UNIVERSITY OF MISAN

COLLEGE OF EDUCATION

THE DEPARTMENT OF ENGLISH

THE DEFORMED IDENTITY: A STYLISTIC ANALYSIS OF MARY SHELLEY'S *FRANKENSTEIN* IN TERMS OF HALLIDAY'S FUNCTIONAL GRAMMAR

A THESIS

SUBMITTED TO THE COUNCIL OF THE COLLEGE OF EDUCATION, UNIVERSITY OF MISAN IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS IN ENGLISH LANGUAGE AND LINGUISTICS

By

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2019 A.D.   **1441 A.H.**

بسم الله الرحمن الرحيم

(وقل رب زدني علماً)

صدق الله العلي العظيم
سورة طـه (آية ١١٤)

(And say,' O my Lord, increase me in knowledge.')

(TAHA: 114)

(Arberry, 1955:347)

The Supervisor's Certificate

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Acknowledgements

Most of all I thank God for His aid to help me accomplish this work. I would like to express my great gratitude and respect to the supervisor Prof. Dr. Samir AbdulKarim Ibrahim Al-Sheikh for his great help, and precious comments throughout all the stages of this thesis. I am grateful for the assistance, support and advice of the following persons who made this work possible. The Dean of the College of Education/University of Misan, Prof. Dr. Hashim Dakhil Hussein AL- Diraji for his patience and advice. The head of Department of English Assist. Prof. Dr. Ala′ Dhafer Amer for her necessary facilities.

Sincere thanks are due to all staff members of the English Department of English, College of Education, University of Misan for granting me the opportunity to complete this work and my sincere thanks go to the Lecturer Ali Abdulhamed Faris from (College of Arts/ University of Basrah/ Department of English) for his useful comments and support.

I would like to thank the staff members of the libraries of the College of Education. Many thanks to all my friends and relatives for their support and help.

Finally, My utmost thanks go to my husband Dr. Ibrahim Majer Mohammed Al-Behadily for his love and patience.

DEDICATION

To

My family With My Deep Gratitude for Their

Support and Patience

ABSTRACT

This study is set to investigate the dominant types of clauses and their functions in Mary Shelley's *Frankenstein.* This study purports to scrutinize Mary Shelley's *Frankenstein* or *The Modern Prometheus* as a Gothic fiction in which the ill-treatment of the deformed human nature leads to the development of malevolent actions. These actions are encoded into a narrative structure. The study aims at exploring the structure of the clause as represented in the selected narrative text. It is an attempt to unravel the dominant type(s) of clauses in the language of Mary Shelley's literary work. The linguistic data will be analyzed in terms of Halliday's Functional Grammar (FG) 1985. The study proceeds with the hypothesis that being a narrative text, Mary Shelley's *Frankenstein* is governed by a set of metafunctions constructed into a set of clauses. One finding is that Mary Shelley's *Frankenstein* or *The Modern Prometheus* witnesses the predominance of the Material Process Clauses as the representation of the world of reality. In addition, the narrative language designates structure to the complexity of human nature in meaning and characterization. The language of the novel is not merely a set of linear strings of linguistic elements; these linear structures function as a stylistic vehicle for transmitting, not only the characters' visions and emotions, but also the author's worldview or ideology as well. Though the scope of the study is confined to *Frankenstein* or *The Modern Prometheus* as linguistic data, it has recourse to resources on the *Gothic* and *Romantic* fiction to comprehend the cultural and knowledgeable background of Shelley's literary work of art. In spite of the fact that *Frankenstein* is a narrative about a monstrous creature who has committed a serial of crimes, still the literary text is a human experience; it holds a humanitarian message.

The study is organized into five chapters. Chapter One is an introductory, it introduces the basics of the study as the problem of the study, the aims, the hypothetical statement, and the procedures to be applied to sustain the hypotheses of the study. Chapter Two exposes the literature review of the study. Being a stylistic study, the notion of *stylistics* with its knowledgeable roots is explored. The chapter also attempts to integrate a network among stylistics, linguistics and literature. In addition, it treads the path of narration and narrative as a literary genre. Chapter Three is theoretical in tradition. It delineates Halliday's Functional Grammar (FG). The chapter describes insights into the concept of language from a functional stance, the *metafunctions* or the functions of language (i.e. the ideational, the interpersonal, and the textual), the notion of *transitivity*, the *clause* as representation of meaning with its main types. If chapter Three is conceptual in trend, chapter four is analytical in nature. Having outlined the novel in its main thematic structure and the hero of the monstrous deeds, the chapter is fundamentally involved with the analysis of selected extracts taken from Mary Shelley's *Frankenstein* or *The Modern Prometheus* as specimen for stylistic analysis. Chapter Five deals with the results derived from the stylistic scrutiny. It also gives a set of recommendations and suggestions for further researches.

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CHAPTER ONE

INTRODUCTION

This Chapter is schematized to introduce the basics of the study. It highlights the problem of the study which is mainly devoted to explore Mary Shelly's *Frankenstein* or *Modern Prometheus* from a stylistic perspective. The study, therefore, aims at investigating the predominant clauses in the narrative text and their function in meaning-making. In addition, it deals with the hypotheses, the procedures and the scope of the study.

1.1 Problem of the Study

This study is set to investigate the dominant types of clauses and their functions in Mary Shelley's *Frankenstein or the Modern Prometheus*. In spite of the fact that *Frankenstein* is a narrative about a monstrous creature who has committed a serial of crimes, still the literary text is a human experience; it holds a humanitarian message. This meaning and meaning-making are interpreted in terms of the stylistic theory. So, this study purports to scrutinize Shelley's *Frankenstein* or *The Modern Prometheus* as a Gothic fiction in which the ill-treatment of the deformed human nature leads to the development of malevolent actions; these actions are encoded into narrative structure. The narrative text will be analyzed and interpreted in terms of Halliday's Functional Grammar (FG). Therefore, the researchable questions that are possibly raised are as follows:

1. What are the predominant process clauses underlying the narrative text?
2. What value the stylistic features have in the narrative structure?
3. How does the sphere of the text represent the world of reality?

1.2 The Aims

Being a narrative text, the study aims at:

(1) exploring the clause as representation of reality in terms of Halliday's Functional Grammar (FG) in Mary Shelley's *Frankenstein*.

(2) stating the frequency of occurrences of clauses in the narrative text.

(3) relating the micro- sphere (the text) to the macro-sphere (the physical world).

(4) exposing the metafunctions in the novel.

1.3 The Hypotheses

It is hypothecated that:

(1) being a narrative text, Mary Shelley's *Frankenstein* is governed by a set of metafunctions constructed into a set of clauses.

(2) the narrative language designates structures which manifest the complexity of human nature in meaning and characterization.

(3) the micro-universe (the literary text) is the representation of the external world.

1.4 The Procedures

To test the validity of the above-mentioned hypotheses, the following procedures have been used:

1. describing the outline of the narrative linguistics data.
2. identifying the clauses as representation in the linguistic data.
3. analyzing the clause as transitivity patterns in terms of Halliday's Functional Grammar (FG).

4. identifying the dominance of certain types of clauses and their functions.

1.5 The Limits

The study is constructed to anatomize the structure of Mary Shelley's *Frankenstein* as linguistic data. However, the study has recourse to resources on the Gothic and Romantic fiction to comprehend the cultural and knowledgeable background of Shelley's literary work of art. In spite of the fact that *Frankenstein* is a narrative about a monstrous creature who has committed a series of crimes, still the literary text is a human experience; it holds a humanitarian message. This meaning and meaning-making are interpreted in terms of stylistic theory. It is worth mentioning that the study will be confined to the ideational function.

1.6 The Value

A body of studies has been devoted to penetrate Mary Shelley's *Frankenstein* from different literary and psychological perspectives. This study is a new adventure to explore the set of clauses in the novel from a purely functional stance. The college students will apprehend the novel as a linguistic universe lending itself to stylistic analysis. The stylistic lesson focuses on how meaning is encoded in a given narrative genre.

CHAPTER TWO

THEORETICAL BACKGROUND

This chapter delineates the notion of style/stylistics as related to the notion of narrative/narratology. It explores literary stylistics in its historical development. The meaning of any text may be analyzed through the usage of language in contexts and that will be of paramount importance to the stylisticians to work on. In addition, the chapter generates a network among stylistics, linguistics, and literature. Moreover, it treads the path of narration and narrative as a literary genre.

2.1 Style and Stylistics

In modern linguistic theory, there is a renewal of revival in the figures of speech. This new interest leads to the emergence of the theory of style and the theory of narratology. Stylistics deals with the notion of style in language. Scholars have expressed their viewpoints on style in literature. In Galperin's view (1977: 11) "the correspondence between thought and expression is revealed through using a style which affirms general, abstract notions and a distinctive way of showing language usage." Also, he argues (ibid) that "a true idiosyncrasy of style is the result of an author's success in compelling language to conform to his mode of experience." So, this is a mode of behaviour or way of thought to individual suits to clarify the role of style to the communication of a system of emotions and thoughts. Leech and Short (2007:10) define the notion of style as "the study of language use. The style is a device in which a study is made of the options that are availed of a particular author or in a particular text." Consequently, style includes selections which are made from the use of a language. "In addition, stylistics is an instrument in

which literary language is taken into consideration while literary stylistics makes the relation between style and aesthetic function distinctly" (ibid). Stylistics is the study of the ways in which meaning is created through language in literature as well as in other types of text. It explores how readers interact with the language of the literary texts in order to explain how the reader understands and is affected by the text when it is read. Stylistic processes show an interest in the producer of the text, investigating the style of a particular author, for example, some stylisticians focus more on the text itself and others dedicate their interest to the reader and the function of readers play in meaning production.

New traits in stylistics emphasize that the construction of meaning needs to be accounted for as a double exercise encompassing as much text-informed inferences as the intellectual processes that permit text comprehension. Raymond (1973: 11) believes that "stylistics is the linguistic study of different styles." Stylistics is concerned with the linguistic structure use in texts. Stylistic analysis enables one to recognize the way in which humans verbalize their experience. The style of a writer is expressed, not only by his choice of words, but also by the grammatical clauses and structures. Analyzing and dissection of a text, in fact, enhance our appreciation of literature or any piece of writing, or speech. Simpson (2004: 3) says:

> **why should we do stylistics? To do stylistics is to explore language, and, more specifically, to explore creativity in language use. Doing stylistics thereby enriches our ways of thinking about language and, as observed; exploring language offers a substantial purchase on our understanding of (literary) texts. With the full array of language models at our disposal, an inherently illuminating method of analytic inquiry presents itself. This method of inquiry has an important reflexive capacity insofar as it can shed light on the very language system it derives from; it tells us about the 'rules' of language because it often explores texts where those rules are bent, distended or stretched to breaking point.**

Interest in language is always at the fore in a contemporary stylistic analysis which is why you should never undertake to do stylistics unless you are interested in language.

Fowler gives a new perspective to the interdisciplinary field of stylistics, he argues that "style denotes a characteristic use of language. Style has been variously defined according to its orientation in the writer's personality, the impressions of the reader, an individual text, and the collective features of a genre" (1986: 17). The origin of the concept of style can be retired to the classical school of rhetoric, which considers style as a part of the approach of persuasion. "A branch of rhetoric in ancient Greek, was related to the relation between form   and content   and the characteristic features of literary language" (Leech and Short, 2007: 25). So, Aristotle wrote on rhetoric, which focused on the art of persuasion, whereas the rise of literary stylistics as an academic discipline is primarily a 20th century phenomenon. Since the day of Aristotle, the problems of style has been attracting attention of critics and scholars.

Over the centuries, many approaches are developed to study style. The proper linguistic studies of literature, however, have been done necessarily through the application of modem linguistics. The linguistic notion of style developed within the field of stylistics, which can be divided into three schools: style as choice, style as register and style as deviation (ibid). According to Halliday (1973: 103) "there are no regions of language in which style does not reside." In spite of this, there are probable only a few stylisticians who ultimately agree about what style is. The term of style is a wide broad, we speak of style in architecture, painting, clothes, behaviour, literature, speech, etc. People have their individual style of thinking, speaking, and writing. The way we think and speak modifies the way we write, or the way others write influences our thought and speech. In every age the major

writers help to shape the thinking and feeling, and hence the style, of their contemporaries. But the study of style cannot be confined only with individual style of a writer. The term has a wider meaning and wider implications.

The study of stylistics is considered as one of the significant tools to analyze a literary piece from the point of view of language. There are a number of scholars such as Leech and Short who are engaged in the interpretation of different genres of literature such as prose, poetry, drama, short story and one-act-play with the help of stylistics. Leech and Short's stylistics approach (2007: 18) "is fundamentally interested in fiction as a genre. Stylistics is the study of linguistic style, whereas theoretical linguistics is the study of linguistic form." To describe decisions when faced with two or more possibilities, the style is used in linguistics which language makes ready to a user, so the choices necessary for the simple expression of a meaning. The linguistic form can be interpreted as a set of possibilities for the production of texts, as a result of that linguistic form makes possible linguistic style.

2.2 Literary Stylistics: Historical Development

Stylistics has been defined as the analysis of the language of literary texts, usually taking its theoretical models from linguistics, in order to undertake this analysis. As Simpson (1997: 48) states "stylistics uses linguistic analysis to provide a window on the devices which characterize a particular work." Literary Stylistics is the study of literary style from a linguistic perspective. Its focus is on the interpretation of literary texts through the investigation of language organization (ibid). The stylistic functions are emanated intuitively which are found to contribute to our perception and interpretation of texts. Simpson (ibid: 7) points views that

> **literary stylistics is concerned with providing the basis for fuller understanding, appreciation and interpretation of literary text. The general impulse will be to draw on linguistic insights and to use them in the service of what is generally claimed to be fuller interpretation of language effects than is possible without the benefit of linguistics.**

The goal of most literary stylistic studies for Wales (2011: 438) "is not only to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text." The essential difference between stylistics and literary criticism in Widdowson's words (1975: 20): "Stylistics takes language as primary and artistic values incidental to linguistic description secondary. Literary criticism, on the other hand, takes artistic values as primary and refers to language in so far as it serves as evidence for aesthetic assessments." The main focus of stylistics is in the literary texts rather than the author. In the nineteenth century, the focus was on the author. In Great Britain, two important critics such as I. A. Richards and William Empson came on the scene and changed the direction of literary criticism. According to Simpson (2004: 13) "They more concentrated on the literary texts. They formed the opinion that readers get affected by the text."

In ancient Greeks the use of language could be seen mainly as an effort to create speeches. Missikova (2003:9) states that "the development of stylistics is based on the art of creating speech which was called Rhetoric, its aim was to train speakers to create effective and attractive speeches," he (ibid) also shows "the process of artistic creation which was called Poetics. Its aim was to study a piece of art, and unlike Rhetoric, it is focused on the problems of expressing the ideas before the actual moment of utterance." The work of Aristotle (384-322 B.C.) entitled *Poetics* is considered to be a pioneer publication in this field. Missikova (ibid) shows that "the development of stylistics is also based on the study of creating and guiding a dialogue, talk or

discussion, as well as the study of methods of persuasion. It was called Dialects." *Poetics* known at present as literary criticism, Rhetoric and Dialects developed into stylistics (ibid). For Crystal and Davy's (1969: 117) point of view "stylistics as a sub-discipline came in the limelight in the second half of the twentieth century with the publication of a number of books that included many articles on stylistics".

There is another important point in the historical development of stylistics is that "it was an extension of literary criticism in the early twentieth century. This approach is known as *practical criticism*. It is matched by a similar critical movement in the USA, associated with Cleanth Brooks, René Wellek, Austin Warren and others, called *New Criticism*" (Sebeok, 1960: 90). New Criticism is based on the description of literary works as independent aesthetic objects. Although both practical and new criticism pay too much attention to the effect of the text on the readers, yet from the stylistic point of view, it is not enough to criticize a text because intuition is not enough and must analyze the text in detail. These two movements proved crucial in the historical development of stylistics because they laid more emphasis on the literary texts especially on the language of the texts. These critics did not analyze the language of texts very much, but, rather, paid very close attention to the language of the texts (ibid). In many respects, however, stylistics is close to literary criticism and practical criticism by far the most common kind of material studied is literary, and attention is largely text–centered. Practical criticism concentrates on the literary texts themselves, and how readers were affected by those texts.

2.3 Stylistics, Linguistics and Literature

Dealing with language as a network of signs and a device of communication, it is possible to study stylistics, linguistics and literature in a systematic way. Stylistics is often regarded as a linguistic approach to literature and understandably so, since the majority of stylistic attention so far has been devoted to literary texts. This shows the role of stylistics in interpreting literature. Stylistics plays a role in understanding and interpreting literature. Turner (1972:17) accounts that "stylistics is that part of linguistics which concentrates on variation in the use of language, often, but not exclusively with special attention to the most conscious and complex uses of language in literature." There are two points of view from which it is possible to study the language of literature. Maybe it is possible to use only the literary work as a document in linguistic history, for example, there is rich material for the history of English language. In this kind of study literary works are used as sources and documents for the purposes of linguistic. But linguistic study becomes literary only when it serves the study of literature, when it aims at investigating the aesthetic effect of language, in short, when it becomes stylistics. Stylistics or the study of style, can be viewed in several ways, so there are several different stylistic approaches. This variety in stylistics is due to the main influences of different branches of linguistics and literary studies. Stylistics is a systematic way of exploring a literary text especially the language of a text and tries to explain how language creates meaning, style and certain effect. The study of stylistics is considered as one of the significant tools to analyze a literary piece from the point of view of language.

The connection between stylistics and linguistics is that stylistics uses models of language and analytical techniques from linguistics to facilitate the study of style in its widest. Fowler, (1966:81) comments that "stylistics is the study of linguistic style, whereas (theoretical) linguistics is the study of

linguistic form." The term 'style' is used in linguistics to describe the choices which language makes available to a user, above and beyond the choices necessary for the simple expression of a meaning. Linguistic form can be interpreted as a set of possibilities for the production of texts, and thereby linguistic form makes linguistic style possible. There is a presupposition that every linguistic feature in a text has potential significance. In linguistics, "stylistic analysis shows patterns that are used in speech and writing. In literary studies, it is used for the purpose of studying meaning in a text. In addition to that, stylistics is the study of style in order to display non-verbal and verbal language" (Crystal and Davy, 1967: 12). The writer or reader wants to study the effect that is communicated to the speaker or listener. In other words, to understand the meanings in the texts and features of writing, stylistic analysis plays an important role. Stylistics, in brief, is concerned with style, the analysis of literary text and the application of linguistics to the literary texts.

There is a distinction between two main types of stylistics: *literary stylistics* and *linguistic stylistics*. It is sometimes called *literary stylistics* because it tends to focus on literary text; whereas linguistic stylistics because of taking its model from linguistics. Wales (2011: 438) explains that "linguistic stylistics is primarily explained with the description of language used in a text, while literary stylistics is fundamentally interested in interpreting the message of a work of art; making a personal message of an artist gain popular significance." Stylistics organizes the structures of the language with or without grammatical rules in other to achieve a particular goal of communication. Literary stylistics deals with valuation of literature through the analysis of figures of speech or peculiar communication within literature (ibid). Linguistic stylistics is primarily concerned with the description of language used in a text, while literary stylistics is principally

interested in interpreting the message of a work of art; making a personal message of an artist gain communal significance.

Wales (2011: 438) shows "the distinction is made between literary and non-literary stylistics, and such a distinction usually refers to the kind of texts." Hence, literary stylistics is concerned with the analysis of literature whereas non-literary stylistics is concerned with the analysis of non-literary texts. However, where the term literary stylistics is used in contrast to linguistic stylistics, Wales (ibid) argues that "the distinction is not between the kinds of texts studied, but between the objectives behind such analysis." Literary stylistics in this case is concerned with using linguistic techniques to assist in the interpretation of texts, whereas linguistic stylistics is about doing stylistic analysis in order to test or refine a linguistic model in effect, to contribute to linguistic theory.

The goal of most stylistic studies is to show how a text works, not to describe the formal features of texts, but in order to show their functional significance for the interpretation of the text; or in order to relate literary effects to linguistic devices where these are felt to be relevant.

It turns out that there is a call for linguistics to scrutinize literary texts. He also illustrates that "a stylistic analysis may cease to be dynamic without recourse to the theories of modern linguistics" (Al-Sheikh, 2018: 9). In Halliday's view, the description of the linguistic elements that occur in a piece of literary writing, the account of how it exemplifies the system of the language, is part of the analysis of the piece of writing as a literary work (ibid). In his stylistic approach to literary texts, Halliday has attempted to realize the validity of a linguistic theory in describing and interpreting the various linguistic characteristics of a verbal work of art.

2.3.1 The Language of Literature as Connotation

Language produces two levels of meaning; the denotative meaning, and the connotative meaning. Denotation is a dictionary definition or a literal meaning of a word, while connotation refers to the various associations and secondary meanings that the word may evoke. Denotation and connotation concern the relationship between the signifier and the signified. "While Saussure (1916) tended to focus on denotative meaning in his model of the sign, that the signified concept of a given signifier comprises denotative as well as connotative meaning" (Norgaard et al, 2010: 79). For example, when you say *The cat is scratching the sofa,* you clearly have some particular, individual cat in mind, and the relation between the cat and that animal is one of reference. Now the word cat itself cannot normally refer to any particular entity in this way. However, one way of looking at the central meaning of cat is to see this as consisting of all the cats in the real or conceptual world that is, as the totality of things to which the word cat might reasonably be applied. This interpretation is called the denotation of the word cat. Leech (1981: 35) thinks that "denotation is most frequently contrasted with connotation, but it has important similarities to sense, which is essentially a more directly linguistic way of interpreting the same kind of meaning." As some writers have a habit of using denotation almost interchangeably with reference, but this is inappropriate. Crystal (2008: 102) makes distinction between the two terms. So, connotation is

> **a term used in semantics as part of a classification of types of meaning; opposed to denotation. Its main application is with reference to the emotional associations (personal or communal) which are suggested by, or are part of the meaning of, a linguistic unit, especially a lexical item. Denotation, by contrast, covers the relationship between a linguistic unit and the non-linguistic entities to which it refers.**

The philosophical use of the two terms is different since the meaning corresponds to the distinction between sense and reference, where the first concerned with the relationships of equivalence between terms and propositions, the latter with their external-world status and truth-value. Crystal (ibid) gives the example, "the connotations of the lexical item December might include 'bad weather', 'dark evenings', etc. (for north Europeans, at least), or 'parties', 'Christmas', etc. Alternative terms for connotative meaning include affective and emotive." These two levels must be used with caution since the implied meaning is equal to the literal meaning and contradicts personal attachments. For example, "the denotation of dog would be its dictionary definition of 'canine quadruped', etc., while its connotations might include 'friend', 'helper', 'competition', etc" (ibid: 136), while Yule (2006: 127) explains that "denotation and connotation are useful of their expression in terms of literal meaning, neutral value and limitations in order to express their cultural, associative and figurative meanings." For example, "the word *pig* simply denotes a specific animal, but the connotation of the term is often negative and it can be used in a figurative way, for example, to describe a person" (ibid). The connotation of a term depends on the usage community's values and beliefs, whereas denotation does not.

It is difficult to categorically point out what the language of literature is. Simpson (1997:1) contends that "there is no such thing as a literary language." This implies that there are no items of modern English vocabulary or grammar that are inherently and exclusively literary. It is practically difficult to make a clear-cut linguistic distinction between literature and other subjects. In fact, Simpson stresses that "the concept of literary language is a *Chimera*." Despite the wide assumption to the contrary, there are no particular linguistic features or sets of linguistic features, which are found in literature that cannot be found in other kinds of text, for example, a religious text. Widdowson (1975: 47)

argues that "what does seem crucial to the character of literature is that the language of a literary work should be fashioned into patterns over and above those required by the actual language system." The term 'literary' is a functional description not an ontological one. "Literary language has no 'ontology': it has no permanent or fixed existence. 'literary' is a quality conferred upon texts not according to what they are, but according to what they do" (Simpson, 1997:8). It is, however, expedient to note that denying the existence of literary language is like denying the very existence of literature as a discipline (Bradford, 1994: 78). Literary communication, therefore, works not on the presence of a clearly defined linguistic code but on the very absence of such a code (Widdowson, 1975: 47). Widdowson proposes to create acts of communication which are not dependent on social context and expressive reality. It is conveyed through literature which it does not follow the rules of language and grammar because it is used to organize form and structure, and can be understood by reading the whole context.

2.3.2 Narration and Narratology

In modern theory of narration, two interrelated, yet distinct terms are circulated, i.e. 'narrative' and 'narratology'. Egan (1995: 125) thinks that a narrative or a story is "a report of connected events, real or imaginary, presented in a sequence of written or spoken words. Narrative can be organized in a number of thematic or categories; nonfiction and fiction proper formal." Narrative is found in all forms of human creativity, art, and entertainment, including speech, literature, several art movements, such as modern art. Oral storytelling is the earliest method for sharing narratives. Narratives may also be nested within other narratives, such as narratives told by an unreliable narrator (a character). The set of methods used to communicate the narrative through a process narration. Scholes and Kellogg

(1966: 4) provide "a convincing history of this type of novel to the 20th century, even when they were doing their basic tasks to describe and analyze the nature of the basic elements of the narratives: meaning, character, plot and foresight." The theory of narration has been developed and is concerned with the letter, the word and the narrative.

