Transitivity System in Two Selected Literary Texts :
A Discourse Analysis Study

By
Rusul Dawood Salman Al-Nasrawi
Dept. of Energy Engineering / College of Al-Mussaiyib Engineering/ University of Babylon
Iraq/Babylon
Mob.07724381900
Rusul2016dawood@gmail.com

Abstract

The present study investigates the Transitivity System in literary discourse from a discourse analysis perspective. The study aims at inspecting Transitivity System in construing different types of meanings in the two selected literary texts . To achieve the aims, Halliday's Transitivity model (2014) is used to analyse two selected literary texts . According to Halliday's Transitivity model, there are three fundamental components of a clause which are: participant, process, and circumstance. The study hypothesizes that: (1) Each literary text has a different dominant type of processes . (2) Some circumstances may act as participants. To verify these hypotheses, the two selected literary texts are analysed quantitatively and qualitatively based on the Hallidian model. The study reveals that both texts are of the same dominant type of process and hence refute the hypothesis. Moreover, the study concludes that some circumstances can serve as participants.

Introductory Remarks

Language functions are the focus of systemic functional linguistics. Halliday makes the supposition that language is contained within the semiotic system. It implies that language is fundamentally a system and a tool for introducing the elements of speakers to develop meaning. As a result, language structure is seen as a system of alternatives. The function of language use is the major point here, and the structure is a tool used to transmit this purpose (Fontaine, 2013: 4-5). As consequence, language construction has less impact. The social context we live in is closely related to how language works. Halliday traces human experience in the environment through several processes in an effort to shed more light on this link. As a result, Halliday develops a functional theory based on the ideational, interpersonal, and textual metafunctions. These metafunctions aid the linguistic analysis. The framework of the language follows the fundamentals of functionalism (Halliday & Matthiessen, 2004: 29, 31).

Ideational metafunction, a fundamental component of language interpretation, embraces the experiential submit function, whose primary focus is on human experiences, both internal and external, as grasped by the Transitivity System. Process, participant, and circumstance are the

three main components that collectively make up a clause. In transitivity analysis, the clause's components are examined in accordance with their intended meaning, predominantly based on the method for identifying participants. Since the process determines the participant's nature, it is viewed as the director of the clause interpretation (Halliday & Matthiessen, 2014: 212).

1.1 The Statement of the Problem

Clauses are used by the Transitivity System to interpret their structure. In the context of transitivity, clause structure can be classified into three main categories: process, participant, and circumstance. These categories are tightly linked to each other. During the analysis of the texts by employing the Transitivity System, a number of problems may be appeared. In actuality, there are two kinds of processes : major process includes (material, mental, relational) and minor process includes (verbal, behavioural, and existential) . There are certain participants for each kind of process. One of these essential problems is meaning . Process types are determined by their meaning.

Depending on the participants, a process' categorization may occasionally change, regardless of what the process means. This case arises when the participant's meaning is inappropriate for the category of process types that do not include this type of participant. As a result, the procedure needs to be related to another category that recognizes the participant's meaning. Another significant problem with the interpretation is the function of tense. Except for some processes that can be modified in all tenses, each process type has its own tense. The problem that arises is when a process is formed in a tense that is not appropriate for it whether it can be changed or be attached to another type .

In literary texts, the use of complicated and rhetorical clauses is a task that comes to the surface. Contrary to scientific documents, for instance, literary texts are written differently from other types of texts. The literature makes extensive use of complex and rhetorical sentences. These clauses provide some interpreting difficulties and problems.

1.2 Aims of the Study

The study aims at:

1. Identifying the most dominant type of process in each text.

2. Assigning the participant types in the selected texts.

1.3 Hypotheses of the Study

It is hypothesized that:

  1. Each literary text has a different dominant type of process.

  2. Some circumstances may act as participants.

1.4 Procedures of the Study

 The study follows the subsequent procedures:

1. Reviewing the literature of SFL and the Transitivity System.

2. Demonstrating the selected analytical framework proposed by Halliday and Matthiessen in their book "An Introduction to Functional Grammar, 2014"

3. Reviewing a summary of the selected literary texts with an elaboration of the research methodology adopted.

4. Analysing the data following the analysis model, discussing the findings and giving conclusions.

1.5 Limits of the Study

The scope of this study is limited to investigating Transitivity System from a discourse analysis standpoint. The theory of Halliday and Matthiessen, which was first presented in their book "An Introduction to Functional Grammar; 2014" functioned as the study's model. Two literary texts were chosen as the data for the Transitivity analysis application . In 1908, American author Olivia Dunbar published the short story of **"The Shell of Sense,"** , and in 1911, Canadian author Stephen Leacock published the novel of **"Caroline's Christmas,"** as they share the same style .

1.6 Value of the Study

This study is predicted to be important for those who interested in discourse analysis. It is also useful for linguists that are interested in anlyzing the literary texts .

<div align="center">

Section One

Literature Review

</div>

2.1 Systemic Functional Grammar (SFG)

Michael Alexander Kirkwood Halliday, a British linguist, established the theory of systemic functional grammar to describe how to use language in context for social interaction (Gerot & Wignell, 1994: V).

The grammar used by Halliday demonstrates that there is a consistent relationship between words used by individuals and their intended meaning. To get a clear understanding of language's systematic use, a study of language's form isolated is insufficient. This can be accomplished by looking at language from a different perspective to understand its varied functions (Ibid).

Systemic functional grammar actually highlights discourse analysis (i.e. *the study of linguistic sequences longer than a single sentence and forms of meaningful communication examining the structural organization and the functions of these structures*). Discourse analysis (DA) was not

well publishized in the 1970s. Halliday separates his theory into three fundamental functions, or as they are known as metafunctions, which are crucial for grammatical organization in order to dive deeper into Hallidayan theory and discover its relationship to discourse analysis (Leistyna & Meyer, 2003:42).

 The first metafunction is ideational, which introduces concepts connected to the external world and employs language to convey the speaker's cocept of their own inner reality. According to this metafunction, the speaker is probably a monitor (Ibid).

Interpersonal is the second metafunction , which makes it simpler to engage in social and interpersonal interactions. It examines the function and objective of discourse participants. In addition, Halliday describes interpersonal as the language of a person's participation in society. It displays the speaker's   participation, performanve , and involvement in speeches (Ibid).

The textual metafunction, which includes ideas and involvements that must be tied to the context, is the third and final metafunction. The link between language and circumstance in both verbal and nonverbal elements is demonstrated by the textual metafunction. (Angermuller et al., 2014: 263). Accordingly, five resources-reference conjunction, substitution, ellipsis , and lexical cohesion—are found to be fundamental elements of cohesion.

Ideation is the strategy that ideational metafunction addresses in relation to ideational metafunction, which is a grammatical tool (resource) for understanding inner and outward experience. The main grammatical network in use is transitivity, a framework for understanding the continuity and flow of human experience as constructional production.

2.2 Transitivity System

Systemic functional linguistics is a theory initiated by Michael Halliday. Halliday classified his theory into three basic metafunctions: ideational, interpersonal and textual. The   major grammatical network that is used in ideational metafunction is transitivity, the system of interpreting the human experiences (Halliday&Matthiessen, 2014:13). Unlike the traditional concept of transitivity that emphasizes the demand of a direct object, the concentration of Hallidayan transitivity is on the lexical meaning of verbs (Bandstra,2008:9). Accordingly, this system consists of six types of processes: material, mental, relational, behavioural, verbal, and existential. Each one carries its own meaning, role, and function. Clauses are classified according to these processes by revealing the actions or relations between participants (Eggins,2004:249).

2.2.1 Types of Processes

2.2.1.1 Material Processes

According to their definition as "processes of doing and happening," material processes interpret a quantity of change in the stream of occurrences that denote physical energy. The participant is the source of this physical energy, which is, in conventional language , the **"logical subject."** Participants in a material prose include the following:

1. **The actor** brings about the unfolding over time. Such a structure describes the events that are taking place.

     e.g. **Jack** played tennis last night (actor).

2. *The goal* of the actor is effective in doing processes. The actor's grammatical function is a subject that is required in transitive clauses. (Halliday & Matthiessen, 2004: 179-180).

e.g. Jack gave Rose some a bit of advice (goal).

3. Beneficiary, which serves as either **client** or **recipient**:

e.g. John made a doll for Mary (client)

e.g. Tom gave the keys to me (recipient)

Halliday and Matthiessen (2004: 187-189) state material verbs, like build , escape , trim, glitter, roar, pave, whiten, dress, stretch ,send, jump, melt, etc.

4. Attribute According to Thompson (2014:121), a participant cannot act as a subject but can describe a condition.

e.g. Johnson was shot dead in a New York supermarket yesterday. (attribute).

5. The scope of a material clause is not affected by the performance of the process but it constrates on the domain over which the process takes place in addition to that it construes the process itself either in general or specific terms.

e.g. Thet crossed the mountain (scope) .

2.2.1.2 Mental Processes

Mental processes—declared by Halliday as conscious processes—include internal experience processes. It's challenging to interpret such an experience because it's a complexity. (Webster, 2004:374). Aspects of the inner, mental, and psychological state covered by these processes include desires or wants (e.g., wish, decide), feeling (e.g., love, detest), perception (e.g.perceive, sense, hear, etc), and cognition (e.g., know, consider, etc.). The individuals are involved in the mental processes as follows:

1. **Senser** is the participant who applies a particular experience to the test (Perez, 2007: 73). Due to the necessity to sense, think, feel, experience, and want, Halliday and Matthiessen

(2014:249–252) postulate that the sensor is a conscious human-like being. It cannot be grammatically represented by it; only by the pronouns he or she can.

e.g. **"She (senser) feels (process: mental) his deep pain (phenomenon)."**

2. **A phenomenon** as a participant demonstrates that the purpose of desire, feeling, perception, and thought is the object itself.

e.g. **"His intelligence (phenomenon) amazes (process: mental) me (senser)".**

2.2.1.3 Relational Processes

According to Lemmens (1998:39),**'semiotic relations'** are identified by relational processes. The **"having and being"** processes are the third important kind. The simple present or past forms of **"be"** and **"have"** are the most often employed verbs here. Attributive and identifying clause modes each separately denote a relation (Halliday & Matthiessen, 2004:215). Participants of this kind are those who belong to the same group and are connected through attributional clauses.

1. **Carrier** a participant serves as the subject, which is required, and the complement is brought out as an attribute (Lock, 1996:126). Since it bears the attribute, the participant is known as a carrier.

2. **Attribute** participant is an adjective that represents the carrier, and occasionally a nominal group creates it.

e.g. "When you arrived, Jenny **(Carrier)** was **(process: relational)** asleep **(attribute)**, Emma **(carrier)** in a bad mood to meet you **(attribute/ circumstance: manner),** and Sam **(carrier)** with his friends **(attribute/ circumstance: accompaniment)."**

 In identification, on the other hand, the participants reveal the identity of each other
, e.g. a. "Diana **(identified)** was **(Process: relational)** the princess of England **(identifier)."**
b. "The princess of England (identifier) was (Process: relational) Diana (identified)."
(Webster, 2002: 185).

