

An Analysis of Ideational and Textual Metafunctions in Mary Shelley's Frankenstein in the light of Halliday's Systemic Functional Grammar

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مستخلص البحث

يعني هذا البحث بفحص الافتراضات الفكرية والنصية في رواية "فرانكنستين" لشيلي من خلال تحليل بداية الجملة ونظام التعدي في جمل منتقاة للدراسة. ولتحقيق ذلك، يتم فحص وظائف وأنواع مختلفة لبداية الجملة كمكون أساسي للمعنى النصي للكلام بالإضافة إلى فحص عنصر التعدي كمكون من مكونات المعنى الفكري للغة من خلال عناصره الثلاثة: الأفعال والمشاركين في الأفعال والظروف، وذلك لفهم الفكر والمعاني الخفية وراء هذه المكونات مع استكشاف دلالاتها. ولتحقيق هذه الأهداف، تتبنى هذه الدراسة نظرية النحو الوظيفي النظامي لهاليداي. وبناء على ذلك، تم تصميم هذه الدراسة للإجابة على الأسئلة البحثية التالية: ١. كيف يساعد تطبيق النظرية الوظيفية النظامية لهاليداي في استكشاف المعاني الخفية وراء منطوق الكلام من خلال تحليل المعاني النصية للغة في سياق تركيب بدايات الجمل؟ ٢. كيف أن تحليل المعاني الفكرية للغة في سياق نظام التعدي في الجمل باستخدام نظرية هاليداي للنحو النظامي الوظيفي، يساعد على استكشاف كيفية أداء الفعل ودلالته الضمنية في رواية فرانكنستين؟ ٣. كيف يستطيع تحليل نظام التعدي وتركيب بدايات الجمل، بيان معان معينة ومذهب فكري معين يصعب على القارئ العادي فهمه أو التعرف عليه؟ ٤. كيف تستخدم شخصيات رواية فرانكنستين عن عمد خيارات لغوية معينة لتوصيل معانيهم المقصودة للقارئ؟ وتوضح نتائج هذه الدراسة كيف أن تحليل بداية الجمل يبين الطريقة التي تبدأ بها الجمل مولدة بعض المعاني الجديدة التي عادة يصعب على القارئ العادي فهمها. كما توضح أيضاً أن تحليل التعدي يفسر كيفية أداء الفعل لافتاً جلاً النظر إلى نقل أفكار وفكر شيلي بالإضافة إلى إلقاء الضوء على العلاقة بين الجمل من ناحية والعالم الخارجي وسياق الموقف من ناحية أخرى.

Abstract

This research examines the ideational and textual metafunctions of language in Mary Shelley's *Frankenstein* by analyzing the thematic structure and transitivity system of selected clauses. Various kinds and tasks of Theme are investigated as a component of textual metafunction, and the transitivity element is checked as a main ingredient of ideational metafunction in terms of processes, participants and circumstances to grasp the ideology and embedded meanings beyond these chosen constituents with their implications. To achieve these tasks, this study adopts Halliday's Systemic Functional Grammar (SFG). Accordingly, this study is designed to answer the following research questions: 1. How does applying Halliday's Systemic Functional Theory (SFT) help to explore hidden meanings behind utterances through analyzing the textual metafunction in terms of thematic structure of clauses?, 2. How does analyzing the ideational metafunction in terms of transitivity system of clauses using Halliday's SFG reveal the way action is performed and implied in *Frankenstein*?, 3. How can analyzing the transitivity system and thematic structure of clauses show particular meanings and ideology which ordinary readers may not notice or get? and 4. How do the characters of *Frankenstein* deliberately use certain linguistic choices to convey their intended messages to the readers? The results of the study show that thematic analysis depicts how sentences initiate (Theme) and generate some new meanings in addition to illuminating that transitivity analysis clarifies how action is carried out (transitivity) drawing attention to the conveyance of Shelley's notions and ideology in addition to

shedding light on the relationship between the clause structure and the external world and the situational context.

