

*Centre for English Language Studies*

Postgraduate Programmes, Open Distance Learning

***ESSAY COVER SHEET AND DECLARATION***

Student ID number	971792
Module Number (1-6)	3
Title of Degree Programme:	MA Applied Linguistics, Open Distance Learning
Title of Module:	Functional Grammar
Assessment Task No.	FG/08/01
Submission	First Submission
Date Submitted	March 31 <sup>st</sup> , 2009
Name of tutor	Douglas Jarrell
Word Count	Approximately 4,650

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## 1.0 The assignment

***FG/08/01***

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

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

You will need to supply copies of the two texts (photocopies of the original or transcripts). Please ensure that you supply complete details as to the origin of the text (author, date, publication, section / page numbers, etc.)

## 2.0 Introduction

In his 1968 text, *The Empty Stage*, Peter Brooks suggested that an act of theatre can be produced by an absolute minimum of participants, processes and circumstances when he wrote,

I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged.

Theatre artists generally work with texts produced by playwrights who encode the meaning of a play within linguistic bounds. This paper shall apply the features of Systemic Functional Grammar (SFG) to two short play-text fragments. The first play-text is drawn from a Canadian play entitled, *Billy Bishop Goes to War* by John Gray (BB), and *King Richard III* by William Shakespeare (R3). While these are neither contemporary plays nor stylistically identical, it is believed that both plays may equally undergo a SFG analysis, despite their obvious differences, to decode the plays meanings in linguistic terms. Through this processes, Systemic Functional Grammar will be shown to be an effective tool to unlock the meaning potential within a play-text such that its communicability may be enhanced.

## 3.0 Systemic Functional Grammatical Analysis of Dramatic Text

Playwrights generally write for performance and not to be read, though reading their text is a critical element for the instantiation of performance. It may be best to consider the playwright's text as a stopping-off point before the full realization of the play. Thus, playwrights must employ strategies which provide meaning to their audiences and which must be interpretable by the theatre artists—amateur and professional—who read them. If, as Butt (254) declares, language is a resource for meaning-making encoded in lexicogrammar, unified in whole units of meaning and motivated by what is going on in the world outside the text, then, in the context of the theatre, Character is the interpretation and instantiation of those elements of

text into unified performance meaning and SFG is the lens through which to observe the process of meaning-making. It is, however, important to note that any one character is established by a network of meanings which are both given by other characters and by what is said through the same character about his or her world or other characters.

### 3.1 SFG Meaning and the Essential Carrier of Meaning

Meaning, for Thompson (2004: 7), is “the sum of what the speaker wants the hearer to understand” and is bound up in elements of choice, context, the difference between a statement and a question, and the function, or what the language does. The clause is the primary carrier of meaning in text and it exists along a Rank Scale, according to Michael Halliday (1994). Clauses are composed of various noun and verb, adjective adverb groups and may also be combined into clause complexes of two or more clauses.

### 3.2 The Three Metafunctions

The clause and its constituents may be analyzed in terms of three differing functions, noted by Thompson (30) as: the experiential, the interpersonal and the textual. Each metafunction utilizes its own terminology, discussed in the following relevant sections. It is important to note that while we can analyze each clause in three different ways, choices by language users are not limited to one or the other metafunction; instead, all three metafunctions exist in the clause simultaneously (31). Consider the following example from Thompson (see Figure 1):

Type of Structure	Did	Jim	take	her calculator?
Experiential		Actor	Process	Goal
Interpersonal	Finite	Subject	Predicator	Complement
Textual	Theme		Rheme	

Figure 1: The Three Metafunctions in the Clause

Not every word within either the sentence structure or the clause structure (here the same) has its own descriptor within each particular type of structure.

### 3.3 Field, Tenor and Mode

Field is substantiated by the experiential metafunction of SFG and utilize Participants, Processes and Circumstances to create experiential meaning. The interplay of these elements create a text's particular field. Tenor is established by the interpersonal metafunction. Here, elements of who is speaking to whom is important as are the particular social distances. In addition, appraisal systems play a role in a text's tenor. Under mode, it is important to understand whether a text is a dialogue or monologue, spoken or written, and requires knowledge of the structural patterns of the text. For mode, the Textual metafunction plays a critical role. Altogether, field, tenor and mode provide a summary of the SFG analysis of a text and make up, according to Butt, the context of situation (191).

#### 3.3.1 Field—Employing the Experiential Metafunction

The experiential metafunction encapsulates, as Butt suggests, language as experience which helps language users build up pictures of reality in terms of things (47). Butt notes that experience may be delineated in language as the interplay of three key components: the

Participant, the Process and the Circumstance. Of these three, Processes are the most important as they are the expression of the event. They are realized by verbal groups, categorized in one of many different types: Material, Behavioural, Mental, Verbal, Existential, Relational Attributive, and Relational Identifying.

### 3.3.2 Processes

In both texts, the range of processes utilized is a function of two elements: proximity to the lead role within the play structure—that is, the closer a character is to the main character role, the more Process flexibility he or she enjoys; and second is status—the higher the status, the greater Process flexibility. BB is a monologue rather than a dialogue, though it does employ a pseudo-dialogue in which the main character, Bishop, speaks and responds to the dialogue of the other characters as if they were present. In descending order, BB employs primarily Behaviour, Relational/Attributive, Material and Mental processes. Bishop’s usage of processes appears in keeping with the field of telling a story in which one describes a thing, tells what it does and how it acts upon the world, and provides the character’s reaction to the situation. As Clarence in R3 likewise tells a story, he employs the same processes though in a slightly different balance: Mental and Material processes are reversed, with the addition of Verbal as Clarence explicitly states that someone or something says something. Both Bishop and Clarence, as lead characters, enjoy more flexibility in their narratives.

In general, there are statistical differences between these two texts, summarized in Table 1 in Appendix A. BB employs 69.7% more Material processes and 42.8% more Relational/Attributive processes, while the balance shifts for R3, which utilizes 683.3% more Verbal processes and 29.0% more Behaviour processes. Since BB is a one-man play, it becomes important for the actor to avoid the phrasing, “he said” or “she declared” as these are obvious

points which the audience will find distracting. The audience takes as convention that characters other than BB are not present but instantiated in the sole actor, and they accept the switch between character roles which BB presents. Verbal processes are thus minimized. In the written text, role changes are indicated by a new line headed by the character's name:

LADY ST. HELIER:  
My goodness, Bishop, you'll never get any rest|| screaming at the top of your lungs like that.

BISHOP: *(to the audience)*  
In front of me was a face [[I'd never seen before.]]

These two characters are played by the same actor, but their particular boundaries are noted by gestural shifts.

In R3, which relies strongly on individual actors presenting individual characters, character-switching is not conventional. The writer must then provide more direct means whereby the audience may keep tabs on where the dialogue belongs to the particular character or is reported by the character, as in the following:

**Clarence:**

Cl. 56—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 10      **Who**      **cried**      **aloud,**      [[Cl. 57]]/

Experiential	Participant: Sayer	Process: Verbal	Circumstance: Manner	Projected
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Cl. 57—Active/ Independent/ Unmarked Interrogative/ Give Info ( Demand Info)

Cl. Complex 10      **“What**      **scourge**      **for perjury**      **Can**      **this dark monarchy**      **afford**      **false Clarence?”/**

Experiential	Participant B:	Circumstance: Cause	Pro-	Participant A: Behavior	-cess: Behaviour	Goal
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In both cases, having BB and Clarence take the dialogue of absent characters provides an avenue for appraisal which adds to the meaning of the play—it is made more explicit for Clarence and more subtle for BB.

An interesting distinction between the two texts is the contrast between the relative usages of Material versus Behaviour processes: they are statistically polarized—BB employs more Material and R3 more Behaviour processes. Though one R3 character is the jailer and has more recourse to affect change on the world, both of the primary characters in R3 are locked within a prison. One might expect that prisoners would reflect more on their actions as a consequence of their circumstances. BB's primary character, however, is not a prisoner, but as a military officer, his choices are limited, as his recount of them reflects. His narrative, though higher in Behaviour processes than Material, indicates a greater degree of personal freedom than R3 in its comparatively higher propensity towards Material processes, those concerned with physically altering the shape of the external world: people shoot or drop things on other people, they are kicked, and their lives are saved. These plays being nearly five centuries remote, this may indicate a social shift toward recognizing Material processes as an integral part of society encapsulated in the make-up of individual character, since modern humanity places greater significance on what it can do to its surrounding landscape as evidenced in recent debates on global climate.

As we look deeper at the range of processes utilized by each character within either play, we find it unsurprising that both the main characters, Clarence and Bishop, employ a wider range of process types than any other within their respective domain. Lady St. Helier's higher use of the Relational/ Attributive, Relational/ Identifying and Behavioural processes than Bishop while they are in situ indicates a greater degree in flexibility in controlling the discourse. Lady St.

Helier appears more capable of categorizing elements in her world and shaping it than Bishop. As a matter of fact, the only language Bishop is able to expel in their meeting is a piece of garbled Verbiage, which Lady St. Helier quickly categorizes as “gay banter” both effectively labeling and controlling its production. Bishop is quickly subdued and bent to her will. This underscores the wide range of choices Bishop is capable of and produces a sense of mirth as the audience is privy to information unavailable to Lady St Helier—that is, Bishop is rarely at a loss for words.

The control Lady St. Helier exhibits evidences two ideas simultaneously: first, the Lady’s comparative status with Bishop within the British aristocracy; and second, as a character in Bishop’s recollection, and thus as a supporting character in the play. There is a dynamic tension created between these characters who appear to vie for linguistic supremacy of the other. Their speech choices have a direct effect on the audience’s perceptions of Bishop and Lady St. Helier: first, it highlights the relationship of Canadians “colonists” to their British “superiors”, realizing a truth to colonial relations. Second, hyperbole, revealed through the greater range and number of processes, enlarges Lady St. Helier’s character, heightening Bishop’s apparent weakness before her; as a WWI military officer experienced in warfare, this is an obvious contradiction promoting the sense that Bishop doesn’t take himself too seriously—a character trait of which audiences mirthfully approve.

R3’s Clarence, though a prisoner, displays greater process range than Brakenbury. His primary processes are, in order, Behaviour, Mental and Relational/ Attributive, and Material. Comparing Bishop’s character in situ with Lady St. Helier, we discovered the latter with greater range and greater situational power; Clarence holds less situational power, but enjoys higher status as royalty, enabling him to greater linguistic freedom than his jailer. We find, though, that

Brakenbury is far more flexible than Bishop while in this power differential. He utilizes multiple process types, from Relational/ Attributive to Existential. He asks questions and makes declarative statements. Following his exchange with Clarence, he summarizes everything with Relational/ Attributive and Material statements, indicating his ability to understand the world around him and the movements of the key players. Where Bishop, as narrator, gives an ongoing play-by-play, he is scarcely able to handle the ball in conversation with those perceived of higher status. Brakenbury, conversely, can, and even scores the final goal of the game with his insight.

### 3.3.3 Participants

Participants are nominal groups or prepositional phrases and are the element of the clause which performs the Process. Participant types follow from Processes analysis, and are labeled, respective to the list of Processes, above: Actor, Behaver, Senser, Sayer, Existent, Carrier, and Identified. The BB text seeks to minimize Bishop's ability to effectively shape his world through several Participant means. The same is the reverse with Clarence of the R3 text: his ability to shape the world has little to do with his situation. In the BB text, the two most significant participants are Behaver and Carrier sharing first place, with Senser and Actor in second. For R3, they are Behaver, Carrier, Senser and Actor which fill the dominant slots first through fourth. Not surprisingly, both Bishop and Clarence describe the most Participants, with Lady St. Helier and Brakenbury in second and third place, respectively. Lady St. Helier and Clarence both describe more Carrier roles than any other role. When we examine Lady St. Helier's use of the Carrier role, we find that these roles are applied to either herself or to Bishop, with the latter taking up greater numbers of the Carrier role. Lady St. Helier's usage of the Carrier appears as a linguistic finger-point:

Cl.57—Active/ Independent/ Unmarked Declarative/ Give Info/  
Cl. Complex 17

	<b>You</b>	<b>are</b>	<b>a rude young man</b> [[Cl. 58]].
Experiential	Participant: Carrier	Process: Relational/ Attributive	Attribute

Even when applied to herself, the Carrier role points a finger at Bishop:

Cl. 48—Active/ Independent/ Unmarked Declarative/ Give Info/

	<b>No,</b>	<b>I</b>	<b>am not</b>	<b>clairvoyant.</b>
Experiential		Participant: Carrier	Process: Relational/ Attributive	Attribute

These usages suggest Lady St. Helier’s need for control. She indicates that she has observed Bishop, labeled him and found him wanting. When contrasted with her later statements, clauses fifty and fifty-one—“I am Lady St. Helier” and “Reform Alderman, Poetess, friend of Churchill, and the woman who shall save your life”— we find that the Participants have changed from Carrier to Identified and Actor.

With this shift, Lady St. Helier removes her fingers and asserts her right to dominance and to affect change through the Actor role. Rarely do we see Bishop in this vein. Throughout his many uses of the varying Participant roles he describes, almost none are self-referential Actor roles instantiating his role as world-shaper. Bishop is purely observer, and in the cases where he is Actor, the role is elided, as in the case below:

Cl. 74—Active/ Dependent/ Unmarked Declarative/ Give Info/

	<b>{and}</b>	<b>{I}</b>	<b>{am}</b>	<b>shining</b>	<b>my shoes</b>	<b>on my pants.</b>
Experiential		{Participant: Actor}	Process: Material	Goal	Circumstance: Location	

Bishop’s action of shining his shoes is not his own; he is controlled from without. The only other clause in which Bishop refers to himself as Actor is clause 18, “As I get up”—and, as it can be

clearly seen from the immediately preceding clauses, his action comes as a direct result of another’s effect upon him. Even the butler, Cedric, holds more capacity to affect change on the world than Bishop. Though Bishop presumably rings the bell to have someone open the door and show him in, his effect is mediated through Cedric’s social role as Butler and Lady St. Helier’s granting of permission: “Yes, Cedric, Please. Show him in.”

Arguably, the Behaver Participant role holds some potential for the Behaver to exert some force upon the world, however, only one clause in BB allows Bishop to do this—clause 6: “I went to sleep for three days”. Here, Bishop is able to control himself and his world for the only length of time in this segment of text. In any other Behaver Participant role, such as in clause 15, “I’ve got to get out of there” his choice of action is determined by pre-existing circumstances, namely a lot of noise and dancing in which he doesn’t wish to participate. In every way, this text seeks to minimize Bishop’s ability to effect change on the world through the roll of Actor and Behaver, instead placing him squarely in observer and reporter roles.

In contrast to Bishop, Clarence fills the Actor Participant role and shapes his world—though, admittedly, reported through the dreamed speech of another:

Cl. 62—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 11	<b>false, fleeting, perjured Clarence,/ That</b>	<b>stabbed</b>	<b>me</b>	<b>in the field by Tewksbury./</b>
Experiential	Participant: Actor	Process: Material	Goal	Circumstance: Location

Though the Specter announces Clarence’s violent act, it is mediated through Clarence’s use of Actor as Participant, suggesting that, although he is in a dire condition, he views himself as

having a strong shaping force on the world beyond his prison sentence. In terms of Behavior roles, the R3 text allows the primary character, Clarence, to exert control over his own world:

Cl. 5—Active/ Independent/ Unmarked Declarative/ Give Info

Cl. Complex 1                    **I**                    **would not**                    **spend**                    **another such a night,/**

Experiential	Participant:Behavior	Process: Behaviour	Range
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Here, Clarence is resolute, which shows through in his Behavior role. Likewise,

Cl. 43—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 8                    **and**                    **often**                    **did**                    **I**                    **strive/ [[To yield**                    **the ghost,]]**

Experiential		Circumstance: Location	Process: Behaviour	Participant: Behavior	Process: Behaviour	Range
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Clarence’s action of “striving” positions his Participant role as Behavior. He might have chosen, instead, “I wanted to die,” or “I wished to die” to position himself as Senser—a Participant of solipsism. Or, he might have opted for the verb group, “try”, yielding, “I tried/ To yield the ghost”. “Trying”, however, exists on a cline between doing a thing and observing that one is doing a thing: it is difficult to exact the same sort of certainty that a verb group like “strive” does. The Process of “striving,” a strong and outwardly active, allows the character to maintain a measure of shaping control over his world—more than do other available choices.