Narratives are to be distinguished from descriptions of qualities, states, or situations, and also from dramatic enactments of events, although a dramatic work may also include narrative speeches. In the study of fiction, Scholes and Kellogg illustrate that "it is usual to divide novels and shorter stories into first-person narratives and third-person narratives. As an adjective, narrative means characterized by or relating to storytelling, thus narrative technique is the method of telling stories" (ibid). Narrative is associated above all with the act of narration. Some theorists of narratology have attempted to isolate the quality or set of properties that distinguishes narrative from non-narrative writings, this is called *narrativity*. According to Todorov (1969: 9) as a discipline, "narratology began to take shape in 1966, the year in which the French journal Communications published a special issue entitled *The structural analysis of narrative* , and this is still a good working definition of narratology." He believes that the term *narratology* "was coined three years later, by one of the contributors to that special issue. Narratology is the theory of the structures of narrative" (ibid). As he defines this term to investigate a structure, or to present a structural description, the narratologist dissects the narrative phenomena into their component parts and then attempts to determine functions and relationships. The narration process differs from the novel in terms of discourse between the reader and the author and the narrator and irrigated it is an important aspect in the process of full communication. Bal (1997:4) sheds more light on the term. She says:

> **Narratology studies the nature, form and functioning of narrative (regardless of medium of representation) and tries to characterize narrative competence, it examines what all and only narratives have in common as well as what enables them to be different from one another, and it attempts to account for the ability to produce and understand them.**

In critical studies and narratology, it has involved the discussion of voices and points of view, of the different kinds and levels of narration (first person; third person; omniscient, etc.), perspectives of vision, and the modality of fiction. According to Abrams (1999: 173), narratology refers to "the practice of narratives of all literary forms dealing in particular with narrators, identifying structural elements and types of methods and analyzing the types of discourse through narrative." Current narratological theory picks up and elaborates upon many topics in traditional treatments of fictional narratives, from Aristotle's *Poetics* in the fourth century B.C. to Wayne Booth's The *Rhetoric* of Fiction (1961); current theory, however, applies to such topics concepts and analytic procedures which derive from recent developments in Russian formalism and especially in French structuralism (ibid). A primary interest of structural narratologists is in the way that narrative discourse fashions a story, the mere sequence of events in time into the organized and meaningful structure of a plot.

2.4 Forms of Narration

The narrative form, whether fiction or truth, is important to use narration for various purposes. It can be elicited certain emotions, whether happiness or sadness or can be simply tried to make someone laugh. For each purpose, there will be a narrative form which is best suited to it. Narrative form is "a literary element that provides a structural framework to describe the manner and order of an event. Plot and structure of the narrative play a very significant role in a successful writing" (Scholes and Kellogg, 1966: 11). In

simple words, a narrative form can be defined as the structure of content used to tell a novel. In this way, it is a form of rhetoric as it is trying to convey something from one mind to another through discourse.

There is a sort of closeness between the narrative development and the biological one. "The development of forms within the narrative tradition is a process similar in some ways to biological development. Man, considering himself the end of an evolutionary process, naturally sees evolution as a struggle toward perfection. The dinosaur, could he speak, might have another opinion" (Scholes and *et al.,* 2006: 20). Similarly, a contemporary novelist can see himself as the culmination of an ameliorative development; it can put together an artificial epic with a surface similarity to the originals, as it can produce a museum dinosaur; but the conditions which produced the originals have passed. God will never recover that lost innocence which He displayed in the creation of those beautiful monsters, nor will man ever again be able to combine so innocently materials drawn from myth and history, from experience and imagination individual literary works did not collapse and literary development was more complex than biological development (ibid).

The most important aspect of early written narrative is the fact of the tradition itself. The epic story-teller is telling a traditional story. The primary impulse which moves him is not a historical one, nor a creative one; it is re-creative. Robert Scholes, James Phelan, Robert Kellogg retell "a traditional story, and therefore his primary allegiance is not to fact, not to truth, not to entertainment, but to the mythos itself (the story) as preserved in the tradition which the epic story-teller is re-creating" (ibid: 12).They mean "the word mythos precisely this in ancient Greece: a traditional story" (ibid). The basic means is that many of the literary and cultural scholars of the theorists have suggested that narrating or telling diverse stories about how to do something

else is the primary means by which it is understood the world and give meaning to society in addition to organizing lives and experiences. It is necessary to understand the plot of the narrative, which can be conveyed to express narrative structure is a literary work through which the basic role can be understood to develop narrative forms correctly. As Robinson (1989:15) argues that "the fictional narrative is divided into two basic elements, romantic and educational," since the fictional novel is aimed at beauty or good. The world of romance is the ideal world, where poetic justice prevails, and all artists use linguistic ornamentation to decorate the novel. The novel must give new forms just as it did in ancient epics because it is an unruly composite always inclined to collapse into its constituents.

2.5 Text and Narrative

The word "text" is used in linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole. Halliday and Hassan (1989: 2) define a text as "a unit of language in use. It is not a grammatical unit, like a clause or a sentence; and it is not defined by its size." It is the text that tells us the story and the narrative differs from most other types of texts in that it relates to a series of events related only to real or fictional and somewhat organized manner. Halliday and Hassan suggest that "a text is sometimes envisaged to be some kind of super-sentence, a grammatical unit that is larger than a sentence but is related to a sentence in the same way that a sentence is related to a clause,… A text is considered as a semantic unit: a unit not of form but of meaning" (ibid). The text relates to the phrase or sentence in its perception rather than its size. A text does not consist of sentences; it is realized by, or encoded in, sentences. The purpose of narrative text is to entertain, to gain and hold a reader's interest; however,

writers of memoirs and novels often relate complex stories that examine universal ideas, events, and issues. Stories are frequently used interchangeably with narratives, narratives with texts and texts with discourse. In addition to familiar kinds of written narratives, such as history books and novels, there are oral narratives, that is, stories told in conversation. According to Trask and Stockwell (2007: 181)

> **In the early 1970s, the American linguist William Labov examined natural oral narratives and proposed a general six-part structure for them: an abstract (indicating that a story is about to begin), an orientation (setting the scene and introducing the main characters), the complicating action (the main events), a resolution (the outcome), an evaluation (explaining the point of the story), and a coda (signalling that the story is over).**

It seems that this is the prototype form for narratives. Deviations from this form generate certain effects in the audience. Trask and Stockwell (ibid) argue in more recently, "a number of linguists have devoted themselves to the study of narratives of various types, and some of them have attempted to develop story grammars, general structural outlines to which particular types of narrative tend to conform." It is natural for anthropologists to study the rules of narrative construction in different cultures and thus develop the field of narrative science as an interdiscipline crossing linguistics with literary criticism and theory. Knapp and Watkins's point of view (2005: 116) "one that regards not all discourse and not every text as narrative, nor every narrative as a story." The reason for doing so is a belief that viewing every type of text as story obliterates those qualities that make stories vivid and powerful.

A narrative text is a type of text talking about a series of events that happened to a person or a character. The character can be a person, animal,

plant or thing. It aims to entertain, to get and retain the attention of the reader or listener of the story, to teach lesson, to explore social values and moral values. According to Veronika, (2016: 115) "the simple structure of the narrative text is orientation, complication, and resolution." Some linguistic features of the narrative texts are presented as follows:-

(a) The story is written in the first person (I, we) or third person (she, he, and they).

(b) The verbs are in past tense. For example: One day a man and his son went to the jungle to hunt deer.

(c) Chronological (plot or content have a chronology of events that happened in a particular order)." So that it is sequenced in time and use time connectives; once upon a time, after a while, then, finally. Connectives are widely used to move the narrative along and to affect the reader.

(d) Main participants are characters with recognizable qualities, are often specific and individual.

(e) The processes that mostly occur in this kind of text is material, verbal and mental (Knapp and Watkins, 2005: 117).

2.6 Elements of Narrative

Narrative techniques provide deeper meaning for the reader and help the reader use imagination to visualize situations. Narrative literary techniques are also known as literary devices. Before looking too closely at narrative techniques, it is important to understand that literary elements in narratives include such things as the setting, plot, theme, style or structure, characters, and perspective, or voice of the story, since literary techniques are best understood in the context of one of these elements. "Narrative is an application of the everyday use of this term, as part of the linguistic study of discourse, which aims to determine the principles governing the structure of

narrative texts" (Crystal, 2008: 320). A narrative is seen as a summary of past experience in which language is used to structure a sequence of real or fictitious events. Crystal specifies the structural study of narrative as 'narratology'. Structural elements are proposed, such as those which initiate a narrative (e.g. a summarizing abstract, a story orientation) or those which close it (e.g. a closing summary, a narrator's evaluation). There is a focus on such notions as theme, plot, character, role, and point of view, especially in studies of literary narrative. Prince (1982: 186) asserts "the character of the narrator is identified by the narration, which determines the identity of the character and is revealed through the story presented to him." He also argues that "the structure of the narrative consists of the content of the story and the form used in the narration of the story" (ibid).

There are two common ways to describe these two parts of narrative structure: story and plot; where the story refers to the raw materials of dramatic action as they might be described in chronological order. On the other hand, plot refers to how the story is told, the form of storytelling, or the structure, that the story follows. the novel is a complete body of the novel whose elements represent its members. The writer has to face the challenges if he does not know the basic elements of the story. "The novel can be long enough to be written as a complete book, which is divided into smaller parts called chapters. They are published in a magazine or anthology" (Barthes, 1975: 109). Novels and stories are shared in some common narrative elements. Elements of narrative are the devices of storytelling and the most important elements that can make the novel or the story is complete and make the work successful: The plot, setting, point of view, and character. It is important to understand that literary elements in narratives include such above things (ibid). As the narration can be defined as the narrative by the definition of the basic elements, and the development of ideas. The narratives are the

cognitive structure, the type of text and the source of communication between people using examples of literature and face-to-face interaction to discover the basic features of the narrative.

2.6.1 The Plot

Plot is the literary element which helps to understand the novel and understand the procedures and display the causal order of events. It is the scene that occurs against the work of narration and refers to the time of events in the story and its place and includes the specific period and geographical location and cultural environment in addition to the reality of social and political and can depend on the writer in his choice to choose different places according to work as personal dialogue as preparation is of great importance in the novel can affect the plot or characters by creating an atmosphere of mood. "Plot has its significance as one of the important parts of the novel. It is the total structure of the story of the novel. It carries the other elements of the story. The plot must be believable, plausible, flexible and interesting. a plot is the sequence of events that make up a story" (Prince, 1982: 184). It is a sequence of events connected in a cause-and-effect manner. Generally the plot consists of a series of increasingly more intense conflicts, situations, a climax and a final resolution. The plot must be advanced as the story unfolds. Usually, closer to the end of the story, the climax is placed better. Long works like novels can have many subplots and secondary climaxes and resolutions. In plot, flashbacks have been overused. A story is stronger when it runs chronologically. "Plot is a term to indicate how the events are arranged to affect the reader. It is an artificial rather than a natural ordering of events" (Kress, 2008: 22). It is composed of two basic aspects of narration:-

1. Sequence is in which a story is told in chronological order, or with a lot of flash back, or in psychic order.

2. Development in the traditional linear pattern in the modernist way" (ibid).

      The plot is a term of many different situations and it is meant the rewriting of the story and the simple narrative work that crystallizes (paraphrase) through the character and description, tone and texture, pattern and myth. Jackson and Stockwell (2011: 177) determine "the plot must have a shape (e.g. a rise in the hero's fortune followed by a descent); it must have a sequence or order determining the kind and degree of effort at particular points (beginning, middle, end); it must have a size (magnitude, duration) which will help determine that shape and sequence." The plot is a series of events chosen by the author and that the cause of each event is the subsequent and previous events in order to share the readers by creating tension in order to know what is happening then where the hassle continues by the villain and the hero forcing each of them to improvise under pressure (ibid). If the plot is organized around a single central problem, it usually ends when that problem is resolved. If the plot deals with a series of problems, it ends when the last problem is dealt with. Abrams (1999: 224) explains that "the plot was plotted in a narrative and dramatic work, which was called Aristotle by myth, where the work is through its events and actions, where the events progress and are arranged towards a certain goal." The usage of the plot is partly derived from Aristotle's word mythos in the Poetics, commonly translated as 'plot'; and for a richer sense of the term it is worth recalling what he said. Aristotle's plot was the mimesis (i.e. the analogous making) of an action. So, Jackson and Stockwell (2011: 167) illustrate "the actions are carried out by certain characters in the work. The moral and authoritarian qualities are shown through the plot and thus can be distinguished from the story." There are a

wide variety of plot forms, for example, some plots are designed of pieces for tragic effects and others for the effects of comedies, romantic, or spelling and other types can be represented in a drama or narration and either in verse or in prose. The elements of the plot can be distinguished and their types and personalities are identified in both narrative and drama literature (ibid). The main character of the plot, which is the focus of our attention, is the protagonist Victor, the protagonist of Mary Shelley's *Frankenstein*. If the antagonist is evil or capable of cruel and criminal acts, he/she is called the villain. Many of the plots that deal with the conflict between individuals may be a struggle for the hero of the novel against fate or against the circumstances that stand between him and his goal.

2.6.2 The character

A character is an important element of the novel and that the good plot may be spoiled by boring and unreal non-realistic characteristics of the novel is the important character that may conflict with the hero is then called personal opponent or the bad person, but not always that the characters are the most interesting and it holds the strengths and weaknesses. Characters are the agents of actions while characterization refers to the method of projecting the characters. Kehinde (2003: 65) displays "there are two broad types of characters in a narrative fiction: (i) flat character and (ii) round character." A flat character is created around a single idea or quality. He is very easy to describe as he is simple in thoughts and actions. He/she does not change in the course of the story. Unlike the flat character, a round character is complex in thoughts and actions and so cannot be described as easily as the flat character. Like human beings in real life, he cannot be predicted with a high degree of accuracy (ibid).

Characters are not simply represented verbally but impersonated by actors a situation. Kress (2008: 22) shows "Characters may be portrayed either by telling or by showing." By telling, the author says everything about the characters but by showing, the author allows the characters to interact by them, through what they do and say as well as what others say about them. The study of character has long been one of the central concerns of literary theory. Kress (ibid) pretends that "character was primarily a "type", one that served different narrative functions, character was nothing more than a rhetorical effect." The narration also has great significance for the plot through which the events reveal, leading to a deep understanding of the mystery (ibid). The important element of the novel is the plot and its main feature is the creative ambiguity because the characters may be real or fictional. They reveal the meaning and aim to convey the facts as an experiment. "Characters are distinctive personalities who are involved in the events described by the novel" (Barthes, 1977: 124). He illustrates "primary characters are the heroes of the novel whose actions determine the plot of the novel. Secondary characters have supporting roles to provide the main characters with information, material goods, services or whatever is needed in order to advance the plot"(ibid). Characterization is the process of creating a character. Major characters must possess complex personalities to create interest. If the reader can personally identify with major characters, a novel carries added emotional charge. Major characters have their own reasons that drive the action of the novel. Conflicts occur between characters creating situations that demand resolution. As a novel evolves, the personalities and motivations of major characters may change adding to the complexity of the novel. According to Herman (2009: 103), the main characters can be classified as follow:

(i)Hero or heroine of the novel: which presents the conflict problem or the quest facing the hero and it is characterized by virtues put it well in the moral and philosophical position, which is supposed to be sympathetic with the reader.

(ii)The tragic hero: is a kind of character whose personality suffers from an inertia and causes him continuous suffering, which raises the reader's sympathy in the stories.

(iii)The Antagonist: a hero or heroine of a novel who actively opposes the protagonist hindering the protagonist's progress toward a resolution of his problem. The antagonist represents an opposing force that is depicted as evil.

(iv)The Villain: the Villain is the most stereotypical type of an antagonist, depicted as an utterly evil person. The villain has no scruples and hates everyone and everything. While the Evil Twin considers a type of an antagonist who is the alter ego of the protagonist. This opposition to the protagonist multiplies the effect of conflict in a story.

(v)The False Protagonist: (a character) who is introduced as a protagonist at the beginning of the novel but removed from the storyline later on. This character is replaced by another character who is elevated to the level of protagonist (ibid).

2.6.3 The Setting

The setting is one of the important literary elements in the framework of narrative and fictional work. It refers to the world of stories to include the context outside the direct ocean of the novel, it helps to prepare and create a major background and temperament of the novel. It means time and place or location where events take place. Setting is one of the basic components of the imagination along with plot and character. Setting is the background against which the action of a narrative occurs, referring both to the time and place of

the events in a story including the specific time or period, geographic location, cultural environment as well as social and political realities. This is clear from the perspective of Bickham (1999: 16) "the setting depends on the theme and choice of the places like a house, jungle, palace, or workplace. It can also select the places according to the sequence of events and the plot, but it may also be shown through character's action, dialogue or thinking." The setting has great importance in the novel, it gives the impression of the real facts and an objective link to internal life as it affects the characters and the plot by creating an atmosphere of fun and develop the subject through direct symbolism and suggestion.

The time may be important for each novel. The setting takes place in an unexpected place. This may be unusual for the reader and thus interesting. Time for the novel may be variable. The temporal aspect may change the time of the physical year during the seasons in general. For example, winter may be gloomy than other seasons, but not always. As Kress, (2008: 22) "for the place, it includes two pictures. The larger picture includes the city, the state, the province and the state, whilst the smaller picture includes the places of residence and work, streets, roads, etc." The place where the events take place may be imaginary or real, so it can be seen through his experience on different personalities. The mood can be observed through the author's own options for specific details such as pictures, words and phrases chosen (ibid). The mood or atmosphere of a novel is the impression that it creates emotions in readers. Writers create appropriate moods through their choices of specific details like images, and chosen words and phrases. According to Branigan (1992: 124),

> **there are three types of settings used: the neutral setting, in which the action and the spiritual setting take place, which depends on the values contained in the physical numbers. There is no easy relationship between**

the physical numbers and moral values. Finally, dynamic setting may take on the role of a character.

This means that setting is the place or type of surroundings where something is positioned or where an event takes place, or the place and time at which a play, novel, or film is represented as happening. To reveal the details of the setting, many writers choose to think of their setting as another character and use the techniques of characterization, narrative description, dialogue, and characters in action. While your setting deserves special attention, be careful that it doesn't overwhelm the novel (ibid). In addition to providing an anchor for time and place, setting can be creatively exploited to advance plot or illustrate a story's theme. The full setting of the narrative is the general language, the historical time and the social conditions in which it occurs. There must be a specific location in order to prepare the episode.

According to Abrams (1999: 285),

the overall setting of Macbeth, for example is medieval Scotland, and the setting for the particular scene in which Macbeth comes upon the witches is a blasted heath. The overall setting of James Joyce's Ulysses is Dublin on June 16, 1904, and its opening episode is set in the Martello Tower overlooking Dublin Bay.

So many writers in their works of general and individual settings are important elements in generating their own atmosphere. This term is also used to denote any literary work and its narrative time through its application to novel production. Setting is an important element of any novel, it may serve to enhance the mood to establish the time and place. In a horror novel, however, setting does more than simply enhance the story's mood; it creates the ambience, and the expectation of terror (ibid). Setting in the horror novel must be handled with special care. Too little and the mood is lost, too much and you

run the risk of unintentional self-parody. Bickham (1999: 15) defines "the setting is one of the important literary elements in the framework of narrative and fictional work." It helps to prepare and create a major background and temperament of the novel it means time and geographical. Setting is one of the basic components of the imagination along with plot and character.

2.6.4 The Point of View

Point of view or narrative mode is the mode of narration, is narrated a literary character describing the way in which the authors use their narrative to convey their narrative to the audience. Literary texts reveal the correct point of view and give coherence to the work of authors and writers in terms of their way of thinking about the character that was formed by his experience. Peter and Roger (2006: 182) define "the term point of view was used in the 20th century to tell us the story, and there are many critical critics of the novel that were distinguished by the critics. However, there are two cases, first-person and third-person narration." Few authors attempt the second-person: John Fowles, Lewis Grassic Gibbon, Michel Butor. According to Abrams (1999: 230) "the first person has clear advantages and it enables the author without the conviction to enter the minds of representatives in conscious behavior in one way or another, but there are determinants in this form of narrative that access to the hero is something distinct and comprehensive because we are unable to read the minds of others." Therefore, the feelings of other characters are an important issue of guessing for the hero, the author and the reader alike.

In the view of others in terms of narrative, usually the third person is the most commonly used method in the narrative because most novelists give them this method license virtual knowledge. According to Abrams (1999: 231) "Point of view signifies the way a novel gets told the mode (or modes)." A novelist may use 'I' to narrate his narrative, which is called first person point

of view, or he/she may use third person point of view, as if someone else is telling the narrative of another person. In other words, it is the perspective through which the novelist presents his characters, events, actions and setting. Narrative mode or narrative voice is adopted by the writer. Abrams established by an author by means of which the reader is presented with the characters, dialogue, actions, setting, and events which constitute the nanative in a work of fiction (ibid). The question of point of view has always been a practical concern of the novelist, and there have been scattered observations on the matter in critical writings since the emergence of the modern novel in the eighteenth century. It was noted that the authors developed several ways to present a story and a collection of individual works that presented a variety of styles. He (ibid) displays a simplified classification that "can be used to analyze traditional types of narratives and to determine the dominant genre of narratives in narrative modes." It deals first with by far the most widely used modes, first-person and third-person narration. It establishes a broad distinction between these two modes, then divides third person narratives into subclasses according to the degree and kind of freedom or limitation which the author assumes in getting the story across to the reader. It then goes on to deal briefly with the rarely used mode of second person narration. In a third-person narrative, the narrator is someone outside the story proper who refers to all the characters in the story by name, or as he, she, they.

It is useful to distinguish between the author of the text and the narrator. Often, fictional texts imagine an invented narrator who tells the story in the first person, though the whole text has in reality been written by an author with a different personality from the imagined narrator. In non-fictional texts, such as instruction manuals or press agency reports, the authorial voice is likely to be indistinguishable from the narratorial voice. Such texts are usually in the second person (imperative and instructional) and third person (claiming

objectivity) respectively. It is informative, when the considering point of view, to ask the questions Who speaks? and Who is addressed? in the text. (Wordsworth, 2014). Henry James is the novelist usually most associated with a detailed exploration of point of view, but some experimental novelists like Alain Robbert Grille transcend the issue altogether by abrupt and un signposted shifts from one point of view to another, in line with a systematic undermining of the entire (ibid).

In general, it is possible to divide the views into two parts of the first person's perspective and third person. Abdul-Hafidh (1994: 6) finds "point of view is divided into two categories according to the person: first-person and third-person points of view. It is also divided, in regard to position, in to omniscient and limited." In this case, the story narrator has no real presence is just a voice and seems to know everything about the ideas of the characters and reactions of their actions.

2.7 Previous Studies

An increasing number of researches have been conducted in terms of Halliday's Functional Grammar. Here are some relevant previous studies:

1) NAZAR ABDUL HAFIDH UBEID (1994) **"A Textual analysis of Hemingway's the Old Man and the Sea in Terms of Halliday's Functional Grammar (FG)"**

In this study, the researcher tries to carry out the linguistic properties and structures in the language of Ernest Hemingway's The Old Man and the Sea in Terms of Halliday's Functional Grammar (FG). It endeavours to show how Hemingway manipulates language to create texture in this particular literary

work. The study consists of five chapters. The study tries to presents some preliminary information regarding the relationship between linguistics and literary studies. In addition, it exhibits some introductory notes about the elements of fiction in general, and also about Hemingway and his <u>The Old Man and the Sea</u>. In the study, there is dedicated to the theoretical framework of the linguistic approach i.e. Halliday's Functional Grammar with special emphasis given to the two selected textual components which are thematic structure and cohesion.

For the results of the analysis, it is devoted to the practical textual analysis of thematic structure in the Old Man and the Sea. The study investigates analytically The Old Man and the Sea in terms of Halliday's Functional Grammar to manifest the interpretation formed out of the final results of this analysis. Another significant can be derived out of the present investigation. It is really the high applicability and practicality of Halliday's FG in stylistic studies of literary texts. The two selected components employed in the present analysis help in discovering certain facts about the way Hemingway uses language to convey his themes and how he avoids the limits of written language.

2) GHASSAB JABBAR ATTAR (1996) **"Transitivity Patterns and World View in William Golding's Lord of the Flies in Terms of Halliday's Functional Grammar"**

The present study endeavours to spell out and analyze transitivity patterns and world view in William Goldings Lord of the Flies (LOF), in Terms of Halliday's Functional Grammar (FG). The study presents a theooritical background as a whole, including remarks on the relationship between language and literature, and some introductory information about

Golding and his LOF. In addition, a proposed division for the novel is introduced in order to facilitate the application of the theoretical model.

