Dicle Üniversitesi Sosyal Bilimler Enstitüsü Dergisi
(DÜSBED) ISSN : 1308-6219
Nisan 2012
YIL-4 S.7

A SYSTEMIC-FUNCTIONAL ANALYSIS OF TWO SHORT STORIES

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Abstract

The shortcoming in most textual analyses is their dependence on contestable and value judgments of literary critics. However, such prescriptive commentary is not instrumental in exploring multiple meanings encoded in grammar. This necessitates a linguistic analysis of texts, which demonstrates how and why a text gets to be the way it is as well as the reader interprets it in the particular way. For this reason, the functional text analysis undertaken in this study aims to investigate the similarities and differences between two short stories and is performed with regard to Halliday's Functional Grammar. The linguistic data were analyzed by using the functional grammatical analysis method, while frequencies and percentages were calculated for each functional category by using Excel. Consequently, how interpersonal relationships are created within texts, how information is organized in texts and how the ideological positions of writers are implanted in texts were shown and interpreted.

Key Words: Functional Grammar, Functional Grammatical Analysis Method

İKİ KISA ÖYKÜNÜN DİZGESEL-İŞLEVSEL ÇÖZÜMLEMESİ

Özet

Çoğu metinsel çözümlemedeki eksiklik edebiyat eleştirmenlerinin tartışılabilir değer yargılarına dayanmalarıdır. Ancak bu tür buyurgan yorumlar dilbilgisine kodlanmış çoğul anlamları araştırmada yararlı değildir. Bunun için bir metnin nasıl ve neden o biçimi aldığını ve okuyucunun belirli bir biçimde yorumladığını gösteren dilbilimsel bir çözümleme gereklidir. Bu nedenle, bu çalışmada uygulanan işlevsel metin çözümlemesi iki kısa öykü arasındaki benzerlik ile farklılıkları araştırmayı amaçlamış ve Halliday'in İşlevsel Dilbilgisine göre gerçekleştirilmiştir. Dilsel veriler işlevsel dilbilgisel çözümleme yöntemi kullanılarak çözümlenirken her işlevsel ulam için sıklık ve yüzdeler Excel kullanılarak hesaplanmıştır. Sonuç olarak, metinlerde kişilerarası ilişkilerin nasıl yaratıldığı, bilginin nasıl düzenlendiği ve yazarların ideolojik görüşlerinin metinlere nasıl işlendiği ortaya konmuş ve açıklanmıştır.

Anahtar Sözcükler: İşlevsel Dilbilgisi, İşlevsel Dilbilgisel Çözümleme Yöntemi

Introduction

Discourse analysis has been undertaken for a variety of purposes such as literary, educational or ethnographic research, and in each case, the object of study is always 'the text'. Yet, the shortcoming in most textual analyses is their dependence on the contestable and value judgments of the literary critics, who merely focus on what a text denotes and for whom it suffices to define a text as good or bad by means of implicit assumptions. Such a prescriptive commentary on a text is not instrumental in exploring its multiple meanings. Consequently, linguistics is of prime importance in a textual study, as 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. At the same time, 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 and why a text gets to be the way it is as well as the reader comes to interpret it in the particular way. Therefore, a linguistic analysis of a text involves the explanation of the process whereby the particular meanings of the text are made in the linguistic system and 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 its analysis in terms of grammar. The critical role of grammar in textual analyses is also pinpointed by Halliday (1990: xvii): "a discourse analysis that is not based on grammar is not an analysis at all, but simply a running commentary on a text", for a text, being a semantic unit, embodies meanings that are "realized through wordings", and "without a theory of wordings – that is, a grammar – there is no way of making explicit one's interpretation of the meaning of a text". In this regard, grammar can be conceived as an instrument for putting the multiple meanings of a text into words. Consequently, "the categories and methods of linguistics,…enable critics to focus not on the meanings of a work and its implications or value but on the structures that produce meaning" during text generation (Culler, 1983; as cited in Hasan, 1989: 105).

Yet, "traditional approaches to the study of literary texts model text analysis as an interpretive activity", where "students learn to read a text and try to argue about what meanings they think the writer was making in the text" (Eggins, 2000: 309). "From a systemic perspective", text analysis is, however, "not an interpretive but an explanatory activity" (Eggins, 2000: 309). In fact, "the linguistic analysis of text is not an interpretation of that text; it is an explanation" – an explanation of both "WHAT" and "HOW" "a text means" (Eggins, 2000: 309; Halliday & Hasan, 1985: 327). In this way, students will become "effective readers", who can "see the constructedness of the text and of the reading position" imposed upon them by the writer (Kress, 1990: 40).

In conclusion, a functional text analysis has been undertaken in the present study in order to investigate the similarities and differences between two texts on the basis of sound, linguistic data, and is performed with regard to Halliday's Functional Grammar. As for the reason why Functional Grammar is especially chosen as the basis for the linguistic analysis is that "a discourse grammar needs to be functional and semantic in its orientation" "in order to provide insights into the meaning and effectiveness of a text" (Halliday, 1990: xvii).