Identifying clauses actually serve as clauses that designate an entity and are marked as equal participants. Participants are those who have been identified and identifier . They differ from attributive clauses by being reversible, as demonstrated in the examples below.

e.g. "Linda's mother **(identified)** was **(process: relational)** British **(identifier)**, her father **(identified)** American **(identifier)**, and her nationality **(identified)** Canadian **(identifier)."**

Token and value these two items refer to the same thing, in any ' identifying' clause but the clause is not a tautology, so there must be some differences between them. The difference can be

characterized as a stratal one of 'expression' and 'context'; or in terms of grammar . Token and value can be used to identify each other (Halliday & Mathiessen,2004:230).

e.g. <u>Tom</u> (token) is <u>the treasurer</u> (value) .

2.2.1.4 Behavioural Processes

This secondary approach falls in the middle of the wheel that unites the physical and mental processes. It comprises both material and mental properties, expressing both inner and outer experiences in which thoughts and concepts are translated into behaviour —the outward manifestation of behavior—through physical actions (Halliday & Matthiessen, 1999: 514).

For instance, while the verbs **"see"** and **"look at"** both denote using the sense of vision to examine something, **"seeing"** is mental and **"looking"** is behavioral. However, **"looking"** combines the sense of vision and the deliberate use of the eyes while **"seeing"** is done without any physical effort (Eggins, 2004: 233). Behavioural prose participants include:

1. **Behaver** stands for a conscious entity.
2. **Behaviour**   serves a similar purpose to the material's scope.

e.g. "The child **(behaver)**   dreamed **(behavioural process)** a nightmare **(behaviour)**" (Halliday & Matthiesen, 2004: 250-251).

Behavior offers more details regarding the procedure itself (Bandstra, 2008: 16). In some circumstances, particularly with the process watch, which calls for a subsequent participant, as in:

e.g. "she **(behaver)** is watching **(process: behavioural)** her child **(phenomenon)."**

In addition, there are verbs reprented as form of behaviour such as (look, watch, stare, listen.etc.), verbal precess as forms of behaviour (chatter, grumble, talk, gossip , etc.), physiological process (cry, laugh, smile , breath , sneeze .etc.) , bodily positures and pasttimes (sing, dance, lie down , sit..etc).

2.2.1.5 Verbal Processes

These processes serve as a bridge between relational and mental processes as a secondary kind, incorporating elements of both in some instances (Muntigl, 2004: 66). Using verbal clauses to connect two parts, the verbal process interprets thoughts and ideas brought to light through words (Halliday & Matthiessen, 1999: 584) via a combination of internal and external experiences. Verbal process consists of two kinds of verbs: activity (targeting; praise, insult,

abuse,etc. & talking; speak, talk) and semiosis (say, tell(sb that), report, announce, ask(sb to do) order..etc.).

 Verbal clauses that can be gathered by the following three participants are:

1. **Sayer** is to carry a verbal process
2.   **The receiver** is the entity that receives the saying act
3.   **Verbiage** represents **"what is said,"** not as a speech that has been reported or quoted, but rather as the speaker's intended meaning or the **"name of the saying."**
4. **Target** is a symbol of the thing that the verbal process perceives as a goal. It could be an individual, a thing, or something intangible:

  e.g. "The man **(sayer)** accused **(process: verbal)** Frank **(target)** of the theft **(verbiage)."**

  e.g. "Jane **(sayer)** asked **(process: verbal)** her sister **(receiver)** to clean the rug **(material clause).**"

2.2.1.6 Existential Processes

Existential processes make reference to what happens or exists, demonstrating that they are a component of the external experience. Existential processes are 'being' processes (Muntigl, 2004: 64).

Because of their existence, existential processes are given that name (Fontaine, 2013:. 78). Existential clauses have a special form that should be distinguished from the adjunct since it excludes any notion of a participant or circumstance. In light of this, the transitivity analysis will fail to deliver Transitivity analysis.

The only participant is involved the following:

1. Existent is the only intrinsic participant that represents what is happening. By using the empty (there) and the copular verb (be) , one can construct a person, an object, an event, an abstract, an action, a thing, or an institution. For example:

e.g. "There were **(process: existential)** bright stars yesternight **(existent)**" (Halliday & Matthiessen, 2014: 307-309).

Parallel to the first structure, the second is shaped by the existent acting as the subject, followed by a copular verb, an existential process, and occasionally (a) circumstance(s):

e.g. "Jimmy **(existent)** sat **(process: existential)** on the ground **(circumstance: place)** for two hours waiting for the manager **(circumstance: time)**."

In the same way, when there is simply the existing participant and no obvious situation, it becomes a prerequisite (Bloor & Bloor, 2004: 125–126).

Existential clauses employ another subject, which is it. In the sense that it is viewed as empty, it is comparable to the word "there." It is uncommon to come across such clauses in English as :

e.g. "It is thundering."

Existential process include the following verbs (exist, remain,happen; arise ,occure, take place, time; follow, ensure, place; sit, stand, etc,abstract; erupt, flourish, prevail).

2.2.2 **Circumstances**

According to special requirements relating to the meaning of the phrase, circumstance, in all its forms, is the third element, which appears in some clauses but not others. Adverbs and prepositional phrases serve as the representation of circumstances, which are those elements that can freely combine any type of processes. They can also occupy any position in the clause (beginning, middle, or final), while still keeping the same significance of the meaning of the clause. The classification of circumstances by Halliday and Matthiessen (2014: 313–314) includes nine kinds. Every kind has a specific purpose for which it is used:

1. **Extent** Circumstances serve as a technique for strengthening clauses and reveal information about the length of time. It inquires as to **"How long?"** or **"How often?"** such as for, etc. For example:

e.g. Anne lived in Paris for two years.

Extent has two categories :

a.**Distant**: e.g. He walks (for) seven miles.

b.**Duration:** e.g.She stayed for two hours.

2. Location encompasses two categories, the most popular being place (spatial) and time (temporal). This class can include adverbs and prepositional phrases. 'Where?' is the query that Place asks. Examples relating to the location include inside, above, behind, etc. In addition, time asks the question "When?" Time periods include till, after, yesterday, since, etc., like in the following example:

e.g. a. Jack travelled to Germany. (circumstance: place)

b. Jack travelled last week. (circumstance: time).

3. Manner The process realization appears to be construed, according to the circumstances. How? is a reasonable query that inquires for the state of the clause. Quality, meanings, comparisons, and degree are its four subcategories.

e.g. a." The white horse is running quickly. "(quality)

b. "She looks like a moon." (comparison)

c. "He went to his work by bicycle." (means)

d. "We supported your opinion 100 per cent. "(degree) (Halliday &

Matthiessen, 2014: 313-320).

4. Cause There are several other subtypes of circumstances, such as reason, which is shaped

by prepositional phrases (such as because of, due to, for, through, etc.), purpose (such as for

the purpose of, etc.), and behalf (such as for the sake of, for, etc.). They are employed for

enhancing purposes and correspond to similar clauses (Matthiessen et al., 2010: 68-171).

e.g. a. "The meeting is delayed due to the accident." (reason)

b. "He went there for the purpose of finding a job." (purpose)

c. "We prepared a surprise for him. (behalf) "(Thompson, 2014: 115).

5. Contingency interprets the element on which the process's realization depends. There are

three different types that are recognized: condition, which asks "Under what circumstances?"

like in an event. By default, the question is **"Under what adverse conditions?"** (Fontaine,

2013: 80). Last but not least, concession denotes the **"frustrated cause,"** which is indicated

by a prepositional term like regardless ,despite, although , etc.

e.g. a." You must stay upstairs in the event of a flood." (condition)

b." Without any negotiation, he broke the promise."(default)

c. "Despite his great efforts, the plan failed." (concession)

   (Halliday & Matthiessen, 2004: 271-272).

6. Accompaniment Clauses can be extended in two ways: comitatively and additively.

Comitative inquiries such as "Who with?" or "What with?" (Bandstra, 2008: 18). Comitative

examples include with, without, etc. By including situations such as besides, as well as,

besides, etc., additive explores "Who else?" and "What else?" For instance:

e.g. a. "Jane went with Emily." (comitative)

**b. "Sara sends her sister instead of her". (additive) (Halliday & Matthiessen, 2004:
273).**

7. Role is employed and has two varieties: guise and product, and both are used. The

question **"What as?"** is one that Guise asks. Adverbs that fit the situation, such as in the

role, as, etc. In a similar manner, product explores **"What into?"** by employing the

prepositional phrase into, for example:

e.g. a. "She behaves like a young lady." (guise)

b. "The medicine should be taken into two doses."   (product) (Thompson, 2014: 116).

 8. Matter demands to know **"What about?"** It serves to provide a message abstract. It is

commonly used with verbal and mental clauses, as well as some specific behavioural clauses;

it is rarely used with other types of processes, such as matter concern, about, etc.

9. **Angle** displays 'From what point of view?'. It is perceived by in the view of, to ,according to, etc.

e.g. a. "I am talking with him about the new project." (matter)

b. "According to me, it is easy to pass this stage." (angle) (Thompson, 2014: 107-116).

Section Two: Methodology

2.1   Data Descrption

The present study investigates the uses and functions of the Hallidian Transitivity System in two selected literary texts that are mosthly equal in percentages of the processes but contrasted in terms of genre. The first text titled "The Shell of Sense" is a short story written by Olivia Howard Dunbar, a representative of ghost story, published in (1908). The second text titled "Caroline's Christmas" is a novel written by Stephen Leacock, a representative of comic genre, published in (1911). The researcher selected these two literary texts to represent the data for the current study to investigate the difference between these texts in terms of the transitivity system.

2.1.1   'The Shell of Sense' by Olivia Howard Dunbar

Massachusetts was the birthplace of American author Olivia Howard Dunbar (1873–1953). She was a skilled journalist, biographer, and writer of short stories. It is a 1908 ghost story that was written in America. A wife's apparition named Frances appears in this story; she postpones receiving her prize in heaven so she can see her beloved husband and, out of a sincere love, returns to her home. When she learns of her husband's treachery via her sister, Theresa, she displays the victory of the spirit over the human. The latter thinks that her compassion and understanding of the horrible sense of betrayal that Frances feels after her death would free her from the earthly bonds and lift her soul to paradise (Lundie, 1996: 5-6).