The study is devoted to the linguistic model used in the stylistic analysis of LOF; vis., Halliday's Functional Grammar (FG) in general, and the transitivity patterns in particular. It also investigates the relationship between transitivity patterns selected by Golding in his LOF and his world-view. The practical analysis of the transitivity patterns and world-view in LOF is devoted to the analysis of one part of the novel taking into consideration the relationship between transitivity and world-view according to Halliday's theory. The study has depicted clearly that material action clauses are the most predominant type of clauses adopted throughout the novel. As far as the relational clauses are concerned, the study has also shown that the attributive clauses are more frequently used than the identifying clauses throughout the novel as a whole. This has reinforced Goldin's way of describing his characters, their environment, and their emotional state. As to the verbal process clauses, the study has demonstrated that the verbalized clauses as "directly quoted" have the same focus in parts one and two. Furthermore, the study has shown that, in contrast with part one, there is a great emphasis on the use of the behavioural process clauses in parts two and three. It has been shown that the existential process clauses are most frequently used in parts two and three than in pares one. In addition, the study has shown that Golding commonly uses short and simple clauses avoiding periodicity, and pointing out only facts. There can be no doubt that it is a distinguished and beautifully modulated piece of narrative a brilliant reconstruction for our time at an adult and sophisticated level.

3) SAMEER A. K. AL-SHEIKH (1997) "**Grammatical Metaphor and Character individualization: A Stylistic Study of Four Soliloquies in Shakespeare's Rome and Juliet in Terms of Halliday's Functional Grammar**"

The study is set to investigate the notion of "Grammatical Metaphor" in Terms of Halliday's Functional Grammar (FG). Metaphor is investigated with relevance to individualization of character. Four Soliloquies in Shakespeare's <u>Rome and Juliet</u> are selected as data. As Halliday's Functional Grammar (FG), attention is focused on "Grammatical Metaphor": its nature, its type and its function. It also displays the representation of the metaphorical mode in the analysis. Metaphor is approached in relation with character individualization.

The objective of the study is to investigate "Grammatical Metaphor" as a lexico-grammatical variation in relation to individualization of character. In order to analyze metaphor on purely stylistic ground, the researcher will choose Halliday's Functional Grammar (FG) as a theoretical model. The study attempts to show metaphor as means by which Shakespeare individualizes the language of his characters. Stylized metaphor indicates the psychological characterization of Shakespeare's tragic heroes in <u>Rome and Juliet.</u> The study has shown that the Material Process Clauses are the dominant feature in four of Shakespeare's Soliloquies in RJ, with the exception of RS. This reinforces the assumption that the language Shakespeare uses in RJ is the language of action. In the selected data , the action is not confined to the physical action. It includes the verbal action and even the mental action , or the emotions and the thoughts of the characters.

CHAPTER THREE

THE LINGUISTIC MODEL

Chapter Three is theoretical. It delineates Halliday's Systemic Functional Linguistics (SFL) as fundamentally outlined in his (1985) important book "An Introduction to Functional Grammar". The chapter has insights into the concept of language from a functional stance, the metafunctions or the functions of language (i.e. the ideational, the interpersonal, and the textual), the notion of transitivity, and the clause as the representation of meaning with its main types.

3.1 Structuralism and Functionalism

The rise of structuralism in social sciences in the early twentieth century is sometimes seen as a response to the dramatic changes in science and psychology in the mid-nineteenth century. By taking a wide range of definitions of structural and functional definitions, it was found that the big bulk of definitions and views aim at multidisciplinary linguistic research that is fundamentally related to the structure of language. The perception of language as a structure of fixed and purposeful means of expression because it performs certain tasks in a fixed and traditional way. Benjamins (2003: 150) thinks that "the concept of language as a structure of linguistic signs and as a chain related to reality and such a structure of language is a social institution and functional so the linguistic approach is called functionally or at least functional and structural." It can be explained by structuralism as "a way to interpret phenomena as a structure in certain regions and that the structure consists of individual elements" (Fowler, 1986: 28). The characteristics of all

not present in its parts and are connected to each other through mutual relations. Therefore, through the definition of structuralism, the direction of language is considered to analyze the relations between the linguistic parts. Benjamins (2003: 81) maintains that "the concept of Prague language has two important categories emphasize what is new in the first school of Prague." He comments on saying structuralism that the Praguians when they enter the language going into the structure and the problem of how to formulate the language and how related parts with each other. As it is through the term "function", which means task and not accreditation, it is possible to make sure that the Prague school is functional and examines biological problems (ibid).

The problem of linguistic diversity is inherited from the past and that the Prague School affirms that it is functional and structural. The linguists who belonged to this Prague school saw an essential feature of language systems in the functional tasks of language. They have not only emphasized the relations in the language systems but also the relations between linguistic systems and the linguistic language of reality outside language. Taylor (1980: 44) thinks that "the structural approach in the writings of Charles Bally, Michael Riffaterre, Roman Jacobson who referred to the discipline as poetics, and generative stylisticians in explaining the intuition of verbal communication was inexplicable." This means that the theory is developed from the attempt to apply to the analysis of texts. The model of functionalism emerged as a result to determine the actual relationship between content and form. The language performs different functions and any language can be the result of choices worked on different functional levels. Hence, language is assigned different functions by different functionalists. Halliday's metafunctions are, ideational interpersonal and textual.

Recently, contemporary structuralist stylistics has been split into camps that practice objective theory on one hand and on the other effective theory.

Taylor (ibid) observes that "structural stylistics is divided into two camps, one holding objectivist theory and the other holding an affective theory of stylistic structure, and the former group is subdivided into formalists and functionalists." Within Objective Stylistics, it can be split clearly viewed between the formalists and the functionalists. Functionalists take the stylistic system of a language to be linking formal stylistic features with specific stylistic functions. The functionalist credo in Halliday's words (1994: 34) is: "The particular form taken by the grammatical system of language is closely related to the social and personal needs that language is required to serve." Formalists, however, disregard the call for functional criteria in identifying stylistic forms. Formalists prefer purely formal criteria in identifying stylistic patterns and features. As Fish (1980: 77) shows that "affective stylistics reveals how the author used words and chose their syntactic order to uncover how such choices (or "manipulations") in language may have shaped the novels as gender discourse in the minds of her readers." The researchers have developed the structural model of language for the diversity of language uses and have discovered the motives behind the choices and structures that have led to their potential. The distinction that connects the two schools of thought can be understood on the basis of the language and the use of language for the functionalists. The context of the linguistic event is no less important than the formal features including Malinowski's work on the importance of circumstantial context and Halliday (1971, 1985, 1994, 2004) has often been credited with developing the key concepts of functionalist stylistics. In his "Introduction to Functional Rules", Halliday (1994: 34) develops the idea that "language has three basic roles or functions to make meaning, for example, 'David kicked an old tin can' has three interrelated functions." In Halliday's terms, the message contains (information about David and his actions), an exchange (a transaction between a speaker and a listener or writer and reader),

it is the means of representation, the interpretation of certain processes in the ongoing human experience (ibid).

If structural stylistics, with all its differential modes of analysis in the first half of the century, deals with style as deviation, the London School or what has come to be called the Systemic Functional Linguistics (SFL), led by M.A.K Halliday, since the 1960s, takes into account the reoccurrences of certain linguistic constituents in a verbal work of art. Halliday in his stylistic approach to literary texts has attempted to realize the validity of linguistic theory in analyzing, describing and interpreting the various linguistic characteristics of a verbal work of art. According to Halliday (1985: xiii)

> **in Hallidayan linguistics, language has three metafunctions as follows: ideational function (i.e., the relation of language to the speakers experiences, world views, and the inner world), interpersonal function(i.e., the relation of language to the social roles and social interactions) and textual function(i.e., the relation of language to text product).**

In this paradigm, the grammar is fundamentally functional, not formal where each element can be clarified in the language by reference to its function in the overall system and the language is considered a coherent network of language options. The most significant unit of grammar is the clause. Halliday (ibid: 101) believes that "the clause in this paradigm, represents a process if reality consists of a set of goings on, to express by and through the grammar of the clause." He finds "in the ideational function, the speakers experience(s) are encoded by and through the system of transitivity" (ibid). Halliday's theory is applied to a range of literary and verbal works including poetry and fiction through transitivity and what is specified for different types of language and structure. Therefore, it is no wonder to classify the clause as representation into three major types: Material process (process of doing), Mental process (process of sensing), and Relational process

(process of being). Other processes are: Behavioural Process, Verbal Process, and Existential Process.

3.2 Halliday's Linguistic Model

Halliday's linguistic model was developed in the 1960s. It stresses the notion that language is a social-system, a social activity that people use to express their world views and maintain social roles. Language, in this sense, is functional. Sampson (1980: 223) clarifies that "Halliday was one of Firth 's students. Halliday focused on the expansion of the Firthian approach into modelling grammar." Functional Grammar (FG) is a theory about meaning. It is basically inspired by Firth's linguistic theory. Halliday's theory holds that "language is required to serve certain universal types of demands. It figures out semantic in style. It is a system of meaning-making, and it is a semantic system with another system in order to understand meaning" (Halliday, 1985: xvii). It is clear that the language has functions that suit the requirements of the community with a component of the functions of language, All language models offer a functional structure to functions. It is therefore possible to identify each element of the system with grammatical rules. Therefore, each element of language can be interpreted by reference to its function in the general language system. Halliday (ibid) finds "FG is a socially-oriented approach to the study of language." The purpose of this model is to specify those functions which language has in the society and then to find the reflections of those functions in language structure.

The language, in Halliday's view, is functional and the main interest in his linguistic theory is to describe the language in terms of its function and how it serves certain functions. The functions of language are reflected in grammatical forms, i.e. in clause structure. The language that develops according to the requirements of the society and which are related to the

functions and must serve them. Halliday also developed the basic language function theory in which he analyzed lexicogrammar into three broad metafunctions: ideational, interpersonal and textual. Each of the three metafunctions is about a different aspect of the world and is concerned with a different mode of the meaning of clauses. Systemic Functional Linguistics (SFL) focuses upon text linguistics, which aims to provide rules for text analysis and to carry out the meaningful investigation on text, spoken or written. Halliday's theory (1985: 215) views "language as a semiotic tool used by people to achieve their intentions by expressing meaning in context." It is a theory of how language functions; systemic functional linguistics views language as a form of behaviour which is functional, that is, connected to the social situation in which it occurs. In other words, it is seen as something we do intentionally in a particular social setting. It is concerned with the internal organization of language. It studies how the patterns vary in different social settings.

The theory gets its name from the idea that the grammar of the language is represented in the form of system networks, not as an inventory of structure. The structure is an essential characteristic of language, yet it is interpreted as an outward form taken by system choices, not as the defining characteristic of language. The structure of language is very important, because when one is wanting to understand all aspect of language. This structure is devised of five levels. A ccording to the textbook these five levels are phonology, morphology, syntax, semantics, and pragmatics. According to Halliday and Matthiessen (2004: 169) "systemic functional grammar broadly speaking is concerned with understanding the meaning of a text. Application of the Systemic Functional Grammar theory helps understand the communicative property of a text." It is a text grammar which describes how language is used, so that the meaning of the text can be better understood. Language is seen as a

representation of reality transmitted for the specific purpose and structured as a message. In SFL, language is considered primarily functional. The structure or form of language is important only to serve the function. Without function, structure would be completely pointless. As Fontaine (2013: 4) puts it, "anyone who has tried to communicate with someone in an unfamiliar language or with two years old will know that being grammatically correct is almost irrelevant." The purpose of Fontaine's statement is that most cases, function matters more than structure. However, one needs to understand how language is structured in order to effectively produce and analyze its function. In this sense, both are like two sides of the same coin. Halliday (1973: 106) posits that

> **a theory of linguistics must incorporate the functions of language in use. Unlike the traditionalists who tend to see grammar as an entity separate from meaning and context of use, the systemic functionalists perceive language as a social semiotic system that is to say, a system in which its meaning and form are always driven by its context and speaker's communicative goals.**

Halliday explains through his paradigm that he differs from the traditional scholars, which emphasize the classification of individual words in a limited number and in formal sentences, while Halliday's model construes grammatical rules which are explicitly and clearly the acronyms of the meanings of words with different modes in all types of language.

3.3 Metafunctions or the Functions of Language

Halliday identifies three metafunctions of language positions in Systemic Functional Linguistics (SFL), i.e. the ideational function, the interpersonal function and the textual function. Each of the three metafunctions is about a different aspect of the world. According to Halliday's "An Introduction to

Functional Grammar" (1994:40) "the fundamental components of meaning in language are functional components. All languages are organized around two main kinds of meaning, the 'ideational' or reflective, and the 'interpersonal' or active." These components are called 'metafunctions' in terms of the present theory. They are manifestations of the linguistic system used for two general purposes; understanding the environment (ideational) and working for others (interpersonal). Combined with these is the third function, i.e. the textual function is mainly concerned with the creation of the text, and how the linguistic and contextual resources are used to construct the text (ibid). In another phrase, in Systemic Functional Linguistics (SFL), Halliday identifies three meta-functions of language as stated early: the ideational function is the content function of language. It is realized in transitivity and served to represent situations and events in the world and the entities, actions and processes involved. Halliday explains that the real world is understood through these functions that the text producer uses, for example, ideational metafunction is about the natural world in the broadest sense, including our own awareness. The interpersonal metafunction is about the social world, especially the relationship between speaker and hearer. The textual metafunction is about the verbal world, especially the flow of information in a text. Halliday and Matthiessen (2004:170) clarify that "the interpersonal function is the participatory function of language." It is allowed for the expression of attitudes and evaluations and is realized by mood and modality. It also allows the expression of a relation set up between the text producer and the text consumer.

The textual function of language is an enabling one. It is in the textual function that ideational and interpersonal meanings are actualized. The textual function is realized in information structure and cohesion. A key concept in Halliday's approach (1985:11) is the "context of situation" which obtains

through a systematic relationship between the social environment on the one hand, and the functional organization of language on the other. Halliday (1994: xxii) points out that, "in order to make sense of a text, the natural tendency is to think of a text as a thing a product while seeing the text in its aspect as a process." Whereas influence between text and context is seen in the form of the relation between language and society, social contexts include two different standards of abstraction, genre and register, which are respectively described in terms of context of culture and context of situation, and which are the technical concepts used to clarify the meaning and function of variation between texts. According to Halliday and Hasan (1989: 98) "the metafunctions in SFL are not hierarchized; they have equal status, and each is manifested in every act of language use." In fact, an important task for grammatics is to describe how the three metafunctions are woven together into the same linguistic unit, and this is one way in which Halliday's account of the functions of language is different from that of Karl Bühler, for example, for whom functions of language are hierarchically ordered, with the referential function the most important of all. For Buhler, the functions were considered to operate one at a time. In SFL, the metafunctions operate simultaneously, and any utterance is a harmony of choices across all three functions.

3.4 The Ideational Function, the Interpersonal Function, the Textual Function

The grammar creates meaning within two highly generalized metafunctions that relate to phenomena outside language ideational and interpersonal. To illustrate the personality type of language users, it is of interest to focus on the ideational function of language. In Systemic Functional Grammar (SFG): "Language seems to have evolved for three major

purposes. These are: to talk about what is happening, what will happen and what has happened, to interact and/or to express a point of view, to turn the output of the previous two functions into a coherent whole" (Butt *et al.,* 2003: 5). According to this statement, language, as a social phenomenon has different functions such as ideational, interpersonal and textual which are not only manifested through different language forms but also their functional interpretation, is effected by the type of textual forms adopted in the act of verbal transaction. Furthermore, the language choices the producer makes reflect his/her personality type. The ideational function of language is reflected in the structure of the clause by the use of transitivity patterns. According to Halliday's metafunctions (1978: 112) "the ideational function is concerned with the relationship between the external world and the internal world of our experience of the world," which they are not labels of different uses of language reflecting a view of language from outside, but they are the functional principles of the internal organization of semantics and lexicogrammar. They are simultaneous principles of organization. It reflects the speaker's experience of both the inner and the outer world through language use. It is the content function of language through which language encodes the cultural experience, and the individual's experience as a member of the culture.

The experiential function and the logical function are two sub functions of the ideational function. The experiential function is concerned with thoughts in general while the logical function is concerned with the relationship between these thoughts. Halliday (1994: 107) states that "transitivity translates the world of experience into a manageable set of process types" and says "transitivity is the key to understand the ideational meaning of texts" (1985: 11). Therefore, it is possible to achieve the ideational function through the transitivity patterns. Halliday's transitivity shows how

meaning is represented in the clause, how speakers encode their mental picture of reality in a language and how they interpret for their experience of the world around them. Transitivity is a part of the ideational function of the clause representing "process": events, actions and relations. "The term process is used to cover all phenomena…and anything that can be expressed by a verb: event, weather physical or not, state or relation" (Halliday, 1976: 159). The patterns of thought, that a given culture group holds to be called "world view".

World view is defined as "a characteristic feature of all societies, and each community can be said to have a distinctive world view" (Fowler, 1982: 215). For example, the individuals of a society have a view of social life interpreted the main knowledge that have been acquired by living a social life. World view endeavours to present linguistically a comprehensive conception of the world especially from a specific standpoint. It deals with the mental apprehension of reality. The author's world view is reflected in his fiction to draw the reader's attention and to understand the fictionalized life he describes. In other words, it is the way of a man in a particular society who sees himself in relation to everything around him. A person's worldview is effected by many factors by their inherited characteristics, background experiences and life situations, the values, attitudes, and habits they have developed, and these vary from one person to another. Some parts of a worldview are shared by many people in a community, other parts differ for individuals, so worldviews (of different people) are shared yet unique. Carol Hill says, "by 'worldview' means the basic way of interpreting things and events that pervades a culture so thoroughly that it becomes a culture's concept of reality what is good, what is important, what is sacred, and what is real. Worldview is more than culture, even though the distinction between the two can sometimes be subtle. It extends to perceptions of time and space, of

happiness and well-being. The beliefs, values, and behaviours of a culture stem directly from its worldview" (Hill, 2018).

The other metafunction that maintains the social relationships among the cultural groups is the "interpersonal function". In brief, the discussion on interpersonal metafunction is the discussion about roles and attitudes. The interpersonal function is concerned with "the relationship between the speaker and the hearer. It represents the component through which the speaker intrudes himself into the context of the situation, both expressing his own attitudes and judgments and looking for to influence the attitudes and behavior of others" (Eggins, 2004: 21). This function is concerned mainly with clauses as exchanges. In analyzing a clause as an exchange of event, Halliday specifies two components in a clause: the mood and the residue. The mood is carrying the syntactic burden of the exchange and the residue carries the argument forward.

The third metafunction is the "textual" one. The textual function is used for a specific situation, generating a set of words or phrases into something recognizable as text. It deals with the text forming and the flow of information in a text through which language relates to the verbal world and the context of situation. It is concerned with the clause as a message. Halliday (1994: 97) describes it "as relevance a clause consists of a 'theme' accompanied by a 'rheme'." Hence, the thematic structure is the organization of the message into 'theme' and 'rheme'. Here, the unit is the clause. The principle of 'theme' depends on a significant contrast between the first place in the clause structure and the rest of the clause. The first element is called 'theme' while the rest of the clause is the 'rheme'. Within the textual metafunction, the two choices 'Theme and Rheme' form the major system. 'Theme', for Halliday (ibid: 37) is "the point of departure; it is that with which the clause is concerned." 'Theme' is seen as a universal element; in every language, there is a means for

identifying what the clause is about. In English, 'theme' is realized by what is placed in initial position within the clause and this initial position gives the 'theme' a 'special status' within the clause. For example, the writer has chosen to give special status to 'the problem' in the following example,

The problem	requires continued vigilance.
Theme	Rheme

The 'theme' is the "glue" that structures and binds the ideational and interpersonal meanings. The theme, then, is seen to play a crucial role in focusing and organizing the message and to contribute to the coherence and success of the message. In the previous example, the writer has chosen 'the problem' as the theme of the clause in order to emphasize its importance. In contrast, the writer could have chosen a number of different options as the starting point of the message. For example, the writer could have chosen (Halliday, 1994:37):

You	are required to be vigilant with this problem.
Theme	Rheme

In the above example, the agent 'you' has thematic status within the organization of the clause, and as the theme of the clause it carries 'a special status'.

> **Rheme is everything that is not Theme: it is the part of the clause where the Theme is developed. There is an order to the structure: Theme comes first, followed by Rheme. Rheme is related to New Information, while Theme is related to Given Information. Given information refers to what is already known or predictable, while New information refers to what is unknown or unpredictable (Halliday, 1985: 38).**

Halliday elaborates the distinction between "Given" and "New" as "information that is presented by the speaker as recoverable (Given) or not recoverable (New) to the listener" (1994: 298). It is, therefore, possible to know that the subject of his describes favors the information provided by the text or know from the context. Eggins (1994: 275) mentions that "the theme is typically contains familiar, or given information which has been given somewhere in the text, or is familiar from the context." In Halliday's words, "the speaker's text-forming potential; it is that which makes language relevant" (Halliday,1978: 112). So, what makes the language relevant is the composition of the text. It expresses the relationship between the language and its environment including both the verbal environment and the non-verbal. Halliday considers that the letter is the textual meaning of either speech, through the manual of personal and experimental functions within or between paragraphs linguistically.

3.5 Clause and Transitivity

The clause is presented by Halliday's "Transitivity". It is of importance to acquire a clear description of the transitivity system that functions as one of the clause analysis methods in an ideational function of language. Transitivity is a set of systems that concern with the types of a process expressed in the clause, with the participants, and circumstances. According to Halliday (1985: 102), "the transitivity system specifies the different types of processes that are recognized in the language and the structures by which they are expressed." It is a system that develops old conception about transitivity, so whether a verb takes or does not take a direct object is not a prime consideration. There are three components of what Halliday (ibid) regards "a "transitivity process", namely: the process itself, participants in the process, and circumstances

associated with the process." These provide the frame of reference for interpreting our experience of what goes on. Halliday, then, divides the system of transitivity or process types into six processes, "namely: material, mental, relational, behavioral, verbal, and existential" (ibid). The transitivity system can analyze clauses effectively. Halliday (1981: 130) also defines transitivity as "the grammar of the clause as a structural unit for expressing a particular range of ideational meanings." He believes that (ibid:134) "this domain is the cornerstone of the semantic organization of experience; it subsumes all participant functions and all experiential functions relevant to the syntax of the clause." It is clear that a clause can be analyzed by the transitivity. The transitivity can make a clause more understandable because the reader will know the specific process in the clause.

The ideational metafunction provides grammatical resources at clause rank to construe the inner and outer experience of the world, as the domain of functions and meanings of the world through the system of transitivity. For example, when focus mainly on what a message contains rather than the aim of the speaker, it is identified the ideational function of language. It has two components of logical and experiential functions. The logical metafunction refers to the grammatical resources for building up grammatical units into complexes, for instance, for combining two or more clauses into a clause complex. "The experiential function refers to the grammatical resources involved in construing the flux of experience through the unit of the clause" (Haratyan, 2011: 261). The analyzing of the experiential function can be drowned by focusing on transitivity. Transitivity refers to "a system for describing the whole clause, rather than just the Verb and its Object in traditional grammar" (Thompson, 2000: 78). Halliday (1985: 102) identifies English language structures "each experience as a semantic configuration, consisting of process, participants, and (optionally) circumstantial elements.

Typical functions of the group and phrase classes: type of element typically realized"

type of element:	typically realized by:
Process	verbal group
Participant	nominal group
Circumstance	adverbial group or prepositional phrase

Table: (3.1) Typical Functions of Group and Phrase Classes

Example:

The lion	chased	the tourist	lazily	through the bush
Participant	Process	Participant	Circumstance	Circumstance
Nominal group	verbal group	nominal group	adverbial group	prepositional phrase

Figure: (3.1) Clause as Process, Participants and Circumstances

The transitivity can make a clause more understandable because the reader will know the specific process in the clause. Halliday (ibid) explains that "the concepts of process, participant, and circumstance are semantic categories which explain in the most general way how phenomena of the real world are represented as linguistic structures." When the grammar of the clause comes to interpret, however, it cannot be used these concepts as they stand because they are too general to explain very much. It maybe needs to recognize functions that are more specific than these and which may differ according to the type of process being presented. Nevertheless, they all derive from and can be related to these three general categories. Halliday, furthermore, divides the system of transitivity or process types into six processes, namely: material, mental, relational, behavioural, verbal, and

existential, according to whether they represent processes of doing, being, sensing, saying, behaving, or existing, respectively as all these processes will remember in the present items.