Theoretical Background

In Functional Grammar, language is viewed as a system "comprising three layers or strata": "a semantic stratum, a lexico-grammatical stratum and a phonological stratum" (Morley, 1985: 48). "The semantic stratum accounts for the different facets of meaning in a text: ideational, interpersonal and textual" (Morley, 1985: 48). These three functional components are also known as "metafunctions" in the semantic organization of the linguistic system: i. the ideational metafunction concerns the representation of the speaker's individual experience, ii. the interpersonal metafunction concerns the expression of the speaker's attitudes, iii. the textual metafunction concerns the text-forming resources of language (Halliday, 1987: 112-113; Morley, 1985: 48).

Now that these three modes of meaning are "present in every use of language in every social context", a text, being "a product of all three", can be defined as "a polyphonic composition in which different semantic melodies are interwoven to be realized as integrated lexicogrammatical structures" (Halliday, 1987: 112). In other words, the lexico-grammatical stratum is "the level where lexical and grammatical structures which realize the output from the semantic components are mapped onto one another" (Morley, 1985: 49). In Halliday's (1987: 134) own words, lexicogrammar "acts as the integrative system, taking configurations from all the components of the semantics and combining them to form multilayered, polyphonic structural positions".

In the conversion of semantic metafunctions into structural patterns, three lexicogrammatical systems of Transitivity, MOOD and Theme are at work: i. Transitivity involves a ternary configuration of a process, participants and circumstances, ii. MOOD realizes the speech functions, iii. Theme concerns how "information within individual clauses" is embedded in "the larger text" (Martin, Matthiessen & Painter, 1997: 21).

Because "every sentence in a text is multifunctional", a person who needs to understand some stretch of language or one who learns through listening to the teacher (spoken discourse) or reading the textbook (written discourse) will explore these three metafunctions realized through lexicogrammar (Halliday & Hasan, 1990: 23). A clause is, therefore, a product of three kinds of co-existing structures formed out of elements in Transitivity, MOOD and Theme systems of lexicogrammar. The lexicogrammatical analysis of a clause can be done as shown in the following example: i. Transitivity-Ideational: *I* (**Actor**) can't *help* (**Process**) *you* (**Goal**) *today* (**Circumstance**); ii. MOOD-Interpersonal: *I* (**Subject**) *can't* (**Finite**) *help* (**Predicator**) *you* (**Complement**) *today* (**Adjunct**); iii. Theme-Textual: *I* (**Theme**) *can't help you today* (**Rheme**).

In the current study, grammar viewed as the foundation stone of textual organization is unravelled for the sake of the narrative exegesis of two Gothic stories: The Black Cat (BC) by Edgar A. Poe and The Mortal Immortal (MI) by Mary W. Shelley. The three research questions of the study can be worded as follows: i. How are the interpersonal relationships created within the texts?, ii. how is information organized in the texts? iii. how are the ideological positions of the writers implanted in the texts?

Method

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" (Infoplease, 2012). Secondly, they share the same theme, 'revenge', and are told from the first person point of view. In each case, the narrator is a husband surviving the calamities he brings to his kins. As for the dissimilarities between the two texts, their authors are distinct in terms of gender, nationality and social background.

Data Analysis

The linguistic data derived from the transcription of the two texts with MS Word were analysed by using the functional grammatical analysis method. According to Eggins' (2000) model, the two texts were analysed twice: first for MOOD and then for Transitivity and Theme. Initially, each text was divided into its ranked constituents; that is, ranking and embedded clauses were identified. Because embedded clauses do not add to the interactional structure, they are disregarded in the linguistic analysis: ranking clauses number 388 in BC, and 717 in MI. Secondly, clause constituents were determined in each clause of the two texts and a functional label was 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 'Finite' in the functional labelling process. After clause constituents were given three sets of functional labels, they were 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' and is grouped with the other modal operators under the relevant category. Finally, the total number of the functional constituents in each category was entered into an Excel spreadsheet. After the frequencies and percentages were calculated for each category by using Excel, tables of frequency were formed out of the input from the sum total of the functional units in each category as in Eggins'(2000) example.

Findings and Discussion

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 and embedded clauses are analyzed for MOOD choice: 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. Table 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 1

The MOOD System in BC and MI

Mood Choice	BC		MI	
Mood Class	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	

According to Table 1, the number of full declarative clauses in BC is 344 and the proportion of full declarative clauses in BC to the total ranking clauses (388) is 88.65 %. In MI, the number of full declarative clauses is 596 and the proportion of full declarative clauses in MI to the total ranking clauses (717) is 83.12 %. The domination of the declarative MOOD choice in the two texts reveals the specific pattern accredited by texts in 'the written mode'. The narrators give information about their personal experiences and the communication is non-interactive, where the possibility of feedback between the author and his audience is either limited or non-existent.

