CHAPTER I
INTRODUCTION

1.1. The Problem

Foreign language teaching has stimulated the interest of educationists for a good long time and massive investments have been made to improve the quality of continuing education programs in the EFL field (English as a Foreign Language). Despite the enormous effort to provide conditions for effective learning in the EFL, how to develop some language abilities is still a much live issue.

Among the abilities demanded of the EFL students, the acquisition of the reading skills, more precisely 'critical reading skills', needs urgent attention because in countries like Turkey, where the medium of instruction in the majority of the institutions is English in tertiary education, the top priority for the average college student has become reading unabridged materials. Since most of the course materials including the textbooks are written in English, the EFL student is required to read authentic texts in order to learn the subject content about his own major field of study.

The EFL students as prospective engineers, doctors or academicians are also expected to perform tasks which demand 'critical reading skills' because in such cases as when they are supposed to present papers on recent developments in their own fields at international symposiums, a simple reading of academic texts to derive information or to understand the writer's ideas does not help, and so they need to use their critical reading skills to evaluate what they have read and to integrate the new information with their previous knowledge and understanding of the specific field.

Considering the increasing demands placed upon the EFL students, the teaching of how to read texts critically deserves attention because they have been

largely unsuccessful in interpreting the multiple meanings of the texts due to the following reasons listed below:

1. The prevailing approach in the teaching of reading is still under the influence of such traditional methods of language teaching as 'The Grammar-Translation', which focused on matching words in the foreign language text with meanings in the student's native tongue (Celce-Murcia, 1991: 195). As a result, the EFL students are busied with the laborious task of studying the discrete units of text, i.e. vocabulary, and are, thus, unable to develop an understanding of the larger chunks of text, i.e. 'discourse', which can be defined as "the act of communication in which the writer intends to affect a reader, and the reader attempts to work out the writer's intentions" (Goatly, 2000: 3).

2. Many language teachers merely possess a formal, theoretical knowledge of language. Since they do not know how discourse operates in authentic texts, they can neither teach the functional aspects of English in real communication nor go beyond correcting the grammatical errors in the students' papers.

3. Following the traditional methods of language teaching, these language teachers concentrate only on the discrete units of the formal language system such as pronunciation, vocabulary and grammar; and reduce language learning to a simple study of these linguistic units, where the ultimate aim is to teach the students how they function within isolated sentences.

4. As they lack the knowledge of how effective communication takes place in English, these language teachers are incapable of diagnosing the developmental needs of learners and determining the features of the texts their students need to master (Bloor, 1995: 229). That is to say, they wrongly diagnose formal skills and knowledge as the basic need of the EFL students and are not able "to convey to learners the features of a particular text that make it a good text - in the sense that it performs the function for which it was intended and that it is acceptable by the

community within which it was produced" (Hopkins & Dudley-Evans as cited in Bloor, 1995: 229).

5. Another shortcoming in the current reading classes is related to the teachers' choice of the reading materials because the texts lack authenticity. Since they cannot trust their instincts as to what is natural, they expose the students to artificial texts, which have been specially prepared for educational purposes; i.e. with the purpose of studying single grammatical features such as 'the contrast between the present perfect and simple past tenses'; and bore the students to death by conforming to a continual pattern of lesson plan because these tasteless texts do not offer much discussion in the class.

6. The fault also lies with the writers who contribute to the compilation of these texts found in commercial textbooks because they have disregarded the far more effective role of discourse in the interpretation of the various meanings made in the educational texts:

One major deficiency of these coursebooks is that they do not provide the learners with representative samples of different genres (e.g. short stories, articles, reports, etc.) and so they deprive the learners of the opportunity to familiarize themselves with the particularities of the specific types of text. Since the students cannot see how discourse is structured in real situations, they remain ignorant of the way the writers encode their meanings in authentic texts as well as the reason why they have chosen to present their message in that way. As the EFL readers are overwhelmed by the task of understanding each word in the text as if they were doing a word for word translation of the text, they tend to end up with merely a literal interpretation of the text and cannot figure out what the author has really intended to communicate.

Secondly, most of these commercial textbooks fail to provide a systematic approach to the teaching of such discourse resources as 'cohesion', which reflects the connections between the writer's thoughts and helps the reader to fully trace

the development of his message in the text. Due to the misrepresentation of the cohesive devices (reference, ellipsis, substitution, lexical cohesion and conjunction) in these coursebooks, the students cannot capture the very essence of the text; that is, 'coherence', which characterises the text as unified and meaningful stretches of language.

As a result, they are unable to develop a basic understanding of the meanings the writer has intended to convey in the text. As Christine Nuttall (as cited in Bloor, 1995: 230) rightly points out in her book for teachers on the development of reading skills, the students do not pay attention to the cohesive devices unless they encounter problems because "pronoun reference, elliptical sentences and so on, are often so straightforward that their potential difficulty is overlooked". The resultant gap in their comprehension concerns the signification of sentences, for the inefficient readers, who cannot discover what a pronoun refers to in the text or supply the full version of an elliptical sentence, will not be able to establish its signification (Nuttall as cited in Bloor, 1995: 230).

7. Given the circumstances, it is unreasonable to expect the students to provide a critical evaluation of the text they have read; for without a systematic study of discourse and a practical knowledge of the linguistic resources employed in the creation of the text, they can't even understand the plain sense of what the writer has set out to achieve, let alone reflect on the validity of the assertions made by the author.

8. Now that the ultimate goal of a modern reading class is to cultivate critical readers, who are not only active but also sceptical by nature and always keep an open mind in order not to be coerced into submission to the writer's implicit assumptions, a different methodology should be chosen in the teaching of reading.

The procedures in use are not based on a functional approach, which adopts a linguistic analysis of the reading material and practises exercises

designed to raise the students' awareness of discourse organization. Therefore, the students are not armed against the potential challenges they may face in understanding and interpreting a difficult text, i.e. the complexities of the meanings encoded by the author and the organizational pattern of the text embodying these multiple meanings.

On the other hand, those teachers, who cannot diagnose the students' problems, prove helpless, for they do not know what theoretical knowledge to provide and how to offer a practical solution to the problems of textual analysis as the students study the text in order to evaluate the writer's ideas and uncover any hidden messages.

1.2. The Purpose of the Study

It is observed that despite concerted effort made to improve their reading skills, the EFL students are not yet able to tackle difficult texts and fully appreciate the value of the texts they are likely to encounter because the outdated, inefficient classroom practices do not have the desired effect on the development of the students' critical reading skills.

The demands of the modern reading class require the students "to read not, primarily, to learn, but primarily in order to comprehend" (Kress, 1990: 40) and evaluate the text because the best reader is "a critical, a resistant reader, one who both sees the constructedness of the text and of the reading position and who can at the same time reconstruct the text in a manner useful to herself or himself" (Kress, 1990: 40).

The major objective of this study is, therefore, to provide a functional approach to the study of the texts in the reading classes so that the declared aim of the reading class – "to train effective readers, readers who are active in relation to the text, able to construct the text to their benefit" (Kress, 1990: 40) – could be achieved.

1.3. The Statement of the Problem

How can a functional text analysis be exploited to raise the students' awareness of discourse organization in authentic texts and to guide them into a critical reading of two Gothic stories by adopting Halliday's multifunctional perspective of language in Functional Grammar?

1.4. The Research Questions

1. Does a practical knowledge of how the ideational, interpersonal and textual meanings are reflected in discourse raise the students' awareness of the writer's ideology latent in the text?

2. Does the representation of experience vary according to the writer's choice of process type in the Transitivity system of the ideational metafunction?

3. Does the establishment of the social relationships between the interactants in the text change with respect to the writer's choice of MOOD class in the MOOD system of the interpersonal metafunction?

4. Does the thematic development of the text alter in terms of the writer's choice of the organizational pattern in the Theme system of the textual metafunction?

5. Does a systematic study of how the writer uses the linguistic resources of cohesion in the creation of the texture enhance the students' interpretation of the writer's intended message encoded in the text?

1.5. Definitions of Terms

CIRCUMSTANCE: the temporal and spatial settings of the process as well as the other participants indirectly involved in the process.

COHERENCE: the quality of meaning, unity and purpose perceived in discourse; refers to the way a group of clauses relate to the context.

COHESION: the quality of being bound together as a text; the set of linguistic resources that every language has as part of the textual metafunction for linking one part of a text to another.

CONJUNCTION: one of the five cohesive devices, which involves the relation of a clause or some longer stretch of language to what follows it by one or other specific set of semantic relations.

CONTEXT: the social or physical world which interacts with text to create discourse.

CONTEXT OF SITUATION: the total cultural background where language is used to realize a function; the configuration of field, tenor and mode features that specify the register of the text.

DISCOURSE: the stretches of language perceived to be meaningful, unified and purposive.

DISCOURSE ANALYSIS: the study of the relationship between language and the contexts in which it is used.

ELLIPSIS: one of the five cohesive devices, which involves the omission of the non-informative elements and the information retrieval from the preceding discourse.

FIELD: one of the three register variables, which refers to what is happening, to the nature of the social action that is taking place.

FUNCTION: the purposes for which people use language.

FUNCTIONAL GRAMMAR: a way of looking at grammar in terms of how grammar is used. It focuses on the development of grammatical systems as a means for people to interact with each other.

GIVEN: that part of the message that has been of common knowledge between the speaker and the hearer.

IDEATIONAL METAFUNCTION: one of the three metafunctions, which is concerned with the representation of the cultural/individual experience of the speaker as a member of the society- 'the outer and inner reality'.

INTERPERSONAL METAFUNCTION: one of the three metafunctions, which is concerned with the expression of the speaker's attitudes and judgments in the social interaction as well as his influence on the behaviour of the others and the different role relationships that the speaker enters into in the communicative acts.

LEXICOGRAMMAR: the intermediate level of language which is concerned with the lexis and grammar of a language.

LEXICAL COHESION: one of the five cohesive devices, which refers to the speaker's choice of the lexical items that are related in some way to what has gone before.

METAFUNCTION: that part of the system of language- the particular semantic and lexicogrammatical resources- that has evolved to perform the function in question.

MODALITY: a linguistic system which is concerned with the different ways in which a language user can intrude on his message, expressing attitudes and judgments of various kinds.

MODALIZATION: when modality is used to argue about the probability or usuality of propositions.

MODE: one of the three register variables, which refers to what part the language is playing, what it is that the participants are expecting the language to do for them in that situation.

MODULATION: when modality is used to argue about the obligation or inclination of proposals.

MOOD: i. the interpersonal system that realizes speech functions in lexicogrammar. ii. one of the constituents of the clause, which indicates one of the elements of the clausal structure- the 'Mood'; the other being the 'Residue'.

NEW: that part of the message that carries focal importance.

PARTICIPANT: the entity being talked about.

POLARITY: is the choice between positive and negative as in is/isn't, do/don't.

PROCESS: the representation of goings-on.

REFERENCE: one of the five cohesive devices, which refers to an identifying or comparative relation between an element of the text and another that serves as an interpretative source in the discourse.

REGISTER: the variety of language used in a particular situational context.

RHEME: that part of the message which remains behind and develops the Theme.

SUBSTITUTION: one of the five cohesive devices, which is used to replace the linguistic units that are already present in the text and would prove redundant were they to be repeated.

TENOR: one of the three register variables, which refers to who is taking part, to the nature of the participants, their statuses and roles.

TEXT: a stretch of language interpreted formally, without context; a complex of ideational, interpersonal and textual meanings as a metafunctional construct.

TEXTUAL METAFUNCTION: one of the three metafunctions, which provides the speaker with the text-forming resources of language.

TEXTURE: the property of being a text; the relation of any stretch of language to its context.

THEME: i. the textual system which is concerned with the organization of the clause as message and how information presented within individual clauses is embedded in the larger text. ii. one of a pair of textual functions of the clause which represents the starting point for the message.

TRANSITIVITY: the overall grammatical resource for construing experience in terms of a configuration of a process, participants and circumstances.

Abbreviations

A : Actor

Ac : Circumstantial Adjunct

Ad : Adjunct

Ag : Agent

Aj : Conjunctive Adjunct

Am : Mood Adjunct

Ao : Comment Adjunct

Ap : Polarity Adjunct

At : Continuity Adjunct

Att : Attribute

Av : Vocative Adjunct

B : Beneficiary

Be : Behaver

C : Complement

Ca : Attributive Complement

Cac : Circumstance-Accompaniment

CALD: Cambridge Advanced Learner's Dictionary

Cc : Circumstance-Cause

Cl : Circumstance-Location

Cm : Circumstance-Manner

Co   : Circumstance-Role

Cr   : Carrier

Ct   : Circumstance-Matter

Cx   : Circumstance-Extent

F   : Finite

FSP   : Functional Sentence Perspective

G   : Goal

Id   : Identified

Ir   : Identifier

LDOCE: Longman Dictionary of Contemporary English

M   : Medium

n   : number

P   : Predicator

Pa   : Attributive-Relational Process

Pb   : Behavioural Process

Pcc   : Circumstantial Process

Pe   : Existential Process

Ph   : Phenomenon

Pi   : Identifying-Relational Process

Pm   : Material Process

Pme   : Mental Process

Po   : Process

Pp   : Possessive Process

Pv   : Verbal Process

R   : Range

Rv   : Receiver

S   : Subject

Sr   : Senser

Sy   : Sayer

T   : Token

Tg   : Target

V   : Value

Vb   : Verbiage

VP   : Verb Phrase

X   : Existent

1.6. The Significance of the Study

As mentioned previously, the question of how to develop the EFL students' reading skills, particularly 'critical reading skills' remains unanswered. In order for the students not to be influenced by the writer's instruction as to what stance to take in reading, they should be awakened to how the writer organizes discourse in different genres and why he has chosen to structure the text in the particular way; for a superficial understanding of what the text denotes does not help any longer when they are faced with difficult texts.

For this reason, it is assumed that a discourse analysis based on Halliday's Functional Grammar offers a practical solution to how to approach heavy texts in the reading classes. Since the functional text analysis throws light not only on what the text means but also on how and why the text means what it does to the reader, it helps the student to fulfil the role of a critical reader, who doesn't accept what is said in the text as the absolute truth. The present study also gives the language teachers revealing insights into how to diagnose the students' problems of interpretation and "to understand what discourses of knowledge, of morals, of authority, of gender, of power, appear and which of these are dominant in constituting the texts" (Kress, 1990: 18), for they need to recognize the real content – the hidden curriculum of any text in language education.

CHAPTER II
LITERATURE REVIEW

Discourse which refers to the stretches of language perceived to be meaningful, unified and purposive (Cook, 1993: 156) has been studied to discover the relationships between language and the particular context since 1952 when Zellig Harris's article (a sentence linguist's) entitled 'Discourse Analysis' was published. It was an analysis of an advertisement for hair tonic in which Harris embarked on a quest for grammatical rules to explain the sequential order of sentences (Cook, 1993: 13).

From the 1950's the term has come to denote the analysis of language in use in a wide range of disciplines such as sociolinguistics, psycholinguistics, philosophical linguistics and computational linguistics. Since then, discourse analysis has firmly established its place in Descriptive and Applied Linguistics as well. These various disciplines have much in common in that instead of studying artificially created sentences, they are concerned with how real people use real language.

To shed light on how people recognize a meaningful and unified stretch of language in these disciplines, either the rules of grammarians operating between sentences and within them are employed or the speakers' knowledge of the world, of social convention and of goings-on around is put to use. The discrepancy between these two solutions relates to how the linguistic system is viewed: language as a formal system and language as part of a wider social and psychological context (Cook, 1993: 9):

This intellectual division in the theories of language in the Western thought dates back to the classical times of Greece and Rome when Aristotle removed rhetoric from grammar and based grammar on logic and philosophy: rhetoric is concerned with how to do things with words to achieve effects and

communicate successfully with people in particular contexts whereas grammar refers to the rules of language as an isolated object (Cook, 1993: 12).

In this study, the main analytical approach adopted is derived from the work of the major modern linguist Michael Alexander Kirkwood Halliday and his model of grammar – a general grammar for text analysis and interpretation - presented in An Introduction to Functional Grammar. Prior to the introduction of the theoretical and practical principles undertaken in the functional-systemic approach, it is informative to mention the origins of Hallidayan grammar in the work of earlier scholars:

2.1. Halliday's Predecessors

If major influences on Halliday are to be discussed, the names most frequently cited are Ferdinand De Saussure, Bronislaw Malinowski, John Rupert Firth and Dell Hymes along with the Prague School:

Ferdinand De Saussure

Ferdinand De Saussure proposes a larger discipline of semiology – a science that studies the life of signs within society – of which linguistics is a part (Bloor, 1995). In his theory, language is a two-level (bistratal) semiotic system comprised of signs. A sign in return, is 'a two-sided psychological entity' composed of a concept and its representation; in the Saussurean terms: a signified (signifié) and a signifier (signifiant) as illustrated in Figure 2.1 (Saussure, 1974: 66-67).

The relationship between content and expression (meaning and representation) is realizational and arbitrary, that is, there is no natural link between the signifier and the signified in the linguistic system because semiotic systems are established by social convention and language as one of the semiotic systems is, thus, a social fact (Eggins, 2000: 198; Halliday, 1987: 1).
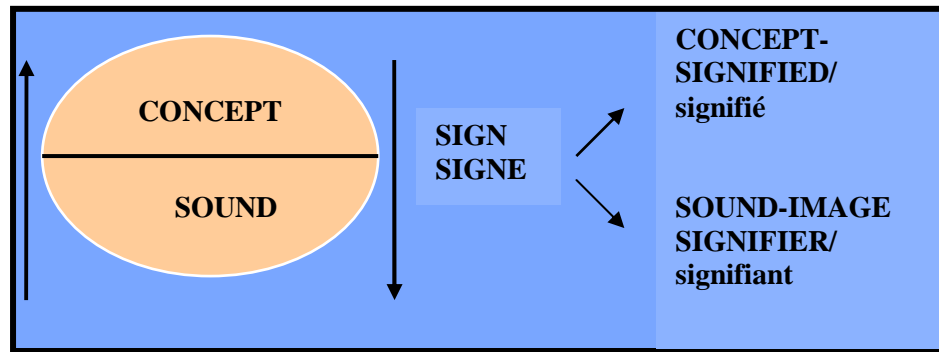
Figure 2.1 Language as a Bistratal Semiotic System

Halliday puts this semiotic view of language one step further and develops a sociosemiotic theory of language. Culture being a social reality is a social construct embodying meanings which are transmitted among the individuals by means of the ordinary language use. Thus, language as one of the semiotic systems both constitutes a culture and functions as an encoding system for many of the others (Halliday, 1987: 2). Halliday (1987: 191) refers to language, in this sense, as 'social semiotic', which means language in the context of culture as a semiotic system.

Ferdinand De Saussure makes another major contribution to the development of modern linguistics and to the formulation of functional grammar through his dichotomy between 'syntagmatic' and 'paradigmatic' dimensions. He notes that a sign in a semiotic system attains its meaning only when it stands in opposition to another. In plain words, the meaning of a sign is determined by the relations it can enter into with the others. These relations between the linguistic signs are laid on two axes: the syntagmatic (horizontal) axis being concerned with the sequential relations and the paradigmatic (vertical) axis with the oppositional relations between signs in the linguistic system (Eggins, 2000: 201):

(1) He died in his sleep:
    a. *He died him in his sleep.
    b. He stirred in his sleep (as I kissed him). (CALD/CD-ROM)

As seen in the example (1a), the verb 'die' can't be followed by an objective pronoun like 'him' due to the restrictions brought about by the combinatorial possibilities of elements within a syntagm. The example (1b) indicates that the verb 'die' can be replaced by another verb 'stir' without any distortion of the sentential order in a paradigm. Syntagmatic relations, then realize the potential of items for combination in a string, whereas paradigmatic relations are the alternations between items (Bloor, 1995: 242).

In Halliday's functional grammar, syntagmatic relations are used to build up 'chains of structures', while paradigmatic relations are used to constitute 'systems of choices'. A system is a set of paradigmatic choices; and a structure as a syntagmatic phenomenon is a chain of elements where each element results from some paradigmatic choice (Bloor, 1995: 242):

(2) She will ask him (whether he is coming tonight).

The combinational formula of a declarative clause in English like the example (2), can be represented syntagmatically as Subject^ Finite^ Predicator^ Complement. The syntagmatic description, then, displays how constituents go linearly, in sequence:

(3) Will she ask him (whether he is coming tonight) ?
(4) Ask him (whether he is coming tonight) !

In the example (3) and (4), an interrogative and imperative type of clause is chosen from the MOOD system (the grammatical system that indicates a set of contrasts as to the form of the verb to be used in accordance with the speaker's attitude towards what is said) leading to a different arrangement of the functional constituents: Finite^Subject^Predicator^Complement in the interrogative and Predicator^Complement in the imperative variation correspondingly. Thus, the paradigmatic description indicates how configuration of constituents differ from each other.

As evident from the centralization of the system and choice as the organizing principle, the functional-systemic approach prioritizes the paradigmatic relations in a system network because language as choice is a resource for making meanings by choosing and these paradigmatic options can only be captured through systems with the structures expressed by realization statements (syntagmatic) as the output of the choices (Eggins, 2000: 213).

A third aspect of the Saussurean linguistics which has impacted not only on Hallidayan thought but also on his contemporary Chomsky is Saussure's distinction between 'langue' and 'parole' in the conceptualization of language. De Saussure (as cited in Bloor, 1995: 241) asserted that a language in general can not be fully explained but when organized into langue and parole, the former being the collectively inherited set of signs – the language system – and the latter being the individual's use of the system, it can then be interpreted; and also argued that the proper object of linguistic study should be langue rather than parole.

Fifty years later, on a similar cline with Saussure, Chomsky suggested his own dichotomy between 'competence and performance' or 'I-language and E-language'. Chomsky (as cited in Cook & Newson, 1997: 21-22) argues that competence is the speaker/hearer's knowledge of his language and performance is the actual use of language in concrete situations and distinguishes Externalized (E-) language from Internalized (I-) language in these following respects:

I-language linguistics deals with what a speaker knows about language and where this knowledge comes from and regards language as an internal property of the human mind. Its grammar describes the speaker's knowledge of the language because language is "a system represented in the mind/brain of a particular individual" (Chomsky as cited in Cook & Newson, 1997: 21).

E-language linguistics is concerned with the physical manifestations of language and considers language as a social phenomenon, 'as a collection (or system) of actions or behaviours of some sort' (Chomsky as cited in Cook &

Newson, 1997: 22) because an utterance can only be interpreted in relation to the language that preceded it, to the situation at the moment of speaking, and to the social relationship between the speaker and the listener. Its grammar describes the regularities found in a sample of language in the form of structures and patterns (Cook & Newson, 1997: 22).

Chomsky's taxonomy of linguistics as I-language and E-language has its roots in the clash between these two major approaches in linguistics: 'the formal' and 'the functional' in the second half of the twentieth-century. Two main perspectives on the basis of which the system of language is studied in these two approaches are the intra-organism and the inter-organism perspective respectively. The former views language as knowledge while the latter sees it as behaviour. In Halliday's view (1987: 56), language is seen as what goes on in the head in the intra-organism perspective and it is what goes on between people in the inter-organism perspective.

Current formal grammars including the Chomskyan version are based on the intra-organism perspective and reminiscent of the aforementioned philosophico-logical tradition, which revolves around the questions of the nature of linguistic knowledge and its acquisition. Conversely, the functional grammars draw on rhetoric and ethnography and is concerned with the creation of meaning in context, the relationship between grammar and text as well as the realization of higher-order cultural meanings in grammar. Being in the ethnographic-rhetorical tradition, the functional grammars collect empirical data from texts occurring in natural contexts and analyze samples of actual speech or actual behaviour manifested in the physical environment, whereas the formal grammars attempt to generate the underlying rules of the linguistic system through the analysis of the possible and impossible sentences that are invented for the speakers to decide whether they are grammatical or not (Cook & Newson, 1997: 22).

Halliday claims that what lies at the root of this opposition is the type of orientation in the construction of formal and functional grammars, that is, the way

they are written: the formal grammars including the Chomskyan version are primarily syntagmatic in orientation and the basic linguistic unit is the sentence (syntactic), whereas the functional grammars are primarily paradigmatic in orientation and the basic linguistic unit is the text or discourse (semantic) (Halliday, 1990: xxviii).

Adopting the functional approach, Halliday (1987: 4) criticises Chomsky for reducing natural language to a formal system in which the organizing concept is structure defined by logical relations and asserts that language cannot be represented as a set of ordered rules unless the twofold idealization of speaker and sentence is maintained inasmuch as the ordering of rules disintegrates when social man enters.

It is true that a great deal of discourse is more or less routinized but that there is also the possibility of creating novel utterances because every time the speakers use language in a social context, they exchange meanings. The exchange of meanings is, thus, a creative process, for language is a symbolic resource or 'a meaning potential' which stores what the speakers can do/mean. In order to capture the significance of what is said – the actual sentences, what else might have been said/what could be done in the particular context should be determined as the controlling factors in the situation in which language is used are indicative of the fact that all language functions in a social context and the internal organization and patterning of language used in that context can only be explored in relation to the specific function it serves in that particular situation (Halliday, 1987: 28).

Halliday (1987: 52) maintains that the environment in which language is used is defined paradigmatically as using language means making choices in the environment of other choices and a closer look at how these choices are interrelated to each other in the system reveals the internal structure of language determined by the functions for which it is used.

As a result, in order to understand how language is as it is, it is necessary to work on both the actual and the potential, in plain words, on both discourse/text and the linguistic system against the backdrop of a network of interrelating systems of meaning – the culture.

2.2. The Forerunners of the Functional School

The systemic theory which derives from the ethnographic-descriptive tradition in the European functional linguistics is premised on the works of Bronislaw Malinowski, Dell Hymes and John Rupert Firth's system-structure theory at large and owes much to the Prague School:

Bronislaw Malinowski

Bronislaw Malinowski, an anthropologist of Polish origin and a colleague of Firth at London University carried out a research on the Trobriand Islanders who lived mainly by fishing and gardening and spoke Kiriwinian. He studied the language used in a fishing expedition and found that verbal exchanges played a key role in getting the work done. Consequently, he identified language as a mode of action and when he attempted to explicate his ideas on the culture, it turned out that a free but intelligible translation didn't convey anything of the culture and a literal translation, however, was unintelligible to an English reader (Halliday & Hasan, 1990: 6).

As a result, he adopted another technique in which he gave a rather extended commentary that placed the texts about the daily life of the inhabitants in their living environment (Halliday & Hasan, 1990: 6). This he called 'the context of situation' – a term of his coinage that appeared in an 1923 article. The context of situation is the environment in which language comes to life and doesn't refer to all the bits and pieces of the material environment as if an audio and video recording of a speech event with all the sights and sounds surrounding the utterances were at work (Halliday, 1987: 29). Rather, it refers to the total

cultural background where language is used to realize a function because language can't be studied in isolation and obtains its meaning from the accompanying features of the relevant people, actions and events set on the scene. In consequence, in the interpretation of discourse, all the features relevant to the speech taking place such as the people engaged in discourse, the social context in which they are functioning and the nature of the task in hand should be taken into consideration (Bloor, 1995: 248):

> A statement, spoken in real life is never detached from the situation in which it has been uttered. For each verbal statement by a human being has the aim and function of expressing some thought or feeling actual at that moment and in that situation, and necessary for some reason or other to be made known to another person or persons- in order either to serve purposes of common action or to establish ties of purely social communion, or else to deliver the speaker of violent feelings or passions… utterance and situation are bound up inextricably with each other and the context of situation is indispensable for the understanding of the words… a word without linguistic context is a mere figment and stands for nothing by itself, so in reality of a spoken living tongue, the utterance has no meaning except in the context of situation (Malinowski, as cited in Eggins, 1994: 51)

John Rupert Firth

Under the influence of Malinowski's work, John Rupert Firth – the first professor of general linguistics in a British university (The School of Oriental and African Studies, London University, 1944) – developed Malinowski's notion of 'context of situation' into his own general linguistic theory, for its preexisting form was merely concerned with the exploration of the meaning of the particular instances of language use in the specific texts. In Firth's view (as cited in Brown & Yule, 1989: 37), the dissociation of language from the social context in which it functions is not acceptable because words and propositions do not have meaning in themselves but all meaning derives from the functions of language – what the particular language use sets out to achieve – in a context.

Consider the following as an example; in the film 'We were soldiers', there is a conversation between the wives of two soldiers, in which one expresses

her astonishment at a notice in the public laundry which says: 'WHITES ONLY!' and wonders where she will have her coloured clothes cleaned.

Immediately after her naive remark, another strongly protests that they do not deserve such maltreatments, for her husband is as brave and loyal a soldier as any other in the American army. Obviously, she is aware of the fact that the expression has nothing to do with the type of clothes to be brought to the laundry. Rather it is indicative of the apartheid in the American society.

The interpretation of the linguistic expression is, thus, dependent on the characteristics of the participants in the social situation in which they exchange meanings: the two interactants, one with a WASP background and the other of BLACK origin, draw different meanings from a single utterance and ascribe different functions to a simple wording of language: the former considers the utterance as 'information-giving', while the latter regards it as 'insulting'.

In the study of texts, Firth organizes a framework for the description of the context of situation, for he argues that there is the likelihood of predicting the potential meanings – if the context is to provide the interlocutors with the necessary information – and of generalising across meanings in specified social contexts (Brown & Yule, 1989: 37):

> A. The relevant features of participants: persons, personalities.
>   i.   The verbal action of the participants.
>   ii. The non-verbal action of the participants.
> B. The relevant objects.
> C. The effect of the verbal action.
> (Firth as cited in Brown & Yule, 1989: 37)

Halliday and Hasan (1990: 8) rephrase Firth's dimensions of the context of situation in the following way: in the situation, there are;

a. 'the participants' that define the role and status relationships among the interactants in the conversational exchanges;

b. 'the action of the participants' that corresponds to what they are doing and is categorized as verbal and non-verbal;

c. 'other relevant features of the situation' that consist of the surrounding objects and events reflective of the on-going action;

d. 'the effects of the verbal action' that relates to what consequences the participants' utterances bear upon the situation.

Dell Hymes

Following Firth's 'ethnographic' view of communication, the American sociolinguist, Dell Hymes identifies the two basic roles of context in interpretation as limiting the range of possible interpretations and supporting the intended interpretation (Brown & Yule, 1989: 37). Since a wide range of meanings can be realized by the linguistic forms – structures, what the particular form of language means in a context can only be determined by the elimination of all the other possible meanings by means of the contextual cues accompanying the text. Hymes's features of context are similar to those of Firth's with slight deviations:

a. the roles being of three types, the 'addressor' (the speaker/writer producing the utterance), the 'addressee' (the hearer/reader receiving the utterance), the 'audience' (the overhearers);

b. the 'topic' that refers to what is being talked about;

c. the 'setting' that relates to where the event is located in terms of time and place;

d. the 'channel' that is concerned with how communication is achieved between the participants - the means - (spoken or written);

e. the 'code' being the kind of language, dialect or style in use;

f. the 'message-form' that corresponds to the genre of the message (business letter, sonnet, anecdote, etc);

g. the 'event' being about the nature of the communicative event within which a genre may be embedded (a sermon as part of a larger event like the church service);

h. the 'key' that involves evaluation;

i. the 'purpose' that relates to the realization of the participants' intention of language use in interaction (Brown & Yule, 1989: 38).

Hymes' classification of contextual features is reworded by Halliday and Hasan (1990: 9) in the following way:

a. the form and content of the message;
b. the setting;
c. the participants;
d. the intent and effect of the communication;
e. the key;
f. the medium;
g. the genre;
h. the norms of interaction.

The trouble with such lists is that the theoretical status to be assigned to them in relation to the text is not uniform; for instance, Hymes considers form and content of message, i.e. the text itself, as one of the components, compared to Firth's 'verbal action of the participants' (Halliday, 1987: 61). Halliday (1987: 62) offers an alternative approach: the situational factors do not include the text but determine it as they represent the situation in its generative aspect.

In his triadic formula, the categories of field, tenor and mode are used to define the meaning potential that is characteristic of the situation type in question (Halliday, 1987: 125) – the register (a semantic configuration) and for this reason, they are called the register variables:

1. The FIELD OF DISCOURSE refers to what is happening, to the nature of the social action that is taking place: what is it that the participants are engaged in, in which the language figures as some essential component?

2. The TENOR OF DISCOURSE refers to who is taking part, to the nature of the participants, their statuses and roles: what kinds of role relationship obtain among the participants, including permanent and temporary relationships of one kind or another, both the types of speech role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved?

3. The MODE OF DISCOURSE refers to what part the language is playing, what it is that the participants are expecting the language to do for them in that situation: the symbolic organization of the text, the status that it has, and its function in the context, including the channel (is it spoken or written or some combination of the two?) and also the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expository, didactic, and the like. (Halliday & Hasan, 1990: 12)

In the early version of the functional grammar (scale-and-category grammar), there used to be a fourth dimension of the situational context: 'the role of discourse' that refers to the social function of the text; i.e. advice, warning, request (Morley, 1985: 48).

There are three more differences between the scale-and-category grammar and the evolutionary functional grammar: the field of discourse, which was formerly concerned with the subject matter alone, has now extended to embrace the institutional setting in which a piece of language occurs and the totality of the activity in which the participants are engaged in a setting; the tenor of discourse, which was previously concerned with the variations in formality, now encompasses the relationship between participants and deals with questions such as the permanence or otherwise of the relationship and the degree of emotional charge in it; and lastly, the mode of discourse has come to be used to refer to the more detailed choices, relating to the role of language in the situation other than the choice between spoken and written medium (Doughty et al. as cited in Halliday, 1987: 33).

The organization of the context of situation into three dimensions is significant in that the contextual situation provides the interactants with a good deal of information as to what the other interlocutor will say next or what will follow next in the communicative exchanges. In essence, the register variables act as contextual cues which help the participants to make predictions about the possible meanings to be exhanged in the particular setting, which, in turn, helps to reduce the likelihood of failures in communication in terms of the interpretation of the message.

CHAPTER III
THEORETICAL BACKGROUND

3.1. Halliday's Functional-Systemic Approach

The ideas of the major scholars who influenced Hallidayan thought have been outlined; hereafter, the theoretical linguistic foundations of the systemic-functional approach are to be laid:

The View of Language

In the functional theory, language is viewed as a resource, in effect a meaning potential which, like a reservoir of meanings, stores what a participant means (actual) in a particular situation and also generates still more meanings that the participant is likely to make in that situation – what he can mean (potential). Therefore, the interpretation of what is said depends on what might have been said and such an embedding of both the actual and potential in a paradigmatic environment calls for the internal organization of language based on choices but not chains.

Language, then, is organized as a network of interrelated choices describing the available resources of meaning-making and it is a system embedded further in a context which can be regarded as higher-level semiotic systems which constitute the essential patterns of culture (i.e. systems of knowledge, value systems, the social structure) that are transmitted by means of ordinary language use (Halliday, 1987: 52; Matthiessen & Bateman, 1991: 4).

Figure 3.1 displays the interdependence of semiotic systems; if the context of culture is regarded as a 'universal set', in mathematical terms, including the context of situation as a 'subset'; then the so-called set 'language' is the innermost element within in the network of interrelated systems of meaning (semiotic system):
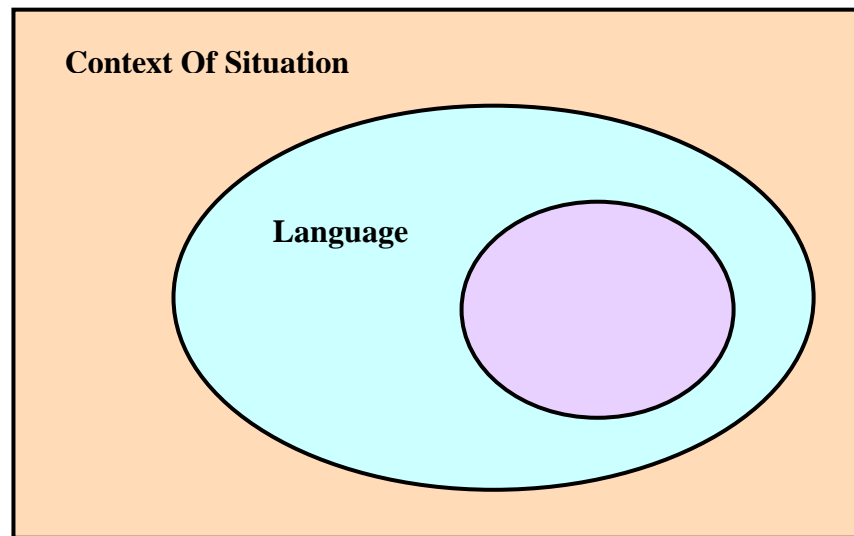
Context of Culture

Context Of Situation

Language

Figure 3.1 Language in Context

Language as a Tristratal System

Situated in the wider context of culture, the linguistic system itself is a network of more intricate systems determined by more delicate choices, which are made on a number of levels (in Firthian terms, but 'strata' in Lamb's stratification theory) of symbolization which represent different orders of abstraction; with the higher strata realized by the lower (Halliday as cited in Matthiessen & Bateman, 1991: 62).

Most bistratal semiotic systems are comprised of a content and an expression as illustrated by the nonverbal signal below. Here, the content of 'acceptance' is coded into the representation 'thumbs up' in Figure 3.2 and that of 'refusal' is expressed by the symbol 'thumbs down' in Figure 3.3:
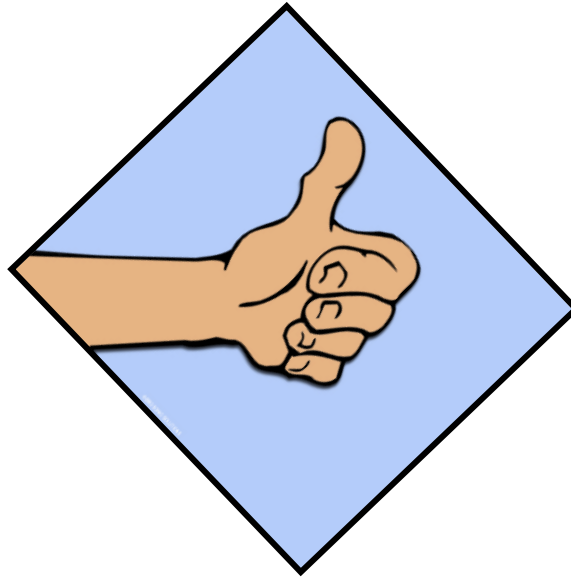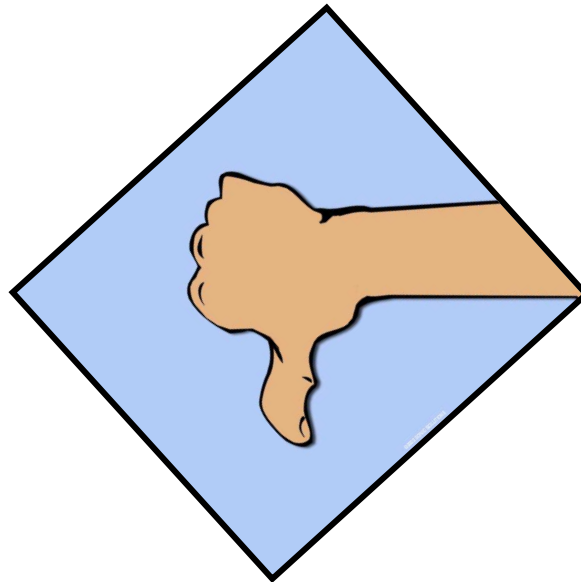
Figure 3.2 Thumbs Up

Figure 3.3 Thumbs Down

Nevertheless this is not the case with the semiotic system of language that is made up of three strata. In linguistic terms, the linguistic system is stratified into subsystems on three levels of abstraction: semantics (discourse), lexicogrammar and phonology. As higher levels are realized by lower ones, semantics is realized by lexicogrammar (grammar & vocabulary) which in turn is realized by phonology or graphology (the phonological or orthographic system) as illustrated by Figures 3.4 and 3.5:
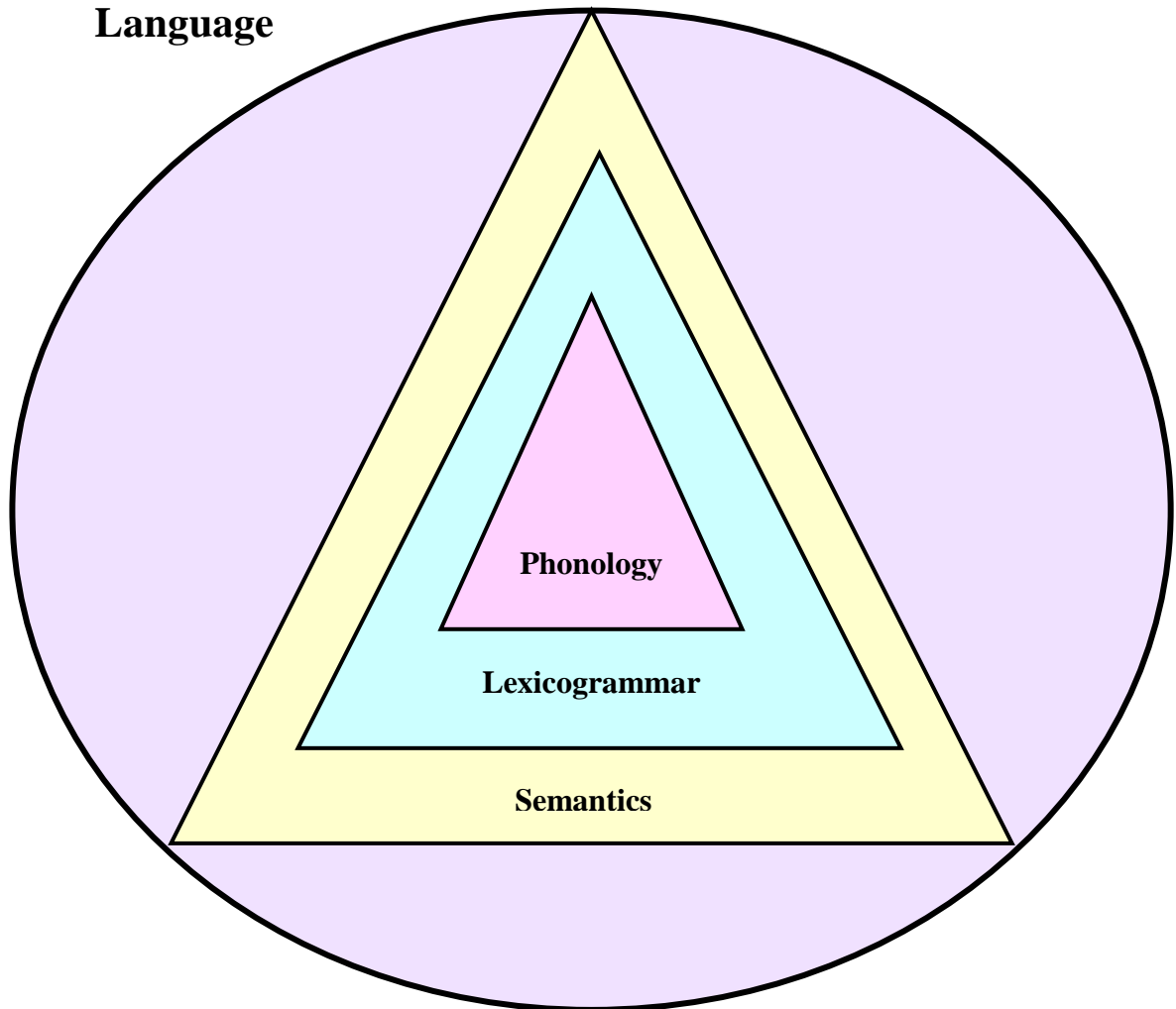
Language

Figure 3.4 Language as a Tristratal Semiotic System

	Folk Names	Technical Terms
Content	meanings	(discourse-) semantics
	wordings (words & structures)	lexicogrammar
Expression	sounds/letters	phonology/ graphology

Figure 3.5 Levels or Strata of Language (Eggins, 2000: 21)

Adopting the general perspective on the linguistic system in Hjelmslev in the Prague School and Firth in the London School, Halliday (1987: 39) points out that each of the semantic, lexicogrammatical and phonological systems stands for a potential, and is capable of a range of alternatives; and he also notes that the lexicogrammatical system (what the speaker can say) as an abstract potential, which has nothing to do with what he knows (the internal/cerebral processes in his brain) realizes the semantic system (what the speaker can mean) as the meaning potential and if language is to be taken as a system of meaning potential, then this semantic system is itself the realization of a higher-level semiotic, which refers to the behaviour potential – what the speaker can do because when the speaker says something, he uses language to reach an end - in order to do something (language as a mode of action) and creates the behaviour potential as a social semiotic that is encoded in language.

Genre, Register and Language

The behavior potential – the uses language can be put to – is activated with respect to two constructs in terms of the sociosemiotic theory of language: genre and register because it is previously mentioned that language as social semiotic functions under the influence of the contexts of culture and situation which in turn, create the specific 'register' and 'genre' that the related discourse (meaning) is embedded in.

The register determines the impacts of dimensions of the immediate context of situation of a language event on the way language is being used whereas the genre is concerned with the description of the context of culture on language by exploring the staged, step-by-step structure (schematic structure) culture institutionalizes in order to achieve goals (Eggins, 2000: 9).

