have died for this day.]] / \
exp	prss: verb		verbiage	circ: manner	verbiage
int: imp: Dg+s	P		C	A	C
	residue				
text	theme: top		rheme		

cl 21 ind	Sing	the names	of the dead	[[[who brought us here,]]] / [[[who laid the train tracks,]]] [[[raised the bridges,]]] / [[[picked the cotton and the lettuce,]]] [[[built / brick by brick the glittering edifices / [[they would then keep clean]] [[and work inside of.]] ]]] / \\ 	
exp	prss: verb	verbiage			
int: imp: Dg+s	P	C	A	A	
	residue				
text	theme: top	rheme			
cl 22 ind	Praise	[[song for struggle,]]			
exp	prss: verb	verbiage			
int: imp: Dg+s	P	C			
	residue				
text	theme: top	rheme			
cl 23 ind	praise	[[song for the day. /]]			
exp	prss: verb	verbiage			
int: imp: Dg+s	P	C			
	residue				
text	theme: top	rheme			
cl 24 ind	Praise	[[song for every hand-lettered sign, <and> the figuring-it-out at kitchen tables.]] / \\ 			
exp	prss: verb	verbiage			
int: imp: Dg+s	P	C			
	residue				
text	theme: top	rheme			
cl 25 ind	Some	live	by [[love thy neighbour as thyself,]] /		
exp	behavior	prss: beh	circ: manner		
int: dec: Oinfo	S	pr+F, P	C		
	Mood Block		residue		
text	theme: top	rheme			
cl 26 ind	others	<live>	by [[first do no harm]] [[or take no more / than you need.]]		
exp	behavior	prss: beh	circ: manner		
int: dec: Oinfo	S	pr+F, P	C		
	Mood Block		residue		
text	theme: top	rheme			
cl 27 ind	What if	the mightest word	is	love? / \\ 	Love beyond marital, filial, national, / love [[that casts a widening pool of light,]] / [[love with no need to pre-empt grievance.]] / \\ 
exp	x	value	prss: rel: idf	token	circ: quality
int: q: Dinfo	A: WH- residue	S	pr+F, P	C	A
	Mood Block			residue	
text	theme: top			rheme	
cl 28 ind	In today's sharp sparkle	this winter air, /	any thing	can	be made
exp	circ: place	circ: place	goal	prss: mat	
int: dec: Oinfo	A	A	C	ab+F	P
	residue			Mood Block	residue
text	*theme: top	rheme			
cl 29 ind	any sentence	<can be> begun. /			
exp	goal	prss: mat			
int: dec: Oinfo	C	<ab+F>, P			
	residue	Mood Block	residue		
text	theme: top	rheme			
cl 30 ind	On the brink,	on the brim,	on the cusp, /	praise	[[song for walking forward in that light.]] / \\ 
exp	circ: place	circ: place	circ: place	prss: verb	verbiage
int: imp: Dg+s	A	A	A	P	C
	residue				
	*theme: top	rheme			

# I Am Hope

<b>cl 1 ind</b>	Hope. /\
exp	prss: beh
int: imp: Dg+s	P
	residue
text	theme: top

<b>cl 2 ind</b>	I	am. /\
exp	carrier	prss: rel: att (attribute)
int: dec: Oinfo	S	pr+F, P
	residue	Mood Block residue
text	theme: top	rheme

<b>cl 3 ind</b>	Hope	has,	even for America's moment, /	Brought	more than this moment of redemption. /\
exp	actor	(prss: mat)	x	prss: mat	goal
int: dec: Oinfo	S	pr+F	A: com	P	C
		Mood Block			residue
text	theme: top	rheme			

cl 4 dep	Though	I	am	[[shackled and thrown upon the swollen deck,]] / [[Seaborne riding the stench of slavery to some new world--lost to life.]] / \
exp	-	carrier	prss: rel: att	attribute
int: dec: Oinfo	A: conj	S	pr+F, P	C
	Mood Block			residue
text	theme: text, top		rheme	