Key words: Frankenstein – Textual – Ideational – Theme – Transitivity – Implications – Systemic Functional Theory – Systemic Functional Grammar

1. Introduction

Depending on Halliday 1961, the recognition of a relationship between language and society has existed from the very beginning of the appearance of Systemic Functional Linguistics (SFL henceforth). SFL is a linguistic theory developed by Michael Halliday (1925–2018), a British linguist, in the early 1960s which is also called “Systemic-Functional Grammar” (SFG henceforth) which adopts a new approach of dealing with grammar that is drastically dissimilar to the conventional concept in which language is just a set of regulations controlling the grammatical structures. This model of language builds on the grammatical categories understood in traditional grammar, but transcends its focus on form and places, meaning and use “as central features of language” (Bloor & Bloor, 1995). Halliday developed SFL, including SFG, depending on the foundations laid by his British teacher J.R. Firth and a group of European linguists of the early 20th century, the Prague school. Halliday's first major work on grammar was "Categories of the theory of grammar", in the journal *Word* in 1961. This early paper shows that the idea of "system" has been an original part of his theory which spread more after the publication of the first edition of his book *An Introduction to Functional Grammar* in 1985. A second edition was published in 1994, and

then a third one, in which he collaborated with Christian Matthiessen, in 2004. A fourth edition was published in 2014.

Adopting Halliday's Systemic Functional Theory (SFT henceforth), this study aims at investigating linguistic choices in a literary context, *Frankenstein*, by Mary Shelley. According to Butt et al (2003: p.5), "language seems to have evolved for three major purposes. These are: 1. to talk about what is happening, what will happen and what has happened, 2. to interact and/or to express a point of view, 3) to turn the output of the previous two functions into coherent whole". Thus, effective grammar needs three fundamental language functions which are connected with experience (ideational), relationships with others (interpersonal), and textual meaning.

As part of Halliday's SFT, the linguistic choices we make mainly rely on these three functions and make the utterance more meaningful and stronger once they are accurately made with awareness of the situation. In literary texts, like others, speakers express their emotions, attitudes and ideology via their linguistic options. This is what to be examined in Mary Shelley's *Frankenstein* through the current study to understand the structure of the text with its deep meanings. For example, such an analysis of the novel reveals the hidden-self of the characters bringing out their intentions behind the utterances and the reflections of the context of the language used which may appear difficult to grasp for the ordinary reader. Furthermore, discourse analysis is used not only as a research method for investigating language practices, but also as a tool for studying interactions among language speakers. Discourse analysis helps to explore what language is and how it is used to

achieve communicative goals in different contexts. Thus, it can help to create a language learning environment that more accurately reflects how language is used.

This study discusses the part played by literature and literary text through the framework of the social, cultural and political structure of society as the language environment in which language works and how the exchange is enhancing and endeavoring to reflect some types of attitudes in the text. Relying on the actions and language interactions between its characters, this study intends to analyze ideational and textual metafunctions in Shelley's *Frankenstein* in the light of Halliday's SFG theory. The researcher endeavors to apply the tools of the theory to analyze a new genre of literature which is science fiction.

2. General Background

Here, the researcher displays the metafunctional analysis of some selected extracts. The analysis is featured at two levels: within the clause and beyond the clause. 'Within the clause' refers to dividing the clause into its different segments and 'beyond the clause' refers to the embedded meanings beyond the linguistic choices of Shelley in *Frankenstein*. This part is meant to discuss the types of transitivity structure, processes and participants used in addition to the choice of theme that illustrates the topical focus of the text investigated and the lexico-grammatical options made.

The novel starts with four introductory letters and ends with five ones written by Walton to his sister, Margaret Saville, in England carrying the initials "M.S.," which are typical of Mary Shelley's. Using letters is considered a framing tool used by Mary

Shelley to frame her novel like a picture using such letters as an introduction and a conclusion when she goes back to the letter format at the end of the novel. This method gives the novel solidity, credibility and richness. Walton's letters make the story gripping as through them he tells the audience that he meets the monster at the end of the novel. Without these letters, the story of the monster would be just a kind of gossip by Victor Frankenstein.

The model areas analysed by the researcher can be summarised as follows:

1. Sentence structure is investigated within the clause sections in terms of participants, processes and complements to help the researcher identify more accurately the role played by each part separately and together.
2. Transitivity analysis is offered in terms of types of participants, processes and complements and how each type is used to express certain embedded meanings and perform specific functions.
3. Theme/Rheme relation is examined to show how the author arranges the two main segments of clauses: subjects and predicates, according to the targeted meanings to be conveyed behind the utterances.

3. Research Questions

This research tries to answer the following questions:

1. How does applying Halliday's Systemic Functional Theory help to explore hidden meanings behind utterances through analyzing the textual metafunction of language in terms of thematic structure of clauses?