2.1.2   'Caroline's Christmas' by Stephen Leacock

Stephen Leacock (1869–1944) was born in Hampshire, a peculiar location close to Winchester in England. He is a well-known professor who has given lectures in numerous nations. He is also the author of a number of literary works since he enjoyed telling jokes to his friends (Skoll, 1956: 115). The Canadian comic book tale centers on a family whose sons relocate due to financial success. The father then lends a business money on his Old Homestead. One of the sons unexpectedly returns with a million dollar to save his family as they are on the verge of collapse. The son then learns that he is the one who mortgages the house (Ibid:31).

2.2   Method and The Model

In the current study, Transitivity System employs both qualitative and quantitative methodologies to interpret two literary texts. These two techniques are used in this situation since providing a detailed description of the analyses' findings depends on the statistical findings regarding the rates of processes. Therefore, combining these two approaches yields accurate data in order to achieve the aims of the study .

By counting the number of processes and introducing their rates, the quantitative method illustrates the statistics of the data (Creswell, 2012: 13). It will be simple to compare the results and speculate which type of processes are the prevalent inside each text after the rates have been elicited. It is crucial to note that the qualitative method summarizes the data analysis in order to provide more details. The results are easier to understand when the data is described. (Ibid:16). The next figure introduces the functional division of the Transitivity System of Halliday and Matthiessen (2014).
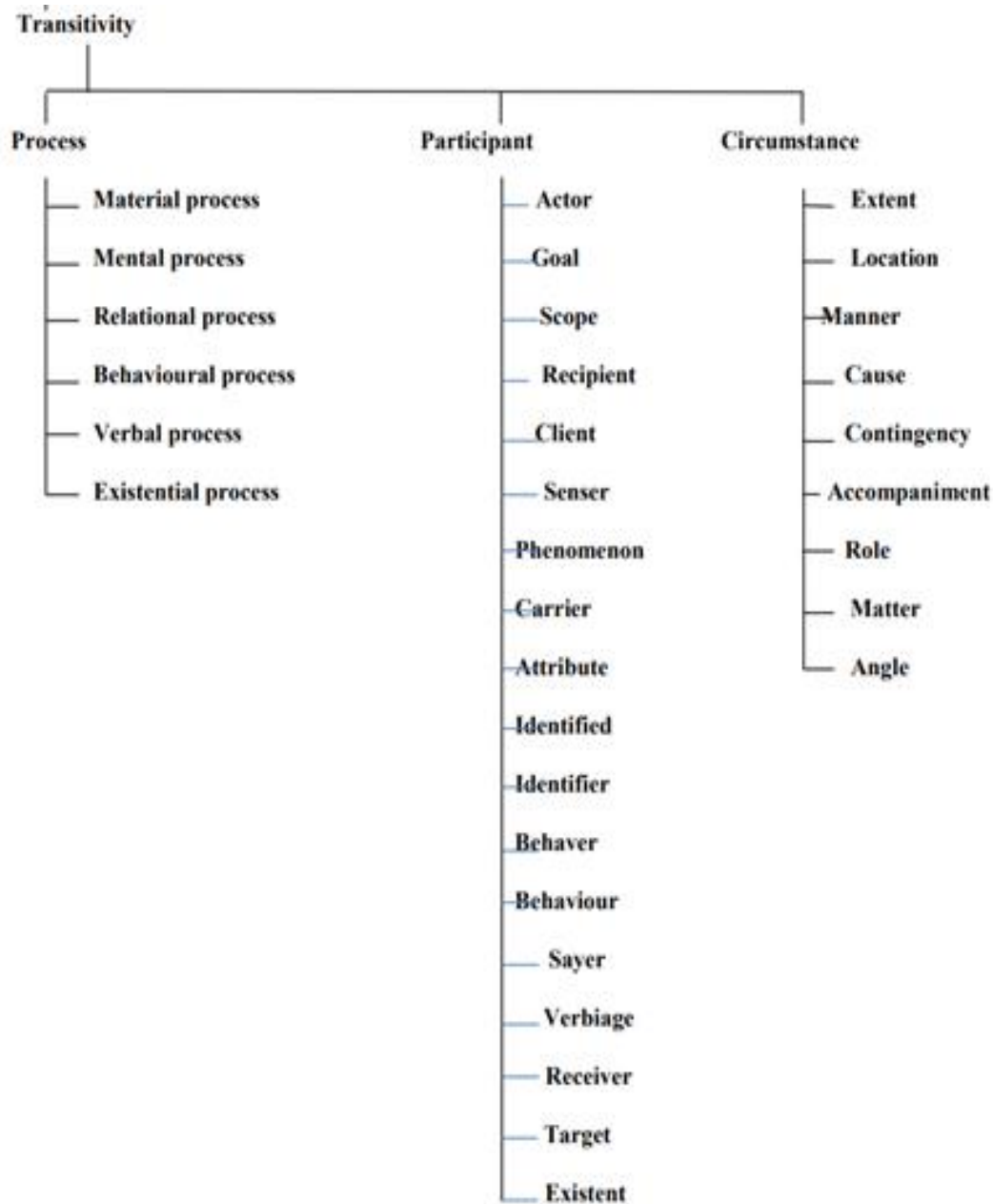
Figure (1) the Model of the Analysis

2.3 Data Aalysis

2.3.1 Findings and Discussions of ''The Shell of Sense''

In this story, there are six different types of procedures that are used to depict the various stages in which the characters are acting. According to the data analysis in both the major and minor subtypes, the rates and frequencies of each type of process are shown in table (2.1). Numbers are used to evaluate process frequencies, whereas percentages are used to evaluate process rates.

Rates for every single procedure are expected to be 100%. The short story **"The Shell of Sense"** employs (284) different main and minor type processes.

Table no. (2.1) Process Types Used in 'The Shell of Sense' Story

No.	Types of Proceses	Frequecies	Percentages
1.	**Material Processes**	**88**	**30.9 %**
2.	**Mental process**	**81**	**28.5 %**
3.	**Relational process**	**69**	**24.2 %**
4.	**Verbal process**	**20**	**7.4 %**
5.	**Behavioural process**	**15**	**5.2 %**
6.	**Existential process**	**11**	**3.8%**
	Total	**284**	**100%**

The analysis demonstrates that the material process is of the controlling type, registering (30.9 %) and being employed in (88) . The characters enact their physicsl performance and express their actions through material processes. The second most common category, mental process, is mentioned in clauses (81) total, accounting for (28.5%). The narrator is a ghost. The ghost has the mental ability to feel and perceive other characters. In addition, this type makes the ghost's presence felt by the other characters. In light of this, mental process relates to the characters' capacity for perception, emotion, belief, wish, and like. Before she died, Frances, the ghost, was unaware of what had happened, but after she passed away, she was able to comprehend and recognize her husband and sister's betrayal. The use of attribution and identification of states and things in this story can be shown by the fact that the relational process's frequency and percentage (24.2%, 69 times) are almost identical to the mental one. This demonstrates how the characters' internal and external worlds are connected. Low levels of existential process (3.8%, 11 times), behavioral process (5.2%, 15 times), and verbal process (7.4%, 20 times) can be found. These low frequencies and percentages indicate that the story relies more on actions than on dialogues to describe events, which explains why verbal and behavioral processes are not frequently used. This story obviously makes extensive use of verbless phrases, which the Transitivity analysis can interpret well.

Moreover, the researcher demonstrates the types of circumstance in the table (2.2). The following table clarifies the numbers of occurence of each type in addition to percentages. It employs (136) different types of circumstance.

Table (2.2) Types of Circumstance Used in 'The Shell of Sense' Story

No.	Types of Circumstance	Frecquencies	Percentages
1.	Extent	0	0%
2.	Location	56	41.1%
3.	Manner	48	35.2%
4.	Cause	11	8.0%
5.	Accompainment	6	4.4%
6.	Matter	4	2.9%
7.	Role	8	5.8%
8.	Angle	1	0.7%
9.	Contingency	2	1.4%
	Total	136	99.5%

The analysis of the story reveals that the dominant type of the story is the location . It encompasses two categories, the most popular being place and time . It employs (41.1%, 56 times) followed by manner which registers (35.2% , 48) as a second common type among the other types as illustrated in the previous table. Cause is the third type in the story (8.0% , 11 times) whereas role (5.8%, 8 times) . It can be shown that the accompaniment type's frequency and percentage (4.4%, 6 times) and matter records (2.9, 4 times). Others types record less frequencies and percentages : contingency used (1.4% , 2 times), angle (0.7%, 1 time) and the extent type employs (0%) in the story.

Table (2.3) the Frequencies & Percentages of participants Used in 'The Shell of Sense' Story

Process Types	Participants	Frequencies	Percentages
Materail process	Actor	41	46.5%
Materail process	Goal	19	21.5%
Materail process	Beneficiary	1	1.1%
Materail process	Attribute	15	17.0%
Materail process	Scope	12	13.6
	Total	88	99.7%

Process Types	Participants	Frequencies	Percentages
Mental process	**Senser**	**61**	**75.3%**
Mental process	**Phenomenon**	**20**	**24.6%**
	Total	**81**	**99.9%**

Process Types	Participants	Frequencies	Percentages
Relational process	**Carrier**	**28**	**40.5%**
Relational process	**Aattribute**	**5**	**7.2%**
Relational process	**Identified**	**8**	**11.5%**
Relational process	**Identifier**	**10**	**14.4%**
Relational process	**Token**	**11**	**15.9%**
Relational process	**Value**	**7**	**10.1%**
	Total	**69**	**99.6%**

Process Types	Participants	Frequencies	Percentages
Behavioural process	**Behaver**	**12**	**13.3%**
	Behaviour	**13**	**86.6%**
	Total	**15**	**99.9%**

Process Types	Participants	Frequencies	Percentages
Verbal process	**Sayer**	**2**	**10%**
Verbal process	**Receiver**	**7**	**35%**
Verbal process	**Verbiage**	**7**	**35%**
Verbal process	**Target**	**4**	**20%**
	Total	**20**	**100%**
Process Types	**Participants**	**Frequencies**	**Percentages**
Existential process	**Existent**	**11**	**100%**
	Total	**11**	**100%**

2.3.2 Findings and Discussions of "Caroline's Christmas"

After counting the processes in the analyzed novel, **"Caroline's Christmas,"** and determining how many main and minor processes there are, the rates of these processes are explained by percentages, while the frequencies are expressed in numbers. It is assumed that the percentages

for all procedures are close to 100%. Table (2.4) contains a data summary. In this novel, there are (251) processes of the six different sorts that are used in both major and minor structures.