In summary, the genre refers to the overall purpose of the interactive exchange with the stages the speakers follow to achieve that purpose and is encoded in language through the mediation of the register that defines what the

speaker talks about, the relationship between the interlocutors and the role of language in action; in familiar terms; the field, tenor, mode of discourse in the context of situation (Eggins, 2000: 30, 34) as seen in the revised version of the Figure 3.1 below:
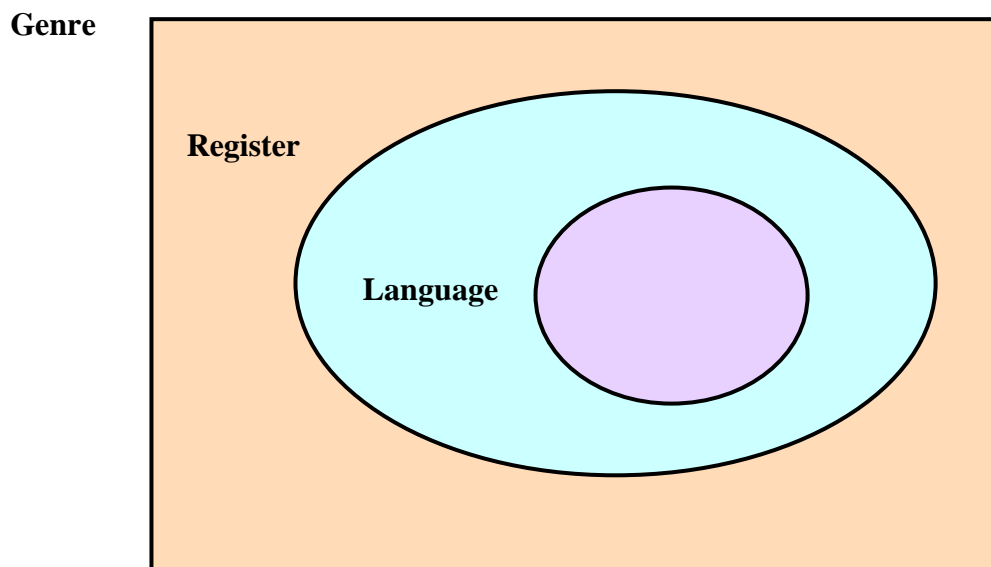

Figure 3.6 Language Embedded in Register and Genre

The realization of register and genre is therefore representative of language organized on three levels of semantics, lexicogrammar, phonology and the aforementioned register variables – FIELD, TENOR, MODE – determine the types of meaning language is structured to make.

Functions and Metafunctions of Language

Language is a tool to fulfil the aims or goals of the people in the particular situations. The notion 'function' is synonymous with 'use' and refers to the purposes for which people use language, so a better understanding of how language works and what people do with it necessitates a closer study of how language is organized by the functions it is called on to serve (Halliday & Hasan, 1990: 15, 44). The nature of the linguistic system is then to be explored in terms

of the set of basic functions from which it springs and around which it is organized because 'the linguistic system is functional in origin and orientation' – an argument that is considered true both in the phylogenetic (in the evolution of language) and ontogenetic sense (in the child's development of language) (Halliday, 1987: 47). In more plain words, language is functional in terms of both phylogeny, which refers to the historical development of language in a speech community and ontogeny, which refers to the development of language in an individual (Richards & Platt, 1992: 256).

The Ontogenetic Development of Metafunctions

The term 'metafunction' means 'that part of the system of language – the particular semantic and lexicogrammatical resources – that has evolved to perform the function in question' and it is not interchangeable with the term 'macrofunction' which refers to the original social functions of the child's protolanguage, for the metafunctions concern the functional components in the organization of the semantic system and represent the functions of language as incorporated into the linguistic system (Halliday, 1987: 50, 121; Halliday & Hasan, 1990: 44).

As a child learns his mother-tongue (a meaning potential is created), he builds up his own semantic system with its realizations in three phases of semiotic development, during which evolves the metafunctions out of the functions language serves:

In Phase I, the child constructs his own semiotic independent of the adult linguistic system in his surroundings. This language is a simple symbolic system of two strata (a semantic and a phonological strata that encode meanings directly into sounds) which consists of content/expression pairs that are meaningful in certain culturally defined and possibly universal functions (Halliday, 1987: 71). Halliday (as cited in Richards & Rogers, 2002: 160) defines seven basic functions that language serves in the child's development of his mother-tongue:

1. the instrumental function: using language to get things
2. the regulatory function: using language to control the behaviour of others
3. the interactional function: using language to create interaction with others
4. the personal function: using language to express personal feelings and meanings
5. the heuristic function: using language to learn and to discover
6. the imaginative function: using language to create a world of the imagination
7. the representational function: using language to communicate information

Phase II is transitional in that in lieu of phylogeny, the child starts to adopt the adult model drawing on the speech in his immediate social environment and processes the text-in-situation through filtering them in his own functional-semantic grid. On its way to the adult language, the child's bistratal protolanguage that is limited in functionality acquires a third level of coding: a grammar (with vocabulary) – the interface between the semantic (meanings) and the phonological (sounds) levels because the lexicogrammatical stratum provides the child with the opportunity to encode multiple meanings and it lends itself to a growing variety of different communicative contexts to which the child needs to adapt as he generalizes across these contextual uses through grammar that is inserted between semantics and phonology (Halliday, 1987: 71; Matthiessen & Bateman, 1991: 62).

In Phase II, the child, having mastered the two basic functions of language: the mathetic (learning) and pragmatic (doing) function at around 18 months, now incorporates this opposition between language 'for information' and 'for action' into the lexicogrammar, on which point the functional distinction between the 'ideational' and 'interpersonal' components of the semantic system in the adult language comes into being (Halliday, 1987: 71). These are the two of the so-called 'metafunctions' of language: the ideational corresponding to the learning/thinking function and the interpersonal corresponding to the doing function in the dual motif of language use (Halliday & Hasan, 1990: 44).

As opposed to the infant's protolanguage in which each symbol performs only one action and each utterance has either mathetic or pragmatic function, the

adult language makes it possible that each utterance has both an interpersonal and ideational component in its organization, for it not only does something but also tells about it in the metafunction theory (Halliday & Hasan, 1990: 44).

There is also a third component of the semantic system – the 'textual' metafunction which ensures that language is structured in such a way that it creates a text that is relevant to the context of its use. Halliday (1987: 50) distinguishes the textual function from the other two because he regards it as the enabling function that is intrinsic to language; in fact, as a resource for relating the language to the context (to the situation and the preceding text).

On the threshold of the third phase, the child has already managed to integrate the three metafunctions into the semantic system and is aware of the simultaneous interplay of the meanings which presuppose the presence of the other in any linguistic exhange; at the same time, as he moves on to the final phase which sees the mastery of the adult language and continues throughout life, he, having effectively entered the adult language system, now interprets every text in terms of all these three metafunctions (Halliday, 1987: 72):

A Trio of Metafunctions

According to the ternary interpretation of functional components in the semantic system; in every instance of language use in social contexts, three modes of meaning are present, inasmuch as the text as the basic unit of the semantic system displays all the three and can, thus, be defined as 'a polyphonic composition in which different semantic melodies are intervowen to be realized as integrated lexicogrammatical structures' (Halliday, 1987: 112).

As a result, a person who needs to understand some stretch of language; i.e. who learns through listening to the teacher (spoken discourse) or reading the textbook (written discourse) will explore the three metafunctions at work:

1. The Ideational Function: The ideational component of language is concerned with the representation of the cultural/individual experience of the speaker as a member of the society – 'the outer and inner reality' – and is made up of two subfunctions: a. the experiential function that refers to the content or ideas; and b. the logical function that refers to the relationship between ideas (Bloor, 1995: 9; Halliday, 1987: 112).

The experiential function undertakes the expression of the processes, the phenomena of the external world and the world of the speaker's own consciousness, e.g. his thoughts, feelings, etc.

The logical function indicates the combinations of phenomena through highly generalized relations and differs from the other functions in that the recursive structures of language are used to represent such relations as coordination, apposition, condition and reported speech through paratactic (the linking of equal elements) and hypotactic operations (the binding of unequal elements) in the linguistic system (Halliday, 1987: 48, 112; Matthiessen & Bateman, 1991: 68).

As a result, one needs to understand: a. the processes being talked about, the participants involved in the processes as well as the circumstances like time, place, manner, cause accompanying them; and b. the relationship between the processes or participants co-existing in the text in order to succeed in learning a language (Halliday & Hasan, 1990: 45).

2. The Interpersonal Function: The interpersonal element of language is concerned with the expression of the speaker's attitudes and judgments in the social interaction as well as his influence on the behaviour of the others and the different role relationships that the speaker enters into in the communicative acts such as the relationships of questioner-respondent, informer-doubter, etc (Halliday, 1987: 112). If the ideational function is to be regarded as language as reflection (a representation of reality), the interpersonal function can, then, be

regarded as language as action (a way of doing something) (Halliday & Hasan, 1990: 20).

In order to master the interpersonal function, the prospective language user needs to recognise the speech function; whether it is an offer, command, question or statement and to understand the attitudes and judgments accommodated in the text along with the rhetorical features in the make-up of the symbolic act (Halliday & Hasan, 1990: 45).

3. The Textual Function: The textual component provides the speaker with the text-forming resources of language – the texture, which deals with the relation of any stretch of language to its environment both verbal (what has been said or written before) and non-verbal (the situational environment); and as the enabling function of language, it organizes the combination of ideational and interpersonal meanings in the relevant context (Halliday, 1987: 113). So, it is essential to 'grasp the news value and topicality of the message and the coherence between one part of the text and every other part' because it is this that distinguishes a text that is meaningful or operational in its context of situation from 'language that is suspended in vacuo' (Halliday & Hasan, 1990: 45; Halliday, 1987: 113).

The Register Variables and Metafunctions

The aforementioned parameters of the context of situation that determine the the variety of language relevant to its use – the register are systematically related to the functional components of the semantic system of language represented as the metafunctions because 'the linguistic system is organized in such a way that the social context is predictive of the text' (Halliday, 1987: 189).

As the text (a semantic unit) is created in the context (a semiotic construct), it actualizes the meanings that compose the social context by means of the choices made in the meaning potential of language and Halliday (1987: 189) also points out that communication is sustained only when the interlocutors can

figure out what is likely to be meant capturing the cues gathered from the field, tenor and mode of the situation, for guessing what semantic configurations – register – may follow helps to fill the gaps of the conversation where there are omissions or meanings that are not focal in the linguistic interchange. In another terminological framework, Halliday (1987: 123) integrates the trio of metafunctions into the wider picture of the situational context as follows:

> "…field [is related to] to the ideational component, representing the 'content' function of language, the speaker as observer; tenor to the interpersonal component, representing 'the participation' function of language, the speaker as intruder; and mode to the textual component representing the 'relevance' function of language, without which the other two do not become actualized. There is a tendency, in other words, for the field of social action to be encoded linguistically in the form of ideational meanings, the role relationships in the form of interpersonal meanings and the symbolic mode in the form of textual meanings."

The cross-association of the three variables of register and the three metafunctions of language can also be illustrated as in Figure 3.7, where the contour lines of 'field, tenor and mode' are regarded as 'three hills' at the same altitudes and thus, shown within one and the same *isohpyse* called 'the register variables'; while the outer contour lines of 'the contexts of situation and culture' are considered as 'two vast plains', in whose bosom the three hills of the field, tenor and mode are erected.

A projection of this contour map based on the trio of *isohypse* – 'the context of culture, the context of situation and the register variables' – is made in order to build the profile of the three metafunctions of language situated on the semantic axis. The context of culture that consitutes a higher-level semiotic has its effect on language as social semiotic because the triple construction of the contextual situation (field, tenor, mode) feeds information back into the triple classification of the meanings (ideational, interpersonal, textual metafunctions) made in the semantic layer of the tristratal system of language (semantics, lexicogrammar, phonology):
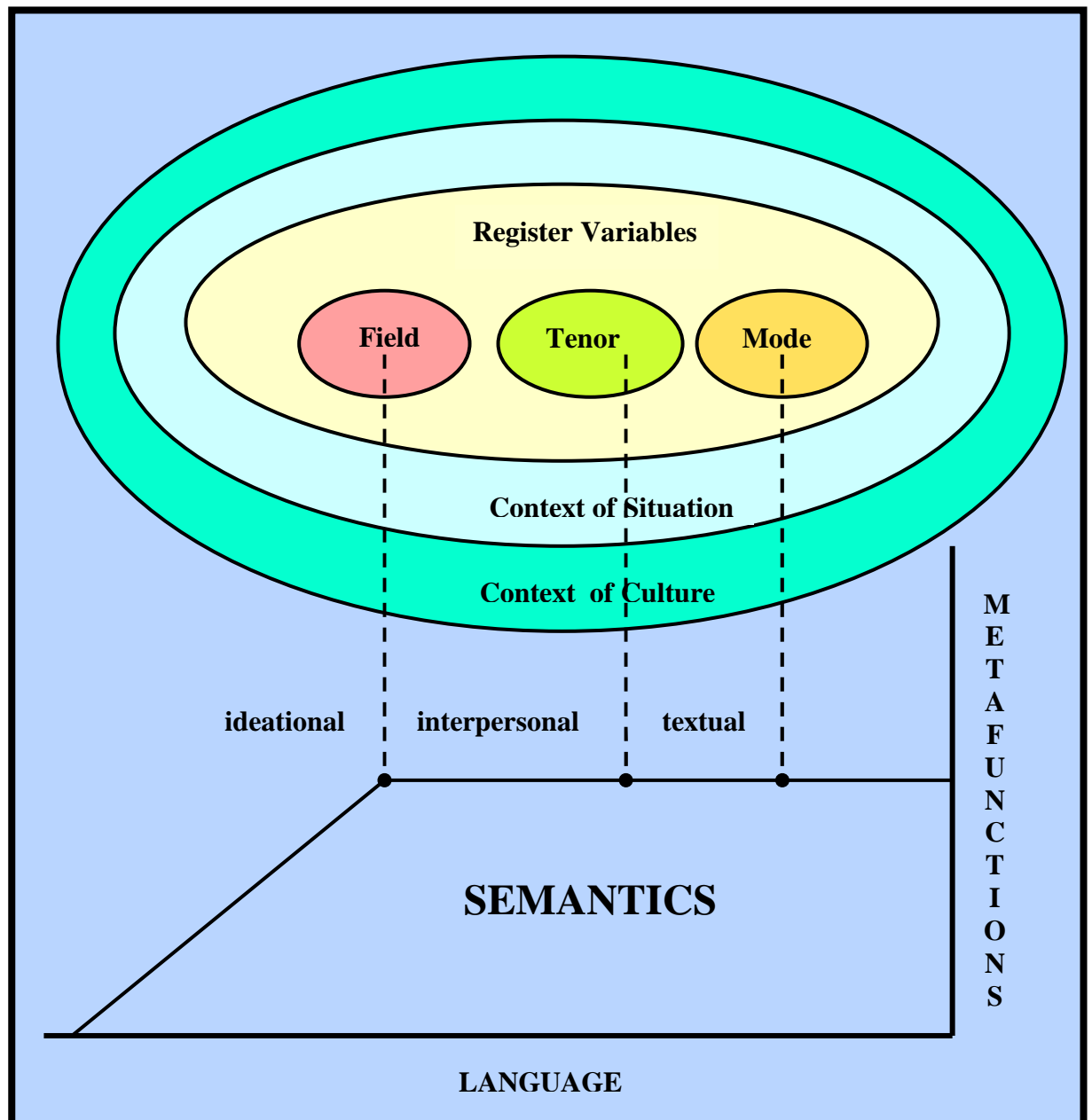
Figure 3.7 The Projection of Register Variables onto Semantics

To put it another way, the dimensions of the context of situation – the field, the tenor, the mode of discourse – are reflected in the functional components of the semantic system – the ideational, the interpersonal and the textual meanings of the text respectively.

Contrary to the earlier assumptions that each instance of language has got merely one primary function, Hallidayan grammar adopts 'a multifunctional perspective of language' that is handled in the following section 'Lexicogrammar'. According to the multifunctional view of language, the ideational, interpersonal and textual meanings that are "interwoven in the fabrics of discourse" (Halliday & Hasan, 1990: 23) operate simultaneously to express information in context and are, in turn, realized by the structures of the lexicogrammatical system.

3.2. Lexicogrammar

Given that the abstract potential of meaning created by the three components of the semantic system (the ideational, interpersonal, textual metafunctions) are systematically related to the realizational resources of the lexicogrammatical system; the underlying causes of the formation of a grammar; its theoretical organization as well as the backwash effects of the interaction between semantics and lexicogrammar are detailed in order to present a more comprehensive account of the aforementioned 'multifunctional perspective' of language:

The Use of Grammar

The intermediary level of the lexicogrammar comes to the rescue of language which would be too limited a semiotic, were it to be composed of two stratas, in which there is one-to-one correspondence between the expressive symbols and the meanings that are made. In such a case, the speakers would be obliged to invent a completely novel sign in order to be able to express each new meaning in the linguistic system, which would end up in a kind of social 'memory hog' due to the overwhelming load of lexis to be internalised.

The economy principle operating in language, however, relieves the linguistic system of the constraints of the bi-uniqueness by means of the intermediate stratum of lexicogrammar, which makes it possible for language to

realize infinite number of meanings from a finite number of expressive units or sounds (Eggins, 2000: 118).

The Systemic Theory

Lexicogrammar that adds to the 'systemic' flavour of Hallidayan grammar introduces 'a system network' which is defined as a theory of language as choice representing a language, or any part of a language, as a resource for making meaning by choosing (Halliday, 1990: xxvii).

Besides the basic notion of 'function', it bears the formative construct of 'system', which acts as a catalyst for the organization of language itself as a complete network of systems with each level described as a network of options or sets of interrelated 'choices', which are in turn realized as 'structures' in lexicogrammar.

Halliday (1987: 128) explains that each component of the semantic system (ideational, interpersonal, textual) specifies its own structures as the 'output' of the options in the network (each time a choice in meaning is made in the semantic system, there follows the derivation of the structure in the lexicogrammatical system) and the lexicogrammatical level of the linguistic system operates in order to map the structures one onto another so that a single integrated structure representative of all the components simultaneously can be formed. In other words, lexicogrammar is a tool for converting the rich array of abstract (potential) meanings deposited in the semantic system into a whole body of actual structures that can be exchanged in interaction.

In the composition of a system network, there are 'choice points', each of which specifies an environment consisting of choices already made, and a set of possibilities of which one is (to be) chosen (Halliday, 1990: xxvii). These together constitute 'a system' in the network. In the system network, a 'system' has two main constituents: 'an entry condition' and 'terms' (options, features) consisting

of a set of signs that are at least two in number and stand in opposition, for one of which the speaker opts. Since there are systems within systems in the linguistic system, the subsystems of a system within the system network are organized in terms of two basic principles, of which one is the principle of 'delicacy':

According to the principle of 'delicacy', each system within a system indicates the point at which the choice is made and the least delicate choice is the first one placed at the most left-hand side of the system network and taking the logical priority of the options made into account, the more delicate choices are ordered as the network is extended rightwards till the last or most delicate choice in the ultimate system.

Below is a schematic illustration of 'the Indo-European Language Family' as 'a system network' with merely the three of its systems, namely, 'Italic, Germanic and Balto-Slavic' and the related subsystems with the 'terms' defined at each level in Figure 3.8.

As indicated in Figure 3.8, in order to derive the term 'English', the system 'Germanic' has first to be defined, and then the typological classification continues with the further specification of three more subsystems; 'East, North, West', each of which are divided into more 'delicate choices' as in the case of the system 'North' with four terms and the system 'West', which embodies three more systems named 'Anglo-Frisian, High German, Low German', where the system of 'Anglo-Frisian' encompasses still more delicate choices as 'English and Frisian' as its terms on the ultimate level.

In such a multilevel model of language, all strata of the linguistic system are construed as paradigmatically organized resources (of 'meaning, wording, sounding') and syntagmatic specifications are obtained from the realization statements associated with paradigmatic selections; i.e. syntagmatic realizations are given in particular paradigmatic contexts (Matthiessen & Bateman, 1991: 76).
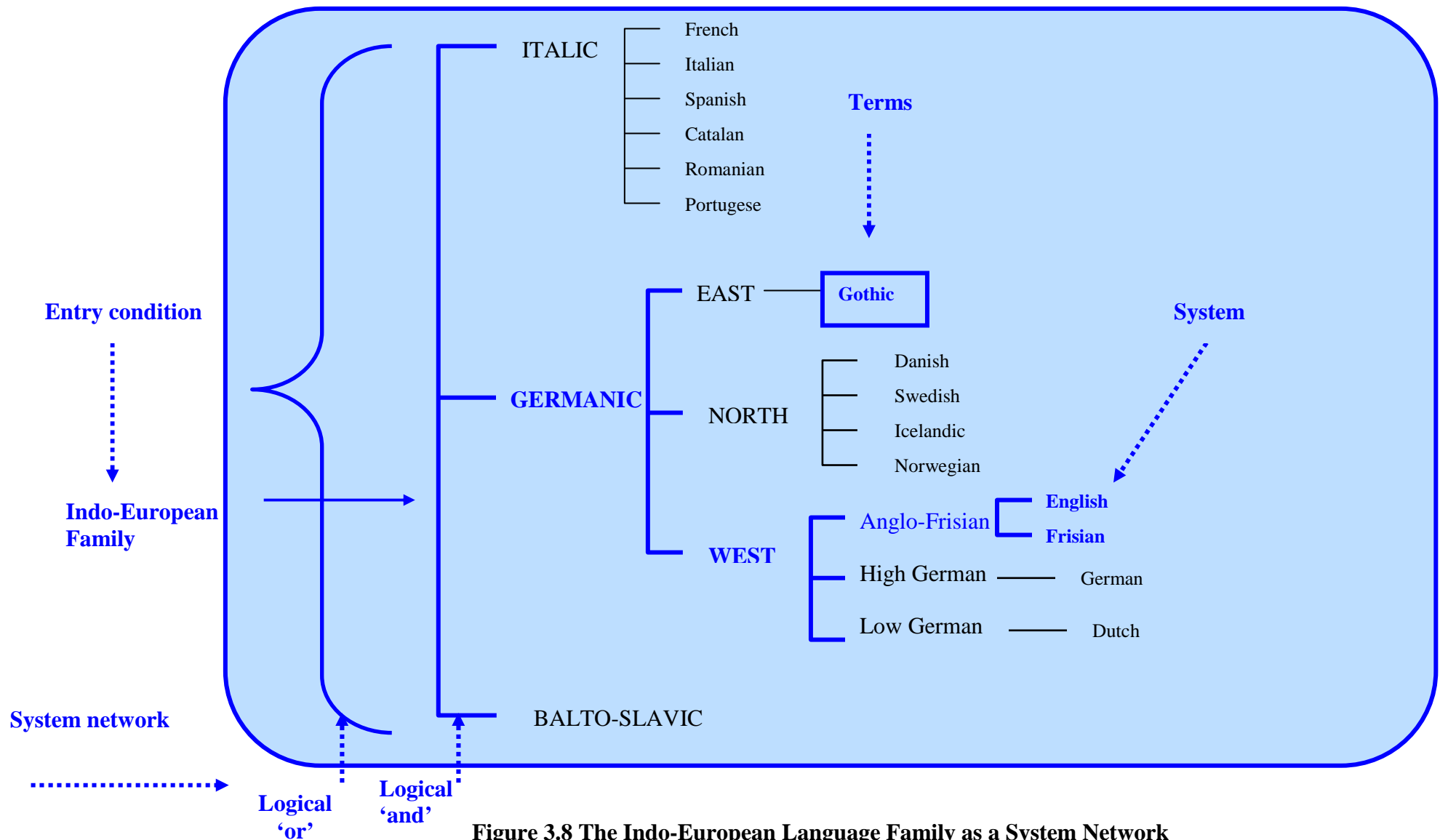
Figure 3.8 The Indo-European Language Family as a System Network

Entry condition

Indo-European Family

System network

ITALIC
- French
- Italian
- Spanish
- Catalan
- Romanian
- Portugese

Terms

EAST — Gothic

GERMANIC

NORTH
- Danish
- Swedish
- Icelandic
- Norwegian

System

WEST
- Anglo-Frisian — English, Frisian
- High German — German
- Low German — Dutch

BALTO-SLAVIC

Logical 'or'

Logical 'and'

44

In the systemic theory, the systems represent the paradigmatic relations between the constituents of the structures as the realizations indicate the syntagmatic relations in the configuration of the meanings. While the principle of delicacy ensures that the choices made at each level are representative of 'the logical structure of the system: what contrasts with what' – the paradigmatic relations; the syntagmatic organization in a system network is achieved by the principle of 'constituency', which maintains that the configurations of functions determined as features by the system networks are expressed as syntagmatic specifications by means of realization structures (Eggins, 2000: 209; Matthiessen & Bateman, 1991: 76).

Constituency refers to a hierarchical order of constituents – units that stand in a part-to-whole relationship are arranged in ascending order of scope in the system; and is, thus, rank-based. The rank scale of constituency determines that the units of a given system at a level is comprised of units of the rank just below in the ordering - i.e. smaller units making up bigger units like the subatomic particles-atom-molecule but at times the unit of one rank may be composed of a unit of a higher rank through a process called 'rankshift, downranking or embedding' (Eggins, 2000: 124, 136; Matthiessen & Bateman, 1991: 78). Halliday (1987: 129) assumes that the lexicogrammatical system is organized by rank, each of which houses the structural configurations and provides the place where structures from the different components are mapped on to each other.

Four units are identified at the rank scale of the lexicogrammatical system: clause, group, word and morpheme and these ranked constituents of a structure are indicated by means of 'minimal bracketing'; a functional bracketing 'which means putting together as constituents only those sequences that actually function as structural units in the item in question' (Halliday, 1990: 26) as seen in the following example illustrated in Figure 3.9; and Figure 3.10 indicates the rank scale of these units in lexicogrammar below:

(5) ((The) (researchers)) (found) ((several) (hotsprings)) ((in) (the) (area)) ((after)
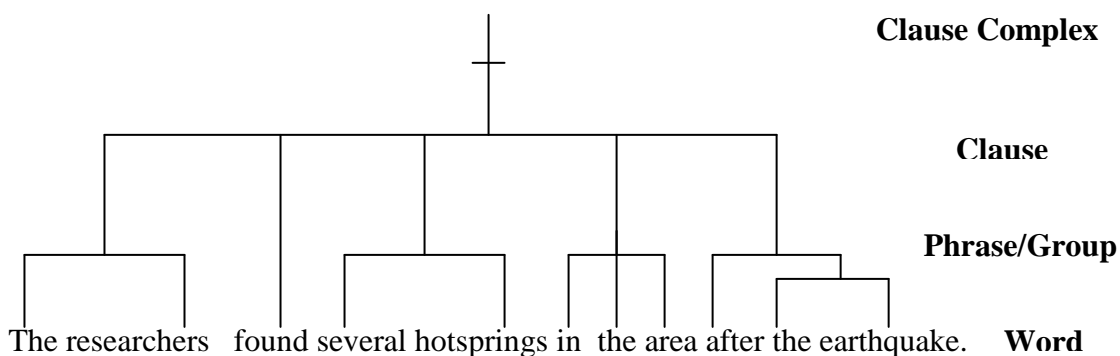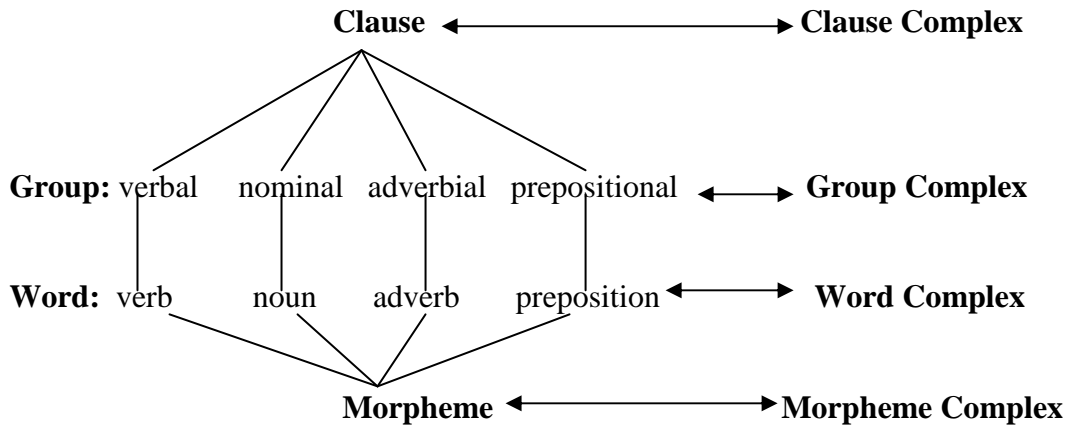   (the) (earthquake)).

Figure 3.9 Minimal Bracketing in Relation to the Scale of Rank
(Halliday, 1990: 26)

The construction in the example (5) is then to be explained in terms of the particular function each unit serves with respect to the larger unit or the structure as a whole and only after the determination of the function that each plays, there comes the indication of these roles. This, Halliday (1990: 27) calls 'labelling' which 'indicates what configuration of functions that structure consists of' and he also notes that bracketing shows the logical order of the elements of a linguistic structure whereas labelling specifies what these elements are - their nature and function. The revised version of the clause in the example (5) with its multifunctional interpretation is, then, to be presented against the theoretical backdrop of minimal bracketing and labelling:

As outlined in Figure 3.10, there are also complexes that are made out of 'univariate' – recursive – structures through paratactic or hypotactic combinations such as coordination, apposition, modification along with the rest as multivariate or non-recursive structures at the rank, i.e. a clause complex formed by two clauses in coordination like 'I wake up very early on Sunday mornings *and*

prepare for the coming week's work'; moreover, each type of unit at the rank scale, whether it is a clause, verbal group, nominal group, etc., is regarded as a structural composite – a combination of structures each of which derives from one or other component of the semantic system (Halliday, 1987: 129):

Clause ←————————→ **Clause Complex**

Group: verbal   nominal   adverbial   prepositional   ←——→ **Group Complex**

Word: verb   noun   adverb   preposition   ←——→ **Word Complex**

Morpheme ←————————→ **Morpheme Complex**

Figure 3.10 The Rank Scale for the Lexicogrammar of English
(Halliday, 1987: 129)

The Projection of the Semantic Metafunctions on the Lexicogrammatical Systems

Reminiscent of the projection of the register variables (field, tenor and mode) onto the three metafunctions of semantics, the derivation of the structural patterns in the lexicogrammatical system from the components of the semantic system is, too, a monument to the systematic relationship between context and semantics and between context and lexicogrammar only indirectly through the interplay of three metafunctions of the semantic system in the following way: the dimensions of the contextual situation determine the types of meanings to be expressed as different kinds of lexicogrammatical structures realize them in the linguistic exchange.

Halliday ascribes how this 'counterprojection' among the three levels of language gets to be done to the fact that the three types of meaning "can be related both 'upwards' (to context) and 'downwards' (to lexicogrammar)" as shown in Figure 3.11, where the upwards link indicates that 'each register variable can be associated with one of these types of meaning while the downwards link illustrates that the related structural patterns of the systems in lexicogrammar realize the associated meanings (Eggins, 2000: 78):
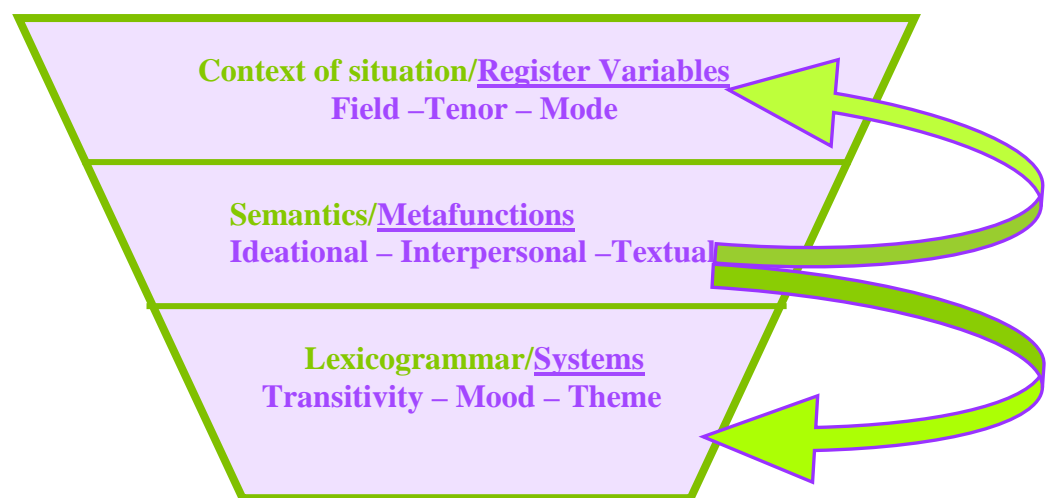

Figure 3.11 The Links of Semantics with Context and Lexicogrammar

In the conversion of the triad of the semantic components into the structural patterns, three major systems – the systems of 'Transitivity, MOOD and Theme' – are at work within lexicogrammar with respect to the three metafunctions as outlined in Figure 3.12, where the set 'Semantics' has as its elements the trio of the ideational, interpersonal and textual metafunctions and can be equated with the set 'Lexicogrammar' embodying the three systems of Transitivity, MOOD and Theme respectively:

i. The Ideational metafunction that expresses the social process in the field of discourse is realized through the Transitivity system in lexicogrammar;

ii. the Interpersonal metafunction that expresses the social relationship is realized through the MOOD system;

iii. and the Textual metafunction that expresses the symbolic mode is realized through the Theme system in lexicogrammar.

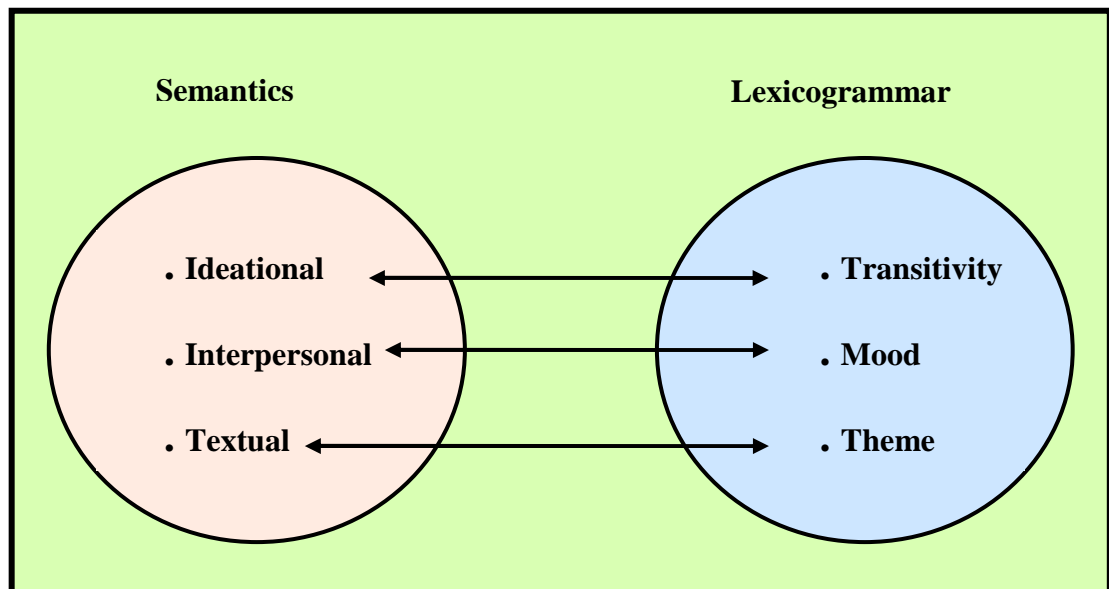**Language**

Figure 3.12 The Equation of Semantic Metafunctions with Lexicogrammatical Systems in Language

In Hallidayan words (1987: 63), there is a correlation between the situation, the text, and the semantic stratum due to the transaction between the trimodal linguistic system and the situational determinants of text into field, tenor and mode on the basis of the three-way categorization:

"There is, in other words, a general tendency whereby the speaker, in encoding the role relationships in the situation (the tenor; Hymes's 'participants' and 'key'), draws on the interpersonal component in the semantic system, realized for example by mood; in encoding the activity, including subject-matter (the field; Hymes's 'setting' and 'ends'), draws on the ideational component, realized for example by transitivity; and in encoding the features of the channel, the rhetorical mode and so on (the mode; Hymes's 'instrumentalities' and 'genre') draws on the textual component, realized for example by the information focus."

In essence, the lexicogrammatical system is the purely internal level of language organization at which the networks of relations of linguistic forms are determined, and for this reason, is defined as 'the core of the linguistic system' (Halliday, 1987: 43). In this respect, the lexicogrammatical system 'acts as the integrative system, taking configurations from all the components of the semantics and combining them to form multilayered, 'polyphonic' structural positions (Halliday, 1987: 134).

So far the systemic aspect of the functional theory has been covered and the principles lying beneath the multifunctional perspective of language has been integrated into the whole picture.

In the next section, the trio of the Transitivity, MOOD and Theme systems of lexicogrammar realizing the Ideational, Interpersonal and Textual meanings will be revisited under the headings of 'Clause as Representation', 'Clause as Exhange' and 'Clause as Message' inasmuch as 'clause' is regarded as the basic unit which embodies the semantic features that are represented in the grammar and expresses the 'three principal kinds of meaning … by means of certain configurations of functions (Halliday, 1990: 37)'.

In this respect, a clause is a product of three kinds of co-existing structure that are formed out of the elements of Transitivity, MOOD and Theme systems in lexicogrammar as indicated in the example (6):

(6) Money	can't	buy	love	**Transitivity-Ideational**
Actor		Process	Goal	
Subject	Finite	Predicator	Complement	**MOOD-Interpersonal**
Mood		Residue		
Theme	Rheme			**Theme-Textual**

3.2.1 Clause as Exchange

As the term 'exchange' implies, the function of the clause in social interaction is taken as the determinant in the expression of the interpersonal meaning because the clause is regarded as an interactive event in which the speaker adopts a particular speech role by means of which a complementary role is assigned to the audience that is expected to adopt it in his turn (Halliday, 1990: 68).

Considered as 'an act of speaking', the clause as exchange involves two basic types of speech roles: a. giving, and b. demanding. In encoding a message, the speaker not only does/gives something to the listener but he also requires/demands something from the listener (Halliday, 1990: 68). This dual motif in interaction underscores the fact that language is regarded as 'action' in the particular interactive move, where the linguistic exchange serves as 'a mode of doing'.

As for the 'thing' that is exchanged, Halliday specifies two main kinds of 'commodity' with respect to its nature: a. goods & services, and b. information.

In the exchange of goods & services, the commodity in question is non-verbal in nature; that is, 'what is being demanded is an object or action' and the process is brought into being via language (Halliday, 1990: 68); as in the famous quote 'Close your eyes and think of England!', where the queen wants her daughter to succumb to an arranged marriage for the sake of her motherland.

Goods and services can be traded without the escort of language; whereas, in the exchange of information that is verbal in nature, 'language is the end as well as the means' (Halliday, 1990: 68) and the information that is constituted in language has no existence outside the symbolic exchange (Martin, Matthiessen & Painter, 1997: 58) as in the old saying 'You can't judge a book by its cover' which comes to mean that one should not form an opinion based only on the way something looks.

The type of speech roles and the type of commodity as its coefficient together constitute four primary speech functions: offer, command, statement and question with a set of desired responses such as accepting an offer, carrying out a command, acknowledging a statement and answering a question as Figure 3.13 and Table 3.1 indicate below:

Commodity exchanged / Role in exchange	(a) goods & services	(b) information
(i) giving	'offer' would you like this teapot?	'statement' he's giving her the teapot
(ii) demanding	'command' give me that teapot!	'question' what is he giving her?

Figure 3.13 Giving or Demanding Goods & Services or Information

(Halliday, 1990: 69)

Table 3.1 Speech Functions and Responses

(Halliday, 1990: 69)

	initiation	expected response	discretionary alternative
give goods & services	offer	acceptance	rejection
demand "	command	undertaking	refusal
give information	statement	acknowledgment	contradiction
demand "	question	answer	disclaimer

The set of speech functions can be further categorized into two groups: a. 'propositions'; and b. 'proposals'. In the exchange of information, statements and questions take the form of propositions which, with a clearly defined grammar, turns the linguistic exchange into 'something that can be argued about' (Halliday, 1990: 70). On the other hand, offers and commands, in trading goods & services through language, take the form of proposals that can neither be affirmed nor denied because in such instances of interaction, language serves simply as a means towards achieving some non-linguistic ends and when it comes to proposals (offers and commands), languages do not develop the same special resources they do for statements and questions (Halliday, 1990: 70).

These semantic categories of speech functions are realized by grammatical 'MOOD' options, which helps the interpretation of the clause that functions as exchange; for there is a correlation between the semantic choice of speech function and the grammatical structure that the speaker selects especially to encode it (Eggins, 2000: 151- 152; Martin, Matthiessen & Painter, 1997: 58).

From now on, the term 'mood' is to be used on two different occasions: if it is used as a cover term for the overall structure of the clause; it indicates the 'MOOD' choice of the clause – the interpersonal system that realizes speech functions in lexicogrammar but if it is used to refer to one of the constituents of

the clause; it indicates one of the elements of the clausal structure - the 'Mood'; the other being the 'Residue'.

The Grammatical Structure of the Clause

The clause is made up of two principal functional constituents: the Mood element and the Residue element:

1. The Mood Element: It is that part of the clause which carries the argument forward and contains the crux of the matter. The Mood element that is being repeatedly mentioned in the clause ('bandied about' in Hallidayan terms) determines the MOOD choice and for this reason, it has come to be known as the 'Modal' element. However, Halliday is reluctant to use this other term because "it corresponds both to 'mood' and 'modality' "and is, thus, ambiguous (Halliday, 1990: 74).

The Mood element that 'makes the clause negotiable' consists of two sub-elements called the 'Subject' (S) and the 'Finite' (F): the former referring to 'the element in terms of which the clause can be negotiated' and the latter being concerned with making a clause arguable 'by coding it as positive or negative and by grounding it, either in terms of time (it is/it isn't: it was/it wasn't: it will/won't) or in terms of modality (it may/it will/it must, etc.)' (Martin, Matthiessen & Painter, 1997: 62).

It is the 'Subject' that is held responsible for the functioning of the interactive event because the success or the failure of the proposition is vested in the subject where the speaker rests his case and in a proposal the subject represents the person that is really responsible for realizing the offer or command; i.e. the speaker himself is the subject in an offer, while it corresponds to the adressee in a command (Halliday, 1990: 76) and in both the subject is realized by a nominal group in lexicogrammar like 'the lieutenant' in the clauses below:

(7) The lieutenant ordered me to stay right there (didn't he?).

(8) 'Stay right there!' (The lieutenant said, you stay right there, to me).

In the example (7); the validity of the proposition is grounded on the subject 'the lieutenant'; while the proposal in the example (8) deploys the responsibility on the hidden subject 'you', on whom the success of the proposal is rested; for the hearer is the one that is supposed to carry out the order of the lieutenant, and the subject of the proposal in the example (8) is not conflated with the speaker as in the case of the proposition in the example (7).

As for the finiteness of the clause, Halliday (1990: 75) capitalizes on two types of finite verbal operators in order to relate the proposition to its context in the speech event: a. temporal operators, and b. modal operators as further categorized in Table 3.2:

Table 3.2 Categories of Finite Verbal Operators

Finite Verbal Operators	present	past	future	low	median	high
Temporal Operators	does is has	did was had used to	will shall would should			
Modal Operators				can may could might	will would should is to was to	must ought to need has to had to

In the dialogue below; where a mother is trying to get her child to drink her milk, the element that is being reiterated is the Mood element (underlined) and is discovered through the addition of a 'Tag' to the end of the first clause that serves as 'a command'. The use of a tag like 'will you' uncovers the subject 'you' (*in italics*); for in commands, the speech is directed at the hearer that is required to carry out an action. In that case the potential doer of the action of 'drinking' is the child represented by the subject 'you' in the tag question:

Mother: Drink your milk, ***will you***?
Child: ***I won't***.
Mother: But *you **must***.
Child: Then, ***I will***.

In the following sequences of the discourse, there is a particular element that is marked in the Mood through a method of highlighting called 'Foregrounding', which was 'first evolved by the Prague School linguists and developed greatly by Mukarovsky' (Hasan, 1989: 33, 94). It is the Finite element (**in bold**) which is highlighted in the Mood in terms of the change it brings about in the modality and polarity of the clause:

There is a progression from the mother's polite request in the tag mood 'will you' to the coercive remark in her second conversational move expressed by means of the modal operator 'must'. These are, in return, faced with the child's responses in which he makes use of the same modal operator 'will' and its negative form 'won't'. But this time, it indicates the rejection on the child's part in his first move 'I won't' and later, there follows the use of 'will' in order to express submission to the mother's forceful utterance of 'But you must.'
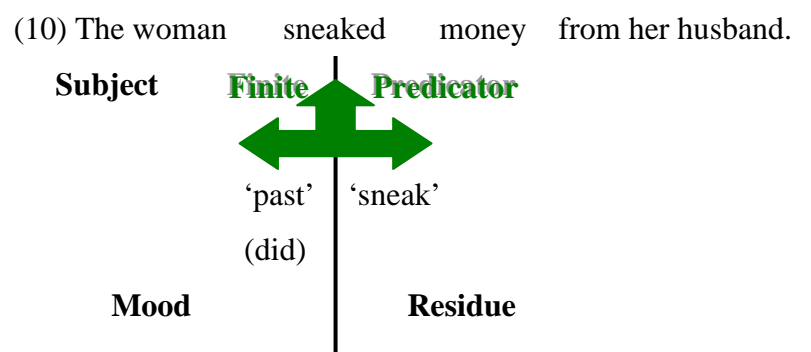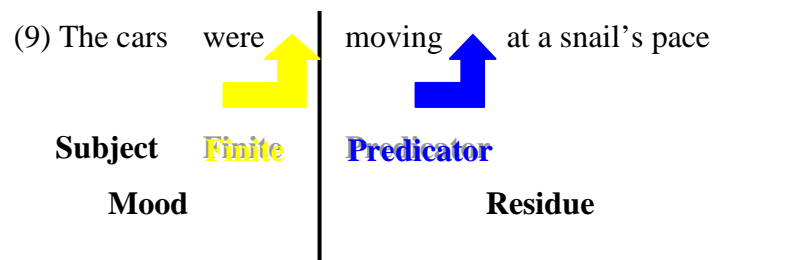
2. The Residue: Along with the Mood element that carries the argument, there exists a secondary element called the Residue, which refers to 'the remainder of the clause' or the part that is left behind when the Mood is extracted; in point of fact, the Residue is the rest of the clause that can be ellipsed or left out

in the responses. However, in no way does it make the Residue a less important element than the Mood in the structuring of the clause.

There are three functional components of the Residue: a. predicator, b. complement, and c. adjunct and it is worth noting that although there may be more than one complements or adjuncts in the clause, there is only one predicator (Halliday, 1990: 78):

a. Predicator (P): Within the Residue, the Predicator is represented in a verbal group where it co-occurs with the Finite element of the Mood. It not only expresses the lexical content of the verbal group but also maintains the specification of the action/event/process under discussion (Eggins, 2000: 161).