Table 1 figures that the number of elliptical declaratives is 20 and that of inverted declaratives is 11, and the proportion of elliptical declaratives to the total ranking clauses is 5.15 % and that of inverted clauses is 2.83 % in BC, whereas the number of elliptical declaratives is 42 and that of inverted declaratives is 12, and the proportion of elliptical declaratives to the total ranking clauses is 5.85 % and that of inverted clauses is 1.67 % in MI. The coexistence of elliptical and inverted declarative clauses 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 declarative clauses, some clause constituents are pushed forward and are thus made 'marked' or 'thematic' in the textual organization as in (1) "**Upon its head, with red extended mouth and solitary eye of fire**, sat the hideous

beast whose craft had seduced me into murder,…" (BC) and (2) " **[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:…" (MI). In (1), the inversion of the clause positions circumstances of the ideational metafunction before the fused verb 'sat' in the interpersonal system and makes the circumstantial element 'thematic' in the textual organization. In this way, the author creates suspense: the reader wonders about what happened in the location mentioned as he first encounters the circumstantial element in the clause. In (2), the elliptical structure as well as the accompanying substitute 'such' 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 1 that the number of elemental interrogative clauses is 1 and that of polar interrogative clauses is 2; and the proportion of elemental interrrogatives to the total ranking clauses is 0.25 % and that of the polar interrogatives is 0.51 % in BC, whereas the number of elemental interrogative clauses is 8 and that of polar interrogative clauses is 14; and the proportion of elemental interrrogatives to the total ranking clauses is 1.11 % and that of polar interrogative clauses is 1.95 % in MI. It can be argued that in both texts, 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 1, MI differs from BC in the following respects: MI uses elemental interrogatives eight times and polar interrogatives seven times more than BC 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 BC, while the number of imperative clauses is 13 and the proportion of the imperative clauses to the total ranking clauses is 1.81 % in MI. This indicates that MI capitalizes on imperative clauses thirteen times more than BC does. This sparse population of interrogative and imperative clauses in BC and MI reveals the monologic style of the narration. Although MI is more interactive than BC, 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, the realisational tendencies of speech functions are also significant. Table 2 summarizes the modes of MOOD options in BC and MI.

Table 2

The Mode of MOOD Choice in BC and MI

Mood Choice	BC		MI	
Mode of Mood	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 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 BC. On the other hand, in MI, 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 occasions, there are deviations from the normal representations in grammar. In such cases as (3) "…let me confess it at once…" (BC), and (4) "…Did not I myself wear a mask?" (MI), "the grammar works as a metaphor for the relevant meaning" (Martin, Matthiessen & Painter, 1997: 68). In the example (3), 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. Similarly, the covert meaning of the clause in the example (4) is 'I myself wore a mask' even the speech function of the 'statement' is given in an interrogative clause.

Table 2 also shows that MI draws on the incongruent mode of MOOD choice four times more than BC. As they decide upon in what MOOD the propositions or the proposals are going to be expressed, the writer of MI has the inclination to make use of grammatical metaphors more than that of BC. By means of Mood metaphors, Shelley constructs 'expository questions' as in (5) "Am I, then, immortal?" and 'rhetorical questions' as in (6) "But again, who shall number the years of the half of eternity?". In each case, the writer does not "demand an answer", but "herself goes on to answer" because the purpose of expository questions is to stimulate interest into discourse topic and to provide "textual scaffolding", while that of rhetorical questions is "to make an indirect statement" and to persuade the reader to her subject position (Goatly, 2000: 89). In such cases, Shelley's narrator avoids using full declaratives while expressing his real ideas concerning the situation. He tries to stand aloof as he requests an answer from the reader or he seeks approval to his own statement indeed.

This situation is also indicative of gender differences in the narration of the two authors: Although both writers have chosen a male narrator, the narrator of MI 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 MI tends to capitalize on the incongruent mode of MOOD because Shelley makes her voice heard in the narration.

The dominance of declarative clauses in the two texts has pointed to the fact that both BC and MI aim at giving information about personal experience and this claim is supported by the patterns of 'modality' summarised in Table 3.

Table 3

Modality and Polarity in BC and MI

Modality	BC		MI	
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 3 shows the frequency with which modality and polarity are expressed by the verbal constituents of the clauses (Finite and Predicator). According to Table 3, the number of modulized clauses is 17 and that of modulated clauses is 13; and the proportion of modulized clauses to the ranking clauses is 4.38 % and that of modulated clauses is 3.35 % in BC, while the number of modulized clauses is 60 and that of modulated clauses is 36; and the proportion of modulized clauses to the ranking clauses is 8.36 % and that of modulated clauses is 5.02 % in MI.

It is evident from Table 3 that the use of modality is low in both texts. The writers do not much exploit the resources of 'hedging' – "the variety of means by which one can say something a little short of indicating that something categorically is, or is not, the case" in this genre because what is exposed in these two Gothic stories is how the moral conflict of the protagonist leads to his downfall (Poynton, 1989: 71). 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 BC, MI has a higher amount of modalization, nearly four times more than BC has. There are two obvious reasons for this: the female author is supposed to use more hedges than the male author of BC – a stylistic feature attributed to "the stereotype of tentativeness" associated with woman speech (Poynton, 1989: 71). Secondly, depicted as a perverse husband inflicting violence on those dearest to his heart and ruled by his superstitions, the narrator of BC 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 3 that the number of negated clauses is 21 and the proportion of negated clauses to the ranking clauses is 5.41 % in BC, whereas the number of negated clauses is 34 and the proportion of negated clauses to the ranking clauses is 4.74 % in MI. The higher frequency of negation in BC can be related to the fact the narrator's warped sense of reality and lack of personal conviction engage him in a ceaseless activity of refusal in his narration as in (7) "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".