<b>cl 5 ind</b>	Hope. /
exp	prss: beh
int: imp: Dg+s	P
	residue
text	theme: top

<b>cl 6 dep</b>	Though	I	am	[[asleep in Lincoln's apocalypse.]] /
exp	x	carrier	prss: rel: att	attribute
int: dec: Oinfo	A: conj	S	pr+F, P	C
		Mood Block		residue
text	theme: text, top		rheme	

cl 7 ind	I	am	Gettysburg and Manassas and Shiloh. /	[[The dead stacked and shoveled into history's silent pocket.]] /	
exp	token	prss: rel: idf	value	circ: role	
int: dec: Oinfo	S	pr+F, P	C	A	
	Mood Block		residue		
text	theme: top	rheme			

cl 8 ind	[[In the atrocities a war wrought]]	even	the birds	were lost		for song; /	[[their throats clutched / In witness of humans [who could be so calloused and so cruel. / All in the name of Freedom. ] ]] /\
exp	circ: place	x	behavior	prss: beh		range	circ: quality
int: dec: Oinfo	A	A: com	S	ps+F	P	C	A
	residue		Mood Block		residue		
text	*theme: top	rheme					

<b>cl 9 ind</b>	Hope. /
exp	prss: beh
int: imp: Dg+s	P
	residue
text	theme: top

cl 10 ind	I	am	innocence:	Emmit Till and Little Linda Brown / and Addie Mae Collins and her three young friends. /\
exp	token	prss: rel: idf	value	circ: quality
int: dec: Oinfo	S	pr+F, P	C	A
	Mood Block		residue	
text	theme: top	rheme		

<b>cl 11 ind</b>	Hope. /
exp	prss: beh
int: imp: Dg+s	P
	residue
text	theme: top

<b>cl 12 ind</b>	I	am	the blessed martyrs.
exp	token	prss: rel: idf	value
int: dec: Oinfo	S	pr+F, P	C
	Mood Block		residue
text	theme: top	rheme	

<b>cl 13 ind</b>	I	am	Medgar Evers. /
exp	token	prss: rel: idf	value
int: dec: Oinfo	S	pr+F, P	C
	Mood Block		residue
text	theme: top	rheme	

<b>cl 14 ind</b>	I	trust	Malcom X with my fury. /
exp	sensor	prss: men	phenomenon
int: dec: Oinfo	S	pr+F, P	C
	Mood Block		residue
text	theme: top	rheme	

<b>cl 15 ind</b>	I	marched	from Selma to a Birmingham Jail. /
exp	behavior	prss: beh	range
int: dec: Oinfo	S	ps+F, P	C
	Mood Block		residue
text	theme: top	rheme	

<b>cl 16 ind</b>	I	ripped away	the judge's hood [[that silenced Bobby Seale]] /
exp	actor	prss: mat	goal
int: dec: Oinfo	S	ps+F, P	C
	Mood Block		residue
text	theme: top	rheme	

<b>cl 17 ind</b>	and	enjoined	the Freedom Riders	[[to endure the flames at Anniston.]] /
exp	x	prss: verb	receiver	verbiage
int: dec: Oinfo	A: conj	ps+F, P	C	C
	x	Mood Block	residue	
text	theme: text, top			rheme

<b>cl 18 ind</b>	I	heard	the chilling voice of Bull Connor and the sting of riot dogs. / The fire hose. /
exp	sensor	prss: men	phenomenon
int: dec: Oinfo	S	ps+F, P	C
	Mood Block		residue
text	theme: top	rheme	

