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**A SYNTACTIC STUDY OF THEME  
AND RHEME IN DAN BROWN'S  
"ANGELS AND DEMONS"**

**A THESIS  
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بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ  
وَإِذِ تَأَذَّنَ رَبُّكُمْ لَئِن شَكَرْتُمْ لَأَزِيدَنَّكُمْ  
وَلَئِن كَفَرْتُمْ إِنَّ عَذَابِي لَشَدِيدٌ

صدق الله العلي العظيم

سورة ابراهيم - الآية 7

**In the Name of Allah, Most Compassionate,  
Most Merciful**

**And remember! your Lord caused to be  
declared [publicly]: "If ye are grateful, I  
will add more [favours] unto you; But if  
ye show ingratitude, truly My  
punishment is terrible indeed."**

**Great truth of God**

**Ibrahim(chapter) - 7(verse)**

(Ali, 2001:117)

**TO**  
**MY FAMILY**  
**WITH**  
**LOVE, GRATITUDE**  
**&**  
**APPRECIATION**

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## Abstract

In *Angels and Demons*, Dan Brown employs several types of meta-functional themes associated with different rhematic transitivity processes to construct his messages. Thus, he resorts to the use of ideational, interpersonal and textual themes as well as the six types of transitivity relations to perform various functions associated with the main theme of the novel supported by the diversity of events and details.

Thus, the study aims at identifying use and frequencies of theme and rheme structures in Brown's *Angels and Demons*, highlighting their contribution to the main theme of 'science vs. religion, justifying their frequencies. The study hypothesizes that Dan Brown utilizes the three types of meta-functions – ideational, textual and interpersonal themes – to attain different functions and purposes. Yet, interpersonal function is the most recurrent one. Further, Material relation is the most regular process among other types, including relational, mental, behavioral, verbal and existential. Using Halliday's (1995) and Halliday and Matthiessen's (2004 and 2014) models of systematic functional grammar, three parts of the novel including six extracts have been chosen to be examined by means of the discursal and structural analysis of theme and rheme in the novel.

The study concludes that Brown uses the three thematic structures with the rhematic structures of transitivity processes to attain various purposes and functions related to the author's detailed events and main theme of the novel.

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# CHAPTER ONE

## INTRODUCTION

### 1.1 Preliminaries

The terms 'theme' and 'rheme' have been developed by the linguists of Prague school; theme often takes the initial position of the clause, or sentence whereas rheme signifies the definite novel information specified in the clause or sentence (Halliday, 1985: 39). However, many studies in the literature available have been devoted to the study of theme and rheme in various fields and texts. First, Abed's (2007) study tends to reveal how themes are extended (thematic progression) in four selected short stories of E. M. Hemingway. The aim of his study is to identify the types of thematic progression and the types of formal realizations of theme. He demonstrates that Hemingway's selected short stories are full of different thematic progression; linear thematic progression overweighs the other three types of thematic progression; and simple themes overweigh multiple themes.

Second, Puspa (2016), based on Functional Grammar perspective, investigates the employment of theme and rheme as a clause (predicting a type of message) in the text of short story, particularly, his study centers upon the correlation between theme and text development.

Third, Ni'ma and Jameel (2017) conduct a study concerned with the analysis of the process types involved in Barack Obama and David Cameron speeches in 2012. Their study concludes that the most frequent

types are material processes for both speeches as they involve actions related to doing and happening.

Finally, Landa (2017) tackles a study which aims to reveal the importance of transitivity system in functional narrative, overlooking the role that theme plays in the construction and proposition of the clause exploited to predict message.

A glance at the above studies indicates that no study has been conducted to investigate theme and rheme in 'Angels and Demons'. They are concerned either with the study of theme irrespective of rheme or with the study of rheme (especially, transitivity processes) irrespective of theme. This may be the most inspiring incentive for the initiation of this study which takes the responsibility of breaking down structures into themes and rhemes with the aim of arriving at the most justifiable reasons behind the use of these two constituents (how these two integrating parts play an important role in the structure of the whole theme of the novel). In other words, there is a gap that this study is going to fill.

## **1.2 The Problem**

Language is taken to be a system of meaning by which people use to convey various messages. One way of transferring message is through the utilization of *theme* and *rheme*. Theme, the initial component in a sentence, is the opening point in a message, followed a rheme, the part that comes after the theme, sets up the combination of the new information that a message carries. Literary authors and writers make use of the idea of given (theme) and new (rheme) to produce a

structurally unified text, leading to the construction of their novels, plays, poems...etc.

In *Angels and Demons*, Dan Brown manipulates different types of meta-functional themes and different rhematic transitivity processes to augment message-meanings and to reinforce literary excellence. Therefore, he uses the three thematic relationships (ideational, interpersonal and textual) as well as the six types of transitivity relations to perform various functions associated with the main theme of the novel supported by the diversity of events and details.

The problem is that these syntactic resources are used differently to offer different functions associated with the writer's intention and imagination. The thematic ideational relations are more frequent than textual and interpersonal as they depict the connection between the characters' inner and the outer worlds and thus contribute to the main theme and events in the novel. Textual relations are less used as they intend to link messages in the novel, while interpersonal are the least used as they predict the mood the message (realized by a clause) exhibits. Brown also uses different rhematic connections (through the exploitation of transitivity processes) to refer to various relationships material, relational, mental, behavioral, verbal and existential. Yet, these processes are utilized differently recoding various rates.

To the researcher's best knowledge, no study has so far been conducted to account for the textual-syntactic investigation of *theme* and *rheme* in Dan Brown's *Angels and Demons*.

### **1.3 Aims**

The current study is conducted to attain the following aims:

1. Identifying the use and significance of theme and rheme structures in Brown's *Angels and Demons*, highlighting their contribution to the main theme of 'science vs. religion.
2. Identifying the frequencies and percentages of the elements reflecting theme and rheme in the novel.
3. Providing justification for the number of occurrences of these syntactic elements.
4. Identifying the way by which these elements contribute to the main theme of novel.

### **1.4 Hypotheses**

It is hypothesized that:

1. Dan Brown utilizes the three types of meta-function –ideational, textual and ideational themes – to attain different functions and purposes. Yet, interpersonal function is the most recurrent one.
2. Material relation is the most recurrent process among other types, (placed in order from high to low): relational, mental, behavioral, verbal and existential.

### **1.5 Procedures**

To carry out the study these steps are taken into consideration:

1. Providing definitions of the key concepts 'theme and rheme' given by different scholars in the literature available.

2. Going through *Angels and Demons* to collect data by pinpointing the structures of theme and rheme used in the novel.
3. Analyzing the structures of theme and rheme in terms of Systemic Functional Grammar models of Halliday (1995), and Halliday and Matthiessen (2004 and 2014).
4. Conducting results analysis on the basis of frequency and percentage, supported by tables and figures.
5. Drawing some conclusions as well as putting recommendations and suggestions for further studies.

## **1.6 Limits**

This study is limited to the textual-syntactic analysis of theme and rheme of three parts (including six extracts, beginning, middle and end) of *'Angels and Demons'*. The model adopted is based on Halliday (1995) and Halliday and Matthiessen (2004 and 2014).

## **1.7 Value**

This study is hoped to be valuable to those interested in the discursual and syntactic studies of linguistic structures, as it surveys in detail the use of theme and rheme in authentic text (*Angels and Demons*). It is also hoped to provide the critics with some insights to enrich their contribution as far as Dan Brown is concerned. It can be an initial point for those who are interested in carrying out further research on the works of Dan Brown. This study can be beneficial for those who are interested in the study of linguistics as it theoretically offers a somewhat convincing classification of syntactic behavior of theme and rheme.

# CHAPTER TWO

## THEME AND RHEME

### THEORETICAL BACKGROUND

#### 2.1 Preliminaries

Each sentence has a structure that gives different interpretations of the listeners or readers to the sentence. Further, Brown and Yule (1983:126) affirm that each simple clause contains a theme, that is "the starting point of the utterance" and a rheme, which means everything else following in the clause which involves "what the speaker states about, or in regard to the starting point of the utterance." In this meaning, it can be explained that theme determines the meaning of that sentence itself. An element comes first in a sentence or clause gives a significant and distinct sort of meaning. Butt (2001:135) calls "the first element of a clause" a theme and "the rest of the clause" a rheme.

This chapter presents a detailed theoretical framework of the notion of *theme* and *rheme*. This chapter intends to display an introduction, historical background of Prague School, systemic functional grammar, functional grammar focusing on the meta-functions of language which can be divided into ideational function, textual function and interpersonal function. Definition of thematization, syntactic structures of thematization (including topicalization, fronting, clefting and existential sentence) are followed.



## 2.2 Development of Prague School

Prague School pioneer was a linguistic department in Moscow founded in 1915. It is a circle composed of a group of young scholars such as Trubetzkoy and Jakobson. Issues of interest to this circle are both language and linguistics including poetic problems, literature analysis, and general technical structures under the influence of Slavonic and historical linguistics. The sources of their studies are based on the works of de Saussure and Baudouin. When the revolution broke out in October 1917, the members of this circle fled and the circle almost declined (Clark, 1996:87). Exactly, the Prague School (Linguistic Circle of Prague) was founded in 1926 by Vilem Mathesius. Being influenced by the Saussurian School, this school confirmed that language analysis should be described as a system of functionally linked units. In 1911, Mathesius published his first call for a non-historical approach to the study of language (ibid).

A group of scholars (including Jakobson, Mathisius, Trubetzkoy and Kartsevski) gathered in Prague to form a linguistic Circle in 1928. They proclaimed a fundamental withdrawal from the traditional structural position of Ferdinand de Saussure and affirmed that their ways of approaching "the function of speech sounds can be applied both synchronically, to the language as it exists, and diachronically, to the language as it changes". So the Prague circle was especially influential in European linguistics in the pre-World War II period. Particularly, this school rejected Saussurean distinction of synchronic and diachronic linguistics and homogeneity of language system (Gribble, 1968:87).

The new scholars of the circle endeavored to publicize their thoughts and philosophies, but then after the outburst of World War II, "the circle was unable to continue its activity properly". They kept meeting in secluded residences until 1945, when they were able to restart their actions openly. Meanwhile, they had by this time lost some main members either because of ordinary death, "Nikolai Sergei Trubetzkoy and Flimm Mathisius or because of exile". Roman Jakobson escaped to the United States of America. But, with the breaks instigated by the war, "there was not any area of language to remain unexploited by the members of The Prague Linguistic Circle" (ibid).

The scholars of Prague school studied language scientifically and mechanically and identified it as "a system of signs". Concerning language study, the scholars of Prague circle took into consideration and offered countless significance to exterior factors (i.e. "political, social and geographical factors"). Without the Prague circle, the linguistics of the 20<sup>th</sup> century, particularly, structuralism is inadequate both theoretically and historically. They have conveyed novelties and "contributions not only to the development of linguistics, but also to the development of acoustics, phonology and syntax" (Lyons, 1981: 227).

The main focus of Prague school is on language analysis as an organization of functionally relevant elements, a focus that has shown sociological effects. In particular, this results in the division between "the phonetic and the phonological analysis of sounds, the study of acoustics of distinctive features, and associated concepts such as binary, effects, and morphology". Since the 1950's, the ideas of the Prague School have been welcomed and settled, especially with regard to the syntax,

grammar, semantics, and linguistic style of English and Slavic languages. It is worth mentioning here the formulation of the functional perspective theory of sentences, where the analysis of sentence is seen as a set of functionally contradictory components (Crstyal, 2008: 380).

Functionalism<sup>1</sup> originated in the early 20th century as the main concern of "Prague School of Linguistics" and was developed to become the "London School", the most famous functional theory was the "Systemic Grammar", developed by Michael Halliday. The principal objective of functional methodologies was to elucidate the vibrant connection between "form and function". Functional theory of grammar has provided new interpretations of the linguistic structure which is "conceived in terms of the discourse functions from which it can be said to have emerged" (Thompson, 2003: 53).

### **2.3 Systemic Functional Grammar**

Grammatical terms are presented differently depending on the positions of different grammarians. The controversy over the term calls for the distinction between grammar and the theory of grammar or grammatical rules in its terms. Grammatical rules are used to refer to the word system in a language while grammatical rules are manipulated to express grammatical systems of languages (Matthiessen, 1995: 20-24).

Many theories of grammar fail to express the general grammar systems of a language that focuses only on a small part of the language.

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<sup>1</sup> Functionalism A linguistic theory which was devised in the 1970s as an alternative to the abstract. The theory focuses on the rules which govern verbal interaction, seen as a form of co-operative activity, and on the rules (of syntax, semantics and phonology) which govern the linguistic expressions that are used as instruments of this activity.(Crystal, 2008:202)

Therefore, the richer rules of theory seem to meet the requirements of the information age; how to organize and provide access to knowledge and how to handle text. Systemic Functional Grammar comes as a single response to these demands (Ibid).The theory behind this approach, as Richards et al. (1992: 371) mention, "functional rather than formal", as "it considers language as a resource used for communication and not as a set of rules". This theory describes language as a set of systems within each system, the speaker can choose a model to express one meaning for example: from tense we can choose one, from the mood, we can choose one, from the number we can choose one.

## **2.4 Functional Grammar**

In functional Grammar, language is a tool for verbal and communicative interaction. This means that the different characteristics of natural languages can only be interpreted and understood in terms of the conditions imposed by their use. For example, all syntactic analyses are based on functional categories and conditions such as object, subject, etc. This type of grammar tries to distinguish a great deal of sensitivity between different types of subjects and to link them to their semantic capabilities (van Dijk ,1997: 12) (Finch, 2000:93). In this respect, functional rules can be expressed as functional relationships occurring at "three different levels" (Dik, 1987:13): These levels are the following:

- i- "Semantic Functions: agent, goal... etc."*
- ii- "Syntactic Functions: subject, object ...etc."*
- iii- "Pragmatic Functions: theme, rheme ...etc."*

For Gerot and Wignell (1994: 4), grammar is validated by its usefulness in describing and interpreting language. In this sense, sentence functional linguistics has become a popular concept since the 1950s because of the impact of text analysis. It is primarily attributed to people who use language to build or construe meaning. People cannot attain the goal of communication if words do not address "specific cultural or contextual issues". Hence, language is described as a social resource of helping people communicate meaning, yet this meaning cannot be realized if words are carried in separation. One should look for a situation or context where "more sentences and words can be developed so that readers can understand the reason behind utterances and words" (Malinowski quoted in Martin, 1984:127).

Sentence functional linguistics is the linguistic theory developed by Halliday in the 1960s of the last century in Britain and then in Australia. Typically, it has been exploited in "language education and discourse analysis". It does not seek for the "mental processes of language", but examines the shaped discourses and their settings of construction and lays more emphasis on language function (Martin, 2009: 154). According to Deterding and Poedjosoedarmo (2001:104), sentence functional linguistics studies and examines correct English sentences. Sujatna (2013:2) agrees with their view and adds that this approach is concerned with the organizations of grammatical constructions and their association to "one another rather than their meanings or their use in different contexts". In this respect, Gerot and Wignell (1994: 6) confirm that:

**Functional grammars view language as a resource for making meaning. These grammars attempt to describe language in actual use and so focus on texts and their contexts. Furthermore, they are not only concerned with structure but also with how those structures construct meaning.**

In this respect, Bloor and Bloor (2004:2) maintain that language is a "system of meanings". In other words, when people use language, their language acts produce or more technically, construct meaning". Eggins (1994:2) states that Systemic Functional Linguistics is a method which motivates linguists to "analyze and explain how meanings are made in everyday linguistic interactions". Systemic Functional Linguistics has initiated in many aspects from structuralist approaches and which has most in common with stratificational theory, i.e. the systemic functional theory. It is primarily associated with its architect, the British linguist Michael Alexander Kirkwood Halliday, who is undisputedly the father of the theory (Crystal, 1971: 214) (Lockwood,1972: 260) and (Butler 1989: 2).

Halliday's scale-category grammar is so complicated that presenting a full explanation of it would take up more space and time than available. This grammar identifies language as a set composed of scales, and categories functioning at different levels which respectively include substance: phonic and graphic and form (organization of the substance) which is further divided into grammar and lexis. Two interweaves are distinguished, phonology connecting substance and form, and context connecting form and extra-linguistic situation (Kress,1976: 53) and Crystal (1985: 271) (1994: 307). According to Quirk et al. (1985: 41), there are four categories of grammar: "unit, structure, class and system.

The first two are categories of chain", referring to the "syntagmatic axis or axis of combination". The class of units combines the linear elements of discourse to one another as they combine; representative units are morpheme, word, group, clause and sentence.

On the other hand, the category of structure is essentially concerned with the syntagmatic relationships within units. As for the other categories, i.e. class and system, they are categories of choice, related to the paradigmatic axis or axis of selection recognized by 'or' (Halliday, 1966: 153). Class or the bridge category includes "items which can be substituted for one another at certain points in a unit" with some shared properties (Huddleston, 1984: 5). These classes include Ns, Vs, Adjs and Adv. Finally, the category of system points to the syntagmatic relationships between components of structure and relationships of agreement and difference of items that are usually mutually exclusive (Huddleston, 1984: 10 and Quirk et al., 1985: 41).

## **2.5 Meta-functions of Language**

Halliday analyzes the lexicon into three broad metafunctions: thinking, personality and text. Each of the three definitions revolves around a different side of the world and is concerned with a different situation of the sentences meaning (1978: 112), there are three metafunctions of language. These functions are used in different linguistics senses. They are:

### **2.5.1 Ideational Function**

This function is concerned with the relationship between the outside world and the inner world of our experience in the world. It reflects the speaker's experience of the inner and outer worlds through the use of language. It is the function of the language content by which the language is encoded for the social and cultural experience and the experience of the individual as a member of the culture (ibid).

The experiential function and the logical function are two sub-functions of the ideational function. The experiential function is concerned with ideas in general, while the logical function concerns the relationship between these ideas. The ideational function is reflected and verified through the language crossing system. Halliday (1994: 107) states that "transitivity translates the world of experience into a manageable set of process types". According to Richardson (2007: 54), "the essence of representation is in the relationship of 'who is doing, what to whom". Halliday (1978: 132) clarifies that transitivity is the key to understand the ideational meaning of texts".

### **2.5.2 Interpersonal Function**

The interpersonal function tackles the association between the speaker and the listener. It represents the part with which the speaker interjects in the social context, "both expressing his own attitudes and judgments ... to influence the attitudes and behavior of others" (Halliday, 1978: 112). This function is mainly concerned with items such as exchanges. When analyzing an item as an exchange of an event, Halliday identifies two components in the mood and residue clause. The



mood carries the syntactic burden of exchange and holds the argument forward (Halliday, 1994:71).

### **2.5.3 Textual Function**

This function is concerned with the formation of discourse or text and the flow of information in the text through which the language is related to the verbal world and the context of the situation, concerned with clause as a message. Halliday (1994: 97) describes it as "relevance" which consists of a subject accompanied by a rheme. Eggins (1994: 275) states that "the theme is typically contains familiar, or given information which has been given somewhere in the text, or is familiar from the context." As Halliday puts it, "the 'speaker's text-forming potential; it is that which makes language relevant" (1978: 112) . In fact, this function expresses the relationship between language and its environment, including the verbal and nonverbal environment.

### **2.6 Transitivity Process**

According to Halliday, transitivity system of English falls into six process types .They are *mental, material, behavioral, relational, verbal* and *existential*. Initially, Halliday maintains that the "material, mental and relational" processes are the three basic kinds of English transitivity scheme, then finds the other three processes, which are located at the borderlines of the first three (Halliday: 2004). The six processes are as follows:

**1. Material process** is "the process of doing and happening". A "'material' clause construes a quantum of change in the flow of events as taking place through some input of energy" (Halliday 2004:179). He adds "material clauses construe figures of 'doing-andhappening'" (ibid). According to Halliday (1985:103), material process expresses "the notion that some entity 'does' something which may be 'to' some other entity". Halliday sees that 'material' clauses are associated with "our experience of the material world. Material clauses do not only represent concrete, physical events", but they may also signify "abstract doings and happenings".

**2. Mental process** (process of sensing) clauses, according to Halliday (2004:197), are "concerned with our experience of the world of our own consciousness". He claims that these processes may represent abstract doings and happenings. Verbs like (feel, want, like, hate, know, think, fear, see, etc.) recognize these processes. This kind of process construes either "flowing from a person's consciousness or impinging on it" (ibid).

**3. Relational process** clauses are "processes of being and having". Halliday states that "relational clauses serve to characterize and to identify" persons and things in the world. The relational clause is recognized by the manipulation of the "verb 'Be' in the simple present or past". There are three main types of relational clauses which are 'intensive', 'possessive' and 'circumstantial'. These types enter into "two modes: of being, attributive and identifying". The attributive clauses construe class-membership by ascribing an attribute to some

entity (the carrier and the attribute). The identifying clauses convey some attribute to an identity (Halliday, 2004:210).

**4. Behavioral process** clauses are "processes of (typically human) physiological and psychological behaviour, like breathing, coughing, smiling, dreaming and staring" (Halliday, 1994: 139). He (2004:250) adds "they are partly like the material and partly like the mental". These clauses have two participant roles. They are 'Behaver' and the 'Behaviour.'

**5. Verbal processes** (i.e. processes of saying) clauses are essential means in different types of discourse. These processes "contribute to the creation of narrative by making it possible to set up dialogic passages."

**6. Existential process clauses** are not regular in text or discourse, but they provide an effective participation in different types of texts. In narrative, for example, these clauses are used to introduce different participants. 'There' when used in existential clauses enables the addressee to prepare for something which represents new information that is about to be introduced (Halliday, 2004:257). Consider the following example.

*1- There was a historical mosque near the sea.*

This is why "existential clauses have been interpreted as 'presentative' constructions". *There* in such clauses has no "representational function in the transitivity structure of the clause". It is neither a participant nor a circumstance, but it is used to indicate the feature of existence (ibid).