In association with the analysis of modality, the use of adjuncts is also considered. Table 4 illustrates the relative frequency of occurrence of adjuncts in the two texts.

Table 4

Types of Adjuncts in BC and MI

Adjuncts	BC		MI	
Type	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 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 BC, 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 MI. It is obvious that the number of the total adjuncts surpasses the number of total ranking clauses in BC, while the number of the total adjuncts is slightly lower in MI. This is one tactic the narrator of BC 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'.

Although there is a lower concentration of adjuncts in MI, it has a higher amount of vocative and continuity adjuncts than BC. Table 4 shows that in terms of continuity adjuncts, MI exceeds BC by a ratio of 3 to 1 and the proportion of vocative adjuncts to the total ranking clauses is 1.81 % in MI, while the proportion of vocative adjuncts to the total ranking clauses is 0.77 % in BC. The higher proportion of continuity and vocative adjuncts in MI 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 (8) "I no longer loved--Oh! **no**, I adored…idolized her!", and (9) "Do I lament? **Yes**, the fear of age and death often creeps coldly into my heart…". In addition, where there are snatches of conversation, 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 as in (10)"And now, **my Bertha**, will you denounce the lover of your youth?", (11)"I am not so very old as quite to shame you, **my Winzy**…", (12)"**Winzy**, you are vigilant…you have slept, **my boy**".

A closer study of 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 be analyzed in terms of Poynton's three dimensions of the tenor: contact, affect and power in the linguistic realisations of social relations (Poynton, 1989). The addressors use the diminutive forms of names depending on the social distance as in (10) and (11), where the possessive determiner 'my' with the personal names indicates close contact and positive affect in the case of newlyweds. The extent of reciprocity of these choices reflects the equality between the husband and wife. Also, the interpersonal relationships in the texts alter with regard to the three variables of power: authority, status and expertise, which determine the structure of interactional pattern as either 'symmetrical', as in the conversational exchange between the husband and wife, or as 'asymmetrical', as in (12), where the grand master of alchemy is schooling his personal assistant.

According to Table 4, MI differs from BC in terms of the amount of conjunctive adjuncts: the proportion of conjunctive adjuncts to the total ranking clauses is 9.79 % in BC, whereas the proportion of conjunctive adjuncts to the total ranking clauses is 6.13 % in MI. This higher concentration of conjunctive adjuncts in BC 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.

As seen in Table 4, the proportion of Mood adjuncts to the total ranking clauses is 15.97 % and that of comment adjuncts is 10.30 % in BC, while the proportion of Mood adjuncts to the total ranking clauses is 10.32 % and that of comment adjuncts is 4.04 % in MI. The higher frequency of Mood adjuncts in BC reveals the extent to which language can be modified by the adjunctive units of lexicogrammar. The greater population of comment adjuncts indicates the writer's tendency to intervene through the insertion of attitudinal elements expressing value judgments as in the use of comment adjunct 'even' on 11 occasions, where the narrator is emphasizing the unexpectedness of the situation as in (13) "…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!" (BC). The interference of comment adjunct 'even' 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.

Table 4 also shows that the number of circumstantial adjuncts is 321 and the proportion of circumstantial adjuncts to the total ranking clauses is 82.73 % in BC, whereas the number of circumstantial adjuncts is 441 and the proportion of circumstantial adjuncts to the total ranking clauses is 61.50 % in MI. These figures indicate the dense population of circumstantial adjuncts found in BC, the wider implications of which will be considered in the interpretation of the findings from the Transitivity analysis.

A closer study of subjects also falls within the scope of the interpersonal analysis. Table 5 summarizes the frequency of nominative personal pronouns in BC and MI.

Table 5

Personal Pronouns as Subjects in BC and MI

Subjects	BC		MI	
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 5 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 BC, 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 MI. It is clear that BC is slightly richer in subjects than MI and has the inclination to make the modally responsible element explicit in the realization of the propositions and proposals in the narration. In addition, the proportion of the nominative personal pronoun 'I' to the total ranking clauses is 37.37 % in BC, whereas the proportion of the personal pronoun 'I' in the subject position to the total ranking clauses is 31.24 % in MI. BC differs from MI in that it draws on the personal pronoun 'I' more in the narration, and presents a highly 'subjective' judgment of the events. Although both stories are told from the first person point of view, it is in MI that there are personal pronouns referring back to antecedents other than the narrator. In MI, 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 BC. The sparser population of the feminine personal pronoun as 'subject' in BC indicates that responsibility on the female participant's side is more or less disclaimed, for she is the object (victim) of the male narrator's cruel deeds.

