

Applying Halliday's Transitivity Theory to the Novel *Foe* by John Maxwell Coetzee

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ABSTRACT

This research handles the process types of transitivity used by John Maxwell Coetzee in the novel *Foe*. The aim of this study is mainly to identify the process types and their functions. The study also tries to see how far Halliday's theory of transitivity is applicable to narrative style as represented by the novel *Foe* by Coetzee. The findings show that the six types of transitivity system are found in novel. They are material, mental, relational, verbal, behavioural, and existential process respectively in descending order. There are 226 processes found in the data of study. The occurrences of material process is 70 i.e. 30.9 %, mental process is 46 i.e. 20.3%, relational process is 39 i.e. 17.2 %, verbal process is 39 i.e. 17.2%, behavioural process is 28 i.e. 12.3%, and existential process is 4 i.e. 1.7%. The dominant process is the material process with 70 i.e. 30.90 % occurrences. This implies that the use of material process in the novel is significant about expressing the experiential function of language, specially of people's physical action, about the outside world, entities, events, characteristics, and its concern about the enquiry of what characters did and what took place in the world. Therefore, the use of the six process types of transitivity has different and various meanings and implications when used in English. Transitivity analysis is important in finding out which processes are used most and for what purposes. This study can help researchers to know that material process is mostly found in texts when trying to convince readers to act and react (doing).

Keywords: Process Types, Transitivity, Coetzee's *Foe*.

1. Introduction

This study attempts to investigate process types of transitivity in three selected speech events from the novel *Foe* written by John Maxwell Coetzee in 1986. Since cognitive linguists study the relationship between language, thought, and action, Coetzee uses process types to bring about changes in the behaviour of his South African readers. He tries to make them act and react against social, political, cultural, and economic conditions in South Africa

during the Apartheid. The novel *Foe* deals with two important issues: 'oppression' and 'white colony'.

2. Aims of the Study

The objectives of this study are: 1- to find out the most prominent used process in the novel and its significance; 2- to see how far Hallidayan theory of transitivity is applicable to narrative style as represented by the novel *Foe* by John Maxwell Coetzee; 3- to evaluate the role Coetzee plays in bringing about social, political, cultural changes in South Africa.

3. Data of the Study

The data of the study are represented by Part One of the novel *Foe* written by John Maxwell Coetzee in 1986. This part comprises three speech events.

3.1. Part one of the novel 'Foe'

This part comprises three speech events.

3.1.1. Speech event number one

Title of Speech event: # Susan Barton's experience on the island
PAGES 5-7

'At last I could row no further. My hands were blistered, my back was burned, my body ached. With a sigh, making barely a splash, I slipped overboard. With slow strokes, my long hair floating about me, like a flower of the sea, like an anemone, like a jellyfish of the kind you see in the waters of Brazil, I swam towards the strange island, for a while swimming as I had rowed, against the current, then all at once free of its grip, carried by the waves into the bay and on to the beach.

'There I lay sprawled on the hot sand, my head filled with the orange blaze of the sun, my petticoat which was all I had escaped with) baking dry upon me, tired, grateful, like all the saved.

'A dark shadow fell upon me, not of a cloud but of a man with a dazzling halo about him. "Castaway," I said with my thick dry tongue. "I am cast away. I am all alone." And I held out my sore hands.

'The man squatted down beside me. He was black: a Negro with a head of fuzzy wool, naked save for a pair of rough drawers. I lifted myself and studied the flat face, the small dull eyes, the broad nose, the thick lips, the skin not black but a dark grey, dry as if coated with dust. "Agua," I said, trying Portuguese, and made a sign of

drinking. He gave no reply, but regarded me as he would a seal or a porpoise thrown up by the waves, that would shortly expire and might then be cut up for food. At his side he had a spear. I have come to the wrong island, I thought, and let my head sink: I have come to an island of cannibals.

'He reached out and with the back of his hand touched my arm. He is trying my flesh, I thought. But by and by my breathing slowed and I grew calmer. He smelled of fish, and of sheepswool on a hot day.

'Then, since we could not stay thus forever, I sat up and again began to make motions of drinking. I had rowed all morning, I had not drunk since the night before, I no longer cared if he killed me afterwards so long as I had water.

