Since the beginning of the 20th century, attempts have been made to analyze literary texts from the perspectives of various literary theories. However, not much has been done to examine literary texts from linguistic viewpoint especially from Systemic Functional perspective. A brief review of some of the attempts in this direction will crystallize the usefulness of such undertakings. It will help us to formulate the precise contours of the problem under study and also to develop a rationale for undertaking this study. The review will also set the necessary guidelines for research and explore the possible areas, which need to be studied. It will make clear that a linguistic analysis, more so a Systemic Functional analysis, of a text helps not only in the understanding of a text, but also points towards the interdependence of linguistic structure and function that enables the writer to generate such an understanding. For this reason, a brief review of some of the studies conducted at national and international level is presented in a chronological order.

Halliday (1967) points out the relation between lexical items, grammatical function of verbs, and the structure of nominal groups, in his analysis of W. B. Yeats’ sonnet “Leda and the Swan”. He points out that there are fifteen verbal groups in the poem. In addition, four words from the class of ‘verb’ operate in the structure of nominal groups. The poem exhibits a high occurrence of lexical verbs in the “less verbal” structural positions. The main verbal load is put on words such as ‘hold’, ‘push’, ‘feel’, ‘put on’ and ‘lie’. Powerful verbs such as ‘stagger’, ‘loosen’, ‘caress’ are reduced to the position of noun modifiers. There are 25 nominal groups in the poem. Of these, 17 nominal groups contain modifying or qualifying items or both: for instance, ‘the staggering girl’, ‘a shudder in the loins’, and ‘the brute blood of the air’. The distribution of verbal items and the nominal groups elucidate a remarkable feature of the sonnet. In the poem 46 out of the 56 lexical items belong to the class of nominal
groups. This use of nominal groups in high proportion creates a kind of background effect. The poem which otherwise might be the narrative of an event becomes an interpretation of it.

<table>
<thead>
<tr>
<th>Clause class</th>
<th>Independent</th>
<th>Dependent</th>
<th>Qualifying (rank shifted)</th>
<th>Inapplicable</th>
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<tr>
<td>Group class</td>
<td>Finite</td>
<td>Finite</td>
<td>Non-finite</td>
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<td>Hold</td>
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(Halliday 1967:232)

Halliday’s (1971) article “Linguistic Function and Literary Style: An Inquiry into the Language of William Golding’s ‘The Inheritors’ ” uncovers patterns of meaning through the systemic analysis of linguistic structures. This article is one of the first attempts to adopt exclusively a Systemic-Functional Approach to analyze a literary text. By doing so, Halliday has not only demonstrated the strength of the model itself but also presented a viable alternative to the Transformational-Generative Model. Halliday’s chief aim is to show how Transitivity analysis of a text contributes to the understanding of a particular mind-style projected in the text.
William Golding’s “The Inheritors” is the story of a small group of Neanderthal people whose world is invaded by a more advanced group. In the major part of the book, the reader perceives the activities of the Neanderthal people from their perspective. Then, in a transitional passage, the world is seen from the viewpoint of the invaders. This final worldview is recognized as that of a modern man.