3.5.1 The Material Process Clause

The Material Process Clause is perhaps the most common type. Clauses that contain verbs expressing an action, so-called "doing-words". In other words, the material processes, as explained by Halliday (1985: 224) "construe the conception that some entity "does" something which may be done to some other entity." He means that the material processes of (doing-and-happening) express the notion of the participant (actor) does something maybe to some other entity (goal). The action verbs of doing and happening are determined in the material process. According to Halliday (2004: 179) "a material clause construes a quantum of change in the flow of events as taking place through some input of energy." The clauses of material process surround two inherent participants naming 'Actor' as an obligatory participant that expresses the doer of the process, it is found in both types of processes "transitive" and "intransitive", while the 'Goal' as an optional participant that expresses the entity whether animate or inanimate effected by the process, it exists in the presence of the 'transitive process' only. According to Eggins (2004: 215) "material processes are processes of 'doing' or about actions, usually concrete, tangible actions." Halliday (2004: 180) sees that "material clauses are concerned with our experience of the material world. Material clauses may represent abstract doings and happenings, not represent only concrete and physical events." For example, "The creature (Actor) collapsed (Process: abstract)". In this example, though the verb is active and the clause is of the material type, the actor tends to be going through a change and therefore it represents a 'Goal' or the one effected by the process.

Actions involve actors or participants. Participants are realized by nominal groups. For example: "I (actor) commit (Process: material) my cause (Goal)" (Shelley, 2009: 84). It is to be noted here that the example above contains Actor, the unfolding of the process is extended to another entity and so this process defines the material clause as 'doing' (in traditional terms, transitive). The material process can be either transitive or intransitive. If a verb which describes physical action is transitive, it is a material and not a behavioural process verb. One way to determine whether an action is a material or behavioural process is to look at the actor. For example,

I directed my steps towards the town.   [transitive]   (Frankenstein: 120)
We ascended into my room.   [intransitive]   (Frankenstein: 109)

In addition, there is an extra element called "Circumstance". This linguistic element provides additional information on the "when, where, how, and why" of the process. Halliday holds that "the circumstantial meaning is realized, not in nominal phrases, but as either adverbial phrases or prepositional phrases, and so is subsidiary in status to the process." (1994: 165) Circumstance expresses extra information, such as place, time, extent, matter, manner, duration, condition, means, etc. For example,

I   went   upon deck   (Frankenstein: 88)
Actor   Process: material   Circumstance: Place

The concepts of process, participant, and circumstance are semantic categories that explain in the most general way how phenomena of our experience of the world are construed as linguistic structures. Processes of all types unfold through time, but the way the process unfolds may vary from one process type to another. Halliday and Matthiessen (2014: 225) clarify that

"processes of the 'material' type tend to differ from all the other types (with the partial exception of 'behavioural' processes), and this is seen in how present time is reported. The unmarked tense selection is the present-in-present (e.g. is doing) rather than the simple present (e.g. does)." They maintain that the present-in-present serves to narrow down, the present from the extended now of habits and 'general truths' that is characteristic of the simple present with 'material' clauses; contrast 'we're all eating now' 'we all eat out on Saturdays' [habitual occurrence]; 'the progress is improving our ability: 'the progress improves our ability [generalized occurrence]. In 'material' process appears the 'Beneficiary' is the one to whom or for whom the process is said to take place). "In a 'material' clause, the Beneficiary is either the Recipient or the Client. The Beneficiary is realized by (to +) nominal group (Recipient) or (for +) nominal group (Client); the presence of the preposition is determined by textual factors" (ibid: 335). In fact, these processes can be probed by asking what did x do? Two essential participants usually appear in the material process are the 'Actor', the doer of the process and the 'Goal', the person or entity effected by the process.

3.5.2 The Mental Process Clause

Mental clauses are processes of sensing. As material clauses are concerned with the experience of the physical world, mental clauses deal with the internal world of the mind. This type of process encodes meanings of thinking and feeling. Halliday and Matthiessen (2004: 197) state that mental clauses "construe a quantum of change in the flow of events taking place in our own consciousness." Mental processes are classified into three classes: affection (processes of feeling, loving or fearing); cognition (processes of thinking, understanding or believing); and perception (verbs of seeing, hearing or perceiving). Simpson (1993: 91) states that "the mental processes are

processes of 'sensing' which can be processes of perception (see, hear), processes of reaction (like, fear) and processes of cognition (think, believe)." Examples:

Cognition: I   believe   you.   (Frankenstein: 126)
              Senser   Process: mental   Phenomenon

Affection: I   love   you very tenderly.   (Frankenstein: 87)
              Senser   Process: mental   Phenomenon

Perception: He   perceived   me weep with bitterness. (Frankenstein: 120)
              Senser   Process: mental   Phenomenon

Whilst the 'Actor' is inherent in the material clauses, 'Senser' is a permanent attribute of the mental clauses. In mental clauses, the 'Senser' is a conscious experiencing mental phenomenon that must be realized by a human or at least conscious participant that senses, i.e. feels, thinks, wants, or perceives something. The 'Phenomenon', on the other hand, is the other main participant in the clause. It is the element being sensed, perceived or experienced felt, thought or wanted by the conscious 'Senser', e.g. 'The child likes the blue balloons', another example, 'The old lady feels the cold breeze'.

3.5.3 The Relational Process Clause

Relational processes are interested in the process of being in the world of abstract relations. "If material processes are those of doing and mental processes those of sensing, the other main category, relational processes, are those of being; for example, *Sarah is wise*, *Tom is the leader*" (Halliday, 1985: 112). The central meaning of clauses of this type is that something is. "Normally, an abstract relationship that occurs between two participants

connected with the process is considered, but unlike the case of material process, a participant does not impact the other participant in a physical sense" (Eggins, 2004: 240). Relational processes are processes of 'being and having', for examples are 'John is talented, and 'John is the leader'. The types of relational process are complex and controversial. Halliday (1985: 112) asserts "a number of distinct ways of being, expressed as different types of relational process in the clause. Those of English may be summarized as follows: (1) intensive (2) circumstantial (3) possessive." It can be differentiated into three types in the clause, namely: intensive (establishes a relationship of sameness between two entities), circumstantial (defines the entity in terms of location, time, manner), and possessive (indicates that one entity owns another). Halliday (ibid) states that "each of these comes in two modes: (i) attributive (ii) identifying" Attributive (and in this mode, there are two participants, namely: carrier and attribute. Identifying in this mode, there are two participants, namely: identified and identifier), e.g. 'Helen is a rose', 'Helen' is identified and a 'rose' is identifier. These two main types of the relational process clauses are not similar in many respects. "The intensive attributive process basically suggests the relationship of "x carries the attribute y", where a quality, classification, or adjective. (Attribute) is assigned to a participant (Carrier)" (Eggins, 1994: 255). The relationship between the Attribute and the Carrier is commonly expressed by the verb "be". "The Carrier is always realized by a noun or a nominal phrase, and the Attribute by an adjective or a nominal phrase" (ibid: 257).

For example: My parents   were   indulgent. (Frankenstein: 95)
                    Carrier   Process: relational   Attribute

One of the important characteristics of the intensive attributive process is that it cannot be passivized; the Subject commonly coincides with the Carrier, and rarely with the Attribute. "The reason why an attributive clause is not reversible in this way is that the intensive attributive mode virtually involves only one independent nominal participant, the Carrier, with the Attribute functioning to encode the ascription assigned to the Carrier" (Fawcett, 1987: 183). For example, it is impossible to reverse the following intensive attributive sentence, "She became sad," to make "Sad was become by her". However, there seem to be some exceptions, e.g. "Sweet is the night", particularly when the relational process is analyzed in combination with the material process.

3.5.4 The Behavioural Process Clause

Behavioural processes are processes of physiological and psychological behaviour like breathing, coughing, smiling, dreaming, chatting, watching, etc., and they are on the borderline between material and mental processes. Behavioural processes "represent outer manifestations of inner workings, the acting out of processes of consciousness and physiological states" (Halliday, 1994: 107). Saying and sensing are construed as an activity. Typically, the participant is a conscious being, like the 'Senser', but the process functions are more like one of doing. The participant is called as Behaver, such as:

We	hurried	through the streets.	(Frankenstein: 118)
Behaver	Behavioural process	Circumstance: place	

The behavioral process often occurs with circumstantial elements, particularly of manner and clause:

I	trembled	excessively	(Frankenstein: 109)
Behaver	Behavioural process	Circumstance: manner	

Behavioural process may contain a second participant that is called as behaviour:

It	breathed	hard	(Frankenstein: 107)
Behaver	Behavioural process	Behaviour	

All the above behavioural processes are in the past tense. "The processes of material action clauses may have one a participant 'intransitive material processes' such as "singing", or may have two participants 'transitive material processes' such as kissing" (Halliday, 1985: 129). He assumes that the majority of behaviourals have only one participant. Behaviourals thus express a form of doing that does not usually extend to another participant. As a result, on one hand, it may be found difficult to distinguish between behavioural processes verbs and material processes verbs, on the other hand, between behavioural processes verbs and mental processes verbs. "As a rule of thumb, a behavioural process verb is (a) Intransitive, it has only one participant and (b) Indicates an activity in which both the physical and mental aspects are inseparable and indispensable to it" (ibid: 131). In this process, there is only one participant, namely, behaver.

3.5.5 The Verbal Process Clause

A verbal process exists on the borderline between mental and relational processes. It is the process of saying and meaning, according to Halliday (1994: 107) "the verbal process expresses the relationship between ideas constructed in human consciousness and the ideas enacted in the form of language." The participant who says is called a Sayer. Halliday, (2004: 255)

assumes that "Sayer a participant who speaks. Another participant is a Verbiage since it corresponds to what is said, and Receiver, the one to whom the verbalization is addressed." Verbal processes involve communication between a Sayer and an Addressee, where some message, the Verbiage, is communicated. Halliday (1994: 109) explains that:

> **a verbal process typically contains three participants: Sayer, Receiver and Verbiage. The Sayer, the participant responsible for the verbal process, does not have to be a conscious participant, but anything capable of putting out a signal. The Receiver is the one to whom the verbal process is directed: the Beneficiary of a verbal message, occurring with or without a preposition depending on position in the clause. The Verbiage is a nominalized statement of the verbal process: a noun expressing some kind of verbal behaviour.**

A verbal process of the direct or indirect report, standing on the border of mental and relational processes, relates "any kind of symbolic exchange of meaning or the ideas in human consciousness with their linguistic representation of Sayer, the addressee labeled as Target, and Verbiage" (Halliday, 1985:129). In other words, they can extend to cover any kind of symbolic exchange of meaning. Examples of verbal processes are: tell, speak, promise, announce, inform, say and even the verbs such as insult, praise, slander, abuse, and flatter, in which the Sayer is in sense acting verbally on another direct participant. This is illustrated in:

I thank you,   he replied,   for your sympathy   (Frankenstein: 92)

 (Sayer)   (Process: Verbal)   (Recipient)

3.5.6 The Existential Process Clause

These clauses represent that something exists or happens, These processes are processes of existing with a 'there' and to be with no representational function. An Existent can be an entity, event or action, as in:

There is   an expression of despair   (Frankenstein: 131)
(Process)   (Existent: event)

Halliday (1985: 130) asserts that "the word 'there' in such clause has no representational function; it is required because of the need for a Subject." Eggins (2004: 214) explains that "there" "when used in existential processes, has no representational meaning: it does not refer to a location." He also asserts (ibid) that "existential processes typically employ the verb 'be' or 'exist', 'arise' or 'occur'. The only obligatory participant in an existential process that receives a functional label is called the Existent." This participant, which usually follows the 'there is/are' sequence, may be a phenomenon of any kind, and is often in fact an event (nominalized action). According to Gerot and Wignell (1994: 72) which is on the line with Downing and Locke (2006: 153), existential processes "are processes of existing or happening. It is marked by the word 'there' which has no representational function; it is required because of the need for a subject in English." An existential clause, such as 'There was an old person of Dover', functions to

> **represent that something exists or happens. The word there in such clauses is neither a participant nor a circumstance, it has no representational function in the transitivity structure of the clause; but it serves to indicate the feature of existence, and it is needed interpersonally as a Subject (Halliday and Matthiessen, 2014: 225).**

It may often confuse the existential 'there' with the circumstantial 'there'. A good example from Halliday and Matthiessen is to compare, ""There's your father on the line", (existential) with, "There's your father" (circumstantial relational)" (ibid: 258). Note that the response to the first is, "Oh, is there?" while that for the second is, "Oh, is he?" The second part of the clause, the entity or event which is being said to exist is labeled the Existent (ibid). "The existent may be a phenomenon of any kind, and is often, in fact, an event, as in *there was a battle, there followed an angry debate*. Sometimes other verbs function as Process in an existential clause, e.g. *there came a big spider, all around there grew a thick hedge*" (Halliday, 1985: 130). "The existential clause may contain a distinct circumstantial element of time or place in which, if thematic, the Subject 'there' may be omitted, such as "On the wall (there) was a Picasso painting", but will appear in the response "Oh, is there?"" (Halliday and Matthiessen, 2014: 225). This circumstantial element may also be reflected in the choice of the verb as a process, which is not necessarily be but may almost merge into the material, such as "On the wall (there) hangs a Picasso painting". This may also be followed by a non-finite clause as a way of 'locating' the process in space time". In fact, Existential processes typically employ the verb 'be' or synonyms such as 'exist, arise or occur' (ibid). The only obligatory participant in an existential process that receives a functional label is called the Existent. This participant, which usually follows 'there is/are' sequence, maybe a phenomenon of any kind, and is often in fact an event (nominalized action).

CHAPTER FOUR

NARRATIVE DATA AND STYLISTIC ANYLISIS

Chapter Four is devoted to the stylistic analysis of Mary Shelley's *Frankenstein*, so it is analytical in trend. It exposes the outline of the narrative and its stylistic form. The chapter delineates the notion of transitivity which paves the path to the linguistic description, then to the critical interpretation. The two cycles may go alongside to give the stylistic analysis its unity. Seven extracts will be deliberately selected for the analysis and interpretation. The quest for the predominance of certain linguistic patterns in terms of Halliday's model will be stressed with paying attention to the frequency of recurrence of these patters throughout the narrative text.

4.1 Mary Shelley's *Frankenstein*: A Narrative Sketch

In the preface to the 1831 edition of *Frankenstein*, Mary Shelley is a prolific writer. Mary claimed that she experienced a nightmare in which she pictured "a pale student of the unhallowed arts and the hideous phantasm of a man stretched out. In the dream, she saw the figure stir with an uneasy, half-vital motion" (Baldick, 1987: 4). Indeed, the writing was the only thing that was considered a worthy activity in the households of both menwtiters and ideologies with whom she lived till the age of twenty-five. "She writes essays and reviews, travel books, mythological dramas, and huge biographies. She also writes short stories" (Shelley, 2009: 1). While many of these stories are somewhat sentimental, in accordance with the kind of publication in which they were placed, others quite successfully pursue issues developed in *Frankenstein*. *Frankenstein* is a unique novel in the canon of English literature. "Mary Shelley's interest in the domestic and family affections bring

the main link between *Frankenstein* and her other novels, *Valperga* (1823) and *The Last Man* (1826)" (ibid). Both of them locate the source of cultural disaster in man's renouncement of the world of domestic affections. *The Last Man*, a fantasy of cultural annihilation in the twenty-first century and usually considered Mary Shelley's most significant work after *Frankenstein*, provides a pessimistic account of the evils of social institutions. The fantasy about the gradual destruction of the world by a plague is narrated by Verney, the last man on earth and, like the creature, a reworking of Adam. The novel draws heavily on one of the texts with which the creative becomes familiar: Volney's. Mary Shelley's next novel, *Perkin Wasbeck* (1830), examines the manner in which political forces influence and control the individual, and as in *Frankenstein*, the way in which the domestic ideal is sacrificed to the desire for power. *Novella Mathelda*, an account for a father's incestuous desire for his daughter (ibid).

The novel seeks to find the answers to questions that no doubt perplexed Mary Shelley and the readers of her time. Shelley presents a unique character in Victor Frankenstein and his creation, the monster. "It is as though there are two distinct halves to one character. Each half competes for attention from the other and for the chance to be the ruler of the other half. In the end, this competition reduces both men to ruins" (Coghill, 2000: 6). Mary Shelley's contribution develops into her novel *Frankenstein*. It is remarkable to think that she begins this extraordinary work when she is just eighteen years old. It is considered most famous work of literature. *Frankenstein*, or "*The Modern Prometheus*", a Gothic tale of terror, was published anonymously in 1818. In her preface, Mary Shelley records that "she, her husband Percy and Lord Bryon had spent the summer of 1816 in Switzerland reading German ghost stories; all three agreed to write tales of the supernatural, of which hers was the only one to be completed" (Shelley, 2009: 9). She also records that the

original concept comes to her in a half-waking nightmare. In the twentieth century, however, *Frankenstein* gained recognition as a pioneering effort in the development of the novel and as a progenitor of science fiction.

4.2 The Epistolary Style of *Frankenstein*

Frankenstein opens in an epistolary style, with letters from Captain Robert Walton to his sister, Margaret. The narrative converts to Victor Frankenstein. This technique is used to tell stories in stories as characters relate their tales in Gothic novels. "Gothic is a distinct modern development in which the characteristic theme is the stranglehold of the past upon the present, or the encroachment of the dark ages of oppression upon the enlightened modern era" (Shelley, 2009: 9). In Gothic romances, Mary Shelley used gothic themes in her novel *Frankenstein* to create a strong psychological horror. It describes the meaning of the term gothic and traces its development. It also examines many elements and themes of gothic literature. Shelley's plot in the light of gothic fiction demonstrates how fear is achieved in the novel. Moreover, the work focuses on the figure of an apparition as a source of horror in the narrative. Shelley (ibid: 10) defines "the term Gothic in this context means medieval, and by implication barbaric." In terms of literature, gothic referred to a type of fiction characterized by gloomy setting, supernatural events, villains, mystery, suspense, and other tropes. A definition of the gothic genre is strongly linked to its first appearance with the publishing of Walpole's novel. In 1764, *Horace Walpole* published *The Castle of Otranto* that came to be recognized as the first gothic novel, wherein the gothic took a new turn to denote all that is supernatural and terrifying. In *The Castle of Otranto*, Walpole created a gloomy atmosphere that draws upon 'Medieval' scenery, subterranean labyrinths, and shocking supernaturalism (ibid).

The setting is an influential feature of the Gothic narrative. Victor Frankenstein describes his creature's coming into life and the surrounding atmosphere of his creation process. He states: "It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs" (Shelley,1993: 17). It is central to note that the description of the night and the fading candle refers to the gloomy and antiquated setting. Moreover, the awakening of the monster seems to be linked to the setting around him, thus, combining the modernity by which he was produced with the antiquity of the setting wherein he was created. This description further provokes a sense of gloom and mystery worked out by darkness. Following this scene of creation and gloomy weather, the reader senses fear. In the laboratory, Victor undergoes a process that is loaded with gothic motifs that arouse a feeling of horror in the readers.

The novel begins with explorer Robert Walton looking for a new passage from Russia to the Pacific Ocean via the Arctic Ocean. After weeks as sea, "the crew of Walton's ship finds an emaciated man, Victor Frankenstein, floating on an ice flow near death" (Coghill, 2000: 8). The story of *Frankenstein* is narrated in a series of four letters written by Robert Walton, a twenty-eight-years old British explorer, to his sister, Margaret Saville, in England. Following a long-held dream to become a distinguished navigator, Walton is left and his sister as well as despite her declared anxiety about the enterprise and her presentiments of danger. Perhaps the most overlooked plot line, in terms of importance, is the monster's story (ibid). Mary Shelley gives the monster a voice, and the reader can sympathize with his pain and suffering at the hands of mankind. Thus, Mary Shelley combines several ingredients to create a memorable novel in the Gothic tradition. Through this novel which is

selected for many reasons, Shelly illustrates linguistic and stylistics characteristics which are related to Halliday's Functional Grammar in general and transitivity system in particular.

4.3 Transitivity in Fiction

This study focuses on analyzing clause in a literary text by Halliday's transitivity system to reveal how transitivity patterns reflect "the deformed identity" in Mary Shelley's *Frankenstein*. The purpose of the study is to acquire a clear description of the transitivity system that functions as one of the clause analysis methods in an ideational function of language. The transitivity analysis shows how Shelley observes the concept of deformed identity which, appears to declare towards the creature, monster with the arousal of sympathy. Transitivity analysis of the novel by taking into account the processes associated with the main characters enables us to bring to limelight Shelley's widely acknowledged and debated view of contraries by presenting *Frankenstein* and the creature as two contrary views of the world.

4.3.1 Transitivity in Extract One of *Frankenstein*

Mary Shelley's *Frankenstein* commences with a sequence of letters sent by Robert Walton, who has started his expedition to the North Pole, to Margaret Walton, his sister in England. Walton was haunted by a desire to discover the untrodden territory of that region of the world. With the opening of his fourth letter, the real peril of the voyage has begun. The ship sails on a huge thick sheets of ice, in such dangerous atmosphere, a man on the sledge, not seen before, is emaciated, weak and starving. Extract 1 (lines 1-61, P. 88-89) will be analyzed. Having insight into the given text in terms of Halliday's functional model shows the frequent occurrences of the Material Clause

Processes as a predominant linguistic element in Mary Shelley's *Frankenstein* (Extract 1). This is illustrated in Table-1

Table (4-1): Types of Clauses in Extract One of Frankenstein

Material		Relational		Mental			Verbal		Behavioural	Existential
28	17	17	2	9	6	3	4	3	3	1
Transitive Action Clause	Intransitive Action Clause	Attributive Clause	Identifying Clause	Cognition	Perception	Affection	Indirectly (reported) Speech	Directly Quoted Speech		
45		19		18			7		3	1

The stylistic analysis of the extract (1) has shown the predominance of the Material Action Clauses.

4.3.1.1 Material Action Clauses in Extract One of *Frankenstein*

Based on the framework of transitivity patterns of Halliday's FG, the stylistic analysis of the selected data Extract 1 detects the predominance of the Material Action Clause as outlined in Table-1. Out of a total of 93 clauses constructing the texture of the extracted text, 45 clauses are of the Material Process in the patterns of transitivity. Out of 45 material clauses, 28 clauses are of Transitive Action Clauses, whereas the Intransitive Action Clauses amount to 17 clauses. The next in the frequency of occurrence is the

Relational Process Clause (19 in number), while the Mental Process Clause type comes the third in reoccurrence (18 in number). Whilst the least clauses are the Verbal Process clause (7 in number), Behavioural 3 clauses, and Existential only (1).

The material action clauses are the representations of actions performed by participants doing something which may be done to some other entity. Mary Shelley, in her choice of the epistolary form story, charges the whole scene of the Arctic region with energetic action, arising suspense and danger. In other phrases, there are actors doing perform actions in the theatre of nature in this drama of existence. The ship of the speaker/addresser and his crew is surrounded by the thick layers of ice on all sides. There is thick fog that closed the whole region. After the clearance of the fog the next morning. The apparition of the stranger in his sledge carried by one dog turns the tranquility of the far-fetched ice-land into a whirl of energetic movement. Mostly, the vessel crew is the actors while the stranger is the patient. Therefore, it is of logic to witness the predominance of the Transitive Action Clauses operating powerfully in the texture of the text. To verify such an assumption, we have recourse to certain Transitive Action Clauses to be scrutinized. The following examples illustrate this point:

He	had quitted	the fresh air		Frankenstein: 55
We	wrapped	him	back in blankets	Frankenstein: 59
He	ate	a little soup		Frankenstein: 60
Actor	Process: Material	Goal	Circumstance	

Figure 4.1 Clauses as Process Material (Transitive Action Clauses)

Each clause in the above citations is a non-middle clause because it is bounded to a transitive verb. These transitive verbs realize the dynamic acts performed by the Walton and his crew after waving the stranger from his nearly destructive situations. It is noticed here that the Goal in the second citation becomes the Actor in the third citation. The Goal is either inanimate (non-human= the fresh air, a little soup) or animate (human= him). This interchangeability may add more excitement to the whole scene. Language here is seen as a representation of reality transmitted for a special purpose and structured as a message. The language of the text is function and communicative. It is functional since each element in the narrative language (i.e. he, quitted, blanket, a little soup) is explained by reference to its function in the total linguistic system and with respect to the whole. It is communicative since it transmits to the reader the patterns of meaning and meaning-making. Not all verbs in the material category of transitivity have an effect on other people or entities. In the Intransitive Action Clauses, the verbs are confined to themselves while the Actor is an inherent participant. The actor as a subject might be a human or non-human:

before	these papers	can come	into your possession.	Frankenstein: 3
	I	went	upon deck	Frankenstein: 31
accordingly	We	lay to		Frankenstein: 7
Circumstance	Actor	Process: Material	Circumstance	

Figure 4.2 Clauses as Process Material (Intransitive Action Clauses)

Though these intransitive acts have an influence on the other (s), still the participant is obligatory since he/she is the doer of the process. In the above

examples have one participant (Actor) with an intransitive verb (Process). These clauses are middle clauses because the verb will be active and there will be an actor as a subject. In Halliday's words (2004:180), "the material clauses are concerned with our experience of the material world." Material clauses may represent abstract doings and happenings, nor represent only concrete and physical events. In the fourth letter written by Walton (the participant), all the events are described as a concrete form, therefore they stand as correlative to the real world. By and through the epistolary style, the addresser (Walton) expresses his world views, concepts and even the internal world of his own. He deeply feels compassionate to the stranger coming into the sledge. He sympathizes with the distracted state of the new comer, "Good God! Margaret, if you had seen the man who thus capitulated for his safety, your surprise would have been boundless". Here lies the ideational function of language.