'The Negro rose and signed me to follow. He led me, stiff and sore, across sand-dunes and along a path ascending to the hilly interior of the island. But we had scarcely begun to climb when I felt a sharp hurt and drew from my heel a long black-tipped thorn. Though I chafed it, the heel quickly swelled till I could not so much as hobble for the pain. The Negro offered me his back, indicating he would carry me. I hesitated to accept, for he was a slight fellow, shorter than I. But there was no help for it. So part-way skipping on one leg, part-way riding on his back, with my petticoat gathered up and my chin brushing his springy hair, I ascended the hillside, my fear of him abating in this strange backwards embrace. He took no heed where he set his feet, I noted, but crushed under his soles whole clusters of the thorns that had pierced my skin.

3.1.2. Speech event number two

Title of speech event: #Friday and language

PAGES 21-23

'One evening, as I was preparing our supper, my hands being full, I turned to Friday and said, "Bring more wood, Friday." Friday heard me, I could have sworn, but he did not stir. So I said the word "Wood" again, indicating the fire; upon which he stood up but did no more. Then Cruso spoke.

"Firewood Friday," he said; and Friday went off and fetched wood from the woodpile.

'My first thought was that Friday was like a dog that heeds but one master; yet it was not so. "*Firewood* is the word I have taught him," said Cruso. "*Wood* he does not know." I found it strange that Friday should not understand that firewood was a kind of wood, as pinewood is a kind of wood, or poplar-wood; but I let pass. Not till after we had eaten, when we were sitting watching the stars, as had grown to be our habit, did I speak again.

' ""How many words of English does Friday know?"

I asked.

"As many as he needs," replied Cruso. "This is not England, we have no need of a great stock of words." "You speak as if language were one of the banes of life, like money or the pox," said I. "Yet would it not have lightened your solitude had Friday been master of English? You and he might have experienced all these years, the pleasures of conversation; you might have brought home to him some of the blessings of civilization and made him a better man.

What benefit is there in a life of silence?"

'To this Cruso gave no reply, but instead beckoned Friday nearer. "Sing, Friday," he said. "Sing for Mistress Barton."

'Whereupon Friday raised his face to the stars, closed his eyes, and, obedient to his master, began to hum in a low voice. I listened but could make out no tune. Cruso tapped my knee. "The voice of man," he said. I failed to understand his meaning; but he raised a finger to his lips to still me. In the dark we listened to Friday's humming.

'At last Friday paused. "Is Friday an imbecile incapable of speech?" I asked. "Is that what you mean to tell me?" (For I repeat, I found Friday in all matters a dull fellow.)

'Cruso motioned Friday nearer. "Open your mouth," he told him, and opened his own. Friday opened his mouth. "Look," said Cruso. I looked, but saw nothing in the dark save the glint of teeth white as ivory. "La-la-la," said Cruso, and motioned to Friday to repeat. "Ha-ha-ha," said Friday from the back of his throat. "He has no tongue," said Cruso.

Gripping Friday by the hair, he brought his face close to mine. "Do you see?" he said. "It is too dark," said I. "La-la-la," said Cruso. "Ha-ha-ha," said Friday. I drew away, and Cruso released Friday's hair.

"He has no tongue," he said. "That is why he does not speak. They cut out his tongue."

3.1.3. Speech event number three

Title of speech event: # Susan's, Cruso's and Friday's experience on a ship, especially Cruso's illness.

PAGES 42-43

'One night at dinner - I ate all this time at the captain's table - he whispered in my ear that he would be honoured if I would consent to pay him a visit in his cabin afterwards, for a glass of cordial. I pretended to take his offer as mere gallantry, and did not go. He pressed me no further, but continued to behave as courteously as

before. In all I found him a true gentleman though a mere ship's-master and the son of a pedlar, as he told me.)

I brought Cruso his food in bed and coaxed him to eat as if he were a child. Sometimes he seemed to know where he was, at other times not. One night hearing him rise, I lit a candle, and saw him standing at the cabin door, pressing against it, not understanding that it opened inwards. I came over to him and touched him, and found his face wet with tears.

"Come, my Cruso," I whispered, and guided him back to his bunk, and soothed him till he slept again.

'On the island I believe Cruso might yet have shaken off the fever, as he had done so often before.

For though not a young man, he was vigorous. But now he was dying of woe, the extremest woe. With every passing day he was conveyed farther from the kingdom he pined for, to which he would never find his way again. He was a prisoner, and I, despite myself his gaoler.