According to Table 5, BC also has a higher frequency of the personal pronoun 'it' as subject than MI: the proportion of the nominative personal pronoun 'it' to the total ranking clauses is 7.47 % in BC, whereas the proportion of the nominative personal pronoun 'it' to the total ranking clauses is 4.18 % in MI. The referents of the pronoun 'it' in BC are varied, but where the personal pronoun 'it' has 'the cat' as its antecedent is interesting. The narrator, firstly, uses 'he' to refer to the black cat formerly personified as his faithful friend, "Pluto" (named after 'the god of the dead'), as in (13) "Pluto...was my favorite…playmate…**he** attended me wherever I went". When, in the end, the beast becomes the object of his domestic violence, the narrator refers to the same antecedent with 'non-human reference' – by the personal pronoun 'it' as in: (14) "One morning, in cool blood, I slipped a nose about **its** neck and hung **it** to the limb of

a tree: -- hung **it** with the tears streaming from my eyes…: -- hung **it** because I knew **it** had loved me, and because I felt **it** had given me no reason of offence: -- hung **it**…"

Table 5 also shows that the proportion of the personal pronoun 'we' in the subject position to the total ranking clauses is 0.77 % in BC, while the proportion of the nominative personal pronoun 'we' to the total ranking clauses is 2.23 % in MI. The higher amount of the 'inclusive' personal pronoun 'we' in MI highlights the attitudinal differences between the narrators. The narrator of MI 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 responsibility as in (15) "**We** had no children; **we** were all in all to each other", where the fault is not 'hers' but rather 'theirs', just as MI is 'Winzy's and Bertha's story'. The narrator of BC, 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 as in (16) "**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 the rhetorical question, (17) "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, where Poe seeks the readers' approval and tries to get in 'contact' with them by "treating a mass audience as though they are individuals being directly addressed" (Fairclough, 1989; as cited in Goatly, 2000: 89). With the help of "a fake personality", Poe extends the readership especially in such rhetorical questions – which "Fairclough called synthetic personalization" (Goatly, 2000: 89).

The Textual Analysis

The textual analysis of the two texts based on 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 the textual analysis, 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 linked with a coordinating conjunction like 'and' are not taken into consideration, either. Such ranking clauses share the same thematic element and needn't be counted twice. Table 6 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.

Table 6 shows that the number of simple themes is 255 and that of multiple themes is 112; and the proportion of simple themes to the total ranking clauses is 65.72 % and that of multiple themes is 28.86 % in BC, whereas the number of simple themes is 486 and that of multiple themes is 203; and the proportion of simple themes to the total ranking clauses is 67.78 % and that of multiple themes is 28.31 % in MI. 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 (18) "**Our friendship** lasted, in this manner, for several years" (BC).

Table 6

Themes in BC and MI

Themes	BC		MI	
Category	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	

In the written mode, the authors typically use single themes and lengthy nominalizations, as in (19) "Yes, **the fear of age and death** often creeps coldly into my heart" (MI). There is, however, a moderate use of 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 6 indicates that the number of textual themes is 163 and the proportion of textual themes to the total ranking clauses is 42.01 % in BC, whereas the number of textual themes is 240 and the proportion of textual themes to the total ranking clauses is 33.47 % in MI. The abundance of textual themes 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, especially in the use of double textual themes, as in (20) "…**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" (MI). 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 (21) "**I will tell my story**, and my reader shall judge for me" (MI). In this respect, such clauses are considered as "metatextual guides to the reader" and can be resembled to textual themes (Ghadessy, 1995: 113).

The two authors have the same preferences for the thematisation of textual elements like conjunctive adjuncts and conjunctions. The high density of textual themes characterizes the narrative as 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 BC and 59 in MI, is an indication of their 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 concessive conjunctions 'but, yet, although, though', numbering 39 in BC and 25 in MI, as textual themes because the thematisation of additives and concessives reveals 'a frustrated cause' as in (22) "The reader will remember that this mark, **although** large, had been very indefinite; **but**, by slow degrees…nearly imperceptible, **and** which for a long time my Reason struggled to reject as fanciful…at length, assumed a rigorous distinctness of outline" (BC). Such unexpected effects as the appearance of the gallows-like pattern upon the chest of the second cat contribute to the central dilemma of choice between the logical and the supernatural in the narrative. The textual themes extending the comprehensible coverage of the events provide Poe with a powerful narrative strategy – 'persuasive argument'. The reader cannot challenge the narrator's propositions and is almost convinced of the superstitious 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 textual themes, interpersonal themes are used in smaller numbers. According to Table 6, the number of interpersonal themes is 26 and the proportion of interpersonal themes to the total ranking clauses is 6.70 % in BC, whereas the number of interpersonal themes is 49 and the proportion of interpersonal themes to the total ranking clauses is 6.83 % in MI. Even though interpersonal meanings of modalization and modulation are made in both texts, they are not granted thematic status. The non-thematization of modality shows how the writers create their own authority in the texts.