The Human experience is molded or shaped by the structure to which the human language adds. Here, Walton has used language to describe what has happened to interact or express point of view. If the ideational function is concerned with the relationship between the external world and the internal world of our experience (Halliday, 1985:112), then the Actor and addresser communicates his strange experience in the Arctic region by the Ideational function, "We, however, lay to until the morning, fearing to encounter in the dark those large loose masses which float about after the breaking up of the ice". All those fears, sufferings and stances of suspense are encoded in the structure of clause. The ideational function of language, in Halliday's words (ibid), is reflected in the structure of the clause by the use of the transitivity system. Though fictional in fabric, the events and happenings described in Walton's letter are representations of reality. Being a structure of verbal signs the language of the novel in Extract 1 is a chain related to the physical world. The narrative text, hence, represents reality in a highly artistic way. Human

hopes and fears are artistically systematized in the language structure. One point to be stressed in this stylistic analysis is that the predominance of linguistic constituents is not confined to the Transitive/ Intransitive Material Clauses. Within these linguistic stretches, there is an asset of syntactic-semantic resources that function as coherent ties to create the texture of the text. The of *and*, *but* as coordinators are used to bind the clauses into a network of interrelated options. This is clearly shown in, "We wrapped him up in blankets, *and* placed him near the chimney of the kitchen-stove", or, " We attempted to carry him into the cabin; *but* as soon as he quitted the fresh air, he fainted". These citations and others are the linguistic resources that construct and build up the mental image of the world.

4.3.1.2 Relational Process Clauses in Extract One of *Frankenstein*

Next to the Material Clauses in the frequency of process occurrence of the linguistic elements are the Relational Clauses. The Relational Actions create links between the actions as well as the actors along with certain attributes that are associated with them. The relational processes are defined by Halliday (1994: 119) as "processes of being suggesting that one participant effects the other in anyway." They may be intensive, possessive or circumstantial. Participants are either Carriers or Attributes. According to the findings of *Frankenstein* that relational process clauses are less dominant than material process clauses. The examples will be selected for stylistic analysis, as in figure 4.3:

Last Monday	we	were	nearly surrounded by ice	Frankenstein:4
	we	were	on a voyage of discovery	Frankenstein:48
	His limbs	were	nearly frozen	Frankenstein:53
Circumstances	Carrier	Process: Relational	Circumstances	

Figure 4.3 Relational Process Clauses (Carrier and no Phenomenon)

The above example shows the process of relational clauses by the verb "were", and the circumstantial element in the attribute "nearly surrounded by ice" increases the depth of the grammatical structure. In the relational process is used to relate the participant to its description. In other words, "we" is the carrier and "nearly surrounded by ice" is the attribute. Relational processes construe the relationships of being and having between two participants. Halliday (1985: 101) shows that "the clause consists of going-on or being this going-on is sorted out in the semantic system of language, and expressed through the grammar of the clause." The characteristics of the above clauses have one participant "Carrier" and an "Attribute" that is realized as an adjective or a noun. The "Carrier" either to be animate or inanimate. The "Carrier" is animate as in two first examples "we", and "Attribute" is an adjective and "to be", "were" as the main processes. In the third example, the "Carrier" is inanimate and the "Attribute" is an adjective. An attributive process is not reversible. Therefore, the test whether the clause cannot be passivized or not can be applied to this process, as in:

His limbs were nearly frozen.   [attributive]   (Frankenstein: 53)

Nearly frozen were his limbs.   [Wrong]

The Attribute "nearly frozen" is attached to the Carrier, "His limbs". Those two participants are inseparable. Another type of relational process is the identifying process. In an identifying process, there are two participants that have an equal position, meaning to say that the participants are reversible. A Token is a participant being defined, while a Value is a participant that defines. Eggins (2004: 242) assumes that "a Token and a Value are realized by nominal groups." All identifying clauses are reversible. In reversing the clause, the synonymous words of the linking verbs must be found, as in;

Here (Token) is our captain (Value).   (Frankenstein: 39)

Our captain (Value) is here (Token).

In order to test the above sentence, Token and Value can be reversed as An important signal "our captain" (Value) is referred to "Here" (Token). In the above sentence, Value occupies the subject and Token occupies the object. This pattern implies that the participants in identifying relational process have an equal role. It can be shown that the "Attributive" clauses are the predominant type of the relational clauses in this part rather than "Identifying" clauses. This reinforces Shelley's way of describing his characters, their environment, and their emotional state.

4.3.1.3 Mental Process Clauses in Extract One of *Frankenstein*

The third dominant category is the Mental Process Clauses (Processes of Sensing). Material clauses are concerned with the experience of the physical world, whilst mental clauses deal with the internal world of the mind. This type of process encodes meanings of thinking and feeling. Halliday and Matthiessen (2004: 197) state that mental clauses that are stated in chapter

three (3.5.2) "construe a quantum of change in the flow of events taking place in our own consciousness." In other words, mental process clauses are those of feeling and perceiving have Senser and Phenomenon as participant roles. In Frankenstein's Extract one, there are less pervasive than the Material Process Clauses. Halliday asserts that the Senser is required to be human, and Phenomenon may be an object, a person, an institution or an abstraction or event. The following figure shows the Senser and Phenomenon in the Mental Process Clauses:

We	perceived	a low carriage	Frankenstein: 15
We	believed	many hundred miles from any land	Frankenstein: 22
Which we	had observed	with the greatest attention	Frankenstein: 25
We	heard	the ground sea	Frankenstein: 26
Senser	Process: Mental	Phenomenon	

Figure 4.4 Mental Process Clauses (Senser and Phenomenon)

In the above clauses, the Senser is the one that senses, feels, thinks, and wants to perceive. The significant feature of a Senser is that "of being endowed with consciousnesses, or human-like" (Halliday, 2004: 201). The participant that is sensed is called a Phenomenon. "A Phenomenon is the participant which is felt, thought, wanted, or perceived, the position is in a sense reversed" (ibid: 203). The mental processes are processes of 'sensing' which can be processes of perception (see, hear), processes of reaction (like, fear) and processes of cognition (think, believe). "All mental process clauses involve both a Senser and a Phenomenon" as shown in Halliday's IFG (1985: 108), but there are also clauses involve a Senser and no Phenomenon. For example:-

we	beheld		Frankenstein: 10
Senser	Process: Mental	no Phenomenon	

Figure 4.5 Mental Process Clause (Senser and no Phenomenon)

The transitivity analysis of this novel reveals the processes of mental that appear throughout the text, but not as processes of material that continually reappear throughout the text to reveal a more physical nature of actions as compared to psychological revelations and conscious unraveling.

4.3.1.4 Verbal Process Clauses in Extract One of *Frankenstein*

This type of clause is less used than the previous types, a verbal process is a process of saying, and it exists on the borderline between mental and relational processes. "Just like saying and meaning, the verbal process expresses the relationship between ideas constructed in human consciousness and the ideas enacted in the form of language" (Halliday, 1994: 107). Examples of verbal processes are stated in figure 4.6:

the stranger	addressed	me	with a foreign accent	Frankenstein: 41
Sayer	Process: Verbal	Target	Circumstances	

Figure 4.6 Verbal Process Clause (Sayer and Target)

The analysis stylistic of such type of speech is related to the clauses as a representation of process, the direct speech can be formed for the purpose of showing the components of the verbal clause as in the above example and this type of direct speech is more frequently used than the indirect speech. A verbal process of direct or indirect report, standing on the border of mental

and relational processes, relates "any kind of symbolic exchange of meaning or the ideas in human consciousness with their linguistic representation of Sayer, the addressee labeled as Target" (Halliday, 1985:129). The type of verbal clauses used to illustrate the roles of characters and their actions in this novel.

4.3.1.5 Behavioural Process Clauses in Extract One of *Frankenstein*

The behavioral process can be categorized into the process which relates to psychological or physiological behaviour, in English, e.g. breathing, snoring, or smiling. According to IFG, behavioural processes are "physiological and psychological behaviour, like breathing, dreaming, smiling, coughing" (Halliday 1985:128). These processes are often a source of confusion, because they border on other processes: they are similar to material processes in that they can include physical manifestation (e.g., cough, dance); they usually include the physical manifestation of verbal processes (e.g., talk, yell); and the physical manifestation of mental processes (look, listen, worry, etc.) and mental states (cry, laugh, smile). As in the following example:

We	watched	the rapid progress	of the traveller with our telescopes	Frankenstein:18
Behaver	Process: Behavioural	Range	Circumstances	

Figure 4.7 Behavioural Process Clause (Behaver and Range)

It is clear from the above example, the behavioural clause that is often used as an example of behavioural clauses suggesting that behaviourals are displayed to keep the language of effective by some of the sailors when they observed a dog-driven sledge with an unusually huge driver. So according to

the finding in the table (1) above, it is demonstrated for Shelley wants to attract her readers into the reality of the behaviour of her characters and their world in this extract within the framework of the transitivity in spite of fewer patterns selected especially of this type.

4.3.1.6 Existential Process Clauses in Extract One of *Frankenstein*

The existential process is a clause that presents an entity as existing without predicating anything additional about it. It involves existential constructions which are introduced by an empty 'there' in the subject position. The typical verb that is used is the "be" verb. Existential processes are processes of existence. These represent that something exists or happens. So, these clauses are the least than other clauses in this extract, therefore, there is only one example has been found, as in;

There was	a human being	within it	Frankenstein: 35
Process: Existential	Existent	Circumstances	

Figure 4.8 Existential Process Clause (with an Existent)

The clause above represents that something exists or happens, This process is process of existing with a 'there' and to be with no representational function. An Existent can be shown by event, in this example, it is illustrated that Walton and his sailors observe a frozen man with a sledge drawn by dogs in the sea of ice, then they are carried him to the ship. So the only obligatory participant in an existential process that receives a functional label is called the Existent. This participant, which usually follows 'there is/are' sequence, maybe a phenomenon of any kind and is often in fact an event (nominalized action).

4.3.2 Transitivity in Extract Two of *Frankenstein*

Mary Shelley's *Frankenstein* commences with a sequence of chapters explained by hers, who has distinguished between two very different types of scientists. The first type is the Promethean scientist who uses nature to gain power to alter it, and the second type is the "good" scientist, who respects nature and holds the temptation to change the way it operates. So, in this extract Shelley has started by Victor, when he is 17, Elizabeth catches scarlet fever. Victor's mother, who insists on nursing Elizabeth, contracts the illness and dies. Soon thereafter, Victor leaves for the University of Ingolstadt and meets his new professors, M. Krempe and M. Waldman. He attends Professor Waldman's lectures on the latest discoveries in modern chemistry and immediately becomes his disciple. Having analyzed extract 2, the study has detected the frequent occurrences of the Material Clause Processes as a predominant linguistic element in Mary Shelley's *Frankenstein* (Extract 2). This is illustrated in Table-1:

Table (4.2): Types of Clauses in Extract Two of Frankenstein

Material		Relational		Mental			Verbal		Behavioural	Existential
26	14	23	8	9	5	3	2	1	2	0
Transitive Action Clause	Intransitive Action Clause	Attributive Clause	Identifying Clause	Cognition	Perception	Affection	Directly Quoted Speech	Indirectly (reported) Speech		
40		31		17			3		2	0

4.3.2.1 Material Action Clauses in Extract Two of *Frankenstein*

The transitivity patterns in this extract reveal that material process clauses are the most apparent as appear in the above table 2. Most clauses have transitive verbs as well as intransitive ones, and the findings in this part different from the previous extract. This emphasis on the type of action between the characters especially Victor's character, he declares this by his saying:

> **I revolved these circumstances in my mind and determined thenceforth to apply myself more particularly to those branches of natural philosophy which relate to physiology. Unless I had been animated by an almost supernatural enthusiasm, my application to this study would have been irksome, and almost intolerable. To examine the causes of life, we must first have recourse to death (Frankenstein: 7).**

Victor's attention to the contrast between the living and the dead becomes an obsession. To study, he must experiment, and to experiment, he must collect samples upon which to practice. He looks at what causes life or death and states, "I saw how the worm inherited the wonders of the eye and brain" (ibid). And from this restless pursuit, he succeeds "in discovering the cause of generation and life" (ibid: 104) and he becomes "capable of bestowing animation upon lifeless matter" (ibid). He is now a creator of life. For examples:

my father	had taken	the greatest precautions		Frankenstein:15
I	should point	them	towards the object of my search	Frankenstein:52
I	will not lead	you	on	Frankenstein:61
Actor	Process: Material	Goal	Circumstances	

Figure 4.9 Material Process Clauses (Actor and Goal)

It is clear that the above examples include Actor and Goal, and this reveals these clauses are transitive clauses because they have the other participants that take the role of an Actor. Mary Shelley offers an interesting analogy of the biblical story in which Eve is tempted by the serpent to eat from the forbidden tree of knowledge, the knowledge of good and evil. Victor's intense study of science brings him fame and recognition, but not happiness and pleasure. The following examples clarify this point:

Any animal	endued	with life	Frankenstein: 2
I	succeeded	in discovering the cause of generation and life	Frankenstein: 40
I	was led	to examine the cause and progress of this decay	Frankenstein: 21
Actor	Process: Material	Circumstance	

Figure 4.10 Clauses as Process Material (Intransitive Action Clauses)

In the examples above, have only one participant (obligatory Actor) which comes with intransitive verbs, this means that intransitive clauses used less than transitive to clarify the important events and to develop the action of the main characters, but these intransitive clauses use more than the previous extract. They also come to express by finite verbs in simple tense, as in

 "Any animal <u>endued</u> with life"   **(Frankenstein: 2)**
"I <u>succeeded</u> in discovering the cause of generation and life"   **(Frankenstein: 40)**

 As well as, the other material clauses can be expressed by nonfinite verbs (to-infinitive), as in: **"And determined thenceforth <u>to apply</u> myself more particularly to those branches of natural philosophy." (Frankenstein: 8)**
      "Now I was led <u>to examine</u> the cause and progress of this decay." (F: 21)

"I should point them towards the object of my search than <u>to exhibit</u> that object already accomplished."   (Frankenstein: 52)

The parallelism between material action clauses (transitive and intransitive action clauses) reinforces the reader's attention to the novel which shows to them Victor plans to return home to his family and friends. By accident, he makes a terrible discovery of how to create life artificially. In this chapter, there is illustrated to the Parallel between Victor and Walton by material action clauses can be discovered like Victor's achievement and Walton's expedition, Mary Shelley's novel is the direct product of a concentrated and obsessive study. Like Walton, who abandoned his family for his research, Victor substitutes the laboratory for his domestic life. Victor is changing into a different person. His work is taking over his health, he knows his work on the monster is morally hateful and that if any person knew of his work, the outside world would be refused by the nature of his experiments.

4.3.2.2 Relational Action Clauses in Extract Two of *Frankenstein*

Next to the Material Clause Processes are the Relational Clause Processes. The use of relational processes is widely used in the description of people and objects. In the above table 2, relational processes occupy the second category of processes with 21 in number. This means that a wide deal to the description of the attributes or to the identification of entities. It can be aimed to provide facts about people, things and actions. The relational processes are used to describe the situation of Victor which described by using intensive attributive relational processes. In this extract, the relational process clauses are also less than material clauses, and still come within the Attributive clauses rather than the Identifying clauses with the elements of this type which are Carrier and Attribute, as in:

It	was	a bold question	Frankenstein: 4
My attention	was	fixed upon every object the most insupportable to the delicacy of the human feelings	Frankenstein: 23
I	became	acquainted with the science of anatomy	Frankenstein: 13
Darkness	had	no effect upon my fancy	Frankenstein: 18
Carrier	Process: Relational	Attribute	

Figure 4.11 Clauses as Process Relational Attributive (Carrier and Attribute)

The above examples clarify that the Carrier is inanimate or animate and the Attribute is a noun in addition that, the examples above show the intensive attributive clauses, which is represented with "to be" rather than as main verbs as in the first and second example. While the other intensive attributive processes are used as the main verb as in; "became" and "had" in the third and fourth examples. The relational clauses are used with the intensive Identifying relational processes which aim to "set up an identity, role or meaning" (Butt et al. 2001: 59) the least types than Attributive, as in:

a churchyard	was	to me merely the receptacle of bodies derived of life	Frankenstein: 19
I	was	like the Arabian	Frankenstein:54
Identified	Process: Relational	Identifier	

Figure 4.12 Clauses as Process Relational Identifying (Identified and Identifier)

There is a warning to the readers about knowledge that can be too much and can cause catastrophic problems. It is this creation of another race of men

that it can be sought to place in the mind of the reader. It is also now demonstrably clear that death can be conquered, and that man's replacement as God is now complete. So, Victor's showing his desires gives him an enjoyment with like these toils, as well as to the second example which represents that there is a kind of analogy and this is clarifying from the word of "like" so, he parallels himself with the "Arabian" who is buried with the dead, and found a passage to life supports only by one glittering, and seemingly ineffectual, light and this is illustrated in the second example.

4.3.2.3 Mental Action Clauses in Extract Two of *Frankenstein*

The mental process clauses are less group than the previous clauses (Relational clauses), as these clauses (Mental clauses) are expressed about sensibility in this novel. Mental clauses represent our inner experience, there is no input of energy from the material point of view. These are the clauses of sensing and they have an inherent participant called Senser; one who does sensing and the other is Phenomenon; the thing sensed. The Senser is either animate or inanimate. The phenomenon can be anything, an act or a fact. The best examples are the following:

I	beheld	the corruption of death succeed to the blooming check of life	Frankenstein: 26
I	beheld	only the result	Frankenstein: 48
I	saw	how the fine form of man was degraded and wasted	Frankenstein: 25
I	saw	how the worm inherited the wonders of the eye and brain	Frankenstein: 27
Senser	Process: Mental	Phenomenon	

Figure 4.13 Clauses as Process Mental (Senser and Phenomenon)

All of these clauses have a Phenomenon as a second element that takes place in a different type, and occurs as the perception type with a participant of a Phenomenon, there is repetition by using clauses to assert the important function and to show the rhythm of life in the world of death, fear, carelessness, etc. Here, in the Mental clauses construe the inner reality of a conscious being but our world is a world of relations, we relate one thing in terms of the other, we identify and characterize attributes entities, things and concepts. This world of relations is construed in the grammar of relational clauses as stated in 4.3.1.2.

4.3.2.4 Verbal Action Clauses in Extract Two of *Frankenstein*

The Verbal process expresses the relationship between ideas constructed in human consciousness and the ideas enacted in the form of language, but it is clear that verbal clauses are used in this less than the previous extract. The verbal processes are 3 in number. This implies that the least information is talking about Sayer, whose words greatly inspire others and touch their hearts, which is clear in different contexts. Examples of Verbal Processes are:

Whence, I often	asked	myself	Frankenstein: 3
I	am not recording	the vision of a madman	Frankenstein: 36
Sayer	Process: Verbal	Target	

Figure 4.14 Clauses as Process Verbal (Sayer and Target)

These clauses have a human participant functioning as the Sayer of the clauses as above clauses which show the Sayer with the other participants Target or Receiver. Note that Verbal Clauses are used in an extended sense

and the speaker need not be a conscious being unlike a Senser in mental process, hence a verbal process includes any kind of exchange of meaning.

4.3.2.5 Behavioural Action Clauses in Extract Two of *Frankenstein*

This type of clause is the least frequently used in this extract. This type of clauses reflects the character's actions on their thinking and behaviour. Behavioural processes "represent outer manifestations of inner workings, the acting out of processes of consciousness and physiological states" (Halliday, 1994: 107). Behavioural processes are the least salient of Halliday's six process types, and the boundaries of behavioural processes are indefinite. The following example shows a sign of psychological behaviour:

I	do not ever remember to have trembled	at a tale of superstition	Frankenstein: 17
Behaver	Process: Behavioural	Range	

Figure 4.15 Clause as Process Behavioural with Behaver

The participant who is behaving is called "Behaver". Like the Senser, Behaver is usually a conscious being, but the process is more like one of doing, as in material processes. In this process, there is only one participant, namely: behaver (the agent who behaves), as in the examples above. The transitivity analysis of this extract reveals only two major processes that continually reappear throughout the text. The most frequently used processes are material, and then relational. This reveals a more physical nature of actions as compared to psychological detection and conscious unraveling. The most occurring material processes require the frequent pattern of actions that the actors endure and perform. Furthermore the verbal processes represent the oral interaction and conversation that is organized between the Sayer and recipient.

There are no existential processes; that suggests that there is less psychological involvement in the novel. There is not much concern with the internal condition or insight of the characters. There assumptions made by the readers may thus be more objective in nature by formulating their own opinion based on the actions portrayed through material, verbal, mental, behavioural and relational processes.

4.3.3 Transitivity in Extract Three of *Frankenstein*

The third extract of *Frankenstein* is significant because it marks the beginning of the novel that Shelley writes during her famous summer stay in the Lake Geneva region. The Gothic elements that can be found in this part are the peculiar (description of the monster's features), the peculiar environment (Victor's lab at 1 a.m.), the undead quality, and some type of psychic communication (Victor's feeling of being followed). Also, a notable aspect of this extract builds fear in the reader, it is another big part of Gothic writing. Here, the writer contrasts God's creation of Adam to Victor's creation of the monster. This extract starts with a creative motive and ends with a failed creator suffering. Mary Shelly's novel is "a critique of the Romantic myth of the artist who puts his entire trust in the power of imagination. Imagination, she seems to warn, can isolate the individual from the community and from normal human concerns" (Munteanu, 2001: 66). Also, the obsessive pursuit of a dream does not allow other dimensions of one's personality to develop. The analysis of the transitivity patterns includes Extract 3 (lines 1-62, P. 106-108). This leads to show the frequent occurrences of the Material Clause Processes as a predominant linguistic element in Mary Shelley's *Frankenstein* (Extract 3). This is illustrated in Table-3:

Table (4.3): Types of Clauses in Extract Three of Frankenstein

Material		Mental			Relational		Behavioural	Verbal		Existential
34	13	11	8	7	10	8	6	0	0	0
Transitive Action Clause	Intransitive Action Clause	Affection	Cognition	Perception	Attributive Clause	Identifying Clause		Directly Quoted Speech	Indirectly (reported) Speech	
47		26			18		6	0		0

This analysis explores how the patterns of transitivity choices functions in the novel of *Frankenstein*. The linguistics data show in this extract that not all types of processes have been used to suit different ideological contexts. Table (3) presents a summary of those processes. It will investigate the ideological aspects of ideational meaning in the most frequently used process types in the corpus (i.e. material, mental, relational and behavioural processes).

4.3.3.1 Material Action Clauses in Extract Three of *Frankenstein*

Material processes are frequently found in the text, here only some of which are picked for deep analysis. Material action clauses are the most frequent as in the above table. This extract starts with the description of the monster's features and Victor's feeling as in:

> **How can I <u>describe</u> my emotions at this catastrophe,… I had <u>endeavoured</u> to <u>form</u>? His limbs <u>were</u> in proportion, and I had <u>selected</u> his features as beautiful… His yellow skin scarcely <u>covered</u> the work of muscles and arteries beneath; his hair <u>was</u> of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only <u>formed</u> a more horrid contrast with his watery eyes, that <u>seemed</u> almost of the same colour as the dun white sockets in which they were <u>set</u>, his shrivelled complexion and straight black lips (Frankenstein: 9).**

This paragraph consists of clauses. The underlined verbs are different processes. The first clause is a material process, the Actor is "I" which is referring to the speaker "Victor", and the Goal is "my emotions" which refers to Victor's feeling in a distressed mental state. This clause tells readers what happens at the beginning of this extract. The second clause includes three clauses: two clauses of material and one relational process which is the Carrier "His limbs", and the Attribute is "in proportion". So we can infer that the monster now begins to take shape, and Victor describes his creation in full detail as "beautiful". In the material processes, the Actor is "I" in both two clauses which are still referring to "Victor". So, in the clauses of this analysis, Victor is introduced as an actor who assumes the most powerful participant role in a clause. The third clause includes three material clauses; one relational process and one mental process. In the material clauses, the author uses "His yellow skin", "these luxuriances", and "they" as the Actor. The Goal of the verbs "covered", and "formed" are "the work of muscles and arteries "and" a more horrid contrast with his watery eyes" in respectively. These two clauses are transitive action clauses, whereas the third material clause is intransitive action clause because it hasn't the participant of Goal. The process is "set". The beginning of this part enables readers to go to the author's narration fast and be involved in the novel as well as, it causes readers' curiosity about the monster. The transitive and intransitive action clauses are shown in the following figure:

Actor	Process: Material	Goal	Circumstances	
I	had endeavoured		to form	Frankenstein: 10
I	had selected	his features	as beautiful	Frankenstein: 11
His yellow skin scarcely	covered	the work of muscles and arteries	beneath	Frankenstein: 12
these luxuriances	formed	a more horrid	contrast with his watery eyes	Frankenstein:15
they	were set			Frankenstein:17
Actor	Process: Material	Goal	Circumstances	

Figure 4.16 Material Process Clauses (Transitive and Intransitive)

Each clause in the above examples can be related either to Actor alone or with Actor and Goal. All transitive and intransitive verbs of the material process clauses of this extract explain the dynamic actions which sustain the transitivity pattern of the novel as a whole and the author's view.