### 3.3.4 Circumstances

Circumstances are realized by adverbial groups, prepositional phrases or, as Butt indicates, as nominal groups functioning as adverbs. Circumstances answer questions such as *where, when, how, why, with whom* or *as what* the process occurred. Circumstances are labeled Extent, Location, Contingency, Cause, Accompaniment, Matter, Role, Manner and Angle.

The Circumstances used within BB signal an overwhelming transition of the primary character from an almost brutish existence of violence into one of civility and culture. The text utilizes primarily Circumstances of location, almost all of which are related to where something is, or is traveling to or from and not to when something exists. The context of BB is World War I, and the sequences in question take place in the hospital and before Lady St. Helier's door. There is a dynamic interplay in these sequences of time and location in which the primary character wishes to put as much time as possible between him and the warfare, as in clause 5 where Bishop determines staying in the hospital "would be a nice way to spend the rest of the war". The Lady St. Helier sequence is foreshadowed by Bishop's dream, and the inevitable pull of the war makes itself felt: he is "in the lobby..."; has to get "out of there"; gets kicked "in the stomach"; and is kicked "high in the air". Lady St. Helier's arrival signals a shift in Bishop's fate from a concern with his location in space to a combined concern with time and space, implying Bishop's success comes from being in the right place (mentally as well as physically) at the right time. He will leave the hospital "in two weeks", arrive at her door "at three o'clock", be dressed "for tea" and be "in a positive frame of mind".

In the R3 text relies upon Circumstances of Location and Cause. The first location of time, temporally localizing Clarence's appearance is a usual form for opening a conversation: "Why looks your grace so heavily today?" However, place rather than time overwhelms the usage of Circumstances of Location. These Circumstances are typically associated with death throughout the text, and, as with BB, they appear to foreshadow Clarence's own transition from life to death: "Ten thousand men that fishes gnawed *upon*"; "*in the bottom of the sea*", "*in dead men's skulls*" "the slimy bottom *of the deep*" and "*in hell*". Of the remaining Circumstances, half of the Cause Circumstances point to the two figures primarily concerned with Clarence's fate:

Gloucester, who caused Clarence to fall into the sea, and Edward, who causes Clarence to commit murder in battle.

The elements discussed here provide the backdrop to the remainder of the analysis, which shall next focus on the inter-relationships between characters and later to the textual elements which link the individual texts together to form a coherent whole.

### 3.3.5 Tenor—Employing the Interpersonal Metafunction

Halliday and Matthiessen (2004: 108) denote four classes of basic speaker role within the interpersonal metafunction as *give information*, *demand information*, *give goods and services* or *demand goods and services*. Speakers delineate the relationships between interactions through choices of one or the other of these exchange types. Examples of these may be seen in Thompson’s table (see Figure 2):

Role in Exchange ↓	Commodity Exchanged →	(a) goods-and-services	(b) information
(i) giving	<b>offer</b> I'll show you the way.	<b>statement</b> We're nearly there.	
(ii) demanding	<b>command</b> Give me your hand.	<b>question</b> Is this the place?	

Figure 2: Basic Speech Roles

Butt (94) shows that these exchange roles and commodity exchanges are realized through three types of clause mood: interrogative, declarative and imperative.

The first text, BB, details the life of one character as he interacts with other significant individuals from his past. He is typically the only character onstage (aside from the piano player



who remains essentially behind the scenes in this excerpt), however his retelling of the story reproduces the other individuals. In the play text, it is, as has earlier been discussed, the use of name headings at the beginning of each new line of dialogue which indicates who is or is not speaking. Onstage, the switches between character become evident through gesture, intonation and other extra-linguistic expressions. The two primary characters, Billy Bishop and Lady St. Helier share most of the dialogue, though neither really speaks with the other: Billy Bishop is tongue-tied and essentially receives Lady St. Helier's words. In R3, only Clarence and Brakenbury appear onstage and they share dialogue, interacting linguistically with one another in a more direct way than the BB characters do.

Referring to Table 1, we can see that most of the dialogue within BB is composed of declarative clauses, as it is in R3. Both texts contain a proportional amount of declarative, interrogative and imperative clauses. This may, in fact, be a feature of the dramatic texts as the main preoccupation of characters would be to relate situations and make descriptions first, ask questions to gain detail second and make commands third. Table 2 and 3 show that Bishop, and Clarence offer the most declarative clauses, while in the interaction between Bishop as a character in his own story and Lady St. Helier, it is the latter that uses the most declaratives. This imbalance in usage offers support to the view that Lady St. Helier holds higher status than Bishop as her name and clause-50 pedigree appear to suggest. Structurally, however, as Bishop is the narrator, it is he who holds the ultimate status position, and Lady St. Helier for all her status plays only a bit-part. Between Clarence and Brakenbury, it is Clarence who holds the inter-textual social status in R3, and, as in the case of BB, also holds the generic social status as narrator.

Table 1 also indicates the equality of basic speech roles in both texts: in descending order, giving info, demanding info, and giving goods and services are statistically similar between the texts. However, disproportionate between the two is the usage of the imperative in BB compared to R3—it is more than double. Within the schematic of the dramatic text, not even main characters can plausibly make demands outside of the play’s circumstances. The Duke of Clarence, while a member of English royalty is subject to his captivity; and Bishop, while narrator, is not free to order the other characters about, even though he enjoys higher status than they. In the mode of narrator as when Bishop describes to the audience what he sees, Bishop’s status is maintained; outside of this mode the other characters exist. Bishop would quickly lose credibility were he to operate outside the expected social norms while interacting with other characters. It is not how Bishop can flaunt the social conventions but how he operates within them that mainly interests the audience. When he operates outside the expected norm, his language is immediately cut off and the established order is reengaged, as we see with Lady St. Helier’s near-imperative declaration (clause 53), “Enough of this gay banter, Bishop.”

### 3.3.6 Mode—Employing the Textual Metafunction

The textual metafunction indicates the coherent organization of a text, shaping the message of text (Butt, 136). Two elements are especially important: Thompson labels these, Theme and Rheme (143). The Theme is what the clause is about, whereas the Rheme is the portion of the clause which is not the Theme. Bloor identifies information within the Rheme as given information within an exchange of language (2004, 65). New information is typically located, then, within the Rheme portion of a clause. There are three identifiable types of theme: in order, they are labeled textual, interpersonal and experiential.

Both of these texts are dialogues: BB is a dialogue which is performed by one character who also provides a commentary on the situations and events as they occur. R3, is purely dialogue. Both of these texts were originally written for performance, rather than for reading. Both texts deliberately avoid markers which would place them within other genres, such as copious expository description, explicit rhyme schemes and other phonological devices, and schemes for argumentation. The role of language in these texts is both constitutive and ancillary—the language makes the physical performance possible, but the physical performance is not the only goal of either text. The language of both texts is also phonically received by an audience, while graphically received by theatre artists: theatre artists must interpret the texts for an audience, though printed texts contain stage directions to assist in the overall understanding of the situation.

### 3.3.7 Thematic Markedness

Markedness is exhibited where text is a structurally unexpected, uncommon or remarkable (Butt, 139). In Textual terms, a marked theme is any theme which does not conform to the expected structure. Butt notes that a language user's choice of markedness is most often made for textual coherence, though it may also be to draw attention to the particular group or phrase—that is, to make it stand out as purposefully relevant information.

Both BB and R3 utilize a similar number of unmarked themes arranged primarily on declarative clauses. R3, however, employs a slightly statistically higher number of marked declarative clauses than BB. Since Clarence in R3 likely fears for his life—as his dream appears to suggest—it may be that the use of higher proportion of marked declarative clauses represents his stronger need to express his worry. When we examine the markedness by character, we find

that this appears the case: Bishop, as narrator presents all the structures the audience hears (or reads), but Lady St. Helier accounts for at least half of his usage. Clarence, however, accounts for almost all of the marked clause use in R3. Marked theme choices in BB tend to be related to proximity and time whereas for R3, they range from spacial orientation to death, time, frequency, pain, emotion, thought, and status.

### 3.3.8 Thematic Progression

The first clause of any text is bound to carry new information, and any further clause in the text will generally carry new information in the Rheme portion (Butt: 142). For the purposes of cohesion and overall comprehensibility, thematic choices within a text should be, on the whole, expected. An examination of Theme and Rheme presents patterns within the text indicating cohesion. Bloor and Bloor following Daneš (1974) examination of thematic progression, report multiple theme patterns which a text may exhibit (see Figure 3): constant, linear, split Rheme and derived Themes (2004: 87-93).

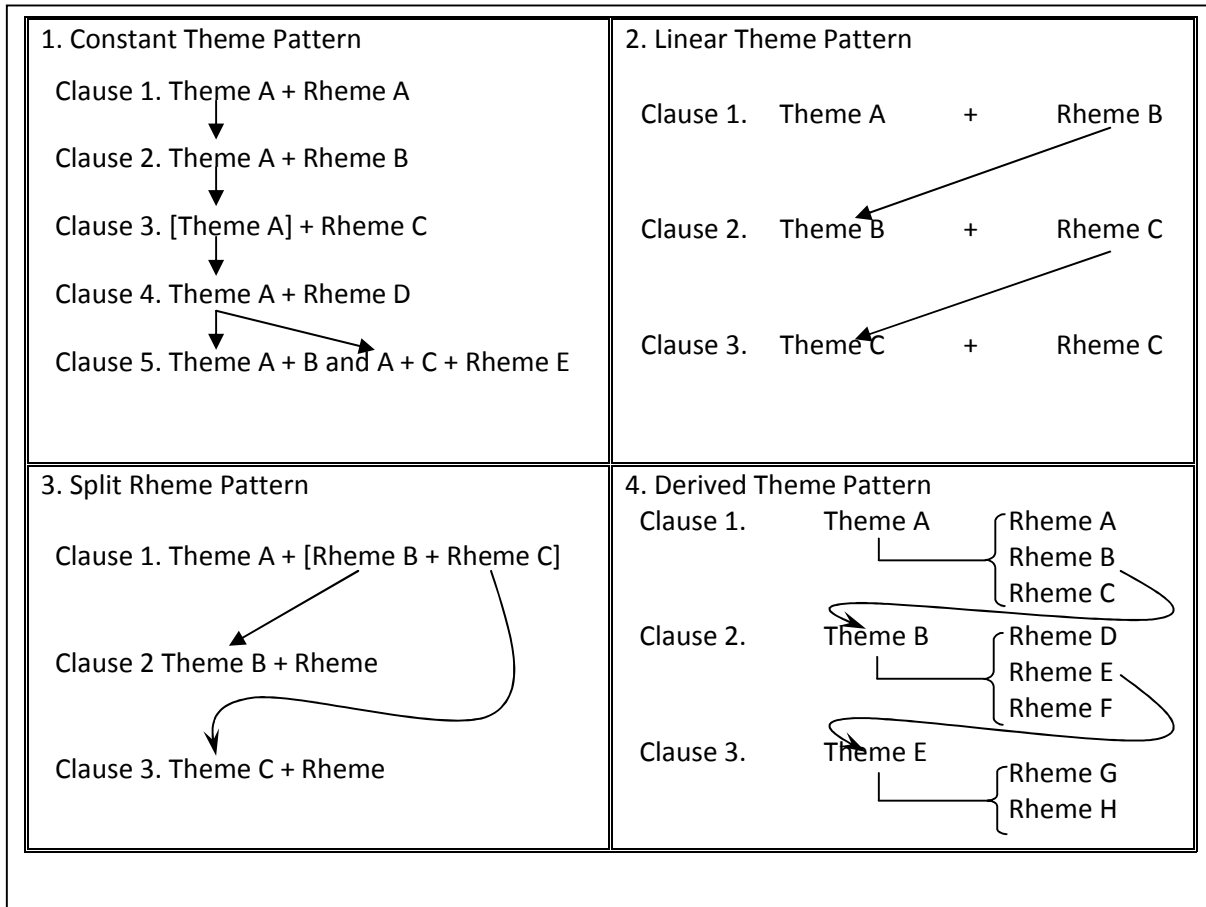


Figure 3: Patterns of Theme Progression

One might have concluded, given that Shakespeare's texts tend to be considered masterpieces, that modern playwrights by only a limited means share the same level of complexity. The thematic progression analysis of BB and R3 in Table 6 and 7 shows that this is not the case. Both texts utilize a number of thematic progression patterns. As an example, compare the following diagrams of chunks of BB and R3 text, on the left and right, respectively (see Figure 4).

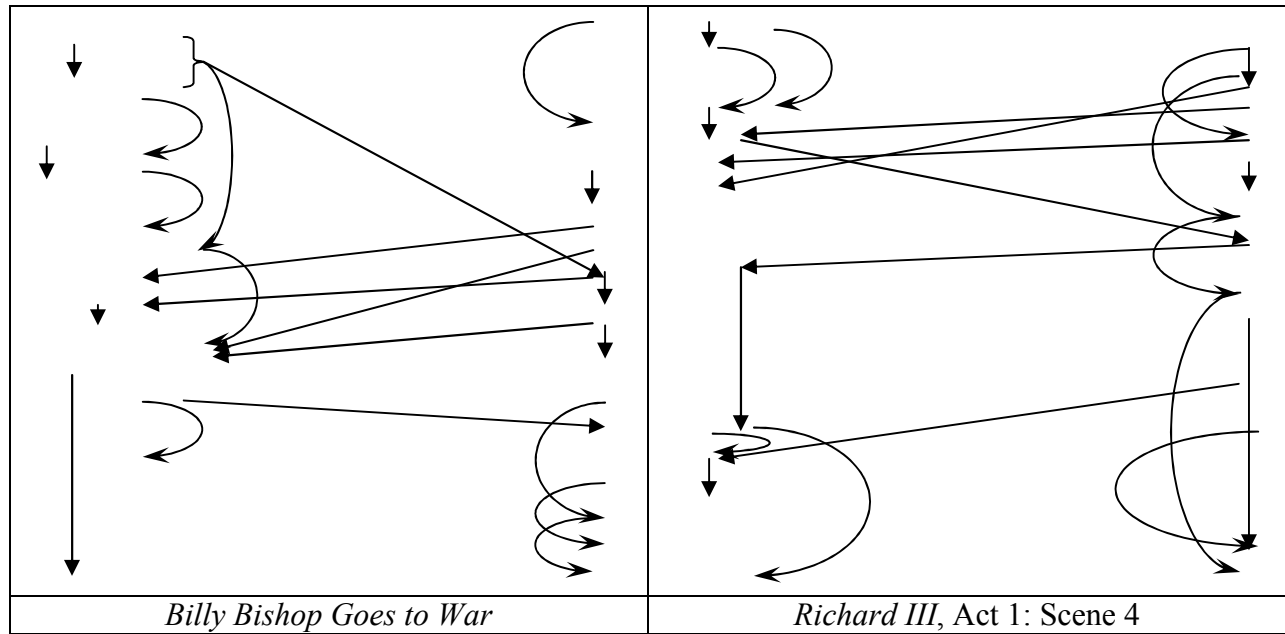


Figure 4: Thematic Progression Within the First 21 Clauses

What should become clear is that neither play exhibits a more or less complicated Theme-Rheme structure than the other. They both progress in thematically similar ways. Themes and Rhemes operating in this way may need to do so in order to maintain audience attention as a bored audience is less likely to return to the next production. More complex structures will challenge audiences and assist in their own goal of enculturation. When John Gray, the author of BB, wrote his play, he did so for a Canadian cultural theatre which was just in its infancy. This is not to say Gray was not an adept playwright, but that Canadian theatre audiences of the early 1970's were less sophisticated than others. Gray, however, managed to write a text which progressed thematically on par with one of the greats.