2. How does analyzing the ideational metafunction of language in terms of transitivity system of clauses, using Halliday's Systemic Functional Grammar, reveal the way action is performed and implied in *Frankenstein*?
3. How can analyzing the transitivity system and thematic structure of clauses uncover particular meanings and ideologies in Shelley's *Frankenstein*?
4. How do the characters in *Frankenstein* deliberately use certain linguistic choices to convey their intended messages to the readers?

4. Analysis

Excerpt one (Letter 4, p. 17): clause 1

“And did the man whom you pursued travel in the same fashion?”

Explanation and analysis:

This question is directed by the lieutenant (Walton's deputy or personal assistant) to the stranger (Victor Frankenstein) about the man (monster) he is following. In addition to the previous and coming ones, this inquiry reflects the persistent curiosity of the crew about the abnormal case of the stranger. They are keen to know what is going on with him and what brought him to such an icy area. He tells them that he is trying to trace someone who escaped from him. The inquiry here is a consecutive try to explore the identity of the man the survivor is seeking and whether he is the same creature they saw the day before travelling in the same way; on a sledge pulled by dogs. Also, the whole situation illuminates Victor's stubborn pursuit of the ghost due to

his desire to take revenge on the demon that killed all the people whom he loves. Yet, it seems that through chasing the monster, Victor Frankenstein drives himself to destruction.

Theme: The Theme of clause 1 (And did the man whom you pursued) is multiple as ‘And’ is textual, ‘did’ is interpersonal and ‘the man whom you pursued’ is topical. The theme here is a reference to the man Victor is following: the monster. The rest of the clause is the Rheme which refers to the way the creature was using to get away.

Transitivity: Clause 1 is material process clause with the man whom you pursued – the monster – as actor, travel as material process and in the same fashion – on a sledge pulled by dogs – as circumstance/manner. The material process ‘travel’ is used as a physical action to refer to the monster’s ‘doing’. According to Halliday (1994:110) “material processes are processes of ‘doing’.” More specifically, the whole clause is used to depict the insistent desire of the crew to know the story of the person whom they saved as his case is very strange to them and relate it to the creature they noticed before him.

Table 4.1 Transitivity and Thematic structure of clause 1

	<i>And</i>	<i>did</i>	<i>the man you pursued</i>	<i>travel</i>	<i>in the same fashion?</i>
Structure	conj	finite	participant	predicat or	compleme nt
Transitivity			actor	Pro.: material	Circ.: manner
Theme	text ual	interp ersona l	topical	Rheme	
	Theme: multiple				

Excerpt two (Letter 4, p. 19): clause 2

“My affection for my guest increases every day.”

Explanation and analysis:

This quotation is said by Walton to his sister about the survivor whom he saved from ice with his crew. Here he tells his sister that he gets emotionally closer to him more and more by time. This ascending sentiment and deep passion towards his guest lead to true friendship that he never expected he would get on his voyage.

Theme: The Theme of clause 2 (*My affection for my guest*) is unmarked since it is the Subject which represents the main message and focus of the clause to refer to Walton’s loving attitude towards Victor. The rest of the clause is the Rheme which denotes that Walton esteems his new friend and has rising

passion towards him. It appears that his alienation is coming to an end.

Transitivity: Clause 2 is material process clause with *My affection for my guest* as actor, *increases* as material process and *everyday* as circumstance/extent. Here the material process is used to show the rising friendly feelings Walton has towards his visitor. He extremely admires him and aspires that he is about to fulfil his life dream of having a true friend to share him his secrets, success and failure.

Table 4.2 Transitivity and Thematic structure of clause 2

	<i>My affection for my guest</i>	<i>increases</i>	<i>every day</i>
Structure	participant	predicator	complement
Transitivity	actor	Pro.: material	Circ.: extent
Theme	Theme: unmarked	Rheme	

Excerpt three (Letter 4, p. 22): clauses 3–6

(3) “*You seek for knowledge and wisdom, (4) as I once did, (5) and I ardently hope that the gratification of your wishes may not be a serpent to sting you, (6) as mine has been.*”

Explanation and analysis:

Considering himself an experienced person, Victor enthusiastically warns Walton against his ambition-fueled quest for knowledge. He feels that he is taking the same risky course that may lead him to the same catastrophic end of his. Though

Frankenstein intended to keep his story secret till death, the intimacy developed between him and Walton makes him change his mind and decide to reveal the evils he suffered from to be a moral lesson and guidance to help him take the right resolution. Frankenstein is totally upset to find a new victim approaching the same disastrous destiny, so he tries to passionately do his best to make him avoid it by telling him about his experience as a cautionary example.