4.3.3.2 Mental Action Clauses in Extract Three of *Frankenstein*

In this extract, Mental Action Clauses are used more than the relational clauses and this makes a difference from the previous extracts. This means that mental clauses in this extract used more to enable language users to express opinions, thoughts, and tastes that help to identify their definitions of reality. This process type tends to be realized through the use of verbs as in the illustrations below:

Senser	Process: Mental	Phenomenon	Circumstances	
I	saw	Elizabeth		Frankenstein: 30
I	saw	the grave-worms crawling	in the folds of the flannel	Frankenstein: 35
I	beheld	the wretch		Frankenstein: 38
I	did not hear			Frankenstein: 43
I	had gazed	on him		Frankenstein: 53
Senser	Process: Mental	Phenomenon	Circumstances	

Figure 4.17 Clauses as Mental Process: Perception (Senser and Phenomenon)

These illustrations show the Senser required to be human as the above examples, and the Phenomenon may be a person, an object, abstraction, or event. However, in the fourth example, the mental process involves a Phenomenon without Senser. The repetition of the perception verbs such as "saw", "beheld", "hear", etc., are used to reveal the structure of the mental process. These perception verbs enable the readers to reveal Victor's condition, noting the untidy look, his thin and pale condition, and tiredness. There is also an emphasis on the affection type of process. It is used more than the cognition type and the analysis of this type can be stated as the following examples:

I	had desired	it	with an ardour	Frankenstein: 21
I	felt	the palpitation	of every artery	Frankenstein: 57
I	felt	the bitterness	of disappointment	Frankenstein: 59
Senser	Process: Mental	Phenomenon	Circumstances	

Figure 4.18 Clauses as Process Mental: Affection (Senser and Phenomenon)

Similarly, the Cognition type of the mental clauses is also used, but less than the Affection type such as;

I	thought	I saw Elizabeth	in the bloom of health, walking in the streets of Ingolstadt	Frankenstein: 30
Her features	appeared	to change		Frankenstein: 33
Senser	Process: Mental	Phenomenon	Circumstances	

Figure 4.19 Clauses as Process Mental: Cognition (Senser and Phenomenon)

In these types of mental process as stated in other sections, Senser is human and the phenomenon. These clauses show the state of Victor, who could find no rest from his guilt and anxiety. Even he thought that he saw Elizabeth in the streets of Ingolstadt to discover that she was just a ghost, like his mother. All these events represent in the first clause that is used in a clause includes (mental clause of cognition within perception type of clause) to make the readers understand the minds of the characters. The world view of the characters is encoded in the structure of the language of mental clauses to show the character's thoughts, feelings through the use of verbs.

4.3.3.3 Relational Action Clauses in Extract Three of *Frankenstein*

A relational process is a process of being and it either describes an attributive or an identifying relation. The use of relational processes is widely used in the description of people and objects. In this part, Relational processes occupy the third category of processes (18 in number). The characteristic of these clauses is that they have only one participant which is "Carrier" either to

be animate or inanimate and "Attribute" which is realized as an adjective or a noun. The examples that demonstrate the Carrier is animate as in:

I	was	on a dreary night of November	Frankenstein: 1
I	was	disturbed by the wildest dreams	Frankenstein: 29
they	became	livid with the hue of death	Frankenstein: 32
his hair	was	of a lustrous black, and flowing	Frankenstein: 13
Carrier	Process: Relational	Attribute	

Figure 4.20 Clauses as Process Relational Attributive (Carrier as an animate and Attribute)

In addition, The examples that show the Carrier can be inanimate and the Attribute is an adjective, as in:

It	was	already one in the morning	Frankenstein: 4
it	was	in vain	Frankenstein: 28
The different accidents of life	are not	so changeable	Frankenstein: 18
Carrier	Process: Relational	Attribute	

Figure 4.21 Clauses as Process Relational Attributive (Carrier as an inanimate and Attribute)

It is argued that the relatively high frequency of attributive and identifying relative processes in the frame is not similar to the nature of texts whose aim is to provide facts about people, things and actions. The Attributive clauses are an important part of the relational clauses in this part because they are devoted to the description of the characters and their environment

complexities. Identifying relational processes aim to set up an identity, role or meaning. These clauses can be shown in the examples below:

A mummy again endued with animation	could not be	so hideous as that wretch	Frankenstein: 52
it	became	a thing such as even Dante	Frankenstein: 55
dreams	that had been	my food	Frankenstein: 59
a space	were now become	a hell to me;	Frankenstein: 60
Identified	Process: Relational	Identifier	

Figure 4.22 Clauses as Process Relational Identifying (Identified and Identifier)

Shelley uses the device of a story-with-a story to give more details in the process of narration. Victor is actually relating the creature's story to Walton who, in turn, is writing it down as a letter to his sister. Walton, who at the outset of the novel is introduced as an intelligent, rational man, serves as an objective reporter of a story that, as it develops, becomes increasingly fantastic. In *Frankenstein*, emotions are responsible for many of the characters' actions. An important characteristic of the Romantic movement is that the emphasis is placed on emotion and intuition. Shelley describes the "monster" as a sensitive being, capable of feeling every human emotion. Another Romantic notion, seen here, is the idea that humans are born as kindhearted, moral beings. The creature, born a virtuous innocent, is forced to commit evil because of society's attitudes, beginning with Victor's rejection of him.

4.3.3.4 Behavioural Action Clauses in Extract Three of *Frankenstein*

There are a few behavioural processes in the whole text. They are not as important as the former processes. Sometimes they are used together with other processes.

> it <u>breathed</u> hard, and a convulsive motion <u>agitated</u> its limbs. (F: 7)
> I <u>embraced</u> her; but as I <u>imprinted</u> the first kiss on her lips, they <u>became</u> livid with the hue of death. (Frankenstein: 31)

The verbs used in these clauses are "breathed", "embraced", and "imprinted" these processes are created the language of the character which shows the relationship between Victor and Elizabeth in these clauses and in the first verb that shows the feeling of fear from his creature that refers to the new way of life and a change in world view. The following examples examine the selection of behavioural clauses in this extract:

my teeth	chattered		Frankenstein: 36
he	muttered	some inarticulate sounds	Frankenstein: 41
Behaver	Process: Behavioural	Range	

Figure 4.23 Behavioral Processes Clauses (with Behaver and Range)

These processes types are related to the system. They share some characteristics of material and mental clauses. Halliday and Matthiessen (2014) characterized these as the physiological and psychological presentation of experience, so they included 'chattered', 'muttered' in behavioural processes which is more oriented towards the material process. These processes have one inherent participant, 'Behaver' the one who is behaving, is typically a conscious being-human. It is in this aspect like mental clauses which has a 'Senser' as a conscious being. The other participant in these

clauses is 'Behaviour' the construing of behaviour itself as a participant. The clauses of Behavioural Processes portrays the feeling of Victor and his situation of his creature, so this makes him behave differently.

4.3.4 Transitivity in Extract Four of *Frankenstein*

This Extract shows Victor's mental state; it is still significant because it marks the beginning of the novel. Victor's receipt of his father's message is a turning point and has an important status because it represents the appearance of the monster and its threat to its creator in order to prove its existence. Through the letter of his father, Victor believes that the monster is responsible for killing his brother and this psychological communication asserts that the novel is Gothic quality. This novel is a critique of the romantic story of the person who puts his perfect credit in the power of imagination. Shelley (2001: 66) illustrates that "imagination can isolate the individual from the community and from normal human concerns." By isolation, Victor suffers the guilt for a crime that his creature to commit. The analysis of the transitivity patterns of this extract is necessary to apply six processes of Halliday's theory to analyze extract 4 (lines 1-55, P. 110-111) in Mary Shelley's *Frankenstein*. This is illustrated in Table-4:

Table (4.4): Types of Clauses in Extract Four of Frankenstein

Material		Mental			Relational		Behavioural	Verbal		Existential
25	11	14	9	3	18	7	7	2	1	0
Transitive Action Clause	Intransitive Action Clause	Cognition	Affection	Perception	Attributive Clause	Identifying Clause		Indirectly (reported) Speech	Directly Quoted Speech	
36		26			25		7	3		0

The data linguistics show that the most important processes used in this extract to suit different ideological contexts are Material, Mental, Relational, Verbal and Behavioural Processes in respectively. Table (4) presents a summary of those processes.

4.3.4.1 Material Action Clauses in Extract Four of *Frankenstein*

To begin with material process, there are many types of participants .The first one is what Halliday called 'Actor'. "The Actor is an inherent participant in both intransitive and transitive material clauses" (Halliday, 2004: 190). He sees that 'material' clauses are concerned with our experience of the material world. The following examples have one participant (Actor) with an intransitive verb:

I	struggled	furiously	Frankenstein:7
I	recovered		Frankenstein:30
The season	contributed	greatly to my convalescence	Frankenstein:34
I	was attacked	by the fatal passion	Frankenstein:37
My first thought	would not fly	towards	Frankenstein:53
Actor	Process: Material	Circumstances	

Figure 4.24 Material Process Clauses (Intransitive Clauses)

Each clause in the above examples can be related either to 'Actor' alone or to 'Actor' and 'Circumstances'. In such case, a material clause represents a happening and it is called "Intransitive Material Clause". The first participant of each sentence in the above figure is the 'Actor' which is animate such as "I" and "My first thought" or an animate such as "The season". They are represented by an intransitive material clause. When the process is extended to another participant, it is called 'Goal', the outcome impacts on it rather than on the 'Actor'. Such a 'material' clause represents a doing and it is called transitive. For example:

How wretched my sickness	would make	Elizabeth		Frankenstein: 15
he	spared	them this grief	by concealing the extent of my disorder.	Frankenstein:16
I	had bestowed	existence.		Frankenstein:23
You	will repay	me	entirely	Frankenstein: 43
I	will not mention	it		Frankenstein: 49
Actor	Process: Material	Goal	Circumstances	

Figure 4.25 Material Process Clauses (Transitive Clauses)

All the above clauses have transitive verbs because they need to take another participant (Goal) with Actor, it can be seen that Shelley's novel uses the classical myth to explore the idea that love and goodness will ultimately triumph over human selfishness and evil. In this extract, we see that Victor is not only creating life, but he is, at the same time, trying to discover a way to overcome life's inevitable consequence death, all these events can be noticed through using the material process clauses.

4.3.4.2 Mental Action Clauses in Extract Four of *Frankenstein*

It is evident that the "Mental Process Clauses" are used in this extract to express Victor's condition and his sensibility to control. The language of mental clauses represents the inner world of experience. There are two types of participants related to mental processes. They are called 'Senser' and 'Phenomenon', as in;

I	saw	the dreaded spectre glide	into the room;	Frankenstein:5
Affection	revive		in my bosom;	Frankenstein:35
Could he	allude		to an object.	Frankenstein:46
Senser	Process: Mental	Phenomenon	Circumstances	

Figure 4.26 Clauses as Process Mental: Perception (Senser with and without Phenomenon)

The analysis of the above clauses shows that there is a type or process that can take only a Senser and Circumstances without a Phenomenon, as in the second and third examples, whereas the first clause represents the Senser with a Phenomenon. The participant in a mental clause should be human, while this

feature is not required in material clauses. Halliday (2004: 190) refers to 'Senser' as "the participant that is engaged in the mental process is one that is referred to pronominally as he or she, not as it." All three clauses emphasize the perception type, but the Cognition type is used more than other senses in this extract, such as:

I	imagined	that the monster	Frankenstein: 4
He	knew	that	Frankenstein: 17
I	remember	the first time	Frankenstein: 30
I	perceived	that the fallen leaves	Frankenstein: 32
Senser	Process: Mental	Phenomenon	

Figure 4.27 Clauses as Process Mental: Cognition (Senser and Phenomenon)

All the above clauses start with the human participants "Senser" and the Cognition of mental processes with presence of important component of these clauses the "Phenomenon" which shows how Victor confirms the existence of the monster in his life after the killing of his brother, who does not alone know that the monster is responsible for the killing of his brother, but the monster is able to find Victor's family. Then, here the reader expects something to happen. This can reflect Victor's condition after the murder of his brother, he still misses the past and at the same time, he understands the changes in his life. In other words, there is a recognized mental process that states the fact, so all the mental processes of Victor prove that he wants to hide his inner fear.

The affection type of mental process clauses also occurs in this extract, the importance of these processes appear through the repetition to show the

feelings of the characters which reflected their characteristics, these emotions achieved through the verb of "felt", as in:

He	felt	of my recovery	Frankenstein:18
I	felt	also sentiments of joy	Frankenstein:35
I	feel	the greatest remorse for the disappointment	Frankenstein:41
you	will forgive	me	Frankenstein:32
Senser	Process: Mental	Phenomenon	

Figure 4.28 Clauses as Process Mental: Affection (Senser and Phenomenon)

This extract shows the importance of the occurrence of Perception, Cognition and Affection processes. But there is an emphasis on two types of processes: Cognition and Affection verbs to make the reader more ability to affect and see the events of this part through the minds of the characters. This a scene in a novel supports in showing the characters familiar thoughts and feelings which are reflections of the character traits.

4.3.4.3 Relational Action Clauses in Extract Four of *Frankenstein*

In relational clauses, there are two inherent participants: attributive and identifying clauses. In attributive clauses, the attribute is assigned to a participant who is called Carrier either to be animate or inanimate and "Attribute" which is realized as an adjective or a noun. The examples demonstrate this point:

I	was	lifeless	Frankenstein: 10
I	could not have	a more kind	Frankenstein: 17
I	was	in reality very ill	Frankenstein: 21
I	became	capable of observing outward objects with any kind of pleasure.	Frankenstein: 31
Carrier	Process: Relational	Attribute	

Figure 4.29 Clauses as Process Relational Attributive (Carrier and Attribute)

In the identifying clause, 'Token' is the participant (that which is being defined). 'Value' is the participant (that which defines). As in the examples:

What, for God's sake	is	the matter?	Frankenstein:1
I	was not	the witness of his grief	Frankenstein:10
Henry	was	my only nurse	Frankenstein:13
Identified	Process: Relational	Identifier	

Figure 4.30 Clauses as Process Relational Identifying (Identified and Identifier)

The Attributive clauses are also the important indicators of the relational clauses in this extract because they are devoted to the description of Shelley's characters whereas Identifying relational processes aim to set up meaning.

4.3.4.4 Behavioural Action Clauses in Extract Four of *Frankenstein*

The behavioural process clauses locate on the borderline between material and mental processes, as stated earlier. This means their meanings are in the middle may denote between material on the one hand and mental on the

other. There are two participants associated with the behavioural process (Behaver and Behaviour). Halliday (2004: 190) says that "the participant who is 'behaving', labeled Behaver, is typically a conscious being, like the Senser" as in:

he	cried	"My dear Victor,"	Frankenstein: 1
in that manner	Do not laugh		Frankenstein: 2
I	cried	"Do not ask me,"	Frankenstein: 4
I	exclaimed	"Dearest Clerval,"	Frankenstein: 38
Behaver	Process: Behavioural	Range	

Figure 4.31 Clauses as Process Behavioural with Behaver and Range

In this extract, Shelley explains the important qualities of Victor's character, behaviour and how to make the readers be influenced by his situation. The Behavioural process clauses are used, but in less group than others, to reveal Victor's actions with his friend, Henry, and his ways of thinking. In the above examples, "he" and "I" are Behaver, while "cried" and "exclaimed" are behavioural processes. By using behavioural process clauses, it can be illustrated how Henry's presence, as well as his news from home, makes Victor forget for a moment his fear. Back at his apartment however, Victor behaves strangely he has a spasm and loses consciousness.

4.3.4.5 Verbal Action Clauses in Part Four of *Frankenstein*

In the verbal clause, there are four types of participants. The first one is the 'Sayer'; the person who is speaking, which means that 'Sayer' is restricted or limited to the speaker. The analysis of the Verbal clauses shows the

relationship with real-life speech. But the use of this type of clauses is less used than other processes as in:

Do not	ask	me	Frankenstein: 4
he	can tell		Frankenstein: 5
Clerval	said	"Compose yourself,"	Frankenstein: 48
Sayer	Process: Verbal	Target	

Figure 4.32 Clauses as Process Verbal (Sayer and Target)

In functional grammar, the example above "Compose yourself," which is uttered by Clerval; consists of two clauses: primary clause "said Clerval" and the secondary clause "Compose yourself,". It functions as a secondary clause being either directly quoted, as in "Compose yourself", or indirectly reported, as in "he can tell". The 'Verbiage' is the participant that matches to what is said, representing it as a class of thing rather than as a report or quote. Verbiage could be either the content of what is said. Finally, Target is the participant that construes the entity that is targeted by the process of saying.

4.3.5 Transitivity in Extract Five of *Frankenstein*

This extract begins with Victor describing the letter he received from his father informing him that his younger brother, William, has been murdered, and the details of that ugly crime. The significance of the letter is that it is a turning point in the novel, in which the monster now has a real presence in the novel; he is a threat to his creator. The monster has been in the back of Victor's mind. Here, the monster is asserting himself into Victor's life. From this point begins the suffering of Victor, his suffering, frustration and his pursuit of the ugly creature. Through Halliday's system, all these events are

explained in a clear and understandable way to the intentions of the characters, especially Victor towards creation. The analysis of the transitivity patterns includes Extract 5 (lines 1-38, P. 119-120).

Transitivity system is the grammar of experience. It offers a system to express the experiences and internal world's ongoing happenings and thought by categorizing them into a set of process types. The components of the transitivity system can be approached in SFL through the analysis of the processes in this extract. This will help to specify which linguistic choices are used more than the others as a predominant linguistic element in Mary Shelley's *Frankenstein* (Extract 5). This is illustrated in Table-5:

Table-5: Types of Clauses in Extract Five of Frankenstein

Material		Relational		Mental			Verbal		Behavioural	Existential
17	13	9	7	4	3	2	1	1	1	0
Intransitive Action Clause	Transitive Action Clause	Attributive Clause	Identifying Clause	Cognition	Affection	Perception	Directly Quoted Speech	Indirectly (reported) Speech		
30		16		9			2		1	0

4.3.5.1 Material Action Clauses in Extract Five of *Frankenstein*

Material processes deal with the idea (maybe someone or something to do something) to some entity. That somebody expresses events in the outside

world. Material processes indicate activities which occur in the real world. That is why material processes are the most frequent in Shelley's *Frankenstein*. Intransitive clauses are the most common than transitive patterns in this extract as shown in the above table-5. The best examples about intransitive patterns that take from the current extract show that the verbs without the presence of the optional participant Goal are called intransitive clauses, such as, "ceased", "continued", "enveloped", "revolved", and "sought". This can be illustrated in figure (4.33):

The thunder	ceased		Frankenstein: 22
the rain still	continued		Frankenstein: 23
the scene	was enveloped	in an impenetrable darkness	Frankenstein: 23
I	revolved	in my mind the events	Frankenstein: 24
I	had sought to forget		Frankenstein: 24
Actor	Process: Material	Circumstances	

Figure 4.33 Material Process Clauses (Intransitive Clauses)

In the above clauses, the first three clauses are represented as intransitive clauses with the obligatory inanimate "Actor" and the rest clauses represent animate "Actor" with circumstance. All these depict the events that Victor passed through and lived in that period; they represent a continuous movement of dreadful thinking from the coming days.

The transitive process clauses are also used in this extract as non-middle clauses which involve animate and inanimate participants, as well as, using the verbs of both transitive and intransitive clauses together as in:

Actor	Process: Material	Goal	Circumstances	
I	wandered		on with a hasty step	Frankenstein: 1
This noble war in the sky	elevated	my spirits		Frankenstein: 2
I	clasped	my hands		Frankenstein: 3
I	stood		fixed, gazing intently	Frankenstein: 6
Actor	Process: Material	Goal	Circumstances	

Figure 4.34 Material Process Clauses as Mixed (Transitive and Intransitive)

These clauses indicate material processes in the past form and in transitive verbs because the first participant "Actor" who does something such as "elevated", and "clasped" which are attributed to the "Goal" such as "my spirits", and "my hands" without circumstances. All these clauses are connected to Victor as a participant in the clauses. The material processes like; "wandered" and "stood" are encoded in an intransitive verbs because they take only one participant which is an obligatory "Actor" with the element of circumstances. In various clauses of this extract, it can be seen how Victor represents the most powerful participant role in a clause to depict him as a powerful character whose actions can effect others. Victor introduces as an influential actor in material processes to show his actions.

4.3.5.2 Relational Action Clauses in Extract Five of *Frankenstein*

Attributive process clauses are still the most important of relational clauses in this extract. They comprise the Carrier as a human participant and the attributive as an adjective or noun; as in, **"instantly informed me that it <u>was</u> the wretch, the filthy daemon, to whom I had given life" (Frankenstein: 9).**

This clause shows how the scene is great in the true romantic sense, terrifying beauty as a sudden burst of lightning reveals the "filthy daemon" lurking in the shadows. So, here, Victor relates William's murderer to his monster. However, the attributive clause in the above example includes the Carrier as inanimate and Attributive as a noun with the mixture of verbal as directed verb and material clauses as transitive verb. This can be shown in the following figure:

that it was the wretch	informed	me	Frankenstein: 9
Sayer	Process: Verbal	Target	
it	was	the wretch	Frankenstein: 9
Carrier	Process: Relational	Attribute	
to whom I	had given	life	Frankenstein: 10
Actor	Process: Material	Goal	

Figure 4.35 Clauses as Process Relational Attributive (Carrier and Attribute)

The clause begins with the absence "Sayer" who refers to the monster's shadow. "A flash of lightning illuminated the object, and discovered its shape plainly to me." So, this object informs him that it is certainly his creation. Then, connecting the creature with the filthy daemon to show how he is misery, that is evident in the relational process "was". In addition, the relational clause that is followed by a material clause is to take action in the process by giving life to the creature. Sometimes, the process comes as the main verb in the clauses such as in:

Could he <u>be</u> (I shuddered at the conception) the murderer of my brother? (Frankenstein: 10)
No sooner..., than I <u>became </u>convinced of its truth; (F: 10)
I <u>remained</u> motionless. (F: 22)

The identifying clauses are also used in this extract, but less frequent as in,

this	is	thy funeral, this thy dirge	Frankenstein: 3
He	was	The murderer	Frankenstein: 15
Identified	Process: Relational	Identifier	

Figure 4.36 Clauses as Process Relational Identifying (Identified and Identifier)

In the identifying clause, it is the participant that is identified and the participant that is an identifier. In the above examples. Victor knows Williams's funeral and he thinks that his creature is the murderer.

4.3.5.3 Mental Action Clauses in Extract Five of *Frankenstein*

A mental process construes a quantum of change in the flow of events taking place in our own consciousness. In clause structure, the 'mental' clause typically has (and always can have) both Senser and Phenomenon. The participant who has role as Senser is "We", and what is being sensed here is any idea called Phenomenon. However, there can be a Senser and no Phenomenon. The following clauses reveal this point:

I	watched	the storm		Frankenstein:1
I	perceived		in the gloom a figure	Frankenstein:4
I	thought		of pursuing the devil	Frankenstein:17
Senser	Process: Mental	Phenomenon	Circumstances	

Figure 4.37 Clauses as Types of Process Mental (Senser with and without Phenomenon)

The analysis of the above clauses shows that there is a type can be taken only a Senser and Circumstances without a Phenomenon as in the second and third examples. The process of verbs "perceived", and "thought" is a type of cognition, whereas the first clause represents the Senser with a Phenomenon in which the type of process is perception, as in; "watched". The Affection type of processes is used less than the other than types of mental process and this is demonstrated in the following examples:

> **No one can conceive the anguish I <u>suffered</u> during the remainder of the night, (Frankenstein: 31)**
>
> **But I did not <u>feel</u> the inconvenience of the weather;… (F: 32)**

It is clear that Victor is so distressed and pain that he has not felt; is not because of harshness of the weather. He suffered all night thinking. Therefore, these clauses start with the human participants "Senser" to refer to Victor and the Affection Process, as in, "suffered" and "feel" those describe his emotion. The principle component of these clauses the "Phenomenon" , as well as to the circumstances.