While BB and R3 both employ similar numbers and varieties of themes, BB's themes are centered more on Bishop in the form of "I" and "you". R3 also has these pronouns plus "me" within the theme, but in R3, these could also refer to Brakenbury. R3 utilizes substantially more

nominalizations within the participant role of the Experiential theme. BB has only one—“a gaping mouth.” Experientially, R3 is the much more varied and colourful of the two texts.

#### 4.0 Conclusion

When theatre professionals approach a text with the intention of performing it, their concepts of character development vary, but the approach typically does not. Most performers work from the outside of the role inwards, attempting to bring the context of the situation to the linguistic situation. Systemic Functional Grammar utilizes a vast array of tools for getting at the meaning which a text attempts to create. As we have come to understand through the analysis of the two texts, *Billy Billy Bishop Goes to War* and *Richard III* we have been able to uncover a wide array of understandings in a very short space which would require a performer to work for months to come to an understanding of the same concepts through extralinguistic means. Further research is needed to study how playwrights create texts, as well as understanding more fully how theatre professionals transform the written code into performance. A complete text analysis would be needed with its subsequent staging to gauge the complete effectiveness of SFG for drawing out meaning for character development.

## 5.0 References

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6.0 Appendix 1 *Billy Bishop Goes to War* Play Text

BISHOP:

The hospital is nice.

People don't shoot at you [[and people don't drop things on you.]]

I thought it would be [[a nice way to spend the rest of the war.]]

I went to sleep for three days.

*Distorted marching music is heard.*

I had this nightmare.

A terrible dream.

I am in the lobby of the Grand Hotel in London.

The band is playing military music ||and the lobby is full of English and German officers.

They're dancing together ||and their medals jingle like sleighbells in the snow.

The sound is deafening.

I've got to get out of there.

I start to run, || but my knee gives out underneath me.

As I get up, ||I get kicked in the stomach by a Prussian boot.

As I turn to run,|| I get kicked in the rear by an English boot.

Then I turn around || and all the officers have formed a chorus line, like the Follies, || and they are heading for me, || kicking.

I scream [[as a hundred black boots kick me high in the air,]] ||as I turn over and over, ||shouting,|| "Help me! ||Help me!|| They are trying to kill me!"

*He wakes up abruptly.*

LADY ST. HELIER:

My goodness, Bishop, you'll never get any rest|| screaming at the top of your lungs like that.

BISHOP: *(to the audience)*

In front of me was a face [[I'd never seen before.]]

Very old, female, || with long white hair pulled back tightly in a bun,|| exposing two of the largest ears [[I had ever seen.]]

LADY ST. HELIER:

You'd be the son of Will Bishop of Owen Sound, Canada, would you not?

Of course you are, ||the resemblance is quite startling.

Your father was a loyal supporter of a very dear friend of mind, Sir Wilfred Laurier.

It was in this connection || I met your father in Ottawa.

*(She zeroes in on BISHOP.)*

A gaping mouth is most impolite, Bishop.

No, I am not clairvoyant.

I am Lady St. Helier.

Reform Alderman, poetess, friend of Churchill, || and the woman who shall save your life.

BISHOP: *(speechless)*

Ahh ... oh ... mmmm Ahhh ...

LADY ST. HELIER:

Enough of this gay banter, Bishop.

Time runs apace || and my life is not without its limits.

You have been making rather a mess of it, haven't you?

You are a rude young man || behaving like cannon fodder.

Perfectly acceptable characteristics in a Canadian, || but you are different.

You are a gifted Canadian [[who belongs to a much older and deeper tradition]] [[than Canada can ever hope to provide.]]

Quite against your own wishes, you'll be released from this wretched hospital in two weeks' time.

Promptly, at three o'clock on that afternoon, you will present yourself before my door at Portland Place, || dressed for tea and || in a positive frame of mind.

Do I make myself clear?

Good.

Please be punctual, Mr. Bishop.

BISHOP: *(to the audience)*

Well, Jeez, that old girl must have known something [[I didn't]], || because, two weeks later, I'm released from hospital.

Promptly, at three o'clock, I find myself in front of her door at Portland Place, in my best uniform, || shining my shoes on my pants.

The door is opened by the biggest butler [[I have ever seen.]]

*(He looks up and speaks to the butler.)*

Hi!

*The butler looks down at him with distaste, turns away and calls to LADY ST. HELIER.*

CEDRIC: *(calling)*

Madam, the Canadian is here.

Shall I show him in?

LADY ST. HELIER: *(from a distance)*

Yes, Cedric, please.

Show him in.

CEDRIC: *(turning his back to BISHOP)*

Get in!

## 6.1 King Richard III Play-Text

Act I

SCENE IV. London. The Tower.

Enter CLARENCE and BRAKENBURY

BRAKENBURY

Why looks your grace so heavily today?

CLARENCE

O, I have passed a miserable night,/ || So full of fearful dreams, of ugly sights,/ || That, <<as I am a Christian faithful man,>>/ I would not spend another such a night/ || Though 'twere [[to buy a world of happy days]],/ ||So full of dismal terror was the time.

BRAKENBURY

What was your dream, my lord?

I pray you, [[tell me.]]

CLARENCE

Methoughts [[that I had broken from the Tower,]]/ || And was embarked [[to cross to Burgundy]],/||And in my company my brother Gloucester,/[[Who from my cabin tempted me [[to walk /Upon the hatches;]]]] ||there we looked toward England,/ ||And cited up a thousand heavy times/ During the wars of York and Lancaster [[That had befall'n us.]]

||As we paced along/ Upon the giddy footing of the hatches,/ || Methought [[that Gloucester stumbled]], ||and in falling/ Struck me—[[that thought [[to stay him]]]]— overboard/ Into the tumbling billows of the main.

O Lord! Methought[[ what pain it was [[to drown,]]]]/ What dreadful noise of waters in mine ears,/ What ugly sights of death within mine eyes.

Methoughts [[I saw a thousand fearful wrecks,]]/ ||Ten thousand men that fishes gnaw'd upon,/ ||Wedges of gold, great ouches, heaps of pearl,/ Inestimable stones, unvalued jewels,/ All scattered in the bottom of the sea./

||Some lay in dead men's skulls; ||and [[in those holes/ Where eyes did once inhabit]], there were crept—/ <<As 'twere in scorn of eyes>>— reflecting gems,/ [[Which woo'd the slimy bottom of the deep/ || And mocked the dead bones [[that lay scattered by]].

BRAKENBURY

Had you such leisure in the time of death,/ [[To gaze upon these secrets of the deep]]?

CLARENCE

Methought [[I had]], || and often did I strive/ [[To yield the ghost]], ||but still the envious flood/Stopped-in my soul ||and would not let it forth/ [[To find the empty, vast, and wand'ring air]],/

||But smothered it within my panting bulk,/ [[Who almost burst to belch it in the sea.]]

BRAKENBURY

Awaked you not in this sore agony?

CLARENCE

No, no, my dream was lengthened after life./

O then began the tempest to my soul!/  
[[I pass'd, <<methought>>, the melancholy flood,/ [[With that sour ferryman <<which poets  
write of,>>/ Unto the kingdom of perpetual night]].

The first [[that there did greet my stranger soul]]/ Was my great father-in-law, renowned  
Warwick,/ ||Who cried aloud, [[What scourge for perjury/ Can this dark monarchy afford false  
Clarence?']]

And so he vanished.

Then came wand'ring by/ A shadow like an angel, with bright hair,/ Dabbled in blood, ||and he  
shrieked out aloud,/ [[Clarence is come: ||false, fleeting, perjured Clarence,/ [[That stabb'd me in  
the field by Tewksbury]].

Seize on him, Furies!

Take him unto torment!']]

With that, <<methoughts>> a legion of foul fiends/ Environed me, || and howlèd in mine ears/  
Such hideous cries [[that with the very noise/ [[I trembling waked,]] ]] ||and for a season after/  
[[Could not believe [[but that I was in hell]]]],/ || Such terrible impression made my dream.

BRAKENBURY

No marvel, lord, || though it affrighted you;/ || I am afraid, <<methinks>>[[to hear [[you tell  
it.]] ]]

CLARENCE

Ah, Brakenbury, I have done those things,/ [[That now give evidence against my soul,<<For  
Edward's sake;>>]] ||and see how he requites me.

O God! if my deep prayers cannot appease thee,/ ||But thou wilt be avenged on my misdeeds,/ ||Yet execute thy wrath in me alone.

O spare my guiltless wife and my poor children.

Keeper,<<I pray thee,>> sit by me awhile/

My soul is heavy, ||and I fain would sleep./

BRAKENBURY

I will, my lord.

God give your grace good rest./

*CLARENCE sleeps*

Sorrow breaks seasons and reposing hours,/ ||Makes the night morning and the noon-tide night.

||Princes have but their titles for their glories,/ ||An outward honour for an inward toil;/ ||And for unfelt imagination/ They often feel a world of restless cares;/ ||So that, between their titles and low name,/ There's [[nothing differs]] ||but the outward fame.

## 6.2 Appendix 2 Analysis Tables

Table 1: Clause and Process Analysis by Text

Clause Type	<i>Billy Bishop Goes to War</i> (82 Clauses)		<i>Richard III</i> Act 1, Sc. 4; Lines 1-79 (98 Clauses)		Usage% Difference	Usage % Increase
<i>Declarative</i>	75	(91.5%)	90	(91.8%)	<0.3%	<0.3%
<i>Interrogative</i>	4	(4.9%)	6	(6.1%)	<1.2%	<24.5%
<i>Imperative</i>	3	(3.6%)	2	(2.1%)	<1.5%	<71.4%
<i>Marked Declarative</i>	15	(18.3%)	21	(21.4%)	<3.1%	116.9%
<i>Marked Interrogative</i>	0	(0.0%)	0	(0.0%)	0%	0%
<i>Marked Imperative</i>	0	(0.0%)	0	(0.0%)	0%	0%
<i>Unmarked Declarative</i>	60	(73.2%)	69	(70.4%)	2.8%>	104.0%
<i>Unmarked Interrogative</i>	4	(4.9%)	6	(6.2%)	<1.3%	126.5%
<i>Unmarked Imperative</i>	3	(3.6%)	2	(2.0%)	1.6%>	180%
<i>Active</i>	77	(93.9%)	90	(91.8%)	2.1%>	2.3%>
<i>Passive</i>	5	(6.1%)	8	(8.2%)	<2.1%	<34.4%
<i>Independent</i>	52	(63.4%)	46	(46.9%)	16.5%>	35.2%>
<i>Dependent</i>	30	(36.6%)	52	(53.1%)	<16.5%	<45.1%
<i>Demand Goods-and-Services</i>	14	(17.1%)	7	(7.1%)	10.0%>	240.8%>
<i>Give Info</i>	71	(86.6%)	87	(88.8%)	<2.2%	<2.5%
<i>Demand Info</i>	4	(4.9%)	5	(5.1%)	<0.2%	<4.1%
<i>Give Goods and Services</i>	0	(0%)	1	(1%)	1%>	<100.0%
<i>Single Clauses</i>	26	(31.7%)	10	(10.2%)	27.5%>	310.7%>
<i>Clause Complexes</i>	23	(68.3%)	19	(89.7%)	<21.4%	<131.3%
<i>Embedded Clauses</i>	14	(17.1%)	52	(53.1%)	<36.0%	<310.5%
<b>Process Type</b>						
<i>Relational/ Attributive</i>	23	(27.7%)	19	(19.4%)	8.3%>	42.8%>
<i>Relational/ Identifying</i>	4	(4.9%)	4	(4.1%)	0.5%>	19.5%>
<i>Behaviour</i>	24	(29.3%)	37	(37.8%)	<8.5%	<29.0%
<i>Material</i>	17	(20.7%)	12	(12.2%)	8.5%>	69.7%>
<i>Mental</i>	10	(12.2%)	14	(14.3%)	<2.1%	<17.2%
<i>Verbal</i>	1	(1.2%)	8	(8.2%)	<7.0%	<683.3%
<i>Perception</i>	0	(0.0%)	2	(2.0%)	<2.0%	<200.0%
<i>Existential</i>	1	(1.2%)	2	(2.0%)	<0.8%	<166.7%

Significant % Increase and Significant Usage % Difference
Significant % Increase and Low Comparative Usage % Difference
Significant % Increase, Low Comparative Usage and Difference in Usage = 1
Low or Insignificant % Increase, Low or Insignificant Usage % Difference

Table 2: Clause and Process Type Analysis by Character

Clause Type	<i>Billy Bishop (As Narrator)</i>		<i>Billy Bishop (As Story Character)</i>		Lady Helier		Cedric	
<i>Declarative</i>	75	(91.5%)	3	(3.6%)	28	(34.4%)	1	(1.2%)
<i>Interrogative</i>	4	(4.9%)	0	(0.0%)	3	(3.6%)	1	(1.2%)
<i>Imperative</i>	3	(3.6%)	2	(2.4%)	1	(1.2%)	1	(1.2%)
<i>Marked Declarative</i>	15	(18.3%)	0	(0.0%)	8	(9.8%)	0	(0.0%)
<i>Marked Interrogative</i>	0	(0.0%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
<i>Marked Imperative</i>	0	(0.0%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
<i>Unmarked Declarative</i>	60	(73.2%)	3	(3.6%)	20	(24.4%)	1	(1.2%)
<i>Unmarked Interrogative</i>	4	(4.9%)	0	(0.0%)	3	(3.6%)	1	(1.2%)
<i>Unmarked Imperative</i>	3	(3.6%)	2	(2.4%)	1	(1.2%)	1	(1.2%)
<i>Active</i>	77	(93.9%)	5	(6.1%)	31	(37.8%)	1	(1.2%)
<i>Passive</i>	5	(6.1%)	0	(0.0%)	1	(1.2%)	0	(0.0%)
<i>Independent</i>	52	(63.4%)	5	(6.1%)	23	(28.0%)	3	(3.6%)
<i>Dependent</i>	30	(36.6%)	0	(0.0%)	9	(11.0%)	0	(0.0%)
Demand Goods-and-Services	14	(17.1%)	2	(2.4%)	12	(14.6%)	1	(1.2%)
<i>Give Info</i>	71	(86.6%)	3	(3.6%)	26	(31.7%)	1	(1.2%)
<i>Demand Info</i>	4	(4.9%)	0	(0.0%)	2	(2.4%)	1	(1.2%)
<i>Give Goods and Services</i>	0	(0%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
<i>Single Clauses</i>	26	(31.7%)	5	(6.1%)	13	(15.9%)	3	(3.6%)
<i>Clause Complexes</i>	23	(68.3%)	0	(0.0%)	9	(11.0%)	0	(0.0%)
<i>Embedded Clauses</i>	14	(17.1%)	0	(0.0%)	7	(8.5%)	0	(0.0%)
Process Type								
<i>Relational/ Attributive</i>	23	(27.7%)	0	(0.0%)	14	(17.1%)	1	(1.2%)
<i>Relational/ Identifying</i>	4	(4.9%)	0	(0.0%)	4	(4.9%)	0	(0.0%)
<i>Behaviour</i>	24	(29.3%)	1	(1.2%)	9	(11.0%)	1	(1.2%)
<i>Material</i>	17	(20.7%)	2	(2.4%)	2	(2.4%)	1	(1.2%)
<i>Mental</i>	10	(12.2%)	0	(0.0%)	2	(2.4%)	0	(0.0%)
<i>Verbal</i>	1	(1.2%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
<i>Perception</i>	0	(0.0%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
<i>Existential</i>	1	(1.2%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
Participant Type (less elided)								
Carrier/ Possessor	5	(8.5%)	0	(0.0%)	11	(18.6%)	1	(1.7%)
Identifier/ Token	2	(3.4%)	0	(0.0%)	2	(3.4%)	0	(0.0%)
Behaver	12	(20.3%)	1	(1.7%)	5	(8.5%)	0	(0.0%)
Actor	7	(11.9%)	0	(0.0%)	3	(5.1%)	0	(0.0%)
Senser (Mental)	8	(13.6%)	0	(0.0%)	2	(3.4%)	1	(1.7%)
Sayer	0	(0.0%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
Senser (Perc.)	0	(0.0%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
Existent	1	(1.7%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
(Total 59)	0	(0.0%)	0	(0.0%)	0	(0.0%)	0	(0.0%)