Here Shelley uses a literary device which is simile to reflect the tragic flaw of Frankenstein that led him to such an end. Through the words of Frankenstein, Shelley compares the desire for knowledge to a mortal serpent and the pleasure of achieving it to its hurtful sting which is full of lethal poison.

Theme: The Theme of clause 3 (you) is unmarked as it is the subject that carries the main message of the sentence. The rest of the clause is the Rheme which reveals Walton's current attitude and inclination. The Theme of clause 4 (as I) is multiple as 'as' is textual and 'I' is topical. The remaining part of the clause is the Rheme which reflects the similarity between the two experiences of both Walton and Victor. The Theme of clause 5 (and I ardently) is multiple as 'and' is textual, 'I' is topical and 'ardently' is circumstantial. The rest of the clause is the Rheme which reflects the horribleness of seeking for knowledge blindly and its appalling consequence. The Theme of clause 6 (as mine) is multiple as 'as' is textual and 'mine' is topical. The rest of the clause is the Rheme which refers to the past painful experience of

Victor that still hurts him till his doomed destruction as he expects.

Transitivity: Clause 3 is material process clause with You – Walton – as actor, seek for as material process and knowledge and wisdom as goal. Here the material process is used to show Walton's main aim in life as he stated using a material process to indicate Walton's seriousness and taking action to achieve his desire. Clause 4 is material process clause with I – Victor – as actor, once as circumstance/location and did as material process. The material process here refers back to the bad experience of Frankenstein which started in the same way as Walton believes in now using a material process to indicate the element of happening and 'circumstance' to add accuracy and specificity to his utterance. Clause 5 is a clause complex which has two processes. The main clause is mental process clause with I – Victor – as senser, ardently as circumstance, hope that as mental process and the gratification of your wishes may not be a serpent to sting you as phenomenon. The embedded clause is relational process clause with the gratification of your wishes as token/identified, may not be as relational process, a serpent as value/identifier and to sting you as circumstance/cause. Clause complex 5 reflects Victor's opinion using a mental process and the description of the desire for knowledge using a relational process in addition to using 'circumstance' to specify the effect of adopting such principle. Clause 6 is relational process clause with mine as token/identified and has been as relational process. Here the relational process is used to describe Victor's experience as a kind of warning to Walton.

Table 4.3 Transitivity and Thematic structure of clause 3

	<i>You</i>	<i>seek for</i>	<i>knowledge and wisdom</i>
Structure	participant	predicator	complement
Transitivity	actor	Pro.: material	goal
Theme	Theme: unmarked	Rheme	

Table 4.4 Transitivity and Thematic structure of clause 4

	<i>as</i>	<i>I</i>	<i>once</i>	<i>did</i>
Structure	Conj.	participant	complement	predicator
Transitivity		actor	Circ.: location	Pro.: material
Theme	textual	topical	Rheme	
	Theme: multiple			

Table 4.5 Transitivity and Thematic structure of clause 5

	<i>and</i>	<i>I</i>	<i>ardently</i>	<i>hope</i>	<i>that</i>	<i>the gratification of your wishes</i>	<i>may</i>	<i>as</i>	<i>to stinging you</i>
Structure	Conj.	participant		predicator	complement				
Transitivity		senser	Circ.: manner	Pro.: mental	phenomenon				
					Token: identified	Pro.: rel. ide	Value: identifier	Circ.: cause	

						n.		
Theme	textual	topical	Circ	Rheme 1				
	Theme 1: multiple							
				textual	topical	Rheme 2		
				Theme 2: multiple				

Table 4.6 Transitivity and Thematic structure of clause 6

	<i>as</i>	<i>mine</i>	<i>has</i>	<i>been</i>
Structure	Conj.	participant	finite	predicator
Transitivity		Token: identified	Pro.: rel. iden.	
Theme	textual	topical	Rheme	
	Theme: multiple			

Excerpt four (Chapter 2, p. 36): clauses 7–8

(7) *“But here were books, (8) and here were men who had penetrated deeper and knew more.”*

Explanation and analysis:

This quotation is said by Victor as a narrator. He says that as he grows up, he becomes eager to learn "natural philosophy," and reads widely among the thinkers in this field who want to penetrate the "citadel of nature." Nature is depicted as a fortress that man is going to assault. This deep involvement in reading such kind of books leads him to be searching for the elixir of life.