## 2.7 Thematization

Halliday (1994: 38) believes that the selection and organization of theme and rheme give clauses their characteristics as a message. Therefore, the message is comprised of 'theme and rheme' and its organization constitutes the text or discourse. The transformations that organize the text sequentially for theme and rheme form the cohesive message known as *thematization* (Halliday, 1967: 197). Fries (1994: 8) shows the importance of organizing the text by expounding the fact that the thematization of the discourse is made through the way in which ideas are developed in the text. Put another way, thematic development is related to the intention that the sender takes into account or is related to.

In this regard, Lavid (2000: 12) states that the thematization or "the regulation of sentence in theme-rheme, is the means responsible for the context of the formulation of the item". It is also one of the text tools in authority of forming information at the wholesale level in order to show motivations at "the sentence level in order to illustrate how textual /discourse level motivations" lead to different "lexico-grammatical" word order. In other words, thematization is a discoursal and sentential process of linear regulation of texts. Thematization also refers to the transformational process or the syntactic device that involves isolating a component of the sentence that usually appears somewhere in the sentence. Halliday and Hassan (1989: 423) emphasize this idea by defining thematization as "an element movement to the initial position" of a paragraph to be theme

## **2.8 Syntactic Realizations of Thematization**

English has a variety of syntactic resources that a speaker can use to convey the same propositional or cognitive content (Brown and Yule, 1983: 127). These differences in grammatical structures are associated with the speaker's needs to produce various messages. The choice between these thematic variables depends on which part (s) of the message you wish to highlight, what the message is primarily about, and any part of it that assumes that the addressee has already known (Huddleston, 1988: 173).

The textual meta-function is reflected through the thematic variants "responsible for the ordering as well as for the foregrounding and backgrounding of certain parts of information presented in the clause". Also, the importance conveyed by these variants helps the reader to study grammar in the context of its uses and users of language. Four thematic variants below will be considered for their role in shaping the sentence in a way that theme is presented. These are topicalization, fronting, clefting and existential sentences (Ibid).

### **2.8.1 Topicalization**

Jackendoff (1972: 33) defines topicalization as a "preposing rule which moves phrases over a variable" that confirms that this transformation will transfer the nouns to the introduction of the clause, i.e. it attaches to the highest sentence. In other words, Jackendoff describes topicalization an alternative to the initial position of the sentence (or node). The same elements of Jackendoff's definition are confirmed by Ross (1967: 2) and Postal (1974: 109-145), who identify

topicalization as an upward movement of noun phrase constituent. Elgin (1979: 11) believes that topicalization is one of the English rules used to distinguish a particular element of the sentence as the focus of this sentence .

As a process responsible for changing the order of words, Winter (1982: iii cited in Obeid, 1986: 64) refers to topicalization as a process in which the component usually appears at the front of the sentence, and a gap occurs in the normal position as in the following example:

**2. *This lecture I enjoyed...***

Crystal (1992: 156) uses the same way to describe topicalization when it denotes a constituent located to the front of the sentence to function as a topical theme. Consider the adverbial phrase on the hamper which occupies the position of theme:

**3. *On the bumper was a big scratch.***

## **2.8.2 Fronting**

Most elements of a sentence structure have an unmarked location, that is, the location you occupy unless there are specific grammatical and thematic reasons for placing it elsewhere. Wales (1989: 194) states that the interface is used to move an element from the normal verbal position to the beginning of the sentence to highlight or emphasize that element. For instance :

**4. (A) *Carefully, he removed the lid.*** is derived from

**5. (B) *He removed the lid carefully.***

These examples show that the focus is on the adverbial **carefully**. Therefore, it is moved to the beginning of the first sentence. The departure from the basic order is achieved by the careful movement of an element to the front of the sentence which is otherwise unusual there.

(Quirk, et al., 1985:1377)

Furthermore, Huddleston (1988:189) ascribes two thematic motivations to fronting. The first motivation is to give the element a topicalization status, as in the following two examples:

*6. Next to the window was a bookcase.*

*7. His mother I quite like*

Here, these two examples are interpreted as being about "the next window " and "his mother ". The second motivation is to offer a cohesive connection with "what has gone before", as in:

*8. Liz herself didn't appeal to me but her sister I quite liked.*

In the above example, the cohesive link is achieved by contrast between "**Liz herself** " and "**her sister**". The link may be a matter of repetition, as in:

*9. She said she would invite them and invite them she said.*

In this sentence, the effect is being to bring a given material to the front, leaving new for final, typically focal, position.

Quirk, et al. (1985:1377) describe the function of fronting as "to echo thematically what has been contextually given", as in:

***10. You may take up swimming for relaxation. Relaxation I call it.***

The fronting application contains a broad application and is used in English especially in literary texts. That is, the more poetic the text, the more rearrangements are available. Therefore, Durant and Fabb (1990: 130) claim that ancient texts are characterized by the freedom of order of words. It is expected that these types of fronting will have a dramatic impact and are typical in the literary and elevated styles. According to Spankie (1975:19), fronting in such texts produce sentences which are "too polish, too dramatic and too emphatic". While Wekker and Haegman (1985:145) refer to fronting as a "stylistic inversion" since it balances between the beginning and the end of the sentence bringing about a prominent subject.

### **2.8.3 Clefting**

Clefting represents another grammatical device to give importance to a particular element by dividing the sentence into two parts; one is highlighted while the other is subordinated in the form of a relative clause having the highlighted element as antecedent. The resultant sentence is called the cleft, as in the two examples of Huddleston. (1988: 185)

***11. Becker who beat Lendl in the Wimbledon final.***

***12. It was Becker who beat Lendl in the Wimbledon final.***



In this regard, as stated by Huddleston (*ibid.*), it should be noted that in cleft construction, the theme is divided indefinitely into two parts: the first is a pronominal form pointing forward to the unspecified subject. This theme split has a dual function to draw special attention to the subject and to put a definite pronoun in the initial position. Stress is located in the subject of reference to the fact that it is not only theme, but also new information (Traugott and Pratt, 1980:28)

Clefting as a grammatical device is represented by the flexibility of the different elements that can be highlighted by placing thematization in a more prominent place. But this does not mean that any element of the sentence can be clefted. Four cleft sentences can be derived from the following sentence (Goddard, 1979:206) and Emonds (1976:174):

***13. It was only last month that I decided to go back to school.***

***14. It was Jerry who went to the movie yesterday.***

***15. It was to the movie that Jerry went yesterday.***

***16. It was yesterday that Jerry went to the movie.***

The other structure of the section that gives thematic and focal importance to a particular element is the pseudo-cleft sentence. The usual shape consists of three parts: the left part, *be*, and the right part. The right part provides an answer to the question raised in the right part, as in:

***17. What the apprentice needs is a little experience.***

Here, the question is 'What does the apprentice need?' and the answer is 'a little experience' (see Quirk, et al., 1985:138).

#### **2.8.4 Existential Sentence**

This construction consists of a dummy pronoun as a subject accompanied mainly by a complementary term for an indefinite noun phrase complements. The existential sentence is derived from nonexistential by moving the initial noun phrase from the subject position to the post-verbal position and inserting it as a new subject, as in:

*18. Some friends of hers were on the committee.*

*19. There were some friends of hers on the committee.*

The effect of existential sentences appears from a thematic point of view clearly when used to produce a new element in the context of the discourse because the previous subject cannot express the topic clearly (Huddleston, 1988: 184, and Wekker and Haegman 1985: 146). In addition, Quirk et al. (1985: 1404) maintain that the existential sentence is used to provide a double prominence when the notional subject (i.e., the previous subject) is deferred, if it is required to be of central prominence. For example

*20. There is in the hospital a good nurse.*

Furthermore, the existential sentence, as mentioned by Quirk, et al. (ibid: 1407), is used as a means of emphasizing a negative form, as in:

*21. There was nothing he could do about it.*

## 2.9 Definition of Theme and Rheme

Before defining theme and rheme, it is necessary to mention their origin. Jianghong et al. (2005: 18) report that the "term pair was made widely known by the work of Vilém Mathesius and others in the Prague School, in the first systematic attempt of studying information structure", known as "functional sentence perspective" by Prague linguists. Mathesius describes theme as: that "which is known or at least obvious in given situation and from which the speaker proceeds" (Daneš, 1974: 106).

The terms theme and rheme have been defined according to various criteria. In the sentence functional grammar, theme is described as "the starting point of the message" (Halliday 1994: 38) and as "an orienter to the text" (Fries, 1995: 318), to offer an outline for the explanation of the message. The two features of theme have directed to "the formulation of hypotheses concerning its usefulness as a guide to the understanding of the text". As a means for establishing meanings, theme does not only "operate at the local level, indicating how the writer has chosen to order information within the clause", but also gives the construction the drift of information in methods that form explanation of the discourse as a whole (Martin 1992; 1995). On the other hand, rheme is basically described as "the remaining part that develops the theme" (Jianghong et al., 2005: 18 and Wang, 2007:166). In other words, the rheme is what you are saying concerning the theme which characteristically comprises unacquainted or novel information. That is, what an author wants to communicate to his/her reader.

**Table 1: Structure of Theme and Rheme (Halliday, 2014: 77)**

| <b>NO</b> | <b>Sentences</b>                       | <b>Theme</b> | <b>Rheme</b>                |
|-----------|--|--------------|-----------------------------|
| 1         | What I need is a huge mug of green tea | What I need  | is a huge mug of green tea. |
| 2         | and how long is she there for?         | and how long | is she there for?           |
| 3         | Merrily we roll along                  | Merrily      | we roll along               |

Another prominent definition of theme is associated with the message that the author wants to send to his/her reader. An author/writer selects the theme as "his or her point of departure to guide the reader in developing an interpretation of the message". Rheme is the rest of the message. Thus, "theme is accompanied by rheme. Theme always starts from the beginning of the clause" and then is known as a topic, whereas rheme is taken to be a comment. The distinction between theme and rheme is the valued contribution established by the postwar scholars of the Prague school (Sampson, 1980: 243).

In the field of linguistics, the theme of a sentence means the unit which points to "what is already known or given in the context", (occasionally known as the psychological 'subject topic', by some scholars), while, rheme is the unit that carries novel information (known as the psychological predicate or 'comment'). It has been observed that, in some languages having no fixed word order (e.g. "Czech or Latin"), the theme inclines to come before the rheme, irrespective of "whether the theme or the rheme is the grammatical subject", and that this attitude

may still work, in a more restricted method, "in languages, like English, with a relatively fixed word order" (Ibid).

The concept of theme denotes a main aspect of "how speakers construct their messages in a way which makes them fit smoothly into the unfolding language event" (Thompson, 2014:117). Theme refers to the initial point of a message, "that which the clause is about" (Halliday, 2014:89). It is accompanied by the rheme, which is "part of the assembly of the new information that the text offers" (Cummings, 2003:133). Theme orientates "the listener/reader to the message that is about to be perceived and provides a framework for the interpretation of the message". It characteristically encompasses accustomed, known or given information, which has previously been stated somewhere in the discourse or text, or it is "shared or mutual knowledge from the immediate context" (Halliday, 2004: 64). The rheme is the rest of the "message in a clause in which the theme is developed". This means that the rheme characteristically encompasses unacquainted or unknown information. For a "message structure, a clause consists of a theme accompanied by a rheme and the structure is expressed by the order – whatever is chosen as the theme is put first" (ibid: 65).

Theme offers the situations for the rest of the sentence occupied by rheme, constituting the rest of the message in a sentence in which this theme is established. Therefore, it encompasses unacquainted or novel information. Novel information is "knowledge that a writer assumes the reader does not know, but needs to have in order to follow the progression of the argument". The specification principles for rheme are basically "everything that is not theme is the rheme" (Eggins, 1994: 275

and Crystal, 1985: 308). One can come to conclusion that theme signifies "the way a speaker identifies the relative importance of his subject-matter, and is described as the first major constituent of a sentence". likewise, rheme is defined as "the part of a sentence which adds most to the advancing process of communication" i.e., it articulates the highest quantity of additional meaning, in addition to "what has already been communicated" (Eggins, 1994:276).

Theme and rheme are two terms which represent the way in which information is distributed in a sentence. In this sense, Halliday (1994:38) maintains that the purpose of theme is that it serves "the point of departure" of a message. The new information is that part of the message that has previously been stated in a place in the text, or it is "shared or mutual knowledge from the immediate context." In correlation with Halliday's view, Brown and Yule (1983: 126) see theme as a syntactic element in the examination of simple, compound and complex sentences. Theme does not only operate as the initial point of the message, but it also contributes to the attribution to what has been said. Therefore, it is the "left-most constituent of the sentence" which displays two main functions :

1. "It maintains a coherent point of view by connecting back and linking into the previous discourse ."
2. "It serves as a point of departure for the further development of the discourse."

## 2.10 Terminological Overlapping of Theme and Rheme

The information structure can be defined as (1) the general concept of the information unit to signify the speaker's organization of the letters in the message units, and (2) the concentration of the information to represent its organization of the components of each unit. At least one element that is focal, presented as not being derivable from the preceding discourse (Kress, 1976: 179). Thus, the information structure is an "overlapping" area between its elements Theme / Rheme, Topic/ Comment, and Given /New (Ibid).

Finch (2000:99) reinforces the overlap between theme/rheme with given/new because they are not precisely cross-reference. Theme and rheme are descriptive terms more than given and new. Kress (1979:201) adds that given/new is a discourse feature while theme/rheme is not. He concludes that the information structure of elements connects them to the previous discourse, while thematization structure is independent of what has gone before. In certain respect, theme and topic seem to be identical or synonymous with each other. This is due to their initial status and at least their thematic use. Yet, they are not completely identical and through the analysis of some sentences, the sense of the differences between the two can be realized:

**22. *Yesterday we discussed the notion of theme and rheme.***

**23. *His spirit they could not destroy .***

Here, 'yesterday' is a theme rather than a topic as it indicates initiality of position; its prominence is made by placing it in initial position. It is not

a starting point for the sentence as the subject is, while in the second sentence 'his spirit' is the point of start, so it is topic (ibid.:73).

The use of *there* as an empty subject can be used to clarify another contrast between theme and topic. If *there* occurs in subject position, then the displaced noun phrase is a demoted subject or an empty theme.

The following example illustrates this point:

***24. There seems to be a book on the table.***

Here, 'book ' is the subject and it is the possible topic; and if 'there' is topic, then the sentence is interpreted as being about a null referent (Allerton, 1979:9). Another difference can be revealed by Quirk, et al.'s (1985:1047) notion of subordination. They state that subordination is a thematic element, whereas the whole clause can be topic if it occurs at initial position only, as in:

***25. Whenever you go to market you need money.***

### **2.10.1 Topic and Comment**

The sentence topic has been defined both in terms of an element of information provided and known and assumed (Gundel, 1974: 12), and in terms of "what sentence (or the speech act) is about" (Reinhart, 1981: 31). The comment is a "complement of the topic in a sentence" that encodes "what is said about the topic." Therefore, the topic is some of the elements to which attention is directed. In this regard, Bollinger (1975: 155) and Ballmer (1981: 158) agree to describe topic as what is being talked about. This helps Glatt (1982: 58) to adopt Palmer's point of view to explain that topic is the subject of sentence.



Topic often corresponds to the structural subject of a sentence, as in:

**26. *The dog bit the man.***

**27. *The man was bitten by the dog.***

In the first sentence, 'The dog' is the topic and the remainder of the sentence is the comment, while in the second one "The man" is the topic. Thus, the two sentences may have the same logical relationship but differ in their topic and comment (Fromkin and Rodman, 1988:190).

It is apparent that there is a solid propensity for topic to be used as a "syntactic subject", yet other syntactic locations are also probable (Gundel, 1974:14). Consider:

**28. *The accident Tom witnessed yesterday.***

**29. *Dina overruled the suggestion .***

Many linguists, including Mallinson and Blake (1981: 49), Chomsky (1965: 71) and Comrie (1981: 58), have the same opinion in defining topic/comment, that is, this definition depends on comparison as a tool for its definitions. Comrie, for example, uses topic and comment as labels for theme and Rheme (Ibid).

Mallinson and Blake (op. cit.) define the topic and comment expression according to the "given" and "new" idea. They state that topic is normally 'given' while complements (the Comment) are presented as "new". Chomsky explains that topic is the left-most noun phrase that is immediately dominated by the sentence in the surface structure while comment is the rest of the string, and it may be suggested that the

'topic/comment' is the basic grammatical relationship of the surface structure roughly corresponding to the fundamental 'subject-predicate' of deep structure.

Phonologically, the natural way of pronouncing topic is relatively of low emphasis because it is partly known, which makes the topics unstressed, while comments, in the words of Geest (1975: 12), are "the new information of the neutrally stressed sentences." Thus, comments are stressed. There is no intonation break between topic and comment, when the topic precedes comment. Therefore, comment receives the most prominent stress of the sentence (Schmerling, 1976:98).

### **2.10.2 Given and New**

One way of classifying the elements of a sentence is made in terms of "the content of their information". It is clear that "most utterances are not produced in isolation": instead, each is made in some situation that includes what has been already mentioned and what the speaker and listeners know or believe. As a result, part of the speech is often used only to tie it to this situation, whereas the other part provides some novel information. So it is better to talk about the distinction of given/new information. The given part of the utterance is the familiar part of the "listener in one way or another, while the new part represents the main contribution of the utterance", as clarified in the following conversation.

**29. (A) John : *He does not recognize the man wearing the red coat.***

**30. (B) Willem : *Oh, he's a new linguistics lecturer.***

At this point, Willem's answer can be analyzed into the given part 'he' and the novel part is the '*new lecturer of linguistics*'. The description of sentences in accordance with their arrangement of information was established by the Prague School scholars of in the early 20<sup>th</sup> century, particularly by the Czech Vilem Mathesius, carrying the label of "functional sentence perspective". As an alternative to "given and new", Mathesius exploits "theme and rheme". These two terms are still in use nowadays, particularly by the supporters of "Systemic Linguistics", although these terms are used in systematic functional sentence in a somewhat particular way. Yet other linguists favor the terms "topic and comment in the same senses" (Trask, 2007:101).

Given and new distinction correlates to what Halliday calls "Information Unit". It is realized as the tone group and represents the speaker's organization of the discourse into message units (Kress, 1976:179). Each unit of information is "determined by intonation and context." It entails a mandatory "*new* part and an optional *given* part. The *new* part contains the intonationally prominent element of the unit (information focus) and possibly also other elements preceding it". The precise border between "the *given* part and the *new* part of an information unit" is in the overall situation governed by context (Steedman, 2000:37).

Many linguists, like Halliday (1967:24), use a common concept of "*given* and *new* information as that *given* information is shared by the addresser and addressee". *New* information refers to the information which is not known by speaker and listener (Noordman, cited in Campbell and Smith, 1978:289). Therefore, the content may be expected

by the speaker to be fresh to the addressee or old, i.e., already known to the addressee but included to provide the necessary background (Jacobs, 1995:156).

It is not difficult to practice arrangements in which the load of *new* unit of information occurs at the end of the sentence because it is expected that the initial point of the sentence is to introduce information which is already given and prepare the new to come later. For instance, it is probably to say:

**31. *There's a book on the shelf.***

rather than

**32. *A book is on the shelf.***

where the existential sentence prepares the reader for the receipt of the information (Finch, 2000:98). It is clear that sentences have a theme, therefore they display a focus. Here, focus is "a constituent of the sentence which is highlighted by heavy stress and typically conveys new or contrastive information" (Fromkin, et al., 2000:695). Focus, in unmarked clauses, comes at the end, but its position is not fixed as topic. Focus of a sentence is frequently signaled up by "intonation rather than by word position."

Yule (1981:72) finds that one of the fundamental problems in investigating the formal perception of given and new information derives from the fact that these terms aim to describe the function of parts of spoken speech.

## 2.11 Thematic Function

According to Halliday (1994: 36) themes in terms of their function and significance in the discourse or a text can be classified into three kinds: *topical (ideational)*, *interpersonal* and *textual* themes. He contends that the theme of a clause or a sentence involves a mandatory ideational theme and may also contain optional features such as interpersonal and textual themes. A topical theme is an obligatory part of theme. It is achieved by a circumstance adjunct, for example *in December, before the concert*, etc., a participant, for example *a boy or school or something or an operation*, or a process, for example, *coming home, helping others* etc. There is a personal trait that explains the writer's view point and is achieved through the help media for example *"in my opinion, unfortunately, generally,"* etc. (Croft, 1991: 115; Ping, 2004: 25-7 and Paltridge, 2006: 145-8). The following are the three types of themes:

### 2.11.1 Textual Themes

Textual themes are characteristically described as thematic themes as they attribute the sentence to the previous text and thus frequently occur initially in a clause to identify this connecting role. Furthermore, they refer to "the coherence of the text, being concerned with the way in which meaning expressed in one clause is related to that expressed in another, and are, therefore, textual in nature." Textual themes are recognized by the use of "conjunctive adjuncts, e.g. *and, however*; conjunctions, e.g. *before, after*, and relatives, e.g. *how, which*" (Eggins, 1993:46).

Gerot and Wignell (1994:105) affirm that "textual themes relate the clause to its context. They can mainly be *Continuatives* and *Conjunctions*", continuatives such as "*well, right, OK, anyway, of course,*" conjunctions such as *on the other hand*. Consider the following illustrative example of textual theme:

**33. Well, on the other hand, we could wait.**

Based on the example, continuatives are a small set of items that come at the opening point of the sentence and indicate that transference is starting, e.g. *well*. Moreover, conjunctive relates the sentence to the previous text by giving a reasonable connection between messages for example "*on the other hand*."

Textual theme is related to the text-creating meanings constituting a mixture of "continuatives (*well, oh, now*), conjunctions (*and, because, who*) and conjunctive adjunct" (Butt et al. 2001:308). Elements which can come in the thematic place constitute the class textual elements. They do not reflect any experiential or interpersonal meanings, but they are performing essential cohesion job in connecting the sentence to its context.

## 2.11.2 Interpersonal Theme

Interpersonal theme is any mixture of "vocative<sup>2</sup>, modal, and mood marking" (Halliday, 2014:106ff). A vocative is any element, usually (but not unavoidably) "a personal name, used to address"; it may occur more or less "anywhere in the clause, and is thematic if preceding the topical theme". A modal theme is any of "the modal adjuncts that have the meaning of probability, usuality, typicality, obviousness, opinion, admission, persuasion, entreaty, presumption, desirability, reservation, validation, evaluation or prediction, whenever it occurs preceding the topical theme". A mood-marking theme is a "finite verbal operator, if preceding the topical Theme; or a WH-interrogative (or imperative 'let's') when not preceded by another experiential element" (i.e., when operating concurrently as ideational theme).