Circumstance								
Extent	1	(4.4%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
Location	11	(47.8%)	0	(0.0%)	5	(21.7%)	1	(4.4%)
Contingency	0	(0.0%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
Cause	0	(0.0%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
Accompaniment	0	(0.0%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
Matter	0	(0.0%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
Role	0	(0.0%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
Manner	3	(13.0%)	0	(0.0%)	2	(8.7%)	0	(0.0%)
Angle	0	(0.0%)	0	(0.0%)	0	(0.0%)	0	(0.0%)



Table 3: Clause and Process Type Analysis by Character

Clause Type	<i>Clarence</i>		<i>Brackenbury</i>		Warwick (Narrated by Clarence)		A Shadow (Narrated by Clarence)	
<i>Declarative</i>	74	(75.5%)	16	(16.3%)	0	(0.0%)	3	(3.1%)
<i>Interrogative</i>	2	(2.0%)	4	(4.1%)	1	(1.0%)	0	(0.0%)
<i>Imperative</i>	1	(1.0%)	1	(1.0%)	0	(0.0%)	1	(1.0%)
<i>Marked Declarative</i>	17	(17.3%)	4	(4.1%)	0	(0.0%)	0	(0.0%)
<i>Marked Interrogative</i>	0	(0.0%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
<i>Marked Imperative</i>	0	(0.0%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
<i>Unmarked Declarative</i>	57	(58.6%)	12	(12.2%)	0	(0.0%)	3	(3.1%)
<i>Unmarked Interrogative</i>	2	(2.0%)	4	(4.1%)	1	(1.0%)	0	(0.0%)
<i>Unmarked Imperative</i>	1	(1.0%)	1	(1.0%)	0	(0.0%)	1	(1.0%)
<i>Active</i>	69	(70.4%)	21	(21.4%)	1	(1.0%)	4	(4.1%)
<i>Passive</i>	8	(8.2%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
<i>Independent</i>	30	(30.6%)	16	(16.3%)	0	(0.0%)	4	(4.1%)
<i>Dependent</i>	47	(48.0%)	5	(5.1%)	0	(0.0%)	0	(0.0%)
Demand Goods-and-Services	7	(7.1%)	0	(0.0%)	0	(0.0%)	2	(2.0%)
<i>Give Info</i>	71	(72.4%)	16	(16.3%)	0	(0.0%)	2	(2.0%)
<i>Demand Info</i>	1	(1.0%)	4	(4.1%)	1	(1.0%)	0	(0.0%)
<i>Give Goods and Services</i>	0	(0.0%)	1	(1.0%)	0	(0.0%)	0	(0.0%)
<i>Single Clauses</i>	4	(4.1%)	6	(6.1%)	1	(1.0%)	4	(4.1%)
<i>Clause Complexes</i>	15	(15.3%)	4	(4.1%)	0	1	0	(0.0%)
<i>Embedded Clauses</i>	29	(29.6%)	3	(3.1%)	0	(0.0%)	0	(0.0%)
Process Type								
<i>Relational/ Attributive</i>	13	(13.3%)	6	(6.1%)	0	(0.0%)	1	(1.0%)
<i>Relational/ Identifying</i>	2	(2.0%)	2	(2.0%)	0	(0.0%)	0	(0.0%)
<i>Behaviour</i>	34	(34.7%)	3	(3.1%)	1	(1.0%)	1	(1.0%)
<i>Material</i>	8	(8.2%)	4	(4.1%)	0	(0.0%)	2	(2.0%)
<i>Mental</i>	13	(13.3%)	1	(1.0%)	0	(0.0%)	0	(0.0%)
<i>Verbal</i>	5	(5.1%)	3	(3.1%)	0	(0.0%)	0	(0.0%)
<i>Perception</i>	1	(1.0%)	1	(1.0%)	0	(0.0%)	0	(0.0%)
<i>Existential</i>	1	(1.0%)	1	(1.0%)	0	(0.0%)	0	(0.0%)
Participant Type (less elided)								
Carrier/ Possessor	10	(12.8%)	3	(3.9%)	0	(0.0%)	1	(1.3%)
Identifier/ Token	3	(3.9%)	2	(2.6%)	0	(0.0%)	0	(0.0%)
Behaver	23	(29.5%)	3	(3.9%)	1	(1.3%)	0	(0.0%)
Actor	5	(6.4%)	3	(3.9%)	0	(0.0%)	2	(2.6%)
Senser (Mental)	11	(14.1%)	1	(1.3%)	0	(0.0%)	0	(0.0%)
Sayer	3	(3.9%)	2	(2.6%)	0	(0.0%)	0	(0.0%)
Senser (Perc.)	2	(2.6%)	1	(1.3%)	0	(0.0%)	0	(0.0%)
Existent	1	(1.3%)	1	(1.3%)	0	(0.0%)	0	(0.0%)
(Total 78)								

Circumstance								
Extent	0	(0.0%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
Location	16	(59.3%)	2	(7.4%)	0	(0.0%)	1	(3.7%)
Contingency	0	(0.0%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
Cause	4	(14.8%)	1	(3.7%)	1	(3.7%)	0	(0.0%)
Accompaniment	0	(0.0%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
Matter	0	(0.0%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
Role	1	(3.7%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
Manner	1	(3.7%)	0	(0.0%)	0	(0.0%)	0	(0.0%)
Angle	0	(0.0%)	0	(0.0%)	0	(0.0%)	0	(0.0%)

Table 4: Themes in the Plays and Their Types

Themes Present	<i>Billy Bishop Goes to War</i>	<i>Richard III; Act I, Sc. 4</i>
Textual Themes:	and, and, and, but, As, As, Then, and, and, as, as, {while}, with, and, and, but, than, and, because, {and}	That as, Though, that, And, And, there, And, As, and, and, as, and, and, but, and, But, And, and, and, that, and; but that; thought, and, But, Yet, and, And; So that; but
Experiential Themes:		
Participant:	The hospital, People, people, I, it, I, I, {It}, I, The band, the lobby, They, their medals, The sound, I, I, my knee, I, I, I, I, I, all the officers, they, {they}, I a hundred black boots, I, {I}, {Someone}, They, you, {you}, I, {It}, long white hair, {it}, I, You, You, the resemblance, Your father, it, I, A gaping mouth, I, I, {I}, the woman, That, Time, my life, You, {who}, {These}, you, who, Canada, you, you, {you}, {you}, I, {That}, that old girl, I, {I}, The door, I, the Canadian, I	Why, I, {It}, I, I, 't, What, I, {you}, ME, I, {I}, Who, ME, we, {we}, That, we, ME, that Gloucester, {he}, that, ME, what pain it; What dreadful noise of waters; What ugly sights of death, ME, I, Ten thousand MEN that fishes; Wedges of gold, great ouches, heaps of pearl,/ Inestimable stones, unvalued jewels,/ All; SoME, there, 't, Which, {which}, that, you such leisure; ME, I, I, the envious flood; {the envious flood}; {the envious flood}; Who, you not; my dream; I, ME, poets, The first that there did greet my stranger soul; Who, What scourge; he, Clarence; false, fleeting, perjured Clarence, That; ME, a legion of foul fiends; {they}, I, {It}, it, I, ME, you, I, that, {you}, he, my deep prayers; thou, {God}, {God}, I; My soul; I; I; God, Sorrow, Princes, {they}, They; the outward fame
Process:	Show, Get	Had, did, Awaked, Seize on, take, sit, Makes, There, nothing
Circumstance:	In front of me, at three o'clock on that afternoon, two weeks later, at three o'clock	in my company; from my cabin, in falling; in the time of death; often, still, almost, with this sore agony?; then, so, Then; with the very noise; for a season after; now, how, fain; for unfelt imaginations; between their titles and low name;
Interpersonal Themes:	My goodness, Bishop; Of Course; No; Ahh ... oh ... mmmm Ahhh ...; Quite against your own wishes; Promptly; Do; Please; Well, Jeez; Promptly; Hi!; Madam; Shall; Yes, Cedric, please	O; O Lord!; No, no; O; Ah, Brakenbury; O God! If; O; Keeper

### 6.3 Appendix 3: Systemic Functional Grammar Text Analysis: 3 Modes of Meaning

Elided text is suggested in braces ({}). Elided text is not realized text, but inferred. Within the Shakespeare text, some unorthodox-seeming words are capitalized in keeping with literary convention. These capitalized words signal the beginning of a subsequent line of the Shakespearean text. Slashes (/) mark the right-most boundary of each line. These do not appear in the modern Canadian text since it is a typically prose text.

BISHOP:

Cl. 1—Active/ Independent/ Unmarked Declarative/ Give Info/

The hospital is nice.

Experiential	Carrier	Process: Relational/ Attributive		Attribute
Interpersonal	Subject	(Present) Finite +	Predicator	Complement
	Mood Block			Residue
Textual	Experiential Theme	Rheme		

Cl. 2—Active/ Independent/ Unmarked Declarative/ Give Info/

Cl. Complex 1 People don't shoot at you

Experiential	Participant: Actor	Process: Material		Circumstance: Location
Interpersonal	Subject	(Present) Finite -	Predicator	Adjunct
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 3—Active/ Dependent/ Unmarked Declarative/ Give Info/

Cl. Complex 1 and people don't drop things on you.

Experiential		Participant: Actor	Process: Material		Goal	Circumstance: Location
Interpersonal	Conjunctive Adjunct	Subject	(Present) Finite -	Predicator	Complement	Adjunct
	Res-	Mood Block		-idue		
Textual	Textual	Experiential	Rheme			
	Theme					

Cl. 4—Active/ Dependent/ Unmarked Declarative/ Give Info/  
Cl. Complex 2 I thought

[[Cl. 5]]

Experiential	Participant: Senser	Process: Mental		Phenomenom
Interpersonal	Subject	( Present) Finite +	Predicator	Complement
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 5—Active/ Independent/ Unmarked Declarative/ Give Info/

Cl. Complex 2 it would be a nice way [to spend the rest of the war.]

Experiential	Participant: Carrier	Process: Relational/ Attributive		Attribute
Interpersonal	Subject	Modal: Possibility (Present) Finite +	Predicator	Complement
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 6—Active /Independent/ Unmarked Declarative/ Give Info/

I went to sleep for three days.

Experiential	Participant: Behaver	Process: Behaviour		Range
Interpersonal	Subject	(Past) Finite +	Predicator	Adjunct
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

*Distorted marching music is heard.*

Cl. 7—Active/ Independent/ Unmarked Declarative/ Give Info/

I had this nightmare.

Experiential	Participant: Senser	Process: Mental		Phenomenon
Interpersonal	Subject	(Past) Finite +	Predicator	Complement
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 8—Active/ Independent/ Marked Declarative/ Give Info/

{It} {was} A terrible dream.

Experiential	{Participant: Attribute}	{Process: Relational/ Attributive}		Attribute
Interpersonal	{Subject}	{(Present) Finite +}	{Predicator}	Complement
	{Mood Block}		Residue	
Textual	{Experiential Theme}	{Rheme} Theme		

Cl. 9—Active/ Independent/ Unmarked Declarative/ Give Info/

	I	am	in the lobby [of the Grand Hotel in London.]	
Experiential	Participant: Existent	Process: Existential		Circumstance: Location
Interpersonal	Subject	(Present) Finite +	Predicator	Adjunct
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 10—Active/ Independent/ Unmarked Declarative/ Give Info/

	Cl. Complex 3	The band	is	playing	military music
Experiential	Participant: Behaver	Process: Behaviour		Range	
Interpersonal	Subject	(Present) Finite +	Predicator	Complement	
	Mood Block		Residue		
Textual	Experiential Theme	Rheme			

Cl. 11—Active/ Dependent/ Unmarked Declarative/ Give Info/

	Cl. Complex 3	and	the lobby	is	full of English and German officers.
Experiential		Participant: Carrier	Process: Relational/Attributive		Attribute
Interpersonal	Conjunctive Adjunct	Subject	(Present) Finite +	Predicator	Complement
	Res-	Mood Block		-idue	
Textual	Textual	Experiential	Rheme		
	Theme				

Cl. 12—Active/ Independent/ Unmarked Declarative/ Give Info/

	Cl. Complex 4	They 're	dancing	together
Experiential	Participant: Behaver	Process: Behaviour		Range
Interpersonal	Subject	(Present) Finite +	Predicator	Complement
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 13—Active/ Dependent/ Unmarked Declarative/ Give Info/

Cl. Complex 4            and            their medals            jingle            like sleighbells in the snow.

Experiential		Participant: Behavior	Process: Behaviour		Range
Interpersonal	Conjunctive Adjunct	Subject	(Present) Finite +	Predicator	Adjunct
	Res-	Mood Block		-idue	
Textual	Textual	Experiential	Rheme		
	Theme				

Cl. 14—Active/ Independent/ Unmarked Declarative/ Give Info/

The sound            is            deafening.

Experiential	Participant: Carrier	Process: Relational/ Attributive		Attribute
Interpersonal	Subject	(Present) Finite +	Predicator	Complement
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 15—Active/ Independent/ Unmarked Declarative/ Give Info/

I 've            got to get            out of there.

Experiential	Participant: Behavior	Process: Behaviour		Circumstance: Location
Interpersonal	Subject	(Present) Finite +	Predicator	Adjunct
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 16—Active/ Independent/ Unmarked Declarative/ Give Info/

Cl. Complex 5            I            start to run,

Experiential	Participant: Senser	Process: Mental		
Interpersonal	Subject	(Present) Finite +	Predicator	
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 17—Active/ Dependent/ Unmarked Declarative/ Give Info/

Cl. Complex 5      but      my knee      gives out      underneath me.

Experiential		Participant: Behavior	Process: Behaviour		Circumstance: Location
Interpersonal	Conjunctive Adjunct	Subject	(Present) Finite +	Predicator	Adjunct
	Res-	Mood Block		-idue	
Textual	Textual	Experiential	Rheme		
	Theme				

Cl.18—Active/ Dependent/ Unmarked Declarative/ Give Info/

Cl. Complex 6      As      I      get      up,

Experiential		Participant: Actor	Process: Material		Goal
Interpersonal	Conjunctive Adjunct	Subject	(Present) Finite +	Predicator	Complement
	Res-	Mood Block		-idue	
Textual	Textual	Experiential	Rheme		
	Theme				

Cl. 19—Passive/ Independent/ Marked Declarative/ Give Info/

Cl. Complex 6      I      get kicked      in the stomach      by a Prussian boot.