Theme: The Theme of clause 7 (*But here*) is multiple as it contains a conjunction (*But*) and a circumstantial adjunct/spatial

(here). The rest of the clause is the Rheme which reveals Victor's reference to the books of natural philosophy. The first Theme of clause 8 (and here) is multiple as it consists of a conjunction (and) and a circumstantial adjunct/spatial (here). The rest of the clause is the Rheme which refers to the thinkers of natural philosophy. The second Theme of clause 8 (who) is unmarked which represents the subject and the main focus of the clause. The rest of the clause is the Rheme which refers to how deep and how much the thinkers of natural philosophy got into nature.

Transitivity: Clause 7 is existential process clause with were as existential process and books as existent. Here the existential process is used to prove the physical presence of the books and how Victor is interested in such field of knowledge. Consecutively, clause 8 A is existential process clause as well with were as existential process and men as existent. Here the existential process is used to refer to the real presence of the thinkers and authors of natural philosophy. Clause 8 B main process is material with who as actor/senser, had penetrated as material process, deeper as circumstance of manner, while the embedded clause is mental with and knew as mental process and more as phenomenon. Here the mixed processes are used to refer to the effort exerted by natural philosophers to learn about nature.

Table 4.7 Transitivity and Thematic structure of clause 7

	<i>But</i>	<i>here</i>	<i>were</i>	<i>books</i>
Structure	conj.	circ.: spatial	predicator	complement
Transitivity		NRF	Pro.1: existential	existent
Theme	textual	topical	Rheme	
	Theme: multiple			

Table 4.8 A Transitivity and Thematic structure of clause 8 A

	<i>and</i>	<i>here</i>	<i>were</i>	<i>men</i>
Structure	conj.	circ.: spatial	predicator 1	complement 1
Transitivity		NRF	Pro.1: existential	existent
Theme	textual	topical	Rheme 1	
	Theme 1: multiple			

Table 4.8 B Transitivity and Thematic structure of clause 8 B

	<i>who</i>	<i>had penetrated</i>	<i>deeper</i>	<i>and knew</i>	<i>more</i>
Structure	Participant 2	Predicator 2	complement 2	Predicator3	complement 3
Transitivity	actor/senser	pro.2: material	circ.: manner	pro.3: mental	phenomenon
Theme	Theme 2: unmarked	Rheme 2			

Excerpt five (Chapter 2, p. 36): clauses 9–10

(9) “The raising of ghosts or devils was a promise liberally accorded by my favorite authors, (10) the fulfilment of which I most eagerly sought;”

Explanation and analysis:

Here Victor refers to the earlier scientists and alchemists: Cornelius Agrippa, Paracelsus and Albertus Magnus, who ignited his uncontrollable appetite for knowledge and learning when he

read their books. They energized him to seriously study science and its possible applications. This shows the original motive for his desire of making his own creature and his unwavering and enthusiastic eagerness to achieve it.

Theme: The Theme of clause 9 (*The raising of ghosts or devils*) is unmarked as it is the subject and main focus of the clause. The rest of the clause is the Rheme which expresses the capability of making a creature which is Victor's life dream that he restlessly aspires to accomplish. The Theme of clause 10 (*the fulfilment of which*) is marked as it is the complement of the clause, not the subject, found at the start of the utterance for the purpose of specific confirmation as an item with the supreme level of communicative dynamism used by Victor to stress the ultimate significance of achieving his life dream. The rest of the clause is the Rheme which reflects Victor's enthusiasm to follow his dream of exploring the secrets of life and death since childhood.

Transitivity: Clause 9 is relational clause with *The raising of ghosts or devils* as token/identified, *was* as a relational process, *a promise* as value/identifier and goal, *liberally* as circumstance/manner, *accorded* as a material process and *by my favorite authors* as actor. Here the relational and material processes are used to reflect the impact of reading for the earlier alchemists upon Victor's attitude. He got the idea of making his own creature through their books which enhanced his hope of achieving his wish. Consecutively, clause 10 is material process clause with *I* – victor – as actor, *most eagerly* as circumstance/manner, *sought* material process and *the fulfilment of which* as goal. Here the material process as an action is used to

show Victor's insistent desire to attain his sincere wish to discover the secrets of life and death and his determined enthusiasm to endeavor till success.