'Sometimes in his sleep he would mutter in Portuguese as he seemed always to do when the bygone past came back to him. Then I would take his hand or lie beside him and talk to him. "Do you remember my Cruso," I would say, "how after the great storm had taken away our roof we would lie at night and watch the shooting stars, and wake in the glare of the moon, thinking it was day? In England we will have a roof over our heads that no wind can tear off. But did it not seem to you that the moon of our island was larger than the moon of England, as you remember it and the stars more numerous?

Perhaps we were nearer the moon there, as we were certainly nearer the sun.

"Yet," I would pursue, "if we were nearer the heavens there, why was it that so little of the island could be called extraordinary? Why were there no strange fruits, no serpents, no lions? Why did the cannibals never come? What will we tell folk in England when they ask us to divert them?"

4. Review of the Literature

After conducting an Internet search and using other research techniques in the field of linguistics and literature, the researcher found no studies have been done so far to apply the Hallidayan theory to Coetzee's novels.

5. Theoretical Framework

A theoretical framework is the structure that can hold and support a theory of a research study. The researcher utilises Halliday's Systemic Functional Linguistics Theory.

5.1. Halliday's Theory

Halliday's (1973) functional theory of language acknowledges three major functions, which he calls 'ideational', 'interpersonal' and 'textual':

1- Ideational (experiential and logical) meanings construing Field are realised lexico-grammatically by the system of Transitivity. This system interprets and represents our experience of phenomena in the world and in our consciousness by modelling experiential meanings in terms of participants, processes and circumstances. Resources for chaining clauses into clause complexes, and for serialising time by means of tense, address logical meanings.

2- Interpersonal meanings are realised lexico-grammatically by systems of Mood and Modality and by the selection of attitudinal lexis. The Mood system is the central resource establishing and maintaining an on-going exchange between interactants by assuming and assigning speech roles such as giving or demanding goods and services or information. Thus the giving of information or goods and services is grammaticalised as declaratives, questions are grammaticalised as interrogatives and commands as imperatives. Modality is the resource concerned with the domain of the negotiation of the proposition or proposal between the categorical extremes of positive or negative. The negotiation may be in terms of probability, usuality, obligation or inclination.

3- Textual meanings are concerned with the on-going orchestration of interpersonal and ideational information as text in context. Lexico-grammatically textual meanings are realised by systems of Theme and Information. Theme selections establish the orientation or angle on the interpersonal and ideational concerns of the clause whereas Information organises the informational status or relative newsworthiness of these concerns.

The meta-functions permeating register at the level of social context and also the discourse semantic and lexico-grammatical levels of language are simultaneous and complementary systems. In the clause each meta-functional resource (Transitivity, Mood and Theme) generates one layer of structuring, but the layers are simultaneous.

Phonology is a resource for realising abstract wordings as sound and includes intonation, rhythm and syllabic and phonemic articulation. Alternatively this level may be the graphological system of a language. In general, the system of phonology is related in an arbitrary or purely conventional manner to the lexico-grammar. The three aforementioned functions act simultaneously and systematically not distinctly or independently in a text.

5.1.1. Transitivity

Halliday's transitivity system has to do with the process type. Processes are realised by verbs. Verbs have been defined as 'performing words'. Namely, what kind of event/ state is being described? Verbs are the core of transitivity and consist of various types of processes together with the structures that realise these processes. Systemic Functional Linguistics typically recognises six types of processes:

5.1.1.1. Material Process ('doing' or 'causing'): *run, paint, send, burn.*

One of the most important types of processes is those involving physical actions: cooking, writing, running, and so on. These are called material processes. According to Halliday (1994:110) "material processes are processes of 'doing' or 'causing'." They express the notion that some entity 'does' something-which may be done 'to' some other entity.

5.1.1.2. Mental Process ('experiencing' or 'sensing'): *see, hear, know.*

Halliday (ibid: 117) states that "mental processes or process of sensing are processes of feeling, thinking, and seeing." They are mental, covert kinds of goings-on inside human minds. There are many verbs which refer to these mental processes, of thinking, imagining, liking, wanting, seeing, etc. And the participant involved in mental processes is in a doing sense, as sensing-having feelings, perceiving or thinking. Thus, for the two components in a mental process are termed as *Senser* and *Phenomenon*.