The Predicator does not necessarily appear as a single or distinct item as 'be' and 'have' with the grammatical variations of 'was/were, had' in the past and 'am/is/are, have/has' in the present. Rather it may sometimes be merged with the Finite, which labels the Predicator as the 'Non-Finite' element within the Mood-Residue structure as exemplified in the clause (9); cf. the following clause (10):

(9) The cars   were   moving   at a snail's pace

Subject	Finite	Predicator
Mood		Residue

(10) The woman   sneaked   money   from her husband.

Subject	Finite	Predicator
	'past'	'sneak'
	(did)	
Mood		Residue

Halliday (1990: 79) enumerates the functions of the Predicator in the following way:

1. It specifies the secondary tense; the time reference apart from the reference to the time of the speech event, e.g. in the verbal group 'will have been done', the primary tense in the Finite element (will) being the future and the secondary tense being represented by the non-finite element 'have been done'.

2. It specifies aspects and phases like seeming, trying and hoping that add to the ideational meaning.

3. It specifies the voice distinguishing the clause between the active and passive choice of organization, e.g.'I hit him' and 'He was hit'.

4. It specifies the types of the process on the basis of which the Subject is being negotiated, e.g. 'I don't believe in love at first sight', where the predicator (in italics) indicates a mental process; and 'May I speak to you, Sir?', in which the predicator realizes a verbal process.

As opposed to the conception of 'predicate' in the traditional grammar, which refers to the VP – verb phrase of the modern formal grammars (encompassing Complements and Adjuncts), the functional term 'predicator' merely corresponds to that part of the verbal group except the Finite.

b. Complement (C): It is the element in the Residue that is likely to become the Subject i.e. when the clause is made into passive; however, it is not, and is realized by a nominal group.

Margaret Berry (as cited in Bloor, 1995: 47) defines a complement as the part of a sentence which responds to the questions of "Who or what?" after the verb; and regards such definitions as 'helpful but unscientific' (Berry as cited in Bloor, 1995: 47).

Because they are the remnants of the traditional 'object', they prove impractical in the representation of the complementary relationship between the subject and the complement:

(11) The upstairs room of a two-storey house in Smart Street was <u>my bachelor flat</u>.

(12) <u>My bachelor flat</u> was the upstairs room of a two-storey house in Smart Street.

(13) I was <u>more eligible</u> for that managerial position than the other bachelors.

As seen in the example (11), the underlined element 'my bachelor flat' is the complement; for it can become the subject when the word order is reversed in the following clause (12).

In the example (13), although the underlined element 'more eligible' can't undertake the role of the subject in the clause; it is still regarded as the complement. The exception to the general principle that complements can become subjects yields what Halliday calls the 'Attributive Complements' (Ca) and there are no passive counterparts to the clauses with attributive complements. However, they can have such literary variants as in the following examples:

(14) His eyes went <u>darker</u> than the midnight.

(15) <u>Darker</u> than the midnight went his eyes.

Since the functional term 'complement' embraces the 'predicative complement' of the traditional grammar, it is "preferable to 'Object' because it indicates the complementarity with Subject while 'object' suggests some kind of inappropriate ideational interpretation such as 'object of the action, acted upon'" (Martin, Matthiessen & Painter, 1997: 66)

c. Adjunct (Ad): An adjunct is the element in the Residue that lacks the potential of becoming subject and is realized either in a prepositional or an adverbial group; in addition, it adds to the information presented in the clause. Bloor (1995: 51) argues that when etymologically analyzed, the term 'adjunct' means 'something joined to' , so it is a 'non-essential' or 'peripheral' component in the clause.

M. A. K. Halliday specifies three major kinds of adjuncts with respect to the three metafunctions, Ideational, Interpersonal, Textual: Circumstantial, Modal, Conjunctive Adjuncts.

1. Circumstantial Adjuncts (Ac): As may be understood from the term 'circumstantial', they are used to enrich the proposition of the clause in terms of the circumstances in which the process takes place. Ergo, it expresses information about the time, place, manner, the accompanying participants of the process, each of which has an ideational counterpart in the clause as representation:

(16) "We(S) had(F) been(P) neighbours and playmates(C) from infancy(Ac)" (The Mortal Immortal).

Halliday (1990: 80) notes that there is a growing tendency towards the subjectivization of the object of preposition in language: the complement to a preposition exhausts its potential of becoming the subject and leaves the preposition behind to stand as a 'truncated adjunct' on its own as in the following example (18) below:

(17) I(S) have(F) installed(P) a new anti-virus software(C) <u>in the computer(Ac).</u>

(18) The computer(S) has(F) been installed(P) a new anti-virus software(C) <u>in(Ad).</u>

2. Conjunctive Adjuncts (Aj): Conjunctive adjuncts are not part of the Mood- Residue structure; for they do not contribute to the interpersonal meaning of the clause as exchange. Rather, they are used to signal the textual organization of the discourse; that is, what precedes or follows the stretch of language in question.

Conjunctive adjuncts such as 'however' in Figure 3.14 are also called 'Discourse Adjuncts', for they indicate the relation between the clauses within the larger context of text and differ from 'conjunctions' like 'but' in terms of the points at which they can occur within the clauses (Halliday, 1990: 49, 81) as conjunctions always occur at the beginning of the clause that they bind or coordinate as in the case of 'but' in the below example (19), where it joins two clauses that are equal in rank:

(19) 'I love you <u>but</u> I'm not gonna crack!'
(http://www.lyricsondemand.com/n/nirvanalyrics/lithiumlyrics.html).

(20) * 'I love you. I'm not gonna crack, <u>but</u>.'

Conjunctive adjuncts can occur (Halliday, 1990: 81):

   i. at the beginning of the clause: It can occupy the initial position in the clause 'as part of the textual theme' as in the example (21):

   (21) He was disgusted with the director-general. <u>However</u>, he didn't resign.

    ii. at the end of the clause: It can occupy the final position in the clause 'as afterthought' as in the example (22):

(22) He was disgusted with the director-general. He didn't resign, <u>however.</u>

    iii. in the medial position: It can occur between Theme and Rheme or between Mood and Residue as in the examples (23) and (24):

(23) He was disgusted with the director-general. He, <u>however</u>, didn't resign.

(24) He was disgusted with the director-general. He didn't, <u>however</u>, resign.

Although both conjunctive adjuncts and conjunctions are used to indicate the rhetorical organization of the text, conjunctive adjuncts do not constitute a word class like noun, verb, determiner, etc. because they signify a 'function' as an adjunct within the clause and is, in turn, realized by such word classes as adverbs, nominals and prepositional phrases (Bloor, 1995: 56).

Conjunctive Adjunct (adverb)	conjunction
moreover, furthermore	and
however, nevertheless	but, yet
alternatively	or, whereas
meanwhile, simultaneously	when, while
thus, therefore, consequently	so that

Figure 3.14 Conjunctive Adjuncts and Conjunctions (Bloor, 1995: 57)

Table 3.3 Conjunctive Adjuncts (Halliday, 1990: 50)

	TYPE	MEANİNG	EXAMPLES
I	appositive	'i.e. , e.g.'	**that is, in other words, for instance**
	corrective	'rather'	**or rather, at least, to be precise**
	dismissive	'in any case'	**in any case, anyway, leaving that aside**
	summative	'in short'	**briefly, to sum up, in conclusion**
	verificative	'actually'	**actually, in fact, as a matter of fact**
II	additive	'and'	**also, moreover, in addition, besides**
	adversative	'but'	**on the other hand, however, conversely**
	variative	'instead'	**instead, alternatively**
III	temporal	'then'	**meanwhile, before that, later on, next, soon, finally**
	comparative	'likewise'	**likewise, in the same way**
	causal	'so'	**therefore, for this reason, as a result, with this in mind**
	conditional	'(if….) then'	**in that case, under the circumstances, otherwise**
	concessive	'yet'	**nevertheless, despite that**
	respective	**'as to that'**	**in this respect, as far as that's concerned**

3. Modal Adjuncts: Modal adjuncts enhance the interpersonal meanings by attaching 'the speaker's own angle of judgment on the matter' to the clause as exchange both directly and indirectly, which leads to the further categorization of modal adjuncts into two in terms of the position spared for each in the clause:

    a. Mood Adjuncts: Mood adjuncts indicate the speaker's own judgment of the message and conveys the extent to which he is committed to the proposition being made and 'relate specifically to the meaning of the finite verbal operators, expressing probability, usuality, obligation, inclination or time' and usually occupy the position that is close to the

Finite; preceding or following it (Bloor, 1995: 54; Halliday, 1990: 82). However, some of the Mood adjuncts may precede the subject and be made thematic; still they stay as a part of the Mood element as in the example (25) (Mood in bold):

(25) **Maybe (Am) I(S) can(F)** understand(P) you(C) then(Ac).

Halliday (1990: 82) lists the Mood adjuncts as in the following:

   a. probability/obligation: certainly, surely, probably, perhaps, maybe, possibly, definitely, positively
   b. usuality: always, often, usually, regularly, typically, occasionally, seldom, rarely, ever, never, once
   c. presumption: evidently, apparently, presumably, clearly, no doubt, obviously, of course
   d. inclination: gladly, willingly, readily
   e. time: yet, still, already, once, soon, just
   f. degree: quite, almost, nearly, totally, entirely, utterly, completely, literally, absolutely, scarcely, hardly
   g. intensity: just, simply, ever, only, really, actually

b. Comment Adjuncts: As opposed to Mood adjuncts that relate to the crux of the matter in the proposition, comment adjuncts serve to express the speaker's comment on what he is saying or his assessment about the message that is conveyed (Bloor, 1995: 55; Halliday, 1990: 83). Although they do not belong to the Mood-Residue structure, they add to the interpersonal meaning of the whole clause; and just like conjunctive adjuncts, they can occupy the initial (thematic), the medial and the final position in the clause. In the example (26), the expression 'very unexpectedly' illustrates a comment adjunct that is indicative of the speaker's surprise at the event he reports; and it occurs between Mood and Residue:

(26) Upon the fourth day of the assassination(Ac), **a party of the police(S) came(F/**P), very unexpectedly(Ao), into the house(Ac) (The Black Cat)

In Table 3.4 below, Halliday (1990: 50) outlines 'Modal Adjuncts' as a whole in the following way:

Table 3.4 Modal Adjuncts

	TYPE	MEANİNG	EXAMPLES
I	probability	how likely? how obvious?	**probably, possibly, certainly** **perhaps, maybe, of course, surely, obviously**
	usuality	how often? how typical?	**usually, sometimes, always, never** **for the most part, seldom, often**
	opinion	I think	**in my opinion, from my point of view, personally, to my mind**
II	admissive	I admit	**frankly, to be honest, to tell you the truth**
	assertive	I assure you	**honestly, really, believe me, seriously, without any doubt**
	presumptive	how presumable?	**evidently, apparently, no doubt, presumably**
	desiderative	how desirable?	**(un)fortunately, to my delight, luckily, regrettably, hopefully**
	tentative	how constant?	**initially, tentatively, looking back on it, provisionally**
	validative	how valid?	**broadly speaking, in general terms, on the whole, objectively, strictly speaking**
	evaluative	how sensible?	**wisely, understandably, foolishly, by mistake**
	predictive	**how expected?**	**to my surprise, as expected, amazingly, by any chance**

There are three more types of adjuncts that are identified by Suzanne Eggins (2000: 171) and will be taken into consideration in this study. These are 'continuity, polarity, vocative adjuncts':

a. Continuity Adjuncts (At): They are made up of such elements of the casual talk as 'well, yea, oh, etc.' and are used to signal the introduction of a new clause that provides a response to the previous discourse (Eggins, 2000: 170). As they contribute to the textual organization of the clause, they fall outside the Mood-Residue structure as in the following example (27):

(27) I no longer loved—Oh(At)! no(At), I adored--worshipped--idolized her! (The Mortal Immortal)

b. Polarity Adjuncts (Ap): They consist of mainly 'yes, no' and their conversational alternatives like 'yea, yep, na, nope' and are dual in function (Eggins, 2000: 167): they either represent a whole clause when the Mood element of the clause is left out or they serve as a continuity adjunct when they give the sign that a new move in interaction is to follow.

(28) "No(Ap), my husband, my Winzy," she said (The Mortal Immortal)

The above sentence in the example (28) is the wife's response to the husband's suggestion that he should leave her for the sake of her own happiness and safety and substitutes for a whole clause that may be given in response like 'No, I won't let you go!'

c. Vocative Adjuncts (Av): They are used to identify the next speaker that is likely to take the control of discourse and are mostly indicated by names that do not serve as subjects or complements in the clause but rather the person that is addressed in the exchange (Eggins, 2000: 169). In the same way as continuity adjuncts, vocative adjuncts are not part of the Mood-Residue structure and can occupy various positions in the clause. This mobility points out the fact that vocative adjuncts function to designate the clause in the holistic organization of the text as in the following example (29):

(29) "How, <u>revered master(Av)</u>, can a cure for love restore you to life?" (The Mortal Immortal)

The vocative element, here, refers to the elderly 'alchemist' whom the young assisstant, demanding an explanation, addresses in a surge of excitement; and it can be inserted in different slots within in the clause; i.e. 'How can a cure for love restore you to life, <u>revered master</u>?' or 'How can a cure for love, <u>revered master</u>, restore you to life?'

Types of Clauses

Considering that a clause is composed of an obligatory and an optional element; i.e. the Mood and Residue, there springs from this argument a significant distinction between 'major' and 'minor' clauses:

a. A 'major' clause is the one that has got a 'Mood' element consisting of a 'Subject' and 'Finite'. However, the Mood element may, at times, be reduced (Eggins, 2000: 172), as in the following example (30):

(30) The reader will remember that this mark, <u>although large</u>, had been originally very indefinite. (The Black Cat)

Such clauses where the Mood element has been left out are called 'elliptical clauses'. Now that "every 'major' clause in English will embody a choice from the MOOD system" (Martin, Matthiessen & Painter, 1997: 70), there exists a Mood element in the above clause (29), which can be recovered as 'The reader will remember that this mark, <u>although **it was(Mood)** large</u>, had been originally very indefinite'.

Since in such elliptical clauses, the Mood element is 'inherent'; the preceding discourse helps to presuppose what has been omitted. Here, the subject 'this mark' fills out the Mood element 'it was' in the subordinating clause

'although large' that is inserted into the fabric of the major clause in the example (31) and indicated by '<<   >>':

(31) The reader will remember that this mark, << <u>although large</u> >>, had been originally very definite.

b. A 'minor' clause is the one that has never had a Mood element and on no condition can this deficiency in the clause be compensated because minor clauses do not select from the MOOD system a Subject and a Finite. That's why, such clauses can't be amended by the guiding information derived from the preceding text and is not taken into consideration in the process of the MOOD analysis done to explore the interpersonal meanings:

(32) O, for the peace of the grave! (The Mortal Immortal)

As seen in the example (32), the determining characteristic of minor clauses is the brevity of the clause but this has nothing to do with the process of 'ellipsis' that relates to the systematic omission of the lexicogrammatical items. Rather, it stems from the fact that one can not substitute for the gaps in the slots of subject and finite. As a result, minor clauses can not be tagged in the same way as major clauses:

(33) Alas!

(34) <u>The Turkish army(S) are(F)</u> going to help the survivors of the earthquake in Pakistan; <u>aren't(F) they(S)</u>?

In the example (33), there is a minor clause with no evident subject and finite composing its Mood element; so such a minor clause can neither be argued about nor tagged. On the contrary, the clause in the example (34) owns a Mood element and can, thus, be tagged; for it has a propositional structure that can be negotiated.

The MOOD System

The aforementioned speech functions of 'command, offer, statement and question' are realized by the grammatical structures of the Mood that are defined by the choices made in the grammatical system of MOOD, which regulates the interpersonal meanings expressed in the clause.

The grammatical system defines two main types of MOOD: a. indicative and b. imperative:

```
                  ┌──── indicative
     clause───────┤
                  └──── imperative
```
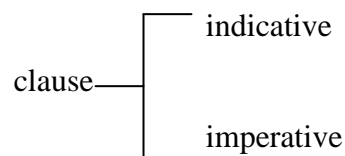
a. The 'indicative' is realized by the presence of the Mood element that is composed of subject and finite; at the same time, it represents the grammatical category that is typically used to exhange 'information'; and is divided into two: the 'declarative', which expresses 'a statement' and the 'interrogative', which expresses 'a question' (Halliday, 1990: 74)

```
                  ┌──── declarative
     indicative   │
                  └──── interrogative
```
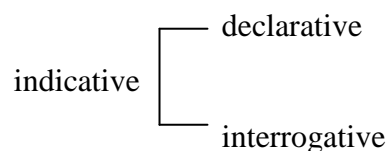
In the indicative, the order of Subject and Finite is significant in that it determines the clausal structure in the declarative and interrogative subtypes (Halliday, 1990: 74):

    i. In the declarative, Subject precedes Finite as in the example (35):

        (35) I(S) didn't(F) even bother to call him.

The declarative; however, offers two more categories: 'exclamative' and 'non-exclamative' with different sentential sequence. The non-exclamative is the ordinary declarative clause expressing information as in the example (35); whereas, the exclamative expresses feelings like surprise, disgust, worry (Eggins, 2000: 177):

(36) **What** + a beautiful girl(C) she is.
(37) **How** + terribly clever(Ad) he sounds.

As seen in the above, the exclamative has a WH-element like 'what' which conflates with a complement, especially an attributive complement or 'how' which is fused with either an adjunct or an attributive complement in the clause (Halliday, 1990: 84).

Halliday (1990: 84) argues that the English exclamative previously had the Finite^Subject order as in the example (38); but the association of this sequence with the interrogative MOOD brought about the normal order in exclamatives: Subject ^ Finite.

(38) How+ happy(Ca) **was(F) the fabled Nourjahad(S)**!

                                         (The Mortal Immortal)

ii. In the interrogative, there are two options in the order of elements because the interrogative is divided into two: 'Yes/No-interrogative' for polar questions and 'WH-interrogative' for content questions and (Halliday, 1990: 74). In a Yes/No-interrogative, Finite precedes Subject as below:

(39) Did(F) you(S) agree on a date for the meeting?

On the other hand, in a 'WH- interrogative'; the WH-element is always conflated with one of the three functions, i.e. Subject, Complement or Adjunct: when it is fused with Subject, Subject precedes Finite; and when it is conflated with a Complement or Adjunct, Subject follows Finite (Halliday, 1990: 83-84) as in the following examples:

(40) Who(S) found(F/P) the Avagadro number?

(41) When(Ad) did(F) you(S) first meet your wife?

b. The imperative is used to exchange goods & services and expresses 'a command'. The structure of a clause in the imperative MOOD is variant in that:

   i. if the Mood element is present, it may have Finite^Subject order;

(42) Don't(F) you(S) leave the door open!

(43) Don't(F) let's(S) pick him up!

   ii. Or, there may only be Finite or Subject in the clause;

(44) Do(F) watch out(P)!

(45) Let's(S) see to it tomorrow!

   iii. if the Mood element is non-existent, then there is only Residue consisting of Predicator and the related grammatical items:

(46) Believe(P) me(C)!

Halliday (1990: 85) argues that whether or not there is a Mood element and whatever structure it has; the Mood of an imperative clause can also be tagged as in the example (43) below:

(47) Stay(P) with me(Ad); <u>will(F) you(S)?</u>

Now that the categories of the MOOD are realized by a particular interpersonal structure; in other words, the structure of the Mood element determines the type of MOOD (declarative, interrogative, imperative) at work, the choice of MOOD in the interpersonal system can be related to the Mood structure that is fundamental in the discrimination of the different types as in Figure 3.15 and Table 3.5 (Martin, Matthiessen & Painter, 1997: 60-63):
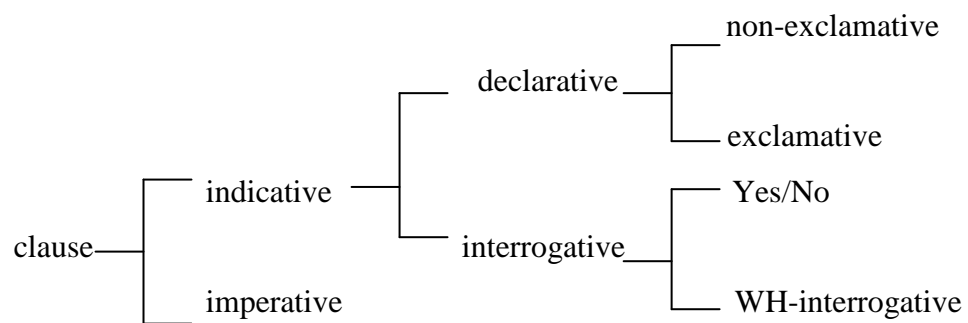

Figure 3.15 MOOD Selection

Table 3.5 Relation of MOOD Selection to Mood Structure

| MOOD SELECTION	MOOD ELEMENT	EXAMPLE (MOOD IN BOLD)	

indicative
  declarative
    non-exclamative
    exclamative
	present
	
	Subject^Finite
	Wh^Subject^Finite
			they^will **build the house**
			how quickly^ they^will **build the house**

interrogative yes/no	**Finite^Subject**		will^they **build the house?**
Wh- imperative	Wh^**Finite^Subject** **-----**	**what^** **------**	will^they **build?** **build the house!**

Polarity and Modality

Each choice made in the network of MOOD bears two more features in the Mood element of the clausal structure. These are the interpersonal resources of POLARITY and MODALITY; each of which are expressed either as a characteristic of the Finite or as an independent Mood Adjunct in the clause (Martin, Matthiessen & Painter, 1997: 63).

After the speaker chooses for example, the 'indicative', and then goes on to make the more delicate choice of the 'declarative' from the MOOD system, he is ultimately faced with the requirement of a further selection: 'polarity' which "is the choice between positive and negative as in is/isn't, do/don't" (Halliday, 1990: 85):

(48) He <u>contacted</u> the police.
(49) He <u>didn't</u> contact the police.

As illustrated in the examples above, polarity has an impact on the Finite of the Mood element; where Finite and Predicator merge in a single body in the positive and the distinct morpheme 'not' is inserted into the separate auxiliary ('did' in the example (45)) in the negative:

```
                    ___ Positive
Polarity _____|
               |___ Negative
```
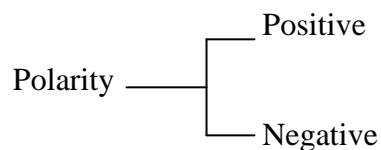
All in all, the decision to be taken in the Mood element is not restricted to the choice between 'yes' and 'no' because along the cline, there are "various kinds of indeterminacy that fall in between; like 'sometimes' or 'maybe'" (Halliday, 1990: 86) and the continuum which has the positive and the negative poles on both ends have intermediate degrees that go by the collective name of

MODALITY. There are two principal kinds of Modality: 1. Modalization; and 2. Modulation.

1. Modalization: By using the interpersonal resources of modality, the speaker can impose his own angle of vision on the message he exchanges and if modality is used to argue about the probability or the frequency of 'propositions', this is called 'modalization' (Eggins, 2000: 179). There are two kinds of intermediate possibilities between the positive (asserting) and the negative (denying) in propositions: a. degrees of probability that equal to 'either yes or no' and indicate different scales of likelihood; and b. degrees of usuality that equal to 'both yes and no' and indicate different scales of oftenness or frequency (Halliday, 1990: 86).

Propositions (statements and questions) are associated with probability and usuality which together make up modalization that can be expressed in three ways:

> (a) by a finite modal operator in the verbal group, e.g. that will be John, he'll sit there all day; (b) by a modal adjunct of (i) probability or (ii) usuality, e.g. that's probably John, he usually sits there all day; (c) by both together, e.g. that'll probably be John, he'll usually sit there all day. (Halliday, 1990: 86)

2. Modulation: Another kind of modality is the 'modulation of proposals' in which the positive pole equals to 'prescribing' with the meaning of 'do it' and the negative pole, to 'proscribing' with that of 'don't do it' in Hallidayan terms (1985: 86). Modulation consists of two intermediate possibilities in terms of the type of proposal; that is, whether the speech function is a command or an offer: a command has the intermediate degrees of 'obligation': 'allowed to/supposed to/required to' whereas an offer has the intermediate degrees of 'inclination': 'willing to/anxious to/determined to' (Halliday, 1990: 86).

Proposals (commands and offers) are associated with obligation and inclination which together compose modulation that can be represented in two

ways: either by a finite verbal operator or by 'an expansion of the Predicator' with the help of 'a passive verb' or 'an adjective' (Halliday, 1990: 86) as in the following:

(50) You shouldn't (F) smoke(P) in the class.

(51) She is supposed to marry(P) the prince.

(52) I was anxious to discuss(P) the matter with him alone.

3.2.2. Clause as Message

During the course of ordinary conversation, the speakers tend to mould the ideational content and interpersonal information in such a way that the resultant outcome is a message in the total communication process that is made relevant to its context and effective in terms of the purpose it is called on to serve - its textual metafunction. The structure that is imposed upon the message by the interlocutors is embodied in the clause and a variety of textual meanings can be expressed through the organization of the constituents in the clause as in the following examples:

(53) The old lady hit the attacker as hard as she could with her stick.

(54) With her stick the old lady hit the attacker as hard as she could.

(55) As hard as she could the old lady hit the attacker with her stick.

In the above examples, the choice made in the placement of the clause constituents changes neither the ideational nor the interpersonal information conveyed in the clause but it raises the potential of the clause to achieve different purposes through the organization of its constituents in different ways. In the example (54), the instrument with which she realized the action of hitting is highlighted; and in the example (55), it is the manner in which she used power in order to get rid of the attacker. Thus, the textual meaning can be explained in the clause organized on the basis of two systems: Information and Theme.

The first of these interrelated systems, the Information Structure, is made up of two components called 'Given' and 'New'. 'Given' relates to that part of the message that has been of common knowledge between the speaker and the hearer and is often positioned initially in the clause. On the other hand, 'New' refers to that part of the message that carries focal importance. In collaboration with New, Given element that can be retrieved from the preceding discourse constitutes 'a message block' termed as 'an information unit' (Morley, 1985: 75).

The Information Structure capitalizes on the resources of the phonological system; i.e. intonation choices, which realise the information units in the form of tone groups, each of which carries a peak of prominence and thus, becoming 'the tonic', represents the locus of information focus, i.e. New in the clause (Morley, 1985: 76). Usually the New element occupies the final position within an information unit as in the example (56). However, in the marked (unusual) order, it is placed initially in the clause as in the example (57):

(56) I have already had <u>six cups of tea</u>.

(57) <u>Who</u> dominated the conversation yesterday? <u>I</u> did.

Since the New element in the clause can be foregrounded in spoken language through the use of 'stress' or in more technical terms, by means of a tonic syllable in phonology (Martin, Matthiessen & Painter, 1997: 22) as in the example (58), the Information Structure won't be taken further in this study where samples of written discourse are scrutinized:

(58) Which one is your car? - Mine is the **'black'** one.

The System of Theme

The system of Theme is involved with the organization of the clause as message assigning it 'the status of a communicative event', and is concerned with how

information presented within individual clauses is embedded in the larger text; i.e. what has been said before (the preceding text) because the local context of the clause is related to the general context of the text where it is called on to function (Halliday, 1990: 38; Martin, Matthiessen & Painter, 1997: 21).

The system of Theme is 'binary'. In crude terms, it has two basic elements: 'Theme' which represents the local context and 'Rheme' which indicates the rest of the message presented against the background of this local context (Martin, Matthiessen & Painter, 1997: 21).

Halliday (1990: 38) states that the clause as message is a configuration of Theme and Rheme, where the Theme as 'the starting point for the message' articulates 'what the clause is going to be about', and is, thus, realized by the element that occupies the first position in the clause. On the other hand, the Rheme is that part of the message which remains behind and develops the Theme.

(59) Francis Farmer	will have her revenge on Seattle.
Theme	Rheme
Given	New

In the example (59) (the title of a song from Nirvana's album 'In Utero'), the topic of the message is the woman named 'Francis Farmer' about whose adventures the hearers are going to be told about; thus composing the Theme of the clause. The Rheme, on the other hand, adds to the preliminary information about the heroine of the song; developing the follow-up: the grudge that she harbours against the city, Seattle.

In the tradition of the Prague School, which with its 'functional sentence perspective' (FSP) has much influence on Halliday's Thematic Structure, the type of linguistic analysis in use describes the distribution of known/given information and new information in discourse (Richards & Platt, 1992: 149).

The Prague School regards the theme as the framework within which what the speaker wants to say is to be understood and that's why the theme is fronted in the clause where the rest transmits what the speaker wants to say within this framework (McCarthy, 2004: 52). They call the relationship of the theme to the rest of the sentence as part of communicative dynamism, which assesses the extent of contribution each element makes to the development of communication (McCarthy, 2004: 52).

The linguists of Prague School like Daneš (1970) and Firbas (1972) observe a parallelism between Theme-Rheme and Given-New Structure because they define sentences as 'theme followed by rheme' where the shared information marks the beginning of the utterance and as 'rheme followed by theme' where the starting point of the utterance becomes new information (Bloor, 1995: 82)

Although Halliday states that "the boundary between the two is overwhelmingly likely to coincide with the junction of Theme and Rheme"; he also distinguishes the Thematic Structure from the Information Structure because the two elements of Theme-Rheme don't always conflate with those of Given-New as indicated in the following examples adapted from Firbas (as cited in Bloor, 1995: 80; Halliday, 1990: 40):

(60) Daddy | 's COMing.
      Theme | Rheme
      Given | New

Depending on the context of situation, the utterance in the example (60) can be produced by the children who are expecting their father to arrive home and hear his footsteps in the hall whereas the second version can be uttered by those who do not expect their father yet happen to recognize his steps or his calling (Bloor, 1995: 80):

(61) DADdy	's coming.
Theme	Rheme
New	Given

In summary, the marked order of the Information Structure in spoken discourse can be identified through special intonation or emphasis put on the New element situated in the first position in the clause, which is usually occupied by the Given (shared) information in the unmarked sequence of elements (Bloor, 1995: 82).

The Marked versus Unmarked Theme

There is a relationship between the element that is typically chosen as Theme and the particular structure of the clause in terms of the MOOD. That is, each clause selects a certain element as its Theme depending on the functional constituents employed in the Mood structure.

The Theme System differentiates between an unmarked (typical) and a marked (atypical) theme; for the speaker who favours over a marked theme is pointing out that there is something in the particular context of utterance calling for an unusual choice.

The Theme is unmarked when it conflates with the Mood constituent that typically occupies the first position in the clauses of that MOOD type. However, it is marked when it merges with any other constituent from the MOOD System (Eggins, 2000: 296).

Figure 3.16 below summarizes the unmarked thematic pattern each MOOD has in the English clauses (Bloor, 1995: 75):

MOOD	THEME realized by
Declarative	Subject
Interrogative	Finite + Subject
Imperative	Predicator
Exclamative	Wh-word Complement OR Wh-word Adjunct

Figure 3.16 The Unmarked Thematic Pattern for MOOD Types

In short, different MOOD classes have distinct preferences for the elements that will function as Theme in the thematic structure of the clauses:

1. In a declarative clause, the unmarked Theme is the Subject while the elements other than the Subject can stand as the marked Theme:

(62) **We(S)** had birds, gold fish, a fine dog, rabbits, a small monkey, and a cat. (The Black Cat)

(63) **On the day succeeding the fire(Ac)**, I(S) visited the ruins. (The Black Cat)

In the example (62), the thematic element in bold is chosen as the Subject of the declarative clause; whereas the declarative clause in the example (63) has got a marked theme which conflates with the circumstantial adjunct in the clause.

Besides stationing the circumstantial adjunct in the first position, there are at least two more ways to obtain a marked theme within a declarative clause: It is possible to use the non-identifying form of a thematic equative (a 'pseudo-cleft sentence' in formal grammar) expressing 'exclusiveness' in clauses as indicated in the example (65):

(64) **He(S)** was talking utter nonsense as usual.

(65) **What he was talking(S)** was utter nonsense as usual.

(66) **Utter nonsense(C)** he(S) was talking as usual.

In the thematic equative of the clause (64), not only the Theme is identified but it is also equated with the Rheme, which allows the speaker to structure the message in whatever way he wants as such identifying clauses including 'a thematic nominalization' allows 'for the Theme to consist of any subset of the elements of the clause' (Halliday, 1990: 43). In the non-identifying form of the clause (66), there comes the 'most' marked type of Theme in a declarative clause because it is not the Subject but the 'Complement' that has been made thematic.

Another strategy is 'Theme Predication' ('cleft sentences' in some formal grammars) where the Subject of the original clause becomes the Rheme through the use of a predicating 'it' as in the example (68) and it is also possible to identify degrees of markedness in the internal organization of the clause with a predicated Theme (Eggins, 2000: 297):

(67) **He(S)** | betrayed me to the police out of sheer spite.

Theme	Rheme
Given	New

(68) **It(S)** | was out of sheer spite | that he betrayed me to the police.

Theme	Rheme	
Given	New	

(69) **Out of sheer spite(C)** | it(S) was that he betrayed me to the police.

Theme	Rheme
New	Given

In order to make explicit the newsworthy element in the example (68), the speaker uses the predicated form 'it was…' as it creates a local structure in which the New element that carries the tonic accent occupies its unmarked position (the final position). In the example (69), the New element is made thematic, as a result

the markedness of the clause is enhanced in terms of both Information and Thematic Structure.

2. In a Yes/No interrogative clause, the unmarked theme consists of the Finite element that expresses the polarity and the Subject whereas in a WH-question, the WH-element that requests the missing information functions as the unmarked theme as shown below:

(70) **Shall(F) we(S)** meet at six tomorrow, then?

(71) **When(Ac)** shall we meet tomorrow, then?

3. In an imperative clause, the unmarked theme is either 'you' or 'let's' because the basic message of an imperative clause is 'I want you/you and me to do something' while in another form of an imperative, the finite verb 'do/don't' that marks the clause as positive or negative is the thematic element (Halliday, 1990: 49) as in the following:

(72) **You(S)** | give   me a break!
Theme | Rheme

(73) **Let's(S)** | do some business!
Theme | Rheme

(74) **Don't(F)** | leave her alone!
Theme | Rheme

A third form of an everyday imperative which has no explicit theme consists of only Rheme, as a result the Predicator in the Mood structure becomes the Theme of the imperative clause (Halliday, 1990: 49) as in the example (75):

(75) **Shut up (P)**!

4. In an exclamative clause, the exclamatory WH-element serves as the Theme as illustrated in the example (76):

(76) **What a wonderful world** it is!

Types of Themes

Themes can be categorized into two major groups: Simple and Multiple Themes. If the Theme is made up of one element like a nominal/prepositional group or a group/phrase complex, it is a simple Theme as shown in the examples (77) and (78). It is possible to make a simple Theme from two nominal groups that stand in apposition as illustrated in the example (79):

(77) **Bertha(S)** waited for me in vain at the fountain. (The Mortal Immortal)

(78) **Soon after this eventful day(Ac),** I(S) became the husband of Bertha. (The Mortal Immortal)

(79) **The assassin, a man of forty(S),** is reported to have once been a member of the elite Royal Guard.

Halliday (1990: 56-57) argues that there are also instances of clause complexes where a 'dependent' clause (subordinate clause) modifies a 'dominant' clause (main/principal clause) and that if a dependent clause precedes the dominant clause in a clause complex, the dependent clause as a whole is thematized as in the example (80) below:

(80) **When he joins the airforce**, | he will fly Tornado jets.
            Theme | Rheme

Here, in order for the person in question to fly Tornado jets in the future, there is one condition that should be met: 'that he be recruited into the airforce'.

So, the dependent 'when' clause thematizes the prerequisite to flying Tornado jets.

In addition to clauses which have simple themes with only one thematic constituent and dependent clauses, which can occur in the initial position as the marked theme of the clause complexes in hypotaxis (the binding of unequal elements), clauses with more than one theme are also possible in the system of Theme.

Multiple Themes

Themes with more than one thematic constituent are called 'multiple themes' in Functional Grammar. Multiple themes consist of three elements: ideational, interpersonal and textual. They project out from the metafunctions of the tripartite semantic system which maps onto the clause:

1. Ideational/Topical Theme: The ideational element is a sine qua non for the theme because it conveys one of the three components of the representational meaning of the clause: "a process, a participant in a process (person, thing, institution, etc.) or a circumstance attendant on that process (time, place, manner, etc.)" (Halliday, 1990: 54), and fulfils one of the interpersonal functions such as Subject, Complement or Circumstantial Adjunct. Since it expresses the main topic of the clause, there is only one 'Topical' Theme in each clause and it ends up as the final element in the typical sequence of Textual^Interpersonal^Ideational elements:

(81) **By slow degrees (Ac)**, these feelings of disgust and annoyance rose into the bitterness of hatred. (The Black Cat)

In the example (81) the element in bold is the topical theme of the clause because it indicates a circumstance, i.e. the manner in which the former feelings

of disgust and annoyance were transformed into a bitter form of hatred and as it is, it serves as the circumstantial adjunct of the clause as exchange.

2. Interpersonal Theme: There are four sub-elements that can make up the interpersonal element within a Multiple Theme; these are, 'vocatives', 'modal adjuncts', 'the Finite elements of Yes/No interrogatives' and 'the WH-elements of interrogatives'. Below, examples for each type are listed correspondingly, where the interpersonal elements are in italics and topical elements are in bold:

(82) *Winzy*, **you** are vigilant. (The Black Cat)

(83) *Maybe* **he** can be tempted into studying Computational Linguistics.

(84) *Am* **I,** then, immortal?

(85) ***What***'s up?

In the example (85), the interpersonal element conflates with the ideational because besides its interpersonal function as Subject in the interrogative clause, the element 'What' expresses the event that is being sought or about which information is demanded, which makes up the topical participant in the clause as representation.

3. Textual Theme: Any combination of the 'continuative', 'structural' and 'conjunctive' Themes in this order can make up the textual element within a Multiple Theme: a. continuative themes like 'yes, no, well, oh, now' indicate the beginning of a new move, i.e. a response in a dialogue or a move to the next point during the conversation of the same speaker; b. structural themes consist of conjunctions and WH-relatives; c. conjunctive themes are composed of conjunctive adjuncts that have already been outlined in Table 3.3. Below clauses exemplify all the three types of textual themes (in capital letters) respectively:

(86) <u>YES</u>, **the fear of age and death** often creeps coldly into my heart. (The Mortal Immortal)

(87) <u>AND WHEN</u> **Cornelius** came and offered me a purse of gold… (The Mortal Immortal)

(88) **I** looked in an old but polished shield, ***WHICH*** served me for a mirror. (The Mortal Immortal)

(89) <u>THUS</u> **I** shall put my immortality to the test. (The Mortal Immortal)

In the example (88), there are two clauses: the topical theme of the first clause is the Subject 'I' and the WH-element 'which' in the second clause accommodates the three functions: 'ideational, interpersonal and textual' at the same time.

Halliday (1990: 54) sets out the components of a Multiple Theme in the clause structure as in Table 3.6, where the arrows indicate that a WH-relative or interrogative is also a topical element:

Table 3.6 Components of a Multiple Theme

Metafunction	Component of Theme
Textual	Continuative
	Structural (Conjunction or WH relative)
	Conjunctive (Adjunct)
Interpersonal	Vocative
	Modal (Adjunct)
	Finite (Verb)
	WH- (Interrogative)
Ideational	Topical (Subject, Complement or Circumstantial Adjunct)

As the Theme unfolds from left to right in the clause, there arises the question of 'where can the boundary between the Theme and Rheme drawn?' and the answer is "The Theme extends from the beginning of the clause to include any textual and/or interpersonal elements that may be present and also the first experiential element, that is a circumstance, process or participant" (Martin, Matthiessen & Painter, 1997: 26) as illustrated in the example (90):

(90) Well,	guys,	are	we	going now?
Continuative	Vocative	Finite		
Textual	Interpersonal		Topical	
Theme				Rheme

The first element that is fronted in the example (90), 'well' indicates a new move in the dialogue and the interpersonal element 'guys' signals the receiver that the question is being addressed to and implicates that the interlocutors form a friendly group of people. The Theme ends up with the ideational content of the message - 'we'.

3.2.3. Clause as Representation

Through ordinary language use in everyday conversations, people can encode information about worldly or individual experience and the plane of 'content', in this sense, resembles one of the scenes of a melodrama, which is built of a group of people (characters/dramatis personae) engaged in some kind of activity (synopsis) at a certain place (setting). By the same token, the interlocutors frame the goings-on in their particular environment material or otherwise, in patterns of reality, which constitute the ideational meaning of their actual utterances.

In the representation of the ideational content, the clause draws on the resources of the Transitivity System, which "construes the flux of experience as quanta of change" via a ternary configuration of a process, participants involved in the process and circumstances attendant on it (Martin, Matthiessen & Painter, 1997: 100).

Supposing that the clause 'The vandals are setting fire to the cars in the streets of Paris' is uttered by a TV reporter; he is simply putting the audience in the picture about what is happening. His experience of the chaotic situation is represented through the ideational meaning, which is, in turn, worded in a configuration of 'the vandals' + 'are setting fire' + ' to the cars' + 'in the streets of Paris'. In functional terms, the System of Transitivity imposes a ternary interpretation of a structure composed of a participant 'the vandals', a process 'are setting fire' and a circumstance 'to the cars' + 'in the streets of Paris'.

The audience may learn the same phenomenon from another reporter in this way: 'The streets of Paris are blazing with fire!'. Here, the circumstance of the former reportage has become the participant 'the streets of Paris' which stands for 'the entity' being talked about (corresponding to the element 'Subject' that is held responsible in the Mood) and the human agents are not even mentioned as if all of a sudden, the streets of Paris burst into flames.

It is the System of Transitivity that enables the speakers of different languages to encode the same goings-on in many different ways as in the case of the above-mentioned situation because different patterns of representation help to "construe the same semantic domain" (Martin, Matthiessen & Painter, 1997: 101) distinctly.

In essence, the Transitivity Structure recognizes six major types of process with the related participants in the lexicogrammatical realization of the ideational meaning:

Types of Processes and Nuclear Participants

1. Material Processes (Pm): Material processes refer to the processes of 'doing'; which indicates that some entity does something (to some other entity). A material process demands the obligatory participant, 'Actor' (A), who does the deed or performs the action in question, and the optional element, 'Goal' (G), who suffers or undergoes the process (Halliday, 1990: 103):

(91) Banks (A) close(Pm) at 17. 30.
(92) Turkey(A) will close(Pm) the US airbase in Incirlik (G).

The material process 'close' in the example (91) differs from that of the example (92) in that unlike the former verb being intransitive, the latter extends to some other entity: the Goal 'the US airbase' here and from this concept of extension derives the term 'Transitivity' in the classical sense. So, it is possible to probe the Goal with 'do to/do with' in the following way: 'What will Turkey do to the US airbase in Incirlik?' because the verb 'close' in the example (92) is transitive. Now that the verb 'close' in the example (92) is transitive - it has a Goal, the reality can be represented in both active and passive forms:

(93) The US airbase in İncirlik(G) will be closed(Pm) byTurkey(A).

Material Processes not only represent doings and happenings which are concrete changes perceived in the material world such as motion in space or change in physical make-up but they can also construe experience of change in abstract phenomena as in the example (94):

(94) The government(A) hasn't endorsed(Pm) the new budget draft(G) yet.

With regard to the nature of Goals associated, material processes are categorized into two groups: 'dispositive' and 'creative' types, which refer to a 'doing to' and 'bringing about' respectively (Halliday, 1990: 104):

(95) She(A) slammed(Pm) the door(G) in his face.

(96) I(A) am going to compose(Pm) an article(G) from my lecture notes.

In the example (95) the material process 'slam' is dispositive because the Goal 'the door' is pre-existing. However, in the example (96), the Goal 'an article' will be obtained through the creative (material) process 'compose'.

2. Mental Processes (Pme): Mental processes refer to the processes of feeling, thinking and seeing, which constitute the three main subtypes of mental processes: PERCEPTION (seeing, hearing, etc), AFFECTION (liking, fearing, etc), COGNITION (thinking, knowing, understanding etc.) (Halliday, 1990: 111) as indicated in the following examples, where the aforementioned subtypes of mental processes are underlined respectively:

(97) I <u>heard</u> nothing last night.

(98) At first, the difference in age between us <u>didn't worry</u> me at all.

(99) My brother <u>knows</u> alot about computers.

Mental processes necessitate two obligatory participants: the Senser (Sr), one that 'senses' (feels, sees or thinks) and is endowed with human consciousness or is an 'anthropomorphized' non-human (animals/objects with the feelings like that of a human) as in the case of 'the tom cat' in the example (100); the other participant, the Phenomenon (Ph), is that which is being 'sensed' (felt, seen or thought) (Eggins, 2000: 242; Halliday, 1985: 108-109).

(100) The tom cat(Sr) liked(Pme) the remnants of my dinner (Ph).

Other than 'things' like an object, a conscious being etc., a variety of units can function as Phenomenon in mental processes: these are 'acts' and 'facts'. Acts are generally used with processes of perception and realized by an imperfective non-finite clause acting as a simple noun as in the example (101.a), and can be transformed into a simple thing through rewording it in a nominal group as in the

example (101.b). Facts, on the other hand, are introduced into mental processes usually through a finite 'that' clause and indicated by the words 'the fact that' as in the example (102):

(101)

a. I(Sr) could hear(Pme) <u>the rain clattering against the window-pane(Ph)</u>.

b. I(Sr) could hear(Pme) <u>the clatter of the rain against the window-pane(Ph)</u>.

(102) I(Sr) didn't at first realize(Pme) <u>(the fact) that his friendship was more precious to me than his love(Ph).</u>

Martin et al (1997: 106) note that the Phenomenon can also represent 'the content' of sensing and be represented in a separate clause rather than as a participant in the clause through a process called 'Projection' – a logical relationship that holds between two adjacent clauses – which "expresses a representation of speech or thought rather than a direct representation of experience" and is of two types: direct (quoting) or indirect (reporting) speech/thought (Bloor, 1995: 260). Mental processes of cognition can both report and quote thought:

(103) "I will ask her to marry me on St. Valentine's Day", **//** Robert(Sr) thought(Pme).

(104) The Middle Eastern strategists(Sr) believe(Pme) **//** that a military action might be taken against Syria unless the assassins of the Lebanese leader, Hariri are found.