Table 4.9 Transitivity and Thematic structure of clause 9

	<i>The raising of ghosts or devils</i>	<i>was</i>	<i>a promise</i>	<i>liberally</i>	<i>accorded</i>	<i>by my favorite authors</i>
Structure	Participant	Predicator	Complement			
Transitivity	Token: identified	Pro.: rel. iden.	Value: identifier	Circ.: manner	pro.2: material	actor
Theme	Theme: unmarked	Rheme				

Table 4.10 Transitivity and Thematic structure of clause 10

	<i>the fulfilment of which</i>	<i>I</i>	<i>most eagerly</i>	<i>sought</i>
Structure	complement	participant		predicator
Transitivity	goal	actor	Circ.: manner	Pro.: material
Theme	Theme: marked	Rheme		

5. Findings of the Research

In this study, the researcher has used three parallel layers of analysis to understand the language used in the novel. Firstly, the structure of the clause is explored concerning the dividing case of the found parts of imperatives, conjunctions, participants, predicators and complements. Secondly, the transitivity of the clause is discussed in relation to the types of the available

components as participants, processes, complements and circumstances. Circumstances basically specify the background against which the process happens; time or space and how and/or why the process takes place. Thirdly, the thematic structure is explored through analyzing different types and functions of Theme in the literary work under study; Mary Shelley's novel *Frankenstein*. Textual and ideational analyses in relation to transitivity and thematic structures have assisted the researcher to explore specific meanings and ideology which are implicit for ordinary readers.

5.1. Textual Findings

According to the analyses accomplished in this study, textual metafunction of language, in terms of thematic structure, has clarified how clauses start. It has concentrated on the commencing point of the clause known as Theme. Through Theme-Rheme system in *Frankenstein*, Shelley used certain types of Theme to refer to specific meanings targeted to be guessed and elicited. The researcher has been able to explore new meanings that are implicit for ordinary readers through analyzing thematic system in terms of several kinds of Theme that usually represents the focus of the clause followed by Rheme which usually completes the message of the same clause. A considerable number of such meanings have been discovered in each quotation, in the novel and the entire outcomes.

The coming categorization of the outcomes exhibits the way to getting involved into the texts to illustrate how language meaning is composed depending on the Theme analysis. Table 4.1

shows the percentage and reiteration of Theme structure, function and markedness.

Table 5.1 Findings of Theme analysis

Category	Theme	
	Reiteration	Percentage
Simple	5	13%
Multiple	6	16%
Textual	6	16%
Interpersonal	1	3%
Topical	10	25.5%
Marked	1	3%
Unmarked	9	23.5%
Total	38	100%

Theme-Rheme system is the basis of the textual analysis of *Frankenstein*. This analysis illuminates the options of Theme and its important implications. According to the analysis of the selected excerpts, there are two types of Theme: simple or multiple which can be marked or unmarked. Also, the Theme can be topical preceded by textual, interpersonal or both in case it is multiple. Table 4.1 illustrates the frequency and percentage of the findings. The coming findings are the outcomes of this analysis:

- Simple Themes appeared in 5 quotations representing 13% of the total number of parts of clauses analyzed while multiple Themes appeared in 6 ones representing 16%. All Themes, simple and multiple, contain a topical component whereas the multiple ones, in addition to topical, include textual,

interpersonal or both components. In this way, the interpersonal factor accompanied the textual one in front of the topical type only once. It is clear that the percentage of multiple Themes outweighs that of the simple ones which refers to the point that Shelley tended to display the conversational case in the current selected parts.

- Topical Themes appeared 10 times representing 26% of the total number of clauses analyzed in this research being introduced in different forms of personal pronouns. Shelley conveys the actions of the novel mostly through two characters, Victor and Walton, to enhance the element of the credibility of the novel.
- Textual Themes appeared 6 times in the selected clauses representing 16% of the total number of the parts of clauses analyzed. This much use of textual Themes enhances the element of coherence in the novel which assists the decoder to follow the structure of the stream of the chief concern. Moreover, this much use of textual themes highlights the argumentative discourse of the narrative especially through the domination of the two conjunctions ‘and’ and ‘but’.
- Within the selected quotations for analysis, interpersonal Theme is rarely used as it appeared only once representing 3% of the total number of the parts of clauses. This shows how Shelley dominated and controlled the text away from modulation and modalization as a Thematic structure in spite of using the interpersonal modal adjuncts in the same location and other locations of the clause in other clauses in the novel.