<b>cl 19 ind</b>	I	saw	[[school buses ignite Roxbury and trigger decades of white flight.]] /
exp	sensor	prss: men	phenomenon
int: dec: Oinfo	S	ps+F, P	C
	Mood Block		residue
text	theme: top	rheme	

cl 20 ind	And	still	I	stand. /\	
exp	x	x	behavior	prss: beh	
int: dec: Oinfo	A: conj	A: com	S	pr+F, P	
	x	Mood Block			residue
text	theme: text, int, top			rheme	
cl 21 ind	Hope. /				
exp	prss: beh				
int: imp: Dg+s	P				
	residue				
text	theme: top				
cl 22 ind	I	am	the preacher-prophet [[who foretold [that we would reside one day / in a promised land.]] /		
exp	token	prss: rel: idf	value		
int: dec: Oinfo	S	pr+F, P	C		
	Mood Block		residue		
text	theme: top	rheme			
cl 23 ind	He	must	be	with us	now. /
exp	carrier	x	prss: rel: att	attribute	circ: time
int: dec: Oinfo	S	obl+F	P	C	A
	Mood Block			residue	
text	theme: top	rheme			
cl 24 dep	Though	the years	have kept	his visage	young.../
exp	x	actor	prss: mat	goal	circ: quality
int: dec: Oinfo	A: conj	S	pr+F, P	C	A
	Mood Block			residue	
text	theme: text, top		rheme		
cl 25 ind	His eternal voice	is	crisp	as fire /	as [[he sings from the mountain top.]] /
exp	carrier	prss: rel: att	attribute	circ: comparison	circ: extent
int: dec: Oinfo	S	pr+F, P	C	A	A
	Mood block		residue		
text	theme: top	rheme			
cl 26 ind	This morning	I	heard	the sky rejoice - /	like the deafening wail of 10,000 hurricanes. /\
exp	circ: time	sensor	prss: men	phenomenon	circ: comparison
int: dec: Oinfo	A	S	ps+F, P	C	A
	residue	Mood Block		residue	
text	*theme: top	rheme			
cl 27 ind	I	am	Lazarus. /		
exp	token	prss: rel: idf	value		
int: dec: Oinfo	S	pr+F, P	C		
	Mood Block		residue		
text	theme: top	rheme			
cl 28 ind	I	have redeemed	the blood of a beloved brother, [[gone 40 years.]] /		
exp	actor	prss: beh	range		circ: time
int: dec: Oinfo	S	pr+F	P	C	A
	Mood Block		residue		
text	theme: top	rheme			
cl 29 ind	(Bobby's picture	is	still among a shrine of holy cards / in a little house in San Antonio / [[Where Abuelita says her morning rosary / To Cesar Chavez and a wall of popes [whose names she cannot pronounce.]] ] ] /\		
exp	carrier	prss: rel: att	attribute		
int: dec: Oinfo	S	pr+F, P	C		
	Mood Block		residue		
text	theme: top	rheme			