Experiential	Goal	Process: Material		Circumstance: Location	Actor/ Agent
Interpersonal	Subject	(Present) Finite +	Predicator	Adjunct	Adjunct
	Mood Block		Residue		
Textual	Experiential Theme	Rheme			

Cl. 20—Active/ Dependent/ Unmarked Declarative/ Give Info/

Cl. Complex 7      As      I      turn to run,

Experiential		Participant: Behavior	Process: Behaviour		
Interpersonal	Conjunctive Adjunct	Subject	(Present) Finite +	Predicator	
	Res-	Mood Block		-idue	
Textual	Textual	Experiential	Rheme		
	Theme				



Cl. 21—Passive/ Independent/ Marked Declarative/ Give Info/  
Cl. Complex 7 I get kicked

in the stomach by an English boot.

Experiential	Goal	Process: Material		Circumstance: Location	Actor/ Agent
Interpersonal	Subject	(Present) Finite +	Predicator	Adjunct	Adjunct
	Mood Block		Residue		
Textual	Experiential Theme	Rheme			

Cl.22—Active/ Independent/ Unmarked Declarative/ Give Info/  
Cl. Complex 8 Then I turn

around

Experiential		Participant: Behaver	Process: Behaviour		Range
Interpersonal	Conjunctive Adjunct	Subject	(Present) Finite +	Predicator	Adjunct
	Res-	Mood Block		-idue	
Textual	Textual	Experiential	Rheme		
	Theme				

Cl. 23—Active/ Dependent/ Unmarked Declarative/ Give Info/  
Cl. Complex 8 and all the officers have formed

a chorus line, like the Follies,

Experiential		Participant: Behaver	Process: Behaviour		Range	Circumstance: Comparison
Interpersonal	Conjunctive Adjunct	Subject	(Present) Finite +	Predicator	Complement	Adjunct
	Res-	Mood Block		-idue		
Textual	Textual	Experiential	Rheme			
	Theme					

Cl. 24—Active/ Dependent/ Unmarked Declarative/ Give Info/  
Cl. Complex 8 and they are heading

for me,

Experiential		Participant: Behaver	Process: Behaviour		Circumstance: Location	
Interpersonal	Conjunctive Adjunct	Subject	(Present) Finite +	Predicator	Adjunct	
	Res-	Mood Block		-idue		
Textual	Textual	Experiential	Rheme			
	Theme					

Cl. 25—Active/ Dependent/ Unmarked Declarative/ Give Info/

Cl. Complex 8 {they} {are} kicking.

Experiential	{Participant: Behaver}	Process: Behaviour			
Interpersonal	{Subject}	{(Present) Finite +}		Predicator	
	{Mood Block}	Residue			
Textual	{Experiential Theme}	Rheme			

Cl. 26—Active/ Independent/ Unmarked Declarative/ Give Info/

Cl. Complex 9 I scream

Experiential	Participant: Behaver	Process: Behaviour			
Interpersonal	Subject	(Present) Finite +		Predicator	
		Mood Block		Residue	
Textual	Experiential Theme	Rheme			

Cl. 27—Active/ Dependent/ Unmarked Declarative/ Give Info/

Cl. Complex 9 as a hundred black boots kick me high in the air,

Experiential		Participant: Actor	Process: Material		Goal	Circumstance: Location
Interpersonal	Conjunctive Adjunct	Subject	(Present) Finite +	Predicator	Complement	Adjunct
	Res-	Mood Block		-idue		
Textual	Textual	Experiential	Rheme			
	Theme					

Cl. 28—Active/ Dependent/ Unmarked Declarative/ Give Info/

Cl. Complex 9 as I turn over and over,

Experiential		Participant: Behaver	Process: Behaviour		Range
Interpersonal	Conjunctive Adjunct	Subject	(Present) Finite +	Predicator	Adjunct
	Res-	Mood Block			-idue
Textual	Textual	Experiential	Rheme		
	Theme				

Cl. 29—Active/ Independent/ Unmarked Declarative/ Give Info/

Cl. Complex 9 {I} {am} shouting, Cl. 30

Experiential	{Participant: Sayer}	Process: Verbal		Projected
Interpersonal	{Subject}	{(Present) Finite +}	Predicator	Complement
	{Mood Block}		Residue	
Textual	{Experiential Theme}	Rheme		

Cl. 30 & Cl. 31 (Repeated Text)—Active/ Independent/ Unmarked Imperative/ Demand Goods-and-Services/

Cl. Complex 9 {Someone} “Help me!

Experiential	{Participant: Actor}	Process: Material		Goal
Interpersonal	{Subject}	(Present) Finite +	Predicator	Complement
	Mood Block		Residue	
Textual	{Theme}	Theme {Rheme}		

Cl. 32—Active/ Independent/ Unmarked Declarative/ Give Info/

Cl. Complex 9 They are trying to kill me!”

Experiential	Participant: Behavior	Process: Behaviour		Range	
Interpersonal	Subject	(Present) Finite +	Predicator	Adjunct	Complement
	Mood Block		Residue		
Textual	Experiential Theme	Rheme			

*He wakes up abruptly.*

LADY ST. HELIER:

Cl. 33—Active/ Independent/ Unmarked Declarative/ Give Info (Implied Demand Goods-and-Services)/

Cl. Complex 10 My goodness, Bishop, you ’ll never get any rest [[Cl. 34]].

Experiential		Participant: Senser	Process: Mental			Phenomeon
Interpersonal	Adjunct	Subject	(Possibility; Present) Finite -	Mood Adjunct	Predicator	Complement
	Res-	Mood Block			-idue	
Textual	Interpersonal	Experiential	Rheme			
	Theme					

Cl. 34—Active/ Dependent/ Unmarked Declarative/ Give Info (Implied Demand Goods-and-Services)/  
 Cl. Complex 10 {while} {you} {are} screaming at the top of your lungs like that.

Experiential		{Participant: Behaver}	Process: Behaviour		Range
Interpersonal	{Conjunctive Adjunct}	{Subject}	{{(Present) Finite +}	Predicator	Adjunct
	{Res-}	Mood Block		-idue	
Textual	{Textual}	{Experiential}	Rheme		
	{Theme}				

BISHOP: *(to the audience)*

Cl. 35—Active/ Independent/ Marked Declarative/ Give Info/  
 Cl. Complex 11 In front of me was a face [[Cl. 36]].

Experiential	Attribute	Process: Relational/ Attributive		Carrier	Attribute
Interpersonal	Adjunct	(Past) Finite +	Predicator	Subject	Complement
	Res-	Mood Block	-idue		
Textual	Experiential Theme	Rheme			

Cl. 36—Active/ Dependent/ Unmarked Declarative/ Give Info/  
 Cl. Complex 11 I 'd never seen before.

Experiential	Participant: Senser	Process: Mental		Circumstance: Extent	
Interpersonal	Subject	(Possibility; Past) Finite -	Mood Adjunct	Predicator	Adjunct
	Mood Block		Residue		
Textual	Experiential Theme	Rheme			

Cl. 37—Active/ Dependent/ Marked Declarative/ Give Info/  
 Cl. Complex 12 {It} {was} Very old, female, [[Cl. 38]], [[Cl. 39]]  
 [[Cl. 40]].

Experiential	{Participant: Carrier}	{Process: Relational/ Attributive}		Attribute	
Interpersonal	{Subject}	{{(Past) Finite +}	{Predicator}	Complement	
	{Mood Block}		Residue		
Textual	{Experiential Theme}	Theme {Rheme}			



Cl. 42—Active/ Independent/ Unmarked Declarative/ Give Info/

Cl. Complex 13      Of course                      you    are,

Experiential		Participant: Carrier	Process: Relational/ Attributive	
Interpersonal	Adjunct	Subject	(Present) Finite +	Predicator
	Mood Block			-idue
Textual	Interpersonal	Experiential	Rheme	
	Theme			

Cl. 43—Active/ Independent/ Unmarked Declarative/ Give Info/

Cl. Complex 13      the resemblance                      is    quite startling.

Experiential	Participant: Carrier	Process: Relational/ Attributive		Attribute
Interpersonal	Subject	(Present) Finite +	Predicator	Complement
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 44—Active/ Independent/ Unmarked Declarative/ Give Info/

Your father                      was    a loyal supporter of a very dear friend of mind, Sir  
Wilfred Laurier.

Experiential	Participant: Carrier	Process: Relational/ Attributive		Attribute
Interpersonal	Subject	(Past) Finite +	Predicator	Complement
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 45—Active/ Dependent/ Unmarked Declarative/ Give Info/

Cl. Complex 14      It    was    in this connection [[Cl. 46]].

Experiential	Participant: Carrier	Process: Relational/ Attributive		Attribute: Circumstance: Location
Interpersonal	Subject	(Past) Finite +	Predicator	Adjunct
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 46—Active/ Independent/ Unmarked Declarative/ Give Info/  
Cl. Complex 14 I met your father in Ottawa.

Experiential	Participant: Behaver	Process: Behaviour		Range	Circumstance: Location
Interpersonal	Subject	(Past) Finite +	Predicator	Complement	Adjunct
	Mood Block		Residue		
Textual	Experiential Theme	Rheme			

(She zeroes in on BISHOP.)

Cl. 47—Active/ Independent/ Unmarked Declarative/ Give Info (Implied Demand Goods-and-Services)/  
A gaping mouth is most impolite, Bishop.

Experiential	Participant: Carrier	Process: Relational/ Attributive		Attribute	
Interpersonal	Subject	(Present) Finite +	Predicator	Complement	
	Mood Block		Residue		
Textual	Experiential Theme	Rheme			

Cl. 48—Active/ Independent/ Unmarked Declarative/ Give Info/

No, I am not clairvoyant.

Experiential		Participant: Carrier	Process: Relational/ Attributive		Attribute
Interpersonal	Adjunct	Subject	(Present) Finite -	Predicator	Complement
	Res-	Mood Block		-idue	
Textual	Interpersonal	Experiential	Rheme		
	Theme				

Cl. 49—Active/ Independent/ Unmarked Declarative/ Give Info/

I am Lady St. Helier.

Experiential	Participant: Identified	Process: Relational/ Identifying		Identifier
Interpersonal	Subject	(Present) Finite +	Predicator	Complement
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 50—Active/ Dependent/ Marked Declarative/ Give Info/

Cl. Complex  
15

{I}

{am}

{a} Reform Alderman, poetess, friend of Churchill,

Experiential	{Participant: Identified}	{Process: Relational/ Identifying}		Identifier
Interpersonal	{Subject}	{(Present) Finite +}	{Predicator}	Complement
	{Mood Block}		Residue	
Textual	{Experiential Theme}	Rheme		

Cl. 51—Active/ Dependent/ Unmarked Declarative/ Give Info/

Cl. Complex  
15

and

the woman

who

shall

save

your life.

Experiential		Participant: Actor		Process: Material	Goal	
Interpersonal	Adjunct	Subject	Wh-Adjunct	(Probability; Present) Finite +	Predicator	Complement
	Res-	Mood Block			-idue	
Textual	Textual	Experiential	Rheme			
	Theme					

BISHOP: (*speechless*)

Cl. 52—Active/ Independent/ Unmarked Declarative/ Give Info/

Ahh ... oh ... mmmm Ahhh ...

Experiential	Verbiage				
Interpersonal	Comment Adjunct				
	Residue				
Textual	Interpersonal Theme				

LADY ST. HELIER:

Cl. 53—Active/ Independent/ Marked Declarative/ Give Info (Implied Demand Goods-and-Services)

{That}

{is}

Enough of this  
gay banter,

Bishop.

Experiential	{Participant: Identifier}	{Process: Relational/ Identifying}		Identified	
Interpersonal	{Subject}	{(Present) Finite +}	{Predicator}	Complement	
	{Mood Block}		Residue		
Textual	{Experiential Theme}	Theme {Rheme}			





Cl. 58—Active/ Dependent/ Unmarked Declarative/ Give Info/  
Cl. Complex 17 {who} {is} behaving

like cannon fodder.

Experiential	{Participant: Behaver}	Process: Behaviour		Range
Interpersonal	{Subject}	{(Present) Finite +}	Predicator	Adjunct
	{Mood Block}		Residue	
Textual	{Experiential Theme}	Rheme		

Cl. 59—Active/ Independent/ Marked Declarative/ Give Info/

Cl. Complex 18

{These}

{are}

Perfectly acceptable characteristics

in a Canadian,

Experiential	{Participant: Carrier}	{Process: Relational/ Attributive}		Attribute	Circumstance: Location
Interpersonal	{Subject}	{(Modal) Finite +/-}	{Predicator}	Complement	Adjunct
	{Mood Block}		Residue		
Textual	{Experiential Theme}	Theme {Rheme}			

Cl. 60—Active/ Dependent/ Unmarked Declarative/ Give Info/

Cl. Complex 18

but

you

are

different.

Experiential		Participant: Carrier	Process: Relational/ Attributive		Attribute
Interpersonal	Adjunct	Subject	(Present) Finite -	Predicator	Adjunct
	Res-	Mood Block		-idue	
Textual	Textual	Experiential	Rheme		
	Theme				

Cl.61—Active/ Independent/ Unmarked Declarative/ Give Info/

Cl. Complex 19

You

are

a gifted Canadian [[Cl. 61]]

Experiential	Participant: Carrier	Process: Relational/ Attributive		Attribute
Interpersonal	Subject	(Present) Finite +	Predicator	Complement
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		



Cl.65—Active/ Independent/ Marked Declarative/ Demand Goods-and-Services/

Cl. Complex 20 Promptly, at three o'clock on that afternoon, you will present yourself before my door at Portland Place, [[Cl. 66]], [[Cl. 67]].

Experiential		Circumstance: Location	Participant: Behavior	Process: Behaviour		Goal	Circumstance: Location
Interpersonal	Comment Adjunct	Adjunct	Subject	(Probability; Future) Finite +	Predicator	Complement	Adjunct
	Res-		Mood Block		-idue		
Textual	Interpersonal		Experiential	Rheme			
	Theme						

Cl.66—Active/ Independent/ Marked Declarative/ Demand Goods-and-Services/

Cl. Complex 20 {You} {will} {be} dressed for tea [[Cl. 67]]

Experiential	{Participant: Carrier}	{Process: Relational/ Attributive}		Attribute	Circumstance: Manner
Interpersonal	{Subject}	{(Probability; future) Finite +}	{Predicator}	Complement	Adjunct
	{Mood Block}		Residue		
Textual	{Experiential Theme}	Theme {Rheme}			

Cl.67—Active/ Dependent/ Marked Declarative/ Demand Goods-and-Services/

Cl. Complex 20 and {you} {will} {be} in a positive frame of mind.

Experiential		{Participant: Carrier}	{Process: Relational/ Attributive}		Circumstantial Attribute
Interpersonal	Conjunctive Adjunct	{Subject}	{(Probability; Future) Finite +}	{Predicator}	Adjunct
		{Mood Block}		Residue	
Textual	Textual	{Experiential}	Rheme		
	Theme				

Cl.68—Active/ Independent/ Unmarked Interrogative/ Demand Information/

Do I make myself clear?

Experiential		Participant: Actor	Process: Material		Goal
Interpersonal	(Present) Finite +	Subject	Predicator		Complement
	Mood Block		Residue		
Textual	Interpersonal	Experiential	Rheme		

	Theme	
--	-------	--

Cl.69—Active/ Independent/ Marked Declarative/ Give Info/  
 {That} {is}

Good.

Experiential	{Participant: Carrier}	{Process: Relational/ Attributive}		Attribute
Interpersonal	{Subject}	{(Present) Finite +}	{Predicator}	Complement
	{Mood Block}		Residue	
Textual	{Experiential Theme}	Theme {Rheme}		

Cl. 70—Active/ Independent/ Unmarked Declarative/ Demand Goods-and-Services/  
 Please be punctual,

Mr. Bishop.