In the example (103), a direct representation of what flashes through Robert's mind is given as a quotation. On the other hand, in the example (104), the projecting clause is separated from the projected clause by 'double slashed lines' (**//**) and contains the verb 'believe' indicating the mental process. The

projected clause, here, "represents an idea brought into existence by the mental processing" (Martin, Matthiessen & Painter, 1997: 106) and is analyzed as a separate clause indicating a material process as below:

'that a military action(G) might be taken(Pm) against Syria(C) unless the assassins of the Lebanese leader, Hariri(G) are found(Pm).'

Mental processes can be distinguished from other types of processes, i.e. from material processes by the choice of 'tense'. Unlike the 'present continuous tense' or 'present in present' (in Halliday's terminology) used in material processes, the unmarked tense for mental processes is the 'simple present' as underlined in the following lines extracted from the famous song 'What A Wonderful World!' by Louis Armstrong (http://www.lyrics007.com/Louis% 20Armstrong% 20LyricsWhat 20A%20Wonderful%20World%20Lyrics.html).

> "I see trees of green
> Red roses too
> I see them bloom for me and you
> And I think to myself
> what a wonderful world."

Mental processes also differ in that in language they are represented as 'two-way processes because they can be realized in both directions: with no change in the voice of the clause, either the Senser or the Phenomenon can function as the Subject and Halliday (1990: 110) lists the pairs of 'bidirectional verbs' in Table 3.7:

(105)

a. He(Sr) **admired(Pme)** the way she shouldered the burden of defeat(Ph).

b. The way she shouldered the burden of defeat(Ph) **was admired(Pme)** by him(Sr).

(106)

    a. The way she shouldered the burden of defeat(Ph) **pleased(Pme) him(Sr).**

    b. He(Sr) **was pleased(Pme)** by the way she shouldered the burden of defeat(Ph).

The examples (105.a) and (106.a) illustrate the bidirectional pair of the mental processes 'admire-please' in the active voice; while in (105.b) and (106.b), their passive counterparts are seen. The fact that each clause has its own passive form underscores the claim that a clause like (106.a) is not a special kind of passive of another clause like (105.a).

Table 3.7 Paired Verbs of Like Type and Please Type

like type	please type	like type	please type
I like it	it pleases me	I forget it	it escapes me
I fear it	it frightens me	I notice it	it strikes me
I wonder at it	it amazes me	I believe it	it convinces me
I don't understand it	it puzzles me	I admire it	it impresses me
I enjoy it	it delights me	I mind it	it upsets me

3. Relational Processes: The category of relational processes refers to the processes of 'being' and is regarded as "a generalization of the traditional notion of 'copula' constructions" (Martin, Matthiessen & Painter, 1997: 106). They express distinct types of 'being' in two modes: attributive and identifying.

(107) Sheila(Cr) **is(Pi)** very intelligent(Att).
(108) Sheila(T/Id) **is(Pi)** the most intelligent student of the class(V/Ir).

Both clauses display an '**intensive**' (the copula) type of relational process, in which "the relationship between the two terms is one of sameness" (Halliday, 1990: 114). The example (107) differs from the example (108) in that in the example (107), the intensive process(Pi) is in the attributive mode, where a qualitative attribute is ascribed to the participant called 'Carrier' (Cr) - here, the element, 'Sheila' is considered as 'a member of the class of the very intelligent students' and may also be realized as an indefinite nominal group: 'Sheila is a very intelligent student', which can be probed by 'what or how', e.g. How is Sheila?, What is Sheila?

The example (108) is, however, an identifying intensive clause with two distinct entities, where one is identified by the other. The identity of the target element - the Identified (Id), is determined by the Identifier (Ir); either by specifying its 'form' or by specifying its 'function' and this variable, in turn, defines another pair of grammatical functions known as 'Token'(T) and 'Value'(V) (Halliday, 1990: 115). In the example (108), the Value (meaning, referent, function, status, role) is the element 'the most intelligent student of the class' because it expresses how Sheila is valued or regarded in the group and identifies 'Sheila' by her function while the Token is the element 'Sheila', for it represents the outward "sign, name, form, holder, occupant" of the meaning (Halliday, 1990: 115).

Identifying clauses like the one in the example (108) can be distinguished from attributive clauses by the 'voice' as well. Since there is only one participant- the Carrier - in attributive clauses, they have no passive counterparts and are thus irreversible. In addition, such archaic literary variants as 'Blue was the sky' are not passive versions of the ordinary intensive-attributive clauses like 'The sky was blue'.

Because identifying clauses embody two independent nominal participants, they are reversible, and thus, can be put into passive voice. In identifying clauses, both the Token and the Value can become Subject. If the

Subject is conflated with the Token, then the clause is active but the clause is passive when the Subject is conflated with the Value as indicated in the following:

(109) Al Pacino(T) **played(Pi)** the new leader of the Corleone family(V) in the Godfather Part II.

(110) The new leader of the Corleone family(V) **was played(Pi)** by Al Pacino(T) in the Godfather Part II.

In the example (109), the relational process 'play' indicates that in the second part of the film, the Token 'Al Pacino' is identified by his role or function as 'the new leader of the powerful Mafia family' - the Value, which undertakes the Subject function in the passive clause as in the example (110).

Eggins (2000: 257, 259) lists the most common verbs of attribution and identification in the following way: a. Verbs of attributive intensive processes include "become, turn, grow, turn out, start out, end up, keep, stay, remain, seem, sound, appear, look, taste, smell, feel, stand, etc."; b. Verbs of identifying intensive processes include "equal, add up to, make, signify, mean, define, spell, indicate, express, suggest, act as, symbolize, play, represent, stand for, refer to, exemplify, etc.".

Besides the above-mentioned 'intensive' type relational clauses, there are two more categories: possessive and circumstantial relational clauses, in which one clausal element embodies two participants functions of as indicated below:

(111) Old McCarthy (Cr/Possessor) **has(Pp)** a farm(At/Possessed).

(112) Old McCarthy (T/Possessor) **owns(Pp)** the farm(V/Possessed).

In possessive relational clauses, "the relationship between the two terms is one of ownership", where one entity possesses the other (Halliday, 1990: 121). Here, the example (111) displays a possessive clause in the attributive mode, so the Carrier 'Old McCarthy' and the Attribute 'a farm' conflate with the functions

of 'Possessor' and 'Possessed' correspondingly while the process is called 'Possession' (Pp). There is an identifying possessive clause in the example (112), though. That's why, the Token 'Old McCarthy' and the Value 'the farm' undertake the extra roles of 'Possessor' and 'Possessed' along with the identifying possessive process 'own'.

In circumstantial relational clauses, "the relationship between the two terms is one of time, place, manner, cause, accompaniment, matter or role" (Halliday, 1990:119). In the attributive mode, the circumstantial relation is either presented as an attribute within a prepositional phrase as in the example (113) or expressed by the verb as in the example (114):

(113) This article(Cr) **is(Pi)** about nanomachines(Att).
(114) This article(Cr) **concerns(Pcc)** nanomachines(Att).

In the identifying mode, either the two participants of the Identified and the Identifier may act as the circumstantial elements of time, place or cause as shown in the example (115); or the circumstantial verbs like "take up, follow, cross, span, accompany, resemble can also be used as in the example (116) and being identifying in mode, the example (116) is reversible and can also be made passive:

(115) The reason why the first lady couldn't attend the reception(Id) **was(Pi)** that she fell ill with influenza(Ir).

(116)
   a. The first lady(Id/T) **didn't accompany(Pcc)** the President(Ir/V) at the reception.
   b. The President(Id/V) **wasn't accompanied(Pcc)** by the first lady(Ir/T) at the reception.

4. Existential Processes (Pe): Like relational clauses where something is supposed to exist in relation to another, existential clauses are also processes of 'being' but they simply express that something exists or happens and thus, have only one participant called 'Existent' (X). In existential clauses, the adjunct 'there', which has no representational function is used to compensate for the gap in the Subject position (Halliday, 1990: 130) and doesn't serve as a circumstance of location in the clause as in the example (117):

(117) **There** was(Pe) a fierce battle(X) **between government forces and the rebels(C).**

(118) Is(Pe) **there** anybody(X) out(C) **there(C)?**

As the dummy subject 'there' doesn't have any meaningful content and is only used to signal the existential process, it is left unanalyzed in the Transitivity System and the second 'there' in the example (118), however, is a circumstantial element indicating 'place'. Circumstantial elements in existential clauses can be made thematic if 'there' is omitted as in 'On the left (there) is a newsagent'. Halliday (1990: 130) identifies the following verbs as 'existential processes': "be, exist, arise, come, grow, follow" preceding a nominal group functioning as the Existent.

5. Behavioural Processes (Pb): Behavioural Processes are defined as processes of 'physiological and psychological' behaviour like smiling, dreaming, breathing; and "are intermediate between mental and material processes (Halliday, 1990: 128). Behavioural processes also incorporate processes of saying (verbal) and sensing (mental) into one activity; e.g. "chat, gossip, ponder, watch, listen, smile, grin, look, sniff, think, laugh".

Behavioural processes resemble mental processes in that there is only one participant called the Behaver (Be) - a conscious being like the Senser of mental processes. However, behavioural processes are more like material ones in that the unmarked tense for behavioural processes is the present in present as in the

example (119) and can be contrasted with synonymous mental processes as in the example (120). In addition, behavioural processes, like material processes, do not project (quote or report):

(119) I(Be) **am listening to(Pb)** my brother singing in the bath(Ph).

(120) I(Sr) **hear(Pme)** my brother singing in the bath(Ph).

6. Verbal Processes (Pv): Verbal processes refer to the processes of 'saying' and "includes not only the different modes of saying" like as telling, demanding, asking, etc. "but also semiotic processes that are not necessarily verbal" such as showing, indicating (Martin, Matthiessen & Painter, 1997: 108). As a result, the participant 'the Sayer' (Sy) can both be a human-like speaker as in the example (121) or any source of symbolic exchange of meaning as in the example (122) and the nominalized statement of what is said is called 'the Verbiage' (Vb) as exemplified below:

(121) We**(Sy)** all **tell(Pv)** little white lies**(Vb)**.

(122) The sign**(Sy) says(Pv) //** 'Gone for lunch'

In verbal processes, the content of saying can also be represented through projection, where the projected clause quotes what is said as a separate clause indicated by double slashed lines in the above example (122) or reports it as in the following example (123). There are two other participants in verbal processes: the 'Receiver' (Rv) and the 'Target' (Tg). The Receiver is the one to whom the verbalisation in speech interaction is addressed and the Target is a slightly peripheral participant which only incidentally occurs with direct or indirect speech and indicates the person or thing targeted by the process (Bloor, 1995: 125). Halliday (1990: 130) notes that "the Sayer is in a sense acting verbally on another direct participant with such verbs as insult, praise, slander, abuse, flatter" as exemplified below:

(123) He(Sy) told(Pv) **me(Rv) //** to do as I was told and not to ask any questions.

(124) They(Sy) blamed(Pv) **me(Tg)** for the loss of the student's exam paper.

Types of Circumstance

Circumstance is the third component of the clause as representation and is fairly more peripheral than the other participants, for it gives information about the temporal and spatial settings of the process as well as the other participants indirectly involved in the process, etc. That's why, Circumstance functions as 'Adjunct' in the clause as exchange.

There are six main types of Circumstance and they can be best identified by "what probe is used to elicit them" (Eggins, 2000: 238):

1. Extent (Cx) and Location (Cl): The notions of extent and location are valid for both time and space as evident from the following examples. The interrogative forms used to derive information about 'Extent' are 'How far?' for the spatial distance and 'How long/How many times?' for the temporal duration. The answer in the form of a nominal group with either a definite or indefinite quantifier is given either with a preposition like 'for' - the most common - or without it as indicated in bold below:

(125) She has told him not to call her **many times(Cx)**.
(126) We walked **for miles(Cx)**.

Location is probed by the general interrogatives of 'When?' for the temporal and 'Where?' for the spatial information and is structured in a typical adverbial or prepositional phrase as in the examples (127) and (128) respectively:

(127) **After midnight(Cl),** we arrived home.

(128) My brother lives **in Istanbul(Cl)**.

2. Manner (Cm): The circumstantial element of Manner embodies three more subtypes: Means, Quality and Comparison.

a. Means: Means expresses by means of what a process comes into being and is probed with the interrrogatives 'How?' or 'What with?'. Means is typically realized by a prepositional phrase of 'with' or 'by', which indicates instrumentality or agency in the clause:

(129) The book 'Şu Çılgın Türkler' was written **by the best-selling author, Turgut Özakman(Cm)**.

(130) The security guard was hit **with a baseball bat(Cm).**

In the example (129), the agent (in bold) in the passive clause can also function as the Actor of the active version, "**The best-selling author, Turgut Özakman(Ag)** wrote the book 'Şu Çılgın Türkler'", so the agent is inherently a participant in the clause structure that has the potential of becoming the Subject in the interpersonal exchange as well.

However, in the example (130), the instrument which the anonymous attacker used to assault the security guard is simply a kind of means expressing a circumstantial manner and doesn't constitute a distinct grammatical category similar to that of agency. That is, in its active version "Somebody hit the security guard **with a baseball bat(Cm)**".

b. Quality: Quality is probed with the interrogative 'How?' or 'How + adjective?' and expressed by a typical adverbial group that characterizes the process with regard to a variable as indicated below (Halliday, 1990: 139):

(131) You should choose your words **carefully(Cm).**

c. Comparison: Comparison is usually realized by a prepositional phrase with like or unlike, or an adverbial group of similarity and difference as shown in the example (132) and is probed with the interrogative 'What… like?':

(132) **Like a thunder(Cm)**, I stormed into his room.

3. Cause (Cc): The circumstantial element of Cause consists of three subtypes: Reason, Purpose, Behalf.

a. Reason: Reason expresses what brings about or causes the process in question and is typically realized by a prepositional phrase with a simple preposition 'through' or a complex one like 'because of, as a result of, for want of, etc.' (Halliday, 1990: 140). Reason is probed with the WH-interrogative 'Why?' or 'How':

(133) Our flight was delayed for three hours **because of the fog(Cc)**.

b. Purpose: Purpose indicates the aim or the end that is to be realized through the intended action and is probed with the interrogative 'What for?'. Purpose is generally expressed by a prepositional phrase with 'for' or with a complex preposition like 'in the hope of, for the purpose of' (Halliday, 1990: 140), but the relations of both reason and purpose can be realized as a separate clause shown between double slashed lines as in the case of the example (135):

(134) I am saving up **for the purpose of buying a Big Blue(Cc)**.

(135) I am saving up **// to buy a Big Blue.**

c. Behalf: Behalf represents the entity for whom the action is undertaken; that is, on whose behalf or for whose sake it is done, and is realized by a prepositional phrase with 'for' or with such complex prepositions as 'for the sake

of, on behalf of' (Halliday, 1990: 140). The interrogative 'Who for?' is used to elicit 'behalf' in the clause:

(136) He succumbed to his wife **for the sake of peace at home(Cc).**

4. Accompaniment (Cac): Halliday (1990: 141) states that the meanings of 'and', 'or', 'not' can be represented in the circumstantial elements of Accompaniment and expressed in prepositional phrases of 'with, without, besides, instead of, etc'. The interrogative 'and who/what else?' or 'but not who/what?' are used to probe accompaniment in the clause, which determines two subtypes in turn:

a. The comitative "represents the process as a single instance of a process" where two entities are involved and thus, are "conjoined as a single element" as in the following (Halliday, 1990: 141):

(137) I can't live **without you(Cac).**
(138) I and my brother were in the army **together(Cac).**

b. The additive represents the process as two instances where the same participant function is shared by two entities, one of which is presented to set a circumstantial contrast as in the example (139) and (140) (Halliday, 1990: 141):

(139) My close friends came to my commencement **as well as my parents(Cac)**.
(140) **Instead of tea(Cac),** can I have milk for breakfast?

In the example (139), the meaning is that "Not only my parents but also my close friends attended the ceremony", which differs from "Both my parents and my close friends attended the ceremony". Likewise, the example (140) expresses my preference for 'milk' at breakfast table.

5. Matter (Ct): Matter represents what the process is about (What about?) and is realized by prepositional phrases with 'about, concerning, and with reference to'. A circumstance of Matter can also be used to underscore the thematic element in the clause as in the following example:

(141) **As for me(Ct)**, I don't care what they think.

6. Role (Co): Role is probed with the interrogative 'What as?' and expresses attribute or identity in the form of a prepositional phrase with 'as' as in the example (142), or with complex prepositions such as 'by way of, in the role/shape/guise/form of' as in the example (143):

(142) He served **as an NCO(Co)** in the army for seventeen years.
(143) The police officers arrived **in the guise of drug dealers(Co).**

Other Participant Functions

The traditional transitive perspective is based on the principle of 'extension' and questions "whether the action is carried over to affect an additional participant or not" (Martin, Matthiessen & Painter, 1997: 111); as a result, it distinguishes between transitive and intransitive clauses.

Halliday (1990: 145), however, adopts an 'ergative pattern' grounded on the principle of 'causation', where some participant is engaged in a process and queries whether the process is brought about by that participant (self-engendering) or by some other entity (external agency).

From the ergative perspective, every English clause has the same grammar and all process types have the same basic structure: 'Medium + Process'. There is the 'Medium' – the participant through which the process is realized. Unlike the doer or the causer, the Medium that is obligatory in all processes is "the one that is critically involved" in terms of the particular process (Halliday, 1990: 147). The

Medium (M) and the Process (Po) are the nuclear components of a 'middle' clause, which lacks the feature of 'agency' and is, thus, neither active nor passive in voice as indicated below:

(144) **The kettle(M)** boiled(Po).

In addition to the Medium, there is another participant called the Agent, which indicates that the process is engendered from outside. Unlike the self-caused middle clauses, clauses structured as 'Agent + Process + Medium' are 'effective' in voice and can be either active or passive in the traditional sense as shown in the following examples:

(145) **My aunt(Ag)** always boils(Po) the cotton sheets(M).
(146) **The cotton sheets(M)** are always boiled(Po) **by my aunt(Ag).**

According to the ergative interpretation, the other two participants are the Beneficiary (B) and the Range (R) that are common to all process types. "The Beneficiary is the one to whom or for whom the process is said to take place" and in a material clause, the Beneficiary (who benefits from the deed) becomes either the Recipient to whom the goods are given or the Client for whom the services are done as in the examples (147) and (148) (Halliday, 1990: 132):

(147) I sent an e-mail **to you(B/Recipient)** yesterday.
(148) My mother made some sandwiches **for me(B/Client)**.

The Range, on the other hand, is "the element that specifies the range or scope of the process" and is affiliated with the classical category of 'cognate objects' like the object 'song' cognate to the verb 'sing' in the traditional grammar (Halliday, 1990: 134). In a material process the Range determines the domain over which the action takes place and exists independently of the process; that is, unlike the Goal, the Range can not be probed with the interrogative 'What did X do to/with Y?' as in the example (149) (Halliday, 1990: 134):

(149) Mark crossed **the street(R)** and climbed **the stairs(R).**

The Ranges 'the street' and 'the stairs' in the example (149) define the scope of the processes 'cross' and 'climb' and on no condition do they suffer from the actions in the clause. That's why it is not possible to ask the question, 'What did Mark do to the street/stairs?'

The Range may also be another name for the process as in the clause 'The kids are playing(Po) **a game(R)** in the backyard', where the element 'game' indicates the act of playing itself. The Range, here, can also be used to specify the class of the game that is being played as in the clause 'The kids are playing(Po) **football(R)** in the backyard'.

"This pattern has given rise to a form of expression that is very common in modern English" such as "make a mistake, give a smile, take a look, etc" (Halliday, 1990: 135) as in the example (150) which is almost synonymous with the clause in the example (151):

(150) We had(Po) **lunch(R)** at Café Pasta .
(151) We **lunched(Po)** at Café Pasta.

In the example (150) the Range undertakes the semantic load of the process because there is a delexicalized, empty verb like 'have'. The 'dummy' verb cooccurs with a nominalization like 'lunch', which functions as the Range in the clause.

Halliday claims that all English clauses can be analyzed from both the transitive and ergative perspectives and as a result, he translates the transitive categories into the ergative counterparts including the aforementioned Agent-Medium and the Beneficiary-Range roles in the clause in Table 3.8 below (Martin, Matthiessen & Painter, 1997: 113):

Table 3.8 Ergative Correspondences for Transitive Participant Roles

Process Type	Transitive role	Ergative role	example
material	Actor (intransitive)	Medium	**They** ran
	Actor (transitive)	Agent	**They** moved the chair
	Goal	Medium	They moved **the chair**
	Recipient, Client	Beneficiary	They gave **me** the book They built her **a sandpit**
	Range	Range	They did **a dance**
mental	Senser	Medium	**They** like the movie
(like type)	Phenomenon	Range	They liked **the movie**
(please type)	Phenomenon	Agent	**The movie** delighted them
	Senser	Range	The movie delighted **them**
verbal	Sayer	Medium	**They** replied
	Receiver	Beneficiary	They told **me**
	Verbiage	Range	They told **a story**
behavioural	Behaver	Medium	**She**'s looking at you
existential	Existent	Medium	There was **a surprise**
relational:	Carrier	Medium	**She** was happy
attributive	Attribute	Range	She was **happy**
relational:	Token	Agent or Medium	(see IFG Table 5(19))
identifying	Value	Medium or Range	

3.3. Cohesion

In the encoding of message at the level of clause, an interlocutor draws on the resources of the textual component in the linguistic system, i.e. Theme and Information Structure. They together compose the internal resources for structuring the clause as message (Halliday, 1990: 287).

The Theme and Information may determine the order and relation of elements within the clause (its internal structure) but when it comes to the deployment of the clause in the wider plane of discourse, a structural configuration of the clause alone does not help, for the clauses or clause complexes that are strung out along language do not create a text on their own. Because a text as a semantic unit has a meaning in itself, the meaning of the text changes when the sequence of the sentences put together to realize the text is distorted. As a result, "a passage consisting of more than one text has no meaning as a whole; it is simply the sum of its parts" (Halliday & Hasan, 1985: 28).

In order for the clauses within a text to form a meaningful whole, it is important that the external relationship between one clause or clause complex and another be made explicit (Halliday, 1990: 287). This end is to be achieved by the "non-structural resources for discourse" called 'Cohesion' (Halliday, 1990: 288). Cohesion, in this sense, is a relational concept which enables the text to function as a single meaningful unit and is not constrained by the clause boundaries because it is concerned with the semantic relations that link a clause with what precedes (Halliday & Hasan, 1985: 10, 14, 30). "Cohesion, therefore, is part of the text-forming component in the linguistic system" and embodies the means whereby the structurally unrelated elements are linked through the dependence of one on the other for its interpretation – in other words, an element can not be effectively decoded without recourse to the other in the discourse (Halliday & Hasan, 1985: 4, 29). The dependent and independent element form a "cohesive tie" – a semantic relation of "presupposition", in which the existence of one

element takes for granted the existence of the other and can be related to each other in a "cohesive chain" in the following ways:

1. Reference: In the cohesive resource of reference, there is either an identifying or comparative relation between an element of the text and another that serves as an interpretative source in the discourse as in the example (152):

(152) **Pluto** --**this** was the cat's name --was my favorite pet and playmate. I alone fed **him**, and **he** attended me wherever I went about the house. (The Black Cat)

In the example (152), the elements 'this, him, he' all refer to one and the same thing in the text; that is, the cat named "Pluto" and the semantic relation between these elements is one of identity in reference, where the information needed to define the identity of one element is recovered from something else in the text:

> In the case of reference, the information to be retrieved is the referential meaning, the identity of the particular thing or class of things that is being referred to; and the cohesion lies in the continuity of reference, whereby the same thing enters into the discourse a second time. (Halliday & Hasan, 1985: 32)

It is clear that in the interpretation of what an element stands for, the cohesive relationship of reference is not restricted by the clausal boundaries. As a matter of fact, its identity can be made explicit through reference to the situation in which the particular utterance is provided because the functional nature of language postulates a close relationship between context and text structure, where any linguistic unit from a text is embedded in the extra-linguistic environment - 'the context' - relevant to the total text and the linguistic environment - 'the co-text' – the language accompanying the linguistic unit (Halliday & Hasan, 1990: 76).

Reference can, thus, be categorized into two: a. exophora (exophoric reference) and b. endophora (endophoric reference) in terms of reference outside or within the text:

a. Exophora: The implicit devices (whose interpretation is impossible without reference to some other source) are defined on the basis of the information derived from an outer source like 'the immediate context of situation' as in the example (153):

(153) If you read in **this light**, you will strain your eyes, dear.

In the example (153), the situation surrounding the text makes it clear that the light under consideration is the one in the room where the conversation takes place. Suppose that a mother warns her child about the harms of inadequate light to the health of his eyes.

However, there is also 'homophoric reference' - a term akin to exophoric reference - in which the presupposing item retrieves its meaning from the context of culture that is shared by the speakers of the community in general as in the example (154):

(154) **The earth** shook violently beneath his feet.

In the example (154), it is of common knowledge that the element 'the earth' in bold refers to the planet humanbeings are on but to no other. This identifying information is not found within the text but rather recovered from the shared context of culture.

The exophoric and homophoric devices supply situational reference in the interpretation of the world circumscribing the text but neither of them enhances the cohesive ties binding the clauses in a text. As a result, endophora, which has a

part to play in cohesion has priority over exophoric reference in the studies of cohesion within a text:

b. Endophora: Endophoric reference supplies the necessary information to identify the implicit terms to the text from within; that is, the interpretative source is found within the accompanying text as in the example (155):

(155) **My pets**, of course, were made to feel the change in my disposition. I not only neglected, but ill-used **them.** (The Black Cat)

In the above clause, the implicit term 'them' is made explicit through endophoric reference to the element 'my pets' within the preceding clause in the discourse. As indicated in the example (155), cohesive ties within a text is strengthened when the referential relations are drawn from endophoric sources of interpretation.

Endophora as the textual reference has two main types:

1. Anaphoric Reference: In anaphoric reference, the implicit term is interpreted by means of a preceding linguistic unit - the referent - within the text as in the example (156), where the implicit elements of 'his' are explicated by reference to the linguistic unit 'Cornelius Agrippa' occurring earlier in the succession of clauses:

(156) All the world has heard of **Cornelius Agrippa**. **His** memory is as immortal as **his** arts have made me. (The Mortal Immortal)

2. Cataphoric Reference: In cataphoric reference, the implicit term is made explicit by reference to the linguistic unit that follows it as in the example (157), where the element 'this' has the whole clause 'but you are disqualified from the race' as its referent in the subsequent discourse.

(157) I regret to tell you **this**, <u>but you are disqualified from the race</u>.

Endophora can also be further divided into three with regard to the principal categories of the particular reference item in use: personal, demonstrative and comparative.

1. Personal Reference: Personal reference is called "reference by means of function in the speech situation" (Halliday & Hasan, 1985: 37); and the category of Person which consists of "personal pronouns" (I, You, S/He/It, We, They; me, you, him, her, it, us, them) "possessive pronouns" (mine, yours, hers, his, its, ours, theirs) as well as "possessive determiners/adjectives" (my, your, his, her, its, our, their) serve as referential elements in personal reference as in the example (158):

(158) **Alper** was terribly possessive of **his** *girlfriends* and **he** always wanted to know where *they* were and who *they* were spending *their* time with.

2. Demonstrative Reference: "Demonstrative reference is a form of verbal pointing" and is concerned with the identification of the referent by locating it on a scale of proximity (Halliday & Hasan, 1985: 37). The Circumstantial/adverbial demonstratives such as "here, there, now and then" indicate the location of a process in time and space; while the nominal demonstratives like "this, these, that, those and the" refer to the participants- person or object functioning in the process (Halliday & Hasan, 1985: 58) as in the following example (159):

(159) She was surrounded by silk-clad youths--**the** rich and gay--What chance had **the** sad-robed scholar of Cornelius compared with **these?** (The Mortal Immortal)

In the example (159) the so-called definite article 'the' doesn't identify the element it precedes; that is, it doesn't tell how the identity is to be established. It specifies its identity, though. As a result, to whom the expression 'the rich and gay' refers to is retrievable from the preceding discourse – 'silk-clad youths' –

here, whereas the demonstrative 'the' simply states their specific identity. Another demonstrative 'these'; however, implies 'proximity'; in other words, the speaker on stage, 'the sad-robed scholar of Cornelius', feels close to them. The adressees are regarded as 'near the addresser' in fact because the basic "deictic" (a term used to directly relate an utterance to a time, place or person sense) sense of the demonstratives like this/these versus that/those are 'near' and 'remote' from the speaker's point of view (Halliday, 1990: 293; Richards & Platt, 1992: 100).

3. Comparative Reference: As its name implies, in comparative reference the implicit element is defined on the basis of the relationship of comparison/contrast it enters into with another element in the text. "The reference item is interpreted, not by being identified with what it presupposes but by being compared with it" (Halliday & Hasan, 1985: 313).

Halliday (1990: 294) notes that the expressions "such as the same, another, similar, different, as big, bigger, less big" and such adverbs as "likewise, differently, equally" presume reference in the preceding text as in the example (158), where the relationship of likeness changes into sameness identifying the presuming element 'that liquor' with the comparative expressions of 'the same' in the following discourse:

(160) Look at **that liquor**--you remember five years ago I had prepared **the same**, with **the same success.** (The Mortal Immortal)

Eggins (2000: 97) also defines 'esphoric reference' as the third type of reference, where the referent occurs in the phrase immediately following the presuming referent item as in the example (161), where the referent resides within the same nominal group rather than a separate clause:

(161) How I abhorred **the old crone** who checked the kind impulses of my Bertha's softening heart. (The Mortal Immortal)

In the example (161), the element who is being talked about - 'the old crone' - is identified by the rest of the nominal group qualifying it as the one that was controlling Bertha's feelings.

2. Substitution: Substitution is another cohesive device used to replace the linguistic units that are already present in the text and would prove redundant were they to be repeated. Substitution differs from reference in that while reference, being a semantic and non-verbal relation, has the potential of pointing in any direction; i.e. exophorically or endophorically; substitution, being a verbal relation, is essentially confined to the text (Halliday & Hasan, 1985: 90) because it operates between the linguistic items as their counterparts on the lexicogrammatical level as in the example (162):

(162) The Shop Assistant: Which of **these shirts** would you like to buy?

The Customer: I'll have <u>the blue **one**</u>, please.

In the example above, the customer needn't repeat the word 'shirt' while responding to the shop assistant and instead, he simply replaces it with the substitute word 'one'.

The outcome of such choices in the wording is the addition of the following substitutes, each of which "has the same structural function as that for which it substitutes": "one, ones, same" as nominal; "do" as verbal; "so, not" as clausal substitutes; each corresponding to the three types of substitution in lexicogrammar (Halliday & Hasan, 1985: 90):

1. Nominal Substitution: In nominal substitution, the subtitute one/ones holds the place of the Head in a nominal group as indicated in the example (163):

(163) I have seen **many Angelopoulos films**, but <u>the latest **one**</u> called 'The Crying Meadow' is by far the most moving.

A closer study of the nominal group in the example (163) reveals that the Head 'films' is modified by the quantitative 'many' and the classifier 'Angelopoulos' and in the next nominal group, the gap in the Head slot is filled by the substitute 'one', which points to the fact that the missing noun in this slot is to be compensated by the information in the preceding text or somewhere else.

2. Verbal Substitution: As in the case of the nominal group, it is possible to avoid redundancies in the verbal group through using the substitute 'do' instead of the lexical verb that functions as the Head of the verbal group as indicated in the example (164):

(164) The Customer: You <u>should have informed</u> me of the change in the pay schedules beforehand.
   The Customer Services Manager: But we **did**!

Here, 'did' substitutes for the verbal group 'have informed', where the Head is the lexical verb 'inform', and also weaves the first move of the customer and the defensive reproach of the customer services manager together by means of an anaphoric tie in the same way as the nominal substitute 'one'.

3. Clausal Substitution: In clausal substitution, "what is presupposed is not an element within the clause but an entire clause" and 'so, not' function as the substitutes for the totality of the clause (Halliday & Hasan, 1985: 130)

(165) A: <u>Is the serial killer still in prison</u>?
   B: I **hope so.**

In the example (165) the 'so' compensates for the entire clause 'the serial killer is still in prison'and the contrastive environment where the context for the substitution is provided is the outside element 'hope'.

As a result, three environments where substitution occurs can be mentioned: report, condition and modality:

a. Substitution of reported clauses: The reported clause substituted by 'so' or 'not' is always in the declarative MOOD and is categorized into two in terms of what is being encoded: as Facts and Reports; the former referring to phenomena at the semantic level (meanings) while the latter being concerned with phenomena encoded at the lexicogrammatical level as in the following (Halliday & Hasan, 1985: 132):

(166) a. I protested <u>that there was positive discrimination in favour of the older workers in the company.</u>

b. You **protested <u>so</u>**, huh?

c. I was infuriated <u>that there was positive discrimination in favour of the older workers in the company.</u>

d. * I **was infuriated <u>so</u>.**

In the example (166. a), the verb 'protest' has the meaning of "to state very firmly that something is true, when other people do not believe you" (LDOCE/CD-ROM) and as an example of 'reports' that express a process of thinking or saying can be substituted by 'so' as in the example (166. b). On the other hand, the verb 'infuriate' in the example (166. c) means "to make someone extremely angry" (CALD/CD-ROM) and as an example of 'facts', it can not be substituted by 'so' as in the unacceptable example (166. d) because "facts can be presupposed by reference but not by substitution" (Halliday & Hasan, 1985: 133). There is also the negative form of the clausal subsite; that is the substitute 'not' as indicated in the example (167), where it stands for the whole of the clause 'I won't attend the conference next week' given in response:

(167) A: <u>Will you attend the conference next week</u>?

B: I am afraid **not**.

b. Substitution of conditional clauses: Conditional clauses are also substituted by 'so' or 'not' which follows 'if' in the conditional structure and clausal substitution is also possible in such forms as "assuming so, suppose not" as indicated below (Halliday & Hasan, 1985: 134):

(168) I think <u>I can give you a lift tomorrow</u>. **If <u>so</u>**, you won't have to take a taxi.

(169) <u>A courier will deliver your new pressure cooker within 24 hours</u>. **Assuming <u>not</u>**, you can always cancel your order and demand full compensation.

Here, the 'so' in the example (168) substitutes for 'I can give you a lift tomorrow' and the 'not' in the example (169) for 'A courier won't deliver your new pressure cooker'.

c. Substitution of modalized clauses: 'So' and 'not' function as substitutes in clauses expressing modality that expresses the speaker's evaluation of the possibilities inherent in the situation and realized by modal verbs like "will, would, can, could, may, might, must, should, is to, ought to" or by modal adverbs like "perhaps, possibly, probably, certainly, surely" (Halliday & Hasan, 1985: 134-135) as in the following example:

(170) A: I don't think <u>you will ever forgive him</u>.
       B: Well, **perhaps not.**

(171) A: <u>May I escort you to the school gate</u>?
       B: **Certainly, not.**

It is important that such modal adverbs as 'certainly' in the example (171) expressing certainty do not let substitution in the positive while they do in the negative (Halliday & Hasan, 1985: 135).

3. Ellipsis: Ellipsis as a cohesive device in the text resembles substitution in that both present an anaphoric relation because the implicit linguistic unit is to be interpreted on the basis of the information provided by the presupposed item in the preceding text. While the slot of the presupposing item in substitution is filled by an 'explicit counter' "as a place-marker for what is presupposed", it is left 'empty' in ellipsis and as a result, ellipsis is defined as "substitution by zero" (Halliday & Hasan, 1985: 142-143).

In ellipsis, the omission of the non-informative elements and the information retrieval from the preceding discourse helps to remove the redundancies due to lexical repetitions in the the text as indicated in the below example (172):

(172) I was going to buy my mother <u>a silk scarf</u>. However, she chose **the woolen ("one/scarf")** in the store.

In the example (172) there are two structurally related clauses where a nominal group 'a silk scarf' comprised of a Classifier 'silk' and a Head 'scarf' in the former is resumed in the latter despite the clipping of the Head with the result that the remaining nominal group 'the woolen' in the second clause is presupposed from the preceding clause. Therefore, the Head 'scarf' that has been left out is substituted not by a counter substitute like 'one' but by nothing, for nothing is inserted in the empty slot in ellipsis.

Ellipsis is studied under three headings: a. Nominal Ellipsis, b. Verbal Ellipsis, c. Clausal Ellipsis:

a. Nominal Ellipsis: Nominal ellipsis means ellipsis within the nominal group. In a non-elliptical nominal group like 'these two red leather moccasins with flowers', the Head 'moccasins' is modified by such elements as the Deictic, the Numerative, the Epithet, the Classifier, the Qualifier; represented respectively by a determiner - 'these', a cardinal numeral - 'two', an adjective indicating some

quality of the subset - 'red', a noun indicating the particular subclass of the thing in question - 'leather' and a postmodifying prepositional phrase embedded in the nominal group - 'with flowers'.

However, in an elliptical nominal group the slot of the Head is left empty and one of the above-mentioned elements functions as the Head as shown in the below example:

(173) He dropped his cigar and burnt a hole in <u>his new jumper</u>. That's why he had to buy **another**.

Here, the nominal group 'his new jumper' is used to presuppose the Head in the following clause where the elliptical nominal group has the Deictic 'another' (determiner) as the Head. As a result, "a nominal group that is elliptical presupposes a previous one that is not, and it is therefore cohesive" (Halliday & Hasan, 1985: 148).

b. Verbal Elipsis: Verbal ellipsis corresponds to ellipsis within the nominal group. In a non-elliptical verbal group like 'has been done', the only lexical element is the verb 'train' and the rest of the verbal group indicates systemic selections of finiteness, polarity, voice and tense; that is, the above-mentioned verbal group is 'finite': 'indicative' by the finite form 'has' and 'non-modal' by the absence of a modal element, 'positive' by the absence of a negative element, 'passive' by the verb *be* and the past participle verb *done*, 'past in present' by the last words 'been done' (past) and the first word 'has' in the present form (Halliday & Hasan, 1985: 167-168). However, in an elliptical verbal group, these systemic features are not fully expressed and thus, "an elliptical verbal group presupposes one or more words from a previous verbal group as in the following example:

(174) A: What <u>are you doing</u> tonight?
      B: **Studying** again.

In the example (174) the elliptical verbal group 'studying' is recovered from the counterpart in the question and therefore, the only valid interpretation is that: "I am studying again".

Verbal ellipsis comes in two forms: 1. Lexical Ellipsis, 2. Operator Ellipsis:

1. Lexical Ellipsis: Lexical ellipsis is the type of ellipsis in the verbal group where the lexical verb is left out. It is also called ellipsis "from the right" because it involves the omission of the last word - the lexical verb - and "may extend 'leftward', to leave only the first word intact" (Halliday & Hasan, 1985: 173) as in the example (175):

(175) The Boss: <u>Has</u> anybody <u>called</u> me today?
      The Secretary: Yes, a Mr. Bolt **has**.

Here, the polarity question of the boss has got a verbal group as 'has…called' and its lexical verb 'call' is not repeated in the secretary's short answer that is realized by the Subject 'a Mr. Bolt' and the reiterated finite 'has', which together make up the Modal element - the Mood in the clause.

As a result, in lexical ellipsis "the Mood of the clause is fully explicit: in a verbal group the finiteness is always expressed" and it can not be presupposed from an earlier verbal group (Halliday & Hasan, 1985: 193).

Maximum lexical ellipsis is best exemplified by tag questions in the clause, for all the features of the verbal group in question is presupposed by question tags as in "You <u>shouldn't have been thinking</u> of her all this time, **should** you?", where all the other elements 'have been thinking' except the modal operator 'should' functioning as the finite are removed in the tag question following.

2. Operator Ellipsis: Operator ellipsis is another type of verbal ellipsis where the Modal element consisting of the Subject and the finite verbal operator is left out and is presupposed from the preceding clause. Operator ellipsis is also known as ellipsis "from the left" because "it involves only the omission of operators: the lexical verb always remains intact" as exemplified below:

(176) A: What <u>has he decided</u> to do?

B: **To purchase a terraced house.**

In the example (176), the operator ellipsis is found in the short answer given to the question which queries about the identity of the lexical verb - 'what' and all the other systemic features of tense, voice, polarity as well as the Subject - 'he' are omitted in the verbal group, leaving only the lexical verb behind - 'to purchase'. Given that the Mood has been removed from the clause in the response, the Subject and the Finite are to be recovered from the preceding question in the exchange.

c. Clausal Ellipsis: As its name implies, clausal ellipsis refers to ellipsis in the clause and is concerned with the Mood element. There are two types of ellipsis on the clausal scale: 1. Yes/No Ellipsis and 2. WH-Ellipsis, each of which typically allows for substitution (Halliday, 1990: 297):

1. Yes/No Ellipsis: In a Yes/No question-answer sequence, the answer may involve either the ellipsis of the whole clause or just one part of it, the Residue as indicated in the following examples:

(177) A: <u>Are you coming</u>?

B: **Yes**.

(178) A: <u>Sit down and shut your gob</u>!

B: **I won't**.

In the example (177), the short answer 'Yes' is used to show that the respondent is agreeing to come and takes a short cut by not repeating the previous interrogative clause in its declarative MOOD like 'Yes, I am coming'. On the other hand, the elliptical clause 'I won't' in the example (178) is given in response to the imperative, for the speaker B states that what is required by the speaker A is not going to be undertaken by the speaker B. The lengthier form 'I won't sit down and shut my gob' is not used, for all the other features except the polarity and modality in the Mood can be retrieved from the imperative clause in the speaker A's interactional move.

2. WH-Ellipsis: In WH- ellipsis, either the whole of the clause or the part of the clause - the Residue is omitted in a WH-clause or in a response as in the following (Halliday, 1990: 299):

(179) A: <u>Who is that lass on your husband's arm</u>?
     B: **My sister**.

(180) A: <u>Don't forward this email to anyone</u>!
     B: Why **can't I**?

In the example (179) the speaker A seeks information as to the identity of the woman with the listener's husband and is immediately provided by the relevant short answer - 'My sister' of the speaker B in the conversational exchange whereas in the example (180) the speaker B resents the fact that he is forbidden to forward the email by means of the WH-interrogative clause where only the polarity and modality elements fused into 'can't' along with the subject 'I' are used and the Residue is ellipsed.

Halliday (1990: 300) points out that in the elliptical clauses the listener is required to "'supply the missing words'; and since they are to be supplied from what has gone before, the effect is cohesive" and the ellipsed item is reconstituted from the exact wording in the preceding discourse.

4. Lexical Cohesion: Lexical cohesion is created by means of the speaker's choice of the lexical items that are related in some way to what has gone before and "is 'phoric' cohesion that is established through the structure of the LEXIS, or vocabulary, and hence (like substitution) at the lexicogrammatical level" (Halliday, 1990: 310; Halliday & Hasan, 1985: 318).

Lexical cohesion, in this respect, has three types: a. Repetition, b. Synonymy with such variants as hyponymy, meronymy, antonymy, c. Collocation

a. Repetition: Here, the cohesive effect is created by the repetition of the lexical item in the following discourse and can also be enhanced through a referential relation where the "reiterated lexical item is accompanied by a reference item, usually the or a demonstrative" (Halliday & Hasan, 1985: 319) as in the example (182):

(181) **Flags** were flying everywhere. Red **flags**, blue **flags**, green **flags** were hanging on the gates of the stadium.

(182) **Flags** were flying everywhere. Children waving **the Turkish flag** were greeting their guests from different countries.

In the example (181), the lexical word 'flag' reappears in different nominal groups like 'red flags, blue flags, green flags' creating a cohesive link with the next clause. However, in the example (182), the same word establishes a referential relationship where the demonstrative 'the' specifies one of the flags that has been reported to be flying before in the previous clause as belonging to the Turkish nation in the following clause.

In repetition, the reiterated lexical item needn't be the morphological twin of the previously mentioned word; that is, inflectional variants are also considered as cohesive devices of lexical repetition as in indicated below:

(183) A: I want to <u>make a booking</u> for three.

B: I am sorry, but the flight is fully **booked**.

Here, the lexical item 'booking' in the verbal group 'make a booking' is repeated in the speaker B's answer as a simple verb 'book' that sets up a cohesive link between the two clauses in the conversational exchange.

b. Synonymy: The cohesive link is provided by the selection of a lexical item that is synonymous with the preceding one in the text. The two words needn't be in the same word class and semantically identical; that is, there is not necessarily "a total overlap of meanings" between them (Halliday, 1990: 310, Halliday & Hasan, 1990: 80) as indicated below:

(184) <u>A young man in black</u> entered the 'Blue Oyster' pub. He joined **the other lads** enjoying themselves.

(185) The widow was <u>crying noisily</u>. She was unable to suppress her **loud sobs** at the funeral.

In the example (184) the lexical item 'young man' in the first clause is connected to another 'the other lads' in the subsequent clause through the cohesive device of synonymy, which bears a referential relationship indicated by the demonstrative 'the' of the synonym 'lads' that is in the same word class but in the example (185), the synonymous counterpart of the lexical item 'crying noisily' in the verbal group is not in the same word class - a nominal group 'loud sobs' is used instead to create the cohesive effect.

One variant of synonymy is another semantic relationship called 'hyponymy' which "is a relation that holds between a general class and its subclasses" (Halliday & Hasan, 1990: 80). In hyponymy, the term referring to the general class of things is called 'the superordinate' while the more specific term corresponding to its subclasses is known as 'the hyponym' as exemplified in the following sequence:

(186) When he had a baby boy, he decided to sell <u>his black roadster</u>. **Their new car** was <u>a blue sedan</u> now.

In the example (186), the lexical item 'roadster' in the first clause is the hyponym of the superodinate 'car' in the next clause, which also includes another hyponym, namely a co-hyponym like 'sedan'. The two lexical items 'roadster and sedan' come under the umbrella term 'car' establishing a cohesive link between the two clauses.

Another cohesive device is 'meronymy' which refers to a part to whole relation as in the below example (187), where the lexical item 'the handle' is the meronym of 'the door' and relates to the pronoun 'it' referentially:

(187) I found <u>the door</u>, grasped **the handle** and turned **it** silently. Then I went into the dark room.