4.3.5.4 Verbal Action Clauses in Extract Five of *Frankenstein*

A Verbal Process, as stated earlier stands on the border of mental and relational processes, it relates "any kind of symbolic exchange of meaning" (Halliday, 1985:129) or the ideas in human consciousness with their linguistic representation of Sayer, the addressee is labelled as Target, and Verbiage. They are used in two positions to express the real life speech. For example:

"William, dear angel!"	exclaimed aloud	This is thy funeral	Frankenstein: 3
I	said	these words	Frankenstein: 4
Sayer	Process: Verbal	Target	

Figure 4.38 Clauses as Verbal Processes

The examples above show the findings verbal action clauses to represent the act of saying. The Sayer is expressed by Victor who lost the rest because of the misery events which passed him.

4.3.5.5 Behavioural Action Clauses in Extract Five of *Frankenstein*

The Behavioural process clauses are the least in this extract. The Behavioural processes in Halliday's transitivity system as stated before, are concerned with the particular types of action which are known as psychological and physiological behaviour such as, breath, cry, look at, stare, dream, smile, and listen … etc. The only example of this type is:

I	shuddered	at the conception	Frankenstein: 11
Behaver	Process: Behavioural	Range	

Figure 4.39 Clause as Process Behavioural with Behaver and Range

The Behaviour pattern is used in a small number because of the fact that Victor and his creature may pay remarkable consideration to what is concrete rather than psychological and physiological action. The events do not require manipulating behavioural and psychological attitudes because of the nature of such events. They also do not use verbal process in a large percent. The reason is that this kind of process is used in the situation when writers or speakers try to take advantage of others' views and opinions to set the real scene of the event. It links between mental and relational processes by certain actions of saying and talking.

4.3.6 Transitivity in Extract Six of *Frankenstein*

The sixth extract of *Frankenstein* begins with Victor Frankenstein's description of his own inner torment after Justine's execution and his misery onto Elizabeth. Victor decides to be isolated from the community because of the horrific events and this is evident in his words to his father "I was seized by remorse and the sense of guilt, which hurried me away to a hell of intense tortures, such as no language can describe" (Shelley, 2009: 90), he means his only relief is isolation. His father mistakes his wish to be alone as sorrow at William's death and decides that a change in the atmosphere would be best for the whole family. This part mentions the procedure followed in the analysis of transitivity patterns and world view of the previous extracts will be followed in the analysis of this extract. The demonstration in (Table 6) below includes Extract 6 (lines 1-72, P. 129-130). This will help to specify which linguistic choices are used more than the others as a predominant linguistic element in Mary Shelley's *Frankenstein* (Extract 6). This is illustrated in Table-6:

Table-6: Types of Clauses in Extract Six of Frankenstein

Material		Relational		Mental			Behavioural	Verbal		Existential
38	17	23	5	13	8	3	4	2	1	0
Transitive Action Clause	Intransitive Action Clause	Attributive Clause	Identifying Clause	Affection	Cognition	Perception		Directly Quoted Speech	Indirectly (reported) Speech	
55		28		24			4	3		0

4.3.6.1 Material Action Clauses in Extract Six of *Frankenstein*

The research of the transitivity patterns of *Frankenstein* in this extract reveals that material process clauses are still the prevalent type of clauses, as shown in the (Table 6) above. Most of these clauses have transitive verbs and intransitive ones, which differ from our general observation about the previous extract. It is also, a series of events make Victor lose his stability and tranquility in addition to a sense of remorse for his action, all this led him to think of planning to remove this miserable creature from existence, which made him unstable, these actions are demonstrated in the form of sustained actions. The following examples, taken from different places of Extract Six, have two participants with the transitive verb which is more frequently used in this extract, is that of the Actor-Process-Goal, as the following examples reveal:

I	wandered	like an evil spirit		Frankenstein: 6
I	had committed	deeds of mischief	beyond description horrible	Frankenstein: 7
I	had begun	life	with benevolent intentions	Frankenstein: 9
I	should put	them	in practice	Frankenstein: 10
Actor	Process: Material	Goal	Circumstances	

Figure 4.40 Material Process Clauses (Transitive)

The above clauses are non-middle clauses because they have transitive verbs. All the participants that take the role of an Actor are acting the speaker animate (human). It is illustrated that Victor suffers from a deep depression, through the frequent use of material action clauses. This returns to a previous state to Victor who finds no relief at the end of Justine's trial. Haunted by the thoughts of how he ruined so many lives, he cannot sleep or rest. He sinks into a deep depression from which he cannot escape. He declares this point when he says: "I was seized by remorse and the sense of guilt, which hurried me away to a hell of intense tortures, such as no language can describe" (Shelley, 2009: 129). Another transitivity pattern, which is used in this extract, is that of the Actor-Process, as the following examples:

we	should refrain	from augmenting their unhappiness	Frankenstein: 26
we	retired	to our house at Belrive	Frankenstein: 36
after the rest of the family	had retired	for the night	Frankenstein: 40
Actor	Process: Material	Circumstances	

Figure 4.41 Material Process Clauses (Intransitive with Circumstances)

It is noticed that the above examples involve two animate participants Actor and one inanimate participant like " after the rest of the family". The transitivity pattern is an Actor-Process. In this extract, it can be stated the use of "and" as a means of increasing the connection between the events of this extract:

> **after the feelings have been worked up by a quick succession of events, the dead calmness of inaction <u>and</u> certainty which follows, <u>and</u> deprives the soul both of hope <u>and</u> fear (Frankenstein: 1).**

One point to be mentioned is that the material action clauses are focused of both the transitive and intransitive forms when Victor endures the same emotional pain and physical distress that causes his despised creature. They are used to clarify the events and he may conceal his true feelings that this is the most he can hope for. All these events are represented by the patterns of transitive and intransitive actions of the above processes.

4.3.6.2 Relational Action Clauses in Extract of *Frankenstein*

Relational Clauses seems to be the general scope of Attributive process clauses which are still the most important of relational clauses in this extract. The following examples are taken from this extract:

Nothing	is	more painful to the human mind	Frankenstein: 1
I	was	alive	Frankenstein: 4
all sound of joy or complacency	was	torture to me	Frankenstein: 19
solitude	was	my only consolation deep, dark, deathlike solitude	Frankenstein: 20
Carrier	Process: Relational	Attribute	

Figure 4.42 Clauses as Process Relational Attributive (Carrier and Attribute)

The above instances present the Carrier as animate, as in the second example and inanimate with the rest examples, whereas the Attribute is presented with an adjective as in the first example and as a noun with the rest. Another type of Relational clauses are Identifying Clauses which can be used in this extract, but less frequent as in:

it	is not	a duty to the survivors	Frankenstein: 25
It	is also	a duty owed to yourself	Frankenstein: 27
I	should have been	the first to hide my grief	Frankenstein: 32
I	had been	the author of unalterable evils	Frankenstein: 59
Identified	Process: Relational	Identifier	

Figure 4.43 Clauses as Process Relational Identifying (Identified and Identifier)

In the identifying clause, there is the participant that is identified and the participant that identifier, as in the above examples. Indeed, by the beginning of Volume II, Victor becomes hopeless, he even thinks suicide by the statement "plunging into the silent lake," (Shelley, 2009: 129) but for the fact that it leaves his distressed family vulnerable to the violence of his sworn enemy. In truth, there is no means of escape from his problem, "should I by my base desertion leave them exposed and unprotected to the malice of the fiend whom I had let loose among them?" (ibid: 130). This is what Victor says and begins to anticipate the future destruction from his creature and wish to take revenge.

4.3.6.3 Mental Action Clauses in Extract Six of *Frankenstein*

The mental process are the best to mean what the writer expresses about his characters in a good language and to understand the intentions for both the character of Victor and his relation with others especially his creature. The center of *Frankenstein* is the bitter relationship between Victor Frankenstein and his daemon. The participant who has a role called Senser and what is being sensed is called Phenomenon. The analysis of these clauses shows the importance of Affection types. The following examples reveal this point:

I	do not suffer		Frankenstein: 24
No one	could love	a child	Frankenstein: 24
I tenderly	loved		Frankenstein: 51
Senser	Process: Mental	Phenomenon	

Figure 4.44 Clauses as Types of Process Mental (Senser with and without

Phenomenon)

The analysis of the above clauses shows that there is a type that can be taken only a Senser but without a Phenomenon, like in the first and third examples, whereas the second clause represents the Senser with a Phenomenon, which the process of verbs as types of Affection. The Affection type of processes is used more than other types of mental process because most events are effected by the inner emotions of Victor. So, his father decides that it would be better for the whole family to change the atmosphere to get rid of loneliness because of the grief over William's death.

I	persuaded	myself	Frankenstein: 8
no language	can describe	a child	Frankenstein: 15
you	Do think,	Victor	Frankenstein: 23
I	thought	also of my father, and surviving brother	Frankenstein: 52
Senser	Process: Mental	Phenomenon	

Figure 4.45 Clauses as Types of Process Mental (Senser with Phenomenon)

The above clauses show "Cognition Process" and the principle component of these clauses is the "Phenomenon", while the processes of Perception are the least analysis of the mental process. They come in a few positions, like only the following examples:

I	wished to see	him again	Frankenstein: 71
which allowed me	to look	back upon the past with self-satisfaction	Frankenstein: 12
whose harsh and interrupted croaking	was heard	only when I approached the shore	Frankenstein: 47
Senser	Process: Mental	Phenomenon	

Figure 4.46 Clauses as Types of Process Mental (Senser with Phenomenon)

4.3.6.4 Behavioural Action Clauses in Extract Six of *Frankenstein*

The Behavioural process clauses share the characteristics of material and mental clauses. They differ in the behaver likes the Senser and the process of action. It is evident that the behavioural clauses are the least in this extract, in these examples:

At these moments I	wept	bitterly	Frankenstein: 56
I	gnashed	my teeth	Frankenstein: 65
Behaver	Process: Behavioural	Range	

Figure 4.47 Clauses as Process Behavioural with Behaver and Range

The writer describes nature, which has winds that "whispered in soothing accents," like a caring mother who tells Victor to "weep no more." With his senses overwhelmed by all that he has been through, Victor throws himself to the ground and weeps bitterly. This shows how Victor behaves as a result of his inner conflict, Victor finds solace in solitude to see himself in a guilty.

4.3.6.5 Verbal Action Clauses in Extract Six of *Frankenstein*

The analysis of the Verbal Process clauses present verbs functioning as a verbal process with the Sayer as a human participant of the clause and the Verbiage as in;

I	say	I was tempted to plunge into the silent lake	Frankenstein: 48
he	said	Do you think, Victor	Frankenstein: 23
Sayer	Process: Verbal	Verbiage	

Figure 4.48 Clauses as Verbal Processes

The two examples above show the findings of verbal action clauses to represent the act of saying. Victor's father sees his son's anguish and comments that it seems that Victor is suffering too much. Alphonse does not

know what Victor has created and endured for six years, including recent events. So, when Victor's father tries to remind him that excessive suffering is destructive and that "immoderate grief" prevents him from fulfilling his obligations to the living, Victor cannot answer his father; his only response is "a look of despair." He continues to spend most of his time alone, and after the family retires at night, he spends hours on the lake, lost in morbid meditations. This conversation between them develops the plot more and tells the main story of the novel.

4.3.7 Transitivity in Extract Seven of *Frankenstein*

In the last volume of *Frankenstein*, the writer describes the connection between Victor and his monster despite the distance between them and how Victor is afraid to accomplish his work by creating a female creature for fear of serious consequences that cause him more chaos and how the monster follows him to work to avoid causing him more problems, but his decision to get rid of the other creature that created him, that is made the monster to do a series of criminal actions that destroyed the creator (Victor) psychologically, intellectually and physically which tired him and his family. All these aspects are illustrated from the perspective of the main characters, Victor and his creature (monster) and comprise through the procedure of the system of transitivity that is used in the analysis of the transitivity patterns of the previous extracts. This extract will help to specify which linguistic choices are used more than the other as a predominant linguistic element in Mary Shelley's *Frankenstein*. The table-7 includes Extract 7 (lines 1-60, P. 168-169), that have all types of clauses in this extract:

Table-7: Types of Clauses in Extract Seven of Frankenstein

Material		Mental			Relational		Verbal		Behavioural	Existential
27	23	12	4	3	12	3	2	4	1	1
Transitive Action Clause	Intransitive Action Clause	Affection	Perception	Cognition	Attributive Clause	Identifying Clause	Directly Quoted Speech	Indirectly (reported) Speech		
50		19			15		6		1	1

4.3.7.1 Material Action Clauses in Extract Seven of *Frankenstein*

The Material processes in this extract are more frequently used than intransitive action clauses, compared to other extracts. The Transitive Clauses which are used can be illustrated as the following examples:

I	could not collect	the courage	Frankenstein: 2
I	could not compose	a female	Frankenstein: 4
he	turned	his thoughts	Frankenstein: 14
I	met	the salutations of my friends	Frankenstein: 22
Actor	Process: Material	Goal	

Figure 4.49 Material Process Clauses (Transitive)

The above clauses are non-middle clauses because they have transitive verbs. In these examples, it is noticed that 'the courage', 'a female', 'his

thoughts', 'the salutations of my friends' are the 'Goal' of the process, which represents the participant that is affected by the process. It is evident that those words are not entities which exist alone, but they represent a kind of actions; these actions are illustrated by the function of processes as Material Action Clauses. For that, "this structure enables us to specify further the number or kind of processes that take place"(Halliday, 2004:193), as stated earlier. In intransitive processes clauses, in the table (7). It is found that there are certain verbs that can be associated with the Actor alone as inanimate or animate. Certain examples from different places of extract (7) can be taken which have one participant with the intransitive verb:

I	clung	to every pretence of delay	Frankenstein: 9
I	passed	whole days	Frankenstein: 18
You	were attached	to each other	Frankenstein: 34
Actor	Process: Material	Circumstances	

Figure 4.50 Material Process Clauses (Intransitive with Circumstances)

It is noticed that the whole clauses above involve animate participant Actor with circumstances (Adverbial group or prepositional phrase). These clauses take one animate participant, which is the Actor and attached with the processes called "happening" represented by an intransitive material clause. The concentration of both transitive and intransitive action clauses in this extract show the importance of the events which happened between the main characters (Victor and his father by the dialogue between them and his friend Henry, as well as the monster). Victor describes his ambivalence, while he is afraid of disappointing the monster, and then how he is deeply concerned about unleashing a second creature. So, this point of the analysis is an

important point because he is realized the huge of his mistake by his hands work, the material action clauses are used to clarify the events and the development of these events by the true understanding of these processes.

4.3.7.2 Relational Action Clauses in Extract Seven of *Frankenstein*

It is obvious that the Relational Process Clauses are less dominant. The use of Relational Processes is widely used in the description of people and objects, as well as to give more information about the goal. This means that a great deal of the information is devoted to the description of Victor's attributes or to the identification of entities. It can be argued that the relatively high frequency of attributive and identifying relative processes in this extract is appropriate with the nature of texts whose sole aim is to provide facts about characters, things, and actions. The following examples are taken from this extract:

I	am	happy to remark	Frankenstein: 25
It	was	after my return from one of these rambles	Frankenstein: 23
you	are	still unhappy	Frankenstein: 27
Carrier	Process: Relational	Attribute	

Figure 4.51 Clauses as Process Relational Attributive (Carrier and Attribute)

The above instances present the "Carrier" as animate like in the first and third examples and inanimate with the second example, whereas the Attribute is presented with an adjective as in the first and third examples and as a circumstance with the second example. The Relational Processes are used in

this extract, to describe the situations of Victor. In fact, the situations of Victor has been described over again and again using the intensive attributive relational processes, as is clear in the above examples. The intensive identifying relational processes are also used in this extract but less than the other, as is clear in following examples:

she	might become	your wife	Frankenstein: 39
You	are	younger	Frankenstein: 54
Identified	Process: Relational	Identifier	

Figure 4.52 Clauses as Process Relational Identifying (Identified and Identifier)

In the identifying clause, there is the participant that is identified and the participant that identifier, as in the above examples in this extract. There are also clauses reversible like any identifying clauses as in: **"I feared the vengeance of the disappointed fiend, yet I <u>was</u> unable to overcome my repugnance to the task which was enjoined me" (Frankenstein: 1**) and the other clause **"But so blind <u>is</u> the experience of man" (F: 36).** These clauses are descriptive. They describe the state of Victor towards his creature and how his feeling with disappointment, he can't overcome his anger that related to the monster. So, these clauses show this point.

4.3.7.3 Mental Action Clauses in Extract Seven of *Frankenstein*

The Mental processes as stated before refer to the verbs indicating perception, cognition, and affection. So, the mental process enables language users to express opinions, thoughts, and tastes that help to identify their

definitions of reality. This process type tends to be realized as affection processes through the use of verbs like the following examples:

I	feared	the vengeance of the disappointed fiend	Frankenstein: 2
I	love	my cousin tenderly and sincerely	Frankenstein: 43
Senser	Process: Mental	Phenomenon	

Figure 4.53 Clauses as Types of Affection Mental Processes (Senser with Phenomenon)

The analysis of these clauses shows the importance of Affection types. The "Senser" is a human which appears with the phenomenon. Here, and after Victor's father asks him directly if his obligation to marry Elizabeth is the reason for his unhappiness, but Victor immediately reassures him that there is no other woman. Victor wants to visit England. All these events affect his psychology because he feels guilty and this is illustrated by the clauses of mental processes. The Affection type of processes is used more than other types of mental processes, because most events have an influence on the inner emotions of Victor, especially when he decides to leave with his friend.

The analysis also involves the perception type of mental clauses which shows the emphasis on this type. He is a student whose life is controlled by his ambition and has no choice to decide his own fate when his father advises him. But people who are closed to Victor never stop their eyes on Victor or pay attention to what happened to him. His life seems to be changed a lot. In this mental process, "Victor" works as the Senser and the phenomenon is "the despair" There is no doubt that he begins to realize how difficult life is. He has no one to depend on and the house his father left because of his feeling. People are active to observe Victor's everything which can be concluded from

the following mental sentence: **"I had <u>heard </u>of some discoveries having been made by an English philosopher"** (**Frankenstein: 6**).

So, in spite of the Perception Mental Processes are used less frequently than the Affection Processes, the analysis of this type shows that there is an important emphasis on the perception type trying to use a language that will enable the reader to see and follow the events through his sensing to those characters. This point is clearly depicted in:

My father	saw	this change with pleasure	Frankenstein: 13
I	never saw	any woman who excited, as Elizabeth does	Frankenstein: 44
Senser	Process: Mental	Phenomenon	

Figure 4.54 Clauses as Types of Perception Mental Processes (Senser with Phenomenon)

The clauses below show the "Cognition Process" and the principle component of these clauses the "Phenomenon". These processes are the least in analysis of the mental process. They come in a few positions as in:

I	sometimes thought	of obtaining my father's consent to visit England for this purpose	Frankenstein: 8
I	conceived	to be the best assistants to my plan	Frankenstein: 37
Senser	Process: Mental	Phenomenon	

Figure 4.55 Clauses as Types of Cognition Mental Processes(Senser with Phenomenon)

The Senser is in these clauses is human and the Phenomenon takes place to give more information about the Senser.

4.3.7.4 Verbal Action Clauses in Extract Seven of *Frankenstein*

The Verbal Process Clauses in this extract can be identified by three important elements: Sayer, Receiver, and Verbiage. The content of each saying is called "Verbiage". Throughout this extract, there are six verbal processes, but there are verbal processes where "his father" is the Sayer. Victor's father says everything to his son. He says:

> **I am happy to remark, my dear son, that you have resumed your former pleasures, and seem to be returning to yourself. And yet you are still unhappy, and still avoid our society. For some time I was lost in conjecture as to the cause of this; but yesterday an idea struck me, and if it is well founded, I conjure you to avow it. Reserve on such a point would be not only useless, but draw down treble misery on us all (Frankenstein: 25).**

It will be worthy to examine the aspects of these clauses relying on Sayer as a human participant as in:

I	confess	my son		Frankenstein: 32
You perhaps	regard	her	as your sister	Frankenstein: 38
My dear father	re-assure	yourself		Frankenstein: 43
Sayer	Process: Verbal	Receiver	Verbiage	

Figure 4.56 Clauses as Verbal Process Clauses

In the above clauses, the "Sayer" is presented as a human participant. On the other hand, the "Receiver" occurs as the second participant in these clauses. Verbiage is another important component in verbal clauses. The Verbal Clauses can be either directed or in directed, the above clauses are directed and this is demonstrated when Victor's father asks his son (Victor) directly if his obligation to marry Elizabeth is the reason for his unhappiness. Victor immediately reassures him that there is no other woman, whereas in this clause is indirected: **"Tell me, therefore, whether you object to an immediate solemnisation of the marriage" (Frankenstein: 51).** Here, Victor hesitates and then announces that before the wedding, he wants to visit England, but Victor's revulsion at marrying Elizabeth indicates a rather problematic relationship with her. Critics occasionally interpret this as Victor's difficult relationships with the woman who indirectly caused the death of his mother.

4.3.7.5 Behavioural and Existential Processes Action Clauses in Extract Seven of *Frankenstein*

There are a few behavioural processes and existential processes in the current extract. They are not as important as the former four processes. According to the presented table (7) above, the Behavioural process clauses are the least in this extract because the characters and their world in this extract are interested in the actions and emotions more than the reality of the behaviour. The following behavioural clause reveals this point:

I	trembled violently	at his exordium	Frankenstein: 31
Behaver	Process: Behavioural	Range	

Figure 4.57 Clause as Process Behavioural with Behaver and Range

The Existential Process Clauses, like the Behavioural Clauses, are the least in use here. In this extract, there is only a clause that includes the verb "be" as its main verb. This is to show the physical inner thoughts as well as the feelings of misery that are reflected in the transitivity pattern which is used in this part as the following example: **"But it <u>is</u> this gloom which appears to have taken so strong a hold of your mind, that I wish to dissipate" (Frankenstein: 50).**

it	is	this gloom	Frankenstein: 44
Existent	Process: Existential	Receiver	

Figure 4.58 Clause as Process Existential

Here, the example, Victor's father explains to his son that his feelings are good for him, but the current events seem to capture Victor and will dispel him from the calm. The analysis lack of existential processes suggests that there is less psychological involvement in the novel. There is not much concern with the internal condition or insight of the characters. These assumptions made by the readers may thus be more objective in nature by formulating their own opinion based on the actions portray through the material, relational, mental, behavioural, and verbal processes. The few mental and existential processes form a vague outline leaving sufficient space for the reader to interpret on their own without being completely oblivious. The reader is aware of the actions and is also acquainted with the situation of the characters.

CHAPTER FIVE

Conclusions, and Suggestions for Further Studies

5.1 Conclusions

This study has analyzed Mary Shelley's *Frankenstein* in terms of Halliday's Functional Grammar (FG). One important conclusion arrived at has been the predominance of the processes of the Material Clauses, compared to other types of clauses. Based on the analysis of the study, the researcher presents the conclusions as the following:

(i) The study has investigated Mary Shelley's *Frankenstein* as linguistic data, in terms of Halliday's Functional Grammar. The study has evidently shown the predominance of the Material, Relational and Mental Clause, in the texture of the novel.

(ii) The stylistic analysis has shown that Mary Shelley's *Frankenstein* is a par-excellent prototype of the "science fiction". This genre is based on scientific and experimental facts created by the power of imagination.

(iii) The study attracts attention to the power of language in the construction of reality and to provoke a deeper understanding in order to contribute to greater social awareness. Mary Shelley's *Frankenstein* is the narrative textual representation of reality. All the fictional actions throughout the novel represent the details of social and scientific activities.

The stylistic analysis of Extracts (1) and (2) has shown the predominance of the Material Action Clauses. Material processes, with strong power and determination, are mainly attributed to describe the views. They are characterized by Walton, who was haunted by a desire to discover the untrodden territory of that region of the world. This study has also revealed that the active type of clause pattern selected by the author is a transitive verb

with a human as an Actor, and an object as a Goal that undergoes change through the process described by the verb. The relatively high frequency of this pattern in extract one, in comparison with other extracts, is one of the features of *Frankenstein*. The transitive action clauses are the most used than intransitive action clauses because of a sequence of letters sent by Robert Walton, who has started his expedition to the North Pole, to Margaret Walton, his sister in England. While the analysis of the clause pattern of the novel has also displayed that the intransitive action clauses are more frequently used than the transitive action clauses particularly in extract (5). In part two, the patterns of (transitive and intransitive) are selected by Shelley because there are many of developments when Victor leaves for the University of Ingolstadt and meets his new professors to learn and use knowledge for good purposes; it is the man who must control the technology, not the technology controlling man. The analysis of the clause pattern in extracts three, four, six and seven are displayed that transitive action clauses are more used than intransitive action clauses because the feeling of isolation for both Victor and his creature which is the most dominant theme in these extracts.

Relational processes used here are the most attributive mode, which is a good choice to attract the audience's attention and enliven the atmosphere. Attributive clauses are used more than Identifying clauses throughout the extracts as a whole. This reinforced Shelley's way of describing her characters and their emotional states. Thus, the analysis of relational processes is great of necessity, and it aims to describe the attributes of something or to identify something, which is a good choice to use to describe the situation of the time, the economy and the actions that the new administration will take to win more support from the audience.