Experiential		Process: Behaviour		Range	Participant: Behaver
Interpersonal	Comment Adjunct	(Future) Finite +	Predicator	Adjunct	Subject
		Mood	Residue		Block
Textual	Interpersonal Theme	Rheme			

BISHOP: (to the audience)

Cl.71—Active/ Independent/ Unmarked Declarative/ Give Info/  
 Cl. Complex 21 Well, Jeez, that old girl must have known something I didn't,

Experiential		Participant: Senser	Process: Mental		Phenomenon
Interpersonal	Comment Adjunct	Subject	(Probability; Past) Finite +	Predicator	Complement
		Mood Block		Residue	
Textual	Interpersonal	Experiential	Rheme		
	Theme				

Cl.72—Active/ Dependent/ Marked Declarative/ Give Info/  
 Cl. Complex 21 because, two weeks later, I 'm released from hospital.

Experiential		Circumstance: Location	Goal	Process: Material		Circumstance: Location
Interpersonal	Conjunctive Adjunct	Adjunct	Complement	(Present) Finite +	Predicator	Adjunct
		Res-		Mood Block	-idue	
Textual	Textual	Experiential		Rheme		
	Theme					

Cl. 73—Active/ Independent/ Marked Declarative/ Give Info/

Cl. Complex 22

Promptly, at three o'clock, I find myself in front of her door at Portland Place, in my best uniform, [[Cl. 74]].

Experiential		Circumstance : Location	Participant : Senser	Process: Mental		Phenomenon	Circumstance: Location
Interpersonal 1	Adjunct	Adjunct	Subject	(Present) Finite +	Predicator	Complement	Adjunct
				Mood Block		Residue	
Textual	Interpersonal	Experiential		Rheme			
	Theme						

Cl. 74—Active/ Dependent/ Unmarked Declarative/ Give Info/

Cl. Complex 22

{and} {I} {am} shining my shoes on my pants.

Experiential		{Participant: Actor}	Process: Material		Goal	Circumstance: Location
Interpersonal	{Conjunctive Adjunct}	{Subject}	{(Present) Finite +}	Predicator	Adjunct (Mood/ WH-)	Complement
	{Res-	{Mood Block}		-idue		
Textual	{Textual}	{Experiential}	Rheme			
	{Theme}					

Cl. 75—Passive/ Dependent/ Unmarked Declarative/ Give Info/

Cl. Complex 23

The door is opened by the biggest butler [[Cl. 76]].

Experiential	Goal	Process: Material		Participant: Actor		
Interpersonal	Subject	(Present) Finite +	Predicator	Adjunct		
	Mood Block			Residue		
Textual	Experiential Theme			Rheme		

Cl. 76—Active/ Dependent/ Unmarked Declarative/ Give Info/

Cl. Complex 23

I have ever seen.

Experiential	Participant: Senser	Process: Mental				
Interpersonal	Subject	(Possibility; Past) Finite +	Mood Adjunct	Predicator		
	Mood Block			Residue		
Textual	Experiential Theme			Rheme		

(He looks up and speaks to the butler.)

Cl. 77—Active/ Independent/ Unmarked Declarative/ Give Info/

Hi!

Experiential	Verbiage
Interpersonal	Residue
Textual	Interpersonal Theme

*The butler looks down at him with distaste, turns away and calls to LADY ST. HELIER.*

CEDRIC: (*calling*)

Cl. 78—Active/ Independent/ Unmarked Declarative/ Give Info/

Madam, the Canadian is here.

Experiential		Participant: Carrier	Process: Relational/ Attributive		Attribute
Interpersonal	Comment Adjunct	Subject	(Present) Finite +	Predicator	Complement
	Res-	Mood Block		-idue	
Textual	Interpersonal	Experiential	Rheme		
	Theme				

Cl. 79—Active/ Independent/ Unmarked Interrogative/ Demand Information/

Shall I show him in?

Experiential	Pro-	Participant: Actor	-cess: Material	Goal	Circumstance: Location
Interpersonal	(Future: Possibility) Finite +	Subject	Predicator	Complement	Adjunct
	Mood Block		Residue		
Textual	Interpersonal	Experiential	Rheme		
	Theme				

LADY ST. HELIER: (*from a distance*)

Cl. 80—Active/ Independent/ Unmarked Declarative/ Give Info (Implied Demand Goods-and-Services)/

Yes, Cedric, please. {do}

Experiential		Participant: Behavior		{Process: Behaviour}	
Interpersonal	Comment Adjunct	Subject	Comment Adjunct	{{(Present)Finite +}}	{Predicator}
	Re-	Mood Block	-si-	{Mood Block}	-due
Textual	Interpersonal			Rheme	
	Theme				

Cl. 81—Active/ Independent/ Unmarked Imperative/ Demand Goods-and-Services  
 {Cedric} Show him in.

Experiential	{Participant: Behaver}	Process: Behaviour		Goal	Range
Interpersonal	{Subject}	(Present) Finite +	Predicator	Complement	Adjunct
	Mood Block		Residue		
Textual	{Experiential Theme}	Rheme			

CEDRIC: *(turning his back to BISHOP)*

Cl.82—Active/ Independent/ Unmarked Imperative/ Demand Goods-and-Services  
 {You} Get in!

Experiential	{Participant: Behaver}	Process: Behaviour		Range	
Interpersonal	{Subject}	(Present) Finite +	Predicator	Adjunct	
	Mood Block		Residue		
Textual	{Experiential Theme}	Rheme			





Cl. 4—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 1 That as I am a Christian faithful man./

Experiential		Participant : Carrier	Process:Relational/ Attributive		Attribute	
Interpersonal	Conjunctive Adjunct	Subject	(Present) Finite +	Predicator	Adjunct (Mood/ WH-)	Complement
	Res-	Mood Block		-idue		
Textual	Textual	Experiential	Rheme			
	Theme					

Cl. 5—Active/ Independent/ Unmarked Declarative/ Give Info

Cl. Complex 1 I would not spend another such a night./

Experiential	Participant:Behaver		Process: Behaviour		Range	
Interpersonal	Subject		(Future; Probability) Finite -	Predicator	Complement	
	Mood Block			Residue		
Textual	Experiential Theme			Rheme		

Cl. 6—Passive/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 1 Though 't were [[to buy a world of happy days,]]/

Experiential		Token	Process: Relational/ Identifying		Value	
Interpersonal	Conjunctive Adjunct	Subject	(Past) Finite +	Predicator	Complement	
	Res-	Mood Block		-idue		
Textual	Textual	Experiential	Rheme			
	Theme					

Cl. 7—Active/ Independent/ Marked Declarative/ Give Info

Cl. Complex 1 So full of dismal terror was the time./

Experiential	Attribute		Process: Relational/ Attributive		Participant: Carrier	
Interpersonal	Complement		Predicator	(Past) Finite +	Subject	
	Residue			Mood Block		
Textual	Theme		Rheme			

BRAKENBURY

Cl. 8—Active/ Independent/ Unmarked Interrogative/ Demand Info

	What	was	your dream,	my lord?
Experiential	Participant: Token	Process: Relational/ Identifying		Participant: Token
Interpersonal	Wh- Adjunct	Predicator	(Present) Finite +	Subject
	Res-		Mood Block	
Textual	Textual Theme	Rheme		

Cl. 9—Active/ Independent/ Unmarked Declarative/ Give Info

Cl. Complex 2

	I	pray	you, [[Cl. 10.]]
Experiential	Participant: Sayer	Process: Verbal	
Interpersonal	Subject	(Present) Finite +	Predicator
	Mood Block		Residue
Textual	Experiential Theme	Rheme	

Cl. 10—Active/ Independent/ Unmarked Imperative/ Demand Goods-and-Services

Cl. Complex 2

	{you}	tell	me./
Experiential	{Participant: Sayer}	Process: Verbal	
Interpersonal	{Subject}	(Present) Finite +	Predicator
	Mood Block		Residue
Textual	{Experiential Theme}	Rheme	

CLARENCE

Cl. 11—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 3

	Methoughts	[[Cl. 12 - 19]],
Experiential	Participant: Senser	Process: Mental
Interpersonal	Subject	(Present) Finite +
	Mood Block	
Textual	Experiential Theme	Rheme

Cl. 12—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 3 that I had broken from the Tower, /

Experiential	Participant: Behavior	Process: Behaviour		Circumstance: Location
Interpersonal	Subject	(Past) Finite +	Predicator	Adjunct
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 13—Passive/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 3 And {I} was embarked [[to cross to Burgundy,]] /

Experiential		{Participant: Behavior}	Process: Behaviour	Goal	Circumstance: Location	
Interpersonal	Conjunctive Adjunct	{Subject}	(Past) Finite +	Predicator	Complement	Adjunct
	Res-	Mood Block		-idue		
Textual	Textual	{Experiential}	Rheme			
	Theme					

Cl. 14—Active/ Dependent/ Marked Declarative/ Give Info

Cl. Complex 3 And in my company {was} my brother Gloucester, /

Experiential		Circumstance: Location	{Process: Relational/ Attributive}	Participant: Carrier	
Interpersonal	Conjunctive Adjunct	Adjunct	{Predicator }	{(Past) Finite +}	Subject
	Residue			Mood Block	
Textual	Textual	Experiential	Rheme		
	Theme				

Cl. 15—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 3 Who from my cabin tempted [[me to walk/ Upon the hatches]]; /

Experiential	Participant: Sayer	Circumstance: Location	Process: Verbal	Receiver	Projected Clause	
Interpersonal	Subject	Adjunct	(Past) Finite +	Predicator	Complement	Adjunct
	Mood	Residue	Block	Residue		
Textual	Experiential	Interpersonal	Rheme			
	Theme					

Cl. 16—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 3                      me                                      to walk/                                      Upon the hatches;

Experiential	Participant: Behavior	Process: Behaviour	Range
Interpersonal	Subject	Predicator	Adjunct
	Mood Block	Residue	
Textual	Experiential Theme	Rheme	

Cl. 17—Active/ Independent/ Marked Declarative/ Give Info

Cl. Complex 3                      there                                      we                                      looked                                      toward England, /

Experiential	Circumstance: Location	Participant: Behavior	Process: Behaviour	Range	
Interpersonal	Adjunct	Subject	(Past) Finite +	Predicator	Adjunct
	Res-	Mood Block		-idue	
Textual	Interpersonal	Experiential	Rheme		
	Theme				

Cl. 18—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 3                      And                                      {we}                                      cited up                                      a thousand heavy times, /                                      During the wars of York and Lancaster/ [[Cl. 19]]

Experiential		{Participant: Sensor}	Process: Mental	Phenomenon	Circumstance: Location	
Interpersonal	Conjunctive Adjunct	{Subject}	(Past) Finite +	Predicator	Complement	Adjunct
	Res-	Mood Block		-idue		
Textual	Textual	{Experiential}	Rheme			
	Theme					

Cl. 19—Passive/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 3                      That                                      had                                      befallen                                      us.

Experiential	Participant: Actor	Process: Material	Goal	
Interpersonal	Subject	(Past) Finite +	Predicator	Complement
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 20—Active/ Independent/ Unmarked Declarative/ Give Info

Cl. Complex 4 As we paced along/ Upon the giddy footing of the hatches./

Experiential		Participant: Behaver	Process: Behaviour		Range
Interpersonal	Conjunctive Adjunct	Subject	(Past) Finite +	Predicator	Adjunct
	Res-	Mood Block		-idue	
Textual	Textual	Experiential	Rheme		
	Theme				

Cl. 21—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 4 Methought [[Cl. 22 - 24]]

Experiential	Participant: Senser	Process: Mental		Phenomenon
Interpersonal	Subject	(Past) Finite +	Predicator	Complement
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 22—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 4 that Gloucester stumbled,

Experiential	Participant: Behaver	Process: Behaviour		
Interpersonal	Subject	(Modal) Finite +/-		Predicator
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 23—Active/ Dependent/ Marked Declarative/ Give Info

Cl. Complex 4 and, in falling/ {he} Struck me

Experiential		Circumstance: Cause	{Participant: Behaver}	Process: Behaviour	Range	
Interpersonal	Conjunctive Adjunct	Complement	{Subject}	(Past) Finite +	Predicator	Complement
	Res-	Mood Block		-idue		
Textual	Textual	Experiential		Rheme		
	Theme					

Cl. 24—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 4            that                            thought                            [[to stay him]]            overboard./ Into the tumbling billows of the main.

Experiential	Participant: Senser	Process: Mental		Goal	Circumstance: Location
Interpersonal	Subject	(Past) Finite +	Predicator	Complement	Complement
	Mood Block		Residue		
Textual	Experiential Theme	Rheme			

Cl. 25—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 5            O Lord!                            Methought                            [[Cl. 26-28]]/

Experiential		Participant: Senser	Process: Mental		Phenomenon
Interpersonal	Comment Adjunct	Subject	(Past) Finite +	Predicator	Complement
	Res-	Mood Block		-idue	
Textual	Experiential Theme		Rheme		

Cl. 26—Active/ Independent/ Marked Declarative/ Give Info

Cl. Complex 5            what            pain            it            was            [[to drown,/]]

Experiential		Attribute	Participant: Carrier	Process: Relational/ Attributive		Participant: Carrier
Interpersonal	Wh- adjunct	Complement	Subject	Predicator	(Past) Finite +	Subject
	Residue		Mood Block	Residue	Mood Block	
Textual	Experiential Theme			Rheme		

Cl. 27—Active/ Independent/ Unmarked Declarative/ Give Info

Cl. Complex 5            What            dreadful noise of waters            {was}            in mine ears./

Experiential		Participant: Carrier	{Process: Relational/ Attributive}		Circumstantial Attribute
Interpersonal	Wh- Adjunct	Subject	{(Past) Finite +}	{Predicator}	Adjunct
	Res-	Mood Block		-idue	
Textual	Experiential Theme		Rheme		





Cl. 32—Passive/ Independent/ Marked Declarative/ Give Info  
Wedges of gold, great ouches, heaps of

Cl. Complex 6 pearl,/ Inestimable stones, unvalued {were} scattered in the bottom of the sea./  
jewels,/ All

Experiential	Goal	Process: Material		Circumstance: Location
Interpersonal	Complement	{(Past) Finite +}	Predicator	Adjunct
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 33—Active/ Independent/ Unmarked Declarative/ Give Info  
Cl. Complex 7 Some lay in dead men's skulls;

Experiential	Participant: Behavior	Process: Behaviour		Circumstance: Location
Interpersonal	Subject	(Past) Finite +	Predicator	Adjunct
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 34—Active/ Dependent/ Marked Declarative/ Give Info  
Cl. Complex 7 and, in those holes/ Where eyes did once inhabit,

Experiential		Circumstantial Attribute		Participant : Carrier	Process:	Circumstantial Attribute	Relational/ Attributive
Interpersonal	Conjunctive Adjunct	Adjunct	Wh-Adjunct	Subject	(Past) Finite +	Adjunct	Predicator
	Res-			Mood Block		-idue	
Textual	Textual	Experiential Theme		Rheme			

Cl. 35—Passive/ Dependent/ Unmarked Declarative/ Give Info  
Cl. Complex 7 there were crept—/

Experiential	Participant: Behavior	Process: Behaviour		
Interpersonal	Subject	(Past) Finite +		Predicator
	Mood Block			Residue
Textual	Experiential Theme	Rheme		

Cl. 36—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 7 As 't were in scorn of eyes— reflecting gems./

Experiential		Participant: Carrier	Process: Relational/ Attributive		Attribute	Participant: Carrier
Interpersonal	Conjunctive Adjunct	Subject	(Past) Finite +	Predicator	Adjunct	Subject
	Res-	Mood Block		-idue		
Textual	Textual	Experiential	Rheme			
	Theme					

Cl. 37—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 7 Which wooded the slimy bottom of the deep/

Experiential	Participant: Behavior		Process: Behaviour		Range	Circumstance: Location
Interpersonal	Subject		(Past) Finite +	Predicator	Complement	Adjunct
	Mood Block			Residue		
Textual	Textual Theme		Rheme			

Cl. 38—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 7 And {Which} mocked the dead bones [[Cl. 39]].