cl 30 ind	I	am	redemption for centuries of sorrow; / [[For a word so foul it sticks in civil throats like drying cactus- / Thistle and rust, decapacitating...]] / [[A poison elixir that not all our years combined can exorcise.]] / \				
exp	token	prss: rel: idf	value				
int: dec: Oinfo	S	pr+F, P	C				
	Mood Block		residue				
text	theme: top	rheme					
cl 31 ind	I	am	first Hope.	Jackie Robinson and Thurgood Mashall. /			
exp	token	prss: rel: idf	value	circ: role			
int: dec: Oinfo	S	pr+F, P	C	A			
	Mood Block		residue				
text	theme: top	rheme					
cl 32 ind	I	am	the first black pilot, <and> the first black principal, / <and> the first black business owner, <and> the first pioneer. /				
exp	token	prss: rel: idf	value				
int: dec: Oinfo	S	pr+F, P	C				
	Mood Block		residue				
text	theme: top	rheme					
cl 33 ind	I	am	[[first to serve,]] <and> [[first to play]], <and> first in science, / and [[first to sail deep into space.]]				
exp	token	prss: rel: idf	value				
int: dec: Oinfo	S	pr+F, P	C				
	Mood Block		residue				
text	theme: top	rheme					
cl 34 ind	And	yet	I	am	last. / \		
exp	-	-	carrier	prss: rel	attribute		
int: dec: Oinfo	A: conj	A: mood	S	pr+F, P	C		
	x	Mood Block			residue		
text	theme: text, int, top			rheme			
cl 35 ind	I	am	Hope.				
exp	token	prss: rel: idf	value				
int: dec: Oinfo	S	pr+F, P	C				
	Mood Block		residue				
text	theme: top	rheme					
cl 36 ind	I	ride	a mighty wave.				
exp	actor	prss: beh	range				
int: dec: Oinfo	S	pr+F, P	C				
	Mood Block		residue				
text	theme: top	rheme					
cl 37 ind	I	stand	on shouldered giants,	[[most for whom history has not reserved a name.]] /			
exp	behavior	prss: beh	range	circ: quality			
int: dec: Oinfo	S	pr+F, P	C	A			
	Mood Block		residue				
text	theme: top	rheme					
cl 38 ind	I	am	beneficiary of the wishes and the words and the blood of legions. / \				
exp	token	prss: rel: idf	value				
int: dec: Oinfo	S	pr+F, P	C				
	Mood Block		residue				
text	theme: top	rheme					
cl 39 ind	I	rise	by the toil of Chisholm and Jordon; /	on the scaffold stairs [[built by Jackson and Charles Houston / and Andrew Young.]] /			
exp	actor	prss: mat	circ: manner	circ: place			
int: dec: Oinfo	S	pr+F, P	A	A			
	Mood Block		residue				
text	theme: top	rheme					

cl 40 ind	I	am /		Hope -		tempered, with no guarantee. /	
exp	token	prss: rel: idf		value		circ: quality	
int: dec: Oinfo	S	pr+F, P		C		A	
	Mood Block		residue				
test	theme: top	rheme					
cl 41 dep	But	if ever		He		loved	a people /
exp	x	circ: time		behavior		prss: beh	range
int: dec: Oinfo	A: conj	A: com		S		pr+F, P	C
	x	Mood Block				residue	
text	theme: text, int, top				rheme		
cl 42 ind	Surely	now	He	has heard		our prayers... /	[[Whispered through days and years and generations--/Through all America's time]] / [[To let us [be who we must be:] ] ] [[[To even once know [[what it means [to be ONE nation.] ]]] / \\\
exp	x	circ: time	sensor	prss: men		phenomenon	circ: quality
int: dec: Oinfo	A: com	A	S	pr+F	P	C	A
	Mood Block	residue	Mood Block	residue			
text	theme: int, top			rheme			
cl 43 ind	Alas.../	I		am		only	Hope. /
exp	x	token		prss: rel: idf		circ: extent	value
int: dec: Oinfo	A: com	S		pr+F, P		A	C
	Mood Block			residue			
text	theme: int, top			rheme			
cl 44 ind	My arms	are		thin. /			
exp	carrier	prss: rel: att		attribute			
int: dec: Oinfo	S	pr+F, P		C			
	Mood Block		residue				
text	theme: top	rheme					
cl 45 ind	I	speak		[[as if all God's angels have somehow filled my lungs / with righteous air.]] /			
exp	behavior	prss: beh		circ: manner			
int: dec: Oinfo	S	pr+F, P		A			
	Mood Block		residue				
text	theme: top	rheme					
cl 46 ind	I	am		your mouth. <and> His voice. / <and> Our hands- /		[[That the promise of human kind might at last be realized.]] / \\\	
exp	token	prss: rel: idf		value		circ: reason	
int: dec: Oinfo	S	pr+F, P		C		A	
	Mood Block		residue				
text	theme: top	rheme					
cl 47 ind	But	I		cannot be		[[who YOU will not be...]] / \\\	
exp	x	token		prss: rel: idf		value	
int: dec: Oinfo	A: conj	S		ab-F, P		C	
	x	Mood Block			residue		
text	theme: text, top			rheme			
cl 48 ind	So	now	my name		is	nailed	above Katrina's door, / Above the Wall Street debacle and the house of cards. /
exp	x	circ: time	carrier		prss: rel: att	attribute	circ: place
int: dec: Oinfo	A: conj	A	S		pr+F, P	C	A
	x	residue	Mood Block			residue	
text	theme: text, top			rheme			