Through an analysis of passages from all three sections, Halliday demonstrates that the shift in worldview is affected largely through changes in choice of Transitivity structures from Ideational metafunction. Analysis of the first passage shows that Golding’s choice of Transitivity structures presents a picture of the world as seen through the limited understanding of the Neanderthal people. Most of the Processes used in this passage are concerned with actions of movement in space or in mind. These are expressed in the direct narrative mode (simple past tense, active, finite). Mostly there is only one Participant that can be put as ‘Affected’ in terms of Halliday’s ‘Ergative’ analysis. It means majority of the clauses contain Subjects but not Objects and Complements. Processes involving directed actions are presented as Intransitive e.g. ‘he smelled along the shaft of the twig’, ‘a stick rose upright …’, ‘the stick began to grow shorter at both ends’ etc. Not only this, half of the Subjects used are not people, but either parts of body or inanimate objects. In place of Objects and Complements, Golding has used a number of Adjuncts, especially of location and direction. In this way, the world created for the readers is the one in which there is much movement, but in which actions are not directed at anyone or anything. The life of the primitive tribe is presented as highly active but lacking in effectiveness. Halliday observes that this is not simply a picture of the lives of the Neanderthal people but also a portrayal of the limitations of their worldview. Analysis of a passage from the end of the book reveals a very different picture. Most of the clauses now have a human Subject, and majority of these clauses contain Transitive Verbs and are of action type. This reflects a view of the world in which principles of cause and effect are recognized. Halliday’s analysis of the book is extremely persuasive and suggests that an examination of texts from Systemic Functional angle may yield fruitful results in stylistics.
Ruqaiya Hassan’s (1971) analysis of W.B. Yeats’ “The Old Men Admiring Themselves in the Water” is an influential study on the application of linguistics to the analysis of literary texts. She is interested in a wide range of linguistic structures in the poem. Her interest is not in the structures for their own sake, but for what they contribute to an interpretation of the meaning of the poem. She analyses the Verbal Processes to highlight the lack of causation in the poem. She finds that the Subjects used in the poem are all affected phenomenon and not actors. In other words, the Subjects do not initiate the action but have the things done to them. Hassan notices linguistic reasons for what she intuitively recognizes as a ‘lack of voluntary action’ in the poem. She interprets the poem as being about the old men having no control over their own lives. The human agents of these Verbal Processes are not the old men. They are someone else and are deleted from the text. This seems to underlie the helplessness of the old men, since they are controlled by some unknown agency.

Kennedy (1976) suggests that Halliday’s technique used in the article on ‘The Inheritors’ can be used to analyze a much broader range of texts to bring out the significance of passages and the author’s intention. Keeping this in mind he examines two passages, one from Conrad’s “The Secret Agent” and the other form Joyce’s “Dubliners”. The passage by Conrad is concerned with murder of Mr. Verloc by his wife. Kennedy examines the clauses, which have Mr. Verloc as Actor. He contrasts these with those that have Mrs. Verloc as Actor. The former contain largely Mental Processes or Intransitives. None has Mr. Verloc as the causer of an event. It suggests that he is unable to act in the situation in order to control it. The clauses with Mrs. Verloc as Actor chiefly contain Intransitive Verbs of action. In clauses containing Transitive Action Verbs, Mrs. Verloc herself is not the Actor. This role, on the other hand, is fulfilled by some part of her body or some instrument used for action e.g. knife used for murder. However, Kennedy’s analysis suffers from a lack of precision in terminology. For instance, he does sometimes use the term ‘Processor’, but seems to regard this equivalent to Actor in these clauses.
Kennedy’s second analysis is of the story ‘Two Gallants’ from “Dubliners”. He investigates the correlation between certain linguistic features and the characters of the two main protagonists, Corley and Lenehan. Kennedy shows that most of the clauses with Lenehan as a Participant contain Intransitive Action Verbs, Relational Verbs and Verbs of Perception. Where parts of the body are Actors in the clause, the eyes are usually involved. On the other hand, clauses with Corley as a Participant have an equal number of Transitive and Intransitive Action Verbs and a few Relational or Perception Verbs. The terms ‘head’ and ‘body’, rather than ‘eyes’ are used in Participant roles. The effect of these Transitive choices is to present Lenehan as a listener and observer, while Corley is seen as Actor and Speaker. The relationship between the two characters is also indicated by choices in speech function. Corley’s contribution to dialogue consists largely of statements. Lenehan’s utterances, on the other hand, are often questions or expressions of flattery or agreement, suggesting his subservience to the other man.