Experiential		{Participant: Bahaver}	Process: Behaviour		Range	
Interpersonal	Conjunctive Adjunct	Subject	(Past) Finite +	Predicator	Complement	
	Res-	Mood Block		-idue		
Textual	Textual	Experiential	Rheme			
	Theme					

Cl. 39—Passive/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 7 that lay scattered by./

Experiential	Participant: Behavior	Process: Behaviour		Range		
Interpersonal	Subject	(Past) Finite +	Predicator	Adjunct		
	Mood Block			Residue		
Textual	Experiential Theme		Rheme			

BRAKENBURY

Cl. 40—Active/ Independent/ Unmarked Interrogative/ Demand Info

	Had	you	such leisure	in the time of death/ [[To gaze upon the secrets of the deep?/]]	
Experiential	Process: Relational/Attributive		Participant: Carrier	Attribute	Circumstantial Attribute
Interpersonal	(Past) Finite +	Predicator	Subject	Adjunct	Adjunct
	Mood Block	Residue	Mood Block	Residue	
Textual	Experiential Theme				

CLARENCE

Cl. 41—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 8

Methought

[[Cl. 42-47]]

Experiential	Participant: Senser	Process: Mental		Phenomenon
Interpersonal	Subject	(Past) Finite +	Predicator	Complement
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 42—Active/ Independent/ Unmarked Declarative/ Give Info

Cl. Complex 8

I

had,

Experiential	Participant: Carrier		Process: Relational/ Attributive		
Interpersonal	Subject		(Past) Finite +	Predicator	
	Mood Block			Residue	
Textual	Experiential Theme		Rheme		

Cl. 43—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 8

and

often

did

I

strive/ [[To yield

the ghost,]]

Experiential		Circumstance: Location	Process: Behaviour	Participant: Behavior	Process: Behaviour	Range
Interpersonal	Conjunctive Adjunct	Modal Adjunct (Frequency)	(Past) Finite +	Subject	Predicator	Complement
	Res-	Mood Block			-idue	
Textual	Textual	Experiential			Rheme	
	Theme					

Cl. 44—Active/ Dependent/ Marked Declarative/ Give Info

Cl. Complex 8 but still the envious flood/ Stopped-in my soul,

Experiential		Circumstantial Attribute	Participant: Behavior	Behaviour		Range
Interpersonal	Conjunctive Adjunct	Adjunct	Subject	(Past) Finite +	Predicator	Adjunct
	Res-		Mood Block		-idue	
Textual	Textual	Experiential		Rheme		
	Theme					

Cl. 45—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 8 and {the envious flood} would not let it forth/ [[To find the empty, vast, and wandering air,]]

Experiential		{Participant: Behavior}	Process: Behaviour		Range	
Interpersonal	Conjunctive Adjunct	{Subject}	(Possibility; Past) Finite -	Predicator	Complement	
	Mood Block			Residue		
Textual	Textual	Experiential	Rheme			
	Theme					

Cl. 46—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 8 But {the envious flood} smothered it within my panting bulk,/

Experiential		{Participant: Behavior}	Process: Behaviour	Participant: Behavior	Circumstance: Location	
Interpersonal	Conjunctive Adjunct	Subject	(Past) Finite +	Predicator	Adjunct	
	Mood Block			Residue		
Textual	Textual	Experiential	Rheme			
	Theme					

Cl. 47—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 8 Who almost burst [[to belch it in the sea.]]

Experiential	Participant: Actor	Circumstance: Extent	Process: Material		Goal	Circumstance: Location
Interpersonal	Subject	Adjunct	(Past) Finite +	Predicator	Complement	Adjunct
	Mood	Residue	Block	Residue		
Textual	Experiential		Rheme			
	Theme					

BRAKENBURY

Cl. 48—Active/ Independent/ Unmarked Interrogative/ Demand Info

Awaked you not with this sore agony?/

Experiential	Process: Behaviour	Participant:	Circumstance: Cause
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Cl. 52—Active/ Dependent/ Unmarked Declarative/ Give Info  
 Cl. Complex 9

methought

Experiential	Participant: Senser		Process: Mental	
Interpersonal	Subject		(Past) Finite +	Predicator
	Mood Block		Residue	
Textual	Experiential Theme		Rheme	

Cl. 53—Active/ Dependent/ Unmarked Declarative/ Give Info  
 Cl. Complex 9

which poets write of/

Experiential	Goal	Participant: Actor	Process: Material	Circumstance: Cause	
Interpersonal	Complement	Subject	(Present) Finite +	Predicator	Adjunct
	Res-	Mood Block		-idue	
Textual	Experiential Theme		Rheme		

Cl. 54—Active/ Independent/ Unmarked Declarative/ Give Info

Cl. Complex 10 The first [[Cl. 55]]

Was

my great father-in-law, renowned  
 Warwick,/ [[Cl. 56]]

Experiential	Participant: Identifier	Process: Relational/ Identifying		Identified
Interpersonal	Subject	(Past) Finite +	Predicator	Complement
	Mood Block		Residue	
Textual	Experiential Theme		Rheme	

Cl. 55—Active/ Dependent/ Marked Declarative/ Give Info

Cl. Complex 10

that there did greet my stranger soul/

Experiential	Participant: Sayer	Circumstance: Location	Process: Verbal		Receiver
Interpersonal	Subject	Adjunct	(Past) Finite +	Predicator	Complement
	Mood	Residue	Block	Residue	
Textual	Experiential Theme		Rheme		

Cl. 56—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 10 Who cried aloud, [[Cl. 57]]/

Experiential	Participant: Sayer	Process: Verbal		Circumstance: Manner	Projected
Interpersonal	Subject	(Past) Finite +	Predicator	Adjunct	Complement
	Mood Block		Residue		
Textual	Experiential Theme	Rheme			

Cl. 57—Active/ Independent/ Unmarked Interrogative/ Give Info ( Demand Info)

Cl. Complex 10 “What scourge for perjury Can this dark monarchy afford false Clarence?”/

Experiential		Participant B:	Circumstance: Cause	Pro-	Participant A: Behavior	-cess: Behaviour	Goal
Interpersonal	Wh- Adjunct	Subject B	Adjunct	(Ability; Present) Finite +	Subject A	Predicator	Complement
	Res-		Mood Block			-idue	
Textual	Experiential Theme		Rheme				

Cl. 58—Active/ Dependent/ Marked Declarative/ Give Info

And so he vanished.

Experiential		Range	Participant: Behavior	Process: Behaviour	
Interpersonal	Conjunctive Adjunct	Adjunct	Subject	(Past) Finite +	Predicator
	Res-		Mood Block		
Textual	Textual	Experiential		Rheme	
	Theme				

Cl. 59—Active/ Independent/ Marked Declarative/ Give Info

Cl. Complex 11 Then came wandering by/ A shadow like an angel, with bright hair,/ Dabbled in blood,

Experiential	Circumstance: Location	Process: Behaviour		Participant: Behavior	Range
Interpersonal	Conjunctive Adjunct	Predicator	(Past) Finite +	Subject	Complement
	Residue		Mood Block		Residue
Textual	Textual Theme	Rheme			

Cl. 60—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 11 and he shrieked out aloud,/ [[Cl. 61-64]]

Experiential		Participant: Sayer	Process: Verbal		Circumstance: Manner	Projected
Interpersonal	Conjunctive Adjunct	Subject	(Past) Finite +	Predicator	Adjunct	Complement
	Res-	Mood Block	-idue			
Textual	Textual	Experiential	Rheme			
	Theme					

Cl. 61—Active/ Independent/ Unmarked Declarative/ Give Info

Cl. Complex 11 “Clarence is come:

Experiential	Participant: Carrier	Process: Relational/ Attributive		Attribute
Interpersonal	Subject	(Present) Finite +	Predicator	Complement
	Mood Block		Residue	
Textual	Experiential Theme		Rheme	

Cl. 62—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 11 false, fleeting, perjured Clarence,/ That stabbed me in the field by Tewksbury./

Experiential	Participant: Actor	Process: Material	Goal	Circumstance: Location	
Interpersonal	Subject	(Past) Finite +	Predicator	Complement	Adjunct
	Mood Block		Residue		
Textual	Experiential Theme		Rheme		

Cl. 63—Active/ Independent/ Unmarked Declarative/ Give Info (Demand Goods-and-Services)

Cl. Complex 11 Seize on him, Furies!

Experiential	Process: Material		Goal	Participant: Actor
Interpersonal	Predicator	(Present) Finite +	Complement	Subject
	Res-	Mood	-idue	Block
Textual	Experiential Theme			



Cl. 64—Active/ Independent/Unmarked Imperative/ Give Info

Cl. Complex 11 {You} take him unto torment!"/

Experiential	{Participant: Behavior}	Process: Behaviour		Range	
Interpersonal	{Subject}	(Present) Finite +	Predicator	Complement	Adjunct
	Mood Block		Residue		
Textual	Experiential Theme	Theme {Rheme}			

Cl. 65—Active/ Dependent/ Marked Declarative/ Give Info

Cl. Complex 12 With that, methoughts

Experiential	Circumstantial Phenomenon	Participant: Senser		Process: Mental	
Interpersonal	Adjunct	Subject	(Modal) Finite +	Predicator	
	Res-	Mood Block		-idue	
Textual	Experiential Theme		Rheme		

Cl. 66—Active/ Independent/ Unmarked Declarative/ Give Info

Cl. Complex 12 a legion of foul fiends/ Environed me,

Experiential	Participant: Behavior	Process: Behaviour		Range	
Interpersonal	Subject	(Past) Finite +	Predicator	Complement	
	Mood Block		Residue		
Textual	Experiential Theme	Rheme			

Cl. 67—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 12 and {they} howled in mine ears/ Such hideous cries

Experiential		{Participant: Behavior}	Process: Behaviour		Circumstance: Location	Range
Interpersonal	Conjunctive Adjunct	{Subject}	(Past) Finite +	Predicator	Adjunct	Complement
	Res-	Mood Block		-idue		
Textual	Textual	Experiential	Rheme			
	Theme					

Cl. 68—Active/ Dependent/ Marked Declarative/ Give Info  
 Cl. Complex 12 that with the very noise/ I trembling waked,

Experiential		Range	Participant: Behaver	Range	Process: Behaviour	
Interpersonal	Conjunctive Adjunct	Complement	Subject	Complement	(Past) Finite +	Predicator
	Re-		Mood	-si-	Block	-due
Textual	Textual	Experiential		Rheme		
	Theme					

Cl. 69—Active/ Dependent/ Marked Declarative/ Give Info  
 Cl. Complex 12 and for a season after/ {I} Could not believe

Experiential		Circumstance: Location	{Participant: Senser}	Process: Mental		
Interpersonal	Conjunctive Adjunct	Adjunct	{Subject}	(Ability; Past) Finite -	Predicator	
			Mood Block		Residue	
Textual	Textual	Experiential		Rheme		
	Theme					

Cl. 70—Active/ Dependent/ Unmarked Declarative/ Give Info  
 Cl. Complex 12 but that I was in hell./

Experiential		Participant: Existent	Process: Existential		Circumstance: Location
Interpersonal	Conjunctive Adjunct	Subject	(Past) Finite +	Predicator	Adjunct
		Mood Block		Residue	
Textual	Textual	Experiential		Rheme	
	Theme				

Cl. 71—Active/ Independent/ Unmarked Declarative/ Give Info  
 Cl. Complex 12 Such terrible impression made my dream./

Experiential	Attribute	Process: Relational/ Attributive		Participant: Carrier		
Interpersonal			Predicator	(Past) Finite +	Subject	
	Residue			Mood Block		
Textual	Experiential Theme		Rheme			

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Cl. 72—Active/ Independent/ Marked Declarative/ Give Info

Cl. Complex 13 {It} {is} No marvel, lord,

Experiential	{Participant: Carrier}	{Process: Relational/ Attributive}		Attribute	
Interpersonal	Subject	(Present) Finite +	Predicator	Complement	Comment Adjunct
	Mood Block	Residue			
Textual	Experiential Theme	Theme {Rheme}			

Cl. 73—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 13 though it affrighted you; /

Experiential		Participant: Actor	Process: Material		Goal
Interpersonal	Conjunctive Adjunct	Subject	(Past) Finite +	Predicator	Complement
	Res-	Mood Block		-idue	
Textual	Textual	Experiential	Rheme		
	Theme				

Cl. 74—Active/ Independent/ Unmarked Declarative/ Give Info

Cl. Complex 13 I am afraid, <<Cl. 75>>, [[to hear [[Cl. 76]] ]]. /

Experiential	Participant: Carrier	Process: Relational/ Attributive		Attribute
Interpersonal	Subject	(Present) Finite +	Predicator	Complement
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 75—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 13 methinks,

Experiential	Participant: Sensor		Process: Mental	
Interpersonal	Subject		(Present) Finite +	Predicator
	Mood Block			Residue
Textual	Experiential Theme		Rheme	



Cl. 80—Active/ Independent/ Unmarked Declarative/ Give Info

Cl. Complex 14      how                      he                      requites                      me./

Experiential	circumstance	Participant: Behaver	Process: Behaviour		Range
Interpersonal	Wh-Adjunct	Subject	(Present) Finite +	Predicator	Complement
		Mood Block		Residue	
Textual	Experiential Theme		Rheme		

Cl. 81—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 15      O God! If      my deep prayers      cannot appease      thee/

Experiential		Participant: Behaver	Process: Behaviour		Range
Interpersonal	Comment Adjunct	Subject	(Present; Ability) Finite -	Predicator	Complement
	Res-	Mood Block		-idue	
Textual	Interpersonal	Experiential	Rheme		
	Theme				

Cl. 82—Passive/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 15      But      thou      wilt be avenged      on my misdeeds./

Experiential		Participant: Behaver	Process: Behaviour		Range
Interpersonal	Conjunctive Adjunct	Subject	(Future; Probability) Finite +	Predicator	Complement
	Res-	Mood Block		-idue	
Textual	Textual	Experiential	Rheme		
	Theme				

Cl. 83—Active/ Independent/ Unmarked Declarative/ Demand Goods-and-Services

Cl. Complex 15      Yet      {God}      execute      thy wrath      in me alone./

Experiential		{Participant: Behaver}	Process: Behaviour		Range	Circumstance: Location
Interpersonal	Conjunctive Adjunct	{Subject}	(Present) Finite +	Predicator	Complement	Adjunct
	Res-	Mood Block		-idue		
Textual	Textual	{Experiential}	Rheme			
	Theme					

Cl. 84—Active/ Independent/ Unmarked Declarative/ Demand Goods-and-Services

O {God} spare my guiltless wife and my poor children./

Experiential		{Participant: Behaver}	Process: Behaviour		Range
Interpersonal	Comment Adjunct	{Subject}	(Present) Finite +	Predicator	Complement
	Res-	Mood Block		-idue	
Textual	Interpersonal		Rheme		
	Theme				

Cl. 85—Active/ Dependent/ Unmarked Declarative/ Demand Goods-and-Services

Cl. Complex 16 Keeper, I pray thee,

Experiential		Participant: Sayer	Process: Verbal		Verbiage
Interpersonal	Comment Adjunct	Subject	(Present) Finite +	Predicator	Complement
	Res-	Mood Block		-idue	
Textual	Interpersonal	Experiential	Rheme		
	Theme				

Cl. 86—Active/ Independent/ Unmarked Interrogative/ Demand Goods-and-Services

Cl. Complex 16 {Keeper} sit by me awhile./

Experiential	{Participant: Behaver}	Process: Behaviour		Range
Interpersonal	{Subject}	(Present) Finite +	Predicator	Adjunct
	Mood Block		Residue	
Textual	{Experiential Theme}	Rheme		