Table (2.4) Process Types Used in 'Caroline's Christmas' Novel

No.	Types of Proceses	Frequencies	Percentages
1.	Material Processes	136	54.1 %
2.	Mental process	30	11.9 %
3.	Relational process	44	17.5%
4.	Verbal process	20	7.9 %
5.	Behavioural process	10	3.9 %
6.	Existential process	11	4.3 %
	Total	251	99,6 %

The novel under examination is constructed via material processes, as is clear from the frequency of the processes. It is used extensively, and there is a noticeable difference between it and the other sorts that are used sparingly in the novel. Material process, the comedic novel that has been read (54.1%, 136 times), depicts the characters' physical actions and performances in order to make the audience laugh. The relational process registers (17.5 %, 44 times). It has a significant impact on describing and identifying entities to help others understand the identities of some confusing things proposed in the current novel . Mental process employs (11.9 %, 30 times) . Verbal process helps to illustrate how speech is used to narrate events because some characters utilize it to describe prior events. Verbal process recordings (7.9%, 20 times). The family of Mr. Enderby's exhibits their feelings and beliefs through their ability to observe, comprehend, and feel . Only sparingly are existential process (4.3%, 11 times) and behavioral process (3.9 %, 10 times) utilized. No clear events are built in these two types.

The study of this text introduces a few structures that, in contrast to the straightforward, easy, and simple clauses, require more interpretation. There are no verbs or processes in these clauses. Despite the lack of process, many clauses in the first paragraph of the novel are taken to be relational clauses. The key to placing these entities on the proper path of interpretation is the reliance on the participants' meanings.

 According to analyses of the previously chosen texts, it is discovered that certain individuals can be transformed into circumstances by adding a preposition, but they are still interpreted as participants rather than circumstances. Prepositions imply certain material participants, such as the goal, client, uniquely actor , and recipient :

 "At times (circumstance: time) he (actor) would reach out (process: material) for the crock of buttermilk (goal)…"   (goal)

 Additionally, relational clauses include participants of the attributive type, which are regarded as any kind of attribute or circumstance, as in:

"The farmer (carrier) is (process: relational) in great trouble (attribute/ circumstance: manner)."

Some participants in behavioural clauses cannot be perceived as behavior due to its meaning; as a result, these entities are viewed as phenomena, such as:

"…with eyes (circumstance: manner/ means) that watched (process: behavioural) every glitter of the coins" (phenomenon).

The analysis also reveals the types of circumstance in table (2.5). The following table clarifies the numbers of occurence of each type and percentages. It employs (142) different types of circumstance.

Table (2.5) Types of circumstance Used in 'Caroline's Christmas' Novel

No.	Types of Circumstance	Frequencies	Percentages
1.	Extent	0	0%
2.	Location	90	63.3%
3.	Manner	31	21.8%
4.	Cause	4	2.8%
5.	Accompainment	2	1.4%
6.	Matter	8	5.6%
7.	Role	7	4.9%
8.	Angle	0	0%
9.	Contingency	0	0%
	Total	142	99.8

The analysis of the data under study shows the dominance of the location type (63.3%, 90 times) throughout the novel. The second type is manner type (21.8%) , which is used (31 times). Likewise, matter (5.6%, 8 times) and role (4.9 %, 7 times) are almost near to each other. The difference in rates between cause (2.8%, 4 times) and accompaniment (1.4%, 2 times) can be noted. While extent , angle , and comtingency register (0%) .

Table (2.6) the Frequencies & Percentages of participants Used in 'Caroline's Christmas' Novel

Process Types	Participants	Frequencies	Percentages
Materail process	Actor	73	53.6%
Materail process	Goal	35	25.7%
Materail process	Beneficiary	0	0
Materail process	Attribute	16	11.7%
Materail process	Scope	12	8.8%
	Total	136	99.8%

Process Types	Participants	Frequencies	Percentages
Mental process	Senser	20	66.6%
Mental process	Phenomenon	10	33.3%
	Total	30	99.9%

Process Types	Participants	Frequencies	Percentages
Relational process	Carrier	9	20.4%
Relational process	Aattribute	11	25%
Relational process	Identified	5	11.3%
Relational process	Identifier	7	15.9%
Relational process	Token	7	15.9%
Relational process	Value	5	11.3%
	Total	44	99.8%

Process Types	Participants	Frequencies	Percentages
Behavioural process	Behaver	4	40%
	Behaviour	6	60%
	Total	10	100%

Process Types	Participants	Frequencies	Percentages
Verbal process	Sayer	11	55%

Verbal process	Receiver	4	20%
Verbal process	Verbiage	3	15%
Verbal process	Target	2	10%
	Total	20	100%

Process Types	Participants	Frequencies	Percentages
Existential process	Existent	11	100%
	Total	11	100%

2.4 Comparison the Findings of the Analyses of the Two Literary Texts

The comparison that follows helps to demonstrate how each text's style makes use of the various processes. The aforementioned tables explain the rates at which each text's processes occur and how each process function. These literary texts mostly use the material process type, which refers to the protagonists' highly accomplished physical acts that serve to develop the text's events.

In addition to the limited use of other process categories, the usage of material process is larger than that of other text in the comic novel "Caroline's Christmas," accounting for about half of the novel. It has (251) processes, of which (54.1,9%, 136 times) are of the material type. This shows that the characters in the novel are more dependent on physical activity than other categories, even though their presence is not as strong.   Relational (17.5 %) and mental (11.5 %) constructions contribute to some of the events in this novel.

"The Shell of Sense", a ghost story, presents a different situation. It is clear that usage processes vary. The use of material (30.9 %) and mental (28.5 %) is parallel. As the rates show, these two types are used in close proximity to one another, but unlike the other text being studied, mental is the second type that is not relational. This distinction highlights the importance of the reader's internal experience when dealing with a ghost, which can feel and perceive more than it can act, as well as how the author reveals the mental aspects of the characters. It makes use of (284) processes, contributes the six categories in a tidy way, and uses material (88 times).

As a result, it has been concluded that the analysis of the two literary texts that were chosen have demonstrated how important the material process is to the structure of meaning. The examinations of these two texts have revealed how well their styles mix together. In order to make the plots of these chosen texts cohesive, many types of procedures are used in the narration of events and in describing the states of the characters.

3. Conclusions

This study deals with analysing two literary texts by using the transitivity system as a framework to help us to investigate a set of process types that are in involved in texts. The study conclude the following:

1.It is concluded that the system categories can be used in examining any literary text. Hence all the types of the transitivity system through the journey of the current study are used to enhance the flowing discourse.

2. The analysis has shown that the two literary texts share the same dominating type of process, the material process, which is used (224) times. Out of the two texts, it gets the greatest rates. However, different percentages and frequencies of the other categories have been employed. Consequentely, it is verified the hypothesis which claims that : each literary text has a different dominant type of process , in which the researcher assumed that each style has employed specific type of processes to govern the the literary text that has been refuted .

3. Regarding the other types, the analysis shows that the two literary texts make use of mental , relational , and verbal processes. Behavioural and existential processes are less frequently used in both texts.

4. It is also conluded that some circumstances of prepositional phrases forms can function as participants. So, the position of specific participants such as: client, recipient, receiver, etc. needs to be preceded by a preposition to mould a prepositional phrase. Therefore, such constructions are in form like circumstance , and participants in function. In this case, these circumstance-like forms are analysed as participants, regardless their forms.

5.Concerning the analysis of clause , there are two important components which play significant role in constructing clauses : tense and meaning . Tense can convert the process from one category to another, while meaning changes the category of the process.

References

Angermuller, J., Maingueneau, D. & Wodak, R. (2014). *The Discourse Studies Reader,_ Main Currents _in_ Theory _and_ Analysis*. Amsterdam/ Philadelphia: John Benjamins.

Bandstra, B. (2008). Genesis 1-11: ***A Handbook on the Hebrew text. Texas***. Baylor University
      Press.

Bloor, T., & Bloor, M. (2004). ***The Functional Analysis of English***. (2nd ed.). Britain: Arnold.

Caffarel, A. Martin, J. R. & Matthiessen, C. (2004). ***Language Typology, a***

      Functional Perspective. Amsterdam/ Philadelphia: John Benjamins.

Creswell, J. W. (2012). ***Educational Research, Planning, Conducting, and***

      Evaluating Quantitative and Qualitative Research. (4th Ed.). USA: Pearson Education.

East of the Web. (2017). Retrieved from http://www.eastoftheweb.com/short-

      stories/UBook/shelsens844.shtml

Eggins, S. (2004). ***An introduction to Systemic Functional Linguistics***. (2nd ed.). London/ New
      York: Continuum.

Fontaine, L. (2013). ***Analysing English Grammar***. United States of America: Cambridge
      University Press.

Gerot, L., & Wingell, P. (1994). ***Making Sense of Functional Grammar.*** Australia: Gerd
      Stabler, AEE publishing.

Halliday, M. (1967). ***Notes on Transitivity and Theme in English. Journal of***

      Linguistics. (pp. 199-244). Great Britain.

Halliday, M., & Matthiessen, C. (1999). ***Construing Experience through Meaning***.
      London/ New York: Continuum.. (2004). An introduction to Functional Grammar. Great
      Britain: Arnold group.

---------------. (2014). ***An Introduction to Functional Grammar***. London/ New York: Routledge.

Leacock, S. (2003). ***Caroline's Christmas. In Nonsense novels***. (10th Ed.).

       Gutenberg Etext: John Ockerbloom. Retrieved from http://www.gutenberg.org/

Leistyna, P., & Meyer, C. (2003). ***Corpus Analysis, Language Structure and***

       Language Use. Amsterdam/ New York: Rodopi.

Lemmens, M. (1998). ***Lexical Perspectives on Transitivity and Ergativity: Causative***
      Constructions in English. Amsterdam: John Benjamins.

Lock, G. (1996). ***Functional English grammar, an Introduction for Second***

       language teachers. New York: Cambridge University Press.

Lundie, C. A. (Ed). (1996). ***Restless Spirits, Ghost Stories by American women***, 1872-1926. United State of America: University of Massachusetts Press.

Matthiessen, C., Teruya, K., & Lam, M. (2010). ***Key Term in Systemic Functional Linguistics.*** London/ New York: Continuum group.

Muntigl, P. (2004). ***Narrating Counselling, Social and Linguistic Processes of Change***. Amsterdam/ Philadelphia: John Benjamins.

Perez, M. C. (2007). ***Transitivity in Translation: The Interdependence of Texture and Context.*** Bern: Peter Lang.

Skoll, S. D. (1956). ***Stephen Leacock: The Man and his Art***. Published Master

Thesis. McGill University: Montreal Quebec.

Teich, E. (2003). ***Cross-linguistic Variation in System and Text***. Berlin/ New York: Mouton de Gruyter.

Thompson, G. (2014). ***Introducing Functional Grammar***. London: Routledge.

Webster, J. (Ed.). (2002). ***On grammar. The Collecting Works of M. Halliday.*** (Vol. 1). London/ New York: Continuum.

------------- (Ed.). (2004). ***The Language of Science***. The Collecting Works of M. Halliday. (Vol. 5). London/ New York: Continuum.