- Marked Theme appeared only once representing 3% of the selected parts of the clauses selected for analysis of Theme while the unmarked Theme appeared 9 times representing 24%. This indicates the point that Shelley gave the priority to support continuity in choice by starting with the given information. What the Subject has done is described by the new information in Rheme.

5.2. Ideational Findings

Analyzing the ideational metafunction of language in terms of transitivity system of clauses, using Halliday's Systemic Functional Grammar, is the second main concern of this study to explore how action is performed and its implication. This research concentrates on Transitivity in its six processes as a tool to convey the notions Shelley means to reflect through the main characters of her novel. The six processes can appear as a verb or verb phrase accompanied by participants (subjects/objects) as doers or receivers of the process(es) and adverbial and/or prepositional phrases as circumstances.

Through the outcomes of this research, types of processes, participants and circumstances were proven to have been used by the author for a reason and a target, not haphazardly. They were used to convey certain meanings whether to reflect the real sufferings and conflicts in the story or even reflect the author's attitude and personal experience explicitly or implicitly. Here the researcher has analyzed the transitivity system in the literary work under study represented by processes, participants and circumstances. As a result, and within certain selected clauses and

complete quotations, new meanings beyond specific adopted transitivity components have been discovered which are difficult for the ordinary reader to get. Via the coming statistical analysis, the researcher shows the findings in the texts in relation to the kinds of processes, participants and circumstances.

5.2.1. Process Findings

As the 'process' element is the most significant part in the transitivity system,

The coming illustration is Table 4.2 which exhibits the findings at the level of process element.

Table 5.2 Findings of Process analysis

Process		
Type of process	Reiteration	Percentage
material	7	58%
relational	2	17%
mental	1	8%
verbal	0	0%
behavioural	0	0%
existential	2	17%
Total	12	100%

As shown above, Table 5.2 illustrates the frequency and percentage of process analysis leading to the coming findings:

- Concerning reiteration, the material process is the highest percentage and the mental process is the lowest one while the verbal and behavioral ones did not appear in the clauses of the quotations selected in this research. The material process

appeared 7 times representing 58% of the total number of processes analyzed whereas the mental process appeared only once representing 8%. This much use of material process refers to how the participants behaved in terms of doing. They indicate to whom power and authority are allocated within the main actions and conversations of the novel. Doers of actions are portrayed to tend to take action all the time to achieve something they aspire to or get rid of something they are suffering from.

- The second ranking element is the relational process which appeared 2 times representing 17% to reflect Shelley's tendency to describe the situational phenomena, characters' physical appearance and even the beauty of nature in other parts of the novel as a romantic author. So, the relational process is meant to provide classification and descriptive information.
- In the same level come the existential processes which appeared only two times representing 17% of the total number of processes in the clauses of the excerpts this study analyzed. This may indicate that *Frankenstein* is mainly focusing on the tangible or physical actions of the participants or doers of verbs (material processes), then comes the descriptions of feelings, emotions and attitude of the characters (relational processes), and lastly comes the interest in featuring the physical presence of participants (existential processes).
- As a reflection of the characters' feelings, emotions, sentiments, perceptions and thoughts, the mental process appeared only once representing 8% of the total number of processes in the

clauses of the quotations selected for analysis. Shelley was concerned with accurately depicting the psychological traits, ideological reflections and mental sufferings of the main characters: Victor, Walton and the monster who reflect her own ideology and life experience in addition to the circumstances of her temporary surroundings.

- Both relational and mental processes reflect the tendency to describe the situational phenomena, physical traits of characters and fascination of nature on one hand and their attitudes, insistence to attain their aspirations and fulfil their dreams and endeavors to get rid of their agonies on the other hand.

5.2.2. Circumstantial Findings

The coming illustration is Table 4.3 which illuminates the findings at the level of circumstantial element.