Short (1976) applies the technique put forward by Halliday in his study of Golding’s ‘The Inheritors’ to an analysis of a passage from Steinbeck’s “Of Mice and Men”. This passage gives an account of a fight between two characters, Curley and Lennie. A third character, George, witnesses this fight. He constantly tries to keep the simple-minded Lennie out of trouble. Short’s principle thesis is that the Transitivity options selected in the passage contribute to the reader’s feeling of sympathy for Lennie, and also George’s lack of control over him. All clauses except one in which Curley is Actor have Lennie as Goal. They also contain centrally Transitive Verbs of a lexically powerful nature, such as ‘slash’, ‘smash’ and ‘slug’. On the other hand, the clauses with Lennie as Actor have less centrally Transitive Verbs with less lexical power such as ‘look’, ‘reach’, ‘hold’ etc. They do not consistently have Curley as Goal, but are diverse in persons and things towards which the actions are directed. These patterns create the effect that Curley is the attacker, and Lennie is the bewildered and helpless victim. George’s lack of control over Lennie is indicated in a rather different way. Here, Short briefly leaves the area of Transitivity and turns to that of speech function. Lennie and Curley have a distribution of sentence types ranging over
statements, commands, questions and exclamations. George, however, issues only commands, the majority of which are directed at Lennie. Nevertheless, George fails to control Lennie's actions.

Tony Trew (1979) in his paper “Theory and Ideology at Work” examines the news coverage of an event of civil disorder in pre-independence Zimbabwe. He investigates the headlines and opening texts of two British newspapers of June 2, 1975 which cover the event:

POLICE SHOOT 11 DEAD IN SALISBURY RIOT
Riot police shot and killed 11 African demonstrators.

(The Guardian: 1)

RIOTING BLACKS SHOT DEAD BY POLICE
Eleven Africans were shot dead and 15 wounded when Rhodesian Police opened fire on a rioting crowd.

(The Times: 1)

Trew notices difference in the choice of Transitivity structures of these two reports and finds them undoubtedly significant. The Guardian employs active constructions. It places the Actor as the first element in the clause and shifts the Goal towards the end of the clause. This puts considerable emphasis on the agents involved in the Process (Police, Riot police). The Times, on the other hand, uses passive constructions and places the Goal in a position of focal prominence (Rioting blacks, Eleven Africans) and places the Actor element in a less prominent position. In addition, in The Time's opening text, agency is actually deleted from the Processes expressed in the first clause. It can only be identified by inference from the second. The sentence can be broken into the following segments for the purpose of analysis:
Eleven Africans were shot dead
GOAL

and 15 wounded
GOAL

(when) police opened fire on a rioting crowd
ACTOR

Trew contends that in The Times the effects of passivization and agency deletion serve to shift attention away from those who did the shooting and onto the victim. In other words, the two passages are slanted in crucially different directions. The slanting can be associated with the political orientation of the two newspapers. The Guardian reflects the political left and The Times the political right.

Samuel Jay Keyser (1980) examines Wallace Steven’s “The Death of a Soldier” and constructs a relation between the suppression of agency and the meaning of the poem. He divides the Verbal Processes into those that have agents and those that don’t. According to Keyser’s analysis, all but two of the verbs are without agents. Some of these verbs can never have agents (e.g. ‘is’, ‘become’) whereas other agentless verbs in the text can (e.g. ‘contract’, ‘stop’, ‘go’). ‘Fall’, in its sense here, is a verb that cannot take an agent. In the line ‘The soldier falls’, the soldier has no choice. ‘Falls’ is used like ‘die’. In other words, the soldier is not the agent of the action; someone else is. An agent other than the soldier is responsible for the soldier’s falling/dying in the war. The whole text, Keyser argues, is representative of a world without human agency.

Burton (1982) claims, “Stylistic analysis is not just a question of discussing ‘effects’ in language and text, but a powerful method for understanding the ways in which all sorts of ‘realities’ are constructed through language.” She illustrates this approach by analysis of a passage from Sylvia Plath’s “The Bell Jar”. In this passage, the interlocutor describes her first experience of electric shock treatment for depression.
Burton uses the Transitivity framework to categorize the Processes in the passage. Then, she examines the identities of the Actors and Participants affected by the actions. She finds that two-thirds of the thirty clauses contain Material Processes that are performed intentionally. Sylvia Plath has used a nurse or some part of her body, a doctor and electricity used in the treatment as Actor in the clauses. The woman who undergoes the treatment makes an intentional but unsuccessful act of smiling. Later on, she performs the act of shutting her eyes and in this way tries to take away herself from the scene as far as possible. The only successful intentional action is “I wondered what terrible thing it was that I had done”. Even here the action belongs to the past. Otherwise, all actions involving the patient are beyond her control. In this way, the Transitivity structures reveal the doctor and the nurse, with their equipment, are in control of the situation, and the patient is helpless sufferer. The conclusion is further strengthened by an analysis of the participants affected by the actions in each clause. The nurse affects the patient, the doctor also does this via his equipment, but the patient herself affects nothing. The analysis makes it clear that Transitivity patterns provide a fruitful cue to understanding of power relations and other aspects of social reality.