The Appedices

Appendix 1: The analysis of 'The Shell of Sense'

It was (process: relational) intolerably (circumstance: manner) unchanged (attribute), the dim, dark-toned room (carrier). In an agony of recognition (circumstance: manner) my glance (actor) ran (process: material) [from one to another of the comfortable, familiar things] (circumstance: place) that my earthly life (scope) had been passed (process: material) among (circumstance: place). Incredibly distant from it all (circumstance: place) as (circumstance: role) I (existent) essentially (circumstance: manner) was (process: existential). I (senser) noted (process: mental) sharply (circumstance: manner) that the very gaps (carrier) that I myself (actor) had left (process: material) in my bookshelves (circumstance: place) still stood (process: relational) unfilled (attribute); that the delicate fingers of the ferns (scope) that I (senser) had tended (process: mental) were still stretched (process: material) futilely (circumstance: manner) toward the light (circumstance: place); that the soft agreeable chuckle of my own little clock (carrier), like some elderly woman (circumstance: comparison) with whom (circumstance:

accompaniment) conversation (carrier) has become (process: relational) automatic (attribute), was (process: relational) undiminished (attribute).

Unchanged (attribute)—or so it (carrier) seemed (process: relational) at first (circumstance: time). But there were (process: existential) certain trivial differences (existent) that shortly (circumstance: manner) smote (process: mental) me (senser). The windows (scope) were closed (process: material) too tightly (circumstance: manner); for (circumstance: cause) I (attributor) had always kept (process: relational) the house (carrier) very cool (attribute), although (circumstance: contingency) I (senser) had known (process: mental) that Theresa (senser) preferred (process: mental) warm rooms (phenomenon). And my work-basket (carrier) was (process: relational) in disorder (attribute/ circumstance: manner); it (carrier) was (process: relational) preposterous (attribute) that so small a thing (value) should hurt (process: relational) me (token) so. Then (circumstance: time), for (circumstance: cause) this (identified) was (process: relational) my first experience of the shadow-folded transition (identifier), the odd alteration of my emotions (phenomenon) bewildered (process: mental) me (senser). For at one moment (circumstance: time) the place (carrier) seemed (process: relational) so humanly familiar (attribute), so distinctly my own proper envelope (attribute), that for love of it (circumstance: cause) I (actor) could have laid (process: material) my cheek (scope) against the wall (circumstance: place); while in the next (circumstance: location) I (carrier) was (process: relational) miserably (circumstance: manner) conscious of strange new shrillnesses (attribute). How could they (phenomenon) be endured (process: mental)—and had I (senser) ever endured (process: mental) them (phenomenon)?—those harsh influences (phenomenon) that I (senser) now (circumstance: time) perceived (process: mental) at the window (circumstance: place); light and color (carrier) so blinding (attribute) that they (actor) obscured (process: material) the form of the wind (goal), tumult (carrier) so discordant (attribute) that one (senser) could scarcely (circumstance: manner) hear (process: mental) the roses open (phenomenon) in the garden below (circumstance: place)?

But Theresa (senser) did not seem to mind (process: mental) any of these things (phenomenon). Disorder, it (token) is (process: relational) true (value), the dear child (senser) had never minded (process: mental). She (behaver) was sitting (process: behavioural) all this time (circumstance: time) at my desk (circumstance: place)—at my desk (circumstance: place)—occupied (process: material), I (senser) could only too easily (circumstance: manner) surmise (process: mental) how (circumstance: manner). In the light of my own habits of precision (circumstance: angle) it was (process: relational) plain (attribute) that that sombre correspondence (scope) should have been attended to (process: material) before (circumstance: time); but I (senser)

believe (process: mental) that I (sayer) did not really reproach (process: verbal) Theresa (receiver), for (circumstance: cause) I (senser) knew (process: mental) that her notes (carrier), when she (actor) did write (process: material) them (goal), were (process: relational) perhaps less perfunctory (attribute) than mine . She (actor) finished (process: material) the last one (scope) as (circumstance: time) I (behaver) watched (process: behavioural) her (phenomenon), and added (process: material) it (goal) to the heap of black-bordered envelopes (recipient) that lay (process: existential) on the desk (circumstance: place). Poor girl! I (senser) saw (process: mental) now (circumstance: time) that they (token) had cost (process: relational) her tears (value). Yet, living beside her (circumstance: place) [day after day, year after year] (circumstance: time), I (actor) had never discovered (process: material) what deep tenderness (possessed) my sister (possessor) possessed (process: relational). Toward each other (circumstance: place) it (token) had been (process: relational) our habit (actor) to display (minor process: material) only a temperate affection (scope), and I (senser) remember (process: mental) having always thought (minor process: relational) it (carrier) distinctly fortunate (attribute) for Theresa (circumstance: behalf), since she (actor) was denied (process: material) my happiness (scope), that she (actor) could live (process: material) so easily and pleasantly (circumstance: manner) without emotions of the devastating sort (circumstance: means).... And [now, for the first time] (circumstance: time), I (senser) was really to behold (process: mental) her (phenomenon).... Could it (token) be (process: relational) Theresa (value/ identifier), [after all, this tangle of subdued turbulences] (circumstance: time)? Let no one (senser) suppose (process: mental) that it (token) is (process: relational) an easy thing (value/ identifier) to bear (minor process: mental), the relentlessly lucid understanding (phenomenon) that I (actor) then first (circumstance: time) exercised (process: material); or that, in its first enfranchisement (circumstance: time), the timid vision (senser) does not yearn (process: mental) for its old screens and mists (circumstance: place).

Suddenly, as (circumstance: role) Theresa (existent) sat (process: existential) there (circumstance: place), her head (scope), filled (process: material) with its tender thoughts of me (circumstance: accompaniment), held (process: material) in her gentle hands (actor), I (senser) felt (process: mental) Allan's step (phenomenon) on the carpeted stair outside (circumstance: place). Theresa (senser) felt (process: mental) it (phenomenon), too,—but how? for (circumstance: cause) it (carrier) was (process: relational) not audible (attribute). She (actor) gave (process: material) a start (scope), swept (process: material) the black envelopes (scope) out of sight (circumstance: place), and pretended to be writing (process: mental) in a little book (circumstance: place). Then (circumstance: time) I (senser) forgot to

watch (process: mental) her (phenomenon) any longer in my absorption in Allan's coming (circumstance: manner). It (token) was (process: relational) he (value/ identifier), of course, that I (actor) was awaiting (process: material). It was (process: existential) for him (client) that I (actor) had made (process: material) this first lonely (goal), frightened effort (scope) to return (minor process: material), to recover (minor process: material).... It was not that I (senser) had supposed (process: mental) he (actor) would allow (process: material) himself (goal) to recognize (minor process: mental) my presence (phenomenon), for (circumstance: cause) I (carrier) had long been (process: relational) sufficiently (circumstance: manner) familiar (attribute) with his hard and fast denials of the invisible (circumstance: accompaniment). He (carrier) was (process: relational) [so reasonable always, so sane—so blindfolded] (attribute). But I (senser) had hoped (process: mental) that [because of his very rejection of the ether] (circumstance: cause) that now (circumstance: time) contained (process: relational) me (value) I (behaver) could perhaps [all the more safely, the more secretly] (circumstance: manner), watch (process: behavioural) him (phenomenon), linger (process: behavioural) near him (circumstance: place). He (carrier) was (process: relational) near (attribute) now (circumstance: time), very near (attribute),—but why did Theresa (behaver), sitting (minor process: behavioural) there in the room (circumstance: place) that had never belonged to (process: relational) her (possessor), appropriate (process: material) for herself (client) his coming (goal)? It was (process: relational) so manifestly (attribute) I (actor) who had drawn (process: material) him (goal), I (goal) whom he (actor) had come to seek (process: material).

The door (carrier) was (process: relational) ajar (attribute). He (actor) knocked (process: material) softly (circumstance: manner) at it (goal)"Are (process: relational) you (carrier) there (attribute/ circumstance: place), Theresa?" he (sayer) called (process: verbal). He (senser) expected to find (process: mental) her (phenomenon), then (circumstance: time), there in my room (circumstance: place)? I (behaver) shrank back (process: behavioural), [fearing , almost, to stay] (minor process: mental).

"I (actor) shall have finished (process: material) in a moment (circumstance: time)," Theresa (sayer) told (process: verbal) him (receiver), and he (behaver) sat down to wait (process: material) for her (client).

[No spirit still unreleased (attribute)] (senser) can understand (process: mental) the pang (phenomenon) that I (senser) felt (process: mental) with Allan sitting (circumstance: accompaniment) almost   within   my   touch (circumstance: place). Almost irresistibly (circumstance: manner) the wish (actor) beset (process: material) me (goal) to let (minor process: material) him (senser) for an instant (circumstance: time) feel (process: mental) my nearness

(phenomenon). Then (circumstance: time) I (actor) checked (process: material) myself (goal), remembering (minor process: mental)—oh, absurd, piteous human fears (phenomenon)!—that my too unguarded closeness (phenomenon) might alarm (process: mental) him (senser). It (token) was not (process: relational) so remote a time (attribute) that I myself (senser) had known (process: mental) [them, those blind, uncouth timidities] (phenomenon). I (actor) came (process: material), therefore, somewhat nearer (circumstance: manner)—but I (actor) did not touch (process: material) him (goal). I (behaver) merely leaned (process: behavioural) toward him (circumstance: place) and with incredible softness (circumstance: manner) whispered (process: verbal) his name (verbiage). That much I (behaver) could not have forborne (process: behavioural) ; the spell of life (carrier) was (process: relational) still too strong (attribute) in me (circumstance: place).

But it (actor) gave (process: material) him (recipient) [no comfort, no delight] (goal). "Theresa!" (verbiage) he (sayer) called (process: verbal), [in a voice dreadful with alarm] (circumstance: manner)—and in that instant (circumstance: time) the last veil (scope) fell (process: material), and [desperately, scarce believingly] (circumstance: manner), I (senser) beheld (senser) [how it stood between them, those two] (phenomenon). She (actor) turned (process: material) to him (recipient) that gentle look (goal) of hers (circumstance: matter). "Forgive (process: mental) me (phenomenon)," came (process: material) from him (circumstance: place) hoarsely (circumstance: manner). "But I (possessor) had (process: relational) suddenly (circumstance: manner) [the most—unaccountable sensation] (possessed). Can there be (process: existential) too many windows open (existent))? There is (process: existential) [such a—chill—about] (existent)."

"There are (process: existential) no windows open (existent)," Theresa (sayer) assured (process: verbal) him (receiver). "I (actor) took care to shut out (process: material) the chill (goal). You (carrier) are not (process: relational) well (attribute/ circumstance: manner), Allan!"["Perhaps not."] (verbiage) He (behaver) embraced (process: behavioural) the suggestion (phenomenon). "And yet I (senser) feel (process: mental) no illness (phenomenon) apart from this abominable sensation (circumstance: manner) that persists (process: mental)—persists (process: mental).... Theresa, you (sayer) must tell (process: verbal) me (recipient): do I (senser) fancy (process: mental) it (phenomenon), or do you (senser), too, feel (process: mental)—[something—strange] (phenomenon) here (circumstance: place)?"