Edgings (2004:302) affirms that elements that can be described as interpersonal theme are the "unfused finite" (in yes / no interrogative structures) and all the category of "modal adjuncts; mood, vocative, polarity, and comment".

Fawcett adds (1994:68) that when "a vocative occurs with other elements in a clause, the places at which it can occur are quite like those of an Adjunct". It can come at first, medially, and at the end of the

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<sup>2</sup> Vocative refers to the case form taken by a nominal phrase (often one name or pronoun) when used in the address function (including both animate and inanimate entities). English does not explicitly use the pronunciation ("vocative"), but expresses the idea using an optional nominal phrase, in certain situations, usually with a distinctive intonation, as in Jane, are you ready? (Crystal,2008: 514)

sentence. Even though vocative adjuncts are not considered as mood elements, but they give interpersonal meaning to the clause. Thus, vocative adjuncts which precede the first ideational theme are also described as "interpersonal themes".

Gerot and Wignell (1994:107) explain that "interpersonal elements occurring before the topical themes are also thematic; they may be modal adjuncts, vocatives, finite or Wh elements." Here are some examples about interpersonal theme:

33. *Maybe Tom could help. (Mood)*

34. *Do you want some more soup Rose? (Finite interrogative as interpersonal theme)*

35. *Tom, isn't that where she put the plate in ? (Vocative adjunct)*

36. *Perhaps, we can wait you next week.(Modal Adjunct).*

### **2.11.3 Topical /Ideational Theme**

Ideational theme is usually realized by a "nominal group (e.g. *everyone*), a prepositional phrase (e.g. *with ships continually at sea*) or an adverbial group (e.g., *by the middle of 15th century*)". According to Gerot and Wignell (1994:104), the topical/ideational themes are "usually but not always the first nominal group in the clause. They may also be nominal group complexes, adverbial groups, prepositional phrases or embedded clauses". In the unmarked case the ideational theme is also subject. An ideational theme which is not the subject is known as "a marked topical". Examples of Topical Theme are



## ***A. Unmarked Topical Themes:***

### **1. Nominal Group**

***- Jim*** *went up the stairs.*  
*Theme Rheme*

### **2. Nominal group complex**

***Jim and Jack*** *went up the stairs.*  
*Theme Rheme*

### **3. Embedded clause**

***[what Jim and Jack did]*** *was go up the stairs.*  
*Theme Rheme*

## ***B. Marked Topical***

### **1. Adverbial**

***Down*** *Sam fell*  
*Theme Rheme*

It is clear that unmarked topical theme can be classified into nominal group as theme: "nominal group, nominal group complex and embedded clause". Marked topical theme can be structurally categorized into "adverbial, prepositional phrase and complement".

Butt et al. (2001:203) mention that an essential standard to recall is that each clause contains one and only one topical theme. After identifying the ideational theme in a sentence, all remaining clause elements are considered the rheme. Such a principle helps to identify the boundary "between theme and rheme in a clause". In correlation with the above discussion, topical theme can be participant (*John, the man, she*),

process (*playing, singing*) or circumstance (*at the school, in the morning*).

The part that is characteristically selected as ideational theme in an English sentence is based on the selection of mood (Halliday, 2014: 97). All free main clauses "are either indicative or imperative in mood; if indicative, it is "declarative" ; if interrogative, it is either "yes/no" interrogative or WH-" interrogative. Textual and/or interpersonal may be followed by ideational themes "which are in function; if so, these are also part of the theme".

# CHAPTER THREE

## METHODOLOGY

### 3.1 Preliminaries

Since research is defined as a special study of a certain subject in order to discover new facts or information about it with the aim of describing and understanding an area, exercise or action (Brown and Dowling, 2001: 7), research methodology is described as a group of plans and procedures employed to achieve a specific action.

This chapter presents a detailed theoretical framework to the methodology used in the study. It particularly aims to provide the main steps followed in accomplishing this thesis. That is, it endeavors to introduce the method and procedures followed so as to analyze and explain the collected data, i.e. the mixed method (qualitative and quantitative method) employed in the analysis ).Therefore, it begins with an introduction giving the scheme of the chapter, followed by the methodology and procedures utilized to attain the goals and the nature of study and the data used in the analysis,( containing "**Angels and Demons**" : Introduction, author's bibliography, context of novel, synopsis , and the main themes of novel) are introduced . The last section is dedicated to the exposition of the model used in analyzing and interpreting the data.

### 3.2 Methodological Consideration

Methodology is often defined as "the systematic, theoretical analysis of the methods applied to a field of study". It includes the theoretical study of the organization of systems and procedures connected with a division of knowledge. Normally, it covers notions such as "paradigm, theoretical model, phases and quantitative or qualitative techniques". It intends to offer the theoretical reinforcement for explaining which method, or "set of methods or best practices" which can be ascribed to "specific case", for instance, to "calculate a specific result" (Igwenagu, 2016:4).

The researcher undertakes the following steps (procedures) in order to achieve the goals stated at the beginning of the study:

**First,** the researcher presents definitions of the key terms exploited throughout the entire thesis ; this involves offering definitions of *theme* and *rheme* in general and giving some details concerning their history, origins, sources , etymology, and linguistic ( semantic, syntactic and pragmatic) characteristics of *theme* and *rheme*. The relationship between these two terms is introduced focusing on their linguistic (syntactic and semantic) behavior. This surely provides the instrument by which the researcher uses to examine the types of *theme* and *rheme* in utilized in "**Angels and Demons**".

**Second,** the researcher presents the methodology followed in attaining the aims of the present study, including illustrating the mixed (qualitative and quantitative) method utilized in data and results analysis, research design and methods of data collection. Then, she

presents the source of data (including introduction and synopsis of "**Angels and Demons**", Biography of Dan Brown, context and main themes of "**Angels and Demons**". Finally, she gives brief details about methods of data analysis and interpretation, and model of analysis (of both thematic analysis and transitivity processes) used for the identification of *theme* and *rheme* in the selected novel.

**Third**, the researcher selects six extracts from three parts (two extracts from each part) of "**Angels and Demons**". Utilizing the main instrument (model proposed), she identifies the manipulation of the type and structure of *theme* and *rheme* in the novel, eliciting the purpose and function behind this manipulation.

**Fourth**, after conducting the descriptive qualitative and quantitative analysis to the novel, the researcher attaches the use of *theme* and *rheme* to the main themes of the novel. She draws results, main conclusions, pedagogical recommendations and suggestions for further research.

### **3.3 Research Design**

Generally speaking, research can be "exploratory, explanatory and descriptive in nature" (Babbie and Mouton, 2001: 79-81). The exploratory research intends to consider the under-researched phenomena in order to develop understanding to the area that is little understood. The descriptive one identifies and designates the complications of the topic, the effect of human behaviors, the alterations of thoughts on subjects and how the alteration has an influence on the results as well as the process of collecting the data (Merriam, 1998: 30-

31). The explanatory aspect of the research is mostly associated with causes which lay emphasis on "seeking, providing and evaluating the influence that two or more phenomena have on each other" (Marshall and Rossman, 1999: 33). In correlation with the three types mentioned above, three categories of methods are recognized: "qualitative, quantitative and qualitative-quantitative" (mixed). The qualitative research is, for Flick, Von Kardoff and Steinke (2004: 5) "more open and thereby 'more involved' than other research strategies and forms the starting point for the construction of a grounded theoretical basis" and it is attributed to how "the social world is interpreted, understood, experienced, produced and constituted".

In this connection, Tavakoli (2012: 33) expounds that in quantitative research, researchers are concerned with how the results represent the general population. It is also concerned with "measurement or sampling bias ". Quantitative data are frequently presented in "the form of numbers that researchers analyze using various statistical procedures".

Relationally, Creswell (2014: 32) defines the mixed method as "an approach to inquiry involving collecting both quantitative and qualitative data, integrating the two forms of data, and using distinct designs that may involve philosophical assumptions and theoretical frameworks." From one side, this study is a qualitative in nature because it is descriptive (intending to describe the structure and the function of *theme* and *rheme* as utilized in *Angels and Demons*) and has. The main tool for the qualitative research is identification and argumentation, that is, it analyzes certain ideas, arguments or theories to obtain certain

logical results in the research. From another side, this study is a quantitative as it involves numerical analysis arranged in tables summing up the results of the frequencies of *themes* and *rhemes* found in the novel.

### **3.4 Data Collection**

As mentioned above, the current study is a qualitative and quantitative one that aims to give objective and detailed syntactic analysis of the contents of some selected literary texts. In this regard, this study attempts to investigate and analyze the syntactic structures of theme and rheme in "**Angels and Demons**". The researcher collects six extracts from three parts (beginning, middle and end) as it seems that they are representative to a well-modified syntactic analysis that covers all the required notions of the structures of theme and rheme.

In any kind of research, the sample size needs to be justified and the researcher has to clarify how it will be representative. Mautner (2005: 15), in this respect, prefers large samples so that researchers can set a noticeable empirical footing and make better conclusions, yet she has not exactly mentioned a specific number in this respect. On the other hand, Flick (1998: 68) clarifies that theoretical samples depend on what the researcher wants to present and how far he wants to go in the research. Thus, data selection procedure is left to researchers and the theory they want to develop. Altheide (1996: 36) further provides his opinion stating that "the frequency and representativeness is not the main issue, conceptual adequacy is". This means that the data size

should not be so large in order to avoid redundancy and replication or too small that will not be representative and considerable.

The selected six extracts of the novel have been chosen to present a sufficient understanding about the nature of the textual and syntactic study of theme and rheme. In this sense, the analysis of this data will be practicable and manageable.

The data of the study will be analyzed in terms of Halliday's Systemic Functional Grammar (2004) model of analysis.

Adopting qualitative research, analysts or researchers, according to TaylorPowell and Renner (2003: 2), are required to follow few steps summarized as the following. The first step is concerned with understanding the nature of the data because a researcher cannot form good analysis without understanding the data. In qualitative research, this means that he/she need to read and reread their selected texts. The second step requires him/her to pay more attention to the purpose of analysis the research tries to investigate. The third is to categorize the information throughout coding the data and to identify the main themes, criteria, concepts, and phrases. Then, he/she should organize the data into a coherent category that makes the text meaningful and concise. The fourth step deals with the ways the researcher follows in identifying certain patterns and connections within and between categories. The fifth and final step is interpreting the data in order to reach and present some findings to the research questions or hypothesis.



### 3.5 Source of Data

In order to understand any linguistic, pragmatic or social phenomenon as a coherent (whole) entity, the context and some other related aspects should be taken into account. So, since this study deals with a novel, the social background of the author and era or the period the novel are important to be studied to fully understand the work especially if it is autobiographical. Van Dijk (1983: 23) states that analyzing a story or novel has of course different structural categories according to different cultures. Here, it is necessary to understand the constraints of storytelling that are presented by "who can tell what to whom under what circumstances or, similarly, on how greetings rituals or other speech events take place in such cultures". Put simply, novels, short conversations or groans are treated as discourses as they provide concrete and authentic materials involving actual representation of social life.

Correspondingly, Hatch (cited in Awan and Yahya, 2016: 2048) presents six important elements to analyze the macro-structure of a novel or story. They are significant in the sense that any successful linguistic analysis (pragmatic, discursal, sociolinguistic...etc) must take these elements into consideration; they are:

- Setting (place and time of the story)
- Objective(s) or aim(s)
- Statement of the problem of statement
- Characters
- Resolution
- Conclusion

In accordance with these elements, the language of literary texts (including novels) has remarkable relationships with the system of language by means of linguistic components to construct specific new systems. Further, Turner (1973: 16) affirms that the use of "new rules of meter, line, length, word order", and the selection of words can contribute a lot to the existing rules of ordinary language. The fictional language conveys a message sent on by the author to many addressees, and the respond to this message is indirect. Thus, in literary discourse, the writer can guess about his reader(s) and their reception to his messages, and the context of situation. Hence, it seems necessary to give some information about the author, Dan Brown and his selected novel "*Angels and Demons*" (2000).

### **3.6 Angels and Demons: Introduction**

"*Angels and Demons*" (2000) is considered as Dan Brown's bestselling mystery-thriller novel. It is written in a third-person narration. The novel talks about the return of the Illuminati, the best authoritative underground association ever, which plans to accomplish the last stage of its mythical campaign against its ever reviled enemy, the Catholic Church. The novel starts with murdering Leonardo Vetra, "a physicist at the CERN laboratory in Switzerland", by a mysterious character. "Harvard symbologist", Robert Langdon, has to fight against time, an increasing body amount, to resolve the mystery of the robbery of a canister of explosive antimatter in order to preserve Vatican City from being evaporated in a disastrous Illuminati plan. This novel clearly shows readers the struggle between two sides: religion and

science. Those who support science, knowledge, and freethinking would be the Illuminati, and those who are religion supporters are certainly the Catholic Church. The novel shows that it is possible that science and religion do not have to be in opposition to each other. But, before embarking on giving details about *Angels and Demons*, it is important to give some information about Dan Brown's biography, which has an influence on the novel.

### **3.6.1 Dan Brown: Biography**

Dan Brown, an American author, was born in 1964 in Exeter, New Hampshire. He was the eldest in family and has a sister and brother. Dan Brown graduated from Phillips Exeter Academy and he was well-known for his thriller novels. He wrote many books which had been translated into many languages. Some of his books were sold over two-hundred million copies and some others were made films. His father was "the author of a bestselling textbook of advanced mathematics". As for Dan, everything had to pass the dual strainer of victory and numbers (Calabrese and Rossi, 2015: 26).

Though Dan Brown civilized his desire for paradoxes and "anagrams and graduated in English and Spanish", but his desire for music made him aim to be musician. He went to Hollywood, where he encountered "his future wife Blythe Newlon at the Academy of Songwriters work hard at several projects: Digital Fortress (1998), Deception Point (2001) and Angels and Demons (2000)" and others (Ibid).

### 3.6.2. "Angels and Demons": Synopsis

Dan Brown, in *Angels and Demons* (2000), presents "Robert Langdon, the Harvard symbologist" who later becomes a star in Brown's universal best vendor "The Da Vinci Code (2003)". These two works have copious features in common. Though being fictional, both novels are originated to be based on a ground of explored truths. Both works intend to review facets of normally recognized histories, particularly those linked to the "Catholic Church and its relationship to free thought". In fact, both novels place "Langdon in the middle of violent interactions among shadowy factions, clashes whose outcomes may well determine the future course of Western civilization" (Rogak, 2013: 6).

*"Angels and Demons"* differs in scenery, peril, and concentration, as it implicates more customary suspenseful story. It sets "science and religion" into struggle by refreshing the Illuminati, a secretive assembly of researchers and free thinkers, whose affiliation with "the Catholic Church has long been, Brown indicates, intimate, tangled, and not fully known'. This secretive assembly appears as a threat when the chief church leaders are congregated at the Vatican to select a new pope. Growing this traditional tautness is a more definite threat: the Illuminati proclaim to have stolen a precious model of antimatter and buried it in an unknown place in the Vatican. It is extremely explosive if "it comes in contact with normal matter, and it will do so when a protective magnetic field runs out in twenty-four hours". Additionally, the four favored nominees for the papacy have been abducted, and the consequence is that "Robert Langdon must decipher a grand puzzle and

save the day while half a dozen clocks are ticking". Although the style of is "melodramatic", and its depiction and ethical judgments are "heavy-handed, *Angels and Demons* remains a first-rate thriller" (ibid, 2013: 7-8).

### **3.6.2 Context of "*Angels and Demons*"**

" *Angels and Demons*" is deemed as an anonymous novel written by Dan Brown who is eminent for "literary techniques which are well displayed in *Angels and Demons*, such as mysterious investigations into conspiracy theories and explorations in corrupt religious histories". This novel is the first to depict Brown's key character, "Robert Langdon", who is also the key character for three succeeding work by Dan Brown: "*The Da Vinci Code*, *The Lost Symbol*, and *Inferno*." In fact, two major sceneries are recognized in *Angels and Demons*. The first is "the Vatican and its surrounding sites of Catholic worship in Rome" while the second is "CERN, a scientific counterpoint to the Vatican" (Lies, and Brown (2017).

Situated in "Geneva, Switzerland, CERN" is avant-garde filled with outstanding minds and luminous technological objects that outspread its stretch around the world such as "the Internet, which it had a hand in creating, and the X-33 jet that carries Langdon there at several times the speed of sound". The location of leading-edge research into the environment of issue, and eventually of existence, "CERN, is also a symbolic representation of the power of the rational mind". It is basically a basilica to science (Ibid).

CERN is introduced as a plain and figurative steadiness to the Vatican. Where "CERN is new, the Vatican is old, and parts of it are ancient". Where CERN is initiated by motive and based on newfangled creations to rationalize its survival, the Vatican is originated upon belief and relies on the extension of convention to rationalize its survival. CERN's construction is supplied with the technology it produces and is literally translucent. The Vatican is established on locations of martyrdom, and in its establishment can be set up the "bodies of church founders". CERN's attractiveness is ascetic, mathematical, and uncontaminated. Conversely, the Vatican's reproduction amassed over time, flashed by "mixing civilizations and waves of inspiration, and is therefore more layered. The two sites serve as command towers for the ongoing battle between reason/science and faith/religion". It resembles the extraordinary orders of military militaries which are in regular contact. Both conscript the broadcasting to champion their corresponding reasons (Enotes, 2019:98).

Both sites also have a sort of open-mindedness. CERN's setting in Geneva, Switzerland, places it in "historical political neutrality", while the Vatican's position as a miniature self-governing state makes a fractional parallel. CERN's "commitment to science cuts across national bounds" (Ibid).

### **3.6.3 "*Angels and Demons*": Main Themes**

Brown's *Angels and Demons* is considered a diverse novel as it is concerned with a lot of modern social glitches. Then, it is natural that

such a novel may revolve around various themes linked to the conflict between science and religion. They are the following:

***i. Religious Corruption***

Dan Brown's writings are recognized to kindle arguments with their emphasis on current "corruption in the Catholic Church". This theme is noticeably found in *"Angels and Demons"* in plot details such as the Pope's sympathies toward science, the Pope's breach of vows, the Illuminati's infiltration of the papacy", the assassinations of Cardinals to plan for the yet to come papacy, and the assassination of the Pope. The influence of this theme evokes the reader distrustful attitude of institutions that are naturally imageries of ethical decency and dependability. This genre develops a theme in which it inspires the reader to sense sentiment of tautness between all of "the parties involved in *Angels and Demons*" (GradeSaver ,2019:97).

***ii. Secret Clues***

This sub-theme is principal in the anonymous genre. The understanding of enigmatic essentials within the plan leads the reader to deduction "who-done-it." In Dan Brown's novel, the representative sign schemes are less noticeable, as Brown favors cryptograms and ciphers to outright signs. His signs are habitually noticeably more doubting and entrenched in corruption and plot.

***iii. Conspiracy Theories***

Conspiracy theories are remarkably obvious in *Angels and Demons* as they involve "the corruption of the Catholic Church even in Vatican City." The Illuminati plot has received an unbelievable succeeding in

pop-culture through Brown's narrative, and is regularly assumed to be the catch-all plot. Within this novel, plot theories are objectified, permitting the reader to practice a pessimistic and mistrustful interpretation of the supremacies found in the novel.

#### *iv. Religion Versus Science*

*Angels and Demons* shows a foundation in the old-fashioned argument between "religion and science". While religion broadcasts that with science people can stick to their religiousness and belief, science argues that with religion people can be undervalued, even destroy their potentialities. Brown's characters are frequently perceived to be in a fix on which side to care. Being a priest and scientist, Leonardo Vetra was assassinated as in consequence of his argument. Extremely religious people like Ventresca shake at the idea of a love issue "between a priest and a nun even though it was not physical". Thus, people, like Kohler, censure religion as it prevents medicinal aid conforming to the God's will. The conspiracy appears to be like an outbreak on religion by science, but essentially the complete plot is made to call to people's mind to denounce science and develop more religious beliefs (GradeSaver ,2019:65).

### **3.7 Data Analysis and Interpretation**

Marshall and Rossman (1999:150) identify the analysis of data as "the process of bringing order, structure and meaning to the mass of collected data". It is viewed as untidy, abstruse and timewasting, but also as an inspired and captivating process. Generally, while it does not continue in horizontal manner, it is the action of "interpreting and



theorizing data that signifies a search for general statements among categories of data" (Schwandt, 2007:6). Therefore, a researcher can deduce that data analysis necessitates some sort of reasoning ascribed to research. In this respect, Best and Khan (2006:354) noticeably postulate that "the analysis and interpretation of data represent the application of deductive and inductive logic to the research". Verma and Mallick (1999:29), on the other hand, illustrate that the explanatory approach which encloses inference from the data gained, depends "more on what it feels like to be a participant in the action under study" and this is a part of the qualitative research. Over and over again, researchers depend on their knowledge of specific sceneries to be able to go through the information given by the issues found in the study.

Applying the methodological procedures in this thesis, a mixed method of data collection and data analysis (namely a combination of qualitative and quantitative methods) is taken into consideration. That is, the analysis of the data is based on the adoption of a discursal and syntactic situation as it utilizes a phenomenological method in guiding this research.

Antonius (2003:2) concisely clarifies that the term 'data' refers to information that is gathered in a methodical manner and organized and documented to allow the reader to understand the information appropriately. Intrinsically, data are not collected randomly, but in reply to some inquiries that the researcher wants to reply. Associated with the earlier opinions of Antonius (2003:2) a two-part method is used to analyze data, namely qualitative and quantitative.

According to Creswell (2009: 183), the interpretation of the data analysis should involve the following steps:

- i. Data analysis involves "continual reflection about the data, asking analytic questions and writing documents throughout the study".
- ii. Data analysis implies "collecting open-ended data, based on asking general questions and developing an analysis from the information" through applying the instrument to the collected data.
- iii. Data analysis requires the researcher to collect qualitative data, analyze it for topics and viewpoints and report topics.
- iv. Data analysis involves certain qualitative strategies of inquiry which includes "generating categories of information, selecting one of the categories and positioning it within a theoretical model and then explicating a story from the interconnection of these categories" (Corbin and Strauas, 2007).