5.1.1.3. Verbal Process ('saying'): *say, tell, warn, argue, ask.*

Verbal process represents process of saying, or of symbolically signalling. Halliday (ibid: 140) states that "verbal processes are processes of 'saying'." Saying covers any kind of symbolic exchange. They can be direct, indirect or ergative.

5.1.1.4. Relational Process ('being', 'becoming' or 'having'): *be, have, become.*

This process can be said to be that of being, including having. The main characteristic of relational process is that they relate a participant to its identity and description. In essence, they state that something is/was/will be and hence relational process are often described as process of being.

5.1.1.5. Behavioural Process ('acting'): *laugh, talk, cry, breathe, sit.*

This process relates to specifically physiological process. One of the main reasons for setting up this category is that they distinguished between purely mental process and the 12 outward physical signs of those processes. For example, 'watch', 'look', 'stare', etc. (behavioural) According to Halliday (ibid:139) "behavioural processes are processes of (typically human) physiological and psychological behaviour, like breathing, coughing, smiling, dreaming and staring." He also includes some verbs referring to actions which reflect mental states, for example: laugh, cry, gasp, grimace, snore, hiccup, ponder, etc.

5.1.1.6. Existential Process ('exist'). "there is..." instantiated in the text.

It expresses the existence of an entity. Its structure involves the use of the word 'there'. Halliday (ibid:142) states that "existential process represents that something exists." The object or event which is being said to exist is labelled Existent.

6. Analysis of Transitivity Processes in the novel *Foe*

The researcher has chosen Part One of the novel, which comprises three speech events.

6.1. Analysis of transitivity processes in speech event number one

VERBAL GROUP	PROCESS TYPE	NOTES
I could row no further	Material: action	
My hands were blistered	Material	
My back was burned	Material	
My body ached	<u>Phenomenon: mental: feeling</u>	see Halliday and Matthiessen, 2014,p.338

I slipped overboard	Material:action	
you see	Mental	
I swam	Material:action	
I had rowed	Material:action	
I lay sprawled	Behavioural	according to Halliday, 1994, p.139, there are some behavioural processes which he classifies as {near material} such as bodily postures and pastimes, e.g., sing, dance, lie (down), sit (up, down)
My head filled with the orange blaze of the sun	Material:action	
I had escaped with	Material:action	
Fell upon me	Material:action	
Said	Verbal	
“ I am”	Relational	
I am	Relational	
I held out my sore hands	Material:action	
Squatted	Behavioural	
Was black	Relational	
I lifted myself	Material:action	
Studied	Mental	
I said	Verbal	
Made a sign	Material:action	
He gave no reply	Verbal	
Regarded me	Mental	
Thrown up	Material:action	
Expire	Material:action	

Cut up	Material:action	
Had a spear	Relational	
I have come	Material:action	
I thought	Mental	
<u>Let my head sink</u>	Material:action	
I have come	Material:action	
He reached out	Material:action	
Touched my arm	Material:action	
He is trying my flesh	Material:action	
I thought	Mental:cognition	
My breathing slowed	Material	
I grew calmer	Relational	
He smelled of fish	Relational	
We could not stay	Material:action	
I sat up	Behavioural	
<u>Began to make</u>	Material:action	
I had rowed	Material:action	
I had not drunk	Material	
I no longer cared	Mental:cognition	
Killed me	Material:action	
I had water	Relational	
The negro rose	Material:action	
and signed me	Material:action	
He led me	Material:action	
Begun to climb	Material:action	
I felt	Mental	
Drew from my heel	Material:action	
Chafed it	Material:action	
The heel quickly swelled	Material	
The negro offered me	Material	
Carry me	Material	
I hesitated	Behavioural	
He was a slight fellow	Relational	
There was no help	Existential	
Skiping on one leg	Material:action	
Riding on his back	Material	
Gathered up	Relational	
Brushing	Material	
I ascended the hillside	Material:action	
My fear of him abating	Mental	
He took no heed	Mental	

Set his feet	Material	
I noted	Mental	
Crushed	Material	
Had pierced my skin	Material	