Gautam and Sharma (1986) employs Gricean framework of ‘conversational implicature’ to investigate Samuel Beckett’s “Waiting for Godot”. He analyses the utterances of Vladimir and Estragon to unveil the underlying patterns of coherence. In this way, the results are in contrast with the general impression of the conversation being illogical and non-sensical one.

Pandya, Indubala H. (1991) examines the clause structures of advertisements published in various Indian newspapers and magazines. Basing her analysis on Halliday’s model of Systemic Functional Grammar, she points out that there are certain patterns of Mood, Transitivity and Theme which advertisers exploit to create a favorable impact about their products on the mind of the readers. She claims 350 advertisements to be the basis of her analysis. As in other registers, Declarative Mood is the most frequent in advertising English. But it is the abundance of Imperative Mood, which distinguish the advertising English from other registers. The advertisers use this...
Mood not to express commands but to suggest, entreat and persuade. She also points out various instances of Zero Predicators. Such clauses may be put in the category of Moodless clauses, depending for their meaning on the context. For instance:

1. *No residue: No grease: No scratches:*
2. *Tastier? – Cheerier?*

Commenting on the Theme, she points out that the most frequent Marked Theme in Indian Press advertising is the Adjunct Theme i.e. presence of an Adjunct at the Theme position. For example:

1. *At HMT* beauty is never dial deep.
2. *Any moment of the day,* enjoy your cup of Nescafe.

In advertising English when two or more Adjuncts are put in Thematic position, they generally do not follow the normal order of place, time and manner. This is mainly because advertisers want to emphasize the change brought about in the present by their product. For instance:

1. *Now everywhere* woman is seen in a sari of Manfrene.

To draw attention of the readers towards the particular quality of their products, another device used by the advertisers is to place Attributes in the Thematic position:

1. *Delicately perfumed,* Mikreme grooms hair with new brilliance.
2. *Mildly antiseptic,* Forbina prevents skin irritations, prickly heat and rashes.
Though the writer claims at the beginning that she will also analyze the Transitivity patterns, the researcher could not find anything discussed from this angle in the present paper.

Singh (1991) shows that the various theoretical systems developed from Halliday’s Systemic Functional Linguistics have great potential for analyzing drama texts comprehensively. He centres his study on Sean O’ Casey’s major plays viz. “Juno and the Paycock”, “The Shadow of a Gunman” and “The Plough and the Stars”. He probes these plays as ‘linguistic texts’, ‘simulated spoken interaction’ and ‘cognitive processes’. The analysis unveils that most of the interactive roles and moves of the characters are in accordance with their social roles. The occasional shift in their interactive roles is caused by changes in their social roles. This trait of the conversational structure puts these plays in the ‘realism’ category, though the reality represented is not a photographic one. The analysis also reveals the angle from which the various aspects of reality are characterized.