Data collection in most social sciences, irrespective of "whether it is qualitative or quantitative", is linked to people and their concerns: "what they do, what they are like, what they think or believe in, what they plan to do, etc". Since people "differ from each other in the way they perceive, interpret, and remember things, their accounts will show considerable variation across individuals". In certain studies, researchers find difficulty while investigating all people "whose answers would be relevant to our research question", and thus they have to encounter the fact that the last depiction recounting in the research will

constantly be a purpose of whom he/she has chosen to gain the data from (ibid).

Researchers applying a mixed "qualitative and quantitative" method admit this connection between the exact sample of subjects examined and the outcomes gained by the research, but the two groups consider the matter in a very diverse way. Quantitative researchers consider the sample-related diversity as a difficulty which requires to be listed. The quantitative resolution is to consider a huge enough sample in which the distinctive differences linked to the specific personalities or samples are leveled by the sample, and consequently the collective results principally reflect the commonalities that are observed in the data (Dornyei, 2007:27).

In contrast, qualitative researchers inquire the significance of arranging a complete, normal explanation of a greater group of people because in this manner researchers miss the individual scenarios. They consider this way as an "undesirable reduction process because in qualitative terms the real meaning lies with individual cases" which construct the world. Unquestionably, qualitative researchers are not ignorant to "the fact that individuals are different", but rather than having faith in a greater-level sense that can be gained by outlining individual circumstances, they maintain that there are manifold connotations to realize (ibid: 28).

On their part, quantitative researchers utilize a "meaning in the general strategy". Qualitative researchers lay emphasis on an "in-depth understanding of the meaning in the particular". The story, however,

does not have an end at this point since "the 'big number' approach of quantitative researchers has offered an additional bonus for quantitative data analysis, statistics" (ibid).

Qualitative researchers (inquirers) often resort to the use of "general procedure and convey in the proposal the steps in the data analysis". This general procedure includes the following stages:

a. Organizing and preparing the data analysis, in the case of the qualitative analysis of *theme* and *rheme* in literary texts, this involves reading the selected extracts, optically scanning them, taking some notes (Creswell, 2009:185).

b. Reading through the data, this involves detecting ideas concerning the nature of the data, writing notes in margins and beginning to record general ideas about the data (ibid).

c. Coding involves the process of "organizing the material into segments of texts before bringing meaning to information" (Rossman and Rallis, 1998:171). In other words, this step entails "taking text data gathered during data collection, segmenting sentences (or paragraphs) into categories and labeling those categories with a term."

d. Using the "coding process to generate a description of the setting or people" in addition to classes or topics for analysis, description entails "a detailed rendering of information about people, places or events in a setting (Creswell, 2009:189).

e. Advancing how the description and themes are represented in the qualitative interpretation which leads to the conveyance of the results of

the analysis. This may involve a detailed discussion of several themes. Sometimes, some researchers employ tables to clarify their perspectives (ibid: 191).

f. Interpreting the data, the last step is how to arrive at the meaning of the data which is often based on the researcher's personal understanding and interpretation based on his cultural knowledge and belief. This interpretation may be based on a comparison of the findings with information gathered from the literature available on the topic (ibid:191-2).

Specifically, in the case of the present study, the researcher follows these steps in analyzing his data, beginning with painstakingly reading the text (novel), identifying the types of *theme* and *rheme* used in the novel and eliciting findings concerning this use. Finally, the researcher generalizes her findings in correlation with other related studies or in accordance with the assumptions and hypotheses stated at the beginning of the study.

### **3.8 Study Layout**

The study entitled, " *A Syntactic Study of Theme and Rheme in Dan Brown "Angels and Demons"*, generally involves the investigation syntactic devices utilized for the identification of *theme* and *rheme* in Dan Brown's novel . In this respect, it falls into five chapters as follows:

**Chapter One** is an introduction dealing with the statement of the problem, aims, hypotheses, value, procedures followed in attaining the aims of the study and significance of conducting this study.

**Chapter Two** entitled "*Theme and Rheme: Linguistic Perspectives*" is concerned with the presentation of viewpoints of *theme* and *rheme* in general, the history of Prague School, Systemic Function, Systemic Functional Grammar. Thus, it is mainly concerned with giving definitions, source, origin, history and importance of *theme* and *rheme* in literary texts. It gives details about the notion of meta-functions including ideational function, textual function and interpersonal function, thematization, syntactic structures of thematization which fall into topicalization, fronting, clefting and existential sentences. The main aim of this chapter is to distinguish between *theme/rheme* and overlapping terms including *topic/comment* and *given/new*. Thematic functions consisting of ideational function, interpersonal function and textual function are also introduced.

**Chapter Three** presents the methodology followed in the analysis of syntactic devices utilized in literary texts. Thus, it covers topics associated with research design such as the nature of study, data: selection, size and procedures, source of data involving *Angels and Demons*, Dan Brown's biography, synopsis of *Angels and Demons*, context of *Angels and Demons*, data analysis and interpretation and study layout. This chapter ends with introducing the proposed modal of analysis (including thematic structure and transitivity processes).

**Chapter Four** entitled "Data and Results Analysis" endeavors to provide a description of the syntactic structures of *theme* and *rheme* as used in the *Angels and Demons*. Examples implying the use of these devices are investigated to support the researcher's viewpoints. Results of the frequencies of the structures of *theme* and *rheme* are drawn.

**Chapters Five** is primarily concerned with presenting the main generalizations of the results analysis (conclusions), pedagogical recommendations (related to EFL teachers and students dealing with syntactic devices of *theme* and *rheme* utilized in teaching classrooms) and suggestions for further research.

### **3.9 Model of Analysis**

As stated earlier, this study adopts a model of analysis based on Halliday and Matthiessen (2014) model of *theme* and *rheme* structures. The major concept of theme is that it is discourse-oriented, rather than sentence-oriented. In Systemic Functional Grammar, theme is known as a resource for structuring messages, an element in the configuration of *Theme+Rheme* structure, which is viewed as a complete unit and sort out the clause as a message. Briefly, this model of analysis is divided into two parts: Thematic Structures (Information Structures) and Transitivity Processes.

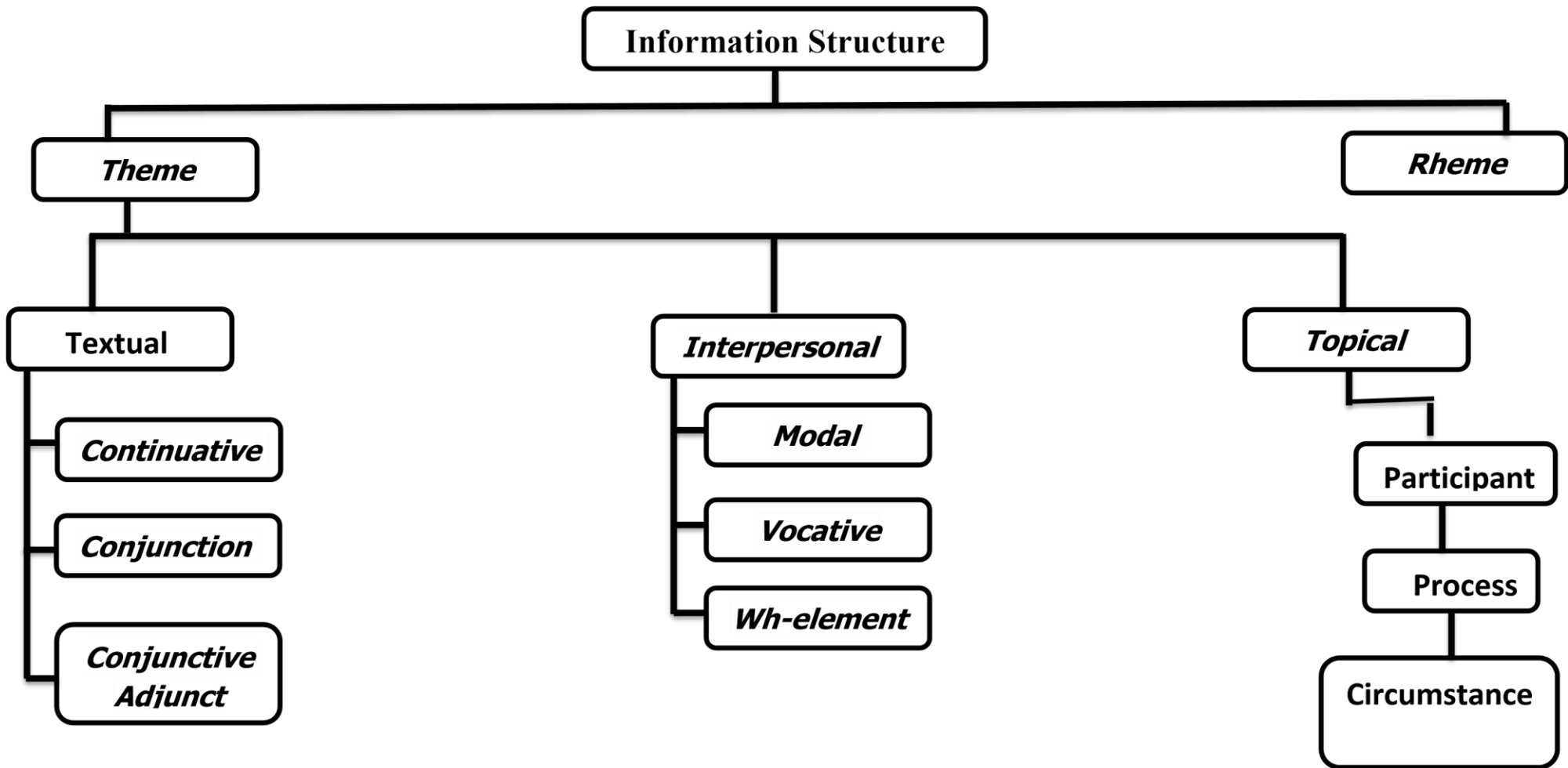
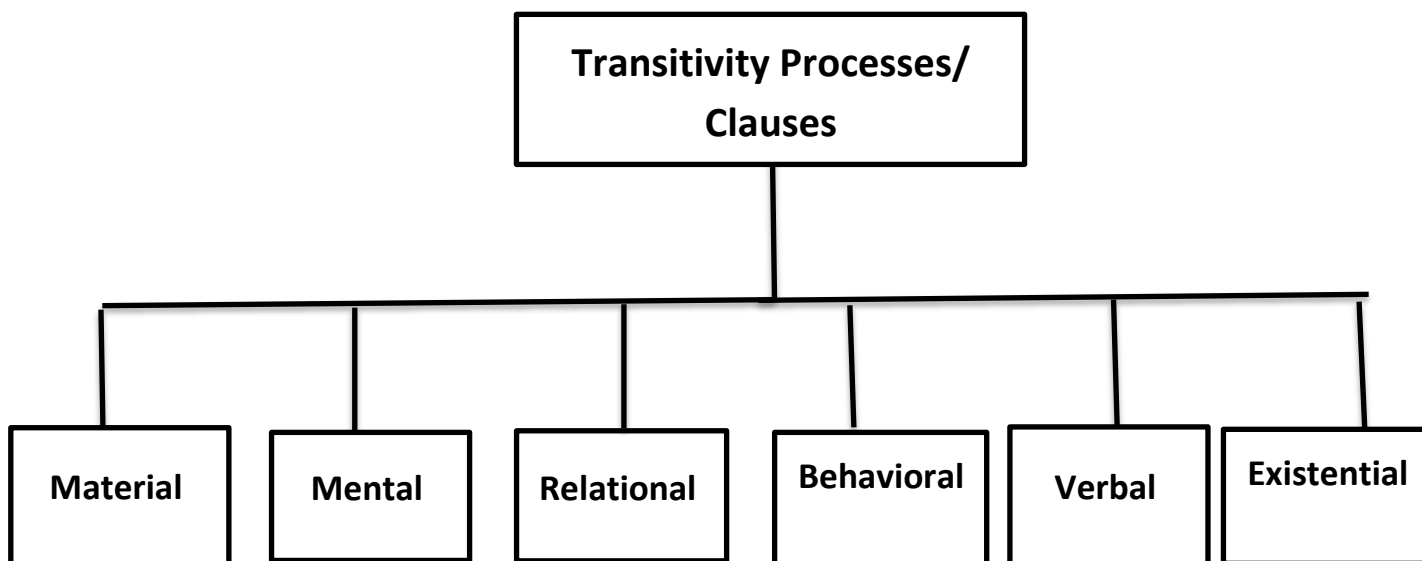


Figure 1: Framework of the Model of Analysis, after Halliday and Mathiessun, 2014





**Figure 2: Transitivity Processes after Halliday and Matthiessen, 2014**

# CHAPTER FOUR

## DATA AND RESULTS ANALYSIS

### 4.1 Preliminaries

Utilizing Halliday's treatment of *theme* and *rheme* in his approach of *Functional Grammar*, this chapter is devoted to the textual and syntactic analysis of *theme* and *rheme* as employed by Dan Brown in his novel "**Angels and Demons**". From another angle, the deployment of the structures of *theme* and *rheme* helps the author to convey the intended messages in a more sophisticated and elaborate way. That is, the combination of *theme* and *rheme* has a certain significance associated with discourse construction. This idea is confirmed in Halliday's book, *Introduction to Functional Grammar* (1994:191), stating that "the linguistic structure is being disclosed by reference to the significance, with artistic practical language".

Relationally, this chapter attempts to test the applicability of meta-functions to the analysis of the novel *Angels and Demons* aiming at showing how such functions contribute to the given extracts and, to a larger extent, to the novel as a whole. The analysis revolves around the way in which *theme* and *rheme* are related to the overall structure of the text. Therefore, the analysis involves two phases: theme (type and structure) and rheme (transitivity processes).

## 4.2 Theme and Rheme in "*Angels and Demons*"

Dan Brown wrote his novel with the aim of attempting to match the edges of science and religion, which are mostly understood to be a distance apart. Dan Brown has put a fiction in addition to thriller in a momentous scheme. All the sceneries in the novel are impressively outstanding. The main intention Brown desires to attain is to tell people how to show balance between both the central conflicting topics and ideas in the outside world. He also gives a belief to the readers that science never opposes religion rather they consolidate each other. He believes in the idea that science itself is not evil, but who manipulate it feels the difference. The same is with the case of religion. It appears that the novel gratifies the doctrine that it wants to gain.

Brown presents various events to form his main themes concerning religious corruption, secrets revealed through clues, conspiracy theories and mainly the conflict theme 'religion versus science'. This leads him to employ the three Hallidyan metafunctions: interpersonal, textual and ideational which are performed in terms of different transitivity processes such as material, behavioral, mental, relational, verbal and existential. Focusing the main theme of *Angels and Demons*, the following involves the analysis of *theme* and *rheme* in three parts (beginning, middle and end). Each part includes two extracts as associated with the central theme of the novel.

### 4.3 Data of Analysis / Discussion of Result

The following represent the total analysis and relative frequencies of description of the following syntactic concepts set according to their order of analysis.

#### 4.3.1 Data Analysis of Part One

##### Extract 1

The novel opens with a daydream that is regularly transformed into a nightmarish. Robert Langdon is the dreamer who acts as the central character of the novel, who dwells in Boston. He is university teacher at Harvard, interested in swimming in his spare time and nick-named as “The Dolphin”, who is the writer of a book called "The Art of Illuminati"

Langdon awakens up from his day-dream because of his unceasingly ringing telephone in early morning. He gets it up, but does not respond to the caller, who decides to visit him at once. Soon after the telephone call, Langdon takes delivery of a fax; an image of a deceased person patented with the ambigram of “Illuminati” a (term for an early association of scientists). The sender of the fax is the same person who has telephoned Langdon. The caller again calls Langdon and asks him for help. This time, shocked by the resurgence of the secret association, Langdon accepts. The beginning of the story begins with the following extract:

"High atop the steps of the Pyramid of Giza (**Theme: ideational/circumstance**) a young woman (**Theme: ideational /participant**) laughed (**Rheme: behavioral process**) and (**Theme: textual/conjunction**) called down to him (**Rheme: behavioral process**).

“Robert, hurry up! (**Theme: interpersonal/vocative**)

I (**Theme: ideational/ participant**) knew (**Rheme: mental process**) I (**Theme, ideational /participant**) should have married a younger man! (**Rheme: material process**)

Her smile (**Theme: ideational/ participant**) was magic" (**Rheme: relational process**).

"He (**Theme: ideational / participant**) struggled to keep up (**Rheme: mental process**), but (**Theme: textual / conjunction**) his legs (**Theme: ideational/ participant**) felt like stone (**Rheme: mental process**).

"Wait,"(**Theme: ideational/ process**) he (**Theme: ideational / participant**) begged (**Rheme: mental process**).

“Please . . .” (**Theme: interpersonal/ modal Adjunct**).

"As (**Theme: textual/ conjunction**) he (**Theme: ideational /participant**) climbed (**Rheme: material process**), his vision his vision (**Theme: ideational/participant**) began to blur" (**Rheme: mental process**).

"Robert Langdon (**Theme: ideational/ participant**) awoke with a start from his nightmare (**Rheme: mental process**).

The phone beside his bed (**Theme: ideational / participant**) was ringing (**Rheme: relational process**).

Dazed (**Theme: ideational/ process**), he (**Theme: ideational / participant**) picked up the receiver." (**Rheme: material process**)

"There (**Theme: ideational /existential**) was a thundering in his ears (**Rheme: relational process**).

I (**Theme: ideational/ participant**) must reach her (**Rheme: Material process**)!

But when (**Theme: textual / conjunction**) he (**Theme: ideational / participant**) looked up again (**Rheme: Mental process**), the woman (**Theme: ideational / participant**) had disappeared (**Rheme: Material process**).

In her place (**Theme: ideational/ circumstance**) stood an old man with rotting teeth (**Theme: material process**).

The man (**Theme: ideational /participant**) stared down (**Rheme: behavioral process**), curling his lips into a lonely grimace (**Rheme: behavioral process**).

Then (**Theme: textual /conjunction**) he (**Theme: ideational / participant**) let out a scream of anguish that resounded across the desert." (**Rheme: material process**)

"Hello?" (**Theme: interpersonal/ Adjunct** )

"I (**Theme: ideational, participant**) 'm ` looking for Robert Langdon (**Rheme: relational process**),"a man's voice (**Theme: ideational/ participant**) said" (**Rheme: verbal process**).

"Langdon (**Theme: ideational/participant**) sat up in his empty bed (**Rheme: behavioral process**) and (**Theme: textual/ conjunction**) tried to clear his mind (**Rheme: mental process**).

This (**Theme: ideational / participant**) . . . is Robert Langdon (**Rheme: relational process**).

He (**Theme: ideational/ participant**) squinted at his digital clock (**Rheme: mental process**). It (**Theme: ideational participant**) was 5:18 A.M" (**Rheme: relational process**).

"Who (**Theme: interpersonal/ Wh-element**) is this?" (**Rheme: relational process**).

"My name (**Theme: ideational / participant**) is Maximilian Kohler (**Rheme: relational process**), I (**Theme: ideational/participant**) 'm a discrete particle physicist" (**Rheme: relational process**).

"A what?" (**Theme: interpersonal / Wh-element**)

Langdon (**Theme: ideational/ participant**) could barely focus (**Rheme: Mental process**). "Are you (**Theme: interpersonal /**

**Wh-element** (sure you've got the right Langdon? (**Rheme: relational process**)).

"You (**Theme: Ideational / participant**)'re a professor of religious iconology at Harvard University (**Rheme: relation process**).

You (**Theme: Ideational / participant**)'ve written three books on symbology (**Rheme: Material process**) and-" (**Theme: textual / conjunction**

"Do (**Theme: interpersonal / interrogative**) you (**Theme: ideational /participant**) know what time it is?" (**Rheme: mental process**)

"I (**Theme: ideational / participant**) apologize (**Rheme: material process**).

I (**Theme: ideational / participant**) have something (**Rheme: relation process**)

you (**Theme: ideational / participant**) need to see (**Rheme: mental process**).

"A knowing (**theme: ideational/ process**) groan  
escaped

Langdon's lips (**Rheme: material process**).

This (**Theme: ideational/process**) had happened before (**Rheme: material process**).

One of the perils of writing books about religious symbology (**Theme: ideational/ participant**) was the calls from religious zealots (**Rheme: relation process**) who (**Theme: textual / conjunction**) wanted him to confirm their latest sign from God" (**Rheme: Material process**)

"How (Theme: Interpersonal / Wh-element) did you (Theme: Ideational / participant) get my number (Rheme: Material process) ?

Langdon (Theme: ideational/ participant) tried to be polite, despite the hour" (Rheme: material process).

"On the Worldwide Web. The site (Theme: ideational / participant) for your book." (Rheme: relation process (

"Langdon (Theme: ideational/ participant) frowned (Rheme: behavioral process).

He (Theme: ideational/ participant) was damn sure his book's site did include his home phone number" (Rheme: relation process).

"The man (Theme: ideational, participant) was obviously lying (Rheme: material process)

"I (Theme: ideational, participant) need to see you," ( Rheme: mental process ) the caller ( Theme: ideational / participant) insisted (Rheme: behavioral process).

I (Theme: ideational / participant)'ll pay you well." (Rheme: material process (

"Now (Theme: textual / continuative) Langdon (Theme: ideational / participant) was getting mad (Rheme: relational process).

I (Theme: ideational / participant) 'm sorry (Rheme: relational process), but (Theme: textual / conjunction) I (Theme: ideational / participant)

"If (Theme: textual / conjunction) you (Theme: ideational/participant) leave immediately (Rheme: material process), you (Theme: ideational/participant) can be here by-" (Rheme: relational process)

"I (Theme: ideational/ participant)'m not going anywhere (Rheme: material process) It (Theme: ideational/ participant)'s five o'clock in the morning!" (Rheme: relational process)



Langdon (**Theme: ideational/ participant**) hung up (**Rheme: material process**) and (**Theme: textual / conjunction**) collapsed back in bed (**Rheme: behavioral process**).