Table 5.3 Findings of Circumstantial analysis

Circumstances		
Type of Circumstance	Reiteration	Percentage
manner	5	50%
cause	1	10%
extent	1	10%
accompaniment	0	0%
temporal	1	10%
spatial	2	20%
Total	10	100%

To complete the transitivity system, analyzing the third component, circumstances, led to the following outcomes:

- As shown in Table 5.3, ‘manner’ circumstances appeared 5 times representing 50% of the total number of circumstances in the excerpts selected for analysis. This representation is the highest among others which reflects the priority Shelley gave to showing the reader how things happen and the way the function of the process is performed.
- It is also shown that ‘cause’ circumstance appeared only once in the clauses of the quotations chosen for study representing 10% of the total number of circumstances.
- Based on Table 5.3, ‘extent’ circumstances appeared only once representing 10% of the total number of circumstances in the clauses of the quotations selected for analysis.
- ‘Temporal’ circumstance also appeared once representing 10% of the total number of circumstances that emerged in the clauses of the extracts chosen for analysis. It is used here to refer to the time element of the respective processes.
- The ‘spatial’ circumstance turned up twice representing 20% of the total number of circumstances used through the clause of the citations picked out for study reflecting the locative background of the process.

6. Conclusion

Analyzing the transitivity system and thematic structure of clauses of the literary work under study has shown how particular meanings and ideology which ordinary readers may not notice or get can be created. This study showed how *Frankenstein* is not just

a horror or science fiction story. It is mainly an embedded reference to Shelley's attitude towards the Industrial Revolution as an alert against its vices and destructive outcomes the most devastating of which is the human dispensability. *Frankenstein* is considered by many to be a reflection of what was known to be the time of science and enlightenment socially and historically.

As a romantic author, Mary Shelley thought that human spirit, body and mind find their soundness in nature and was doubtful about that quick change towards industrialization and technology. Victor's humanity and innocence were deformed and weakened when he left nature in his countryside and went to the chaos and busy life of the city. Shelley depicts nature as a healing and restorative force which Victor resorts to when experiencing pain, grief or stress.

Through Victor's seek of knowledge and later his creation of the monster, she sends a warning note against the industrial advancement and refers to the fears of what it can result in unless it is presented and managed sensibly. Via the protagonist of the novel under study – Victor – Shelley features the notion of the innovation of the age which led to technological advancement and appeared great, but reality was dispensing with humans and replacing them with machines. In the same way, Victor dreamed about achieving eternity to humanity producing and succeeded to make a creature that outperforms all humans and even nature showing creativity and overcoming impossibility through diving deeply into knowledge. Shelley depicts his creation as a creature “*of gigantic stature*” who can weigh Alpine peaks of Geneva referring to the greatness of the result of human innovation at that

time which was the Industrial Revolution that prevailed in America and Europe in an amazing speed which was also represented by the physical feature of the monster.

One of the major fears of the Industrial Revolution was replacing all humans with machines which is portrayed by Shelley through the creature of Victor who is a superman intended to take the place of the ordinary people who are exposed to be sick and even die. Yet, the result was horrible as the creature was physically abnormal which made him rejected by all even his creator himself. As a result, the creature changes to be a devil killing all Victor's beloved people to take revenge of the one who brought him to life and abandoned him. So, creativity and innovation can lead to destruction and this is the moral of the story.

7. Recommendations for further studies

Adopting Halliday's SFG, this study is devoted to analyze textual and ideational metafunctions in Mary Shelley's *Frankenstein* by examining the Thematic and transitivity structures to explore how different types of Theme, processes and circumstance are used for specific purposes to convey certain language messages. Moreover, it was investigated whether language choices reflected certain meanings and ideology which are difficult for the ordinary reader to understand. Yet, this study did not cover many examples of Theme or process, so other researchers are more than welcome to add their share in this connection and go deeper in how grammar creates meanings. They can investigate more how symbols of light and fire and

literary and mythological allusions are used in the novel to link between text and context and text and the external world.

To complete analyzing the three metafunctions of language in *Frankenstein*, the interpersonal one needs to be examined as it is not tackled in this study. The connections that are found between the encoder and decoder and the encoder and his message need to be explored more. In addition, the interaction between the encoder and decoder can be checked in terms of the validation of social duties and links via language. Here, Mood and Residue as two principal constituents of the clause which can be examined to recognize the quality of a verb which conveys the writer's attitude towards a subject. Interpersonal meanings can be realized within the conversation through this system.

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