It is seen in Table 6 that the number of topical themes is 336 and the proportion of topical themes to the total ranking clauses is 86.59 % in BC, while the number of topical themes is 642 and the proportion of topical themes to the total ranking clauses is 89.53 % in MI. The overwhelming majority of topical themes consist of personal pronouns: the number of personal pronouns as topical themes is 118 in BC, whereas it equals to 301 in MI. More than a quarter of topical themes are made up of the personal pronoun 'I', numbering 88 in BC and 166 in MI, which refers to the narrator, himself. Through the thematisation of the first-person narrator, Poe and Shelley maintain a consistent point of view because the role of the narrator is assigned to one particular character and the events are 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 BC, whereas the proportion of the personal pronoun 'I' to the total personal pronouns is 55.14 % in MI. BC shows more palpable signs of manipulation of the knowledge by a single narrator,

for the referents of the other personal pronouns 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). 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 of the narrator caused by the black cat's evil spell, the vast majority of topical themes consists of the personal pronoun 'I' indicating the main character who gives a first-hand account of the events. However, what gets to be the topical theme in Shelley's story is, on the whole, the one depicted in the title, 'The Mortal Immortal', and refers to the narrator indicated by the personal pronoun 'I' in the course of the text. At the same time, another personal pronoun 'she', numbering 58 in MI, 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. Although both stories are told from the first person point of view, it is only in MI that the female character (Bertha) occupies the thematic position and becomes the topical entity about whose deeds and feelings the reader is informed. In BC, 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, topical themes are realized by the other functions of the transitivity structure. When they take the initial position in the clause, they constitute the last type of themes, 'marked themes' in Table 6. The number of marked themes is 110 and the proportion of marked themes to the total ranking clauses is 28. 35 % in BC, whereas the number of marked themes is 143 and the proportion of marked themes is 19.94 % in MI. Both Poe and Shelley have shown a preference for the use of marked themes because they play a significant role in the rhetorical organization of the two texts as in (23) "**Mad** indeed would I be to expect it, in a case where my very senses reject their own evidence" (BC), and (24) "…and **a sorry figure** I cut among the Nestors of our village" (MI). In (23) and (24), 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 because the authors want to 'stage' the information about the narrator's state by complement-fronting. 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. Davidson (1980; as cited in Brown & Yule, 1989: 127) also notes that "the more marked the construction, the more likely that an implicated meaning will be that which the utterance is intended to convey".

A closer study of marked themes reveals that 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 7 indicates the frequency with which each circumstance type has been made thematic in the two texts.

Table 7

Circumstances as Marked Themes in BC and MI

Marked Themes	BC		MI	
Circumstance Type	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 M. T.	64	16.49	57	7.94
Total Marked Themes	110	28.35	143	19.94
Total Ranking Clauses	388		717	

According to Table 7, the majority of marked themes in both texts is composed of 'circumstances' especially 'temporal circumstances': the number of temporal marked themes is 29 and the proportion of temporal marked themes to the total ranking clauses is 7.47 % in BC, while the number of temporal marked themes is 33 and the proportion of temporal marked themes to the total ranking clauses is 4.60 % in MI. In BC, 45.31 % of marked circumstances consist of temporal circumstances, while 57.89 % of marked circumstances is comprised of temporal circumstances in MI. The writers' preference for marked use of temporal adjuncts highlights the locative orientation in the thematic progression of the two stories. Now that the synoptic interplay of the incidents is significant, the narrator needs to make explicit the link between what has happened before and what follows next.

It is also found that Poe foregrounds the contrast between nocturnal and diurnal goings-on by the thematisation of time circumstances as in (25) "**One night**, returning home, much intoxicated…I fancied that the cat avoided my presence…**One morning**,…I…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". In this way, he creates suspense 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 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 (26) "…**a second time** my hopes are about to be crowned, **a second time** they are destroyed…**five years ago** I had prepared the same…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 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 Shelley's precision to present the narrative sequence of events in their natural order enables the reader to infer that the second event (Cornelius's death) results from the first (Winzy's swallow of the magic liquid). "This type of non-logical inference has been characterized by Horn (1973) 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 (Brown & Yule, 1989: 144).

Table 7 also indicates that 11 spatial circumstances per 388 ranking clauses are made thematic in BC, however, the number of spatial marked themes falls to 5 per 717 ranking clauses in MI. The scarcity of the spatial data in the thematic position can be related to the fact that there is one major scene in each text - the average household. In BC, there are, however, some cases in which spatial marked themes foreground locative information about an important agent, as in (26) "The walls, with one exception, had fallen in. This exception was…in a compartment wall…and against which had rested the head of my bed…**About this wall** a dense crowd were collected…I approached and saw…the figure of a gigantic cat". The narrator's discovery of the dead animal's portraiture on the wall and the terror with which the dense crowd are seized are given through the thematisation of space circumstances.

The foregrounding of spatial thematisation highlights one of the important motifs of the story – the conflict between the supernatural and the logical: 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. Butt (1983; 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 7, circumstances of manner are used as marked themes more than spatial circumstances in both texts: the number of manner circumstances in the thematic position is 13 in BC, whereas there are 14 of them in MI. This thematisation of manner circumstances can be explained by the fact that the writers 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. Since marked themes 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 and create suspense.

The Ideational Analysis

This final analysis of the clause as representation deals with the exploration of the Transitivity patterns and involves the specification of the choice of a process and the associated participant roles in each clause. However, only the figures for the ranking clauses are shown in Table 8, which summarizes the results of the Transitivity analysis below.