He (**Theme: ideational, participant**) closed his eyes (**Rheme: behavioral process**) and (**Theme: textual / conjunction**) tried to fall back asleep (**Rheme: mental process**).

It (**Theme: ideational, participant**) was no use (**Rheme: relation process**). The dream (**Theme: ideational/ participant**) was emblazoned in his mind (**Rheme: mental process**).

Reluctantly (**Theme: interpersonal/Adjunct**), he (**Theme: ideational, participant**) put on his robe (**Rheme: material process**) and (**Theme: textual / conjunction**) went downstairs." (**Rheme: material process**)

"Robert Langdon (**Theme: ideational/ participant**) wandered barefoot through his deserted Massachusetts Victorian home (**Rheme: material process**) and (**Theme: textual / conjunction**) nursed his ritual insomnia remedy -a mug of steaming Nestlé's Quik (**Rheme: mental process**).

The April moon (**Theme: ideational/participant**) filtered through the bay windows (**Rheme: material process**) and (**Theme: textual / conjunction**) played on the oriental carpets (**Rheme: material process**).

Langdon's colleagues (**Theme: ideational / participant**) often joked that his place looked more like an anthropology museum than a home (**Rheme: relation process**).

His shelves (**Theme: ideational / participant**) were packed with religious artifacts from around the world-an ekuaba from Ghana (**Rheme: relational process**), .... "

As (**Theme: textual/ conjunction**) Langdon (**Theme: ideational/ participant**) sat on (**Rheme: material process**) his brass Maharishi's chest and (**Theme: textual / conjunction**) savored the warmth of the chocolate (**Rheme: behavioral process**),

the bay window (**Theme: ideational / participant**) caught his reflection (**Rheme: behavioral process**).

The image (**Theme: ideational / participant**) was distorted and pale like a ghost (**Rheme: relation process**).

An aging ghost (**Theme: ideational / participant**), he (**Theme: ideational / participant**) thought (**Rheme: mental process**), cruelly reminded (**Rheme: mental process**), that (**Theme: textual/ conjunction**) his youthful spirit (**Theme: ideational / participant**) was living in a mortal shell". (**Rheme: mental process**).

"Although not overly handsome in a classical sense (**Theme: textual / conjunction**), the forty-five-year-old Langdon (**Theme: ideational/ participant**) had (**Rheme: relational process**) what his female colleagues (**Theme: ideational/ participant**) referred to as an "erudite" appeal-wisps of gray in his thick brown hair(**Rheme: mental process**), probing blue eyes, ... (**Rheme: behavioral process**). ...

Langdon (**Theme: ideational / participant**) still had the body of a swimmer, a toned, six-foot physique (**Rheme: relational process**) that (**Theme: textual/ conjunction**) he (**Theme: ideational/ participant**) vigilantly maintained with fifty laps a day in the university pool." (**Rheme: behavioral process**)

"Langdon's friends (**Theme: ideational / participant**) had always viewed him as a bit of an enigma-a man caught between centuries (**Rheme: relational process**).

On weekends (**Theme: ideational/ circumstance**) he (**Theme: ideational / participant**) could be seen lounging on the quad in blue jeans (**Rheme: mental process**), discussing computer graphics or religious history with students (**Rheme: Material process**).

Other times (**Theme: ideational/ circumstance**) he (**Theme: ideational / participant**) could be spotted in his Harris tweed (**Rheme: material process**) and (**Theme: textual/ conjunction**)

paisley vest, photographed in the pages of upscale art magazines at museum openings (**Rheme: material process**) where (**Theme: textual/ conjunction**)

he (**Theme: ideational /participant**) had been asked to lecture". (**Rheme: material process**)

"Although a tough teacher and strict disciplinarian (**Theme: textual/ conjunction**),

Langdon (**Theme: ideational / participant**) was the first to embrace (**Rheme: relation process**) what (**Theme: interpersonal/Wh-element**) he (**Theme: ideational/participant**) hailed as the "lost art of good clean fun." (**Rheme: behavioral process**).

He (**Theme: ideational / participant**) relished recreation with an infectious fanaticism (**Rheme: mental process**) that (**Theme: textual/conjunction**) had earned him a fraternal acceptance among his students (**Rheme: mental process**) .

His campus nickname- "The Dolphin" (**Theme: ideational / participant**) -was a reference **both** to his affable nature and his legendary ability to dive into a pool (**Rheme: relation process**) ..."

"As (**Theme: textual / conjunction**) Langdon (**Theme: ideational / participant**) sat alone (**Rheme: material process**), absently gazing into the darkness (**Rheme: mental process**), the silence of his home (**Theme: ideational/ circumstance**) was shattered again, this time by the ring of his fax machine (**Rheme: relation process**).

Too exhausted to be annoyed (**Theme: interpersonal/ Adjunct**), Langdon (**Theme: ideational / participant**) forced a tired chuckle." (**Rheme: mental process**)

"God's people (**Theme: ideational / participant**), he (**Theme: ideational/ participant**) thought (**Rheme: mental process**). Two thousand years of waiting for their Messiah (**Theme: interpersonal/Adjunct**), and (**Theme: textual/ conjunction**) they

(**Theme: ideational/ participant**)'re still persistent as hell." (**Rheme: relational process**)

"Wearily (**Theme: interpersonal/Adjunct**), he (**Theme: ideational/ participant**) returned his empty mug to the kitchen (**Rheme: material process**) and (**Theme: textual / conjunction**) walked slowly to his oak-paneled study (**Rheme: behavioral process**).

The incoming fax (**Theme: ideational/ participant**) lay in the tray (**Rheme: material process**).

Sighing (**theme: ideational/ process**), he (**Theme: ideational / participant**) scooped up the paper (**Rheme: material process**) and (**Theme: textual / conjunction**) looked at it." (**Rheme: mental process**)

"Instantly (**Theme: interpersonal/Adjunct**) a wave of nausea (**Theme: ideational/participant**) hit him" (**Rheme: mental process**)

"The image on the page (**Theme: ideational/ circumstance**) was that of a human corpse (**Rheme: relation process**).

The body (**Theme: ideational / participant**) had been stripped naked (**Rheme: material process**) and (**Theme: textual / conjunction**) its head (**Theme: ideational / participant**) had been twisted (**rheme: material process**), facing completely backward (**Rheme: material process**).

On the victim's chest (**Theme: ideational/ circumstance**) was a terrible burn (**Rheme: relation process**). The man (**Theme: ideational / participant**) had been branded (**Rheme: relation process**) . . . imprinted with a single word (**Rheme: material process**).

It (**Theme: ideational / participant**) was a word Langdon knew well (**Rheme: relational process**), Very well (**Theme: interpersonal/Adjunct**).

He (**Theme: ideational / participant**) stared at the ornate lettering in disbelief." (**Rheme: mental process**)

" 'Illuminati,' (Theme: interpersonal/vocative) he (Theme: ideational/ participant) stammered (Rheme: mental process), his heart (Theme: ideational/participant) pounding (Rheme: material process).

It (Theme: ideational / participant) can't be ..." (Rheme: relational process)

"In slow motion (Theme: interpersonal/ Adjunct), afraid of what he was about to witness (Theme: interpersonal/Adjunct),

Langdon (Theme: ideational / participant) rotated the fax 180 degrees (Rheme: material process) .He (Theme: ideational / participant) looked at the word upside down." (Rheme: mental process (

"'Illuminati,' (Theme: interpersonal/vocative) he (Theme: ideational/ participant) whispered." (Rheme: behavioral process)

"Stunned (Theme: interpersonal/Adjunct),

Langdon (Theme: ideational/ participant) collapsed in a chair (Rheme: material process).

He (Theme: ideational / participant) sat a moment in utter bewilderment (Rheme: behavioral process).

Gradually (Theme: interpersonal/Adjunct), his eyes (Theme: ideational / participant) were drawn to the blinking red light on his fax machine (Rheme: relation process).

Whoever (Theme: ideational / participant) had sent this fax was still on the line (Rheme: material process) . . . waiting to talk (Rheme: material process).

Langdon (Theme: ideational / participant) gazed at the blinking light a long time." (Rheme: mental process)

"Then (Theme: textual / conjunction), trembling (theme: ideational/process),

he (Theme: ideational / participant) picked up the receiver. (Rheme: material process ).

The identification of the *thematic structure* in Extract 1 has shown that ideational meta-function has the frequency of (112) occurrences realized in (99) examples for participant, (5) of process and (8) of circumstance. (31) examples textual theme has been found in the Extract 1, realized in two syntactic structures: conjunctions and continuatives having the number of occurrences of (30) and (1) respectively. Interpersonal theme has the frequency of (21) distributed into (3) examples for vocative, (12) of modal adjunct and (6) for Wh-question.

As for rheme expressed through transitivity processes, six types of processes have been registered in the data as follows: material, relational, mental, behavioral, verbal, existential, with frequencies of (39, 35, 30, 18, 1) and (1) respectively.

In the extract above, it is clear that the author, Dan Brown, makes use of linguistic resources to offer a representative picture about what he wants to say. In this respect, ideational meta-function is utilized through the construction of *theme* and *rheme* to depict Brown's ideas and details which are consolidated by the use of textual theme (connectors used to connect these ideas) and interpersonal theme (elements highlighting personal opinions, thoughts and feelings).

In other words, Dan Brown uses ideational themes more than textual and interpersonal *theme* simply because he intends to introduce ideas in the characters' minds, their intentions and wills. Textual meta-function is then employed to connect what comes in the text to something that has been mentioned earlier, while

interpersonal meta-function is used to emphasize the social relationships existing between characters.

On the other hand, *rheme* is exemplified by six types of transitivity processes, among which material process is the most frequent. The author resorts to the material process to present his events and details concerning doing and happening. This process is expressed by a clause which takes a significant flow of concrete, physical and psychological events and actions happening in terms of the inclusion of energy. Relational process is less frequent than material as it is used to reveal the relationship between the subject of the clause and the attribute that comes after the verb *Be* or *Have*. It also offers the time or the place related to the subject. Mental process tends to reflect the nonverbal activities that characters perform involving emotional and psychological states and actions. Behavioral process is meant to refer to psychological conduct that a character takes. Verbal and existential processes occur only once each in this extract; the first refers to the action of saying and telling while the latter emphasize the existence of an entity.

## **Extract 2**

The visitor, who is supposed to conduct a research work, informs Langdon that the test center is about at one-hour flying from Boston, at Geneva. The visitor sends a "Super Mach-15, X33" plane to pick him up. The plane is of bizarre form and the pilot boasts its unusual topographies to Langdon. While chatting, Langdon feels astonished to realize that his last stop is "Geneva,

Switzerland, not New York" and he will exactly be in Geneva in an hour, passing six time neighborhoods.

"Do **(Theme: interpersonal/ interrogative)** I **(Theme: ideational /participant)** have your attention now?**(Rheme: relational process)**, the man's voice **(Theme: ideational/ participant)** said **(Rheme: verbal process)** when **(Theme: interpersonal/wh\_ element)** Langdon **(Theme: ideational/ participant)** finally answered the line." **(Rheme: material process)**

"Yes **(Theme: textual/ continuative)**, sir **(Theme: interpersonal/ vocative)**, you **(Theme: ideational/ participant)** damn well do **(Rheme: material process)**. You **(Theme: ideational / participant)** want to explain yourself?" **(Rheme: material process )**

"I **(Theme: ideational/ participant)** tried to tell you before. **(Rheme: mental process)**

The voice **(Theme: ideational/ participant)** was rigid,

mechanical. **(Rheme: relational process)**

"I' **(Theme: ideational/ participant)** m a physicist ( **Rheme: relational process**).

I **(Theme: ideational / participant)** run a research facility **(Rheme: material process)**.

We **(Theme: ideational / participant)**'ve had a murder **(Rheme: relation process)**.

You **(Theme: ideational /participant)** saw the body." **(Rheme: mental process)**

"How **(Theme: interpersonal/Wh-element)** did you **(Theme: ideational/ participant)** find me **(Rheme: material process)**?"

Langdon **(Theme: ideational / participant)** could barely focus **(Rheme: mental process)**.



His mind (**Theme: ideational / participant**) was racing from the image on the fax." (**Rheme: material process**)

"I (**Theme: ideational / participant**) already told you" (**Rheme: verbal process**)....

"Langdon (**Theme: ideational / participant**) tried to gather his thoughts (**Rheme: mental process**).

His book (**Theme: ideational / participant**) was virtually unknown in mainstream literary circles (**Rheme: relational process**), but (**Theme: textual / conjunction**) it (**Theme: ideational / participant**) had developed quite a following on-line (**Rheme: material process**).

Nonetheless (**Theme: interpersonal/Adjunct**), the caller's (**Theme: ideational / participant**) claim still made no sense (**Rheme: mental process**).

"That page (**Theme: ideational / participant**) has no contact information," (**Rheme: relational process**)

Langdon (**Theme: ideational/ participant**) challenged (**Rheme: behavioral process**). "I (**Theme: ideational / participant**) 'm certain of it."(**Rheme: relational process**)

"I (**Theme: ideational / participant**) have people here at the lab very adept at extracting user information from the Web." (**Rheme: relation process** )

"Langdon (**Theme: ideational / participant**) was skeptical (**Rheme: relation process**).

"Sounds like your lab (**Theme: ideational/participant**) knows a lot about the Web." (**Rheme: mental process**)

"We (**Theme: ideational / participant**) should," the man (**Theme: ideational / participant**) fired back (**Rheme: material process**).

"We (**Theme: ideational / participant**) invented it."(**Rheme: material process** )

"Something in the man's voice (**Theme: ideational/ participant**) told (**Rheme: verbal process**) Langdon he (**Theme: ideational / participant**) was not joking." (**Rheme: behavioral process**)

"I (**Theme: ideational / participant**) must see you,"(**Rheme: mental process**)the caller (**Theme: ideational/ participant**) insisted (**Rheme: behavioral process**).

"This (**Theme: ideational/ participant**) is not a matter (**Rheme: relational process**) we (**Theme: ideational / participant**) can discuss on the phone (**Rheme: verbal process**).

My lab (**Theme: ideational / participant**) is only an hour's flight from Boston."(**Rheme: relational process**) Langdon (**Theme: ideational / participant**) stood in the dim light of his study (**Rheme: behavioral process**) and analyzed the fax in his hand (**Rheme: material process**).

The image (**Theme: ideational / participant**) was overpowering (**Rheme: relational process**)...."

"It (**Theme: ideational / participant**)'s urgent,"(**Rheme: relation process**) the voice (**Theme: ideational/participant**) pressured".(**Rheme: behavioral process**)

"Langdon's eyes (**Theme: ideational / participant**) were locked on the bran. (**Rheme: material process**).

Illuminati,(**Theme: interpersonal/vocative**) he(**Theme: ideational/ participant**) read over and over (**Rheme: material process**).

His work (**Theme: ideational / participant**) had always been based on the symbolic equivalent of fossils-ancient documents and historical hearsay (**Rheme: relation process**) - but (**Theme: textual / conjunction**) this image before him (**Theme: ideational/ participant**) was today (**Rheme: relation process**).

He (**Theme: ideational / participant**) felt like a paleontologist coming face to face with a living dinosaur." (**Rheme: mental process**)

"I (**Theme: ideational / participant**) 've taken the liberty of sending a plane for you," ( **Rheme: material process**) the voice ( **Theme: ideational / participant**) said (**Rheme: verbal process**).

It (**Theme: ideational / participant**) will be in Boston in twenty minutes." (**Rheme: relational process**)

"Langdon (**Theme: ideational / participant**) felt his mouth go dry (**Rheme: mental process**)...

"Please forgive my presumption," (**Theme: interpersonal: vocative**) the voice (**Theme: ideational/ participant**) said (**Rheme: verbal process**).

"I (**Theme: ideational / participant**) need you here."(**Rheme: mental process**)

"Langdon (**Theme: ideational / participant**) looked again at the fax-an ancient myth confirmed in black and white". (**Rheme: mental process**)

"The implications (**Theme: ideational / participant**) were frightening ( **Rheme: relational process**) .

He (**Theme: ideational / participant**) gazed absently through the bay window ( **Rheme: mental process**).

The first hint of dawn ( **Theme: circumstance**) was sifting through the birch trees in his backyard ( **Rheme: material process**), but ( **Theme: textual / conjunction**) the view (**Theme: ideational/ participant**) looked somehow different this morning (**Rheme: relational process**).

As (**Theme: textual / conjunction**) an odd combination of fear (**Theme: ideational/ participant**) and exhilaration (**Theme: ideational/participant**) settled over him (**Rheme: mental process**), Langdon (**Theme: ideational / participant**) knew (**Rheme: mental process**) he (**Theme: ideational / participant**) had no choice." (**Rheme: relational process**)

"You (**Theme: ideational/ participant**) win (**Rheme: material process**), " he (**Theme: ideational / participant**) said (**Rheme: verbal process**) .

"Tell me (**Theme: ideational/ process**) where to meet the plane."**(Rheme: verbal process)**

The identification of the theme and rheme in Extract 2 has shown that the three types of meta-functions are utilized. Ideational has the number of occurrences of 61, deployed as (59) examples for participant and only 1 example for process and 1 for circumstance. (5) examples of textual theme have been recoded, distributed as (4) for conjunctions and (1) for continuatives. Interpersonal theme records (7) examples, 3 for Wh-element, 3 for vocative and 3 for mood making/Adjunct.

Six transitivity processes are observed in this extract distributed differently, relational has (19) occurrences, material (15) mental (14), verbal 8 and behavioral (5). No example of existential process has been noticed in the extract.

Here, Dan Brown uses ideational meta-function to disclose association between the character's internal world, his/her experience of the world and external world in real social life. That is, this function reflects Brown's experience of both the inner and the outer world through language use. All events and ideas concerning the visitor who conducts a research work and his journey (flight) from Boston, at Geneva are represented by the ideational function. He also has recourse to relational process frequently more than other types as it refers to certain state of the overpowering image involving the voice which is considered rigid and mechanical. Textual themes are mainly developed in this

extract to connect previous events and actions to the present ones creating a link between paragraphs in a text which ultimately contributes to the whole meaning of the novel. The frequencies of three types of theme are presented in the following table.

**Table (2) Meta-functions in Part One**

| No | Metafunction  | Frequency | Theme Type          | Frequency |
|----|---------------|-----------|---------------------|-----------|
| 1  | Ideational    | 173       | Participant         | 158       |
|    |               |           | Process             | 6         |
|    |               |           | Circumstance        | 9         |
| 2  | Textual       | 36        | Conjunction         | 34        |
|    |               |           | Continuative        | 2         |
| 3  | Interpersonal | 28        | Mood-making/Adjunct | 13        |
|    |               |           | Wh-element          | 9         |
|    |               |           | Vocative            | 6         |

On the other hand, six types of transitivity processes realizing rheme are utilized to predict different kinds of relationships existing between subject and predicate. The frequencies of these processes are shown in table 3.

**Table 3: Transitivity Processes in Part One**

| No | Process Types | Frequency |
|----|---------------|-----------|
| 1. | Material      | 54        |
| 2. | Relational    | 54        |
| 3. | Mental        | 44        |
| 4. | Behavioral    | 23        |
| 5. | Verbal        | 9         |
| 6. | Existential   | 1         |

### **4.3.2 PART TWO**

#### **Extract 3**

In the meantime, the Hassassian is visualized speaking with a hidden boss, obeying instructions and getting at a channel to continue with his labor. The other scene going on concurrently is of a guard on responsibility in a remote country, who unexpectedly notices a safety camera disappeared from its original position in the composite, positioned somewhere else and concentrating on a container with some glowing dewdrop dangling in its center, there is a numerical clock which is counting down, at its foot.

"The Hassassin (**Theme: ideational/ participant**) thought (**Rheme: mental process**), striding into the darkened tunnel." (**Rheme: material process**)

"The torch in his hand (**Theme: ideational/participant**) was overkill (**Rheme: relational process**).

He (**Theme: ideational/ participant**) knew that (**Rheme: mental process**). But (**Theme: textual/ conjunction**) it (**Theme: ideational/ participant**) was for effect (**Rheme: relational process**).

Effect (**Theme: ideational/ participant**) was everything (**Rheme: relational process**).

Fear (**Theme: interpersonal/Adjunct**), he (**Theme: ideational/ participant**) had learned (**Rheme: material process**) , was his ally (**Rheme: relational process**).

Fear (**Theme: ideational/ participant**) cripples faster than any implement war."(**Rheme: material process**)

"There (**Theme: ideational/existential**) was no mirror in the passage to admire his disguise (**Rheme: relational process**), but (**Theme: textual/ conjunction**) he (**Theme: ideational/ participant**) could sense from the shadow of his billowing robe (**Rheme: mental process**) that he (**Theme: ideational/ participant**) was perfect (**Rheme: relational process**).

Blending in (**Theme: ideational/ process**) was part of the plan . . . part of the depravity of the plot (**Rheme: relational process**). In his wildest dreams (**Theme: interpersonal/Adjunct**) he (**Theme: ideational/ participant**) had never imagined playing this part." (**Rheme: mental process**)

"Two weeks ago (**Theme: interpersonal/Adjunct**), he (**Theme: ideational/ participant**) would have considered the task awaiting him at the far end of this tunnel impossible (**Rheme: relational process**).

A suicide mission. Walking naked (**Theme: ideational/process**) into a lion's lair (**Theme: circumstance**).

But (**Theme: textual/ conjunction**) Janus (**Theme: ideational/ participant**) had changed the definition of impossible." (**Rheme: material process**)

"The secrets Janus had shared with the Hassassin in the last two weeks (**Theme : ideational/ participant**) had been numerous (**Rheme: relational process**). . . this very tunnel (**Theme:**

**ideational/ participant)** being one of them (**Rheme: relational process**).

Ancient (**Theme: interpersonal/ mood making**) ..."

"As (**Theme: textual/ conjunction**) he (**Theme: ideational/ participant**) drew closer to his enemy (**Rheme: material process**), the Hassassin (**Theme: ideational/ participant**) wondered if what awaited him inside would be as easy as Janus had promised (**Rheme: mental process**).