In addition to hyponymy and meronymy, a final variant of synonymy is antonymy, where lexical items that are opposite in meaning "function with cohesive effect in a text" (Halliday, 1985: 312), for example 'This is the <u>easiest</u> decision you'll make. The **harder** (decisions) await you in the future.' Here, the lexical item 'easiest' in the first clause stands in opposition to that 'harder' in the subsequent clause, where the nominal ellipsis of the word 'decisions' in the second clause strengthens the cohesive link.

c. Collocation: Lexical cohesion is both 'semantic' and 'lexical' by nature because the cohesive link between lexical items is provided not only by such sense relations as 'synonymy, antonymy, hyponymy' but also by the associations formed between the lexical items occurring together within a particular local domain.

Within a text, the lexical items are organized in such a way that "what goes with what" is collectively determined and there exists a "mutual expectancy

between words that arises from the one occurring frequently in the environment of the other, or (a better way of looking at it) of the two occurring in a range of environments common to both." (Halliday & Hasan, 1985: 320). Halliday (1990: 312) calls this "tendency to co-occur or co-occurrence tendency" "collocation" as illustrated by the example (188):

(188) The band was <u>playing an old Australian tune</u> when Bruce asked May to <u>dance that last waltz</u>. The garden was ringing with the '<u>Waltzing Matilda</u>' in the stillness of the night…

As the text unfolds in the example (188), a feel for what is going to follow in discourse is evoked because there is a strong association between the lexical items 'play a tune' and 'dance a waltz', which together feature the piece of music as the 'Waltzing Matilda'. In addition, these terms 'play/dance' and 'a tune/a waltz' are not only lexically related but they also are semantically related as Range to Process in the clause as representation, which increases the extent of expectancy within the text.

5. Conjunction: Cohesion in English is grounded in three principles: 1. in continuity of lexicogrammatical meaning, 2. in continuity of referential meaning, 3. in semantic connection with the preceding text (Halliday & Hasan, 1985: 323). The first principle is concerned with 'relatedness of form' and corresponds to 'phoric' relations of substitution and ellipsis while the second referring to 'relatedness of reference' represents those of reference; for they are "found as structure-forming relations within the sentence" (Halliday & Hasan, 1985: 322).

The third principle is realized by 'conjunctive relations' that are 'non-phoric' in nature, for "they represent semantic links between the elements that are constitutive of text" (Halliday & Hasan, 1985: 321). As conjunctive relations draw on non-structural resources in text generation, they are not realized by the grammatical structures but rather by systematic relations of meaning between the components of the text.

Conjunction differs from these three cohesive devices: subtitution, ellipsis and reference because the purely textual relations of substitution and ellipsis indicating a grammatical relation between the words or structures simply demand the supply of the appropriate word(s) already available and reference, though being a semantic relation that holds between meanings rather than linguistic forms, interprets an element in its environment, that is, the linguistic environment – the preceding or following text, which supplies the appropriate instantial meaning by means of the referent available in the text (Halliday & Hasan, 1985: 227).

Conjunction, on the other hand, steps into a different kind of semantic relation: It specifies "the way in which what is to follow is systematically connected to what has gone before" (Halliday & Hasan, 1985: 227) inasmuch as conjunction presupposes the relationships between different components of discourse by means of their procession in the text, not by reference to the preceding or following linguistic units in succession as indicated below:

(189) **After** doing an MPhil in history, Sultan started a PhD in sociology at the University of Bosporus.

(190) Sultan first did an MPhil in history. **Afterwards**, she started a PhD in sociology at the University of Bosphorus.

In the example (189) there are two predications put into a sequential order in time: 'doing an MPhil in history' followed by 'starting a PhD in sociology'. Here, the conjunction 'after' signals that the first clause succeeding 'after' is dependent on the second clause in terms of time sequence. On the other hand, there is no such structural relationship between the two clauses in the example (190), where the adverb 'afterwards' functioning as 'conjunctive adjunct' occupies the initial position in the second clause and constitutes the only cohesive tie between the two independent clauses: 'the logical relationship of time sequence'. "The cohesion is achieved through the conjunctive expression

afterwards, it is the underlying semantic relation of succession in time that actually has the cohesive power" as opposed to the example (189) where the connection between the two events is maintained by the structural relations as well. (Halliday & Hasan, 1985: 228-229).

Halliday (1990: 303) proposes a ternary categorization of conjunctive relations: 1. Elaboration, 2. Extension, 3. Enhancement.

1. Elaboration: Elaborative relation is divided into two classes: a. apposition, where some element is restated by either exposition or by exemplification, and b. clarification, where the elaborated element is made more precise in the discourse (Halliday, 1990: 303) as indicated below:

(191) He was a close friend of mine once. **In fact**, I went out with him when we were studying at college.

In the example (191), the element 'in fact' makes the real nature of the relationship between the speaker ('I') and the man in question more clear, for it is understood that they were once more than close friends depending on the information exposed in the second clause.

Halliday (1990: 303) outlines the elaborative categories of apposition and clarification with the relevant subclasses in the following way:

(a) apposition:
(i)   expository: in other words, that is (to say), I mean (to say), to put it another way
(ii) exemplifying: for example, for instance, thus, to illustrate

(b) clarification:
(iii) corrective: or rather, at least, to be more precise
(iv)   distractive: by the way, incidentally
(v)   dismissive: in any case, any way, leaving that aside
(vi)   particularizing: in particular, expecially
(vii) resumptive: as I was saying, to resume, to get back to the point
(viii) summative: in short, to sum up, in conclusion, briefly
(ix)   verificative: actually, as a matter of fact, in fact

2. Extension: Extension is mainly concerned with the relationships of 'addition', which includes the positive 'and' and the negative 'nor', and 'variation', which consists in replacive 'instead', subtractive 'except' as well as alternative 'or' types in addition to the adversative 'but' recognized as a separate category in addition as seen in the example below (Halliday, 1990: 304):

(192) She hasn't got much experience **but** she is proficient in teaching English.

In the example (192), the adversative 'but' in the second clause adds to the statement in the preceding clause by explicating a surprising fact as to her proficiency in her job despite the lack of real classroom experience. Halliday (1990: 304) lists the following elements of extension as below:

(a) addition:
    (i)   positive: and, also, moreover, in addition
    (ii) negative: nor

(b) adversative: but, yet, on the other hand, however

(c) variation:
    (i)   replacive: on the contrary, instead
    (ii) subtractive: apart from that, except for that
    (iii) alternative: alternatively

3. Enhancement: Enhancement is involved with the extension of the clauses with regard to the relations of time, comparison, cause, condition or concession. Below are listed the major enhancing categories along with their relevant subelements (Halliday, 1990: 304-308):

a. spatio-temporal: In the process of text-formation, the cohesive devices draw on spatial relations which are realized by such lexicogrammatical resources as the conjunctive 'here, there', spatial adverbs 'behind, nearby' and expressions composed of a place noun or adverb plus reference item 'in the same place, anywhere else' (Halliday, 1990: 304) as in the example (193), where the preposition 'round' and the adverb 'here' together mean "in the area near a

particular place" (LDOCE/CD-ROM) and indicates the whereabouts of the people loving cayenne pepper:

(193) People who live **round here** love cayenne pepper.

Halliday (1990: 304) outlines the most general categories of temporal conjunction as in the following and makes a distinction between 'simple' and 'complex' conjunctives where complex ones are the simple ones embodying some other semantic feature at the same time:

  (i) simple
  [a] following: then, next, afterwards [including correlatives: first...then]
  [b] simultaneous: just then, at the same time
  [c] preceding: before that, hitherto, previously
  [d] conclusive: in the end, finally

  (ii) complex
  [e] immediate: at once, thereupon, straightaway
  [f] interrupted: soon, after a while
  [g] repetitive: next time, on another occasion
  [h] specific: next day, an hour later, that morning
  [j] durative: meanwhile, all that time
  [k] terminal: until then, up to that point
  [l] punctiliar: at this moment

Conjunctive adjuncts, including temporal ones, are further categorized as 'External' and 'Internal' due to the functional organization of the semantic system: If the conjunction is located "in the phenomena that constitutes the content of what is being said", it is external and the cohesion is interpreted "in terms of the EXPERIENTIAL function of language" whereas the conjunctive is internal and the cohesion is interpreted "in terms of the INTERPERSONAL function of language" if it is located "in the interaction itself, the social process that constitutes the speech event." (Halliday & Hasan, 1985: 241, 321) as seen in the example (194):

(194) David contracted his HIV from a sex worker. **Then** he passed it to his wife.

(195) David disregarded the danger from unprotected sex. **Then** he fell victim to AIDS.

In each of these two examples, there is a relationship of temporal sequence between the two clauses, meaning 'one following another' and is indicated by the conjunctive 'then'. But in the example (194), the relationship is between two events: 'David's contracting HIV' coming before 'his passing it to his wife'. "The time sequence, in other words, is in the THESIS, in the content of what is being said" (Halliday & Hasan, 1985: 239). On the contrary, the example (195) embodies 'an argument' resting on the basis of two 'linguistic' events: 'David's becoming an AIDS victim' flowing from 'his disregard of safe sex'. The speaker, organizing his discourse, decides on the steps of the argument and "the meaning is rather 'first one move in the speech game is enacted, then another'" (Halliday & Hasan, 1985: 240).

Depending on the categorization of temporal conjunctives in terms of "the temporal unfolding of the discourse itself", Halliday (1990: 305) lists the 'simple internal' conjunctives as follows:

    (iii) simple internal:
     [m] following: next, secondly ('my next point is') [incl. correlatives first…next]
        [n] simultaneous: at this point, here, now
        [o] preceding: hitherto, up to now
        [p] conclusive: lastly, last of all, finally

b. comparative: Cohesion is created by means of manner conjunctives in two ways: "(i) by comparison, (ii) by reference to means". Expressions of means are not often conjunctive except those like 'in the same manner' and comparison is either positive ('is like') or negative ('is unlike') as indicated below (Halliday, 1990: 305):

    (i) simple
    [a] positive: likewise, similarly
    [b] negative: in a different way

(196) J. R. Tolkien's 'The Lord of the Rings' is an awe-inspiring tale. **Likewise,** Peter Jackson has filmed the trilogy impressively.

(197) Dr. Hart looked at the matter from a historical perspective but I handled it **in a different way.**

c. causal-conditional: Besides the general types conjunctives which express the relationship of cause in discourse, there are more specific cause expressions such as 'result', 'reason' and 'purpose' as in the example (198), where the second clause is linked to the preceding by means of the causal conjunctive 'as a result':

(198) I wasn't at school yesterday. **As a result**, I couldn't learn about when to hand in my project.

Halliday (1990: 305) outlines the following categories of causal conjunctives:

  (i) general: so, then, therefore, consequently, hence, because of that; for

 (ii) specific
   [a] result: in consequence, as a result
   [b] reason: on account of this, for that reason
   [c] purpose: for that purpose, with this in view

Conditional conjunctives are also separated into three categories as listed below (Halliday, 1990: 305, 308):

  (i) positive: then, in that case, in that event, under the circumstances
 (ii) negative: otherwise, if not
(iii) concessive: yet, still, though, despite this, however, even so, all the same, nevertheless

(199) She is well-prepared for the tomorrow's exam, but **all the same**, she is having a look at her notes in the classroom now.

As seen in the example (199), the situation in the first clause stands in opposition to the following clause and the concessive relation is expressed by the conjunctive 'all the same'.

d. respective: Reference to the 'matter' that has been mentioned earlier in discourse builds up cohesion and "many expressions of matter are spatial metaphors, involving words like *point, ground, field* and these become conjunctive when coupled with reference items" as in the following (Halliday, 1985: 308):

   (i) positive: here, there, as to that, in that respect
  (ii) negative: in other respects, elsewhere

(200) **As to his future plans**, he is going to make a dramatic career change by becoming a diplomat.

Here, the respective conjunctive 'as to' indicates an anaphoric reference made about the matter 'his future plans' and goes on to explain that he will be a diplomat in the rest of the clause.

Table 3.9 outlines the aforementioned major types of cohesive devices, i.e. reference, substitution, ellipsis, lexical cohesion and conjunction along with their relevant subtypes diagrammatically:

Table 3.9 Cohesive Devices

1. Reference		2. Substitution	3. Ellipsis		4. Lexical Cohesion			5. Conjunction			
a. Exophora		**a. Nominal**	**a. Nominal**		**a. Repetition**			**a. Elaboration**			
b. Endophora		**b. Verbal**	**b. Verbal**		**b. Synoymy**			apposition		clarification	
anaphoric	personal	**c. Clausal**	lexical	operator	hyponymy	antonymy	meronymy	**b. Extension**			
cataphoric	demonstrative		**c. Clausal**					addition	adversative	variation	
	comparative		Yes/No ellipsis	WH-ellipsis	**c. Collocation**			**c. Enhancement**			
								spatio-temporal	comparative	causal-conditional	respective

3.4. Coherence

What distinguishes a text from a sequence of disparate clauses is the ensemble of text-forming resources, namely, the Theme and Information Structure along with 'reference, ellipsis, substitution, conjunction, lexical cohesion' drawn from the textual component of the linguistic system. These structural and cohesive resources are only contributory factors in the establishment of the concept 'texture'- the property of 'being a text'- because a text derives its "texture from the fact that it functions as a unity with respect to its environment" (Halliday & Hasan, 1985: 2).

If a string of clauses is to be identified as a unified, meaningful whole - as a 'text'; the above-mentioned five cohesive devices are significant for the creation of the texture. However, this is not the case with the passage given below:

> "I wanted to go to my hometown for Bayram, but I couldn't find a ticket. I didn't want to stay at home at Christmas. So, I'm going to Ankara today. I feel hungry and want to sleep now because I am a student at İYTE. The man who is loved by God I hate him the most. But I don't know who he is. Maybe, he is a doctor. He looks like a model. He hasn't become a model yet, but he won't be a model. I think he will be an MP."

This passage is produced by a group of prep-students (C6U at the İzmir Institute of Technology) during an activity in the writing course. The first student in the circle is asked to create a sentence and the one sitting next to him is supposed to add a new sentence that is relevant to his friend's initiative. The students are asked not to read the preceding sentences other than the one written by the student coming before them in the row.

The outcome of the activity is a passage that is hardly a 'text', indeed a 'non-text': Although there is a grammatical parallelism between the clauses, they do not contribute to the formation of a meaningful, purposive linguistic event. On account of the cohesive devices used in the passage, there seems to be 'sequential implicativeness' between the clauses; that is, "one part of the text seems to create

the context within which the next bit of the text is interpreted" (Eggins, 2000: 85-86), yet it is not really possible to make up a situation where such a succession of clauses makes sense.

As a result, the text lacks texture and the clauses realizing the text do not hang together; that is, they do not form a wholesome composite communicating a meaningful message. The missing element in the students' final product is 'coherence' – 'the contextual properties of the text' while 'the internal properties' are called 'cohesion' (Eggins, 2000: 87).

Stoddard (1991:19) defines 'coherence' as "the totality and unity of 'sense' in a text" and notes that although coherence partially depends on the meaningful relationships derivable from the cohesive ties in a text, it is 'global' in nature as opposed to the cohesive ties that may be local (within the same clause) or global (across clause boundaries) but for the most part intratextual.

It is also pointed out that "coherence is not only global intratextually as de Beaugrande and Dressler (1981), Reinhart (1980) and others suggest; it also includes the connection between the text and the cognitive and experiential environment of the processor" (Stoddard, 1991: 19). Stoddard (1991: 19) exemplifies the case of a text which includes unfamiliar Latin quotations without translations for readers who can find the cohesive links easily but still do not find the text coherent as they cannot understand the Latin.

In the same vein, the following surrealist paintings by Pablo Picasso in Figure 3.17 and Figure 3.18 (http://www.postershop.com/ Picasso-Pablo/ Picasso-Pablo-Three-Musicians-2802400.html and http://www.postershop.com/Picasso-Pablo/Picasso-Pablo-Femme-a-la-Fleur-1932-9903079.html) don't seem to picture a meaningful or unified slice of reality and one cannot comprehend what message each painting as a text is trying to communicate at first glance.

Figure 3.17 Three Musicians

Figure 3.18 Femme a la Fleur

It is hard to make out how each individual figure fitted into the whole picture provides a comprehensible composition. That's why, the resultant effect is an impenetrable account of fragmentary images tied up in a bundle; in layman's terms, an average person without esoteric knowledge of the Surrealist school of painting cannot understand what the totality of the incongruous parts combined in Pablo Picasso's 'Three Musicians' or 'Femme a la Fleur' suggests.

In linguistic terms, a text may have the potential for cohesion and a reader can determine how the clauses in discourse relate to one another by means of cohesive ties but all the same, he cannot regard the text as 'coherent'.

It is evident that the cohesive links do not guarantee the texture of a passage even though the presence of such semantic relations do help the interpretation of the text through the dependence of one element on another.

A communicator (a writer or painter) can "construct passages which are beautifully cohesive but which fail as texts" inasmuch as "there is no continuity of meaning in relation to the situation"; that is to say, "they lack consistency of register" (Halliday & Hasan, 1985: 23).

Consequently, cohesion should be supplemented by the concept of register, for they together effectively define a text and a text as a passage of discourse is 'coherent' in these two regards: "it is coherent with respect to the context of situation, and therefore consistent in register; and it is coherent with respect to itself, and therefore cohesive" (Halliday & Hasan, 1985: 23).

The relation of the clauses within a text to the contextual situation is also defined as 'situational coherence' or 'registerial coherence' because the three variables of the register – the field, the tenor, and the mode – ensure the prediction of the properties of a text from the situational features configured in the context and determine "the set of meanings, the configuration of semantic patterns, that are typically drawn upon under the specified conditions along with the words and

structures that are used in the realization of these meanings" (Halliday & Hasan, 1985: 22-23). Therefore, all the clauses of a text should be evaluated in terms of the text's capacity to meet the situational-semantic demands placed upon by the context of situation.

In order to form a meaningful, unified sample of discourse relevant to its context of use, Hasan and Halliday (1990: 94) claim that there should be "cohesive harmony" in a text; that is, the text as a semantic unit is a harmony where the lexical and grammatical devices are brought together and then are subjected to semantic considerations of identity and similarity.

The text is a harmony because in the composition of the clauses making up the text, there are three metafunctions – the ideational, interpersonal and textual metafunctions – at work. The polyphonic structure of the clause as the basic unit of functional organization maps onto the formation of the text on the global scale in fact.

The multifunctional perspective of the clausal construction brings about the "cohesive harmony" in the text; for the text "harmonises the output of two macrofunctions: the textual and the experiential … Thus cohesive harmony is an account of how the two functions find their expression in one significant whole" (Halliday & Hasan, 1990: 94). Hasan and Halliday (1990: 94) note there is also the contribution of the logical and interpersonal functions into the picture where a text is concerned.

The complementarity between the polyphonic structure of the clause and the multifunctional organization of the text is illustrated by Figure 3.19. Here, the projection of the three register variables first onto 'the semantic system' as 'the three metafunctions', then onto 'the text' as 'situational coherence' transforms the simple string of clauses into a three dimensional object - 'the text in texture' in the same way as a topographical map produced on the basis of the contour map of the three register variables and the profile of the three metafunctions displayed earlier.
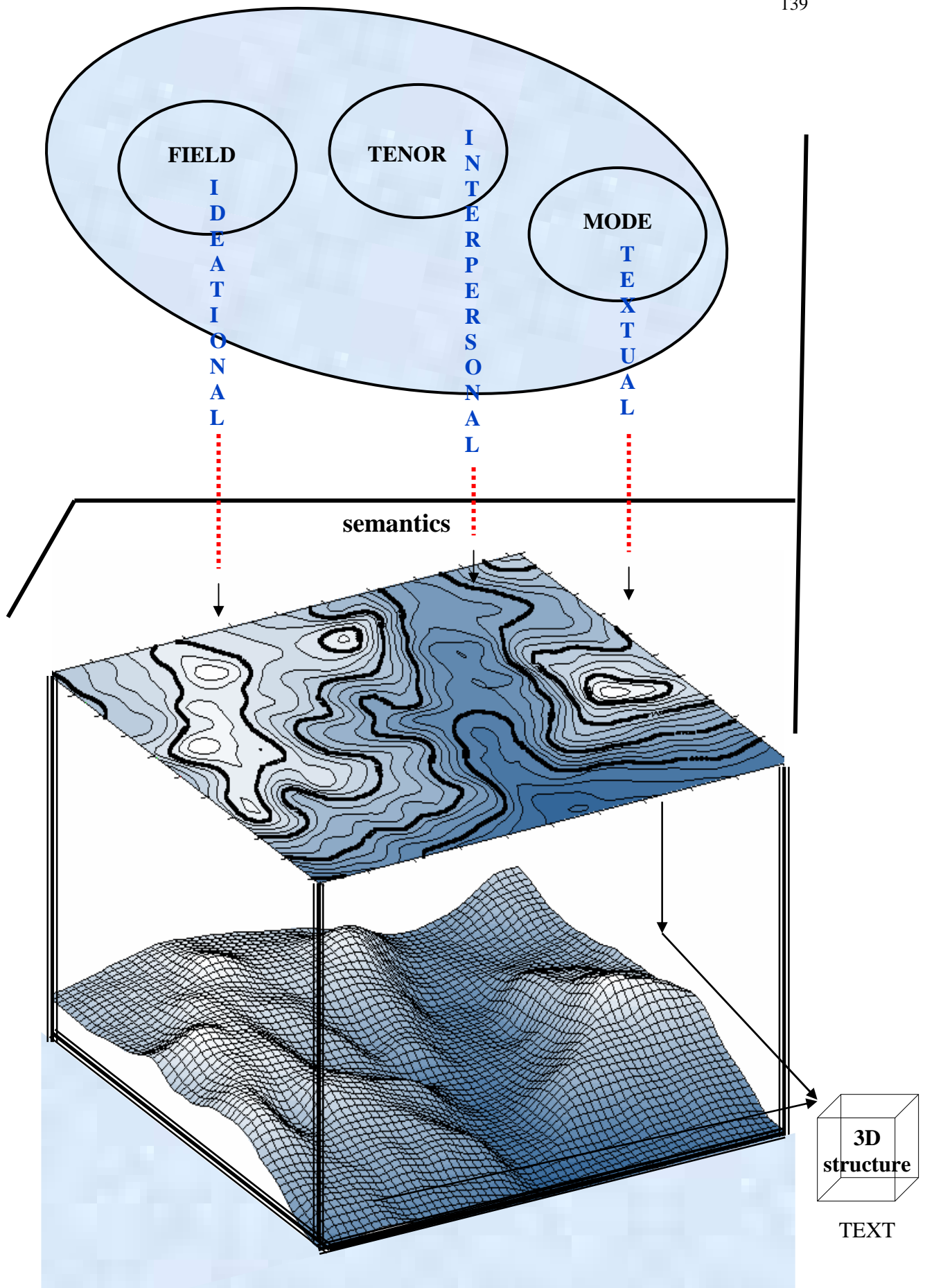
FIELD

TENOR

I D E A T I O N A L

I N T E R P E R S O N A L

MODE

T E X T U A L

semantics

3D
structure

TEXT

Figure 3.19 Texture

CHAPTER IV
LEXICOGRAMMATICAL ANALYSES, FINDINGS AND EVALUATION

4.1. A Functional-Systemic Approach to Contrastive Text Analysis

Discourse analysis has been undertaken for a variety of purposes: i.e. literary, educational, ethnographic, where the object of study is always 'the text'. In a textual study, linguistics is of prime importance, for it explores how language as a system operates in order to create the text by means of the linguistic patterns.

Data derived from a linguistic analysis of the text are used primarily for either the interpretation of the text at a micro level or the evaluation of the text at a macro level. However, a linguistic analysis is not merely concerned with the understanding of the text - what the text means/does or the evaluation of the text as 'good' or 'bad' but rather it deals with the demonstration of how or why the text comes to mean what it does.

A linguistic analysis of a text is involved in the explanation of the process whereby the particular meanings of the text are made in the linguistic system and it aims at explaining the interpretation and evaluation that are put upon that text because "the role of linguistics is to say how and why the text means what it does to the reader or listener, and how and why he evaluates it in a certain way." (Halliday & Hasan, 1985: 328).

The linguistic interpretation of the process by which a text is generated necessitates the analysis of the text in terms of grammar. Halliday (1990: xvii) emphasizes the importance of a grammar in textual analysis in the following way: "a discourse analysis that is not based on grammar is not an analysis at all but simply a running commentary on a text" because a text as a semantic unit is realized through wordings and without grammar, it is impossible to explicate one's interpretation of the meaning of the text.

Culler (as cited in Hasan, 1989: 105) also points out that a scholar should focus not only on the meanings of a work and its implications or value but also on the structures that produce meaning, for grammar is an instrument for putting the multiple meanings of the text into words, i.e. semantic categories are realized by grammatical patterns in the text.

As a result, discourse analysis undertaken in this study aims at the exploration of the similarities and differences between two texts with regard to their grammar. The grammar viewed as the foundation stone of the textual organization is unravelled for the sake of the narrative exegesis of the two Gothic stories: 'The Black Cat' by Edgar Allan Poe and 'The Mortal Immortal' by Mary Wollstonecraft Shelley chosen as the corpus of the textual study.

This contrastive text analysis is based on Halliday's 'Functional Grammar' because only a discourse grammar that is functional and semantic in orientation can provide insights into the meaning and effectiveness of a text (Halliday, 1990: xvii). The principal reasons why functional grammar is chosen as the basis for discourse analysis in the generation of these two texts are listed below:

a. Functional grammar has been designed as a general grammar for purposes of text analysis and interpretation and serves as "a basic lingua franca for text analysts working in a wide range of differing contexts" (Martin, Matthiessen & Painter, 1997: 2).

b. Unlike the formal or traditional school grammars, functional grammar is semantically richer, as a result of which analyses undertaken in the interpretation of texts become more insightful as it gives information about "what is semantically at stake in text generation" and about discourse and subjectivity" (Martin, Matthiessen & Painter, 1997: 2).

c. Functional grammar uses many functional labels like process, theme, predicator, etc. in order to indicate the way the meanings of the text are realized

by the grammatical categories (clause, group, phrase) in text generation. As opposed to the etiquettes of the formal grammars, the functional labels are used to "make the grammatical analysis semantically more revealing" (Martin, Matthiessen & Painter, 1997: 2) and therefore, the grammar embodying functional labels provides a deeper interpretation of the texts under investigation.

d. Functional grammar is descriptive whereas the traditional grammars are prescriptive in nature. It doesn't indoctrinate language users to simply follow rules of accuracy but rather it provides them with a versatile tool for a better understanding of how a text gets to be the way it is.

e. The linguistic theory on which functional grammar is based on is 'Systemic Linguistics', which sees language as resource and emphasizes the importance of choice as the organizing principle. The systemic theory adds to the descriptive comprehensiveness of the grammar as it is paradigmatic in orientation: i.e. functional grammar labours to explicate the differences between two grammatical variants like 'Home I made my way' and 'I made my way home' by hypothesizing within the contextual parameters (who said these, in what situation, to whom) and describes the choice of functional language used in a particular context.

So far the theoretical framework of Halliday's Functional Grammar has been revised and the reasons lying behind the preference for a functional-systemic approach in this contrastive text analysis has been explained.

Hereafter the distinguishing characteristics of the two texts composing the corpus of the study and the analytical method through which they are studied are presented:

4.1.1. The Corpus

The corpus of this study is composed of two literary texts that have much in common. First of all, both short stories belong to the Romantic Movement and to the Gothic genre – a style of literature characterized by a gloomy setting, grotesque, mysterious, or violent events, and an atmosphere of degeneration and decay (http://www.infoplease.com/ipd/A0460873.html).

Secondly, the two texts seem to share the same themes: i.e. 'revenge' and 'perverseness'. Moreover, they are told from 'the first person point of view'. That is to say, the narrator is the one who himself has experienced the events exposed in the plot and is represented by the recurrent personal pronoun 'I' in these two Gothic stories. In addition, the narrator is a male very successful at bringing calamity to his kins and himself and is the only one to survive those calamities in each case:

The narrator in the Black Cat is a husband, guilty of manslaughter, awaiting his execution because he has killed his wife while aiming a blow with an axe at his cat 'Pluto', which is presumed to be resurrected in order to take his revenge on his owner, who has suffered a good deal of misfortune since the night when, in his inebriated state, he cut one of Pluto's eyes from its socket and then hung the cat on the branch of a tree in his garden.

On the other hand, the narrator in the Mortal Immortal, 'Winzy', is a husband sentenced to an eternity of desolation and boredom because in a fit of jealousy, he swallows a magical liquid prepared by the alchemist 'Cornelius'; for whom he works as a personal assistant at the time, under the impression that it will stop him from loving his capricious Bertha but it turns out to be 'the elixir of immortality' incurring God's wrath. Having witnessed the death of his beloved wife, he is alienated from the society and longs for the peace of his grave in the end.

As for the dissimilarities between the two texts, their authors are distinct from each other in terms of gender, nationality and social background:

Edgar Allan Poe, the son of actress Elizabeth Hopkins and actor David Poe, was brought up by a successful tobacco merchant called John Allan in Virginia after his father had abandoned the family and his mother died of tuberculosis. He became one of the leaders of the American Romantics best known for his tales of the macabre in the United States and died at the age of forty, the cause of his death a final mystery, his exact burial location also a source of controversy. (http://en.wikipedia.org/wiki/Edgar_Allan_Poe#The_life_of_Edgar_Allan_Poe).

Mary Shelley was, however, the second daughter of the famous feminist writer and educator, Mary Wollstonecraft and the liberal philosopher and the anarchic journalist, William Godwin. She was an English novelist married to the famous Romantic poet Percy Bysshe Shelley and renowned as the author of Frankenstein (http://en.wikipedia.org/wiki/Mary_Shelley).

4.1.2. The Analytical Method

In this study the analytical method adopted is the functional grammatical analysis, where each text is first divided into its ranked constituents. That is, in each text, the ranking and embedded (rankshifted/downranked) clauses are identified.

Although the ranking clauses are counted, the embedded clauses are disregarded in the linguistic analysis for the simple reason that they do not add to the interactional structure unlike the ranking clauses which function as propositions or proposals in the two texts. As a result of this initial operation, the ranking clauses number 388 in the Black Cat while the total number of ranking clauses is 717 in the Mortal Immortal.

Secondly, the clause constituents are determined in each clause of the two texts and then, a functional label is ascribed to each of the nodes defined in the clause structure: e.g. the auxiliary 'may' in the verbal group 'may come' is named as the 'Finite' in the functional labelling process.

The functional labelling of the clausal constituents is not a one-shot treatment. On the contrary, in order to describe the multifunctional organization of the clause in terms of the ideational, interpersonal and textual meanings operating simultaneously in the linguistic system, three sets of functional labels are determined for the constituents of the clauses.

Thirdly, the clause constituents, having received their functional labels, are classified in terms of the linguistic phenomena they represent in the polyphonic structure of the two texts: e.g. the Finite 'may', being a verbal operator, is an indicator of the linguistic phenomena 'modality' in the text and therefore, is grouped with the other modal operators under this heading.

Finally, the total number of the functional constituents representative of the linguistic event under investigation is calculated. This process is called 'frequency count', which involves "a count of the total number of occurrences of linguistic items in a corpus of language" (Richards & Platt, 1992: 147). After the frequency count, a table of frequency is formed out of the input from the sum total of the functional units in each category: e.g. in the quest for 'modality', the modal operators like 'may' are counted and the sum obtained is entered as the input from the category of 'verbal operators' in the table of frequency.

Since the frequency of occurrence of linguistic units produces the data on which the linguistic study of the two texts is based, this discourse analysis also draws heavily on language statistics - a part of mathematical linguistics using statistical and mathematical methods in the textual analysis.

The use of statistics in the gathering of the analytical data has been instrumental in removing the contestable and value judgments about the effectiveness of the two literary texts and has saved the linguistic analysis from seeping into the corrosion of a prescriptive commentary on the two texts. Hasan (1989: 106) points out that in the absence of a meticulous linguistic analysis, it is not possible to demonstrate what is being achieved in a literary text and to talk about its evaluation because the result will be "our inexplicit impressions against our equally accidental preconceptions" of what should or should not be done.

Consequently, the two texts, 'The Black Cat' and 'The Mortal Immortal' are analyzed for the three major lexicogrammatical systems outlined in the previous sections as the projection of three metafunctions onto the clause:

1. The Interpersonal Analysis (Clause as Exchange): MOOD (Modality)
2. The Textual Analysis (Clause as Message): Theme
3. The Ideational Analysis (Clause as Representation): Transitivity

In the following sections, the tabulations of the results that output from these lexicogrammatical analyses are evaluated:

4.2. The Interpersonal Analysis

The main system in the lexicogrammatical analysis of the clause as exchange is the MOOD, for the MOOD selections indicate how the clause is structured to realize the speech functions of offer, command, statement and question in interaction. In the interpersonal analysis all the ranking clauses including the embedded clauses are analyzed for MOOD choice in terms of the description presented in the literature review:

Table 4.1 illustrates the results of the analysis of MOOD class, displaying the figures for ranking clauses only and listing the MOOD classes only when at least one sample existed in the text.

Table 4.1
The MOOD System in 'The Black Cat' and 'The Mortal Immortal'

MOOD CLASS	The Black Cat		The Mortal Immortal	
	n	%	n	%
Full Declarative	344	88.65	596	83.12
Elliptical Declarative	20	5.15	42	5.85
Inverted Declarative	11	2.83	12	1.67
Elemental Interrogative	1	0.25	8	1.11
Polar Interrogative	2	0.51	14	1.95
Imperative	1	0.25	13	1.81
Exclamative	3	0.77	6	0.83
Minor	6	1.54	25	3.48
Incomplete	0	0	1	0.13
Total Ranking Clauses	**388**		**717**	

In the Table 4.1, the total number of the ranking clauses and the number of the ranking clauses in each MOOD class are given while the proportion of the ranking clauses in each MOOD class to the total number of the ranking clauses is presented in percentage terms.

According to Table 4.1, the number of the full declarative clauses in the Black Cat is 344 and the proportion of the full declarative clauses in The Black Cat to the total ranking clauses (388) is 88.65 %. In the Mortal Immortal, the number of the full declarative clauses is 596 and the proportion of the full declarative clauses in The Mortal Immortal to the total ranking clauses (717) is 83.12 %. This means both texts predominantly make use of the full declarative clauses.

The domination of the declarative MOOD choice in the two texts reveals the specific pattern accredited by texts in 'the written mode': the aim in both texts is to give information because the narrators use language in order to reflect their personal experiences and the communication is non-interactive where there is only one participant - the author and also, the possibility of feedback between the author and his audience is either limited or non-existent in both texts.

As it is seen in the Table 4.1, the number of the minor clauses is 6 and the proportion of the minor clauses to the ranking clauses is 1.54 % in The Black Cat while in The Mortal Immortal, the number of the minor clauses is 25 and that of incomplete clauses is 1, and the proportion of the minor clauses to the ranking clauses is 3.48 % and that of the incomplete clauses to the ranking clauses is 0.13 %. These figures emphasize the absence of a dialogic mode in the interaction of the two texts. This can be related to the fact that both texts are personal recounts of the past events in the narrator's life.

However, there are also a few instances where the narrators' soliloquies switch to a more dialogic mode and the audience regarded as interlocutors are addressed directly as in the below extracts from both texts:

(201) "**The reader will remember** that this mark, although large, had been originally very indefinite…" (The Black Cat).

(202) "I will tell my story, and **my reader shall judge for me**" (The Mortal Immortal).

Table 4.1 also figures that the number of the elliptical declaratives is 20 and that of the inverted declaratives is 11, and the proportion of the elliptical declaratives to the total ranking clauses is 5.15 % and that of the inverted clauses is 2.83 % in The Black Cat whereas the number of the elliptical declaratives is 42 and that of the inverted declaratives is 12, and the proportion of the elliptical declaratives to the total ranking clauses is 5.85 % and that of the inverted clauses is 1.67 % in The Mortal Immortal.

The coexistence of the elliptical and inverted declarative clauses in the two texts substantiates the multifunctional organization of the clause, for the interrelated options made in the MOOD system map onto the textual structuring of the clause. In the elliptical and inverted form of the declarative clauses, some clause constituents are pushed forward and thus, are made 'marked' or 'thematic'

in the textual organization as in the case of the following extracts from The Black Cat and The Mortal Immortal:

(203) "**Upon its head, with red extended mouth and solitary eye of fire**, sat the hideous beast whose craft had seduced me into murder,…" (The Black Cat).

In the example (203), the inversion of the clause helps to position the circumstances of the ideational metafunction (in bold) before the fused verb 'sat' (Finite and Predicator) in the interpersonal system and makes the circumstantial element 'thematic' in the textual organization. The ultimate outcome is that the author creates suspense because the reader wonders about what happened in the location mentioned as he first encounters the circumstantial element in the clause.

(204) " **[I was]** A sailor without rudder or compass, tossed on a stormy sea-- **[I was]** a traveller lost on a wide-spread heath, without landmark or star to him--**such** have I been:…" (The Mortal Immortal).

In the example (204), the elliptical structure as well as the accompanying substitute 'such' also contribute to the internal organization of the clauses as it enhances the cohesive ties between the clauses by reducing the amount of repetition through presupposition.

It is seen in Table 4.1 that the number of the elemental interrogative clauses is 1 and that of the polar interrogative clauses is 2; and the proportion of the elemental interrrogatives to the total ranking clauses is 0.25 % and that of the polar interrogatives is 0.51 % in The Black Cat whereas the number of the elemental interrogative clauses is 8 and that of the polar interrogative clauses is 14; and the proportion of the elemental interrrogatives to the total ranking clauses is 1.11 % and that of the polar interrogative clauses is 1.95 % in The Mortal Immortal. It can be argued that in both texts the elemental interrogative clauses are used less. Since WH- interrogatives conflate with Subject, Complement or

Adjuncts in the clause, it is clear that questions as to the nature or identity of the participants are asked less in both texts. Instead, Yes/No- interrogatives are used to seek approval from the audience.

According to these figures in Table 4.1, The Mortal Immortal differs from The Black Cat in the following respects: The Mortal Immortal uses elemental interrogatives eight times and polar interrogatives seven times more than The Black Cat does. In addition, the number of imperative clauses is 1 and the proportion of the imperative clauses to the total ranking clauses is 0.25 % in The Black Cat while the number of imperative clauses is 13 and the proportion of the imperative clauses to the total ranking clauses is 1.81 % in The Mortal Immortal. This indicates that The Mortal Immortal capitalizes on imperative clauses thirteen times more than The Black Cat does.

This sparse population of interrogative and imperative clauses in The Black Cat and The Mortal Immortal reveals the monologic style of the narration. Although The Mortal Immortal is more interactive than The Black Cat, it is evident that both texts are written to be read and there is not a face-to-face (aural or visual) contact with the intended audience.

In the interpersonal analysis, not only the MOOD selections but also the realisational tendencies of these speech functions in the two texts are significant. Table 4.2 summarizes the modes of MOOD options in the Black Cat and the Mortal Immortal:

Table 4.2
The Mode of MOOD Choice in 'The Black Cat' and 'The Mortal Immortal'

	The Black Cat		The Mortal Immortal	
MODE OF MOOD CHOICE	**n**	**%**	**n**	**%**
Congruent Mode	379	99.21	679	98.26
Incongruent Mode	3	0.78	12	1.73
Total Ranking Clauses	**388**		**717**	

According to Table 4.2, the number of the ranking clauses realized in the congruent mode is 379 and that of the ranking clauses realized in the incongruent mode is 3; and the proportion of the ranking clauses realized in the congruent mode is 99.21 % and that of the ranking clauses realized in the incongruent mode is 0.78 % in The Black Cat. On the other hand, in The Mortal Immortal, the number of the ranking clauses realized in the congruent mode is 679 and that of the ranking clauses realized in the incongruent mode is 12; and the proportion of the ranking clauses realized in the congruent mode is 98.26 % and that of the ranking clauses realized in the incongruent mode is 1.73 %.

These figures show that the grammatical realizations of the speech functions (statement, question, offer and command) are, on the whole, congruent and only on a few occassions, there are deviations from the normal representations in grammar. In such cases as below, "the grammar works as a metaphor for the relevant meaning" (Martin, Matthiessen & Painter, 1997: 68):

(205) "…let me confess it at once…" (The Black Cat)
(206) "…Did not I myself wear a mask?" (The Mortal Immortal)

In the example (205), the overt structure is 'imperative' while the covert meaning of the clause is 'I will confess it at once', which otherwise would be expressed in the declarative MOOD. In the same way, the covert meaning of the clause in the example (206) is 'I wore myself a mask' even the speech function of the 'statement' is given in an interrogative clause.

Table 4.2 also shows that The Mortal Immortal draws on the incongruent mode of MOOD choice four times more than The Black Cat. As they decide upon in what MOOD the propositions or the proposals are going to be expressed, the writer of The Mortal Immortal has the inclination to make use of grammatical metaphors more than that of The Black Cat.

Below are given some other examples of the Mood metaphors like the example (206) in the Mortal Immortal:

(208) "Am I, then, immortal?"

(209) "Was not the whole necessary to complete the charm?"

(210) "But again, who shall number the years of the half of eternity?"

In the above examples, Shelley makes use of the incongruent realizations of the MOOD because by means of the Mood metaphors, she manages to construct 'expository questions' as in the example (208) and 'rhetorical questions' as in the examples (209) and (210). In each case, the writer does not demand an answer: in the expository questions, her aim is to stimulate interest into discourse topic and provide textual scaffolding for the discourse which follows (Goatly, 2000: 89) while in the rhetorical questions, she attempts to make an indirect statement in order to persuade the reader to her subject position.

In such cases, Shelley's narrator doesn't want to sound self-assertive, and therefore, avoids using full declaratives as he expresses his real ideas concerning the situation. Rather he tries to stand aloof as he, in a way, requests an answer from the reader or he seeks approval to his own statement indeed.

This situation is also indicative of the gender differences in the narration of the two authors: Although both writers have chosen a male narrator, the narrator of The Mortal Immortal uses more Mood metaphors in his narration. Poynton (1989: 71) explains that "the choice of these forms is often glossed as politeness - which often tends to obscure what is going on linguistically". Given that, there is all the more reason why the male narrator of the Mortal Immortal tends to capitalize on the incongruent mode of MOOD because Mary Shelley makes her voice heard in the narration.

Poynton (1989: 71) also notes that "men use many more commands than women and tend to realise them congruently by means of the MOOD choice

Imperative". However, this is not the case with the female character Bertha in Mary Shelley's story.

In The Mortal Immortal, there are imperative clauses like "take me to your mother's cot; swiftly let me leave the detested luxuries and wretchedness of this noble dwelling--take me to poverty and happiness", in which the woman pleads with her lover, 'Winzy' to save her from the firm hands of the old lady. Here, the female character is supposed to realize her request in an interrogative like "will you take me to your mother's cot?". Yet, she opts for the imperative MOOD in order to get the hearer to do something for her as if she were a man. This can be related to Mary Shelley's portrayal of Bertha as a strong-willed woman who dominates the male partner in the relationship.

The dominance of the declarative clauses in the two texts has pointed to the fact that both The Black Cat and The Mortal Immortal aim at giving information about personal experience and this claim is supported by the patterns of 'modality' summarised in Table 4.3:

Table 4.3
Modality and Polarity in 'The Black Cat' and 'The Mortal Immortal'

	The Black Cat		The Mortal Immortal	
TYPE	**n**	**%**	**n**	**%**
Modalization	17	4.38	60	8.36
Modulation	13	3.35	36	5.02
Negation	21	5.41	34	4.74
Total Ranking Clauses	**388**		**717**	

Table 4.3 shows the frequency with which modality and polarity are expressed by means of the verbal constituents of the clauses (Finite and Predicator). According to Table 4.3, the number of the modulized clauses is 17 and that of the modulated clauses is 13; and the proportion of the modulized clauses to the ranking clauses is 4.38 % and that of the modulated clauses is 3.35 % in The Black Cat while the

number of the modulized clauses is 60 and that of the modulated clauses is 36; and the proportion of the modulized clauses to the ranking clauses is 8.36 % and that of the modulated clauses is 5.02 % in The Mortal Immortal.

It is evident from Table 4.3 that the use of modality is low in both texts. That means the two writers do not exploit the resources of 'hedging'. Hedges defined as "the variety of means by which one can say something a little short of indicating that something categorically is, or is not, the case" are not used much in this genre (Poynton, 1989: 71) because what is exposed in these two Gothic stories is how the moral conflict of the protagonist leads to his downfall. The superfluity of hedges in these two texts is a stark contrast to the intense use of hedging in the academic journals, where the authors of the scientific articles refrain from making bald statements and usually temper their propositions by the use of modal verbs and modal adjuncts.

Compared to The Black Cat, The Mortal Immortal has a higher amount of 'modalization', i.e. nearly four times more than The Black Cat has. There are two obvious reasons for this: the female author is supposed to use more hedges than the male author of The Black Cat because this stylistic feature is attributed to the stereotype of 'tentativeness' associated with woman speech (Poynton, 1989: 71). Secondly, the narrator of The Black Cat is depicted as a perverse husband inflicting violence on those dearest to his heart and ruled by his superstitions, he expresses his own judgment of the case as he tells it to the reader without any recourse to hedging in his narration.

It is also clear from Table 4.3 that the number of the negated clauses is 21 and the proportion of the negated clauses to the ranking clauses is 5.41 % in The Black Cat whereas the number of the negated clauses is 34 and the proportion of the negated clauses to the ranking clauses is 4.74 % in The Mortal Immortal. The higher frequency of the negation in The Black Cat can be related to the fact the narrator has a warped sense of reality and is devoid of personal conviction due to the moral shock and horror of his domestic crime. That's why, he is engaged in a

ceaseless activity of refusal in his narration, which increases the amount of negation in The Black Cat, as exemplified in the following extract from the Black Cat:

> "For the most wild, yet most homely narrative which I am about to pen, I neither expect nor solicit belief. Mad indeed would I be to expect it, in a case where my very senses reject their own evidence. Yet, mad am I **not** --and very surely do I **not** dream."