Clark’s (1992) study of newspaper reports of male violence towards women is one of the most insightful applications of the Transitivity model to non-fiction. He examines the Sun’s coverage of John Steed, a notorious ‘M4 Killer’. John Steed was sentenced to four life sentences for killing one woman and raping three others. Unlike other British newspapers, which covered the event, the Sun devoted most of its coverage to Steed’s girlfriend and the part played by her in shielding his crimes. In fact, most of the space given to the story was filled with pictures of this woman in her ‘sexy’ poses. This is in tune with the Sun’s soft-core pornographic policy. In contrast to other papers, the Sun allotted very little space to the actual crimes committed by Steed. Even when the space was provided, the choices from the system of Transitivity were essentially significant. Here is an example of the pattern of Transitivity choices that the paper adopted:

Two of Steed’s rape victims – aged 20 and 29 – had a screwdriver held at their throats as they were forced to submit.
This is a peculiar presentation of Steed’s victims. Although placed at the beginning of the sentence, they are represented indirectly in relation to the attack. The first Process with which they are associated is a Relational-Possessive one and displays an ‘X had Y’ pattern. What they ‘have’, in fact, is put as a separate Process with the following Transitivity structure:

\[
\begin{array}{ccc}
\text{a screwdriver} & \text{held} & \text{at their throats} \\
\text{GOAL} & \text{PROCESS} & \text{CIRCUMSTANCE}
\end{array}
\]

This is an example of ‘agentless passive’, where the holder of the screwdriver has been removed completely from the Process. The final clause of the sentence reveals a similar layout:

\[
\begin{array}{ccc}
\text{they} & \text{were forced} & \text{to submit} \\
\text{GOAL} & \text{PROCESS}
\end{array}
\]

Again, an ‘agentless passive’ is used and the ‘doer’ of the Process remains entirely unspecified.

Other parts of the news report are equally significant. Here is another example:

His third victim, a 39-year-old mother of three, was attacked at gunpoint after Steed had forced her car off the M4.

Here, in the first clause, the agency is removed from the Process. But the Goal constituent is given substantial expansion:

\[
\begin{array}{ccc}
\text{His third victim, a 39-year-old mother of three} & \text{was attacked} & \text{at gunpoint} \\
\text{GOAL} & \text{PROCESS} & \text{CIRCUMSTANCE}
\end{array}
\]
In fact, the agency involved in the Process has to be inferred from the Process expressed by the second clause where Steed is presented in the role of Actor / Agent:

<table>
<thead>
<tr>
<th>Steed</th>
<th>had forced</th>
<th>her car</th>
<th>off the M4</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACTOR/AGENT</td>
<td>PROCESS</td>
<td>GOAL</td>
<td>CIRCUMSTANCE</td>
</tr>
</tbody>
</table>

In this way, the message is constructed in such a way that it obscures the connection between Steed and the attack. ‘Her car’ is presented as the only entity, upon which Steed acts as Agent. On the other hand, the victim of the attack is acted upon only by an implicit and unspecified agency. This is in spite of his being important in the information structure of the report. In this way, the relationship between the attacker and the victim is obscured. It leads to the impression that someone else attacks the woman at gunpoint whereas Steed only forces her car off the road.

Angela Downing (1995) in the paper “Thematic Layering and Focus Assignment in Chaucer’s ‘General Prologue to The Canterbury Tales” attempts to uncover the various Thematic layers in the text. Each layer predicts the following layer. The analyst exposes the fourfold Thematic layering of text – Macro Theme, Hyper-Theme, Topical Theme and Sub Theme. Hyper-Theme can be roughly described as similar to ‘topic sentence’ of composition theory. Similarly, Macro-Theme can be correlated with the introductory paragraph in composition theory. The Macro-Theme in the text represents the springtime setting. It predicts the first Hyper-Theme that is people’s liking for pilgrimages in the medieval times. The pilgrimage to Canterbury is presented as second Hyper-Theme. This Hyper-Theme leads to the first Topical Theme in the form of the first pilgrim. The numerous details of the pilgrims’ character and appearance constitute the Sub Themes of the text. In this way by means of Thematic layering the reader is guided through the text. He is taken from the general introductory setting, in the beginning, to the particular and significant details as the text moves on. The text culminates in the introduction and description of each main character.
Greg Jacobs (2000) in his paper “Applying Functional Grammar: A Discourse Analysis of Sexually Explicit Stories Written in Adult Magazines” carries out a discourse analysis of two stories published in sexually explicit adult magazines. He makes use of tools provided by Halliday’s Systemic Functional Grammar to compare and contrast the two erotic stories. These two texts contain the description of: (1) cross-sex activities written for heterosexual men: and (2) male same sex sexual activities written for gay men.