Janus (**Theme: ideational/ participant**) had assured him someone on the inside would make the necessary arrangements (**Rheme: relational process**)...

The more (**Theme: interpersonal Adjunct**) he (**Theme: ideational/ participant**) considered it (**Rheme: behavioral process**), the more (**Theme: interpersonal Adjunct**) he (**Theme: ideational/ participant**) realized (**Rheme: mental process**) it (**Theme: ideational/ participant**) was child's play" (**Rheme: relational process**).

Wahad . . . tintain . . . thalatha . . . arbaa, (**Theme: interpersonal/ Adjunct**) he (**Theme: ideational/ participant**) said to himself in Arabic (**Rheme: verbal process**) as he (**Theme: ideational/ participant**) neared the end (**Rheme: material process**)" . . .

(25) cases of ideational function have been noticed in this extract deployed as (22) for participant (2) for process and (I) for circumstance. (4) cases of textual function realized by the use of conjunctions have been registered. (6) cases of interpersonal function, expressed by mood-making/adjunct, have been recorded in this extract.

(26)cases of five types of transitivity processes have been employed in this extract represented by the following processes; relational (12), material (6), mental (6) behavioral (1) and verbal (1).



Based on the data above, theme generally provides the setting or environment for the remainder of the message. Ideational theme is used frequently to convey details concerning the events going on in the novel which predominantly revolve around the main theme of the novel, i.e. the conflict between science and religion. Other types of themes are structurally manipulated to highlight this theme. The ideas that clauses carry are based on the relationships existing between theme (starting point) and rheme (what completes the meaning of this starting point). Different events and actions are performed through *Angels and Demons*, therefore various types of processes have been exploited.

#### **Extract 4**

In the laboratory, Kohler is astounded to grasp the research. The anti-matter has the conflicting responsibility to matter and with %100 effectual liveliness ("nuclear power is 1.5 percent efficient") is created and stored by Vetra. The anti-matter is the eventual power-source (reflected God-particle by most people) having no contamination or radioactivity.

Vetra and Vittoria have manufactured an unseen, tiny (in nanograms) quantity of anti-matter, obliteration of producing a big-bang like blast, that Vittoria reveals in front of Langdon and Kohler in an obliteration compartment. Anti-matter is kept in unusual vacuum containers made by Vittoria, which embraces anti-matter in the midpoint of the container (as it explodes as early as it comes in connection with things) supported by an incessant magnetic arena, produced by consistent electricity power, with

batteries of twentyfour hours holdup if disconnected from the stallions.

"I (**Theme: ideational/ participant**) sense (**Rheme: mental process**) you (**Theme: ideational/ participant**)'ve heard of antimatter (**Rheme: mental process**), Mr. Langdon? (**Theme: interpersonal/ vocative**)" Vittoria (**Theme: ideational/ participant**) was studying him (**Rheme: material process**) . . . "

"Langdon (**Theme: ideational/ participant**) looked up (**Rheme: mental process**). He (**Theme: ideational/ participant**) felt suddenly dumb (**Rheme: mental process**).

"Yes (**Theme: textual/ continuative**). Well (**Theme: textual/ continuative**) . . . sort of."

"A faint smile (**Theme: ideational/participant**) crossed her lips (**Rheme: behavioral process**).

"You (**Theme: ideational/ participant**) watch Star Trek."(**Rheme: mental process**)

"Langdon (**Theme: ideational/ participant**) flushed (**Rheme: behavioral process**).

"Well (**Theme: textual/ continuative**), my students (**Theme: ideational/ participant**) enjoy . . . (**Rheme: material process**)"

He (**Theme: ideational/ participant**) frowned (**Rheme: behavioral process**).

"Isn't (**Theme: interpersonal/ interrogative**) antimatter (**Theme: ideational/ participant**) what fuels the U.S.S. Enterprise (**Rheme: material process**)?"

"She (**Theme: ideational/ participant**) nodded (**Rheme: behavioral process**).

“Good science fiction (**Theme: ideational/ participant**) has its roots in good science.”(**Rheme: relational process**)

"So (**Theme: textual/ continuative**) antimatter (**Theme: ideational/ participant**) is real?" (**Rheme: relational process**)

"A fact of nature (**Theme: interpersonal/ mood-making**), everything (**Theme: ideational/ participant**) has an opposite (**Rheme: relational process**).

Protons (**Theme: ideational/ participant**) have electrons (**Rheme: relational process**).

Up-quarks (**Theme: ideational/ participant**) have down-quarks (**Rheme: relational process**).

There (**Theme: ideational/existential**) is a cosmic symmetry at the subatomic level (**Rheme: relational process**).

Antimatter (**Theme: ideational/ participant**) is yin to matter's yang (**Rheme: relational process**).

It (**Theme: ideational/ participant**) balances the physical equation.”(**Rheme: material process**)

"Langdon (**Theme: ideational/ participant**) thought of Galileo's belief of duality." (**Rheme: mental process**)

"Scientists (**Theme: ideational/participant**) have known since 1918 (**Rheme: mental process**) Vittoria (**Theme: ideational/participant**) said (**Rheme: verbal process**), that two kinds of matter (**Theme: ideational/ participant**) were created in the Big Bang (**Rheme: material process**).

One matter (**Theme: ideational / participant**) is the kind (**Rheme: relational process**) we (**Theme: ideational/ participant**) see here on earth (**Rheme: mental process**), making up rocks, trees, people (**Rheme: material process**).

The other (**Theme: ideational/ participant**) is its inverse-identical to matter in all respects (**Rheme: relational process**) except that

the charges of its particles (**Theme: ideational /participant**) are reversed."**(Rheme: material process)**

"Kohler (**Theme: ideational/ participant**) spoke as though emerging from a fog (**Rheme: verbal process**). His voice (**Theme: ideational/ participant**) sounded suddenly precarious."**(Rheme: behavioral process)**.

"But (**Theme: textual/ conjunction**) there (**Theme: ideational/existential**) are enormous technological barriers to actually storing antimatter (**Rheme: relational process**).

What about neutralization?"(**Theme: interpersonal/ Wh-element**)

"My father (**Theme: ideational/ participant**) built a reverse polarity vacuum to pull the antimatter positrons out of the accelerator..."(**Rheme: material process**)

"Kohler (**Theme: ideational/ participant**) scowled (**Rheme: behavioral process**). "But (**Theme: textual/ conjunction**) a vacuum (**Theme: ideational/ participant**) would pull out the matter also (**Rheme: relational process**).

There (**Theme: ideational/existential**) would be no way to separate the particles."**(Rheme: relational process)**

"He (**Theme: ideational/ participant**) applied a magnetic field (**Rheme : behavioral process**) .

Matter (**Theme: ideational/ participant**) arced right (**Rheme: material process**), and (**Theme: textual/ conjunction**) antimatter (**Theme: ideational/ participant**) arced left (**Rheme: material process**).

They (**Theme: ideational/ participant**) are polar opposites."**(Rheme: relational process)**

"At that instant (**Theme: interpersonal/ Adjunct**), Kohler (**Theme: ideational/ participant**)'s wall of doubt seemed to crack (**Rheme: relational process**).

He (**Theme: ideational/ participant**) looked up at Vittoria in clear astonishment (**Rheme: mental process**) and (**Theme: textual/ conjunction**) then (**Theme: textual/ conjunction**) without warning (**Theme: ideational/ circumstance**) was overcome by a fit of coughing (**Rheme: relational process**).

“Incredible . . .” (**Theme: interpersonal/ mood-making**) he (**Theme: ideational/ participant**) said (**Rheme: verbal process**), wiping his mouth, (**Rheme: behavioral process**) “and (**Theme: textual/ conjunction**) . . .”

It (**Theme: ideational/ participant**) seemed his logic was still resisting."(**Rheme: relational process**).

"Yet even if (**Theme: textual/ conjunction**) the vacuum (**Theme: ideational/ participant**) worked (**Rheme: material process**), these canisters (**Theme: ideational/ participant**) are made of matter (**Rheme: relational process**).

Antimatter (**Theme: ideational/ participant**) cannot be stored inside canisters made out of matter (**Rheme: material process**). The antimatter (**Theme: ideational/ participant**) would instantly react with.” (**Rheme: material process**)

"The specimen (**Theme: ideational/ participant**) is not touching the canister,"(**Rheme: material process**)

Vittoria(**Theme: ideational/ participant**) said, apparently expecting the question (**Rheme: verbal process**).

“The antimatter (**Theme: ideational/ participant**) is suspended (**Rheme: relational process**).

The canisters (**Theme: ideational/ participant**) are called ‘antimatter traps." (**Rheme: relational process**) because (**Theme: textual/ conjunction**) they (**Theme: ideational/ participant**) literally trap the antimatter in the center of the canister, suspending it at a safe distance from the sides and bottom."(**Rheme: material process**)

“Suspended?(**Theme: interpersonal/ mood making**) But (**Theme: textual/ conjunction**). . . how?” (**Theme: interpersonal/ Whelement**)

"Between two intersecting magnetic fields (**Theme: interpersonal / Adjunct**).

Here, (**Theme: interpersonal/Adjunct**) have a look." (**Rheme: mental process**)

"Vittoria (**Theme: ideational/ participant**) walked across the room (**Rheme: material process**) and (**Theme: textual/conjunction**) retrieved a large electronic apparatus (**Rheme: material process**).

The contraption (**Theme: ideational/ participant**) reminded Langdon of some sort of cartoon ray gun-a wide cannot like barrel with a sighting scope on top (**Rheme: verbal process**) and (**Theme: textual/conjunction**) a tangle of electronics (**Theme: interpersonal/participant**) dangling below (**Rheme: material process**).

Vittoria (**Theme: ideational/ participant**) aligned the scope with one of the canisters (**Rheme: mental process**), peered into the eyepiece (**Theme: mental process**), and (**Theme: textual/conjunction**) calibrated some knobs (**Rheme: material process**).

Then (**Theme: textual/ conjunction**) she (**Theme: ideational/ participant**) stepped away (**Rheme: material process**), offering Kohler a look." (**Rheme: mental process**).

"Langdon (**Theme: ideational/ participant**) felt lost (**Rheme: mental process**), wondering if (**Theme: textual/ conjunction**) their conversation (**Theme: ideational/ participant**) was still in English." (**Rheme: relational process**).

"Vittoria (**Theme: ideational/ participant**) nodded (**Rheme: behavioral process**). "Yes"(**Theme: textual/ continuative**).

"Uncertain what to expect (**Theme: interpersonal/mood-making**) Langdon (**Theme: ideational/ participant**) moved forward (**Rheme: material process**).

From two feet away (**Theme: interpersonal/ Adjunct**), the canister (**Theme: ideational/ participant**) appeared empty (**Rheme: relational process**).

Whatever (**Theme: ideational/ participant**) was inside was infinitesimal (**Rheme: relational process**).

Langdon (**Theme: ideational/ participant**) placed his eye to the viewer (**Rheme: mental process**).

It (**Theme: ideational/ participant**) took a moment for the image before him to come into focus." (**Rheme: mental process**).

"The object (**Theme: ideational/ participant**) was not on the bottom of the container (**Rheme: relational process**) as (**Theme: textual/conjunction**) he (**Theme: ideational/participant**) expected (**Rheme: mental process**), but rather (**Theme: textual/conjunction**) it (**Theme: ideational/ participant**) was floating in the center-suspended in midair-a shimmering globule of mercury like liquid (**Rheme: material process**).

Hovering (**Theme: interpersonal / mood-making**) as if by magic (**Theme: textual/ conjunction**), the liquid (**Theme: ideational/ participant**) tumbled in space (**Rheme: material process**).

Metallic wavelets (**Theme: ideational/ participant**) rippled across the droplet's surface (**Rheme: material process**).

The suspended fluid (**Theme: ideational/ participant**) reminded Langdon of a video (**Rheme: verbal process**) he (**Theme: ideational/ participant**) had once seen of a water droplet in zero G (**Rheme: mental process**).

Although (**Theme: textual/conjunction**) he (**Theme: ideational/ participant**) knew the globule was microscopic (**Rheme: mental process**), he (**Theme: ideational/ participant**) could see every changing gorge (**Rheme: mental process**) and (**Theme: textual/conjunction**) undulation as the ball of plasma rolled slowly in suspension." (**Rheme: material process**).

"It (**Theme: ideational/ participant**) had better be,"(**Rheme: relational process**) Vittoria (**Theme: ideational/ participant**) replied (**Rheme: verbal process**).

Antimatter (**Theme: ideational/ participant**) is highly unstable (**Rheme: relational process**).

Energetically speaking (**Theme: interpersonal/mood making**), antimatter (**Theme: ideational/ participant**) is the mirror image of matter (**Rheme: relational process**), so (**Theme: interpersonal/conjunction**) the two (**Theme: ideational/ participant**) instantly cancel each other out (**Rheme: material process**) if (**Theme: interpersonal/ conjunction**) they (**Theme: ideational/participant**) come in contact (**Rheme: material process**). Keeping antimatter isolated from matter (**Theme: ideational/process**) is a challenge (**Rheme: relational process**), of course, because (**Theme: textual/ conjunction**) everything on earth (**Theme: ideational/ participant**) is made of matter (**Rheme: relational process**).

The samples (**Theme: ideational/ participant**) have to be stored without ever touching anything at all-even air."**(Rheme: relational process)**

"Vittoria's voice (**Theme: ideational/ participant**) was unassuming (**Rheme: relational process**). "My father (**Theme: ideational/ participant**) produced the first particles of antimatter (**Rheme: material process**) but (**Theme: textual/ conjunction**) was stymied by how to store them (**Rheme: relational process**).

I (**Theme: ideational/ participant**) suggested these (**Rheme: mental process**).

Airtight nanocomposite (**Theme: ideational/participant**) shells with opposing electromagnets at each end." (**Rheme: material process**)

"Not really (**Theme: interpersonal/Adjunct**). I (**Theme: ideational/ participant**) borrowed the idea from nature (**Rheme: mental process**).

Portuguese man-o'-wars (**Theme: ideational/ participant**) trap fish between their tentacles using nematocystic charges (**Rheme: material process**).

Each canister (**Theme: ideational/ participant**) has two electromagnets, one at each end (**Rheme: relational process**).



Their opposing magnetic fields (**Theme: ideational/ participant**) intersect in the center of the canister (**Rheme: material process**) and (**Theme: textual/ conjunction**) hold the antimatter there (**Rheme: material process**), suspended in midvacuum." (**Rheme: material process**).

"Where (**Theme: interpersonal/Wh-element**)'s the power source for the magnets (**Rheme: relational process**)?" Kohler (**Theme: ideational/ participant**) asked." (**Rheme: verbal process**).

"Vittoria (**Theme: ideational/ participant**) pointed (**Rheme: material process**).

"In the pillar beneath the trap (**Theme: ideational/ circumstance**). The canisters (**Theme: ideational/ participant**) are screwed into a docking port that continuously recharges them (**Rheme: relational process**) so (**Theme: interpersonal /conjunction**) the magnets never fail."

"And if (**Theme: textual/ conjunction**) the field (**Theme: ideational /participant**) fails (**Rheme: material process**)?" ...

The antimatter (**Theme: ideational/ participant**) falls out of suspension, hits the bottom of the trap (**Rheme: material process**), and (**Theme: textual/ conjunction**) we (**Theme: ideational/ participant**) see an annihilation."(**Rheme: mental process**)

"Langdon (**Theme: ideational/ participant**) had read about photons-light particles-the purest form of energy (**Rheme: material process**).

He (**Theme: ideational/ participant**) decided to refrain from asking about Captain Kirk's use of photon torpedoes against the Klingons (**Rheme: mental process**).

Vittoria (**Theme: ideational/ participant**) shrugged (**Rheme: behavioral process**).

"Depends (**Theme: interpersonal/mood-making**) what (**Theme: interpersonal/Wh-question**) you (**Theme: ideational/ participant**) call tiny (**Rheme: mental process**).

Here, **(Theme: interpersonal/continuative)** let **(Theme: interpersonal imperative)** me **(Theme: ideational/participant)** demonstrate **(Rheme: mental process).**”

She **(Theme: ideational/ participant)** reached for the canister **(Rheme: material process)** and **(Theme: textual/ conjunction)** started to unscrew it from its charging podium." **(Rheme: material process).**

"Without warning **(Theme: interpersonal/mood-making)**, Kohler **(Theme: ideational/ participant)** let out a cry of terror **(Rheme: verbal process)** and **(Theme: textual/ conjunction)** lunged forward, knocking her hands away **(Rheme: material process).**

“Vittoria! **(Theme: interpersonal/ vocative)** Are **(Theme: interpersonal/ interrogative)** you **(Theme: ideational participant)** insane!"**(Rheme: relational process)**

The utilization of the theme and rheme in Extract 4 has shown that the ideational function occurs (98) times distributed as (96) for participant, (1) for process and (1) for circumstance. (29) examples of textual themes have been observed, distributed as 25 for conjunctions and (4) for continuatives. Interpersonal theme records (22) cases with (12) for mood-making/Adjunct, (5) for Wh-element, (2) for vocative and ( 2) for imperative.

Transitivity processes register (115) cases deployed as: material (36) examples, relational (31), mental (27), behavioral (9) verbal (9) and existential (3).

Ideational meta-function is realized through structural means at clause level to interpret the internal and external involvement or 'goings-on' of the vocabulary; the area of meanings and purposes of the two worlds can be elaborated through the use of transitivity

system. This meta-function is expressed through two main mechanisms of rational and experimental sub-functions. Material processes are mainly concerned with the events of physical doing and happening while relational processes are concerned with the description of the abstract relations, i.e. relations between subjects and completions coming after verbs such as" *be, have seem*. The following tables illustrate the frequency of meta-functions and transitivity processes.

**Table( 4): Meta-functions in Part Two**

| No | Metafunction  | Frequency | Theme Type              | Frequency |
|----|---------------|-----------|-------------------------|-----------|
| 1  | Ideational    | 123       | Participant             | 118       |
|    |               |           | Process                 | 3         |
|    |               |           | Circumstance            | 2         |
| 2  | Textual       | 33        | Conjunction             | 29        |
|    |               |           | Continuative            | 4         |
| 3  | Interpersonal | 28        | Mood-making/<br>Adjunct | 18        |
|    |               |           | Wh-element              | 6         |
|    |               |           | Vocative                | 2         |
|    |               |           | Imperative              | 2         |

**Table (5) Transitivity Processes in Part Two.**

| No | Process Type | Frequency |
|----|--------------|-----------|
| 1. | Relational   | 43        |
| 2. | Material     | 42        |
| 3. | Mental       | 33        |
| 4. | Behavioral   | 10        |
| 5. | Existential  | 10        |
| 6. | Verbal       | 3         |

### **4.3.3 PART THREE**

#### **Extract 5**

With time going on, the Swiss Guard leaves the Basilica. The Camerlengo hurries back in, proclaiming that he has got a dream showing the setting of the antimatter container. With Langdon in search, the Camerlengo risks into the crypts and finds the container sitting over the catacomb of Saint Peter. Langdon and the Camerlengo recover the antimatter and enter a plane with only minutes to spare. The Camerlengo is able parachute securely on top of the roof of St. Peter's soon as the container blasts inoffensively in the sky. The crowded people in St. Peter's Square are surprised as the Camerlengo stands victoriously before them. Owing to this "miracle", the papal assembly discusses whether to choose the Camerlengo as the new Pontiff. Langdon is able to stay alive the blast by means of a window shelter from the grinder as a parachute, and landed in the Tiber River.

"In St. Peter's Square (*Theme: ideational/ circumstance*), Vittoria Vetra (*Theme: ideational/ participant*) stared upward (*Rheme: mental process*).

The helicopter (*Theme: ideational/ participant*) was a speck now (*Rheme: relational process*), the media lights (*Theme: ideational/participant*) no longer reaching it (*Rheme: material process*).

Even (*Theme: interpersonal/ conjunction*) the pounding of the rotors (*Theme: ideational/ participant*) had faded to a distant hum (*Rheme: material process*).

It (*Theme: ideational/ participant*) seemed (*Rheme: relational process*), in that instant (*Theme: ideational/ circumstance*), that the entire world (*Theme: ideational/ participant*) was focused upward (*Rheme: mental process*), silenced in anticipation (*Rheme: verbal process*). Necks (*Theme: ideational/participant*) craned to the heavens (*Rheme: material process*) ... all peoples, all faiths ... all hearts (*Theme: ideational/participant*) beating as one." (*Rheme: material process*).

"Vittoria's emotions (*Theme: ideational/ participant*) were a cyclone of twisting agonies (*Rheme: relational process*).

As (*Theme: textual/ conjunction*) the helicopter (*Theme: ideational/ participant*) disappeared from sight (*Rheme: material process*), she (*Theme: ideational/ participant*) pictured Robert's face, rising above her (*Rheme: mental process*).

What (*Theme: interpersonal/Wh-question*) had he (*Theme: ideational/ participant*) been thinking (*Rheme: mental process*)?

Didn't (*Theme: interpersonal /interrogative*) he (*Theme: ideational/participant*) understand (*Rheme: mental process*)?

Around the square (*Theme: ideational/circumstance*), television cameras (*Theme: ideational/ participant*) probed the darkness (*Rheme: material process*), waiting (*Rheme: material process*).

A sea of faces (*Theme: ideational/ participant*) stared heavenward (*Rheme: behavioral process*), united in a silent countdown (*Rheme: mental process*).

The media screens all (*Theme: ideational/ participant*) flickered the same tranquil scene (*Rheme: behavioral process*)...a Roman sky (*Theme: ideational/ participant*) illuminated with brilliant stars (*Rheme: material process*).

Vittoria (*Theme: ideational/ participant*) felt the tears begin to well." (*Rheme: mental process*).

"Behind her on the marble escarpment (*Theme: ideational/ circumstance*), 161 cardinals (*Theme: ideational/ participant*) stared up in silent awe (*Rheme: mental process*).

Some (*Theme: ideational/ participant*) folded their hands in prayer (*Rheme: behavioral process*).

Most (*Theme: ideational/ participant*) stood motionless, transfixed (*Rheme: behavioral process*).