Cl. 87—Active/ Independent/ Unmarked Declarative/ Give Info

Cl. Complex 17 My soul is heavy,

Experiential	Participant: Carrier	Process: Relational/ Attributive		Attribute
Interpersonal	Subject	(Present) Finite +	Predicator	Complement
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 88—Active/ Dependent/ Unmarked Declarative/ Give Info  
 Cl. Complex 17 and I fain would sleep./

Experiential		Participant: Behavior	Range	Process: Behaviour	
Interpersonal	Conjunctive Adjunct	Subject	Adjunct	(Probability) Finite +	Predicator
	Re-	Mood	-si-	Block	-due
Textual	Textual	Experiential		Rheme	
		Theme			

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Cl. 89—Active/ Independent/ Unmarked Declarative/ Give Goods-and-Services

Experiential	Participant: Behavior	Process: Behaviour		Range
Interpersonal	Subject	(Future; Probability) Finite +	{Predicator}	Complement
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 90—Active/ Independent/ Unmarked Declarative/ Give Info

Experiential	Participant: Actor	Process: Material		Goal
Interpersonal	Subject	(Present) Finite +	Predicator	Complement
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

CLARENCE *sleeps*

Cl. 91—Active/ Independent/ Unmarked Declarative/ Give Info

Experiential	Participant: Actor	Process: Material		Goal
Interpersonal	Subject	(Present) Finite +	Predicator	Complement
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 92—Active/ Independent/ Unmarked Declarative/ Give Info

Cl. Complex 18 {Sorrow} Makes the night morning and the noon-tide night./

Experiential	{Participant: Actor}	Process: Material		Goal
Interpersonal	Subject	(Present) Finite +	Predicator	Complement
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 93—Active/ Independent/ Unmarked Declarative/ Give Info

Cl. Complex 19 Princes have but their titles for their glories,/ [[Cl. 94]]

Experiential	Participant: Possessor	Process: Relational/ Attributive		Attribute: Possessed
Interpersonal	Subject	(Present) Finite +	Predicator	Adjunct
	Mood Block		Residue	
Textual	Experiential Theme	Rheme		

Cl. 94—Active/ Independent/ Marked Declarative/ Give Info

Cl. Complex 19 {they} {are} An outward honour for an inward toil./

Experiential	{Participant: Carrier}	{Process: Relational/ Attributive}		Attribute
Interpersonal	{Subject}	{(Present) Finite +}	{Predicator}	Complement
	{Mood Block}		Residue	
Textual	{Experiential Theme}	Theme {Rheme}		

Cl. 95—Active/ Independent/ Marked Declarative/ Give Info

Cl. Complex 19 And for unfelt imaginations/ They often feel a world of restless cares;/

Experiential		Circumstance: Cause	Participant: Senser	Process: Perception	Phenomenon	
Interpersonal	Conjunctive Adjunct	Adjunct	Subject	(Present; Frequency) Finite +	Predicator	Complement
	Res-		Mood Block		-idue	
Textual	Textual	Experiential		Rheme		
	Theme					



Cl. 96—Active/ Dependent/ Marked Declarative/ Give Info

Cl. Complex 19      So that,      between their titles and low name./      There 's      [[Cl. 97]]

Experiential		Circumstance : Location	Participant: Existent	Process: Existential		Range
Interpersonal	Conjunctive Adjunct	Adjunct	Subject	(Present) Finite +	Predicator	Complement
				Mood Block		Residue
Textual	Textual	Experiential		Rheme		
	Theme					

Cl. 97—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 19      nothing      differs

Experiential	Participant: Carrier		Process: Relational/ Attributive			
Interpersonal	Subject		(Present) Finite +		Predicator	
	Mood Block				Residue	
Textual	Experiential Theme		Rheme			

Cl. 98—Active/ Dependent/ Unmarked Declarative/ Give Info

Cl. Complex 19      but      the outward fame./      {does differ}

Experiential		Participant: Behavior		{Process: Behaviour}		
Interpersonal	Conjunctive Adjunct	Subject		{(Present) Finite +}		{Predicator}
	Residue	{Mood Block}				{Residue}
Textual	Textual	Experiential		Rheme		
	Theme					

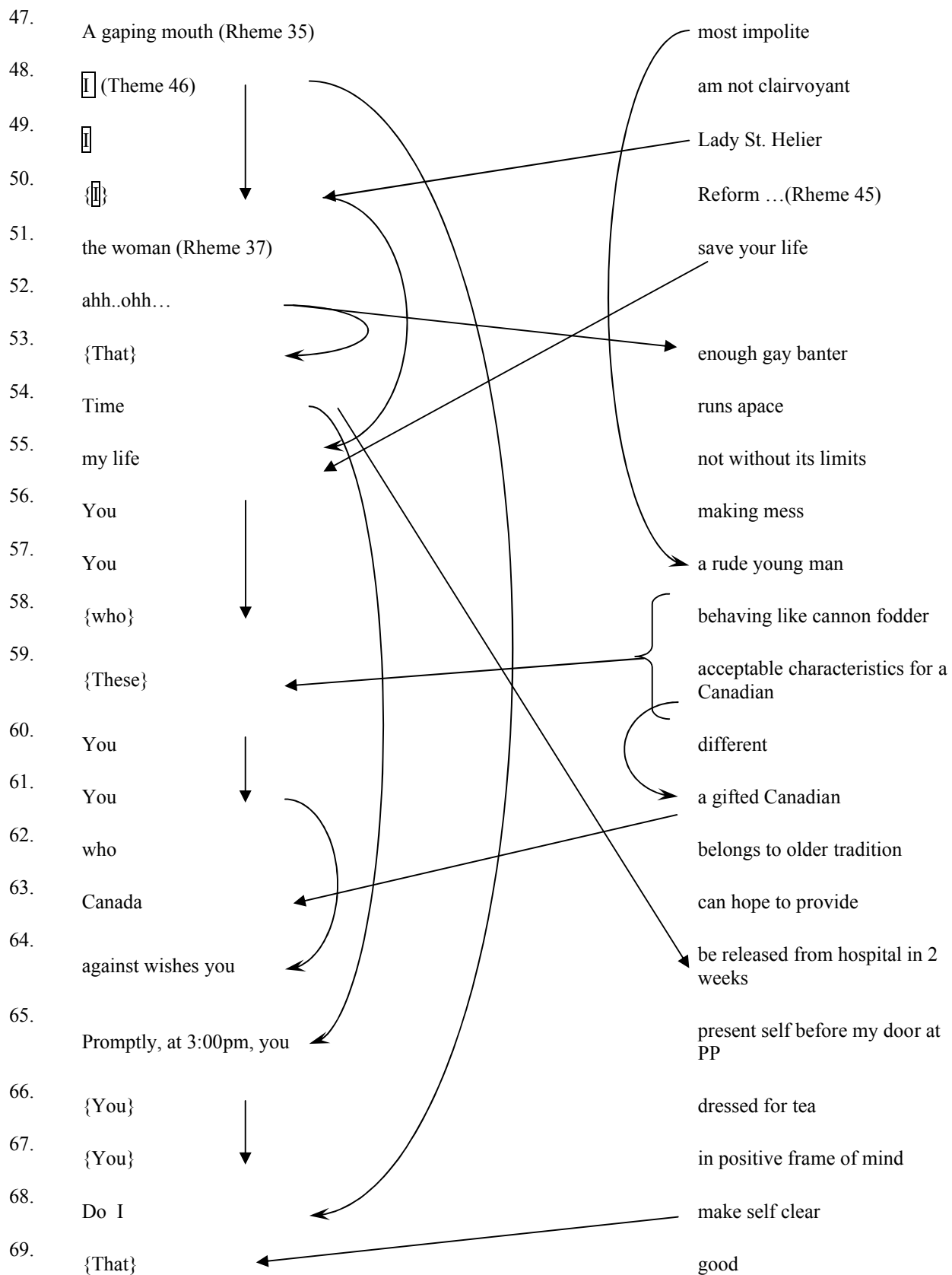
### 6.4 Appendix 4: Thematic Progression Analysis

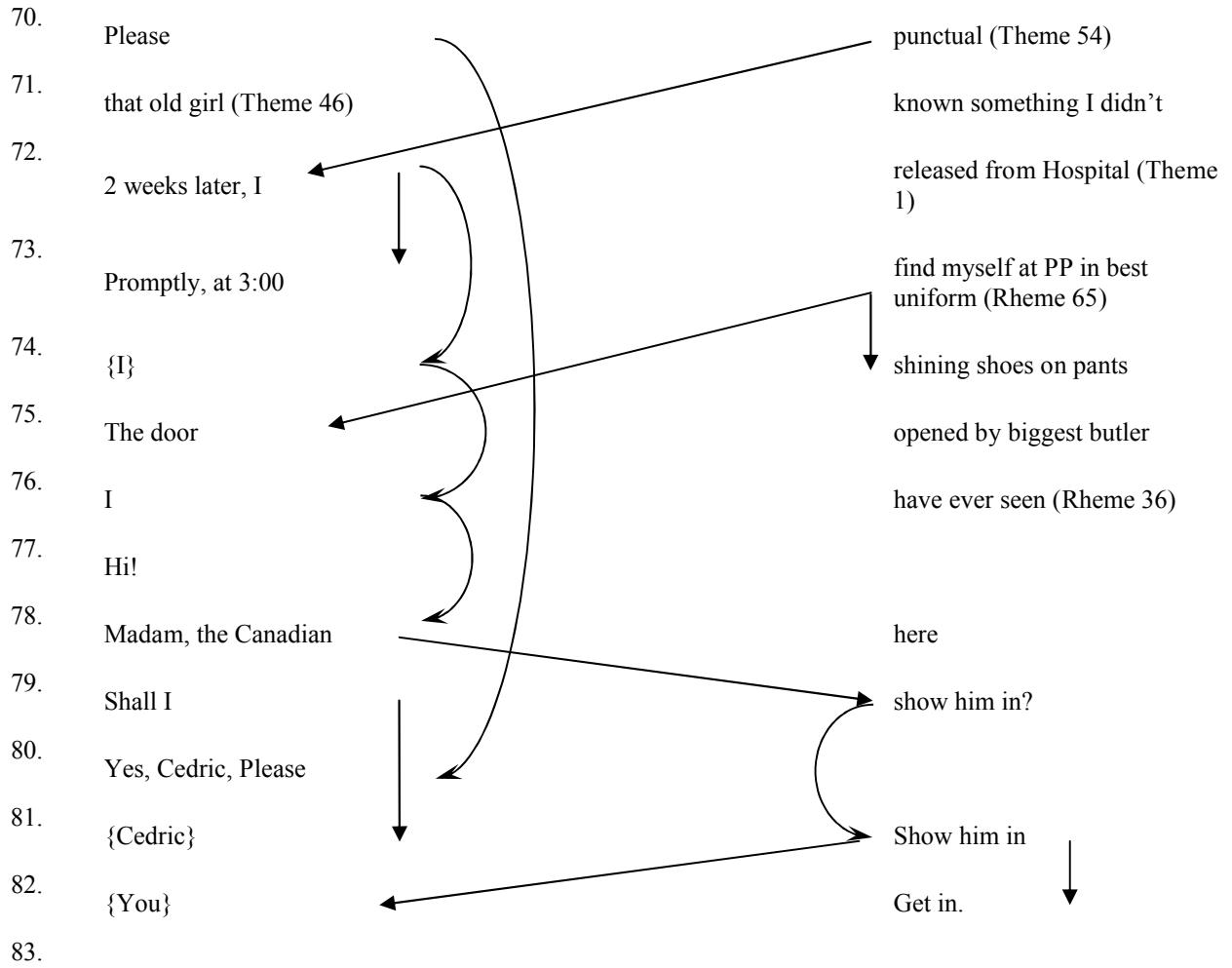
Cl.	Theme	Rheme
1.	Hospital	nice
2.	People	shoot
3.	People	drop things
4.	I	thought
5.	it	nice way to spend war
6.	I	slept 3 days
7.	I	nightmare
8.	{It}	terrible dream
9.	I	in Grand Hotel Lobby
10.	The band	playing military music
11.	the lobby	full of E & G soldiers
12.	They	dancing together
13.	their medals	jingle like sleighbells
14.	the sound	deafening
15.	I	to get out
16.	I	to run
17.	my knee	underneath me
18.	I	get up
19.	I	kicked in the stomach by P boot
20.	I	turn to run
21.	I	kicked in the stomach by E boot
22.	I	turn around

The diagram illustrates thematic progression analysis with arrows indicating relationships between themes and rhemes across clauses. Key features include:

- Vertical arrows:** Pointing down from Theme to Rheme in clauses 2, 3, 6, 7, 13, and 15.
- Curved arrows:**
  - From Rheme of clause 1 to Theme of clause 2.
  - From Rheme of clause 2 to Theme of clause 3.
  - From Rheme of clause 3 to Theme of clause 4.
  - From Rheme of clause 4 to Theme of clause 5.
  - From Rheme of clause 5 to Theme of clause 6.
  - From Rheme of clause 6 to Theme of clause 7.
  - From Rheme of clause 7 to Theme of clause 8.
  - From Rheme of clause 8 to Theme of clause 9.
  - From Rheme of clause 9 to Theme of clause 10.
  - From Rheme of clause 10 to Theme of clause 11.
  - From Rheme of clause 11 to Theme of clause 12.
  - From Rheme of clause 12 to Theme of clause 13.
  - From Rheme of clause 13 to Theme of clause 14.
  - From Rheme of clause 14 to Theme of clause 15.
  - From Rheme of clause 15 to Theme of clause 16.
  - From Rheme of clause 16 to Theme of clause 17.
  - From Rheme of clause 17 to Theme of clause 18.
  - From Rheme of clause 18 to Theme of clause 19.
  - From Rheme of clause 19 to Theme of clause 20.
  - From Rheme of clause 20 to Theme of clause 21.
  - From Rheme of clause 21 to Theme of clause 22.
- Diagonal arrows:**
  - From Rheme of clause 9 to Theme of clause 10.
  - From Rheme of clause 10 to Theme of clause 11.
  - From Rheme of clause 11 to Theme of clause 12.
  - From Rheme of clause 12 to Theme of clause 13.
  - From Rheme of clause 13 to Theme of clause 14.
  - From Rheme of clause 14 to Theme of clause 15.
  - From Rheme of clause 15 to Theme of clause 16.
  - From Rheme of clause 16 to Theme of clause 17.
  - From Rheme of clause 17 to Theme of clause 18.
  - From Rheme of clause 18 to Theme of clause 19.
  - From Rheme of clause 19 to Theme of clause 20.
  - From Rheme of clause 20 to Theme of clause 21.
  - From Rheme of clause 21 to Theme of clause 22.
- Groupings:**
  - Themes of clauses 2 and 3 are grouped by a bracket.
  - Themes of clauses 16, 17, 18, 19, 20, 21, and 22 are grouped by a large vertical arrow pointing down.







Cl.	Theme	Rheme
1.	Why looks Your Grace	so heavily
2.	O I	passed miserable night
3.	{it}	full of ugly sights, of ghastly dreams
4.	I	Christian, faithful man
5.	I	spend another such night
6.	though it	to buy a world of happy days
7.	full of dismal terror	the time
8.	What	your dream
9.	I	pray you
10.	{you}	tell
11.	Me	thought
12.	I	broken from tower
13.	I	embarked to cross to Burgundy
14.	in my company	my brother Gloucester
15.	who from my cabin	tempted
16.	me	to walk upon the hatches
17.	thence we	looked toward England
18.	{we}	cited up 1000 fearful times during wars
19.	that	had befallen us
20.	we	paced upon hatches
21.	me	thought

The diagram illustrates the flow of information between clauses. Arrows point from rhemes in one clause to themes in another, showing how information is transferred. Curved arrows within a clause indicate thematic relations (e.g., Theme to Rheme or Rheme to Theme).