Table 8

Processes in BC and MI

Transitivity	BC		MI	
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	86	22.16	162	22.59
Total Processes	374	96.39	651	90.79
Total Ranking Clauses	388		717	

According to Table 8, the process selections of both texts configure in a similar fashion, with material processes being highest and existential processes being lowest in frequency. The number of material processes is 157 and the proportion of material processes to the total ranking clauses is 40.46 % in BC, whereas the number of material processes is 242 and the proportion of material processes to the total ranking clauses is 33.75 % in MI. There is a higher concentration of material clauses in BC 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 BC, which is concerned with the evil deeds generating still more, there is one major 'material' event in MI: the narrator's swallowing the elixir of immortality.

This cumulation of material clauses is quite revealing in terms of power relations. Thwaite (1983; as cited in Poynton, 1989: 64) points out that "if one wishes to exert power, it is more effective to exert it within the domain of 'doing' rather than...'sensing' 'saying' or 'behaving'…", because "it is not easy 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 BC, 43 out of 67 Actors refer to the narrator, whereas only in a single instance is the wife presented as the doer. On the other hand, the fictional heroine of MI, 'Bertha' is presented as the one 'acting upon' on 13 different occasions. It is seen that Poe positions the male narrator as Actor more frequently. His portrayal

of the male narrator as the most powerful character reveals the ideological concerns of the male writer because unlike Shelley, who shares the Actor role between all the other participants, Poe purposefully pictures women as victims of male violence. Such representations of women reveal gender-stereotypes hidden in the grammar of material clauses.

Among the four major types of process, relational processes form the second largest group in both stories. The number of relational processes is 86 and the proportion of relational processes to the total ranking clauses is 22.16 % in BC, whereas the number of relational processes is 162 and the proportion of relational processes to the total ranking clauses is 22.59 % in MI. Unlike material clauses representing the doings of the participants, relational clauses provide descriptive information about the appearance of the phenomena and the qualities of the relevant participants. In addition to relational processes, another group of non-material processes is represented by mental processes.

Table 8 indicates that the number of mental processes is 65 and the proportion of mental processes to the total ranking clauses is 16.75 % in BC, whereas the number of mental processes is 117 and the proportion of mental processes to the total ranking clauses is 16.31 % in MI. In contrast to relational processes focusing on classification and description, mental processes are concerned with the representation of the participants' thoughts, feelings and perceptions. How the narrator's mood changes and what resides in his consciousness are reflected through the use of the mental processes as in (27) "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" (MI). Here, the narrator 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 articulates the passionate hatred Bertha's domineering guardian has provoked in him.

As seen in Table 8, the number of behavioural processes is 25 and the proportion of behavioural processes to the total ranking clauses is 6.44 % in BC, while the number of behavioural processes is 56 and the proportion of behavioural processes to the total ranking clauses is 7.81 % in MI. Both Poe and Shelley use behavioural processes because they depict the participants as physiological beings possessing species-specific responses. The coexistence of mental (Pme) and behavioral processes (Pb) enables them to reflect the changes in the narrators' mood and to indicate the resultant effects of material processes (Pm) produced on their body as in (28) "The fury of a demon instantly **possessed (Pme)** me…I…**grasped (Pm)** the poor beast by the throat…**cut (Pm)** one of its eyes from the socket! I **blush (Pb)**, I **burn (Pb)**, I **shudder (Pb)**" (BC). This makes the reader sense that the participants, although fictional in nature, are portrayed as real live beings. It is also observed in Table 8 that the density of behavioral processes is lower than that of mental processes in both texts. As they 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, as he is the 'Senser' of mental processes in the text. But the high degree of precision with which he expresses his emotions and ideas is not existent in the narrator's account of his behaviours because he cannot fully describe how he responds or looks without observing himself from outside. As a result, had the writers told the stories from the omniscient point of view, the all-knowing narrator would have given a more pictorial representation of the participants' behaviours.

Apart from mental and behavioural processes, verbal processes are also used in the two stories to indicate the symbolic activities of 'saying'. According to Table 8, the number of verbal processes is 24 and the proportion of verbal processes to the total ranking clauses is 6.18 % in BC, while the number of verbal processes is 61 and the proportion of verbal processes to the total ranking clauses is 8.50 % in MI. Verbal processes are found to be more frequent in MI because the voices of the participants other than the narrator are also heard as in (29) "…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…she **descanted** on the reverence and respect due to age...".

In addition to verbal processes in Table 8, there are also causative processes found in both texts: the number of causative processes is 10 and the proportion of causative processes to the total ranking clauses is 2.57 % in BC, whereas the number of causative processes is 13 and the proportion of causative processes to the total ranking clauses is 1.81 % in MI. Since both stories are concerned with the narration of the events, causative processes are not great in number and when compared to MI, BC has more causative processes because Poe is more inclined to give the explanations and reasons for the actions in the story.

The last class of processes to be discussed consists of existential processes: the number of existential processes is 7 in BC, while there aren't any existential clauses in MI. The reason why existential processes are rarely used in BC and not used at all in MI is that the two stories are predominantly concerned with the tangible or physical actions of the participants. Only on a few occasions, existential clauses are chosen in order to introduce the presence of a participant, as in (30) "There was a rope **about the animal's neck**", or to assert that an action is happening within the clearly defined boundaries of a setting, as in (31) "…during this period, there **came back** into my spirit a half-sentiment that seemed, but was not, remorse" (BC). Existential clauses also alert the reader to what will take place or be detailed in the following discourse, as in (32) "…Moreover, in one of the walls **was** a projection, caused by a false chimney…I made no doubt that I could readily displace the bricks at this point, insert the corpse, and wall the whole up as before…". Through the use of an 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.