Some (*Theme: ideational/ participant*) wept (*Rheme: behavioral process*). The seconds (*Theme: ideational/ participant*) ticked past." (*Rheme: relational process*).

"In homes (*Theme: ideational/ circumstance*), bars, businesses, airports, hospitals around the world, souls (*Theme: ideational/participant*) were joined in universal witness (*Rheme: material process*).

Men and women (*Theme: ideational/ participant*) locked hands (*Rheme: material process*).

Others (*Theme: ideational/ participant*) held their children (*Rheme: material process*).

Time (*Theme: ideational/ participant*) seemed to hover in limbo, souls suspended in unison." (*Rheme: relational process*).

"Then (*Theme: textual/conjunction*), cruelly (*Theme: interpersonal/mood-making*), the bells of St. Peter's (*Theme:*

*ideational /participant*) began to toll (*Rheme: behavioral process*).

Vittoria (*Theme: ideational/ participant*) let the tears come (*Rheme: behavioral process*).

Then (*Theme: interpersonal /conjunction*), with the whole world watching (*Theme: interpersonal/Adjunct*) ... time" (*Theme: ideational/ participant*) ran out (*Rheme: material process*).

"The dead silence of the event (*Theme: ideational/participant*) was the most terrifying of all (*Rheme: relational process*).

High above Vatican City (*Theme: ideational/circumstance*), a pinpoint of light (*Theme: ideational/participant*) appeared in the sky (*Rheme: behavioral process*).

For a fleeting instant (*Theme: interpersonal/Adjunct*), anew heavenly body (*Theme: ideational/ participant*) had been born

(*Rheme: material process*) ... a speck of light as pure and white as anyone (*Theme: ideational/participant*) had ever seen (*Rheme: mental process*).

Then (*Theme: textual/conjunction*) it (*Theme: ideational/ participant*) happened (*Rheme: material process*).

A flash (*Theme: ideational/ participant*). The point (*Theme: ideational/ participant*) billowed (*Rheme: material process*), as if (*Theme: textual/ conjunction*) feeding on itself (*Rheme: material process*), unraveling across the sky in a dilating radius of blinding white (*Rheme: material process*).

It (*Theme: ideational/ participant*) shot out in all directions (*Rheme: material process*), accelerating with incomprehensible speed (*Rheme: material process*), gobbling up the dark (*Rheme: material process*).

As (*Theme: textual: conjunction*) the sphere of light (*Theme: ideational/ participant*) grew (*Rheme: material process*), it (*Theme: ideational/ participant*) intensified (*Rheme: material process*), like a burgeoning fiend (*Theme: ideational/ participant*) preparing to consume the entire sky (*Rheme: mental process*).

It (*Theme: ideational/ participant*) raced downward (**Rheme: material process**), toward them, picking up speed." (**Rheme: material process**).

"Blinded (*Theme: interpersonal/mood-making*), the multitudes of starkly (*Theme: ideational participant*) lit human faces gasped (**Rheme: behavioral process**) as (*Theme: Textual/conjunction*) one, shielding their eyes (**Rheme: behavioral process**), crying out in strangled fear." (**Rheme: verbal process**).

"As (*Theme: textual/conjunction*) the light (*Theme: ideational/ participant*) roared out in all directions (**Rheme: behavioral process**), the unimaginable (*Theme: ideational/participant*) occurred (**Rheme: material process**).

As if bound by God's own will (*Theme: textual/conjunction*), the surging radius (**Theme: ideational/participant**) seemed to hit a wall (**Rheme: material process**).

It (*Theme: ideational/ participant*) was (**Rheme: relational process**) as if (*Theme: textual/conjunction*) the explosion (*Theme: ideational /participant*) were contained somehow in a giant glass sphere (**Rheme: relational process**).

The light (*Theme: ideational/ participant*) rebounded inward (**Rheme: behavioral process**), sharpening (**Rheme: behavioral process**), rippling across itself (**Rheme: behavioral process**).

The wave (*Theme: ideational/ participant*) appeared to have reached a predetermined diameter and hovered there (**Rheme: behavioral process**).

For that instant (*Theme: ideational/ circumstance*), a perfect and silent sphere of light (*Theme: ideational/participant*) glowed over Rome (**Rheme: behavioral process**).

Night (*Theme: ideational/ participant*) had become day." (**Rheme: relational process**).

"The concussion (*Theme: ideational/ participant*) was deep and hollow-a thunderous shock wave from above (**Rheme: relational process**).



It (*Theme: ideational/ participant*) descended on them like the wrath of hell (*Rheme: material process*), shaking the granite foundation of Vatican City (*Rheme: material process*), knocking the breath out of people's lungs (*Rheme: material process*), sending others stumbling backward (*Rheme: material process*).

The reverberation (*Theme: ideational/participant*) circled the colonnade (*Rheme: material process*), followed by a sudden torrent of warm air (*Rheme: material process*).

The wind (*Theme: ideational /participant*) tore through the square (*Rheme: material process*), letting out a sepulchral moan (*Rheme: behavioral process*) as (*Theme: textual/conjunction*) it (*Theme: ideational/ participant*) whistled through the columns (*Rheme: behavioral process*) and buffeted the walls (*Rheme: behavioral process*).

Dust (*Theme: ideational/ participant*) swirled overhead (*Rheme: behavioral process*) as (*Theme: textual/conjunction*) people (*Theme: ideational/ participant*) huddled witnesses to Armageddon (*Rheme: material process*).

Then (*Theme: textual/conjunction*), as fast as it appeared (*Theme: interpersonal/Adjunct*), the sphere (*Theme: ideational/participant*) imploded (**Rheme, material process**) sucking back in on itself (*Rheme: material process*), crushing inward to the tiny point of light (*Rheme: material process*) from which (*Theme: interpersonal/ Wh-question*) it (*Theme: ideational participant*) had come." (*Rheme: material process*)

The analysis of Extract 5 reveals that ideational meta-function scores (69) occurrences involving (61) for participant and (8) for circumstance, yet no example of process has been noticed. Textual meta-function records (11) situations of conjunctions only; no examples of continuatives or conjunctive have been found in this extract. Interpersonal meta-function occurs (9) times distributed as (6) for mood-making/Adjunct and (3) for Wh-element.

Transitivity also shares a part in this extract with five types of processes: Material scores (38), behavioral (19), relational (11) mental (10), and verbal (2). No example of existential process is found.

Based on the analysis above it is apparent that Dan Brown uses ideational themes more frequent than other types, simply because with this theme, he can give details concerning what goes on in his mind. In other words, he can release his ideas and thoughts in the novel as depicting the outer world. In addition, this theme gives him more freedom to refer to people in the novel, time, place and even actions associated with his philosophies.

For the transitivity involved in this extract, material processes are manipulated to express the events going round Langdon's doing. These events are amalgamated with his interactive and psychological deeds which are expressed through the behavioral and mental processes. Details of association between subjects and their attributes are expressed by the presence of relational process. Verbal process is manipulated to express actions of saying and telling in the extract.

## **Extract 6**

When the jet became a dot, the mass media luminosities no more reached it. It appeared, far away, that the whole world was fixated upward. Vittoria's feelings became a typhoon of twisty sufferings. As the jet vanished from eyesight, she visualized Robert's face, going up above her. Behind her on the sandstone cliff, 161 cardinals ogled up in soundless amazement. Some collected their hands in prayer. Others stood motionless,

fascinated. Yet other wept. The seconds passed uncomfortably. Men and women locked hands. Vittoria let the cries emit. The dead stillness of the events was the most petrifying of other things.

Extraordinarily, above Vatican City, a spot of light sparked in the sky for a short while. The spot wafted, as if nourishing on itself, disentangling crossways the sky in a widening range of striking white. It shot out in all directions, quickening with inconceivable speed, guzzling up the dark. As the light thundered out in all directions, the inconceivable happened. As if destined by God's own will, the swelling radius appeared to strike a wall. It occurred as if the blast were controlled somehow in a massive glass province. The wave seemed to have arrived at a prearranged diameter and floated there. Nights became days. The concussion was bottomless and hollow -a deafening tremor wave from above. Dust whirled overhead as people bunched. Then, as quick as it looked, the sphere collapsed, slurping back in on itself, devastating innermost to the tiny spot of light where it had emanated.

"The faces St. Peter's Square, one by one, (*Theme: ideational/participant*), averted their eyes from the darkening sky (*Rheme: behavioral process*) and turned downward (*Rheme: material process*), ...

The media lights (*Theme: ideational/participant*) followed suit(*Rheme: material process*), dropping their beams back to earth (*Rheme: behavioral process*) as if (*Theme: textual/ conjunction*) out of reverence (*Theme: interpersonal/Adjunct*) for (*Theme: textual/ conjunction*) the blackness (*Theme: ideational/participant*) now settling upon them (*Rheme: material process*).

It (*Theme: ideational/ participant*) seemed for a moment (*Rheme: relational process*) the entire (*Theme: ideational/participant*) world was bowing its head in unison". (*Rheme: behavioral process*)

"Cardinal Mortati (*Theme: ideational/ participant*) knelt to pray (*Rheme: behavioral process*), and (*Theme: textual/conjunction*) the other cardinals (*Theme: ideational/participant*) joined him (*Rheme: material process*).

The Swiss Guard (*Theme: ideational/ participant*) lowered their long swords (*Rheme: material process*) and (*Theme: textual/ conjunction*) stood numb (*Rheme: behavioral process*).

No one (*Theme: ideational/participant*) spoke (*Rheme: verbal process*).

No one (*Theme: ideational/participant*) moved (*Rheme: material process*).

Everywhere (*Theme: ideational/ circumstance*), hearts (*Theme: ideational/participant*) shuddered with spontaneous emotion (*Rheme: mental process*).

Fear. Wonder. Belief (*Rheme: mental process*). And (*Theme: textual/ conjunction*) a dread-filled respect for the new and awesome power (*Theme: interpersonal/Adjunct*) they (*Theme: ideational/participant*) had just witnessed." (*Rheme: mental process*).

"Vittoria Vetra (*Theme: ideational/ participant*) stood trembling at the foot of the basilica's sweeping stairs (*Rheme: behavioral process*).

She (*Theme: ideational/ participant*) closed her eyes (*Rheme: behavioral process*).

Through the tempest of emotions (*Theme: ideational/ circumstances*) now (*Theme: textual/ continuative*) coursing through her blood (*Rheme: mental process*), a single word (*Theme: ideational/ participant*) tolled like a distant bell (*Rheme: mental process*).

Pristine. Cruel. She (*Theme: ideational/ participant*) forced it away (*Rheme: behavioral process*).

And yet (*Theme: textual/ conjunction*) the word (*Theme: ideational/ participant*) echoed (*Rheme: behavioral process*).

Again (*Theme: textual/ continuative*) she (*Theme: ideational/ participant*) drove it back (*Rheme: behavioral process*).

The pain (*Theme: ideational/ participant*) was too great (*Rheme: relational process*).

She (*Theme: ideational/ participant*) tried to lose herself in the images that blazed in other's minds (*Rheme: mental process*) ... antimatter's mind-boggling power ... the Vatican's deliverance (*Rheme: relational process*)...

And still (*Theme: textual/ conjunction*) the word (*Theme: ideational/ participant*) echoed (*Rheme: verbal process*) ... tolling through the chaos with a stinging loneliness." (*Rheme: material process*)

"As (*Theme: textual/ conjunction*) Cardinal Mortati (*Theme: ideational/ participant*) prayed (*Rheme: material process*), he (*Theme: ideational/ participant*) wondered (*Rheme: mental process*) if (*Theme: textual/ conjunction*) he (*Theme: ideational/participant*) too would hear God's voice (*Rheme: mental process*) as (*Theme: textual/conjunction*) the camerlegno had (*Rheme: relational process*).

Does (*Theme: interpersonal/interrogative*) one (*Theme: ideational/participant*) need to believe in miracles to experience them (*Rheme: mental process*)?

Mortati (*Theme: ideational/ participant*) was a modern man in an ancient faith (*Rheme: relational process*).

Miracles (*Theme: ideational/ participant*) had never played a part in his belief (*Rheme: material process*).

Certainly (*Theme: ideational/mood-making*) his faith (*Theme: ideational/ participant*) spoke of miracles (*Rheme: verbal process*) ... and yet (*Theme: textual/ conjunction*), Mortati's rational

mind (*Theme: ideational/ participant*) had always justified these accounts as part of the myth." (*Rheme: mental process*)

"Am (*Theme: interpersonal/interrogative*) I(*Theme: ideational/ participant*) so modern (*Rheme: relational process*) that (*Theme: textual/ conjunction*) I (*Theme: ideational/ participant*) cannot accept (*Rheme: mental process*) what (*Theme: ideational/ Whquestion*) my eyes (*Theme: ideational/ participant*) have just witnessed (*Rheme: mental process*)?"

It (*Theme: ideational/ participant*) was a miracle (*Rheme: relational process*), was (*Theme: interpersonal/interrogative*) it (*Theme: relational/participant*) not (*Rheme: relational process*)?"

Yes! (*Theme: textual/ continuative*)

God with a few whispered words in the camerlegno's ear (*Theme: ideational/ participant*), had intervened (*Rheme: material process*) and saved this church (*Rheme: material process*) Why (*Theme: interpersonal/ Wh-question*) was (*Theme: interpersonal/interrogative*) this (*Theme: ideational/participant*) so hard to believe (*Rheme: relational process*)?"

What (*Theme: interpersonal/ Wh-question*) would (*Theme: interpersonal /interrogative*) it (*Theme: ideational/ participant*) say about God (*Rheme: verbal process*) if (*Theme: textual/conjunction*) God (*Theme: ideational/participant*) had done nothing?" (*Rheme: material process*)

"As (*Theme: textual/ conjunction*) Mortati (*Theme: ideational/ participant*) knelt in wonder (*Rheme: behavioral process*), he(*Theme: ideational/ participant*) prayed for the camerlegno's soul (*Rheme: mental process*).

He (*Theme: ideational/ participant*) gave thanks to the young chamberlain (*Rheme: material process*) who (*Theme: ideational/participant*), even in his youthful years (*Theme: interpersonal/Adjunct*), had opened this old man's eyes to the miracles of unquestioning faith (*Rheme: material process*).

Incredibly (*Theme: interpersonal/ mood-making*), though (*Theme: textual/conjunction*), Mortati (*Theme: ideational/participant*) never suspected the extent (*Rheme: mental process*) to which his faith (*Theme: ideational/participant*) was about to be tested." (*Rheme: mental process*)

"The silence of St. Peter's Square (*Theme: ideational/participant*) broke with a ripple at first (*Rheme: material process*).

The ripple (*Theme: ideational/ participant*) grew to a murmur (*Rheme: relational process*).

And then, (*Theme: textual/ conjunction*) suddenly to a roar (*Theme: interpersonal/ Adjunct*).

Without warning (*Theme: interpersonal/ Adjunct*), the multitudes (*Theme: ideational/ participant*) were crying out as one." (*Rheme: material process*)

"Look! Look!" (*Theme: interpersonal/ vocative*)

Mortati (*Theme: ideational/ participant*) opened his eyes (*Rheme: material process*) and (*Theme: textual/ conjunction*) turned to the crowd (*Rheme: material process*).

Everyone (*Theme: ideational/ participant*) was pointing behind him toward the front of St. Peter's Basilica (*Rheme: material process*).

Their faces (*Theme: ideational/ participant*) were white (*Rheme: relational process*).

Some (*Theme: ideational/ participant*) fell to their knee (*Rheme: material process*).

Some (*Theme: ideational /participant*) fainted (*Rheme: behavioral process*).

Some (*Theme: ideational/ participant*) burst into uncontrollable sobs." (*Rheme: behavioral process*)

“Look! Look!” (*Theme: interpersonal/ vocative*)

"Mortati (*Theme: ideational/ participant*) turned (*Rheme: material process*), bewildered (*Rheme: relational process*), following their outstretched hands (*Rheme: material process*).

They (*Theme: ideational/ participant*) were pointing to the uppermost level of the basilica, the rooftop terrace (*Rheme: material process*), where (*Theme: textual/ conjunction*) huge statues of Christ (*Theme: interpersonal/Adjunct*) and (*Theme: textual/ conjunction*) hiapostles (*Theme: ideational/participant*) watched over the crowd (*Rheme: mental process*).

There (*Theme: ideational/existential*), on the right of Jesus (*Theme: ideational/ circumstance*), arms (*Theme: ideational/ participant*) outstretched to the world." (*Rheme: material process*)

...

The employment of the theme and rheme in Extract 6 has shown that the three thematic structures: ideational, textual and interpersonal are used differently. Ideational themes have 48 occurrences distributed as participant (45), circumstance (3), but no case is recorded for process. Textual themes occur (18) times distributed as (15) for conjunctions and (3) for continuatives. Interpersonal themes appear (16) times, deployed as (8) cases for mood-making/ Adjunct, (6) for Wh-element and 2 for vocative.

Because of the diversity of messages that *Angels and Demons* exhibits, transitivity processes have a frequency of (46) times distributed as (13) for behavioral, (12) for relational, (9) for mental, (8) for material,(3) for verbal and (1) for existential.

Like previous extracts, the above extract shows that the Dan Brown has more recourse to ideational theme than interpersonal and textual themes. He intends to give an obvious picture about his characters in novel. Precisely, he wants them to get more in touch



with the outside world and get them more involved in the events and actions in novel. Textual themes give Brown the tools by which he can connect events together while interpersonal themes helps him to provide some details related to state of the messages characters convey.

For the rheme part, transitivity processes are meant to predict multiplicity of predicates. All the six types of relations; "material, mental, behavioral, relational, verbal and existential" are used to signify various messages associated with the main theme of 'science conflicts 'religion'. The frequency of the three types of metafunctions and the six types of transitivity processes is depicted in tables

**Table (6) Metal- functions in Part Three**

| No | Meta-functions | Frequency | Theme Type              | Frequency |
|----|----------------|-----------|-------------------------|-----------|
| 1. | Ideational     | 117       | Participant             | 106       |
|    |                |           | Process                 | 0         |
|    |                |           | Circumstance            | 11        |
| 2. | Textual        | 29        | Conjunction             | 26        |
|    |                |           | Continuative            | 3         |
| 3. | Interpersonal  | 24        | Mood-making/<br>Adjunct | 13        |
|    |                |           | Wh-element              | 9         |
|    |                |           | Vocative                | 2         |

**Table (7) Transitivity Processes in Part Three**

| <b>Process Type</b> | <b>Frequency</b> |
|---------------------|------------------|
| Material            | 62               |
| Behavioral          | 32               |
| Relational          | 23               |
| Mental              | 22               |
| Verbal              | 6                |
| Existential         | 1                |

#### **4.6 General Results**

The use of *theme* and *rheme* in the three parts (involving six extracts) has revealed that the three types of themes (ideational, textual and interpersonal) and the six types of transitivity processes are used variously, constituting different percentages. The following are the main results that the data analysis has arrived at:

1. In *Angels and Demons*, Dan Brown tries to lay the main theme 'science and religion' into struggle by stimulating the Illuminati, which includes a hidden circle of scientists and philosophers who attempt to free thoughts. This circle becomes a real danger to the church as they believe that science demonstrates God, and the path of science leads to the path of God. Therefore Brown resorts to the employment of ideational themes (expressing ideas and details related to the connection between the two worlds: the inner world of the novel and the outer world, real social life in which characters) more than textual (indicating the way structures are connected to one another) and interpersonal themes (displaying the

mood of the utterance/ clause conveying a message). The ideational theme has the frequency of 413 times constituting % 69.88 in comparison with the textual theme which records 98 cases with the percentage of %16.58 and the interpersonal theme which occurs 80 times , having the rate of %13.53.

2. Perhaps, the concentration on the main events of the novel (the slaughter at the CREN, the disappearance of the ampule of antimatter and the slaughter of the scientist) leads Dan Brown to manipulate the ideational, thematic participant more than circumstance and process; they have the frequencies of 382 (%92.49), 22 (%05.32) and 9 (%02.17) respectively. Textual theme is more realized by the use of conjunctions, having the number of occurrences of 89 constituting %90.81 and less by continuatives which record 9 cases with the percentage of %09.18. For the interpersonal theme, 80 examples are observed, distributed as 44 (%55) for moodmaking/Adjunct, 24 (%30) for Wh-element, 10 (%12.5) for vocative and only 2 examples for imperative constituting a rate of %2.5.
3. Because of the diversity of messages and events involved in Brown's *Angels and Demons*, the six types of transitivity processes are manipulated to reflect different types of relations,(i.e. of doing and happening, social, relational, interpersonal, psychological, intellectual, behavioral existential), yet with different rates. Material processes occupy the highest position as they register 158 occurrences with the percentage of %33.47. The second position is taken up by relational processes with the frequency of 120 times (% 25.42). Mental, behavioral verbal and existential processes

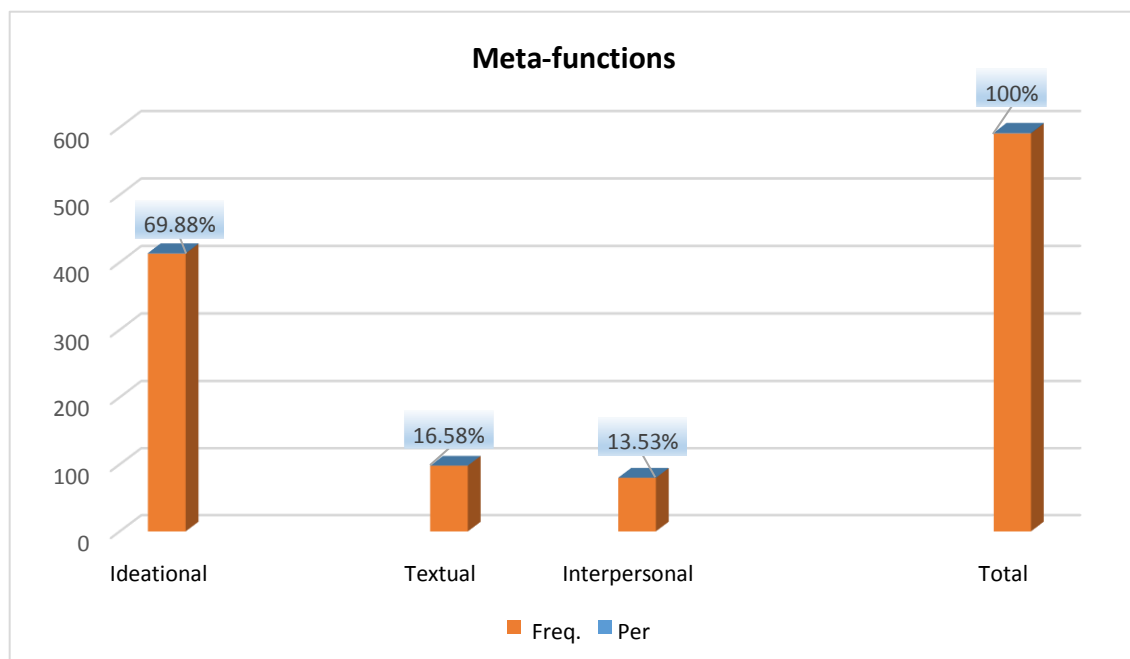
record 99(%20.97), 65 (%13.77), 18(%03.81), 12(%02.54) respectively. The following tables and figures clarify and sum up the results that the analysis has arrived at.