Mental processes also take up a relatively high proportion. It expresses such inner activities like the affection, cognition, and perception of people. As

is known to all, the present situating of the monster is not satisfactory, thus, the most important thing is to create a female to him. In order to propose this action to his creature and let the people support his working, the writer should first make clear what they think and get the audience to understand their thoughts. There is an emphasis on cognition verbs more than the affection and perception. In other words, the reader will follow a story through the minds of the characters. The writer has tried to influence the audience's minds. Thoughts and strike a sympathetic chord in the hearts of the audience are the most effective.

Totally, there are not very much verbal processes, existential processes or behavioral processes in this novel. For Verbal clauses, generally speaking, is the requirement of the intention of the addresses. Because the characters give the talking face to face between them, so they do not need to use the expressions for speaking some facts. As the verbalized clauses as "directly quoted" are more used than "indirectly reported". Behavioral processes are not quite often used in all extracts as the characters mainly describe the typical human physiological and psychological behavior Clearly, in a debate the behavior of some entities is not the focus. Whereas Existential processes are processes to describe that something exists or happens without depicting any features of it, but hardly it has cleared that it is very little. This process will give the audience a sense of routine and hard to draw the attention of the audience. Extraordinarily, in Shelley's novel, there are relatively little existential processes, compared with the other main processes the number of existential processes is small, which are not often employed in this novel. The analysis of the transitivity system investigated the instances of the material, mental, relational, verbal, behavioural and existential processes in an attempt to suggest who has more power of doing things, and how this power is accomplished and realized through the study of the processes focused.

5.2 Suggestions for Further Studies

This study would like to give some suggestions for those involved in this study for the betterment in the future:

1. This research is only focused on the Experiential Meaning of Ideational Metafunction, it will be better for the next research to involve the Logical Meaning so the research can complete the analysis.

2. The future researchers can observe the interpersonal function to see how the speaker shows the relationship with the addressee(s). Another area to analyze is the textual function analysis: Thus, we can uncover the most important part of the language used to be paid attention to.

3. A stylistic study could be carried out in other fields of literature such as poetry, drama and short story.

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Appendix 1

Mary Shelley's *"Frankenstein"*

VOL:I (Letter IV: To Mrs. Saville, England.)

Extract I

1 So strange an accident has happened to us that I cannot forbear recording it, although it is very probable that you will see me before these papers can come into your possession.

4 Last Monday (July 31st) we were nearly surrounded by ice, which closed in the ship on all sides, scarcely leaving her the sea-room in which she floated. Our situation was somewhat dangerous, especially as we were compassed round by a very thick fog. We accordingly lay to, hoping that some change would take place in the atmosphere and weather.

10 About two o'clock the mist cleared away, and we beheld, stretched out in every direction, vast and irregular plains of ice, which seemed to have no end. Some of my comrades groaned, and my own mind began to grow watchful with anxious thoughts, when a strange sight suddenly attracted our attention and diverted our solicitude from our own situation. We perceived a low carriage, fixed on a sledge and drawn by dogs, pass on towards the north, at the distance of half a mile; a being which had the shape of a man, but apparently of gigantic stature, sat in the sledge and guided the dogs. We watched the rapid progress of the traveller with our telescopes until he was lost among the distant inequalities of the ice.

21 This appearance excited our unqualified wonder. We were, as we believed, many hundred miles from any land; but this apparition seemed to denote that it was not, in reality, so distant as we had supposed. Shut in, however, by ice, it was impossible to follow his track, which we had observed with the greatest attention.

26 About two hours after this occurrence we heard the ground sea, and before night the ice broke and freed our ship. We, however, lay to until the morning, fearing to encounter in the dark those large loose masses which float about after the breaking up of the ice. I profited of this time to rest for a few hours.

31 In the morning, however, as soon as it was light, I went upon deck and found all the sailors busy on one side of the vessel, apparently talking to someone in the sea. It was, in fact, a sledge, like that we had seen before, which had drifted towards us in the night on a large fragment of ice. Only one dog remained alive; but there was a human

being within it whom the sailors were persuading to enter the vessel. He was not, as the other traveller seemed to be, a savage inhabitant of some undiscovered island, but a European. When I appeared on deck the master said, 'Here is our captain, and he will not allow you to perish on the open sea.'

41   On perceiving me, the stranger addressed me in English, although with a foreign accent. 'Before I come on board your vessel,' said he, 'will you have the kindness to inform me whither you are bound?'

44   You may conceive my astonishment on hearing such a question addressed to me from a man on the brink of destruction and to whom I should have supposed that my vessel would have been a resource which he would not have exchanged for the most precious wealth the earth can afford. replied, however, that we were on a voyage of discovery towards the northern pole.

50   Upon hearing this he appeared satisfied and consented to come on board. Good God! Margaret, if you had seen the man who thus capitulated for his safety, your surprise would have been boundless. His limbs were nearly frozen, and his body dreadfully emaciated by fatigue and suffering. I never saw a man in so wretched a condition. We attempted to carry him into the cabin, but as soon as he had quitted the fresh air he fainted. We accordingly brought him back to the deck and restored him to animation by rubbing him with brandy and forcing him to swallow a small quantity. As soon as he showed signs of life we wrapped him up in blankets and placed him near the chimney of the kitchen stove. By slow degrees he recovered and ate a little soup, which restored him wonderfully.

Appendix 2

VOL:I (Chapter III)

Extract II

1 One of the phenomena which had peculiarly attracted my attention was the structure of the human frame, and, indeed, any animal endued with life. Whence, I often asked myself, did the principle of life proceed? It was a bold question, and one which has ever been considered as a mystery; yet with how many things are we upon the brink of becoming acquainted, if cowardice or carelessness did not restrain our inquiries. I revolved these circumstances in my mind, and determined thenceforth to apply myself more particularly to those branches of natural philosophy which relate to physiology. Unless I had been animated by an almost supernatural enthusiasm, my application to this study would have been irksome, and almost intolerable. To examine the causes of life, we must first have recourse to death. I became acquainted with the science of anatomy: but this was not sufficient; I must also observe the natural decay and corruption of the human body. In my education my father had taken the greatest precautions that my mind should be impressed with no supernatural horrors. I do not ever remember to have trembled at a tale of superstition, or to have feared the apparition of a spirit. Darkness had no effect upon my fancy; and a churchyard was to me merely the receptacle of bodies deprived of life, which, from being the seat of beauty and strength, had become food for the worm. Now I was led to examine the cause and progress of this decay, and forced to spend days and nights in vaults and charnel-houses. My attention was fixed upon every object the most insupportable to the delicacy of the human feelings. I saw how the fine form of man was degraded and wasted; I beheld the corruption of death succeed to the blooming cheek of life; I saw how the worm inherited the wonders of the eye and brain. I paused, examining and analyzing all the minutiae of causation, as exemplified in the change from life to death, and death to life, until from the midst of this darkness a sudden light broke in upon me—a light so brilliant and wondrous, yet so simple, that while I became dizzy with the immensity of the prospect which it illustrated, I was surprised, that among so many men of genius who had directed their inquiries towards the same science, that I alone should be reserved to discover so astonishing a secret.

36 Remember, I am not recording the vision of a madman. The sun does not more certainly shine in the heavens, than that which I now affirm is true. Some miracle might have produced it, yet the stages of the discovery were distinct and probable. After days and nights of incredible labour and fatigue, I succeeded in discovering the cause of generation and life; nay, more, I became myself capable of bestowing animation upon lifeless matter.

43   The astonishment which I had at first experienced on this discovery soon gave place to delight and rapture. After so much time spent in painful labour, to arrive at once at the summit of my desires, was the most gratifying consummation of my toils. But this discovery was so great and overwhelming, that all the steps by which I had been progressively led to it were obliterated, and I beheld only the result. What had been the study and desire of the wisest men since the creation of the world was now within my grasp. Not that, like a magic scene, it all opened upon me at once: the information I had obtained was of a nature rather to direct my endeavours so soon as I should point them towards the object of my search than to exhibit that object already accomplished. I was like the Arabian who had been buried with the dead, and found a passage to life, aided only by one glimmering, and seemingly ineffectual, light.

57   I see by your eagerness, and the wonder and hope which your eyes express, my friend, that you expect to be informed of the secret with which I am acquainted; that cannot be: listen patiently until the end of my story, and you will easily perceive why I am reserved upon that subject. I will not lead you on, unguarded and ardent as I then was, to your destruction and infallible misery. Learn from me, if not by my precepts, at least by my example, how dangerous is the acquirement of knowledge, and how much happier that man is who believes his native town to be the world, than he who aspires to become greater than his nature will allow.

Appendix 3

VOL:I (Chapter IV)

Extract III

1   I was on a dreary night of November, that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

9   How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful!—Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips.

18   The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room, and continued a long time traversing my bedchamber, unable to compose my mind to sleep. At length lassitude succeeded to the tumult I had before endured; and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it was in vain; I slept, indeed, but I was disturbed by the wildest dreams. I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her; but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the graveworms crawling in the folds of the flannel. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed; when, by the dim and yellow light of the moon, as it forced its way through the window shutters, I beheld the wretch—the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds,

while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped, and rushed down stairs. I took refuge in the courtyard belonging to the house which I inhabited; where I remained during the rest of the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life.

51   Oh! no mortal could support the horror of that countenance. A mummy again endued with animation could not be so hideous as that wretch. I had gazed on him while unfinished; he was ugly then; but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived.

56   I passed the night wretchedly. Sometimes my pulse beat so quickly and hardly, that I felt the palpitation of every artery; at others, I nearly sank to the ground through languor and extreme weakness. Mingled with this horror, I felt the bitterness of disappointment; dreams that had been my food and pleasant rest for so long a space were now become a hell to me; and the change was so rapid, the overthrow so complete!

Appendix 4

VOL:I (Chapter IV)

Extract IV

1   "My dear Victor," cried he, "what, for God's sake, is the matter? Do not laugh in that manner. How ill you are! What is the cause of all this?"

4   "Do not ask me," cried I, putting my hands before my eyes, for I thought I saw the dreaded spectre glide into the room; "he can tell.— Oh, save me! save me!" I imagined that the monster seized me; I struggled furiously, and fell down in a fit.

8   Poor Clerval! what must have been his feelings? A meeting, which he anticipated with such joy, so strangely turned to bitterness. But I was not the witness of his grief, for I was lifeless, and did not recover my senses for a long, long time.

12   This was the commencement of a nervous fever, which confined me for several months. During all that time Henry was my only nurse. I afterwards learned that, knowing my father's advanced age, and unfitness for so long a journey, and how wretched my sickness would make Elizabeth, he spared them this grief by concealing the extent of my disorder. He knew that I could not have a more kind and attentive nurse than himself; and, firm in the hope he felt of my recovery, he did not doubt that, instead of doing harm, he performed the kindest action that he could towards them.

21   But I was in reality very ill; and surely nothing but the unbounded and unremitting attentions of my friend could have restored me to life. The form of the monster on whom I had bestowed existence was forever before my eyes, and I raved incessantly concerning him. Doubtless my words surprised Henry: he at first believed them to be the wanderings of my disturbed imagination, but the pertinacity with which I continually recurred to the same subject persuaded him that my disorder indeed owed its origin to some uncommon and terrible event.

29   By very slow degrees, and with frequent relapses, that alarmed and grieved my friend, I recovered. I remember the first time I became capable of observing outward objects with any kind of pleasure, I perceived that the fallen leaves had disappeared, and that the young buds were shooting forth from the trees that shaded my window. It was a divine spring; and the season contributed greatly to my convalescence. I felt also sentiments of joy and affection revive in my bosom; my gloom disappeared, and in a short time I became as cheerful as before I was attacked by the fatal passion.

38   "Dearest Clerval," exclaimed I, "how kind, how very good you are to me. This whole winter, instead of being spent in study, as you promised yourself, has been consumed in my sick room. How shall I ever repay you? I feel the greatest remorse for the disappointment of which I have been the occasion; but you will forgive me."

43   "You will repay me entirely, if you do not discompose yourself, but get well as fast as you can; and since you appear in such good spirits, I may speak to you on one subject, may I not?"

46   I trembled. One subject! what could it be? Could he allude to an object on whom I dared not even think?

48   "Compose yourself," said Clerval, who observed my change of colour, "I will not mention it, if it agitates you; but your father and cousin would be very happy if they received a letter from you in your own handwriting. They hardly know how ill you have been, and are uneasy at your long silence."

53   "Is that all, my dear Henry? How could you suppose that my first thought would not fly towards those dear, dear friends whom I love, and who are so deserving of my love

Appendix 5

VOL:I (Chapter VI)

Extract V

1   While I watched the storm, so beautiful yet terrific, I wandered on with a hastystep. This noble war in the sky elevated my spirits; I clasped my hands, and exclaimed aloud, "William, dear angel! this is thy funeral, this thy dirge!" As I said these words, I perceived in the gloom a figure which stole from behind a clump of trees near me; I stood fixed, gazing intently; I could not be mistaken. A flash of lightning illuminated the object, and discovered its shape plainly to me: its gigantic stature, and the deformity of its aspect, more hideous than belongs to humanity, instantly informed me that it was the wretch, the filthy daemon, to whom I had given life. What did he there? Could he be (I shuddered at the conception) the murderer of my brother? No sooner did that idea cross my imagination, than I became convinced of its truth; my teeth chattered, and I was forced to lean against a tree for support. The figure passed me quickly, and I lost it in the gloom. Nothing in human shape could have destroyed that fair child. He was the murderer! I could not doubt it. The mere presence of the idea was an irresistible proof of the fact. I thought of pursuing the devil; but it would have been in vain, for another flash discovered him to me hanging among the rocks of the nearly perpendicular ascent of Mont Salêve, a hill that bounds Plainpalais on the south. He soon reached the summit, and disappeared.

22   I remained motionless. The thunder ceased; but the rain still continued, and the scene was enveloped in an impenetrable darkness. I revolved in my mind the events which I had until now sought to forget: the whole train of my progress towards the creation; the appearance of the work of my own hands alive at my bedside; its departure. Two years had now nearly elapsed since the night on which he first received life; and was this his first crime? Alas! I had turned loose into the world a depraved wretch, whose delight was in carnage and misery; had he not murdered my brother?

31   No one can conceive the anguish I suffered during the remainder of the night, which I spent, cold and wet, in the open air. But I did not feel the inconvenience of the weather; my imagination was busy in scenes of evil and despair. I considered the being whom I had cast among mankind, and endowed with the will and power to effect purposes of horror, such as the deed which he had now done, nearly in the light of my own vampire, my own spirit let loose from the grave, and forced to destroy all that was dear to me.

Appendix 6

VOL:II (Chapter I)

Extract VI

1   Nothing is more painful to the human mind, than, after the feelings have been worked up by a quick succession of events, the dead calmness of inaction and certainty which follows, and deprives the soul both of hope and fear. Justine died; she rested; and I was alive. The blood flowed freely in my veins, but a weight of despair and remorse pressed on my heart, which nothing could remove. Sleep fled from my eyes; I wandered like an evil spirit, for I had committed deeds of mischief beyond description horrible, and more, much more (I persuaded myself), was yet behind. Yet my heart overflowed with kindness, and the love of virtue. I had begun life with benevolent intentions, and thirsted for the moment when I should put them in practice, and make myself useful to my fellow-beings. Now all was blasted: instead of that serenity of conscience, which allowed me to look back upon the past with self-satisfaction, and from thence to gather promise of new hopes, I was seized by remorse and the sense of guilt, which hurried me away to a hell of intense tortures, such as no language can describe a child.

17   This state of mind preyed upon my health, which had perhaps never entirely recovered from the first shock it had sustained. I shunned the face of man; all sound of joy or complacency was torture to me; solitude was my only consolation—deep, dark, deathlike solitude.

21   My father observed with pain the alteration perceptible in my disposition and habits, and endeavoured to reason with me on the folly of giving way to immoderate grief. "Do you think, Victor," said he, "that I do not suffer also? No one could love a child more than I loved your brother;" (tears came into his eyes as he spoke,) "but is it not a duty to the survivors, that we should refrain from augmenting their unhappiness by an appearance of immoderate grief? It is also a duty owed to yourself; for excessive sorrow prevents improvement or enjoyment, or even the discharge of daily usefulness, without which no man is fit for society."

31   This advice, although good, was totally inapplicable to my case; I should have been the first to hide my grief, and console my friends, if remorse had not mingled its bitterness, and terror its alarm with my other sensations. Now I could only answer my father with a look of despair, and endeavour to hide myself from his view.

36   About this time we retired to our house at Belrive. This change was particularly agreeable to me. The shutting of the gates regularly at ten o'clock, and the impossibility of remaining on the lake after that hour;

had rendered our residence within the walls of Geneva very irksome to me. I was now free. Often, after the rest of the family had retired for the night, I took the boat and passed many hours upon the water. Sometimes, with my sails set, I was carried by the wind; and sometimes, after rowing into the middle of the lake, I left the boat to pursue its own course, and gave way to my own miserable reflections. I was often tempted, when all was at peace around me, and I the only unquiet thing that wandered restless in a scene so beautiful and heavenly—if I except some bat, or the frogs, whose harsh and interrupted croaking was heard only when I approached the shore—often, I say, I was tempted to plunge into the silent lake, that the waters might close over me and my calamities for- ever. But I was restrained, when I thought of the heroic and suffering Elizabeth, whom I tenderly loved, and whose existence was bound up in mine. I thought also of my father, and surviving brother: should I by my base desertion leave them exposed and unprotected to the malice of the fiend whom I had let loose among them?

56   At these moments I wept bitterly, and wished that peace would revisit my mind only that I might afford them consolation and happiness. But that could not be. Remorse extinguished every hope. I had been the author of unalterable evils; and I lived in daily fear, lest the monster whom I had created should perpetrate some new wickedness. I had an obscure feeling that all was not over, and that he would still commit some signal crime, which by its enormity should almost efface the recollection of the past. There was always scope for fear, so long as any thing I loved remained behind. My abhorrence of this fiend cannot be conceived. When I thought of him, I gnashed my teeth, my eyes became inflamed, and I ardently wished to extinguish that life which I had so thoughtlessly bestowed. When I reflected on his crimes and malice, my hatred and revenge burst all bounds of moderation. I would have made a pilgrimage to the highest peak of the Andes, could I, when there, have precipitated him to their base. I wished to see him again, that I might wreak the utmost extent of abhorrence on his head, and avenge the deaths of William and Justine.

Appendix 7

VOL:III (Chapter I)

Extract VII

1   Day after day, week after week, passed away on my return to Geneva; and I could not collect the courage to recommence my work. I feared the vengeance of the disappointed fiend, yet I was unable to overcome my repugnance to the task which was enjoined me. I found that I could not compose a female without again devoting several months to profound study and laborious disquisition. I had heard of some discoveries having been made by an English philosopher, the knowledge of which was material to my success, and I sometimes thought of obtaining my father's consent to visit England for this purpose; but I clung to every pretence of delay, and could not resolve to interrupt my returning tranquillity. My health, which had hitherto declined, was now much restored; and my spirits, when unchecked by the memory of my unhappy promise, rose proportionably. My father saw this change with pleasure, and he turned his thoughts towards the best method of eradicating the remains of my melancholy, which every now and then would return by fits, and with a devouring blackness overcast the approaching sunshine. At these moments I took refuge in the most perfect solitude. I passed whole days on the lake alone in a little boat, watching the clouds, and listening to the rippling of the waves, silent and listless. But the fresh air and bright sun seldom failed to restore me to some degree of composure; and, on my return, I met the salutations of my friends with a readier smile and a more cheerful heart.

23   It was after my return from one of these rambles, that my father, calling me aside, thus addressed me —:

25   'I am happy to remark, my dear son, that you have resumed your former pleasures, and seem to be returning to yourself. And yet you are still unhappy, and still avoid our society. For some time I was lost in conjecture as to the cause of this; but yesterday an idea struck me, and if it is well founded, I conjure you to avow it. Reserve on such a point would be not only useless, but draw down treble misery on us all.'

31   I trembled violently at his exordium, and my father continued —
'I confess, my son, that I have always looked forward to your marriage with your cousin as the tie of our domestic comfort, and the stay of my declining years. You were attached to each other from your earliest infancy; you studied together, and appeared, in dispositions and tastes, entirely suited to one another. But so blind is the experience of man, that what I conceived to be the best assistants to my plan, may have entirely destroyed it. You, perhaps, regard her as your sister, without any wish that she might become your wife. Nay, you may have met with

another whom you may love; and considering yourself as bound in honour to your cousin, this struggle may occasion the poignant misery which you appear to feel.'

43 'My dear father, re-assure yourself. I love my cousin tenderly and sincerely. I never saw any woman who excited, as Elizabeth does, my warmest admiration and affection. My future hopes and prospects are entirely bound up in the expectation of our union.'

47 'The expression of your sentiments of this subject, my dear Victor, gives me more pleasure than I have for some time experienced. If you feel thus, we shall assuredly be happy, however present events may cast a gloom over us. But it is this gloom which appears to have taken so strong a hold of your mind, that I wish to dissipate. Tell me, therefore, whether you object to an immediate solemnisation of the marriage. We have been unfortunate, and recent events have drawn us from that every-day tranquillity befitting my years and infirmities. You are younger; yet I do not suppose, possessed as you are of a competent fortune, that an early marriage would at all interfere with any future plans of honour and utility that you may have formed. Do not suppose, however, that I wish to dictate happiness to you, or that a delay on your part would cause me any serious uneasiness. Interpret my words with candour, and answer me, I conjure you, with confidence and sincerity.'

الخلاصة

هذه الدراسة هي محاولة للكشف عن انماط الجمل وافعالها ووظائفها في رواية (فرانكشتاين) للروائية الإنكليزية (ماري شلي) في ضوء نظرية (النحو الوظيفي) للساني الإنكليزي المعاصر (هاليدي). أن بيان سيادة نمط معين من الجمل والأفعال يكشف عن الطبيعة السردية للرواية يكشف به الشخصيات من أفعال وأقوال عن البنية الفكرية والسيكولوجية لتلك الشخصيات. أن في مقدمة الوظائف التي تقضاها الدراسة الوظيفة الفكرية ونظام (التعدية) transitivity والذي بين الافعال والشخوص والظروف المحيطة، بينما تكشف الوظيفة الفكرية Ideational function عن رؤية العالم التي تتبناها الشخوص في المدار الروائي.

تشمل الدراسة خمسة فصول، وقد خصص الفصل الاول لإدخال أساسيات الدراسة، وهو يسلط الضوء على مشكلة الدراسة التي تكرس أساسا لاستكشاف (ماري شيلي فرانكنشتاين) من منظور الأسلوبية. كما يتضمن الفصل غايات الدراسة وفرضياتها وإجراءات التحليل الأسلوبي كما يتضمن مدار الدراسة وأهميتها. اما الفصل الثاني فيحدد مفهوم الأسلوب فيما يتعلق بمفهوم السرد ويكشف الاسلوب الادبي في تطوره التاريخي، من الممكن تحليل معنى أي نص من خلال استعمال اللغة في السياقات وسيكون لذلك أهمية قصوى كما انه يكشف استعراض الدراسات السابقة. فضلاً عن ذلك ، يولد الفصل بين الأسلوبيات واللغويات والأدب. علاوة على ذلك ، فإنه يسرد طريقة السرد كنوع أدبي.

كما ان الفصل الثالث نظري في التقاليد. وهو يحدد اللغويات الوظيفية المنهجية في (هاليداي) على النحو المبين بشكل أساسي في كتابه المتميز (1985) "مقدمة في القواعد الوظيفية". يحوي هذا الفصل على رؤى ثاقبة لمفهوم اللغة من موقف وظيفي، أو وظائف تعريفية للغة أو وظائفها (مثل التفكير، والشخصية ، والنصية) ، ومفهوم التعدية. اما الفصل الرابع كرس للتحليل الأسلوبي لـ (ماري شيلي) (فرانكشتاين) ، لذلك فهو تحليلي في الاتجاه. يكشف مخطط السرد وشكله الأسلوبي. ويحدد مفهوم (هاليدي) الذي يمهد الطريق إلى الوصف اللغوي ، ثم إلى التفسير الوظيفي. قد تتماشى الدورتان إلى جانب إعطاء التحليل الأسلوبي وحدته. وقد تم اختيار سبعة مقتطفات للتحليل والتفسير من حيث نموذج (هاليدي) مع الاهتمام لتكرار الأنواع في النص.

اما الفصل الخامس فقد كرس لعرض الاستنتاجات من الدراسة التي توصل إليها الباحث في رسالته. فضلاً عن ذلك تقديم بعض التوصيات والمقترحات للدراسات مستقبلا.

جامعة ميسان
كلية التربية

الذات الشوهاء: تحليل اسلوبي لـ (ماري شلي) (فرانكشتاين) في ضوء نظرية (هاليدي) في النحو الوظيفي

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