To attain a clear vision of 'modality' in the two texts, Table 4.4 tabulates the verbal and adjunctive realizations of 'modality', where the subcategories of Mood Adjuncts are also represented:

Table 4.4
Indicators of Modality- Verbal & Adjunctive Realizations in 'The Black Cat' and ' The Mortal Immortal'

	The Black Cat		The Mortal Immortal	
VERBAL REALIZATIONS	**n**	**%**	**n**	**%**
Modalization	17	4.38	60	8.36
Modulation	13	3.35	36	5.02
ADJUNCTIVE REALIZATIONS (MODAL)	**n**	**%**	**n**	**%**
Probability(adjunctive)	3	0.77	6	0.83
Probability(clausal)	13	3.35	11	1.53
Usuality	6	1.54	29	4.04
Presumption	1	0.25	0	0
Time	13	3.35	13	1.81
Inclination	3	0.77	0	0
Degree	16	4.12	7	0.97
Intensity	6	1.54	13	1.81
Opinion	4	1.03	0	0
Total Indicators	**95**	**24.48**	**175**	**24.40**
Total Ranking Clauses	**388**		**717**	

According to Table 4.4, the number of modal indicators is 95 and the proportion of modal indicators to the total ranking clauses is 24.48 % in The Black Cat while the number of modal indicators is 175 and the proportion of modal indicators to

the total ranking clauses is 24.40 % in The Mortal Immortal. These figures show that both The Black Cat and The Mortal Immortal nearly have the same quantity of modal indicators.

However, The Black Cat differs from The Mortal Immortal in that the proportion of the verbal realizations to the total indicators is 31.57 % in The Black Cat while the proportion of the verbal realizations to the total indicators is 54.85 % in The Mortal Immortal. That means The Mortal Immortal makes use of 'verbal realizations' more than The Black Cat, which also draws heavily on 'modal adjuncts' in the expression of modality.

The narrator's choice as to whether to use verbal or modal adjunctive realizations in the expression of modality can be explained by Halliday's distinction between subjective and objective modality: in The Black Cat, the narrator makes use of 'objective modality' as he uses 'modal adjuncts' in order to enhance the meanings which he has made subjectively by means of 'verbal operators'.

In The Mortal Immortal, there is, however, a preference for the subjective expression of modality. This indicates the narrator's high degree of 'affective involvement' in The Mortal Immortal; that is, he takes responsibility for his own judgments and assessment of the situation he is in as in the following extract from the Mortal Immortal, where the narrator states the possible consequences of his final decision:

> "I yield this body, too tenacious a cage for a soul which thirsts for freedom, to the destructive elements of air and water--or, if I survive, my name **shall** be recorded as one of the most famous among the sons of men; and, my task achieved, I **shall** adopt more resolute means, and, by scattering and annihilating the atoms that compose my frame, set at liberty the life imprisoned within, and so cruelly prevented from soaring from this dim earth to a sphere more congenial to its immortal essence"

Conversely, the narrator of The Black Cat holds the 'supernatural' agents responsible for his crime, for he cannot shoulder the blame of premeditated

murder and find any other rationale than 'perverseness' for his unjustifiable acts as evident from the following extract in the Black Cat:

> "Hereafter, **perhaps**, some intellect **may** be found which will reduce my phantasm to the common-place --some intellect more calm, more logical, and far less excitable than my own, which will perceive, in the circumstances I detail with awe, nothing more than an ordinary succession of very natural causes and effects."

The objectifying adjunct 'perhaps' in the above extract simply tempers the vague language the narrator exploits as he is expressing his weak belief in the likelihood of finding a reasonable explanation for the events to be exposed.

Halliday (1990: 340) points out that speakers tend to give prominence to their own point of view, dressing it up "as if it was this constituted the assertion" - subjective modality; or making it appear as if it was not their point of view at all - objective modality. Now that the narrator of The Mortal Immortal makes use of subjective modality more, he sounds more assertive and consistent in his reportage as opposed to the narrator of The Black Cat, who reveals an inability to give a reliable account of what has happened and therefore, leads the reader to regard the chain of unfortunate events as a hallucination of his mind whose balance was disturbed.

As for the distribution of modal adjuncts in the two texts, The Black Cat has more 'probability adjuncts' than The Mortal Immortal while The Mortal Immortal uses 'usuality adjuncts' nearly five times more than The Black Cat does: the thirteen of these usuality adjuncts consist of the frequency adverb 'never', which reinforces the meaning of 'certainty' as in "Her jealousy **never** slept"; or 'impossibility' as in "…human science, I soon persuaded myself, could **never** conquer nature's laws so far as to imprison the soul for ever within its carnal habitation". In addition, the nine of the usuality adjuncts are composed of another frequency adverb 'often' used to indicate the routine the narrator gets into after drinking the elixir of mortality as in "**often** I had been forced to journey twenty miles, to some place where I was not known". The density of the usuality adjuncts

in The Mortal Immortal suggests that the narrator is acutely aware of how he transforms into an immortal being and how his routine has changed within the course of time in the story.

Table 4.4 shows another striking difference between The Black Cat and The Mortal Immortal: the proportion of time adjuncts to the total ranking clauses is 3.35 % in The Black Cat while the proportion of time adjuncts to the total ranking clauses is 1.81 % in The Mortal Immortal. This means the narrator of The Black Cat is meticulous in keeping an exact account of his deeds and thus, he renders the successive stages of the events he has experienced as if he were giving his statement to the police as in "I again plunged into excess, and **soon** drowned in wine all memory of the deed".

There is also a final distinction in the amount of 'degree' and 'intensity' adjuncts: in The Black Cat, the proportion of the degree adjuncts to the total ranking clauses is 4.12 % whereas the proportion of the degree adjuncts to the total ranking clauses is 0.97 % in The Mortal Immortal. In relative terms, The Black Cat displays the higher use of degree adjuncts, one fourth of which indicates 'approximation' as in "…but this cat had a large, although indefinite splotch of white, covering **nearly** the whole region of the breast". On the other hand, The Mortal Immortal has a slightly higher frequency of 'intensity' adjuncts, nearly half of which consists of 'only' as in "And then be it remembered that I **only** drank half of the potion prepared by him."

Poynton (1989: 72) notes that women are claimed to implant such expressions of intensification and approximation into their clauses more. This statement is valid for The Mortal Immortal which makes use of intensifiers more. However, this is not the case with The Black Cat, where Edgar A. Poe's narrator uses adjuncts of degree more. This departure from the norm in The Black Cat is because the narrator in the male writer's story has had a more depressing experience than the female writer's narrator and struggles to fully express the real extent of the terror the events strike into his heart. In essence, the narrator echoing

Edgar A. Poe in the Black Cat can't help feeling sentimental about his domestic tragedy as if he were a woman that went to hysterics in the face of trouble.

In association with the analysis of modality, the use of adjuncts is also considered. Table 4.5 illustrates the relative frequency of occurrence of adjuncts in the two texts.

Table 4.5
Types of Adjuncts in 'The Black Cat' and 'The Mortal Immortal'

	The Black Cat		The Mortal Immortal	
TYPES OF ADJUNCTS	**n**	**%**	**n**	**%**
Circumstantial	321	82.73	441	61.50
Mood	62	15.97	74	10.32
Comment	40	10.30	29	4.04
Polarity	0	0	1	0.13
Conjunctive	38	9.79	44	6.13
Continuity	3	0.77	9	1.25
Vocative	3	0.77	13	1.81
Simple	41	10.56	28	3.9
Total Adjuncts	**505**	**130.15**	**639**	**89.12**
Total Ranking Clauses	**388**		**717**	

These figures in Table 4.5 indicate that the number of the total adjuncts is 505 and the proportion of the total adjuncts to the total ranking clauses is 130.15 % in The Black Cat whereas the number of the total adjuncts is 639 and the proportion of the total adjuncts to the total ranking clauses is 89.12 % in The Mortal Immortal.

It is obvious that the number of the total adjuncts surpasses the number of total ranking clauses in The Black Cat while the number of the total adjuncts is slightly lower in The Mortal Immortal. This is one tactic the narrator of The Black Cat employs to exert his authority over the text because through the prolific use of adjuncts, the information the narrator provides the reader with is made 'non-negotiable', that is, the reader is not likely to dispute the facts of his story. As in

The Black Cat, a first-hand experience of the events is reflected, nothing could be further from the truth in the account the narrator gives.

Although there is a lower concentration of adjuncts in The Mortal Immortal, it has a higher amount of 'vocative' and 'continuity' adjuncts than The Black Cat. Table 4.5 shows that in terms of the continuity adjuncts, The Mortal Immortal exceeds The Black Cat by a ratio of 3 to 1 and the proportion of the vocative adjuncts to the total ranking clauses is 1.81 % in The Mortal Immortal while the proportion of the vocative adjuncts to the total ranking clauses is 0.77 % in The Black Cat.

The higher proportion of continuity and vocative adjuncts in The Mortal Immortal implies a more interactive style of narration: On and off, the narrator becomes argumentative as if he were confessing his sins in the reader's presence as in the following extracts from the Mortal Immortal:

(211) "I no longer loved--Oh! **no**, I adored--worshipped--idolized her!"

(212) "Do I lament? **Yes**, the fear of age and death often creeps coldly into my heart;…"

In addition, where there are snatches of conversation, the use of vocative adjuncts serve to identify the adressee in the speech circuit: the narrator, Winzy; his master, Cornelius or his wife, Bertha. In those instances, the narrative style attains a more conversational tone: the mode of conversation actually switches from 'monologue' to 'dialogue' between two parties, one of whose name is articulated by means of a vocative adjunct as in the following extracts from the Mortal Immortal:

(213) "And now, **my Bertha**, will you denounce the lover of your youth?"

(214) "I am not so very old as quite to shame you, **my Winzy**…"

(215) "**Winzy**, you are vigilant--you are faithful--you have slept, **my boy**--you slept last night."

A closer study of these vocative adjuncts reveals that these terms of address are all indicative of the 'social distance' and 'intimacy' between the interlocutors engaged in conversation and can thus be analyzed within the scope of the contextual variable 'tenor'; particularly in terms of Poynton's three dimensions of the tenor: contact, affect and power in the linguistic realisations of social relations (Poynton, 1989: 76).

The relevant tenor dimension is contact for the analysis of the vocative adjuncts in the examples (213) and (214). In the former, the possessive determiner 'my' accompanying the personal name 'Bertha' indicates that there is a very close contact between the interactants because the addresser, being the husband (the narrator) is the proud possessor of the woman, Bertha, and therefore, ends up with the possessive adjective 'my'. In the latter, the husband, being the addressee this time, is called as 'my Winzy', where the suffixed form of the personal name is accompanied by the possessive 'my' again.

However, Poyton (1989: 82) states that the use of diminutive or hypocoristic forms of names is a matter of increases in intimacy. In the example (214), the addresser, being the woman in love, chooses to use a term of endearment toward the addressee, the narrator 'Winzy'. This form of greater contact is a clear signal of the positive affect in the case of the newlyweds.

In addition, the uses of the possessive 'my' in either conversational move display a perfectly symmetrical interactional pattern in the power dimension. The extent of 'reciprocity' of these choices shows that the equality between the interactants (between the husband and wife) is reflected in the conversational exchanges; i.e. the woman doesn't have a subordinate status in the relationship.

In the example (215), the power relation is, however, asymmetrical because the addressor, being the alchemist Cornelius Agrippa, is engaged in a talk with his assistant, Winzy. The addressee is not the addressor's equal in the following factors determining the power relations (Poynton, 1989: 76):

a. Authority is defined as the function of socially-legitimated inherently unequal role relationship such as parent-child. Here, the alchemist, being older in age, calls Winzy as 'my boy' because he chooses to speak to him in a fatherly tone; at the same time, he implies that the assistant as his employee is under his authority.

b. Status is referred to as a matter of relative ranking with respect to some unevenly distributed but socially-desirable object or standing or achievement such as profession/occupation. In the example (215), the addressor is a grand master of the so-called science 'alchemy' and much prestige is attached to his profession while the addressee is simply an assistant junior to the alchemist.

c. Expertise is concerned with the extent to which an individual possesses knowledge or skill. Here, the addressor is schooling the adressee serving his apprenticeship as a personal assistant and as the taskmaster, he is directing the work of the lower rank and training the apprentice to prepare the magic elixir as in the following extract from The Mortal Immortal (http://www.rc.umd.edu /editions/mws/immortal/mort):

> "will another night pass before the work is accomplished? **Winzy**, you are vigilant--you are faithful--you have slept, **my boy**--you slept last night. Look at that glass vessel. The liquid it contains is of a soft rose-colour: the moment it begins to change its hue, awaken me--till then I may close my eyes. First, it will turn white, and then emit golden flashes; but wait not till then; when the rose-colour fades, rouse me."

According to Table 4.5, The Mortal Immortal differs from The Black Cat in terms of the amount of 'conjunctive adjuncts' used: the proportion of the conjunctive adjuncts to the total ranking clauses is 9.79 % in The Black Cat whereas the proportion of the conjunctive adjuncts to the total ranking clauses is 6.13 % in The Mortal Immortal. This higher concentration of the conjunctive adjuncts in The Black Cat is related to the fact that the written mode of the text requires a tightly organized rhetorical structure because they contribute to the formation of the intricate patterns of texture, which will be detailed in the textual analysis.

As seen in Table 4.5, the proportion of the Mood adjuncts to the total ranking clauses is 15.97 % and that of the comment adjuncts is 10.30 % in The Black Cat while the proportion of the Mood adjuncts to the total ranking clauses is 10.32 % and that of the comment adjuncts is 4.04 % in The Mortal Immortal.

The higher frequency of the Mood adjuncts in The Black Cat reveals the extent to which language can be modified by the adjunctive units of lexicogrammar. The greater population of the comment adjuncts, on the other hand, indicates the writer's tendency to intervene through the insertion of attitudinal elements expressing value judgments as in the use of the comment adjunct 'even' on 11 occasions where the narrator is emphasizing the unexpectedness of the situation as in "…and thus for one night at least, since its introduction into the house, I soundly and tranquilly slept; aye, slept **even** with the burden of murder upon my soul!" (The Black Cat). The interference of the comment adjunct 'even', here, adds an element of surprise to the proposition, for the narrator states that when the black cat did not appear that night, he easily drifted off to sleep without feeling guilt-ridden about his murder, which would be an unusual behaviour for a man in his shoes.

In addition, Table 4.5 also shows that the number of the circumstantial adjuncts is 321 and the proportion of the circumstantial adjuncts to the total ranking clauses is 82.73 % in The Black Cat whereas the number of the circumstantial adjuncts is 441 and the proportion of the circumstantial adjuncts to the total ranking clauses is 61.50 % in The Mortal Immortal. These figures indicate the dense population of the circumstantial adjuncts found in The Black Cat, the wider implications of which are going to be considered in the interpretation of the findings from the Transitivity analysis.

The Black Cat and The Mortal Immortal have also been studied for the purposes of identifying the attributive complements and the frequency with which the attributive complements occur in comparisons is tabulated in Table 4.6 below:

Table 4.6
Attributive Complements of the Comparisons in 'The Black Cat' and
'The Mortal Immortal'

	The Black Cat		The Mortal Immortal	
FORM OF ATTRIBUTIVE COMPLEMENTS	**n**	**%**	**n**	**%**
Attributive Complements of the Comparisons	7	11.11	18	15
Total Attributive Complements	**63**	**16.23**	**120**	**16.73**
Total Ranking Clauses	**388**		**717**	

According to Table 4.6, the number of the total attributive complements is 63 and the proportion of the total attributive complements to the total ranking clauses is 16.23 % in The Black Cat whereas the number of the total attributive complements is 120 and the proportion of the total attributive complements to the total ranking clauses is 16.73 % in The Mortal Immortal. Since women are supposed to make use of more adjectival expressions in their narration, the narrator of the female author in The Mortal Immortal pays more attention to give a descriptive account of the incidents and the participants as in "I was then **very young**--**very poor**--and **very much in love**"

It is seen in Table 4.6 that the number of the attributive complements in comparisons is 7 and the proportion of the attributive complements in comparisons to the total attributive complements is 11.11 % in The Black Cat while the number of the attributive complements in comparisons is 18 and the proportion of the attributive complements in comparisons to the total attributive complements is 15 % in The Mortal Immortal. These figures imply that the narrator of the female author draws more comparisons between participants in The Mortal Immortal because seeing through Mary Shelley's critical eye, the narrator seeks to establish correlations between the constituents by considering one in relation to another as in "Though true of heart, she was somewhat of a coquette in manner; and **I was jealous as a Turk**."

Another distinctive pattern of narration is represented by the instances of direct quotations made in the two texts. Figure 4.1 illustrates the frequency with which the narrators make use of direct quotations in The Black Cat and The Mortal Immortal:
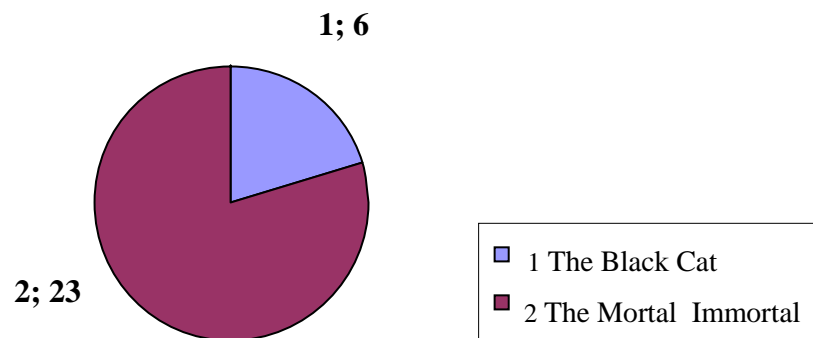
1; 6

2; 23

☐ 1 The Black Cat
■ 2 The Mortal Immortal

Figure 4.1 The Instances of Direct Qutotations in 'The Black Cat' and 'The Mortal Immortal'

According to Figure 4.1, the number of direct quotations in The Black Cat is 6 while the number of direct quotations in The Mortal Immortal is 23. These figures indicate that the narrator of The Mortal Immortal has a preference for the use of direct quotations instead of paraphrases; the implication being that, the narrator in The Mortal Immortal avoids amending the original form of the language used in the expression of the meaning and likes to repeat what has been said exactly the way someone said it - a fact which can be attributed to the gender-specific features of the female author in The Mortal Immortal.

O'Barr and Atkins (as cited in Poynton, 1989: 72) considers this tendency of women to use direct quotation rather than paraphrase as one of their indicators of 'powerless language'.

A closer study of 'Subjects' also falls within the scope of the interpersonal analysis. 'Personal pronouns' - a lexicogrammatical category at group rank - which function as subjects in the clauses are identified and Table 4.7 summarizes the frequency of each personal pronoun occurring in The Black Cat and The Mortal Immortal:

Table 4.7
Personal Pronouns as Subjects in 'The Black Cat' and 'The Mortal Immortal'

	The Black Cat		The Mortal Immortal	
PERSONAL PRONOUNS	**n**	**%**	**n**	**%**
I	145	37.37	224	31.24
You	2	0.51	27	3.76
He	7	1.80	31	4.32
She	4	1.03	67	9.34
It	29	7.47	30	4.18
We	3	0.77	16	2.23
They	5	1.28	11	1.53
Total Subjects	**364**	**93.81**	**634**	**88.42**
Total Ranking Clauses	**388**		**717**	

Table 4.7 shows that the number of the total subjects is 364 and the proportion of the total subjects to the total ranking clauses is 93.81 % in The Black Cat whereas the number of the total subjects is 634 and the proportion of the total subjects to the total ranking clauses is 88.42 % in The Mortal Immortal. It is clear that The Black Cat is slightly richer in subjects than The Mortal Immortal and has the inclination to make the modally responsible element explicit in the realization of the propositions and proposals in the narration.

In addition, it is seen in Table 4.7 that the proportion of the nominative personal pronoun 'I' to the total ranking clauses is 37.37 % in The Black Cat whereas the proportion of the personal pronoun 'I' in the subject position to the total ranking clauses is 31.24 % in The Mortal Immortal. The Black Cat differs from The Mortal Immortal in that it draws on the personal pronoun 'I' more in the

narration, and therefore, presents a highly 'subjective' judgment of the events. Although both stories are told from 'the first person point of view', it is in The Mortal Immortal that there are personal pronouns referring back to antecedents other than 'the narrator' himself:

In The Mortal Immortal, the proportion of the nominative personal pronoun 'she' to the total ranking clauses is 9.34 % whereas the proportion of the personal pronoun 'she' as subject to the total ranking clauses is 1.03 % in The Black Cat. The sparser population of the feminine personal pronoun as 'subject' in The Black Cat indicates that responsibility on the female participant's side is more or less disclaimed; for she is the object of the male narrator's cruel deeds; in fact, is victimized by her husband.

Table 4.7 also shows that the proportion of the personal pronoun 'we' in the subject position to the total ranking clauses is 0.77 % in The Black Cat while the proportion of the nominative personal pronoun 'we' to the total ranking clauses is 2.23 % in The Mortal Immortal. The higher amount of the 'inclusive' personal pronoun 'we' in The Mortal Immortal serves to highlight the attitudinal differences between the narrators:

The narrator of The Mortal Immortal expresses solidarity with his wife, for the togetherness of the narrator and his wife is never disturbed throughout their unfortunate experience. The inclusive 'we' in the subject position also underscores that they share the responsibility as in "**We** had no children; **we** were all in all to each other", where the fault is not 'hers' but rather 'theirs' just as the Mortal Immortal is 'Winzy and Bertha's story'.

The narrator of The Black Cat, however, makes use of the inclusive 'we' with the referent 'I and my wife' only on one occasion, for he recounts his own tragedy and disregards the wife's distresses as 'an experiencer' in the subject position:

(216) "**We** had birds, gold fish, a fine dog, rabbits, a small monkey, and a cat."

On the remaining two occasions, the inclusive 'we' as in "Have **we** not a perpetual inclination, in the teeth of our best judgment, to violate that which is Law, merely because **we** understand it to be such?" refers to 'the readers' because in this rhetorical question, Poe seeks the readers' approval and tries to get in 'Contact' with the readers by treating the mass audience as if they were individuals being directly addressed (Fairclough as cited in Goatly, 2000: 89). In order to convince the readers that an individual may still go on committing violent actions even though he knows he should not, Poe makes use of 'synthetic personalisation' as he addresses the readers so as to extend the readership; especially in such rhetorical questions.

The Black Cat also has a higher frequency of the personal pronoun 'it' as subject than The Mortal Immortal: the proportion of the nominative personal pronoun 'it' to the total ranking clauses is 7.47 % in The Black Cat whereas the proportion of the nominative personal pronoun 'it' to the total ranking clauses is 4.18 % in The Mortal Immortal. The referents of the pronoun 'it' in The Black Cat are varied but where the personal pronoun 'it' has 'the cat' as its antecedent is of great interest to the reader with a keen eye for reading beyond lines. Compare the following extracts from the Black Cat:

> "In the meantime **the cat** slowly recovered. The socket of the lost eye presented, it is true, a frightful appearance, but **he** no longer appeared to suffer any pain. **He** went about the house as usual, but, as might be expected, fled in extreme terror at my approach."

The narrator, firstly, uses the masculine pronoun 'he' in order to refer to the black cat, for he formerly personifies it as his faithful friend 'Pluto'- named after the mythological figure, 'the god of the dead'. As the narrator descends into alcoholism and madness, he starts to tyrannize over his pet and to use the personal pronoun 'it' so as to indicate the same antecedent this time with 'non-human reference' as if the cat were an inanimate object. When, in the end, the beast

becomes the object of his domestic violence, the narrator refers to the antecedent 'the black cat' by the personal pronoun 'it' in complements as well as in subjects:

> "It was this unfathomable longing of the soul to vex itself --to offer violence to its own nature --to do wrong for the wrong's sake only --that urged me to continue and finally to consummate the injury I had inflicted upon the unoffending brute. One morning, in cool blood, I slipped a noose about **its** neck and hung **it** to the limb of a tree; --hung **it** with the tears streaming from my eyes, and with the bitterest remorse at my heart; --hung **it** because I knew that **it** had loved me, and because I felt **it** had given me no reason of offence; -- hung **it** because I knew that in so doing I was committing a sin…"

In connection with the analysis of personal pronouns, possessive adjectives are also investigated for the purposes of identifying the most frequent possessive determiners at group rank in the clauses. Table 4.8 tabulates the use of possessive determiners in each text below:

Table 4.8
Possessive Adjectives in 'The Black Cat' and 'The Mortal Immortal'

	The Black Cat		The Mortal Immortal	
POSSESSIVE ADJECTIVES	**n**	**%**	**n**	**%**
My	110	28.35	141	19.66
Your	1	0.25	9	1.25
His	4	1.03	41	5.71
Her	3	0.77	70	9.76
Its	18	4.63	10	1.39
Our	4	1.03	14	1.95
Their	6	1.54	2	0.27
Total Possessive Adjectives	**146**	**37.62**	**287**	**40.02**
Total Ranking Clauses	**388**		**717**	

Table 4.8 shows that the proportion of the total possessive adjectives to the total ranking clauses is 37.62 % in The Black Cat while the proportion of the total possessive adjectives to the total ranking clauses is 40.02 % in The Mortal Immortal. According to these figures, The Black Cat and The Mortal Immortal have nearly the same amount of possessive constructions but the proportion of the

possessive adjective 'my' to the total ranking clauses is 28.35 % in The Black Cat whereas the proportion of the possessive adjective 'my' to the total ranking clauses is 19.66 % in The Mortal Immortal. The higher use of the possessive adjective 'my' in The Black Cat implies that Edgar A. Poe's narrator is more possessive about his personal belongings than Mary Shelley's.

When Table 4.7 and Table 4.8 are compared, it is found that the frequency of personal pronouns and possessive adjectives draw parallels in each text; inferrring a strong correlation between the configuration of each category in The Black Cat and The Mortal Immortal. As seen in Figure 4.2 and 4.3, the correlation curves present the fact that the mass of personal pronouns is almost in direct proportion to the amount of possessive adjectives in each text with only minor differences in the below graphics:

	1	2	3	4	5	6	7
personal pronoun	145	2	7	4	29	3	5
possessive determiner	110	1	4	3	18	4	6
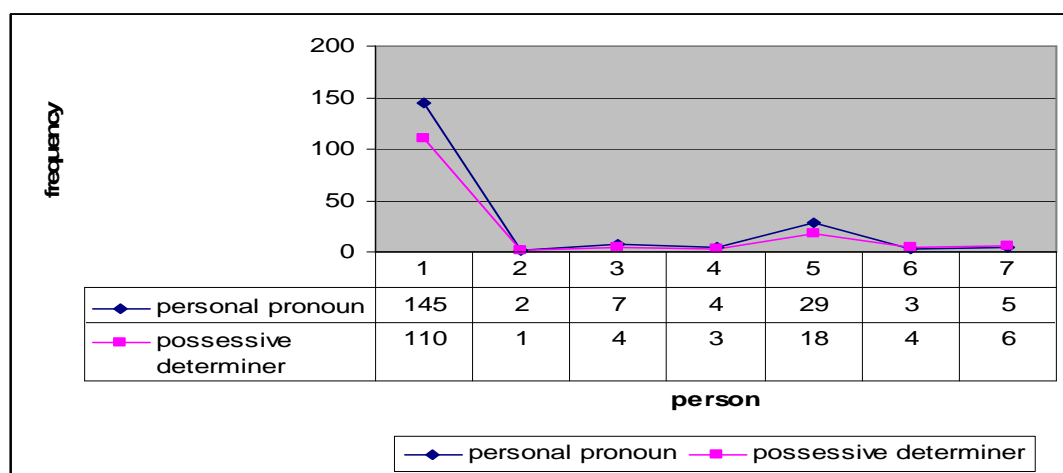
1: I/my, 2:You/your, 3: He/his, 4: She/her, 5: It/its, 6: We/our, 7: They/their

Figure 4.2 The Correlation between the Frequency of Personal Pronouns and Possessive Determiners in 'The Black Cat'
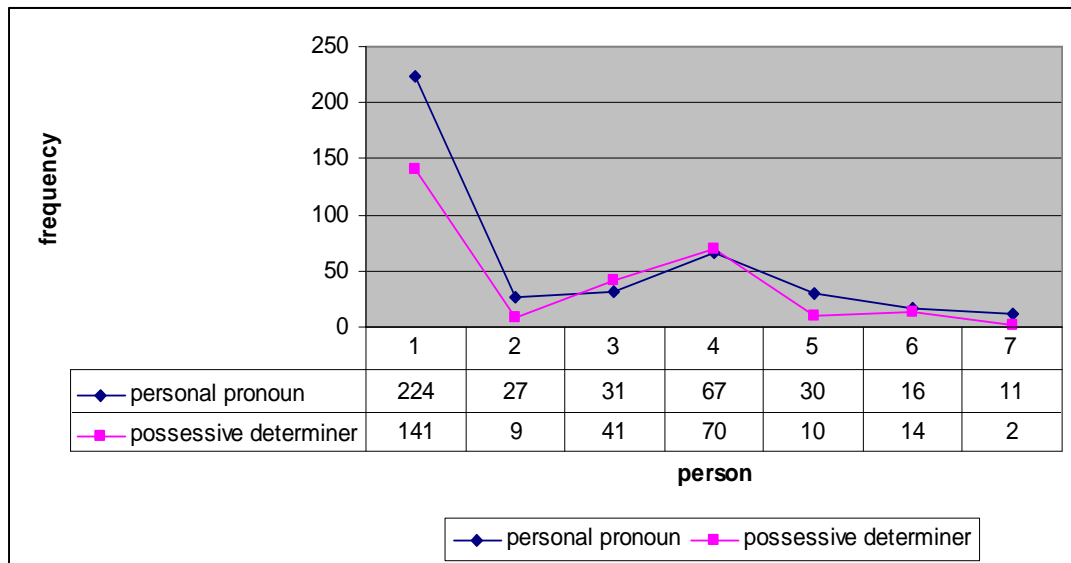
1: I/my, 2:You/your, 3: He/his, 4: She/her, 5: It/its, 6: We/our, 7: They/their

**Figure 4.3 The Correlation between the Frequency of Personal Pronouns
and Possessive Determiners in 'The Mortal Immortal'**

4.3. The Textual Analysis

The textual analysis of the two texts on the basis of the major system 'Theme' reveals the thematic choices that are made in the two texts and defines the significant patterns of information packaged as 'theme'. In order to determine the meanings critical to the interpretation of 'The Black Cat' and 'The Mortal Immortal', all the ranking and embedded clauses are studied in terms of the thematic system but the themes of the rankshifted clauses are not counted.

In addition, the themes of the ranking clauses that are linked with a coordinating conjunction like '*and*' are not taken into consideration, either because such ranking clauses as "**I** married early, *and* **[I]** was happy to find in my wife a disposition not uncongenial with my own" (The Black Cat) share the same thematic element as in the case of 'I' here, and therefore, needn't be counted twice in the textual analysis of the clauses.

The results of the textual analysis are summed up in Table 4.9, which tabulates the frequency with which each type of Theme is seen in the two texts, and gives the proportion of each Theme type to the total ranking clauses in percentage terms as seen below:

Table 4.9
Themes in 'The Black Cat' and 'The Mortal Immortal'

CATEGORY	The Black Cat		The Mortal Immortal	
	n	%	n	%
Simple Themes	255	65.72	486	67.78
Multiple Themes	112	28.86	203	28.31
Textual	163	42.01	240	33.47
Interpersonal	26	6.70	49	6.83
Topical	336	86.59	642	89.53
Unmarked	257	66.23	546	76.15
Marked	110	28.35	143	19.94
Total Themes	**367**	**94.58**	**689**	**96.09**
Total Ranking Clauses	**388**		**717**	

Table 4.9 shows that the number of the simple themes is 255 and that of the multiple themes is 112; and the proportion of the simple themes to the total ranking clauses is 65.72 % and that of the multiple themes is 28.86 % in 'The Black Cat' whereas the number of the simple themes is 486 and that of the multiple themes is 203; and the proportion of the simple themes to the total ranking clauses is 67.78 % and that of the multiple themes is 28.31 % in 'The Mortal Immortal'.

These figures suggest a similarity between the two stories in that they both have the tendency to use simple themes which consist of only a topical/ideational element as in "**Our friendship** lasted, in this manner, for several years" (The Black Cat), where what gets to be talked about is the ideational element 'our friendship'. This is because the two texts are produced in the 'written mode', in which case the authors make use of single themes and lengthy nominalizations as

in "Yes, **the fear of age and death** often creeps coldly into my heart" (The Mortal Immortal).

There is, however, a moderate use of the multiple themes in the two stories, which explicates the stylistic shift from the written monologue to a more dialogic narration. That's why, the ultimate effect on the reader is that these two texts are hybrids falling somewhere in between.

Since multiple Themes embodying more than one element enables the different combinations of textual, interpersonal and ideational Themes, the presence of multiple themes shows that both interpersonal and textual themes are used frequently in the two stories.

Table 4.9 indicates that the number of the textual themes is 163 and the proportion of the textual themes to the total ranking clauses is 42.01 % in 'The Black Cat' whereas the number of the textual themes is 240 and the proportion of the textual themes to the total ranking clauses is 33.47 % in 'The Mortal Immortal'.

The abundance of the textual themes in the two texts underlines that they both have 'the unity of texture' or possess 'coherence' (Halliday & Hasan, 1990: 52). This enables the reader to track the organization of the main argument in the two texts, which is achieved by both writers in such instances of double textual themes as in "**but when** she remembered the scorn that she had heaped upon me, and how, perhaps, she had thus lost one whom she now regarded as her only friend, she wept with remorse and rage" (The Mortal Immortal).

Here, the initial textual theme 'but', being 'internal', enhances the rhetorical organization of the text, for it introduces a diversion from the mainline of the argument, in fact 'a concession'. The following textual theme 'when', being external, marks the logical sequence of the events in time: 'the painful memory of her former deed' preceding 'her tears'.

There are also few cases in which the intervention of the author functions as 'lead-ins' to what is to be discussed or narrated in the next part of the two stories as in "**I will tell my story**, and my reader shall judge for me" (The Mortal Immortal). In this respect, such clauses are considered as 'metatextual guides to the reader' and can be resembled to textual themes (Ghadessy, 1995: 113).

It is also worth noting that the textual analysis follows the initial study of the interpersonal system which reports similar findings in conjunctive adjuncts, for what has now come to occupy the thematic position in the textual system is derived from the conjunctive adjuncts of the interpersonal system with the accompaniment of conjunctions as in the case of the below extract from The Mortal Immortal:

(217) "**First**, it will turn white, **and then** emit golden flashes; **but** wait not till then; **when** the rose-colour fades, rouse me."

The two authors have the same preferences for the thematisation of the textual elements like conjunctive adjuncts and conjunctions. The high density of the textual themes in the two texts, thus, pinpoints exactly why Edgar A. Poe and Mary W. Shelley have determined to present the narrative in the form of 'an argumentative exposition'.

The bipartite structure of the two stories as 'argument' and 'exposition' can be inferred from the domination of such conjunctions as 'and, but, yet, though, although, neither, nor' in discourse. The numerical superiority of the additive conjunction 'and', numbering 94 in The Black Cat and 59 in The Mortal Immortal, is an indication of the two authors' effort to give as much a detailed explanation of the events the narrators have experienced.

This expansive style is further supported by the use of the concessive conjunctions 'but, yet, although, though', numbering 39 in The Black Cat and 25 in The Mortal Immortal, as textual themes because they reveal 'a frustrated cause'

in the particular situation where the reverse effect is expected as in the following extract from The Black Cat:

(218) "This, then, was the very creature of which I was in search. I at once offered to purchase it of the landlord; **but** this person made no claim to it --knew nothing of it --had never seen it before." (The Black Cat)

Here, the narrator has been explicating his discovery of another black cat almost identical to 'Pluto' and his futile attempt to buy it from the landlord to whom the black cat was a total stranger. The conjuring of the second black cat at the top of the hogshead and the landlord's ignorance of the being in his own apartment are weird and totally unexpected in this situation.

Such unexpected effects as the apparition of the first cat upon the burned wall, the appearance of the gallowslike pattern upon the chest of the second cat, and the discovery of the second cat behind the cellar wall all contribute to the main argument of the expository narrative: 'Are these events based upon "...an ordinary succession of very natural causes and effect," or are they really caused by the supernatural?'.

As a result, Edgar A. Poe draws on the concessive sense of such conjunctions as 'but' in these instances and leaves the reader with the central dilemma of choice between the logical and the supernatural as the resolution of the conflict in the story.

The textual themes extending the comprehensible coverage of the events in the stories provides Edgar A. Poe with a powerful narrative strategy. As his narrator endeavours to produce a lucid exposition of the unexpected results of the events, he also pins the reader's faith down to the supernatural and supersedes the logic of the substantial evidence derived from the down-to-earth relations of cause-effect. On account of Poe's 'persuasive argument', the reader cannot challenge the narrator's propositions and is almost convinced of the supersititious

explanation that there is only one black cat, Pluto, a malicious witch who has returned to demand retribution for his heinous crime and the narrator is consigned to Satan by the resurrected Pluto.

When compared to the textual themes, the interpersonal themes are used in smaller numbers. According to Table 4.9, the number of the interpersonal themes is 26 and the proportion of the interpersonal themes to the total ranking clauses is 6.70 % in 'The Black Cat' whereas the number of the interpersonal themes is 49 and the proportion of the interpersonal themes to the total ranking clauses is 6.83 % in 'The Mortal Immortal'.

Even though the interpersonal meanings of modalization and modulation are made in both texts, they are not granted thematic status and as a matter of fact, are realised through the non-thematic modal finites like 'may' as in "The liquid it contains is of a soft rose-colour: the moment it begins to change its hue, awaken me -till then I **may** close my eyes" (The Mortal Immortal). The non-thematization of the modality shows how the writers create their own authority in the two texts. However, there are other grammatical realizations of modal interventions that are made thematic like the modal adjunct 'very surely' in the following extract:

(219) "Mad indeed would I be to expect it, in a case where my very senses reject their own evidence. Yet, mad am I not --and **very surely** do I not dream" (The Black Cat)

In the example (219), the interpersonal theme 'very surely' indicates the narrator's angle on the veracity of his assertion. Unlike 'perhaps' as in "Hereafter, **perhaps**, some intellect may be found which will reduce my phantasm to the common-place", 'very surely' is the thematically prominent element which not only codes the narrator's assessment of the probability of the proposition but also evidently drives the reader into the unconditional acceptance of what follows this statement of the narrator. The interpersonal themes in the two texts indicate that both Edgar A. Poe and Mary W. Shelley have chosen to thematize the attitudinal

elements describing how their narrators evaluate the events that they themselves have experienced as in the example (220) below:

(220) "She would have found a home beneath my paternal roof, but, **unfortunately**, the old lady of the near castle, rich, childless, and solitary, declared her intention to adopt her" (The Mortal Immortal)

Here, the interpersonal theme 'unfortunately' does not express the narrator's commitment to his belief in his own proposition as in the case of the thematic modal adjunct 'of course' in "Even a search had been instituted --but **of course** nothing was to be discovered". Rather, it comments on how the reader will evaluate what the narrator is encoding. It is obvious that the narrator expresses the situation as one that he wishes was different and he, therefore, thematizes the interpersonal element 'unfortunately' because his adverse reaction to the old lady's adoption of Bertha is only made explicit through the use of such 'metalingual comments' (Brown & Yule, 1989: 132).

Within the category of the interpersonal themes, there are also the obligatory structural themes in the interrogative clauses as in the following extracts, where the WH-elements have occupied the thematic position:

(221) "**Who** has not, a hundred times, found himself committing a vile or a silly action, for no other reason than because he knows he should not?" (The Black Cat)

(222) "**What chance** had the sad-robed scholar of Cornelius compared with these?" (The Mortal Immortal)

(223) "**Was not the whole necessary** to complete the charm? (The Mortal Immortal)

In the examples (221) and (222), the Theme is constituted by the WH-element 'who' and the nominal group 'what chance' whereas the Theme, being 'multiple' extends over the Subject 'the whole' with the Finite 'was' and the polarity adjunct 'not' as the interpersonal themes because the realization of the interrogative MOOD requires the thematisation of the element that provides the kind of answer demanded: either a piece of information or an indication of polarity, and the placement of this element at the beginning of the clause (Halliday, 1990: 48).

The interpersonal themes of the interrogative clauses in the above examples, however, do not seem to request the missing data. Instead, they serve to increase the writer's imposition of authority on the reader, for they contribute to the formation of such 'rhetorical questions', which are used to ensure the reader's compliance with what has been proposed. In fact, the writers want the reader to take it for granted that their narrators are speaking the plain, unvarnished truth and suggest that it would be remiss of the reader not to agree with the obvious; i.e. the derived meaning from the rhetorical question (221) is "everyone has committed a vile or silly action even though he knows he shouldn't." cf. "**How**, revered master, can a cure for love restore you to life?" (The Mortal Immortal).

Besides the textual and interpersonal themes, there are topical themes as the obligatory elements in both texts. According to Table 4.9, the number of the topical themes is 336 and the proportion of the topical themes to the total ranking clauses is 86.59 % in The Black Cat while the number of the topical themes is 642 and the proportion of the topical themes to the total ranking clauses is 89.53 % in The Mortal Immortal.

Unlike the textual themes that show the movement of reasoning and the interpersonal themes that indicate the stance the narrator has adopted on his proposition, the topical themes concern the representational meaning of the initial elements in the clauses. It has been found that the overwhelming majority of these topical themes consists of the personal pronouns: the number of the personal

pronouns as topical themes is 118 in The Black Cat whereas the personal pronouns making up the topical themes equal to 301 in The Mortal Immortal.

More than a quarter of these topical themes are made up of the personal pronoun 'I', numbering 88 in The Black Cat and 166 in The Mortal Immortal, which refers to the narrator, himself. Through the thematisation of the first-person narrator, Edgar A. Poe and Mary W. Shelley achieve to maintain a consistent point of view because the role of the narrator is assigned to one particular character and the events of the two stories are, therefore, recounted through the eyes of the same character.

According to the following figures, in the thematic position, the proportion of the personal pronoun 'I' to the total personal pronouns is 74.5 % in The Black Cat whereas the proportion of the personal pronoun 'I' to the total personal pronouns is 55.14 % in The Mortal Immortal. This means The Black Cat shows more palpable signs of manipulation of the knowledge by a single narrator, for the referents of the other personal prononuns subsidiary in the narrative are not given thematic status and a particular angle of vision is imposed upon the reader.

In the same way as the topical themes of the clauses, the thematised elements of the titles are claimed to provide different 'starting points' and constrain the way in which the text is to be interpreted (Brown & Yule, 1989: 140). In fact, the titles thematise the central subject of the discourse, that is, the referent of the individual that has come to be developed as the 'topic entity' and create expectation as to what follows in texts. In this respect, the title of Poe's story is bound to evoke images of evil spirits while that of Shelley's suggests something of an oxymoron - 'an amorphous being' who seems to have mortality and immortality within his grasp.

Contrary to the expectations created by the thematic element in the title 'The Black Cat', the topical themes of Poe's narrative are not confined to the referents of the strange beast, for only in 12 thematic positions, the personal

pronouns 'he' and 'it' represent the animal. Since the main argument resides on the traumatic experiences the narrator has undergone owing to the so-called evil spell cast by the black cat, the vast majority of the topical themes consists of the personal pronoun 'I' indicating the main character who gives a first-hand account of the events.

However, this is not the case in The Mortal Immortal because what gets to be the topical theme in Shelley's story is, on the whole, the one depicted as 'The Mortal Immortal' in the title and refers to the narrator, himself indicated by the personal pronoun 'I' in the course of the text. At the same time, another personal pronoun 'she', numbering 58 in The Mortal Immortal, is given thematic status and refers to the wife and confidante of the narrator who has had to face the terrifying ordeal he is subjected.

What brings the reader to a noteworthy distinction between The Black Cat and The Mortal Immortal is that although both stories are told from the first person point of view, it is only in the latter that the female character (Bertha) occupies the thematic position and becomes the topical entity about whose deeds and feelings the reader is informed as in the following extract from The Mortal Immortal:

> "Again **Bertha** insisted on knowing the truth; **she** recapitulated all she had ever heard said about me, and added her own observations. **She** conjured me to cast off the spell; **she** described how much more comely grey hairs were than my chestnut locks; **she** descanted on the reverence and respect due to age- -how preferable to the slight regard paid to mere children"

In The Black Cat, the female character remains anonymous throughout and only on three occasions, she becomes the Theme - a fact that can be ascribed to the dominant male position conspicuous by the absence of the personal pronoun 'she' as topical theme.

In both texts, where there are not personal pronouns, the topical themes are realized by the other functions of the transitivity structure, i.e. circumstances and

processes which, in Table 4.9, constitute the last type of Themes, 'Marked Themes' when they take the initial position in the clause.

Table 4.9 tabulates the frequency with which marked and unmarked themes occur in the two texts: the number of the unmarked themes is 257 and that of the marked themes is 110; and the proportion of the unmarked themes to the total ranking clauses is 66.23 % and that of the marked themes is 28. 35 % in The Black Cat whereas the number of the unmarked themes is 546 and that of the marked themes is 143; and the proportion of the unmarked themes to the total ranking clauses is 76.15 % and that of the marked themes is 19.94 % in The Mortal Immortal.

As these figures suggest, both Poe and Shelley have shown a preference for the use of the marked themes because they play a significant role in the rhetorical organization of the two texts. Consider the below examples from The Black Cat and The Mortal Immortal:

(224) "**Mad** indeed would I be to expect it, in a case where my very senses reject their own evidence"(The Black Cat)

(225) "…and **a sorry figure** I cut among the Nestors of our village." (The Mortal Immortal)

The rewrites of the above examples would be as in the following: "**I** would indeed be mad to expect it…" and "…**I** cut a sorry figure among the Nestors of our village". In the example (224) and (225), the Theme does not conflate with the Subject 'I'. Instead, the complements '**mad**' and '**a sorry figure**' become the Theme.

This deviation from the default format of the declarative clause with the Subject as the Theme implies a deliberate choice. Even though the same representational information is conveyed in the normal and inverted versions, the

two authors have taken a deliberate decision to manipulate the syntax because they want to focus on certain elements. Such variations of word order as complement-fronting enable the writers to 'stage' the information about the narrator's state. By bringing the attributive complements to the front of the clause, they create the framework within which the rest of the message (Rheme) is to be interpreted by the reader.

It has been noted that "the more marked the construction, the more likely that an implicated meaning will be that which the utterance is intended to convey" (Davidson as cited in Brown & Yule, 1989: 127), for the marked themes are more thematic than the unmarked themes as seen in the above-mentioned rewrites.

This tendency for the use of marked themes is more common in the written mode, for it requires careful planning in the rhetorical structure of the two texts: Markedness repackages the prior information as the point of departure for the writer's next piece of new information, and thus, allows the cumulative compacting of the text through the thematisation of the nominalizations as in "…**in his fright at my violence**, he inflicted a slight wound upon my hand with his teeth." (The Black Cat).