**Table (8) Frequencies and Percentages of Meta-functions in the Three Parts**

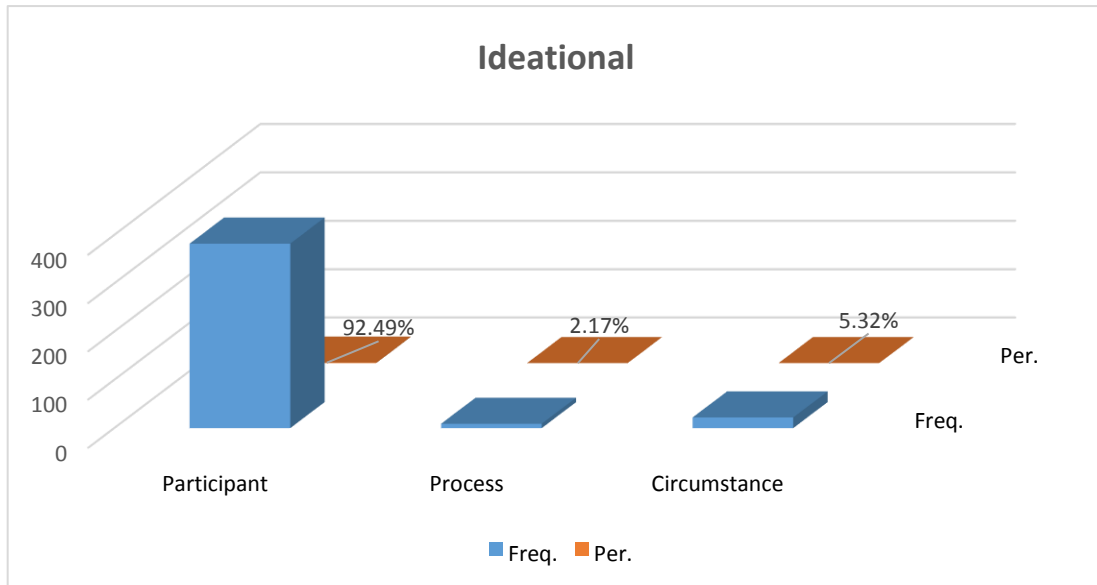
| No           | Meta-functions | Freq.      | Per.        | Theme Type          | Freq. | Per.   |
|--------------|----------------|------------|-------------|---------------------|-------|--------|
| 1            | Ideational     | 413        | %69.88      | Participant         | 382   | %92.49 |
|              |                |            |             | Circumstance        | 22    | %05.32 |
|              |                |            |             | Process             | 9     | %02.17 |
| 2            | Textual        | 98         | %16.58      | Conjunction         | 89    | %90.81 |
|              |                |            |             | Continuative        | 9     | %09.18 |
| 3            | Interpersonal  | 80         | %13.53      | Food-making/Adjunct | 44    | %55    |
|              |                |            |             | Wh- element         | 24    | %30    |
|              |                |            |             | Vocative            | 10    | %12.5  |
|              |                |            |             | Imperative          | 2     | %02.5  |
| <b>Total</b> |                | <b>591</b> | <b>%100</b> |                     |       |        |

This table is buttressed by four figures clarifying the numbers and percentages presented. The first (figure 3) is concerned with presenting the discrepancy between the frequencies and percentages of the three meta-functions (ideational, textual and interpersonal themes). Figure 4 displays divergence between the

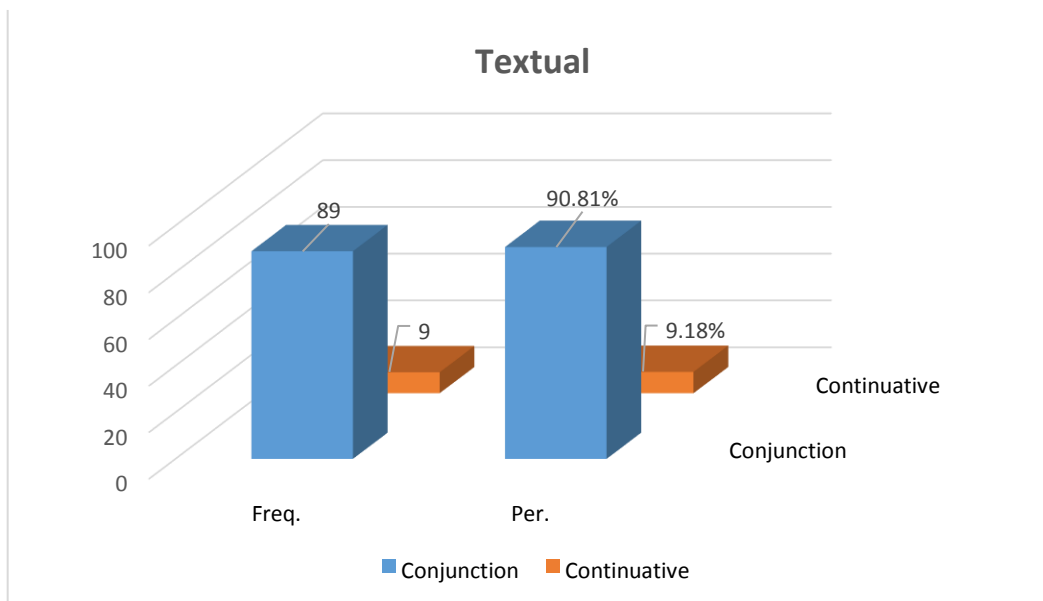
frequencies and percentages of the components of ideational themes, containing participant, process and circumstance. Figure 5 portrays difference between the frequencies and percentages of the components of textual themes involving conjunction and continuative. Figure 6 depicts variance between the frequencies and percentages of the components of interpersonal themes including mood-making/ Adjunct, Wh-element, vocative and imperative.



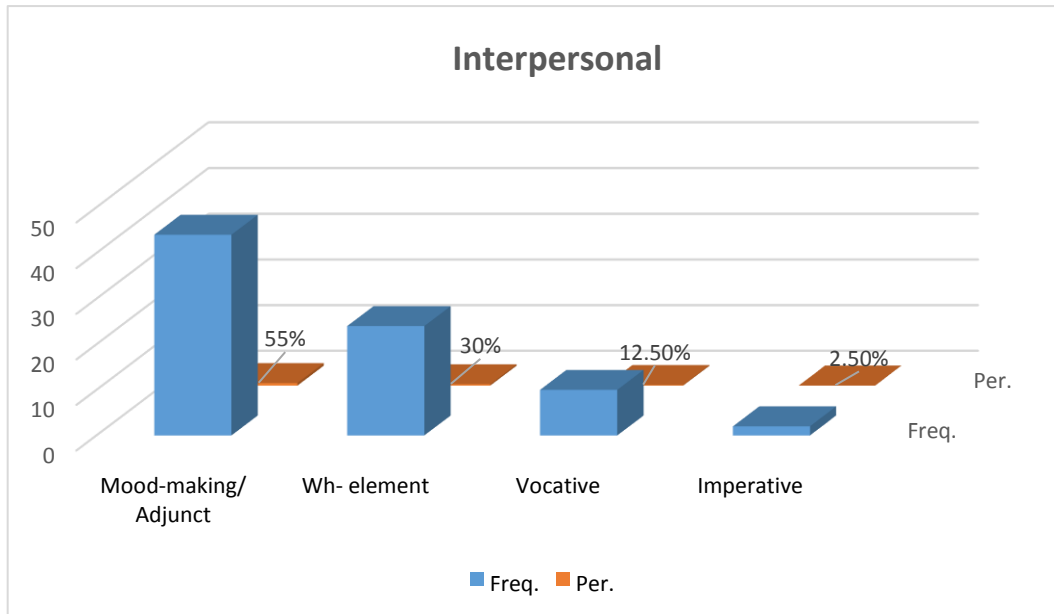
**Figure (3) Frequencies and Percentages of Meta-functions**



**Figure( 4) Frequencies and Percentages of Ideational Themes**



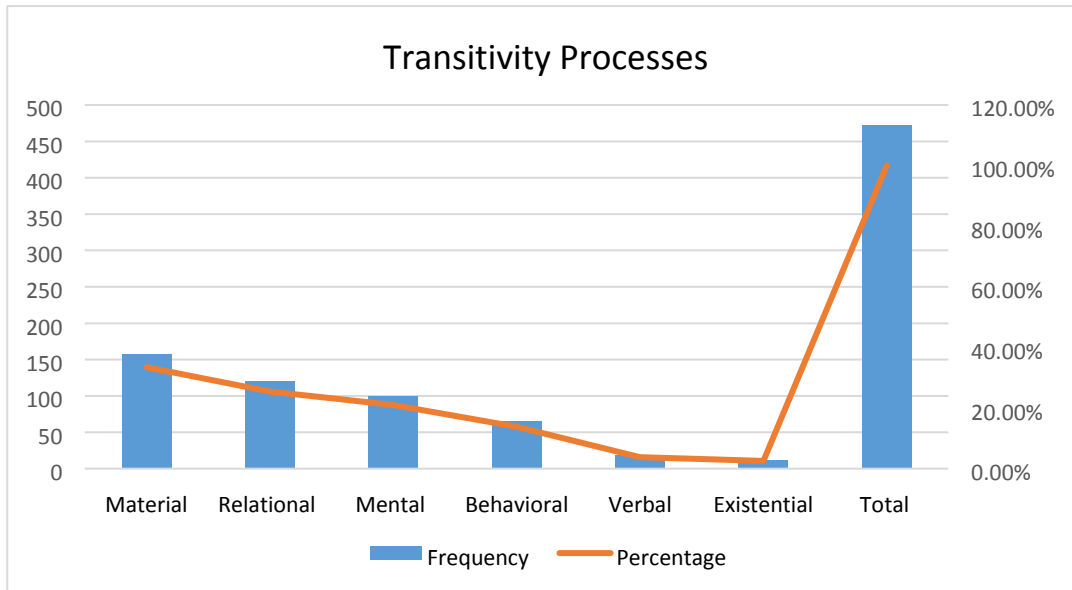
**Figure( 5) Frequencies and Percentages of Textual Themes**



**Figure (6) Frequencies and Percentages of Interpersonal Themes**

**Table( 9) Frequencies and Percentages of Transitivity Processes in the Three Parts**

| Process Type | Frequency  | Percentage  |
|--------------|------------|-------------|
| Material     | 158        | %33.47      |
| Relational   | 120        | %25.42      |
| Mental       | 99         | %20.97      |
| Behavioral   | 65         | %13.77      |
| Verbal       | 18         | %03.81      |
| Existential  | 12         | %02.54      |
| <b>Total</b> | <b>472</b> | <b>%100</b> |



**Figure( 7) Frequencies and Percentages of Transitivity Processes**



# **CHAPTER FIVE**

## **CONCLUSIONS, RECOMMENDATIONS AND SUGGESTIONS**

### **5.1 Conclusions**

In the light of the results gained in chapter four, the following points are the main findings that this study has arrived at:

1. Dan Brown utilizes the three types of themes (Ideational, Textual and Interpersonal) in his novel. Ideational theme is deployed most frequently to show the relationship between the outside world and the inner world of the characters' experience in the world. Indirectly, it reflects, through the use of language, Langdon's experience of both the inner and the outer world i.e. as a professor of symbols who has been influenced by the events in the outside world.
2. He also resorts to the interpersonal theme (including Vocative, Mood-making, Adjunct and Wh-element) to refer to personal affairs within society. Vocatives are often used to address people such as Mr. Langdon. Mood-making and adjuncts are employed to show the speaker/writer's decision or view to the subject matter of the message. Wh-elements are also used to provide questionable or uncertain situations by which the character can elicit information. Point 1 and 2 validate hypothesis No. 1.
3. Textual themes (of both continuative and conjunction) are exploited to show a point moves to the next. They often indicate the same speaker is keeping on expressing his/her ideas or opinions. In principle, they are inserted in the novel to structurally

reveal links (paratactic) or binds (hypotactic) of a certain clause to another.

4. In terms of transitivity processes, *rheme* is expressed mostly in material process which refers the idea of doing and happening takes the first position in the transitivity processes. Dan Through this process, Brown wants to present both concrete, physical events and the abstract doings and happenings taken place in the novels in relation to the social world.
5. The second highest frequency of transitivity processes is taken up by the relational processes. The verbs *Be* and *Have* are recurrently used to yield a connection between the subject and its attributes. The identification of the place and time is ascertained through the employment of these verbs.
6. Mental process focusing on the sensor idea dwells in the third position. Characters resort to this process to mirror their experience in the world of their perception. Mental processes are exploited to stand for abstract actions and events through the use of verbs of sensation (i.e. feeling, fearing and thinking). Precisely, mental process elucidates either the drift of a person's awareness or effect on it.
7. Behavioral process occupies the fourth position; Brown has recourse to behavioral predicate to articulate the characters' physiological and psychological conduct, involving laughing, breathing, coughing, visualizing and gazing ... etc.

8. Verbal and existential processes are least used in Brown's *Angels and Demons*. The former are used to highlight events of saying and telling while the latter are meant to emphasize the presence or non-presence of a thing in the social life. Points 4-8 verify hypothesis No. 2.
9. The demonstration of thematization patterns offers sets of grammatical restrictions that allow for the formation of accurate syntactic forms utilized for expressing meaning. And through the selection of a certain theme with a certain rheme, Brown (or a character) intends to express a certain perspective.
10. Textually, thematic patterns are manipulated to express the structural organization of text-content which may enable readers to easily grasp the novel. Additionally, *theme* plays a weighty role in the structural arrangement of the novel, both through the thematic arrangement and through the use of a high-level thematic structure which constructs the structural organization of novel parts. Theme has been proved to be more preoccupied with the role of structuring and developing textual structure as well as sentential structure.

## **5.2 Pedagogical Recommendations**

In accordance with the above concluding statements, some pedagogical implications and recommendations can be put forward:

1. Teachers of English in general (and EFL teachers in particular) should take the concept of '*theme and rheme*' into consideration in

teaching all types of texts (especially literary one) to encourage college students to better read and understand what they read.

2. EFL students, on their part, should take into account the thematic patterns used in their reading comprehension as they help them to understand and analyze language not only by means of configurational building up but also by means of clause as predicting a message. In this respect, language can be studied and analyzed structurally and functionally.
3. Syllabus designers and textbook writers should also include the two important integrating elements (*theme* and *rheme*) in constructing sentences and texts in the curriculum when planning language programs and courses.

### **5.3 Suggestions for Further Studies**

Out of the concluding points this study comes up with, some suggestions for further research:

1. A stylistic study of *theme* and *rheme* in Dan Brown "*Angels and Demons*" utilizing Short and Leech's "Style in Fiction".
2. A discursal analysis of *theme* and *rheme* in Dan Brown "*Inferno*" making use of SFG.
3. Thematic Patterning in Nicholas Sparks' "*The Safe Heaven*" focusing on the idea of thematic progression.
4. A study concerned with the difficulties and problems Iraqi EFL University students face in handling *theme* and *rheme* in discourses and texts.

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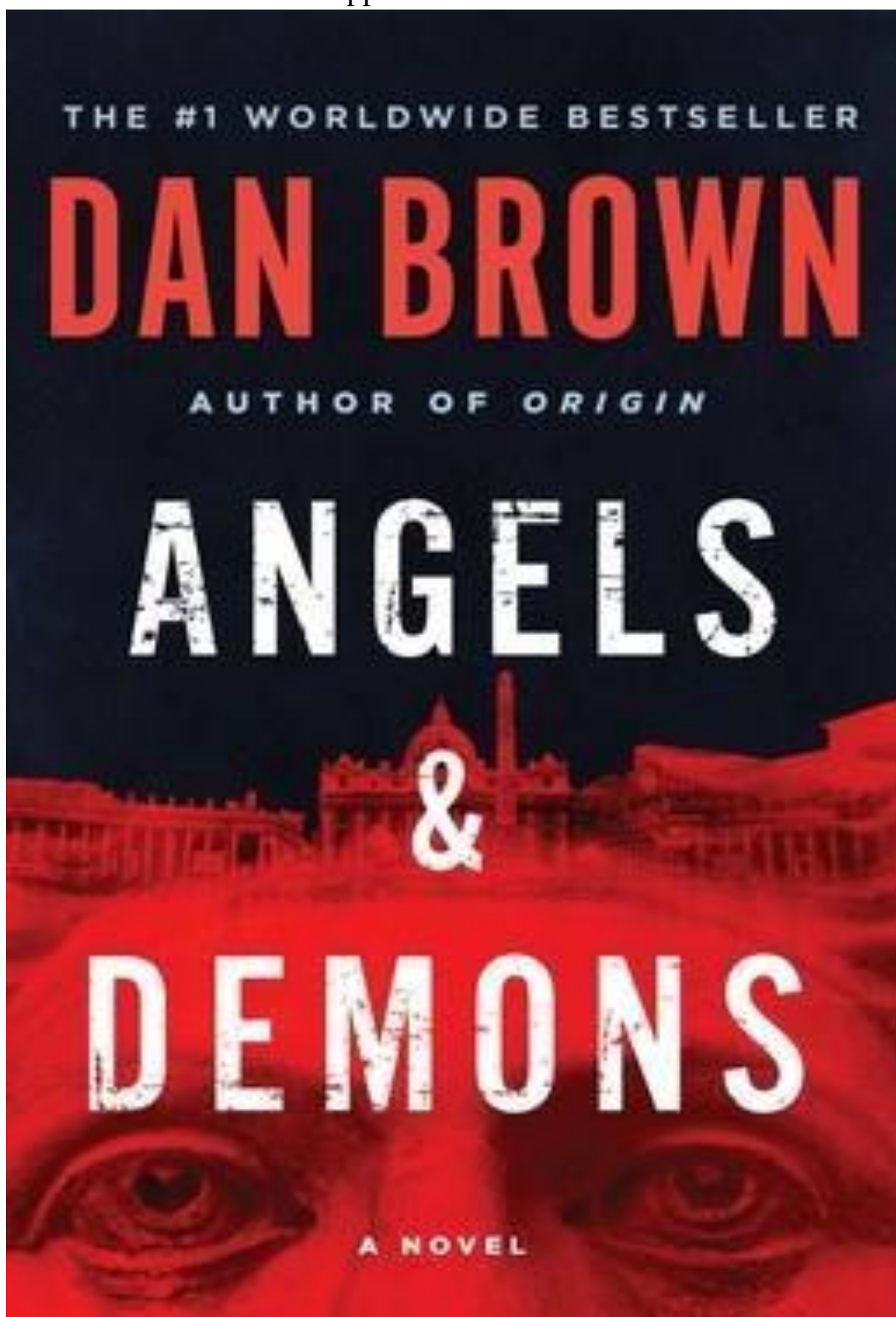
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Appendix



## المستخلص

في رواية الملائكة والشياطين، يوظف دان بروان عدة أنواع من الموضوعات الوصفية المرتبطة بالعمليات الخبرية العابرة لبناء رسالة. لذلك يلجأ الى استخدام الموضوعات العاطفية والنصية والشخصية بالإضافة الى الأنواع الستة الخبرية لاداء وظائف مختلفة مرتبطة بالموضوع الرئيس للرواية مدعمة بالعديد من التفاصيل والاحداث.

لذا، تهدف الدراسة الى تحديد استخدام وترددات المبتدأ والخبر في رواية ملائكة وشياطين، وتسليط الضوء على مساهمتها في الموضوع الرئيسي " العلم مقابل الدين وتبرير تردداتهم". تفترض الدراسة ان دان براون يستخدم الأنواع الثلاثة من الوظائف النصية والشخصية والعاطفية\_ لتحقيق وظائف واغراض متعددة. ومع ذلك فإن الوظيفة الشخصية هي الأكثر استخداما. علاوة على ذلك، فان العلاقات المادية هي العملية الأكثر استخداما بين الأنواع الخبرية الأخرى، بما في ذلك الربطية، العقلية، السلوكية، اللفظية والوجودية.

باستخدام نماذج هالدي و ماثيسن ٢٠١٤ للقواعد الوظيفية تم اختيار ثلاث أجزاء من الرواية بما في ذلك ستة مقتطفات لفحصها عن طريق التحليل اللغوي والتركيبى لموضوع الرواية.

لخصت الرواية أن بروان يستخدم المبتدأ مع الهياكل الخبرية لعمليات النقل العابرة لتحقيق وظائف واغراض مختلفة تتعلق بالاحداث التفصيلية للمؤلف والموضوع الرئيس للرواية.

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كلية التربية

## دراسة نحوية للمبتدأ والخبر لرواية دان بران ملائكة وشياطين

رسالة تقدمت بها  
الى مجلس كلية التربية جامعة ميسان جزءا من متطلبات درجة ماجستير آداب  
في اللغة الانكليزية وعلم اللغة

الطالبة  
نور رحيم نعمة الشريفي

بأشراف

الاستاذ الدكتور فاطمة رحيم عبد الحسين  
و الاستاذ المساعد أقبال صاحب دشر

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