"Oh, there is (process: existential) something very strange (existent) here (circumstance: place)," she (behaver) half sobbed (process: behavioural). "There always will be (process: existential).

"Good heavens, child, I (token) didn't mean (process: relational) that (value)!" He (actor) rose (process: material) and stood (process: existential) looking about him (circumstance: matter). "I (senser) know (process: mental), of course, that you (possessor) have (process: relational) your beliefs (possessed), and I (behaver) respect (process: behavioural) them (phenomenon), but you (senser) know (process: mental) equally well (circumstance: manner) that I (token/ possessor) have (process: relational) nothing of the sort (possessed)! So—don't let us (actor) conjure up (process: material) anything inexplicable (goal).

I (carrier) stayed (process: relational) impalpably (circumstance: manner), imponderably (circumstance: manner) near him (attribute/ circumstance: place). [Wretched and bereft] (attribute) though (circumstance: contingency) I (carrier) was (process: relational), I (actor) could not have left (process: material) him (goal) while he (actor) stood denying (process: material) me (goal). "[What I mean] (identified/ token)," he (actor) went on (process: material), [in his low, distinct voice] (circumstance: manner), "is (process: relational) [a special, an almost ominous sense of cold (value/ identifier). Upon my soul (circumstance: place), Theresa,"—he (actor) paused (process: material)—"if I (carrier) were (process: relational) superstitious (attribute), if I (identified) were (process: relational) a woman (identifier), I (senser) should probably imagine (process: mental) it (phenomenon) to seem (minor process: relational)—a presence (value)!

He (sayer) spoke (process: verbal) the last word (verbiage) very faintly (circumstance: manner), but Theresa (actor) shrank (process: material) from it (circumstance: place) nevertheless.

"Don't say (process: verbal) that (verbiage), Allan!" she (sayer) cried out (process: verbal). "Don't think (process: mental) it (phenomenon), I (sayer) beg (process: verbal) of you (target)! I (actor) 've tried (process: material) so hard (circumstance: manner) myself (goal) not to think (minor process: mental) it (phenomenon)—and you (actor) must help (process: material) me (goal). You (senser) know (process: mental) it (token) is (process: relational) only [perturbed, uneasy spirits] (value/ identifier) that wander (process: material). With her (circumstance: matter) it (token) is (process: relational) quite different (attribute). She (carrier) has always been (process: relational) so happy (attribute)—she (carrier) must still be (process: relational).

I (behaver) listened (process: behavioural), stunned (process: mental), to Theresa's sweet dogmatism (circumstance: place). From what blind distances came her confident misapprehensions, how dense, both for her and for Allan, was the separating vapor! (exclamatory clauses).

Allan (behaver) frowned (process: behavioural). "Don't take (process: material) me (goal) literally (circumstance: manner), Theresa," he (sayer) explained (process: verbal); and I (actor),

who (actor) a moment before (circumstance: time) had almost touched (process: material) him (goal), now (circumstance: time) held (process: material) myself (goal) aloof (circumstance: manner) and heard (process: mental) him (phenomenon) with a strange untried pity (circumstance: means), new born in me (circumstance: place). "I (sayer) 'm not speaking (process: verbal) [of what you call—spirits] (circumstance: matter). It (assigner) 's (process: relational) something (carrier) much more terrible (attribute)." He (actor) allowed (process: material) his head (scope) to sink (minor process: material) heavily (circumstance: manner) on his chest (circumstance: place). "If I (senser) did not positively (circumstance: manner) know (process: mental) that I (actor) had never done (process: material) her (recipient) any harm (goal), I (senser) should suppose (process: mental) myself (senser) to be suffering (minor process: mental) [from guilt, from remorse] (circumstance: means).... Theresa, you (senser) know (process: mental) better than I (circumstance: comparison), perhaps. Was (process: relational) she (carrier) content (attribute), always? Did she (senser) believe (process: mental) in me (circumstance: place)?"

"Believe (process: mental) in you (circumstance: place)?—when she (senser) knew (process: mental) you (carrier) to be (minor process: relational) so good (attribute)!—when you (senser) adored (process: mental) her (phenomenon)!

"She (senser) thought (process: mental) that (phenomenon)? She (sayer) said (process: verbal) it (verbiage)? Then (circumstance: time) what in Heaven's name ails (process: mental) me (senser)?—unless it (token) is (process: relational) all (value) as (circumstance: role) you (senser) believe (process: mental), Theresa, and she (senser) knows (process: mental) now (circumstance: time) [what she didn't know then, poor dear, and minds] (phenomenon)——"

"Minds (process: mental) what? What do you (token) mean (process: relational), Allan?"
I (senser), [who with my perhaps illegitimate advantage] (circumstance: accompaniment) saw (process: mental) so clear (circumstance: manner), knew (process: mental) that he (sayer) had not meant to tell (process: verbal) her (receiver): I (actor) did (process: material) him (recipient) that justice (goal), even in my first jealousy (circumstance: place). If I (actor) had not tortured (process: material) him (goal) so by clinging (circumstance: means) near him (circumstance: place), he (sayer) would not have told (process: verbal) her (receiver). But the moment (actor) came (process: material), and overflowed (process: material), and he (sayer) did tell (process: verbal) her (receiver)—[passionate, tumultuous story that it was] (verbiage). [During all our life together , Allan's and mine] (circumstance: time), he (actor) had spared (process: material) me (goal), had kept (process: relational) me (carrier) wrapped (attribute) in the white cloak of an

unblemished loyalty (circumstance: place). But it (carrier) would have been (process: relational) kinder (attribute), I (senser) now (circumstance: time) bitterly (circumstance: manner) thought (process: mental), if, like many husbands (circumstance: comparison), he (actor) had years ago (circumstance: time) found (process: material) for the story (circumstance: cause) he (actor) now (circumstance: time) poured (process: material) forth some clandestine listener (goal); I (senser) should not have known (process: mental). But he (carrier) was (process: relational) faithful and good (attribute), and so he (actor) waited (process: material) till (circumstance: time) I (token), mute and chained (attribute), was (process: relational) there (circumstance: place) to hear (minor process: mental) him (phenomenon). So well (circumstance: manner) did I (senser) know (process: mental) him (phenom1enon), as (circumstance: role) I (senser) thought (process: mental), so thoroughly (circumstance: manner) had he (identified) once (circumstance: time) been (process: relational) mine (identifier), that I (senser) saw (process: mental) it (phenomenon) in his eyes (circumstance: place), heard (process: mental) it (phenomenon) in his voice (circumstance: place), before (circumstance: time) the words (actor) came (process: material). And yet, when it (actor) came (process: material), it (actor) lashed (process: material) me (goal) with the whips of an unbearable humiliation (circumstance: means). For (circumstance: cause) [I, his wife,] (senser) had not known (process: mental) [how greatly he could love] (phenomenon). And that Theresa (senser), soft little traitor (identifier), should, in her still way (circumstance: place), have cared (process: mental) too! Where was (process: relational) the iron (carrier) in her (attribute/ circumstance: place), I (behaver) moaned (process: behavioural) within my stricken spirit (circumstance: place), where the steadfastness (existent)? From the moment (circumstance: time) he (sayer) bade (process: verbal) her (receiver), she (actor) turned (process: material) her soft little petals (scope) up to him (circumstance: place)—and my last delusion (scope) was spent (process: material). It (carrier) was (process: relational) intolerable (attribute); and none the less so that [in another moment] (circumstance: time) she (actor) had, [prompted by some belated thought of me] (circumstance: means), renounced (process: material) him (goal). Allan (token/ identified) was (process: relational) hers (value/ identifier), yet she (actor) put (process: material) him (goal) from her (circumstance: place); and it was (process: relational) my part (value) to watch (minor process: behavioural) them both (phenomenon).

Then (circumstance: time) in the anguish of it all (circumstance: manner) I (senser) remembered (process: mental), [awkward, untutored spirit] (identifier) that I (identified) was (process: relational), that I (possessor) now (circumstance: time) had (process: relational) the Great Recourse (possessed). Whatever human things (carrier) were (process: relational) unbearable

(attribute), I (senser) had no need to bear (process: mental). I (actor) ceased, therefore, to make (process: material) the effort (goal) that kept (process: relational) me (token) with them (circumstance: accompaniment). The pitiless poignancy (scope) was dulled (process: material), the sounds and the light (scope) ceased (process: material), the lovers (scope) faded (process: material) from me (circumstance: place), and again (circumstance: time) I (actor) was mercifully (circumstance: manner) drawn (process: material) [into the dim, infinite spaces] (circumstance: place).

There (circumstance: place) [followed a period whose length] (scope) I (actor) cannot measure (process: material) and during (circumstance: time) which I (carrier) was (process: relational) able (attribute) to make (minor process: material) no progress (scope) [in the difficult, dizzying experience of release] (circumstance: manner). "Earth-bound" (identifier) my jealousy (identified/ value) relentlessly (circumstance: manner) kept (process: relational) me (token). Though (circumstance: contingency) my two dear ones (sayer) had forsworn (process: verbal) each other (receiver), I (senser) could not trust (process: mental) them (phenomenon), for (circumstance: cause) theirs (identified) seemed (process: relational) to me (circumstance: place) [an affectation of a more than mortal magnanimity] (identifier). [Without a ghostly sentinel to prick them with sharp fears and recollections] (circumstance: means), who (senser) could believe (process: mental) that they (token) would keep (process: relational) to it (beneficiary)? Of the efficacy of my own vigilance (circumstance: matter), so long as (circumstance: role) I (actor) might choose to exercise (process: material) it (goal), I (token) could have (process: relational) no doubt (value), for (circumstance: cause) I (actor) had by this time (circumstance: manner) come to have (process: relational) a dreadful exultation (possessed) in the new power (circumstance: place) that lived (process: material) in me (circumstance: place). Repeated delicate experiment (actor) had taught (process: material) me (goal) [how a touch or a breath , a wish or a whisper] (actor), could control (process: material) Allan's acts (goal), could keep (process: relational) him (value) from Theresa (circumstance: place). I (actor) could manifest (process: material) myself (goal) [as palely, as transiently, as a thought] (circumstance: role). I (actor) could produce (process: material) the merest necessary flicker (goal), like the shadow of a just-opened leaf (circumstance: comparison), [on his trembling, tortured consciousness] (circumstance: place). And these unrealized perceptions of me (target) he (sayer) interpreted (process: verbal), as (circumstance: role) I (senser) had known (process: mental) that he would, as his soul's inevitable penance (circumstance: role). He (actor) had come to believe (process: mental) that he (actor) had done (process: material) evil (goal) in silently loving Theresa all these years (circumstance: manner), and it (token) was

(process: relational) my vengeance (value) to allow (minor process: material) him (senser) to believe (minor process: mental) this (phenomenon), to prod (minor process: material) him (goal) ever to believe (minor process: mental) it (phenomenon) afresh (circumstance: manner).