6.2. Analysis of transitivity processes in speech event number two

VERBAL GROUP	PROCESS TYPE	NOTES
I was preparing our supper.	Material:action	
My hands being full	Relational	
I turned to Friday	Material:action	
Said	Verbal	
Bring more wood	Material:action	
Friday heard me	Mental	
I could have sworn	Verbal	
He did not stir	Mental	
I said the word	Verbal	
Upon which he stood up	Material	
Did no more	Material:action	
Cruso spoke	Verbal	
He said	Verbal	
Friday went off	Material:action	
Fetched wood	Material:action	
My first thought was that	Relational	
Friday was like a dog	Relational	
That heeds	Mental	
It was not so	Relational	
<i>Firewood</i> is the word	Relational	
I have taught him	Mental	
Said Cruso	Verbal	
Wood he does not know	Mental:cognition	
I found it strange	Mental:perception	
Friday should not understand	Mental	
Firewood was a kind of wood	Relational	
Pinewood is a kind of wood	Relational	
But I let it pass	Mental	

We had eaten	Material:action	
We were sitting	Behavioural	
As had grown to be our habit	Relational	
Did I speak again	Verbal	
Does Friday know	Mental	
I asked	Verbal	
He needs	Behavioural	
Replied Cruso	Verbal	
This is not England	Relational	
We have no need	Behavioural	
You speak	Verbal	
As if language were	Relational	
Said I	Verbal	
Would it not have lightened your solitude	Material	
Had Friday been master of English	Relational	
You and he might have experienced	Mental	
You might have brought home	Material:action	
Made him a better man	Material	
What benefit is there in a life of silence?	Existential	
Cruso gave no reply	Verbal	
Beckoned Friday nearer	Material:action	
Sing, Friday	Behavioural	
He said	Verbal	
"Sing for Mistress Barton."	Behavioural	
Friday raised his face	Material:action	
Closed his eyes	Material:action	
Began to hum	Behavioural	
I listened	Mental	
Could make no tune	Mental	
Cruso tapped	Material:action	
He said	Verbal	
I failed to understand	Mental	
He raised a finger	Material:action	
We listened	Mental:perception	

Friday paused	Verbal	
Is Friday an imbecile	Relational	
I asked	Verbal	
Is that	Relational	
I repeat	Verbal	
I found Friday	Mental	
Cruso motioned Friday nearer	Material:action	
Open your mouth	Material:action	
He told him	Verbal	
Opened his own	Material:action	
Friday opened his mouth	Material:action	
Look	Mental:perception	
Said Cruso	Verbal	
I looked	Mental	
Saw nothing	Mental	
Said Cruso	Verbal	
Motioned to Friday	Material:action	
Said Friday	Verbal	
He has no tongue	Relational	
Said Cruso	Verbal	
He brought his face	Material:action	
Do you see?	Mental	
He said	Verbal	
It is too dark	Relational	
Said I	Verbal	
Said Cruso	Verbal	
Said Friday	Verbal	
I drew away	Material:action	
Cruso released Friday's hair	Material:action	
He has no tongue	Relational	
He said	Verbal	
That is why	Relational	
he does not speak	Verbal	
They cut out his tongue	Material:action	

6.3. Analysis of transitivity processes in speech event number three

VERBAL GROUP	PROCESS TYPE	NOTES
I ate	Material	

He whispered	Verbal	
He would be honoured	Mental	passive
I would consent	Mental	commissive
I pretended	Mental	
Did not go	Material:action	
He pressed me no further	Material	
Continued to behave	Behavioural	
I found him a true gentleman	Mental	
As he told me	Verbal	
I brought Cruso his food	Material:action	
And coaxed him	Material	
As if he were a child	Relational	
He seemed to know	Relational	
Where he was	Existential	
I lit a candle	Material:action	
And saw him	Mental	
It opened inwards	Material:action	ergative voice
I came over to him	Material:action	
And touched him	Material:action	
And found his face wet	Mental:perception	
Come my Cruso	Material:action	
I whispered	Verbal	
And guided him	Material:action	
And soothed him	Material:action	
He slept again	Behavioural	
I believe	Mental	
Might have shaken off	Material:action	
He had done	Material:action	
He was vigorous	Relational	
He was dying	Behavioural	
He was conveyed	Material:action	
The kingdom he pined for	Mental	
Find his way again	Material:action	
He was a prisoner	Relational	
he would mutter	Verbal	
as he seemed always	Relational	

past came back to him	Mental	
I would take his hand	Material:action	commissive
Or lie beside him	Material:action	
And talk to him	Verbal	
Do you remember my Cruso	Mental	
I would say	Verbal	
Storm had taken away	Material:action	
We would lie at night	Material:action	
And watch the shooting stars	Behavioural	
And wake in the glare of the moon	Behavioural	
Thinking it was day	Relational	
We will have a roof	Relational	
No wind can tear off	Material:action	
Did it not seem	Relational	
The moon of our island was larger	Relational	
As you remember it	Mental	
We were nearer the moon	Relational	
We were certainly nearer	Relational	

The following table summarises the frequencies of occurrences of process type in Part One of the novel.