cl 49 ind	My name	is	nailed	to Ira and Jerusalem, to all ancient Persia-- / And to the suffering of Dafur. /\	
exp	carrier	prss: rel: att	attribute	circ: place	
info: dec: Oinfo	S	pr+F, P	C	A	
	Mood Block		residue		
text	theme: top	rheme			

cl 50 dep	And	as	I	go,	
exp	x	circ: comparison	behavior	prss: beh	
int: dec: Oinfo	A: conj	C	S	pr+F, P	
	x	residue	Mood Block		
text	theme: text, top		rheme		

cl 51 ind	so	go		a hundred nations. /\	
exp	circ: comparison	prss: beh		behavior	
int: dec: Oinfo	C	pr+F, P		S	
	residue	Mood Block	residue	Mood Block	
text	theme	rheme			

cl 52 ind	Freedom	shines, /			
exp	behavior	prss: beh			
int: dec: Oinfo	S	pr+F, P			
	Mood Block		residue		
text	theme: top	rheme			

cl 53 ind	A loud bell	tolls	the moment. /		
exp	sayer	prss: verb	verbiage		
int: dec: Oinfo	S	pr+F, P	C		
	Mood Block		residue		
text	theme: top	rheme			

cl 54 ind	We	are	astride a wondrous day. /		
exp	carrier	prss: rel: att	attribute		
int: dec: Oinfo	S	pr+F, P	C		
	Mood Block		residue		
text	theme: top	rheme			

cl 55 ind	History	will	remember	us	as giants... /
exp	sensor	prss:men		phenomenon	circ: role
int; dec: Oinfo	S	f+F	P	C	A
	Mood Block		residue		
text	theme: top	rheme			

cl 56 ind	Or	it	will not <remember>. /\		
exp	x	sensor	<prss: men>		
int: dec: Oinfo	A: conj	S	f-F <P>		
	x	Mood Block			
text	theme: text, top		rheme		

cl 57 ind	Redemption	has	a name. /		
exp	carrier	prss: rel: att	attribute		
int: dec: Oinfo	S	pr+F, P	C		
	Mood Block		residue		
text	theme: top	rheme			

cl 58 ind	I	am	Obama. /		
exp	token	prss: rel: idf	value		
int: dec: Oinfo	S	pr+F, P	C		
	Mood Block		residue		
text	theme: top	rheme			

cl 59 ind	And	mine	is	a holy song. /\	
exp	x	carrier	prss: rel: att	attribute	
ind: dec: Oinfo	A: conj	S	pr+F, P	C	
	x	Mood Block		residue	
text	theme: text, top		rheme		

## Legend

Note: Systemic terms that have not been abbreviated or used in the tables above are not indicated in this legend.

### *General abbreviations*

cl	clause
1,2,3, etc.	clause number
ind	independent
dep	dependent
x	no label
/	line break
\\	stanza end
[[ [] ]]	embedding and projection
< >	ellipsis supplied

### *Experiential abbreviations*

exp	experiential
circ	circumstance
prss	process
mat	material
men	mental
beh	behavioral
verb	verbal
rel: att	relational attributive
rel: idf	relational identifying

### *Interpersonal abbreviations*

int	interpersonal
dec	declarative
q	interrogative
imp	imperative
Oinfo	offer of information
Dinfo	demand for information
Dg+s	demand for goods and services
A	adjunct
A: conj	conjunctive adjunct
A: com	comment adjunct
S	subject
F	finite
pr	present
ps	past
f	future
ab	ability
obl	obligation
+	positive polarity
-	negative polarity
P	predicator
C	complement

### *Textual abbreviations*

text	textual
top	topical
int	interpersonal
*	marked