Conclusion

With the purpose of exploring in what respects two texts resemble as well as differ, and how the similarities and differences can be related to their discourse organization, three types of lexicogrammatical analyses have been performed on the short stories, the Black Cat and the Mortal Immortal, in line with Halliday's Functional Grammar. The first of these analyses, the interpersonal analysis, concerns "how the writer relates to the reader" and who is identified as "the core participant being argued about" (Eggins, 2000: 331). As a result of the interpersonal analysis, it has been found that both writers prefer a monologic style of narration in the written mode, where the communication between the author and the reader is non-interactive due to the lack of aural and visual contact. However, there are gender differences reflected in the discourses of the two authors: the female author makes more frequent use of polite forms and hedging, which is indicative of tentativeness, stereotypically attributed to women's style of communication. Although both authors recount implausible life stories, it is the male author's narrator that attempts to exert his authority over the text and provides the reader with non-negotiable information. The female author's narrator, on the other hand, is more concerned with achieving an interactive style of narration. As for the attitudinal differences between their storytellers, Shelley's narrator expresses solidarity with his wife, whereas Poe's narrator denies the female participant's responsibility for the evil deeds in the story.

Secondly, the textual analysis relates to "what information is taken as given" or new, and "what distance is constructed between reader/writer, and between writer and event" (Eggins, 2000: 331). The textual analysis has revealed that both writers switch into a more dialogic mode of narration by using multiple themes along with simple themes and the shared preference for the textual themes extends the comprehensible coverage of the events as well as yielding a persuasive argument. In addition, both writers manage to establish a consistent point of view by thematising the first-person narrator. Yet, it is only in the female author's discourse that the female participant is given thematic status and becomes the topical entity, while the absence of the female subject as topical theme points to the dominant male position in Poe's story. It has also been found that the reader's attention is drawn to a prominent motif – the conflict between the supernatural and the logical – in the thematic development and both writers create suspense by using the familiar device of foregrounding.

Ultimately, the ideational analysis relates to "who initiates, what kinds of actions" and "who responds to those actions, and how" (Eggins, 2000: 330). It follows from the ideational analysis that both writers predominantly make use of material processes, which is quite revealing in terms of the power relations in texts. While the male author identifies the male narrator as the most powerful character by positioning him as Actor more frequently, the female author shares the Actor role between all the other participants. Similarly, it is in Shelley's narration that the voice of the participants other than the male narrator are also heard by means of verbal processes in discourse. Besides gender stereotypes hidden in the grammar of material clauses, the coexistence

of mental and behavioural processes enables the portrayal of fictional characters as real live beings in the two stories.

These three lexicogrammatical analyses enable a ternary interpretation of the two texts, whereby one can "shed light on how texts make meanings, where those meanings come from, and some of the implications they may carry with them" (Eggins, 2000: 332). In Halliday's (1990: 371) view, "an analysis of this kind" is instrumental in showing "why the text means what it does" as well as "why it is valued as it is". Such metafunctional investigation of the clause structure is highly significant in functional text analysis, because "the meanings are woven together in a very dense fabric in such a way that, to understand them, we do not look separately at its different parts", but "at the whole thing simultaneously from a number of different angles", with "each perspective contributing towards the total interpretation" (Halliday & Hasan, 1990: 23).

It is clear that in order for the average reader to evaluate the multiple meanings made in texts, reading for the plain sense would only prove too casual because it only allows for a literal interpretation of texts. The analysis of lexis, grammar and their functions (meanings in use) can, however, provide students with the opportunity to familiarize with the way texts are composed and thus help their interpretation of the texts as well as raising awareness of their potential effects on the readers. According to Goatly (2000: 75), "the linguistic analysis will reveal latent patterns which escape an ordinary meaning", and "critical reading can benefit greatly from such analyses, precisely because it brings to light what is ordinarily latent or hidden".

Now that "dealing with and understanding the persuasive and manipulative use of language is a major need in the contemporary world", it is a must for both students and teachers as efficient readers to be able to undertake a critical discourse analysis effectively (Cook, 2003: 68). Hyland (1994; as cited in Bloor & Bloor, 1995: 232) also advocates that materials writers "need detailed analyses of the rhetorical and linguistic organization of the tasks (that need to be taught) if they are not to be over-reliant on their own intuition". Therefore, functional text analysis can help them to identify a range of different and suitable types of texts for language instruction as "there has been a misguided overemphasis" on the teaching of specific genres; i.e. "narrative" (Goatly, 2000: 30). As for its benefits to students, functional text analysis can alert them to certain reading positions "from where the text seems unproblematic and natural" and guide them into a critical interpretation of difficult texts they may encounter as prospective readers of English in tertiary education (Kress, 1990: 36; Bloor & Bloor, 1995).

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