A closer study of the marked themes in the two texts reveals the particularity of each writer's style, for both Poe and Shelley highlight the circumstantial elements in the thematic development of the stories. Through the stylistic device of 'foregrounding', the interaction of Theme, MOOD and Transitivity choices is realized in the two texts. Against the ground of the normal declaratives, the inverted clauses present a striking contrast to the norms of the two texts as they push the non-arguable circumstantial adjuncts which express the ideational content of the circumstances. As a result, the reader's attention is drawn to a prominent motif in the thematic development of the two texts.

Table 4.10 indicates the frequency with which each circumstance type has been made thematic in The Black Cat and The Mortal Immortal:

Table 4.10
Circumstances as Marked Themes in 'The Black Cat' and 'The Mortal Immortal'

CIRCUMSTANCE TYPE	The Black Cat		The Mortal Immortal	
	n	%	n	%
Time	29	7.47	33	4.60
Place	11	2.83	5	0.69
Manner	13	3.35	14	1.95
Cause	6	1.54	2	0.27
Angle	4	1.03	0	0
Accompaniment	1	0.25	0	0
Matter	0	0	0	0
Contingency	0	0	3	0.41
Role	0	0	0	0
Total Circumstances as Marked Themes	**64**	**16.49**	**57**	**7.94**
Total Marked Themes	**110**	**28.35**	**143**	**19.94**
Total Ranking Clauses	**388**		**717**	

According to Table 4.10, the majority of the marked themes in both texts is composed of 'circumstances' especially 'temporal circumstances' indicating time in the strand of ideational meaning: the number of the temporal marked themes is 29 and the proportion of the temporal marked themes to the total ranking clauses is 7.47 % in The Black Cat while the number of the temporal marked themes is 33 and the proportion of the temporal marked themes to the total ranking clauses is 4.60 % in The Mortal Immortal.

In The Black Cat, 45.31 percent (45.31 %) of the marked circumstances consists of the temporal circumstances while 57.89 percent of the marked circumstances is comprised of the temporal circumstances in The Mortal Immortal.

Poe's and Shelley's penchant for the marked use of the temporal adjuncts highlights the locative orientation in the thematic progression of the two stories. Now that both narratives recount a personal experience in the past, the synoptic

interplay of the incidents is significant because the narrator needs to report the events as they occur in time and make explicit the link between what has happened before and what follows next. In the following extract from The Black Cat, the temporal marked themes are shown in bold:

> "**One night**, returning home, much intoxicated, from one of my haunts about town, I fancied that the cat avoided my presence…**One morning**, in cool blood, I slipped a noose about its neck and hung it to the limb of a tree;…**On the night of the day on which this cruel deed was done**, I was aroused from sleep by the cry of fire…**On the day succeeding the fire**, I visited the ruins…**One night** as I sat, half stupefied, in a den of more than infamy, my attention was suddenly drawn to some black object...**One day** she accompanied me, upon some household errand, into the cellar of the old building which our poverty compelled us to inhabit…**Upon the fourth day of the assassination**, a party of the police came, very unexpectedly, into the house."

It is found that Edgar A. Poe foregrounds the contrast between the nocturnal and diurnal goings-on by the thematisation of the time circumstances as 'one night' and 'one morning' and achieves to make the reader wonder about the grim prospect the narrator will face when the next day dawns, for the morning is identified as the end of the evil hour when startling revelations about the previous deeds are conveyed.

The thematisation of the time circumstances not only helps the sequencing of the actual events but also increases the comprehensibility of the narrator's delivery and ensures the total recall of each successive stage that has led to his ultimate fate on the reader's part as in the following extract from The Mortal Immortal:

> "…**a second time** my hopes are about to be crowned, **a second time** they are destroyed. Look at that liquor--you remember **five years ago** I had prepared the same, with the same success;--then, **as now**, my thirsting lips expected to taste the immortal elixir--you dashed it from me! and **at present** it is too late."

Here, the alchemist summoning Winzy to his bedside, unravels the mystery that Winzy has mistaken the elixir of immortality for a cure for love and openly expresses his discontent with his present situation.

The thematic temporal themes ascertain that the culprit is the assistant 'Winzy' because Mary W. Shelley's military precision to present the narrative sequence of events in their natural order helps to chronicle the incidents leading up to the alchemist's abject misery and using the knowledge derived from the meaningfully related series of events, the reader is enabled to infer that the second event - 'Cornelius's death', in some sense, results from the first - 'Winzy's swallow of the magic liquid'. Such 'non-logical inference' has been characterised as 'post hoc ergo propter hoc.', where an unstated implication of a relationship is drawn between the first event and the one that follows from it (Horn as cited in Brown & Yule, 1989: 144).

Table 4.10 also indicates that 11 spatial circumstances per 388 ranking clauses are made thematic in The Black Cat, however, the number of the spatial marked themes falls to 5 per 717 ranking clauses in The Mortal Immortal. The scarcity of the spatial data in the thematic position can be ascribed to the fact that both stories expose a personal tragedy the narrator has suffered in his domestic life, for there is one major scene in each text - the average household, the description of whose interior space is of little consequence to the development of the dramatic tension.

In The Black Cat, there are, however, some cases in which the spatial marked themes are used to provide the locative information about an object which plays an important role in the story as in the case of the following extract from The Black Cat:

> "The walls, with one exception, had fallen in. This exception was found in a compartment wall, not very thick, which stood about the middle of the house, and **against which** had rested the head of my bed. The plastering had here, in great measure, resisted the action of the fire --a fact which I attributed to its having been recently spread. **About this wall** a dense crowd were collected, and many persons seemed to be examining a particular portion of it with every minute and eager attention. The words "strange!" "singular!" and other similar expressions, excited my curiosity. I approached and saw, as if graven in bas relief upon the white surface, the figure of a gigantic cat. The impression was given with an accuracy truly marvellous. There was a rope about the animal's neck."

Here, the narrator, having narrowly escaped death after the fire, visits the ruins and notices that the only wall that has resisted the fire is the one that rests against the head of his bed and there exists the apparition of the cat 'Pluto' the narrator has slain. The narrator's discovery of the dead animal's portraiture on this wall and the terror with which the dense crowd are seized are given through the thematisation of the space circumstances. This foregrounding of the locative information is reminiscent of Hitchcockian scenarios, where the famous British director filming this scene would give a general shot of the ruble and capturing the compartment wall, he would take the rabble of the shocked passersby and then close in on the figure of the cat upon the white surface of the freshly-spread plaster of the wall.

In the same way, Edgar A. Poe, placing the spatial circumstance in the thematic position, presents the particular whereabouts of the black cat in the wall and then zooms into the image of the rope around the animal's neck which his inebriated narrator tied before hanging the black cat .

The foregrounding of the spatial thematisation, here, highlights one of the important motifs of the story, the combined effects of which account for the conflict between 'the supernatural' and 'the logical' central to the theme: the narrator does not want to admit that the image of the cat on the wall is its apparition and tries hard to give a credible explanation for it by providing the so-called scientific evidence to the contrary - a fact the author reveals as he inspects the scene and marks certain sites in the text. Butt (as cited in Hasan, 1989: 95) calls this 'semantic drift', where "the meanings highlighted by the foregrounded patterns converge toward the same direction" (Hasan, 1989: 95).

According to Table 4.10, the circumstances of manner are used as marked themes more than the spatial circumstances in both texts: the number of manner circumstances in the thematic position is 13 in The Black Cat whereas there are 14 of them in The Mortal Immortal.

This thematisation of the manner circumstances can be explained by the fact that in each text, as the writers depict the transformation of their narrator, they direct the reader's attention to the way the course of things change in the narrator's life and to the quality of the agencies through which the job is done in this process as in the following extract from The Black Cat:

> "**By means of a crow-bar** I easily dislodged the bricks, and, having **carefully** deposited the body against the inner wall, I propped it in that position, while, **with little trouble**, I re-laid the whole structure as it originally stood. Having procured mortar, sand, and hair, **with every possible precaution**, I prepared a plaster which could not be distinguished from the old, and **with this** I very carefully went over the new brick-work."

Here, the narrator is explicating the manner in which he perfomed the task of burying his wife's corpse in the wall through the thematisation of such circumstances of manner as 'by means of a crow-bar', 'carefully', 'with little trouble', 'with every possible precaution' and 'with this'.

In conclusion, the marked themes all serve to create suspense in both narratives. Since they cause considerable uncertainty as to what process or which participant is going to follow, they help the authors to mark a significant shift in the direction of the synopsis as in the below extract from The Mortal Immortal:

> "her parents, like mine, were of humble life, yet respectable--our attachment had been a source of pleasure to them. **In an evil hour**, a malignant fever carried off both her father and mother, and Bertha became an orphan."

Mary Shelley, here, excites the reader's curiousity about what happened to whom at the time mentioned earlier in the clause and introduces an important piece of background information about Bertha's past: why she has lost her parents and how she has been adopted by the old lady who makes Bertha get separated from Winzy.

In addition to the marked themes identified in Table 4.9, there are three more types of themes as shown in Table 4.11. According to Table 4.11, 'dependent clauses as themes' are found in both texts. Although predicated

themes and thematic equatives are used in The Black Cat, The Mortal Immortal have none at all:

Table 4.11
Other Types of Themes in 'The Black Cat' and 'The Mortal Immortal'

	The Black Cat		The Mortal Immortal	
TYPE	**n**	**%**	**n**	**%**
Dependent Clauses as Themes	20	5.15	23	3.20
Predicated Themes	4	1.03	0	0
Thematic Equatives	2	0.51	0	0
Total Ranking Clauses	**388**		**717**	

Table 4.11 indicates that the number of the dependent clauses functioning as themes is 20 and the proportion of the dependent clauses as themes to the total ranking clauses is 5.15 % in The Black Cat whereas the number of the dependent clauses functioning as themes is 23 and the proportion of the dependent clauses as themes to the total ranking clauses is 3.20 % in The Mortal Immortal.

The rare use of the dependent clauses as themes is characteristic of the written mode of the two texts because the presence of clause complexes suggests a spoken mode while single clauses are more common in written language (Eggins, 2000: 319). Yet, when the dependent clause becomes the initial clause in the clause complex, it is made thematic and this thematisation of the dependent clauses is indicative of the writer's advance planning in the rhetorical organization of the written text as in the below extracts from both stories:

(226) "**When reason returned with the morning** --**when I had slept off the fumes of the night's debauch** --I experienced a sentiment half of horror, half of remorse, for the crime of which I had been guilty…" (The Black Cat)

(227) "…and at last, **when I heaped the sod over her corpse**, I wept to feel that I had lost all that really bound me to humanity." (The Mortal Immortal)

In the examples (226) and (227), the 'when' clause in its entirety functions as 'the orienting context' for the interpretation of the main clause: 'I experienced a sentiment half of horror, half of remorse, for the crime of which I had been guilty' and 'I wept to feel that I had lost all that really bound me to humanity'. As a result, the modifying 'when' clause occurring in the initial position provides the marked Theme while the following main clause forms the Rheme in each clause complex.

A final difference in the thematic structure of the two texts is that the predicated themes and the thematic equatives are used only in The Black Cat: the number of the predicated themes is 4 and that of the thematic equatives is 2 in the whole text. Though statistically insignificant in number, these two types of themes contribute to the thematic effect of the marked themes in the text. Below are given examples of the predicated themes (cleft sentences) in two versions and the thematic equatives (pseudo-cleft sentences) in The Black Cat:

(a) "**It (THEME) //** was this unfathomable longing of the soul to vex itself --to offer violence to its own nature --to do wrong for the wrong's sake only (RHEME) –**that (THEME) //** urged me to continue and finally to consummate the injury I had inflicted upon the unoffending brute (RHEME)."

(b) "**It was this unfathomable longing of the soul to vex itself --to offer violence to its own nature --to do wrong for the wrong's sake only (THEME) //** --that urged me to continue and finally to consummate the injury I had inflicted upon the unoffending brute (RHEME)."

In the version (a), the anticipatory 'it', though having no representational value, occupies the Subject position and serves as the unmarked Theme. The empty structural 'it' anticipates an embedded clause coming later in the clausal structure, which, therefore, becomes the Rheme in the Theme-Rheme configuration.

As opposed to the version (a) which indicates the local, congruent thematic structure, the version (b) shows the interpretation of the same thematic structure as a predicated theme. In this second version, "the information unit serves to structure the discourse into two components": the Theme forms the Given - what is known to the reader and the Rheme is associated with the New - what the reader is invited to focus on.

As a result, the lengthy nominalization 'this unfathomable longing of the soul to vex itself - to offer violence to its own nature - to do wrong for the wrong's sake only' is identified and used as both the Theme and New by means of the special thematic strategy of Theme predication. As for the semantic effect of this choice in the textual system, the writer suggests that nothing but his own perverse nature has made the narrator harm the animal.

In the same way as the internal predication of the form 'it + be +…', the thematic equatives embody a thematic nominalization in an identifying clause like the example (228) below:

(228) "**What added, no doubt, to my hatred of the beast (THEME)**, was the discovery, on the morning after I brought it home, that, like Pluto, it also had been deprived of one of its eyes (RHEME)."

In the thematic equative of the example (228), the nominalization functions as the Theme and becomes the prominent element. This offers flexibility in the Theme-Rheme structure, for it allows for the Theme to consist of any subset of the elements of the clause and enables the message to be structured in whatever way the writer wishes (Halliday, 1990: 43). As well as specifying the Theme, the thematic equative equates it with the Rheme.

The reason why Edgar A. Poe makes use of the predicated themes and thematic equatives is that the writer wants to make his presence felt by singling

out a certain element of the clause as prominent. Compare the following versions of the above-mentioned extracts from The Black Cat:

(229) **This unfathomable longing of the soul to vex itself, to offer violence to its own nature, to do wrong for the wrong's sake only** urged me to continue and finally to consummate the injury I had inflicted upon the unoffending brute.

(230) **The discovery, on the morning after I brought it home, that, like Pluto, it also had been deprived of one of its eyes** was what added, no doubt, to my hatred of the beast.

The meaning difference between the thematised and the congruent versions is one of 'exclusiveness' because the thematic equatives and the predicated themes give the meaning of 'this and this alone' (Halliday, 1990: 43) while the unmarked versions imply the presence of some other cause besides those mentioned in these examples. As a result, by giving textual prominence to certain elements of the clause, Edgar A. Poe aims to express greater involvement and emphasis as the author's intervention is increased in the text.

4.4. The Ideational Analysis

The correct interpretation of The Black Cat and The Mortal Immortal requires the exploration of the Transitivity system, which encodes the experiential meanings of the two texts. Embodied in the Transitivity structure of the clauses, the informational content (what is being told about) can be negotiated through these six basic journalistic questions: "**Who** does **what** (to whom), **where**, **when**, **how** and **why**?", which determine the choice of 'participants' required by the process as well as the type of 'circumstance'.

For this reason, this final analysis of the clause as representation deals with the examination of the Transitivity patterns and involves the specification of 'the choice of a process' and 'the associated configuration of participant roles' as well as 'the circumstantial elements' in each clause. However, only the figures for the ranking clauses are shown as in Table 4.12, which summarizes the results of the Transitivity analysis as below:

Table 4.12

Processes in 'The Black Cat' and 'The Mortal Immortal'

			The Black Cat		The Mortal Immortal	
PROCESS TYPE			**n**	**%**	**n**	**%**
Material			157	40.46	242	33.75
Mental			65	16.75	117	16.31
Verbal			24	6.18	61	8.50
Existential			7	1.80	0	0
Behavioural			25	6.44	56	7.81
Causative			10	2.57	13	1.81
Relational	Attributive	Intensive	52	13.40	121	16.87
		Possessive	5	1.28	9	1.25
		Circumstantial	0	0	0	0
	Identifying	Intensive	21	5.41	28	3.90
		Possessive	1	0.25	2	0.27
		Circumstantial	7	1.80	2	0.27
Total Relational Processes			86	22.16	162	22.59
Total Processes			**374**	**96.39**	**651**	**90.79**
Total Ranking Clauses			**388**		**717**	

According to Table 4.12, the process selections of the two texts configure in a similar fashion, with the 'material' processes being highest and the 'existential' processes being lowest in frequency:

The number of the material processes is 157 and the proportion of the material processes to the total ranking clauses is 40.46 % in The Black Cat

whereas the number of the material processes is 242 and the proportion of the material processes to the total ranking clauses is 33.75 % in The Mortal Immortal.

There is a higher concentration of the material clauses in The Black Cat because its plot is built up on a series of critical actions each leading up to the ultimate outcome in the story: how the narrator gets to be an alcoholic and tortures his pets, how his house is burnt down, how he murders his wife and is arrested by the inspectors in the end. As opposed to the Black Cat, which is concerned with the evil deeds generating still more, there is one major 'material' event in The Mortal Immortal: 'the narrator's swallowing the elixir of immortality'.

This cumulation of the material clauses is quite revealing in terms of the 'power' relations in The Black Cat. Thwaite (as cited in Poynton, 1989: 64) points out that it is more effective to exert power within the domain of 'doing' rather than 'sensing' or 'saying' because it is difficult to influence how people think compared with using physical force to influence how they act. As a result, where material (doing) processes are used, it is important to determine who gets to be the 'doer'.

In the Black Cat, 43 out of 67 Actors refer to 'the narrator', himself being the condemned convict whereas only in a single instance, 'the wife' is not presented as one 'being acted upon/done to' but rather the female participant is, this time, 'the doer'. However, the action in question is not one of great achievement but 'a service' done to her husband: "Observing my partiality for domestic pets, she **lost no opportunity of procuring** those of the most agreeable kind" (The Black Cat), where she collects pets to her husband's liking. On the other hand, the fictional heroine of The Mortal Immortal, 'Bertha' is presented as the one 'acting upon' on 13 different occasions as in "But in her new situation among her new associates, Bertha remained true to the friend of her humbler days; she often **visited** the cottage of my father..." (The Mortal Immortal).

Among the four major types of process, the relational processes form the second largest group in both stories. The number of the relational processes is 86 and the proportion of the relational processes to the total ranking clauses is 22.16 % in The Black Cat whereas the number of the relational processes is 162 and the proportion of the relational processes to the total ranking clauses is 22.59 % in The Mortal Immortal. More than half of these relational clauses are in the attributive mode as the proportion of the attributive processes to the total relational processes is 66.27 % in The Black Cat and 80.24 % in The Mortal Immortal.

Unlike the material clauses representing the doings of the participants in the two texts, the relational clauses are used to provide descriptive information about the appearance of the phenomena and the qualities of the relevant participants as in the following extract from The Black Cat:

"The reader will remember that this mark, although large, **had been** originally very indefinite; but, by slow degrees-degrees nearly imperceptible …it had, at length, **assumed** a rigorous distinctness of outline. It **was** now the representation of an object that I shudder to name… -it **was** now, I say, the image of a hideous --of a ghastly thing --of the GALLOWS!..."

Here, the narrator tells that he has discovered another black cat that closely resembles Pluto with a difference and through the 'attributive' relational processes, describes the mark of white hair upon the cat's breast which has acquired quite a distinct form in time. In the next two clauses, the terrorized narrator defines "the sole visible difference" between Pluto and this second black cat in the 'identifying' relational clauses, where 'the image of the gallows' from which the corpse of Pluto has already been hung constitutes the distinguishing character of the white mark the weird beast possesses.

In addition to the relational processes, another group of the non-material processes is represented by the mental processes. Table 4.12 indicates that the number of the mental processes is 65 and the proportion of the mental processes to the total ranking clauses is 16.75 % in The Black Cat whereas the number of

the mental processes is 117 and the proportion of the mental processes to the total ranking clauses is 16.31 % in The Mortal Immortal.

In contrast to the relational processes focusing on classification and description, the mental processes are concerned with the representation of the participants' thoughts, feelings and perceptions in the two texts. How the narrator's mood changes and what resides in his consciousness are reflected through the use of the mental processes as in the following extract from The Mortal Immortal:

> "I **saw** the contest. How I **abhorred** the old crone who checked the kind impulses of my Bertha's softening heart. Hitherto, respect for her rank had caused me to **avoid** the lady of the castle; now I **disdained** such trivial considerations"

In the above extract, the narrator witnesses the spectacle of the old lady chasing Bertha in order to stop her from uniting with Winzy. By means of the mental processes like 'abhor, avoid, disdain', he expresses his innermost feelings that revolt against the old lady, who has obliged Bertha to accept the proposal of an Albert Hoffer - a member of the local gentry, and also articulates the passionate hatred Bertha's domineering guardian has provoked in him.

As seen in Table 4.12, the number of the behavioural processes is 25 and the proportion of the behavioural processes to the total ranking clauses is 6.44 % in The Black Cat while the number of the behavioural processes is 56 and the proportion of the behavioural processes to the total ranking clauses is 7.81 % in The Mortal Immortal. Both Edgar A. Poe and Mary W. Shelley use behavioural processes because they serve to depict the participants as physiological beings possessing species-specific responses as in the below examples from The Black Cat and The Mortal Immortal:

(231) "I took from my waistcoat-pocket a pen-knife,…grasped the poor beast by the throat, and deliberately cut one of its eyes from the socket! I **blush**, I **burn**, I **shudder**, while I pen the damnable atrocity."

(232) "I **trembled** as I **listened** to the dire tale they told…and when Cornelius came and offered me a purse of gold if I would remain under his roof, I felt as if Satan himself tempted me. My teeth **chattered**--my hair **stood** on end"

In the example (231), the narrator, having removed one eye of the black cat with his knife, becomes red in the face and feels his cheeks hot as he tells his cruelty to the animal. In the example (232), Winzy, having learnt that Cornelius has been deserted by all his scholars due to his connection with the evil spirits, trembles with fear when the alchemist offers to hire him and filled with horror, his teeth knock together and his hair stand in an upright position.

In the above examples, behavioural processes like 'blush, burn, tremble, chatter' are used to indicate the resultant effects of the material processes (i.e. the narrator's destroying the cat's eye and the alchemist's visit to Winzy with a purse of gold in his hand) produced upon the narrator's body. In coordination with such mental processes as in "…I **felt** as if Satan himself **tempted** me" verbalising the narrator's inner feelings, the behavioural processes represent the outer changes in his frame. This makes the reader sense that the participants, although fictional in nature, are portrayed as real live beings.

When Table 4.12 is studied more closely, it is observed that the density of the behavioural processes is lower than that of the mental processes in both two texts. Since the two stories are told from the first-person point of view, the narrator and the experiencer of the events are 'one and the same person', who unfolds his inner world before the eyes of the readers. So, when it comes to the articulation of the narrator's personal feelings, the most reliable source of information as to his inner self is the narrator, himself as he is the 'Senser' of the mental processes in the text. But the high degree of precision with which the first-person narrator discloses information about his emotions and ideas is not existent in his account of his behaviours in certain scenes because he cannot fully describe how he responds or looks without observing his behaviour from outside even

though he is acutely aware of the internal processes, which lead to the outer changes in his frame.

As a result, had the writers chosen to tell their stories from the 'omniscient point of view', the all-knowing narrator would have given a more pictorial representation of the participants' behaviours in the two texts because the writers would equip the omniscient narrator with the ability to know the experiences of all the other participants involved in the events of the stories.

Apart from the mental and behavioural processes, the verbal processes are also used in the two stories to indicate the symbolic activities of 'saying'. According to Table 4.12, the number of the verbal processes is 24 and the proportion of the verbal processes to the total ranking clauses is 6.18 % in The Black Cat while the number of the verbal processes is 61 and the proportion of the verbal processes to the total ranking clauses is 8.50 % in The Mortal Immortal.

The two texts contrast in the amount of the verbal processes they include: the verbal processes are more frequent in The Mortal Immortal because the voices of participants other than the narrator are also heard as in the below extract:

"Again Bertha **insisted** on knowing the truth; she **recapitulated** all she had ever heard said about me, and **added** her own observations…she **described** how much more comely grey hairs were than my chestnut locks; she **descanted** on the reverence and respect due to age--how preferable to the slight regard paid to mere children…At length she **insinuated** that I must **share** my secret with her, and bestow on her like benefits to those I myself enjoyed, or she would **denounce** me--and then she burst into tears."

Here, the narrator recalls an argument with his wife over his never-ending youth and reports what she has said to urge him either to remove the spell or to cast the same spell on her by means of the verbal processes shown in bold.

There are also instances where the narrator intervenes to direct the reader's attention to his own viewpoint of the reality through the insertion of such verbal clauses as 'I say' as in "This spirit of perverseness, **I say**, came to my final

overthrow". Here, the inserted clause 'I say' embodying the verbal process 'say' with the first person pronoun 'I' as 'Sayer' functions rather like a modal adjunct like 'in my opinion'.

The penultimate class of processes to be discussed consists of the existential processes: the number of the existential processes is 7 in The Black Cat while there aren't any existential clauses in The Mortal Immortal. The reason why the existential processes are rarely used in The Black Cat and not used at all in The Mortal Immortal is that the two stories are predominantly concerned with the tangible or physical actions of the participants. Only on a few occasions, the existential clauses are chosen for the purposes of introducing the presence of 'a participant' as in "There was a rope **about the animal's neck**" or asserting that 'an action' is happening/existing within the clearly defined boundaries of 'a setting' as in "during this period, there **came back** into my spirit a half-sentiment that seemed, but was not, remorse" (The Black Cat). Existential clauses are also used to alert the reader to what will take place or be detailed in the following discourse as in the below extract from The Black Cat:

"…Moreover, in one of the walls **was** a projection, caused by a false chimney, or fireplace, that had been filled up, and made to resemble the rest of the cellar. I made no doubt that I could readily displace the at this point, insert the corpse, and wall the whole up as before, so that no eye could detect anything suspicious."

Here, the narrator has decided to wall his wife's corpse up and as he inspects the cellar, he finds the most suitable place for his purpose: 'there **was** a projection in one of the walls'. Through the use of the existential clause, the reader is informed of the crime scene and is awakened to the fact that there and then, the narrator is going to do what he has plotted.

In addition to the existential processes in Table 4.12, there are also causative processes found in both texts: the number of the causative processes is 10 and the proportion of the causative processes to the total ranking clauses is 2.57 % in The Black Cat whereas the number of the causative processes is 13 and

the proportion of the causative processes to the total ranking clauses is 1.81 % in The Mortal Immortal.

Since both stories are concerned with the narration of the events or happenings, the causative processes are not great in number and when compared to The Mortal Immortal, The Black Cat has more causative processes. This is because Edgar A. Poe is more inclined to give the explanations and reasons for the actions and events in the story as in "The cat followed me down the steep stairs, and, nearly throwing me headlong, **exasperated** me to madness".

Through the use of a causative process, the narrator makes it explicit that he is so outraged by the cat's close watch over him that he goes so far as to swing his axe at the black cat as told in the following discourse: "But this blow was arrested by the hand of my wife. Goaded, by the interference, into a rage more than demoniacal, I withdrew my arm from her grasp and buried the axe in her brain" (The Black Cat).

The causation expressed by the process 'exasperate' and the implicit intensive structure 'be + mad' helps to determine the motives behind his violent action and clarifying what kind of psychological state he is in at the time and what has prompted the narrator to end up as a loathsome felon convicted of parricide.

At the end of the Transitivity analysis, it has also been noted that the choice of the process type is related to the MOOD options of the interpersonal system. That is, in order to inform, the material, relational, mental and existential processes are predominantly used in the declarative clauses. The material clauses can be found in imperative clauses, too, as in the below extract from The Mortal Immortal:

'Look at that glass vessel. The liquid it contains is of a soft rose-colour: the moment it begins to change its hue, **awaken** me…First, it will turn white, and then emit golden flashes; but **wait not** till then; when the rose-colour fades, **rouse** me.' I scarcely heard the last words, muttered, as they were, in sleep…'Winzy, my boy,' he again said, '**do not touch** the vessel--**do not put** it

to your lips; it is a philter--a philter to cure love; you would not cease to love your Bertha--**beware to drink**!'

In the above extract, the young assistant is commanded to watch intently the vessel that contains the elixir of immortality and to awaken the alchemist when the rose-colour of the liquid fades. The sage 'Cornelius', here, gives instructions on how to deal with the magical liquid and warns 'Winzy' not to drink it.

This provides another instance of the systems projecting one onto another. Now that the material processes are chosen from the ideational metafunction to build up the representational content of the scholar's orders, the imperative MOOD is used to realize the function of ordering in the interpersonal metafunction of the linguistic system.

Within the scope of the Transitivity analysis, the circumstantial elements of the two texts have been studied and the results of this final step are outlined in Table 4.13, which shows the frequency of each Circumstance type in the two stories:

Table 4.13
Circumstances in 'The Black Cat' and 'The Mortal Immortal'

	The Black Cat		The Mortal Immortal	
CIRCUMSTANCE TYPE	**n**	**%**	**n**	**%**
Location	130	34.36	172	23.98
Extent	7	1.80	7	0.97
Manner	112	28.86	109	15.20
Angle	4	1.03	5	0.69
Cause	13	3.35	24	3.34
Accompaniment	7	1.80	8	1.11
Matter	1	0.25	0	0
Role	0	0	6	0.83
Contingency	0	0	4	0.55
Total Circumstances	**274**	**70.61**	**335**	**46.72**
Total Ranking Clauses	**388**		**717**	

According to Table 4.13, the number of the total circumstances is 274 and the proportion of the total circumstances to the total ranking clauses is 70.61 % in The Black Cat while the number of the total circumstances is 335 and the proportion of the total circumstances to the total ranking clauses is 46.72 % in The Mortal Immortal.

It is obvious that there is a higher frequency of the circumstances in The Black Cat. This is indicative of Poe's endeavour to divert arguability away from the particular participants in the text. In making use of the evidential data from the circumstantial elements, Poe goes into the specifics of the overall plot structure and supplements the experiential content of the story. Giving more detailed information about the circumstances in which the events take place, Poe achieves a much greater density of the text in the representation of the experience.

In the two texts, the major type of circumstance is that of 'Location'. The number of Location is 130 and the proportion of Location to the total ranking clauses is 34.36 % in The Black Cat whereas the number of Location is 172 and the proportion of Location to the total ranking clauses is 23.98 % in The Mortal Immortal.

While both writers situate the events in time and place, specifying where and when they take place, they are not much concerned with the distance or duration over which they come into being because when compared to the circumstances of location, there are fewer circumstances of 'Extent', numbering 7 in the two texts.

The second dominant type of circumstance in the two texts is that of 'Manner'. The number of Manner is 112 and the proportion of Manner to the total ranking clauses is 28.86 % in The Black Cat while the number of Manner is 109 and the proportion of Manner to the total ranking clauses is 15.20 % in The Mortal Immortal.

These figures indicate that the writers not only place the happenings in time and space, but they also define how they occur as in "…**with quick steps and a light heart**, I returned to accept the offers of the alchymist, and was **instantly** installed in my office." (The Mortal Immortal), where the narrator describes the festive mood he is in when he accepts the alchemist's offer and the manner in which he hastens to the alchemist's office to start his new job.

As seen in Table 4.13, the final type of circumstance frequently used in the two texts is that of 'Cause'. The number of Cause is 13 and the proportion of Cause to the total ranking clauses is 3.35 % in The Black Cat whereas the number of Cause is 24 and the proportion of Cause to the total ranking clauses is 3.34 % in The Mortal Immortal.

The presence of the 'Cause' circumstances shows that in both stories, the reader is informed of why the events have come to be the way they are and what has made them happen in this way and for whom the actions in question are undertaken as in "I was laughed at **for my vanity in consulting the mirror so often**" (The Mortal Immortal), where the narrator is being ridiculed for the deep concern he shows for his good looks.

CHAPTER V
IMPLICATIONS FOR INSTRUCTION

In the previous chapter, the findings of the lexicogrammatical analyses, which are performed on the basis of Halliday's Functional-Systemic Approach, are presented. In the light of the empirical data obtained from this contrastive study, a ternary interpretation of the two texts is offered, for the linguistic analysis undertaken, here, serves to unravel the particularities of the two texts.

The exploration of how and why the two texts get to be the way they are is highly significant because it determines the alternative responses of the readers to the two stories. It is clear that in order for the average reader to evaluate the multiple meanings made in the texts, reading for the plain sense would only prove too casual because it only allows for a literal interpretation of the two stories. For this reason, a closer reading of the two texts is required for the critical evaluation of discourse.

The evaluative study of discourse demands a 'critical reading' of the two texts, which can be defined in simple terms as reading in which the reader reacts critically to what he is reading through relating the content of the reading material to personal values, attitudes and beliefs (Richards & Platt, 1992: 92). In a wider sense, critical reading means explaining how the world and the reader's relationship within it and to it are constructed through reading (Goatly, 2000: 1).

Since the reader cannot make a value judgment about the two texts without a clear picture of what is told, critical reading is preceded by 'reading for plain sense', which involves the two-processes of 'top-down' and 'bottom-up' reading. These are the abilities the mature readers have when they read rapidly for main ideas (top-down) as well as their ability to read closely when they need to extract specific information (bottom-up) (Celce-Murcia, 1991: 197). It is, thus, essential to develop these skills of reading for plain sense in the EFL students, especially pre-university and undergraduate students as potential readers of academic texts

written in English because they are going to deal with authentic materials which pose significant difficulties of reading.

In order to cope with second language learning difficulties, Nuttall (2000: 78) advocates an interactive model of reading, in which the top-down and bottom-up processes are put together. According to Nuttall's complementary model (2000: 78), the top-down reading activates the learner's prior knowledge of the topic and type of text; and enables him to get a rough idea of the content and structure by skimming. After getting an idea of the context and the general direction of the narrative, the student come to grips with the complexities of grammar and vocabulary at the bottom-up stage (Nuttall, 2000: 78).

It is true that the reading class would be spoiled if too much emphasis is laid on grammar teaching. However, it should be granted that without a good command of the grammatical resources, the EFL students cannot tackle such difficult texts as 'The Black Cat' and 'The Mortal Immortal'. Consequently, they need to acquire the grammatical skills to be able to understand the construction of the sophisticated discourse.

With the aim of training the students in these skills, Edgar A. Poe's short story 'The Black Cat' is chosen as the extensive reading material. Based on the same text, three sets of exercises of varying difficulty are designed: the sample questions in the first set are used to sensitize the students to the use of cohesive devices in the build-up of the text while those in the second are concerned with the interpretation of discourse and recognition of the text's organization. In the third set of questions, the students are trained to compare and contrast the discourses of 'The Black Cat' and Mary W. Shelley's 'The Mortal Immortal'.

The students who are assigned to read the text in advance of the lesson may also be asked to do individual work at home and participate in the class discussion to get the answers to their questions so that they can negotiate with their peers.

Hereupon, the three sets of the sample exercises devised for the study of the text are presented under the following headings:

1. Interpreting cohesive devices.
2. Recognizing text organization.
3. Evaluating discourse.

5.1. Interpreting Cohesive Devices

Reading can be described as an interactive process involving communication between the writer and his audience. Although there is a substantial amount of information flow; it is, on the whole, a 'one-way process' in which the writer encodes his message and expects the reader to decode the meanings embodied in the text.

In the interpretative process of reading, the reader is not left all alone to find his own way. On the contrary, there is a myriad of textual clues to assist the reader in the hunt for meaning. An efficient reader easily recognizes these signposts and employs the suitable reading strategies as he processes the meanings made in the text; for the efficient reader is aware of the useful cues the text offers and "knows not only 'what to pay attention to' but also 'what not to pay attention to'." (http://exchanges.state.gov/forum/vols/vol31/no1/p12.htm).

In an EFL reading course, the ultimate goal is "to cultivate efficient readers" (http://exchanges.state.gov/forum/vols/vol31/no1/p12.htm). As a result, it is essential that the students be taught how to identify these cohesive devices, which ensure that the parts of a text sticks together and forms a meaningful whole as a semantic unit. It is also crucial that they should be trained to manipulate them skillfully, for the cohesive devices not only signal semantic relations between the components of a text but also composes the foundation on which the main argument of the text is laid. It pays to raise the learners' awareness of discourse

markers because a good command of the textual signposts eases the way the readers formulate the basic idea of the text and pinpoints the organizational pattern of the specific text type.

The following set of exercises is, thus, devised to inform the students of the ways the cohesive devices are used and can be identified in the textual organization so that they can easily test their initial hypotheses based on their previous predictions about the text and discover the central premise of the writer's product as discourse:

Exercise 1

So as to compose a meaningful text, one should know how to provide connections between structurally-independent clauses through the cohesive device of reference, in which the personal, demonstrative or comparative elements are used either to refer to something that has already been mentioned (anaphora) or to something that will be mentioned (cataphora). For this reason, the students need to perceive the referential links between different parts of discourse, otherwise they will fail to understand the meaning of the text. The following exercise is designed to train the students to recognize and understand 'reference':

☞ **In the following extract from 'The Black Cat', all the italicized words refer to something mentioned before, or after, in the text. Read the passage carefully and complete the table underneath:**

"I married early, and was happy to find in my wife a disposition not uncongenial with my own. Observing my partiality for domestic pets, *she* lost no opportunity of procuring *those* of the most agreeable kind. We had birds, gold fish, a fine dog, rabbits, a small monkey, and a cat.

This latter was a remarkably large and beautiful animal, entirely black, and sagacious to an astonishing degree. In speaking of *his* intelligence, my wife, who at heart was not a little tinctured with superstition, made frequent allusion to the ancient popular notion, which regarded all black cats as witches

in disguise. Not that she was ever serious upon **this** point --and I mention the matter at all for no better reason than that **it** happens, just now, to be remembered.

Pluto --**this** was the cat's name --was my favorite pet and playmate. I alone fed him, and he attended me wherever I went about the house. **It** was even with difficulty that I could prevent **him** from following me through the streets."

refers to something

	before	**after**	*what it refers to*
she	←		my wife
those	←		domestic pets
this			
his	←		
this			
it			
this			
it		→	that I could prevent him from following…
him	←		

Exercise 2

Tracing the reference relations in the composition of the text is instrumental in that learners are guided into the more basic aspects of reading such as how to arrive at interpretations. Rodger (as cited in Carter et al, 1989: 39) argues that the major task of English teachers is not to hand over predigested meanings but to teach the students to be skilled and sensitive readers and to judge for themselves with fidelity to the textual facts.

As a result, to develop their capacity for independent reading and response, learners should be engaged in the exploration and interpretation of texts without being told what to see (Widdowson as cited in Carter et al, 1989: 39). One way of involving the students actively in the investigation of the text is to ask them to find the elements of 'foregrounding'.

Holst (as cited in Carter et al, 1989: 40) points out that observing the irregularities in the pattern of the text and contrasting the linguistic deviations

with the dominant textual features provide the students with a starting point for explorations which may reveal principles of organisation central to meaning and structure.

The below exercise is prepared to make the students realize that there is a radical alteration in the narrator's response to the first and the second black cat as evidenced by the interplay of the personal reference items in the text; and they are also expected to suggest their own hypotheses in order to explicate the motives behind the narrator's choice for the personal pronoun 'he' to refer to 'Pluto' and 'it' to refer to 'the reincarnated black cat' in the text.

First, read the extracts in A and B, note the underlined items in bold and find all the other items in the paragraphs that refer to 'the cat' in A and 'this cat' in B. Underline each item with the same reference as each of these.

Secondly, notice the way the narrator uses the personal pronouns 'he' and 'it' in A and B. Discuss the differences between the referents of these two personal pronouns and ponder about what effect this variation of the personal pronouns make in the text:

A

"Our friendship lasted, in this manner, for several years, during which my general temperament and character --through the instrumentality of the Fiend Intemperance --had (I blush to confess it) experienced a radical alteration for the worse. I grew, day by day, more moody, more irritable, more regardless of the feelings of others. I suffered myself to use intemperate language to my wife. At length, I even offered her personal violence. My pets, of course, were made to feel the change in my disposition. I not only neglected, but ill-used them. For <u>Pluto</u>, however, I still retained sufficient regard to restrain me from maltreating <u>him</u>, as I made no scruple of maltreating the rabbits, the monkey, or even the dog, when by accident, or through affection, they came in my way. But my disease grew upon me --for what disease is like Alcohol! --and at length even Pluto, who was now becoming old, and consequently somewhat peevish --even Pluto began to experience the effects of my ill temper.

One night, returning home, much intoxicated, from one of my haunts about town, I fancied that **the cat** avoided my presence. I seized <u>him</u>; when, in <u>his</u> fright at my violence, <u>he</u> inflicted a slight wound upon my hand with his teeth. The fury of a demon instantly possessed me. I knew myself no longer. My original soul seemed, at once, to take its flight from my body; and a more than fiendish malevolence, gin-nurtured, thrilled every fibre of my frame. I took from my waistcoat-pocket a pen-knife, opened it, grasped <u>the poor beast</u> by the throat, and deliberately cut one of <u>its</u> eyes from the socket! I blush, I burn, I shudder, while I pen the damnable atrocity."

B

"One night as I sat, half stupefied, in a den of more than infamy, my attention was suddenly drawn to <u>some black object</u>, reposing upon the head of one of the immense hogsheads of Gin, or of Rum, which constituted the chief furniture of the apartment. I had been looking steadily at the top of this hogshead for some minutes, and what now caused me surprise was the fact that I had not sooner perceived <u>the object</u> thereupon. I approached <u>it</u>, and touched <u>it</u> with my hand. <u>It</u> was a black cat --a very large one --fully as large as <u>Pluto</u>, and closely resembling <u>him</u> in every respect but one. <u>Pluto</u> had not a white hair upon any portion of <u>his</u> body; but **this cat** had a large, although indefinite splotch of white, covering nearly the whole region of the breast.

Upon my touching <u>him</u>, <u>he</u> immediately arose, purred loudly, rubbed against my hand, and appeared delighted with my notice. This, then, was <u>the very creature</u> of which I was in search. I at once offered to purchase <u>it</u> of the landlord; but this person made no claim to <u>it</u> --knew nothing of <u>it</u> --had never seen <u>it</u> before.

I continued my caresses, and, when I prepared to go home, <u>the animal</u> evinced a disposition to accompany me. I permitted <u>it</u> to do so; occasionally stooping and patting <u>it</u> as I proceeded. When <u>it</u> reached the house <u>it</u> domesticated <u>itself</u> at once, and became immediately a great favorite with my wife."

Exercise 3

Another difficulty that the students face in the interpretation of the text is the discovery of the removed or replaced item. Since the writer prefers to provide the reader with only the necessary information, he does not have the tendency to repeat the information which can be readily supplied by the reader's common sense. The author's avoidance of redundancy, however, may puzzle the reader if he doesn't know how to recover the missing information from discourse. Therefore, the EFL students should be taught how to recognize the incomplete information and to look for the required information in the text.

The following exercise is devised to train the students to identify instances of 'ellipsis' and 'substitution' in the text because as opposed to spoken discourse, learners are deprived of the chance to ask the writer to clarify the meaning, and so they are to compensate for the missing information.

☞ **Read the following extracts a-f, identify the location of ellipsis (omission) and substitution. Then, mark 'ellipsis' with a '↑' and 'substitution' with a '←' and supply the removed or replaced items in the parantheses:**

a. (day/night)

"…neither by **day** nor by **night** knew I the blessing of Rest any more! During **the former**←, the creature left me no moment alone; and, in **the latter**←, I started, hourly, from dreams of unutterable fear, to find the hot breath of the thing upon my face…"

b. (………………..)

"Yet I am not more sure that my soul lives, than I am that perverseness is one of the primitive impulses of the human heart --one of the indivisible primary faculties, or sentiments, which give direction to the character of Man."

c. (………………..)

"At length, for the third or fourth time, they descended into the cellar. I quivered not in a muscle. My heart beat calmly as that of one who slumbers in innocence."

d. (………………..)

"Who has not, a hundred times, found himself committing a vile or a silly action, for no other reason than because he knows he should not?"

(………………..)

"Have we not a perpetual inclination, in the teeth of our best judgment, to violate that which is Law, merely because we understand it to be such?"

e. (………………..)

"My wife had called my attention, more than once, to the character of the mark of white hair, of which I have spoken, and which constituted the sole visible difference between the strange beast and the one I had destroyed"

f. (………………..)

"I continued my caresses, and, when I prepared to go home, the animal evinced a disposition to accompany me. I permitted it to do so; occasionally stooping and patting it as I proceeded."

Exercise 4

☞ **First, read paragraph 15 below and identify the location of ellipsis. Then, expand the sentence(s) by supplying the elided elements:**

"Upon my touching him, he immediately arose, purred loudly, rubbed against my hand, and appeared delighted with my notice. This, then, was the very creature of which I was in search. I at once offered to purchase it of the landlord; but this person made no claim to it --knew nothing of it --had never seen it before."

An expanded version of parapraph 15 in a student's words will more or less resemble the following:

"I touched him. He immediately arose. He purred loudly. He rubbed against my hand. He appeared delighted with my notice. This, then, was the very creature of which I was in search. I at once offered to purchase it of the landlord but this person made no claim to it. This person knew nothing of it. This person had never seen it before."

Next, read the following extract from paragraph 9 and rewrite the sentences by omitting the redundant expressions:

"One morning, in cool blood, I slipped a noose about its neck and hung it to the limb of a tree; --hung it with the tears streaming from my eyes, and with the bitterest remorse at my heart; --hung it because I knew that it had loved me, and because I felt it had given me no reason of offence; --hung it because I knew that in so doing I was committing a sin…"

A condensed version of the above extract from paragraph 9 in a student's words will again resemble the following:

"One morning, in cool blood, I slipped a noose about its neck and hung it to the limb of a tree with the tears streaming from my eyes and with the bitterest remorse at my heart because I knew that it had loved me and felt it had given me no reason of offence and knew that in so doing I was committing a sin…"

Now compare the expanded and condensed versions of the above extracts with the original forms. Decide which one of these sound better and note what has made the difference to the narration? What effect is created when the verbal group 'hung it' is repeated in the original extract from paragraph 9?

Exercise 5

In order for the EFL students to become efficient readers, they should be taught how to relate a lexical item to the other parts of the discourse on account of the writer's preference for 'elegant variation' in the text. That is, the writer makes use of different lexical items to refer to one and the same thing and in so doing, avoids repetition in the text (Nuttall, 2000: 91).

As a result, to recognize the lexical items that have the same referents or that co-refer, the EFL students should know how to identify different types of relationships between the lexical items and the components of the text. The below exercise is, therefore, prepared to teach the students how to understand relations between parts of discourse through lexical cohesion devices of 'synonymy' and 'antonymy':

Read the first paragraph carefully and find words or expressions which mean the same thing as:

- concisely, compactly: ……….
- illusion: ………
- plain, unattractive in appearance: ……….