I (carrier) am (process: relational) conscious (attribute) that this frame of mind (carrier) was not (process: relational) continuous (attribute) in me (circumstance: place). For (circumstance: cause) I (senser) remember (process: mental), too, that when Allan and Theresa (carrier) were (process: relational) [safely apart and sufficiently miserable] (attribute) I (senser) loved (process: mental) them (phenomenon) as dearly as I (token) ever had (process: relational), more dearly (circumstance: manner) perhaps.

Appendix 2: Stephen Leacock 's "Caroline's Christmas"

IT (identified) was (process: relational) Xmas (identifier)—Xmas (carrier) with its mantle of white snow (attribute/ circumstance: accompaniment), scintillating (minor process: material) from a thousand diamond points (circumstance: place), Xmas (carrier) with its good cheer (attribute/ circumstance: accompaniment), its peace (attribute) on earth (circumstance: place)—Xmas (carrier) with its feasting and merriment (attribute/ circumstance: accompaniment), Xmas (carrier) with its (circumstance: accompaniment)—well (circumstance: manner), anyway, it (identified) was (process: relational) Xmas (identifier).

Or no, that (identified) 's (process: relational) a slight slip (identifier); it (identified) wasn't (process: relational) exactly Xmas (identifier), it (identified) was (process: relational) Xmas Eve (identifier), Xmas Eve (carrier) with its mantle of white snow (attribute/ circumstance: accompaniment) lying (minor process: material) beneath the calm moonlight (circumstance: place)—and, in fact, with practically the above list of accompanying circumstances (circumstance: accompaniment) with a few obvious emendations (circumstance: manner/ means).

Yes, it (identified) was (process: relational) Xmas Eve (identifier). And more than that!

Listen (process: behavioural) to where it was Xmas (circumstance: place). It (identified) was (process: relational) Xmas Eve (identifier) on the Old Homestead. Reader (circumstance: place), do you (senser) know (process: mental), by sight (circumstance), the Old Homestead (phenomenon)? In the pauses of your work (circumstance: time) at your city desk (circumstance: place), where you (carrier) have grown (process: relational) rich and avaricious (attribute), does it never rise (process: existential) before your mind's eye (circumstance: place), the quiet old homestead (existent) that knew (process: mental) you (phenomenon) as a boy (circumstance: role) before (circumstance: time) your greed of gold (actor) tore (process: material) you (goal) away from it (circumstance: place)? The Old Homestead (existent) that

stands (process: existential) beside the road just on the rise of the hill (circumstance: place), with its dark spruce trees wrapped in snow (circumstance: accompaniment), the snug barns and the straw stacks (carrier) behind it (attribute/ circumstance: place); while from its windows there (circumstance: place) streams (process: material) a shaft of light (scope) from a coal-oil lamp (circumstance: place), about as thick as a slate pencil (circumstance: matter) that you (senser) can see (process: mental) four miles away (circumstance: distance), from the other side of the cedar swamp (circumstance: place) in the hollow (circumstance: place). Don't talk (process: verbal) to me (receiver) of your modern searchlights and your incandescent arcs (circumstance: matter), beside that gleam of light from the coal-oil lamp in the farmhouse window (circumstance: place). It (actor) will shine (process: material) clear (attribute) to the heart (recipient) across thirty years of distance (circumstance: time). Do you (actor) not turn (process: material), I (sayer) say (process: verbal), sometimes (circumstance: time), reader, from the roar and hustle of the city (circumstance: place) with its ill- gotten wealth and its godless creed of mammon (circumstance: accompaniment), to think (minor process: mental) of the quiet homestead (circumstance: matter) under the brow of the hill (circumstance: place)? You don't! Well, you (senser) skunk (process: mental)!

It (identified) was (process: relational) Xmas Eve (identifier). The light (scope) shone (process: material) from the windows of the homestead farm (circumstance: place). The light of the log fire (actor) rose (process: material) and flickered (process: material) and mingled (process: material) its red glare (goal) on the windows (circumstance: place) with the calm yellow of the lamplight (circumstance: accompaniment). John Enderby and his wife (existent) sat (process: existential) in the kitchen room of the farmstead (circumstance: place). Do you (senser) know (process: mental) it (phenomenon), reader, the room (identified) called (process: relational) the kitchen (identifier)?—with the open fire (circumstance: accompaniment) on its old brick hearth (circumstance: place), and the cook stove in the corner (circumstance: place). It (token/ identified) is (process: relational) the room of the farm (identifier) where people (actor) cook (process: material) and eat (process: material) and live (process: material). It (token) is (process: relational) the living-room (identifier). The only other room (identified) beside the bedroom (circumstance: place) is (process: relational) the small room (identifier) in front (circumstance: place), chill- cold (attribute) in winter (circumstance: time), with an organ in it (circumstance: accompaniment) for playing "Rock of Ages" on (circumstance: cause), when company (actor) came (process: material). But this room (scope) is only used (process: material) for music and funerals (circumstance: cause/ purpose). The real room of the old farm (identifier) is (process: relational) the kitchen (identified). Does it (actor) not rise up (process: material)

before you (circumstance: place), reader? It doesn't? Well (circumstance: manner), you (carrier) darn (process: relational) fool (attribute)!

At any rate there (circumstance: place) sat (process: existential) old John Enderby (existent) beside the plain deal table (circumstance: place), his head (actor) bowed (process: material) upon his hands (circumstance: place), his grizzled face (scope) with its unshorn stubble (circumstance: accompaniment) stricken down (process: material) with the lines of devastating trouble (circumstance: accompaniment). From time to time (circumstance: time) he (actor) rose (process: material) and cast (process: material) a fresh stick of tamarack (scope) into the fire (circumstance: place) with a savage thud (circumstance: manner/ means) that sent (process: material) a shower of sparks (scope) up the chimney (circumstance: place). Across the fireplace (circumstance: place) sat (process: existential) his wife Anna (existent) on a straight-backed chair (circumstance: place), looking (minor process: behavioural) into the fire (circumstance: place) with the mute resignation of her sex (circumstance: manner).

What was (process: relational) wrong (attribute) with them (circumstance: accompaniment) anyway? Ah, reader, can you (sayer) ask (process: verbal)? Do you (senser) know (process: mental) or remember (process: mental) so little (circumstance: manner) of the life of the old homestead (circumstance: matter)? When I (sayer) have said (process: verbal) that it (token) is (process: relational) the Old Homestead and Xmas Eve (value/ identifier),and that the farmer (carrier) is (process: relational) in great trouble (attribute/ circumstance: manner) and throwing (minor process: material) tamarack (goal) at the fire (circumstance: place), surely you (senser) ought to guess (process: mental)!

The Old Homestead (carrier) was (process: relational) mortgaged (attribute)! Ten years ago (circumstance: time), reckless (attribute) with debt (circumstance: accompaniment), crazed (attribute) with remorse (circumstance: accompaniment), mad (attribute) with despair (circumstance: accompaniment) and persecuted (attribute) with rheumatism (circumstance: accompaniment), John Enderby (carrier/ actor) had mortgaged (process: material) his farmstead (goal) for twenty-four dollars and thirty cents (circumstance: cause).

To-night (circumstance: time) the mortgage (carrier) fell (process: relational) due (attribute), [to-night at midnight, Xmas night] (circumstance: time). Such (token) is (process: relational) the way (value) in which mortgages of this kind (goal) are always (circumstance: time) drawn (process: material). Yes, sir, it (goal) was drawn (process: material) with such diabolical skill (circumstance: manner/ means) that on this night of all nights (circumstance: time) the mortgage (goal) would be foreclosed (process: material). At midnight (circumstance: time) the men (actor) would come (process: material) with hammer and nails (circumstance: manner/

means) and foreclose (process: material) it (goal), nail (process: material) it (goal) up tight (circumstance: manner). So the afflicted couple (existent) sat (process: existential).

Anna (behaver), with the patient resignation of her sex (circumstance: manner/means), sat (process: behavioural) silent (behaviour) or at times (circumstance: time) endeavoured to read (process: material). She (actor) had taken down (process: material) from the little wall-shelf (circumstance: place) Bunyan's Holy Living and Holy Dying (goal). She (actor) tried to read (process: material) it (goal). She could not. Then (circumstance: time) she (actor) had taken (process: material) Dante's Inferno (goal). She (actor) could not read (process: material) it (goal). Then (circumstance: time) she (actor) had selected (process: material) Kant's Critique of Pure Reason (goal). But she (actor) could not read (process: material) it (goal) either. Lastly, she (actor) had taken (process: material) the Farmer's Almanac for 1911 (goal). The books (carrier) lay (process: relational) littered (attribute) about her (circumstance: matter) as (circumstance: role) she (existent) sat (process: existential) in patient despair (circumstance: manner).

John Enderby (actor) showed (process: material) all the passion of an uncontrolled nature (scope). At times (circumstance: time) he (actor) would reach out (process: material) for the crock of buttermilk (goal) that stood (process: existential) beside him (circumstance: place) and drained (process: material) a draught of the maddening liquid (goal), till (circumstance: time) his brain (actor) glowed (process: material) like the coals of the tamarack fire before him (circumstance: comparison). "John," pleaded (process: verbal) Anna (sayer), "leave (process: material) alone the buttermilk (goal). It (phenomenon) only maddens (process: mental) you (senser). No good (actor) ever came (process: material) of that (circumstance: matter)."

"Aye, lass," said (process: verbal) the farmer (sayer), with a bitter laugh (circumstance: manner), as (circumstance: role) he (actor) buried (process: material) his head (scope) again (circumstance: time) in the crock (circumstance: place), "what care (process: mental) I (senser) if it (phenomenon) maddens (Process: mental) me (senser)." "Ah, John, you (actor) 'd better be employed (process: material) in reading the Good Book than in your wild courses (circumstance: place). Here (circumstance: place) take (process: material) it (goal), father, and read (process: material) it (goal)"—and she (actor) handed (process: material) to him (recipient) the well-worn black volume (goal) from the shelf (circumstance: place). Enderby (actor) paused (process: material) a moment (circumstance: time) and held (process: material) the volume (scope) in his hand (circumstance: place). He and his wife (senser) had known (process: mental) nothing of religious teaching (phenomenon) in the public schools of their day (circumstance: place), but the first-class non-sectarian education (actor) that the farmer (actor)

had received (process: material) had stood (process: material) him (goal) in good stead (circumstance: manner).

"Take (process: material) the book (goal)," she (sayer) said (process: verbal). "Read (process: material), John, in this hour of affliction (circumstance: time); it (actor) brings (process: material) comfort (scope)."