Table (1): Statistics of Process type – Part One

PART ONE ANALYSIS			
Speech Event NUMBER	PROCESS TYPE		
	Material	Mental	Relational
1	28	11	10
2	22	21	16
3	20	14	13
TOTAL	70	46	39
%	30.9	20.3	17.2
Speech Event	Verbal	Behavioural	Existential
1	3	14	1
2	28	8	1
3	8	6	2
TOTAL	39	28	4
%	17.2	12.3	1.7

7. Conclusion of analyses of the novel 'Foe'

Process refers to a semantic verb (doing, happening, feeling, sensing, saying, behaving, and existing) and any entity that it expresses, e.g., event, relation, physical, mental or emotional state. These entities are classified into material, relational, mental, verbal, behavioural and existential processes (Halliday, 1976, p.159). These linguistic 'processes', when considered the products of our perception of the world, are socially and culturally formed with participants. (Halliday, 1985, pp.101-102) (as cited in Haratyan, 2011, p.261).

After analysing process types of transitivity in the novel *Foe*, the researcher reached some conclusions. The following is detailed information that concretises findings and conclusion. These findings and conclusion are justified by the practical analyses arrived at by the researcher.

1. All the process types of transitivity system are used in the three selected speech events. They are material, mental, relational, verbal, behavioural, and existential processes respectively in descending order. The total number of processes used in this study is 226. The occurrences of relational and verbal processes are equal.

2- Coetzee used 70 i.e. 30.9 % material processes to provoke actions and reactions on the part of his readers during the Apartheid. The material processes are intended to bring about changes in the South African society by the perlocutionary force of these processes. These actions are enhanced and supported by relational, mental and behavioural processes.

3- Coetzee used 46 i.e. 20.3 % mental processes to change the attitudes of his South African readers towards the Apartheid. Another reason for using mental processes is to convey his perception of entities around him in South Africa.

4- Coetzee used 39 i.e. 17.2 % relational processes that are concerned with the processes of description regarding the relations among entities. His attitudinal adjectives indicate the speaker's attitudinal approach towards an entity or event when arousing a particular image and effect in the narrative discourse and context (Halliday, 1994, p.184) (as cited in Haratyan, 2011, p.262)

5- Coetzee used 39 i.e. 17.2 % verbal processes as the novel belongs to narrative fiction.

6- Coetzee used 28 i.e. 12.3 % behavioural processes to describe the behavior of his characters and to make his South African readers change their behaviour. This leads to material: action processes.

7- Coetzee used 4 i.e. 1.7 % existential processes to refer to the existence of a particular entity. These processes are inter-related as cognitive linguists study the relationship between language, thought and action.

It can be said that the most dominant process occurred in the three selected speech events that the researcher found is the material process, which is process of doing that is related to bodily, physical, and material deeds. It implies that the actions are about the experience of human's physical act, the outside world, things, events, qualities, and its concern about the question of what characters did and what took place in the world. The researcher further suggests that scholars who intend to carry out future research on transitivity system should know that the use of every process has its significance, especially material processes. Material processes enhance and encourage readers and audience to act and react.

Modern linguistic understanding of author's intention suggests emphasizing its cognitive nature – is observed as “mental representation capable to be realised in the form of action” (Sperber and Wilson, 1995, p.31), (as cited in Zabolotskaya, 2014, p.87). Mental representation in cognitive linguistics is defined as “an object that is created by using different cognitive processes from referential meanings of elements that form a sentence, understanding of speech situation, background knowledge, etc.”. (Talma, 1999, p.114). (as cited in Zabolotskaya, 2014, p. 88)

Often the notion of communicative intention is narrowing to the intention of the speaker to inform or to induce the recipient to act on the basis of his own desires. Thus, cognitive understanding of author's intention in a literary text brings together cognitive, pragmatic and stylistic approaches in his analysis, trying to clarify the relationship of author's intention, textual concepts and discursive strategies. (Zabolotskaya, 2014, p. 89)

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