Find the words which mean:

- regularly drinking too much alcohol: ………. (para. 6)
- a very large fire that destroys a lot of buildings: ………. (para. 10)
- having taken human form: ………. (para. 21)

Read paragraph 26 carefully and find the words or expressions which mean the opposite of:

- to fix something to its place: ……….
- to resemble: ……….
- discontented: ……….

In paragraph 2, find a noun/an adjective/a verb which means the opposite of:

- disloyalty: ………..
- foolish, silly: ……….
- detest, dislike: ………

Exercise 6

It is not always synonymy that helps to create cohesion in the text. On the contrary, lexical cohesion can be achieved by the lexical items which do not necessarily have the same meaning but still serve to "create an atmopshere or convey an idea" in discourse (Grellet, 2002: 29). For this reason, the students need to identify such devices of 'lexical cohesion' as 'collocation' and search for the lexical sets that consist of the meaningfully-related lexical items. The exploration of collocation, in this sense, helps the learners to draw unstated conclusions from the text, i.e. to devise a strategy of inferencing.

The below exercise is designed to make the students realise the lexical chains each item forms in discourse and discover what contribution it makes to the overall organization of the meanings in the text:

☞ **In the text 'The Black Cat', one of the recurring ideas is the narrator's growing antipathy towards the cat and another is the terror flooding his heart. Read the following passage to find all the words related to these two ideas and fill in the table below:**

MOTIF	NOUNS	ADJECTIVES	VERBS
Antipathy	annoyance, …		disgust, …
Terror	horror, …	ghastly, …	

"For my own part, I soon found a **dislike** to it arising within me. This was just the reverse of what I had anticipated; but I know not how or why it was --its evident fondness for myself rather **disgusted** and **annoyed**. By slow degrees, these feelings of **disgust** and **annoyance** rose into the **bitterness of hatred**. I **avoided** the creature; a certain sense of shame, and the remembrance of my former deed of cruelty, preventing me from physically abusing it. I did not, for some weeks, strike, or otherwise violently ill use it; but gradually -- very gradually --I came to look upon it with **unutterable loathing**, and to **flee** silently from its **odious** presence, as from the breath of a **pestilence**.

What added, no doubt, to my **hatred** of the beast, was the discovery, on the morning after I brought it home, that, like Pluto, it also had been

deprived of one of its eyes. This circumstance, however, only endeared it to my wife, who, as I have already said, possessed, in a high degree, that humanity of feeling which had once been my distinguishing trait, and the source of many of my simplest and purest pleasures.

With my **aversion** to this cat, however, its partiality for myself seemed to increase. It followed my footsteps with a pertinacity which it would be difficult to make the reader comprehend. Whenever I sat, it would crouch beneath my chair, or spring upon my knees, covering me with its **loathsome** caresses. If I arose to walk it would get between my feet and thus nearly throw me down, or, fastening its long and sharp claws in my dress, clamber, in this manner, to my breast. At such times, although I **longed to destroy** it with a blow, I was yet withheld from so doing, partly it at by a memory of my former crime, but chiefly --let me confess it at once --by absolute **dread** of the beast.

This **dread** was not exactly a **dread of physical evil**-and yet I should be at a loss how otherwise to define it. I am almost ashamed to own --yes, even in this felon's cell, I am almost ashamed to own --that the **terror** and **horror** with which the animal inspired me, had been heightened by one of the merest chimaeras it would be possible to conceive. My wife had called my attention, more than once, to the character of the mark of white hair, of which I have spoken, and which constituted the sole visible difference between the strange beast and the one I had destroyed. The reader will remember that this mark, although large, had been originally very indefinite; but, by slow degrees -- degrees nearly imperceptible, and which for a long time my Reason struggled to reject as fanciful --it had, at length, assumed a rigorous distinctness of outline. It was now the representation of an object that I **shudder** to name -- and for this, above all, I **loathed**, and **dreaded**, and would have rid myself of the monster had I **dared** --it was now, I say, the image of a **hideous** --of a **ghastly** thing --of the GALLOWS! --oh, **mournful and terrible engine of Horror and of Crime** --**of Agony and of Death**!

And now was I indeed **wretched** beyond the **wretchedness** of mere Humanity. And a **brute** beast --whose fellow I had contemptuously destroyed --a **brute** beast to work out for me --for me a man, fashioned in the image of the High God --so much of **insufferable wo**! Alas! neither by day nor by night knew I the blessing of Rest any more! During the former the creature left me no moment alone; and, in the latter, I started, hourly, from dreams of **unutterable fear**, to find the hot breath of the thing upon my face, and its vast weight --**an incarnate Night-Mare** that I had no power to shake off -- incumbent eternally upon my heart!" (Galloway, 1976: 324-326)

Exercise 7

In order for the EFL students to understand the relations between different parts of the text by means of lexical cohesion devices, the aforementioned strategy of inferencing should be developed because through inference, learners can deduce the meaning of the unfamiliar lexical items from the contextual cues. The following exercise is written to make the students realise their own process of

inferencing when they encounter an unknown word and to help them to master the various techniques of 'inference':

☞ **Read the following extracts from the text first, then look at the words which are italicized and try to guess their meaning from the context:**

"The following types of relation between the word and the context may help you:
- equivalence: a synonym is mentioned in the text.
- contrast: the word means the contrary of another word or expression given in the text.
- cause: the meaning of the word can be guessed because it is the cause of something described in the text.
- consequence: the word describes or appears in the description of the consequence of something. If the cause is known, it may be possible to guess what the consequence is.
- purpose: the word applies to an object whose purpose is described in the text.
- explanation/illustration: the meaning of the word is explained or an example is given.
- generalization/specification: the word is just one specific instance of a more general thing or idea mentioned in the text, or, on the contrary, after a number of specific examples have been given, a generalization is made." (Grellet, 2002: 38)

a. "This peculiar of character grew with my growth, and in my manhood, I **derived** from it one of my principal sources of **pleasure**. To those who have cherished an affection for a faithful and sagacious dog, I need hardly be at the trouble of explaining the nature or the intensity of the *gratification* thus **derivable**."

b. "My next step was to look for *the beast* which had been the cause of so much wretchedness; for I had, at length, firmly resolved to put it to death. Had I been able to meet with it, at the moment, there could have been no doubt of its fate; but it appeared that **the crafty animal** had been alarmed at the violence of my previous anger, and forebore to present itself in my present mood. It is impossible to describe, or to imagine, the deep, the blissful sense of relief which the absence of **the detested creature** occasioned in my bosom."

c. "Upon my touching him, he immediately arose, purred loudly, rubbed against my hand, and appeared delighted with my notice. This, then, was the very creature of which I was in search. I at once offered to purchase it

of the landlord; but this person *made no claim to* it --**knew nothing of it** --**had never seen it before.**"

d. "'I may say an excellently well constructed house. These walls --are you going, gentlemen? --these walls are solidly put together'; and here, through the mere phrenzy of bravado, I rapped heavily, with *a cane* **which I held in my hand**, upon that very portion of the brick-work behind which stood the corpse of the wife of my bosom."

e. "The second and the third day passed, and still my tormentor came not. Once again I breathed as a free-man. **The monster, in terror, had fled the premises forever**! I should *behold* it no more!"

f. "When reason returned with the morning --when I had slept off the fumes of the night's debauch --I experienced **a sentiment half of horror, half of remorse**, for the crime of which I had been guilty; **but** it was, at best, a *feeble* and equivocal feeling, and the soul remained untouched."

g. "For months I could not rid myself of the phantasm of the cat; and, during this period, there came back into my spirit a half-sentiment that seemed, but was not, *remorse*. I went so far as to **regret the loss of the animal**, and to **look about me**, among the vile haunts which I now habitually frequented, **for another pet of the same species**, and of somewhat similar appearance, with which to supply its place."

h. "One night as I sat, half stupefied, in a den of more than infamy, my attention was suddenly drawn to some black object, **reposing upon** the head of one of the immense *hogsheads* of Gin, or of Rum, which constituted the chief **furniture** of the apartment."

i. "The curtains of my bed were in flames. The whole house was blazing. It was with great difficulty that my wife, a servant, and myself, made our escape from the conflagration. **The destruction was complete**. My entire worldly wealth was *swallowed up*, and I resigned myself thenceforward to despair."

j. "In the meantime the cat slowly *recovered*. The socket of the lost eye presented, it is true, a frightful appearance, but he no longer appeared to **suffer** any pain. He went about the house as usual, but, as might be expected, fled in extreme terror at my approach. I had so much of my old heart left, as to be at first grieved by this evident *dislike* on the part of a creature which had once so **loved** me."

☞ **When you have finished, complete the table below:**

	equivalence	contrast	cause	consequence	purpose	explanation	generalization
gratification	pleasure						
beast							the crafty animal < the detested creature
made no claim							
a cane					…which I held in my hand (something you can hold)		
behold							
feeble							
remorse							
hogshead							
swallowed up						the destruction was complete	
recover							

☞ **Here is a possible way of completing the table:**

Exercise 8

The last of the cohesive devices that the students need to know is 'conjunction' which deals with the use of discourse markers in the text because the conjunctive elements determine the relationships between the different parts of discourse and signal the direction of the argument in the text. Since they indicate the relationship the writer intends between parts of the text, discourse markers provide the reader with a possible key to the other part (Nuttall, 2000: 94).

The EFL students, thus, need to learn how conjunction works in discourse and make use of discourse markers, for they enable the readers to work out the ideas and facts in the interpretation of difficult texts as in the case of the below exercise:

☞ **Supply the missing conjunctives so that the clauses reflect the meaning of the text:**

a. ………. he maltreated the rabbits, the monkey and even the dog, he avoided harming the cat ………. he didn't yet cease to admire it.

b. ………. he stood up to walk, the cat would annoy him by getting between his feet. However much he wanted, he couldn't destroy the cat ………. the memory of his former crime and the dread of the animal.
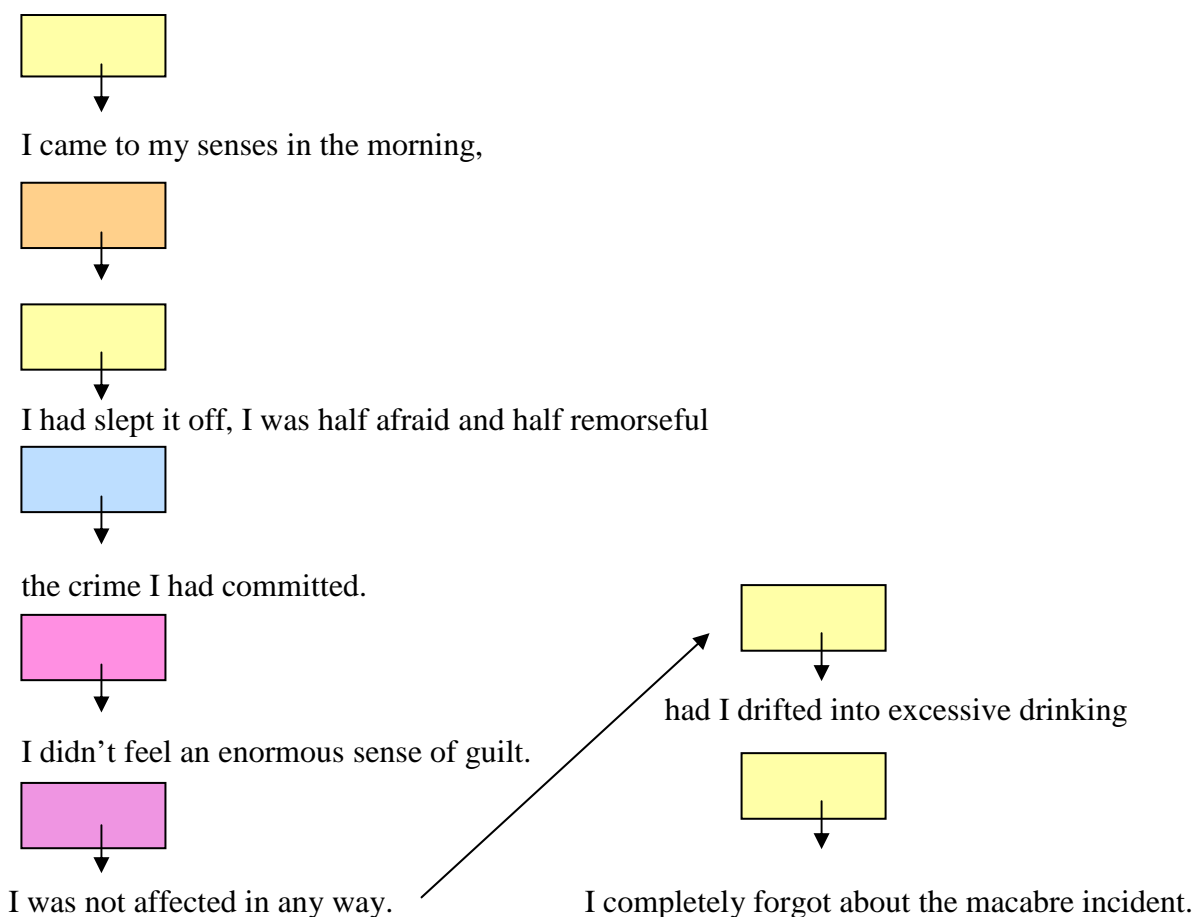
Exercise 9

It is important that the EFL students be trained to understand the value of 'conjunction' in the creation of cohesive ties. They should also be able to recognize the conjunctives and identify the function of the specific discourse marker in the text; i.e. its rhetorical value in discourse.

The following exercise is prepared to help the learners to allocate the appropriate discourse markers to the suitable positions in the textual organization. This activity is also suitable for group work. It is useful to prepare a set of small cards, each with one of the markers on it and to distribute cards to the group. Initially, learners choose the discourse marker on their own and then discuss their choices with the rest of the group to find out the best allocation (Laird as cited in Nuttall, 2000: 98):

☞ **This diagram contains sentences from paragraph 8 but they have been slightly altered. Read paragraph 8 again, then look at the diagram, and decide where the linking expressions from the list below fit into it, so that the meaning stays the same as the meaning in paragraph 8. Now write out the completed diagram as a paragraph:**

as a matter of fact/no sooner/and/when/because of/after/than/however

I came to my senses in the morning,

I had slept it off, I was half afraid and half remorseful

the crime I had committed.

I didn't feel an enormous sense of guilt.

had I drifted into excessive drinking

I was not affected in any way.

I completely forgot about the macabre incident.

Exercise 10

In this exercise, the students are asked to categorize the conjunctives in terms of the function they realise in the specific context they are used. This tests whether they have acquired the explicit knowledge of the functional roles the discourse markers undertake in the rhetorical organization of discourse.

☞ **Look at the conjunctives/discourse markers used in Exercise 5, classify them according to their function:**

a. Causal: …………………used to………………………………………..

b. Additive: ………………..used to………………………………………….

c. Concessive: ……………..used to………………………………………….

d. Temporal: ………............used to………………………………………..

e. Adversative: 'as a matter of fact' used to admit information which the narrator sees as contrary to what is expected.

5.2. Recognizing Text Organization

The explicit knowledge of how to use cohesive devices and identify cohesive ties in the text alone does not help the EFL students to interpret a diffficult text fully. They should also be made aware of the fact that cohesive though it may be, the text would still make no sense, for a series of disconnected sentences do not form a unified, meaningful whole; and the students should, therefore, be trained to organize the configuration of semantic structures into rhetorical patterns so as to create a coherent piece of discourse. In order to cultivate efficient readers, the EFL students should be taught how to trace the rhetorical development of the text

because this helps them to perceive how the writer has selected from the raw material and organized it with regard to his specific purpose (Nuttall, 2000: 106). When the students encounter a difficult text, they need to analyse its rhetorical structure and in so doing, they can easily identify the principle by which the text is organized and see how the ideas hang together (Nuttall, 2000: 106). As a result, approaching a heavy text through the analysis of the text organization can be resembled to solving "a jigsaw puzzle in which the parts can be identified but the way they fit together is obscure" (Nuttall, 2000: 106).

The following exercise is designed to teach the EFL students to recognize the pattern in which the narrative has been organized and to reorganize information stated in the text. Since the narrative refers to a sequence of events essential to the understanding of the text, the students need to be trained to understand the chronological development in the story and interpret the logical relationships within discourse. Therefore, they are asked to reorder the events mentioned and to rebuild the text by reorganizing its displaced parts. So as to get a coherent summary of the text, the students are also expected to draw on their previous knowledge of cohesive devices, i.e. the conjunctives and the reference system.

Exercise 1

The sentences below describe the major events of the story but they are given in jumbled order. First, find in what order these events are mentioned in the story:

The narrator will be executed the next morning because he has murdered his wife. As he awaits his own death, he records the events which has led to his sad end:

1. Noticing his fondness for animals, his parents let him have a variety of pets.

2. One day, as they were descending the stairs of the cellar; the cat, following his steps, drove the narrator mad.

3. When he visited the ruins, he saw, on one of the walls, the graven image of a gigantic cat with a rope around its neck.

4. Meanwhile the definite splotch of white hair on his breast took the shape of the gallows.

5. He married at an early age and his wife shared his interest in pets.

6. Outraged at its bite, he cut out one of Pluto's eyes.

7. When he aimed a blow at the animal with his axe, his wife stopped him and in a rage, he killed his wife on the spot.

8. The regretful narrator, then, started to look for a similar pet to fill the void.

9. In his childhood, the narrator was noted for his docility and humanity of disposition.

10. Although his wife loved the cat, the narrator longed to destroy it because the more he avoided the cat, the more it seemed to follow him.

11. The narrator's perverseness grew in time.

12. On the night of that day, his house burnt down.

13. After a careful consideration, he decided to bury the corpse in the projecting chimney.

14. Pluto immediately became their favorite.

15. One night, as the narrator was sitting in a tavern in a drunken stupor, he discovered another black cat resembling Pluto in every respect but one: it had a large though indefinite splotch of white hair on his breast.

16. On the fourth day, the police came to inspect the cellar again.

17. There stood the corpse of his wife and on her head sat the missing cat which he had entombed in the wall.

18. He began to torture all his animals except Pluto and even hit his wife.

19. One morning, he hung the cat to the limb of a tree even though he knew that he was committing a deadly sin.

20. Having accomplished the murder, he slept peacefully because the cat had disappeared.

21. The narrator could not find rest any more and became possessed of evil thoughts.

22. One night, he was much intoxicated and though that the cat avoided him.

23. In the meantime, the narrator took to drinking.

24. On the morning after he brought it home, he saw that like Pluto, the cat had also been deprived of one of its eyes.
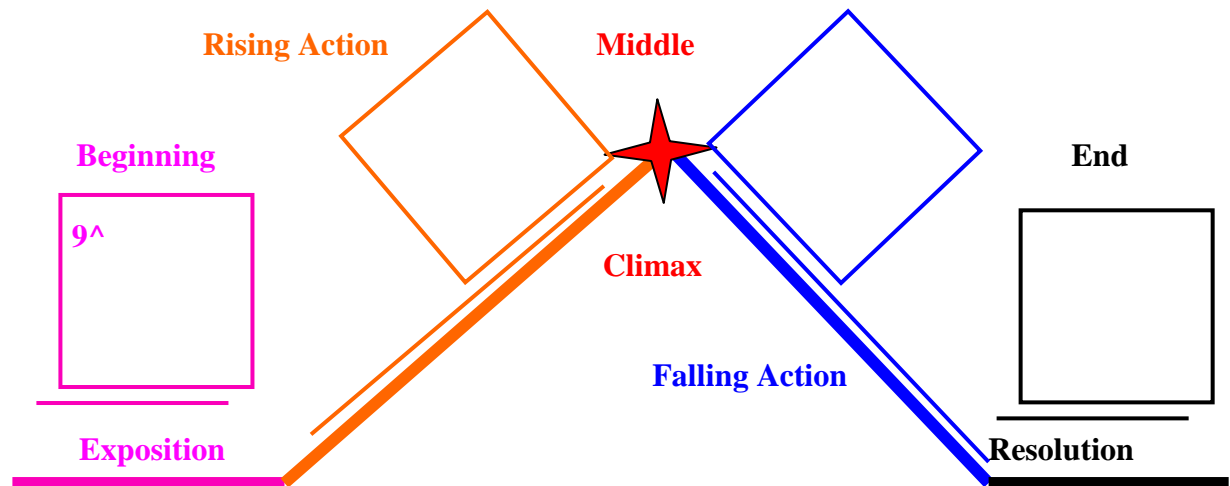
25. As they were leaving, the narrator could not help mocking them and hit the newly-plastered wall with his stick with the purpose of showing them how well-built the walls were.

Reorganizing information can be followed up by filling in 'text diagrams' which "display the structure of the text: the way the ideas and information are presented" (Nuttall, 2000: 109). After the students have reordered the events of the story, they are required to associate the relevant clusters of events with the corresponding parts of the text diagram. Filling in the text diagram is instrumental in that it demands a closer study of 'text organization' and promotes text-focused discussion (Nuttall, 2000: 109).

Since it illuminates the basic structure in which the individual incidents of the story knit together and reduces a fair amount of detailed information in the text, the subsequent text diagram offers a perfect opportunity to greatly simplify the task of understanding a difficult text for the less skilful readers.

Now, place each event at the appropriate point on the story line below. The first one is done for you, indicate each successive event by using the symbol '^' which means 'followed by':

Rising Action　　　**Middle**

Beginning　　　　　　　　　　　　　　　　　　　　**End**

9^

Climax

Falling Action

Exposition　　　　　　　　　　　　　　**Resolution**

Exercise 2

It has been argued that since readings improve writing proficiency, they can be used in the writing class, too. The central premise is that readings provide models of what English text looks like and input which helps students develop awareness of English prose style (Celce-Murcia, 1991: 254). Krashen (as cited in Celce-Murcia, 1991: 254) also states that "it is reading that gives the writer the 'feel' for the look and texture of reader-based prose". For this reason, the following exercise is prepared to draw the students' attention to the composition of the narrative.

Now that they have read the model passage and become aware of the particular stylistic choices, grammatical features and methods of development, the students can now be led to produce a similar text. In this exercise, the students are given a picture which describes the final scene of the story. By using the information in the illustration, they are expected to deduce what has changed in the climax of the story and how the final outcome is achieved. In order to make logical deductions from the visual cues, the students in small groups get together and hold brainstorming sessions. This yields in an entertaining and informing activity which encourages creative thought in the writing class. After they have plotted out the causal sequence of events, the students are, then, asked to write a revised version of the final scene in 'The Black Cat'.

The following picture is specially designed as a front-page of the sample writing paper to add further interest and colour to an otherwise bare rubric for the above-mentioned exercise (The illustrations used in the below picture are all adapted from the following websites: http://www.fotosearch.com/EYW178/foc_002/, http://www.buyolympia.com/combined/images/black_cat_artist.gif, http://www.abcteach.com/directory/shape_books/Animals/images/mouse.2.gif, and http://images.entertainmentearth.com/AUTOIMAGES/PF00948.jpg):

THIS I CALL 'DIVINE JUSTICE' !
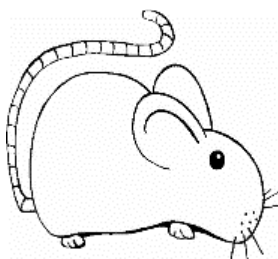
5.3. Evaluating discourse

After the EFL students are made aware of the importance of cohesion and coherence in the creation of 'texture', they are now ready to embark on a contrastive study to gain a 'critical' or 'evaluative' understanding of the texts. To develop their critical reading skills, the students are presented with two representative samples of the same genre and asked to compare and contrast the two texts with regard to a set of functional criteria.

The students are expected to undertake a contrastive study of the two texts because they should be familiarized with the complex process through which the efficient readers make mental comparisons between their previously acquired knowledge and the incoming information exposed in the text. When they become conscious of the way they comprehend and evaluate the information given in a single text, they can easily systematize the mental process by which several other texts on the same subject can be compared.

In the following exercise, the students are presented with another Gothic story entitled 'The Mortal Immortal'. Both 'The Black Cat' and 'The Mortal Immortal' relate to an act of revenge and this makes it easier for the students to judge each separate text by emphasizing the differences and contradictions between them. The exercise also involves 'note-taking' and 'group work', for the learners are expected to first relate the information given in the first text to that of the other, and then compare notes on their research with their team mates to complete the task:

Exercise 1

☞ **Read the two stories carefully and outline the differences you can find between them in the comparison table below:**

	The Black Cat	The Mortal Immortal
1. The narrator		
2. The wife		
3. Setting		
4. Conflict		
5. Crime		
6. Punishment		
7. The Mood		
8. The Moral		

Exercise 2

Considering that the students are finished with the interpretation of the two texts, they can now be led into the final stage of discourse analysis, which involves explaining why the discourses in the two texts are the way they are.

Now that their structures are decoded and meanings are interpreted, there comes the exploration of 'the ideology' reflected in the two texts. Eggins (2000: 10) defines the ideological positions of the writers as the values, the biases and perspectives they hold and asserts that whatever genre the readers are involved in, the use of language in the texts are influenced by the ideological and social forces underlying the texts.

In order for the students to become critical readers, they should be educated to identify the ideals the writers impose on their readers as they develop discourse. Since the students have been directed to read texts as the natural and inevitable representations of reality, they are deprived of the opportunity to develop critical reading skills in order to make explicit the ideological positions encoded, and thus, cannot resist or challenge the ways of thinking which reflect the power structures of society (Eggins, 2000: 11; Goatly, 2000: 3).

The discovery of the ideological implications in the two texts can be realized on the basis of Halliday's multifunctional perspective of language, in which 'the Ideational, Interpersonal and Textual meanings' made in the two stories are explored because "ideology is not a matter of mere surface content as expressed in the kinds of words chosen but is everywhere entirely involved with the textual/syntactic aspects of a text" (Kress, 1990: 70).

The following exercise is, therefore, devised to raise the students' critical awareness of how the choices of the writers in the Ideational, Interpersonal and Textual levels influence the readers' thought processes and influence their response to the two texts. Here, the students are expected to find out the opposing views Edgar A. Poe and Mary W. Shelley have taken in the representation of the male and female figures in the two texts:

Poe's male narrator is a real tyrant who tortures his pets, and finally, victimizes his wife while Shelley's is a poor, young lad who is profoundly scarred by the loss of his beloved wife. Poe's heroine is a woman with no name, remains

anonymous throughout the story and displays a low-profile whereas Shelley's is a strong-willed woman named 'Bertha', who has played her full part to contribute to a sharing of their unfortunate experience.

This distinction can be ascribed to the fact that Edgar A. Poe, being a male author, prefers to portray heroes with vile tempers that exercise masculine power over the weak and the helpless beings, i.e. women whereas Mary Shelley, being the daughter of the earlier feminist writer, Mary Wollstonecraft, aims to restore the feminine pride that was wounded by the gender stereotypes, and thus, provides the reader with an adoring husband and a loving wife living on level terms.

For this reason, three sets of directional questions are prepared to help the learners see how the two writers structure discourse to create their intended effect on the reader. The students are expected to discover by whom the functional roles of 'Subject' in the interpersonal system, 'Actor' in the ideational system and 'Theme' in the textual system are undertaken more frequently in terms of the multifunctional perspective on discourse organization and decode the writers' ideological concerns woven in the fabric of discourse:

Look at the following extracts from 'The Black Cat' and 'The Mortal Immortal' and underline,

1. the element that indicates 'the one causing the action or event':

"**I** took from my waistcoat-pocket a pen-knife, opened it, grasped the poor beast by the throat, and deliberately cut one of its eyes from the socket!" (The Black Cat)

"…young as I seem, and strong as I am, **I** can work and gain my bread among strangers, unsuspected and unknown." (The Mortal Immortal).

2. the element in terms of which the clause can be negotiated or with respect to which something can be affirmed or denied:

"…**she** lost no opportunity of procuring those of the most agreeable kind (The Black Cat)

"**I** clasped her in my arms with transport" (The Mortal Immortal)

3. the element that marks the informational starting point in the clause:

"**My entire worldly wealth** was swallowed up…" (The Black Cat)

"**Bertha** became bed-rid and paralytic…" (The Mortal Immortal)

☞ **These elements identified in 1, 2 and 3 are called 'Actor', 'Subject' and 'Theme'. Now, scan the two texts and find:**

    1. who gets to be the actor of the material deeds more,
    2. which personal pronoun occupies the subject position less,
    3. information about whom becomes the starting point of the message more frequently.

☞ **Points to ponder:**

    1. Who is represented as the most powerful participant in the two text? Why?
    2. Who is held primarily responsible for the events? Who is less involved? Why?
    3. From whose point of view is the story being told? Why?

In their quest for the answers to the three sets of questions, the students are, therefore, guided through the critical evaluation of discourse and are enabled to develop a deeper understanding of the multiple meanings made by means of the interaction of the three metafunctions in the linguistic plane of the two texts.

In conclusion, these three sets of exercises based on text analysis help the prospective EFL readers/writers to see how discourse is constructed and organized in authentic texts, which are written for real communicative purposes as opposed to the educational materials, which are designed for the introduction of certain grammatical features. In all these types of text-analysis exercises, the EFL students can develop greater understanding of how grammar contributes to communication, inasmuch as these exercises function to identify and to explain the meanings or functions of grammatical structures in the context of discourse (Celce-Murcia, 1991: 267).

CHAPTER VI
CONCLUSIONS, FURTHER DISCUSSIONS AND
SUGGESTIONS

As mentioned earlier, the EFL students experience difficulty in understanding and interpreting heavy texts and lack the ability to evaluate the multiple meanings made in the texts, for the inefficiency of the outdated teaching methods in the reading classes, the language teachers' lack of knowledge about discourse as well as the shortcomings of the commercial textbooks in the areas of cohesion deprive the students of the opportunity to meet discourse in authentic texts, to develop a deeper understanding of the way the writers encode their messages in different genres and to find the latent meanings encoded in the fabric of the texts.

As a result, in order to raise the students' awareness of discourse organization in authentic texts and to guide them into a critical interpretation of difficult texts they may encounter, a functional text analysis has been performed on the basis of Halliday's Functional Grammar because it is a discourse grammar that is both functional and semantic in orientation and it not only increases the descriptive comprehensiveness of a discourse analysis but also allows for a better understanding of how a text gets to be the way it is.

Consequently, two Gothic stories, 'The Black Cat' by Edgar A. Poe and 'The Mortal Immortal' by Mary W. Shelley have been chosen as the object of study and investigated with respect to Halliday's multifunctional perspective of the linguistic system presented in Chapter III.

Three sets of linguistic analysis have been carried out for both texts: the interpersonal, textual and ideational analyses, in which the clauses of each text have been analyzed for the three major lexicogrammatical systems: the MOOD (and Modality), Theme and Transitivity systems; and the frequency of the relevant functional constituents has been counted. The final outcome is a ternary

interpretation of the two texts that has been made on the basis of the analytical data tabulated in Chapter IV.

In this chapter, the conclusions drawn from the findings of the lexicogrammatical analyses and further discussions related to the conclusions as well as the suggestions made in the light of these discussions are considered.

6.1. Conclusions

The conclusions that are reached through the evaluation of the empirical evidence provided by the functional grammatical analysis of the texts are as follows:

1. When the two texts have been studied in terms of the MOOD selections in the interpersonal system, the most frequent type of MOOD class is found to be the declarative while the interrogative and the imperative MOOD are used less frequently. The domination of the declarative and the sparse population of the interrogative and imperative MOOD are a defining characteristic of the texts 'in the written mode', where the writers adopt 'a monologic style of narration'.

Since the two texts are written to be read, the communication is 'non-interactive'; that is, the possibility of feedback between the writers and their intended audience is either limited or non-existent in the written mode. Because their aim is to give information about the personal experiences of the narrators, the two writers have a general tendency to present the clauses of the two texts in the declarative MOOD.

2. When the two texts have been studied with regard to the mode of MOOD choice, it is noted that the congruent mode of MOOD choice is dominant in both texts. However, the writers make use of the incongruent realizations of the MOOD especially in the expository and rhetorical questions, in which the intended function of the linguistic expression is not to ask a question.

By means of the expository questions, the writers manage to arouse the readers' interest while the rhetorical questions are used to coerce the readers into agreeing the writers' indirect statements. The incongruent mode of MOOD choice is found to be more common in The Mortal Immortal as the female writer's 'concern for politeness' ensures the more frequent use of Mood metaphors in the text – a fact which can be explained by 'the gender differences' between the two writers.

3. When the two texts have been studied in terms of the Modality system, it is observed that there is a low use of modality in both texts because the two writers aim to give information about the events that lead to the narrator's downfall in the two Gothic stories, and so they needn't modify their propositions by using the linguistic resources of 'hedging'; i.e. the use of modal verbs and modal adjunct in the specific genre.

When coupled with the high density of the declarative clauses, the low use of modality in the two texts functions to increase the writers' 'authority' because they are expected to disclose reliable information about the personal experiences of the narrator they undertake to recount. The authority of the writers over the texts is also reflected in the degrees of dogmatism or assertiveness with which statements and arguments are made (Goatly, 2000: 90).

4. When the two texts have been studied with respect to the mode of expression in the modality, it is found that the narrator of The Mortal Immortal makes use of subjective modality more because he takes responsibility for his own judgments and assessment of the situation he is in. The preference for the subjective expression of modality increases the writer's degree of 'affective involvement' and 'dogmatism' in the texts because he achieves to sound more assertive by employing the different scales of modal probability, frequency, etc.

5. When the two texts have been studied with respect to the use of adjuncts, it is observed that both texts capitalize on the linguistic resources of adjuncts to a great extent, for the frequent use of adjuncts is another tactic

employed by the writers to exert their authority over the texts. Through the prolific use of adjuncts, they provide the readers with the 'non-negotiable' information so that they won't be able to dispute the facts of the story.

6. When the two texts have been studied with regard to the types of adjuncts used in the interpersonal system, the vocative and continuity adjuncts are found to appear more in The Mortal Immortal. Through the more frequent use of the vocative and continuity adjuncts, the writer marks 'the stylistic shifts' in the narration, where the mode of conversation switches from 'monologue' to 'dialogue'.

When the vocative adjuncts are studied more closely, it is observed that 'the terms of address' that are used by the interlocutors engaged in the conversation vary according to the three dimensions of the contextual variable 'tenor': a. contact, b. affect, c. power.

The addressors tend to use the 'diminutive/hypocoristic' forms of names or 'terms of endearment' toward the addressees depending on the social distance and intimacy between the interactants in the text. The interpersonal relationships in the texts also alter with regard to the three variables of the power dimension: a. authority, b. status, c. expertise, which determine the structure of interactional pattern as either 'symmetrical' or 'asymmetrical' in each conversational move.

7. When the two texts have been studied in terms of the personal pronouns used in the interpersonal system, it is found that the writers have opted for the first-person singular pronoun 'I' in the subject position because they wish to represent the narrator as an active participant who is implicated in the development of the events in fiction.

The choice of the first-person pronoun in the narration not only increases the emotional involvement of the writers in the world they are representing but also reduces the social distance between the writers and the readers, for they wish

to signal their presence in the narrative through the narrator masked by the first-person pronoun.

The writers also make use of 'the inclusive we'; that is, they treat their mass audience as if they were individuals being directly addressed (Fairclough as cited in Goatly, 2000: 89). Since they want to get in 'Contact' with the readers and to create the impression that "they are the only reader and will cooperate with this illusion" (Goatly, 2000: 97), the writers tend to draw on 'synthetic personalisation' especially when they address their readers in rhetorical questions with the purpose of extending the readership.

The monopoly of the first-person pronoun on the subject is, however, broken by the use of the third-person singular pronoun 'he' and 'she', which refer to the secondary participants in the events; i.e. the alchemist and the wife. The third-person singular 'he' in The Black Cat is also used to humanise the animal but is, then, replaced by 'it' because the writer has chosen to represent its antecedent as a non-living thing with 'non-human reference' due to the changed circumstances in the story.

8. When the two texts have been studied with regard to the types of themes used in the textual system, it is observed that simple themes outnumber multiple themes in the textual organization of the two texts because both texts are produced in the 'written mode', in which case the authors make use of single themes and lengthy nominalizations.

However, the use of multiple themes besides simple themes marks the stylistic shift from the written monologue to a more dialogic narration in the two texts inasmuch as the presence of multiple themes, which enable the different combinations of textual, interpersonal and ideational themes, indicates that both interpersonal and textual themes are used frequently in the two stories.

9. When the two texts have been studied with regard to the types of themes used in the textual system, it is found that the textual themes are used frequently in both texts in order to show the readers the movement of reasoning. The abundance of the textual themes ensures 'the unity of texture' in the two texts because the writers' selection of the textual themes enable the readers to track the organization of the main argument in the two texts.

The high density of the textual themes characterizes the narrative as 'an argumentative exposition' because the expansive style of narration in the two texts is further supported by the thematisation of the concessive conjunctions, which reveal 'a frustrated cause' in the particular situation where the reverse effect is expected.

As a result, the use of the textual themes provides the writers with a powerful narrative strategy called 'persuasive argument', in which the readers are not allowed to challenge the narrator's propositions as he extends the comprehensible coverage of the events in the stories.

10. When the two texts have been studied with regard to the types of themes used in the textual system, it is noted that the writers tend to use interpersonal themes in order to indicate the stance their narrators have adopted on their propositions because the interpersonal elements that are thematised in the texts are primarily composed of the attitudinal elements describing how their narrators evaluate the events that they themselves have experienced.

Although the interpersonal meanings of modalization and modulation are also made in the two texts, they are not granted thematic status and are realised through the non-thematic modal finites because through the non-thematization of modality, the writers reassert their authority over the texts. The writers' imposition of authority on their readers are increased by means of the interpersonal themes found in the rhetorical questions because they are not used to

request the missing data but to ensure the reader's compliance with what has been proposed.

11. When the two texts have been studied with regard to the types of themes used in the textual system, it is found that the overwhelming majority of the topical themes consists of the first-person singular pronoun 'I' as the writers aim to maintain 'a consistent point of view' through the thematisation of the first-person narrator. When the role of the narrator is assigned to one particular character and the events of the two stories are recounted through the eyes of the same character, the writers manage to manipulate their knowledge of the events and impose a particular angle of vision upon their readers easily.

12. When the two texts have been studied with regard to the types of themes used in the textual system, it is observed that both writers have opted for the marked themes because they play a significant role in the rhetorical organization of the texts. By means of the marked themes, the writers repackage the prior information as the point of departure for the next piece of new information and maintain the cumulative compacting of the text through the thematisation of the nominalizations.

They also front certain elements which contain the important piece of information they need to stage in the framework within which their readers will interpret the rest of the message, and thus, achieve to effectively convey the implicated meanings in the marked constructions.

When the marked themes are studied more closely, it is seen that the writers have chosen to highlight the circumstantial elements in the marked themes by using the stylistic device of 'Foregrounding' because they aim to draw the reader's attention to 'a prominent motif' in the thematic development of the two texts: 'the locative orientation' in the thematic progression of the two stories. For this reason, the thematisation of the time circumstances are not uncommon in the two texts, which are written to recount a personal experience in the past.

Since the narrator needs to report the events as they occur in time and make explicit the link between what has happened before as well as what follows next, the synoptic interplay of the incidents is significant in the narration. Therefore, the marked use of the temporal adjuncts not only helps the sequencing of the actual events but also increases the comprehensibility of the narrator's delivery as it ensures on the reader's part the total recall of each successive stage in the synopsis of the narrative.

Besides the thematisation of the time circumstances, a small number of spatial adjuncts are also given thematic status in the two texts because they are used to provide information about the spatial location of 'an object' which plays an important role in the development of the story.

When the writers foreground the locative information pointing to the particular whereabouts of an important agent, they manage to arouse the readers' interest in the certain scenes of the text and create 'suspense' because the marked themes cause considerable uncertainty as to what process or which participant is going to follow as they mark a significant shift in the direction of the synopsis.

13. When the two texts have been studied in terms of the process types selected from the Transitivity system, it is found that the majority of the processes is of the 'material' type as the specific genre, 'the narrative', involves the description of 'what has happened' and requires 'a generic structure', a conventional kind of template, in which the series of events and happenings are lined up in order to tell about the first-hand experiences of the narrator and are represented by the material processes describing 'action' (doing) embedded in the plot structure of the two texts.

The analysis of the Transitivity system is especially important because the ideology latent in the two texts is uncovered through a closer study of the material processes and the associated participant role of the 'Actor'. When the two texts have been compared in terms of the participants that assume the role of the

'Actor', it is found that the male writer has taken a deliberate decision to position the male narrator as the Actor more frequently. Since the participants that are labelled as the Actor in the material clauses are constructed as more powerful than the others, the male writer's portrayal of the male narrator as the most powerful character in the story deserves attention on the reader's part.

The use of the material processes and the choice of the particular participants as the Actor are, therefore, key determinants of the 'power' relations in the context of the text as one can effectively exert power in order to influence the way people act by means of using physical force, which demands actions of 'doing' rather than 'saying' or 'sensing'. That's why, it is important to determine who gets to be the doer/performer in the material processes.

In connection with the determination of the Actor, the participant who suffers from or undergoes the material process should be identified as well. When the two texts are compared in terms of the participants that assume the role of the 'Goal' , it is noted that the male writer has a tendency to construct the female participant; i.e. the wife, as the Goal in the material clauses. The portrayal of the female participant as the receiver of the male narrator's physical violence reveals the ideological concerns of the male writer because unlike the female writer, who shares the Actor role between all the other participants, the male writer purposefully pictures women as weak, helpless victims of the male violence.

As a result, the analysis of the associated participant roles in the material processes is instrumental in the exploring the ideological concerns of the writers because as such representations of women reveal 'gender-stereotypes' hidden in the grammar of the material clauses at work.

14. When the two texts have been studied in terms of the process types selected from the Transitivity system, it is found that in both texts, the writers use the 'mental processes' in order to express the participants' thoughts, feelings and perceptions; and the 'behavioural processes' to represent the species-specific

responses of the participants as physiological beings. The coexistence of the mental and behavioural processes in the two texts enables the writers to reflect how their narrator's mood changes and what resides in his consciousness and to indicate the resultant effects of the material processes produced upon the narrator's body.

A closer study of the mental and behavioural processes, however, indicates that the density of the behavioural processes is lower than that of the mental processes in the two texts. Since the two stories are told from the first-person point of view, the narrator and the experiencer of the events are one and the same person, who unfolds his inner world before the eyes of the readers. So, when it comes to the articulation of the narrator's personal feelings, the most reliable source of information as to his inner self is the narrator, himself because he is the 'Senser' of the mental processes in the text. But the high degree of precision with which the first-person narrator discloses information about his emotions and ideas is not existent in his account of his behaviours in certain scenes because he cannot fully describe how he responds or looks without observing his behaviour from outside even though he is acutely aware of the internal processes, which cause the outer changes in his frame.

As a result, had the writers chosen to tell their stories from the 'omniscient point of view', the all-knowing narrator would have given a more pictorial representation of the participants' behaviours in the two texts because the writers would equip the omniscient narrator with the ability to know the experiences of all the other participants involved in the events of the stories.

15. When the two texts have been studied with regard to the density of the circumstances used in the ideational system, it is observed that compared to Mary W. Shelley, Edgar A. Poe has made use of circumstances more because the writer's aim is to divert arguability away from the particular participants in the text and to supplement the experiential content of the story by providing evidential data about the circumstances in which the events take place. By using

'circumstances', the writer also achieves a much greater density of the text in the representation of the experience as he goes into the specifics of the overall plot structure.

In conclusion, the functional text analysis, which involves a ternary interpretation of the two texts with regard to Halliday's multifunctional perspective of language in Functional Grammar, has proven useful in exploring: a. how interpersonal relationships are created within texts, b. how information is organized in different types of texts, c. how the ideological positions of writers are implanted in texts.

It pays to undertake a 'metafunctional' investigation into the polyphonic structure of texts as well as a systematic study of the text-forming resources of cohesion and coherence because the EFL students; having learnt how content is encoded, how information is packaged and exhanged in authentic texts, can easily proceed to make a critical evaluation of the texts. "Critical reading can benefit greatly from such analyses, precisely because it brings to light what is ordinarily latent or hidden" (Goatly, 2000: 75) as the analysis of lexis, grammar and their functions (meanings in use) provides the students with the opportunity to familiarize themselves with the way texts are composed and not only helps their interpretation of the texts but also raise their awareness of their potential effects on the readers.

6.2. Suggestions

In the light of the findings and conclusions, the following suggestions can be made for the students, language teachers, coursebook writers, syllabus designers and discourse analysts in Applied Linguistics:

1. It is important to provide the students with a variety of different genres in reading classes because they should not only be made aware of how texts are composed in different types of discourse but also be taught the organizational

conventions of the specific genres they are likely to encounter in the future study and trained to function properly in the acclaimed genres of the specific field. Therefore, while the students are required to master the basic genres of the educational context, the teachers also need to analyse the academic texts, especially in tertiary education, in order to diagnose the potential problems that may arise in the interpretation and to guide the students into critical evaluation of the texts. Now that "dealing with and understanding the persuasive and manipulative use of language is a major need in the contemporary world" (Cook, 2003: 68), it is a must for both the students and teachers as efficient readers to be able to undertake a critical discourse analysis effectively.

2. The materials writers can also benefit from the functional text analysis because they are over-reliant on their own intuition and need detailed analyses of the rhetorical and linguistic organization of the tasks that should be taught (Hyland as cited in Bloor, 1995: 232). The results of the analysis will also help them to identify a range of different and suitable types of texts for language instruction because there has been a misguided overemphasis on the teaching of specific genres; i.e. the narrative (Goatly, 2000: 30). So, the linguistic analyses of the texts will be useful in curriculum development and course planning.

3. There is much room for further study in the field of discourse analysis. In the present functional text analysis, two Gothic stories told from the first person point of view have been studied but different genres such as written media texts (e.g. adverts) are awaiting 'intertextual' analysis, in which how one text impinges on other later texts is discovered. An analysis of intertextuality in these texts will also alert the students as the prospective readers of English to particular reading positions that are imposed upon them by the writers of particular genres, and help them to resist that set of discursive and intertextual determinations which organise and animate the practice of reading by connecting texts and readers in specific relations to one another as they constitute the readers as reading subjects of particular types and the texts as objects-to-read in particular ways (Bennett as cited in Kress, 1990: 36).

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