The farmer (actor) took (process: material) from her hand (circumstance: place) the well-worn copy of Euclid's Elements (goal), and laying aside (minor process: material) his hat (scope) with reverence (circumstance: manner), he (actor) read (process: material) aloud (circumstance: manner): "The angles (carrier) at the base of an isoceles triangle (circumstance: place) are (process: relational) equal (attribute), and whosoever (actor) shall produce (process: material) the sides (goal), lo, the same (carrier) also shall be (process: relational) equal (attribute) each unto each." The   farmer   (actor)   put   (process: material)   the   book   (goal)   aside (circumstance: place).

"It (token) 's (process: relational) no use (value), Anna. I (actor) can't read (process: material) the good words (goal) to-night (circumstance: time)."

He (actor) rose (process: material), staggered (process: behavioural) to the crock of buttermilk (circumstance: place), and before (circumstance: time) his wife (actor) could stay (process: material) his hand (goal), drained (process: material) it to the last drop (goal).

Then (circumstance: time) he (actor) sank (process: material) heavily (circumstance: manner) to his chair (circumstance: place). "Let them (actor) foreclose (process: material) it (goal), if they will," he (sayer) said (process: verbal); "I (carrier) am (process: relational) past caring (attribute)." The woman (behaver) looked (process: behavioural) sadly (circumstance: manner) into the fire (circumstance: place).

Ah, if only her son Henry (carrier) had been (process: relational) here (attribute/ circumstance: place). Henry (carrier), who had left (process: material) them (goal) three years agone (circumstance: time), and whose bright letters (actor) still brought (process: material) from time to time (circumstance: time) the gleam of hope (goal) to the stricken farmhouse (circumstance: place).

Henry (carrier) was (process: relational) in Sing Sing (attribute/ circumstance: place). His letters (actor) brought (process: material) news (goal) to his mother (recipient) of his steady success (circumstance: matter); first in the baseball nine of the prison (circumstance: time), a favourite with his wardens and the chaplain, the best bridge player of the corridor. Henry (actor) was pushing (process: material) his way (scope) to the front (circumstance: place) with the old-time spirit of the Enderbys (circumstance: manner/ means).

His mother (senser) had hoped (process: mental) that he (carrier) might have been (process: relational) with her (attribute/ circumstance: accompaniment) at Xmas (circumstance: time), but Henry (actor) had written (process: material) that it (carrier) was (process: relational) practically impossible (attribute) for him (actor) to leave (minor process: material) Sing Sing (goal). He (senser) could not see (process: mental) his way out (phenomenon). The authorities (actor) were arranging (process: material) a dance (goal) and sleighing (process: material) party (scope) for the Xmas celebration (circumstance: time). He (possessor) had (process: relational) some hope (possessed), he (sayer) said (process: verbal), of slipping away unnoticed (possessed), but his doing so (senser) might excite (process: mental) attention (phenomenon).

Of the trouble (circumstance: matter) at home (circumstance: place) Anna (sayer) had told (process: verbal) her son (receiver) nothing (verbiage).

No, Henry (actor) could not come (process: material). There was (process: existential) no help (existent) there (circumstance: place). And William (identified), the other son, ten years older than Henry (identifier). Alas, William (actor) had gone (process: material) forth from the homestead (circumstance: place) to fight (minor process: material) his way (scope) in the great city (circumstance: place)! "Mother," (verbiage) he (sayer) had said (process: verbal), "when I (actor) make (process: material) a million dollars (goal) I (actor) 'll come (process: material) home (circumstance: place). Till then good-bye (circumstance: time)," and he (actor) had gone (process: material). How (circumstance: manner) Anna's heart (actor) had beat (process: material) for him (client). Would he (actor) make (process: material) that million dollars (goal)? Would she (actor) ever live to see (process: mental) it (phenomenon)? And as (circumstance: role) the years (actor) passed (process: material) she and John (existent) had often sat (process: existential) in the evenings (circumstance: time) picturing (minor process: mental) William (phenomenon) at home (circumstance: place) again (circumstance: time), bringing (minor process: material) with him (circumstance: accompaniment) a million dollars (goal), or picturing (minor process: mental) the million dollars (goal) sent (process: material) by express (circumstance: manner/ means) with love (circumstance: accompaniment). But the years (actor) had passed (process: material). William (actor) came not (process: material). He (actor) did not come (process: material). The great city (actor) had swallowed (process: material) him up (goal) as (circumstance: role) it (possessor) has (process: relational) many another lad (possessed) from the old homestead (circumstance: place). Anna (actor) started (process: material) from her musing (circumstance: place).

What was (process: relational) that at the door (attribute/ circumstance: place)? The sound of a soft and timid rapping (carrier), and through the glass of the door-pane (circumstance: place), [a face, a woman's face] (behaver) looking (minor process: behavioural) into the fire-lit room (circumstance: place) with pleading eyes (circumstance: manner/ means). What was it she (actor) bore (process: material) in her arms (circumstance: place), the little bundle (scope) that she (actor) held (process: material) tight (attribute) to her breast (circumstance: place) to shield (minor process: material) it (goal) from the falling snow (circumstance)? Can you (senser) guess (process: mental), reader? Try (process: material) three guesses (goal) and see (process: mental). Right (attribute) you (carrier) are (process: relational). That (identified) 's (process: relational) [what it was] (identifier). The farmer's wife (actor) went (process: material) hastily (circumstance: manner) to the door (goal).

"Lord's mercy!" (verbiage) she (sayer) cried (process: verbal), "what are you (actor) doing (process: material) out (circumstance: place) on such a night (circumstance: time)? Come in (process: material), child, to the fire (goal)!" The woman (actor) entered (process: material), carrying (minor process: material) the little bundle (scope) with her (circumstance: accompaniment), and looking (minor process: behavioural) with wide eyes (circumstance: manner/ means) (they (carrier) were (process: relational) at least an inch and a half across (attribute)) at Enderby and his wife (circumstance: place). Anna (senser) could see (process: mental) that there was (process: existential) no wedding-ring (existent) on her hand (circumstance: place).

"Your name?" (verbiage) said (process: verbal) the farmer's wife (sayer).

"My name (identified) is (process: relational) Caroline (identifier)," the girl (sayer) whispered (process: verbal). The rest (scope) was lost (process: material) in the low tones of her voice (circumstance: manner). "I (senser) want (process: mental) shelter (phenomenon)," she (actor) paused (process: material), "I (senser) want (process: mental) you (actor) to take (minor process: material) the child (goal)."

Anna (actor) took (process: material) the baby (goal) and laid (process: material) it (goal) carefully (circumstance: manner) on the top shelf of the cupboard (circumstance: place), then (circumstance: time) she (actor) hastened to bring (process: material) a glass of water and a dough-nut (goal), and set (process: material) it (goal) before the half-frozen girl (circumstance: place). "Eat (process: material)," she (sayer) said (process: verbal), "and warm (process: material) yourself (goal). "John (actor) rose (process: material) from his seat (circumstance: place).

"I (possessor) 'll have (process: relational) no child of that sort (possessed) here (circumstance: place)," he (sayer) said (process: verbal).

"John, John," (verbiage) pleaded (process: verbal) Anna (sayer), "remember (process: mental) [what the Good Book says] (phenomenon): 'Things (carrier) which are (process: relational) equal to the same thing (attribute) are (process: relational) equal to one another (attribute)!"

John (behaver) sank back (process: behavioural) in his chair (circumstance: place).

And why had (process: relational) Caroline (possessor) no wedding-ring (possessed)? Ah, reader, can you (senser) not guess (process: mental). Well, you can't. It (identified/ token) wasn't (process: relational) what you think at all (identifier/ value); so there. Caroline (possessor) had (process: relational) no wedding-ring (possessed) because (circumstance: cause) she (actor) had thrown (process: material) it (goal) away (circumstance: distance) in bitterness (circumstance: manner), as (circumstance: role) she (actor) tramped (process: material) the streets of the great city (scope). "Why," she (sayer) cried (process: verbal), "should the wife of a man in the penitentiary (actor) wear (process: material) a ring (scope)."

Then (circumstance: time) she (actor) had gone forth (process: material) with the child (circumstance: accompaniment) from what had been her home (circumstance: place).

It (identified/ token) was (process: relational) the old sad story (identifier/ value). She (actor) had taken (process: material) the baby (goal) and laid (process: material) it (goal) [tenderly, gently] (circumstance: manner) on a seat in the park (circumstance: place). Then (circumstance: time) she (actor) walked (process: material) rapidly (circumstance: manner) away (circumstance: distance). A few minutes after (circumstance: time) a man (actor) had chased (process: material) after Caroline (goal) with the little bundle (circumstance: accompaniment) in his arms (circumstance: place). "I (sayer) beg (process: verbal) your pardon (target)," he (sayer) said (process: verbal), panting (minor process: behavioural), "I (senser) think (process: mental) you (actor) left (process: material) your baby (goal) in the park (circumstance: place)." Caroline (sayer) thanked (process: verbal) him (receiver).

Next she (actor) took (process: material) the baby (goal) to the Grand Central Waiting-room (circumstance: place), kissed (process: material) it (goal) tenderly (circumstance: manner), and laid (process: material) it (goal) on a shelf behind the lunch-counter (circumstance: place).

A few minutes (circumstance: time) an official (actor), beaming (minor process: behavioural) with satisfaction (circumstance: manner), had brought (process: material) it back (goal) to her (recipient).

"Yours, I (senser) think (process: mental), madame," he (sayer) said (process: verbal), as (circumstance: role) he (actor) handed (process: material) it (goal) to her (recipient). Caroline (sayer) thanked (process: verbal) him (receiver).

Then (circumstance: time) she (actor) had left (process: material) it (goal) at the desk of the Waldorf Astoria, and at the ticket-office of the subway (circumstance: place).

It (actor) always (circumstance: time) came back (process: material). Once or twice she (actor) took (process: material) it (goal) to the Brooklyn Bridge (circumstance: place) and threw (process: material) it (goal) into the river (circumstance: place), but perhaps something in the way (circumstance: place) it (actor) fell (process: material) through the air (circumstance: place) touched (process: material) the mother's heart (goal) and smote (process: mental) her (phenomenon), and she (actor) had descended (process: material) to the river (circumstance: place) and fished (process: material) it (scope) out (circumstance: place).

Then (circumstance: time) Caroline (actor) had taken (process: material) the child (goal) to the country (circumstance: place). At first she (senser) thought to leave (process: mental) it (phenomenon) on the wayside (circumstance: place) and she (actor) had put (process: material) it (goal) down in the snow (circumstance: place), and standing (minor process: material) a little distance off (circumstance: distance) had thrown (process: material) mullein stalks (scope) at it (circumstance: place), but something (sayer) in the way (circumstance: place) the little bundle (scope) lay covered (process: material) in the snow (circumstance: place) appealed (process: verbal) to the mother's heart (receiver).