The gay male story entitled ‘Previously Untold Deeds’ appeared in the July/August (1996) issue of “Malebox”. Pink Triangle Press, Canada, which specializes in lesbian and gay publications, publishes this magazine. The plot revolves around a meeting of two hockey players who are left alone in the locker room after a game. The other story geared toward the heterosexual male audience appeared in “Club International” (USA), and is entitled ‘Wet Dreams: Where Fantasies Become Reality: Double Date’ (1996). This story centres on a heterosexual couple that engages in four-way sex with another couple whom they just met in a bar. This story depicts both cross-sex and female same-sex sexual activity for the pleasure of its heterosexual readers (presumably mostly male). The characters of both stories practice similar sexual acts viz. kissing, fellatio, mutual masturbation, and intercourse. Both the stories are written in the first person creating the impression that the narrators are common people who underwent the experience that they wish to share with the general readership of these magazines.

The writer analyzes the mechanisms employed by narrators for the purpose of thematic development, the representation of Processes, Participants and Circumstances, the establishment of Interpersonal relationships between the narrators and the readers and the Textual devices used to organize the message. The investigation reveals that the two stories are similar in their efforts to focus exclusively on the actions of the characters and their body parts. For the most part, the two texts share a similar purpose and similar lexico-grammatical patterns and thus belong to a similar register and genre. The investigator provides ample evidence to prove that the narrators of the two texts
exploit parallel linguistic devices. This is mainly because the two texts have a similar purpose i.e. to provide erotic pleasure to those readers who choose to read them.

Stephen Moore (2001) in his paper “The Economist’s Obituary Column” explores the way ‘The Economist’ constructs and projects an ideology. It is an influential newspaper read by politically and economically powerful people of the world. It is argued that even an analysis of one of the journal’s subsidiary features such as the obituary column reveals a great deal about its ideology i.e. its views and construction of reality. The researcher approaches this task from two perspectives. First a survey of 100 of The Economist’s obituaries is done. It serves to provide a sociological profile of the subject. Second, by making use of the traditions of both Critical Discourse Analysis and Systemic Functional Grammar, two obituaries are subjected to a detailed analysis. The purpose is to compare and contrast them stylistically and to find out an underlying ideology. Patterns in the choice of Subject and the pervasiveness of an ideology are clearly recognized.

Ingrid Fontanini (2001) in his paper entitled “Aspects of Ideology in Letters to the Editor” investigates the influence of ideology on the construction of discourse of letters to the editor of three magazines viz. ‘Time’, ‘Manchete’ and ‘Newsweek’. Letters to the Editor is a slot in the magazines where readers can raise their views. They may support or refute facts that take place in the public sphere. The investigator analyses the corpus according to M. A. K. Halliday’s theory of Transitivity for the effect of ideology in the lexico-grammatical choices. The result of the investigation reveals that the writers of letters not only articulate their personal and subjective views on the topic concerned, but they also give expression to social disparities, power and the interests which sustain the social relations. These letters may also contribute to influence opinions, alter the course of events, obscure, belittle or justify ‘sets of beliefs’ which are embedded in the existing ideologies.
Izabel Magalhaes (2001) in her paper “Critical Discourse Analysis, Functional Grammar and Gender in Brazil” makes use of Systemic Functional Linguistics to present a critical discourse study of gender in Brazil. She focuses on three kinds of data:

a. Texts addressed as proposals to the 1988 constitution  
b. Doctor-patient interviews  
c. Advertisements and news reports

She looks mainly at the ways modality represents gender identity. The results of the study bring out the following:

a. There are two main gender discourses in Brazil – one, traditional, which represents women in a single identity as mothers: the other can be called emancipatory, legitimating diverse identities for women.  
b. The traditional discourse is still powerful, mainly in doctor-patient discourse, in advertisements and news reports.  
c. However, there is clear emancipatory discourse in the proposals to 1988 constitution. These demand changes in the legal system as well as in gender relations.

John McAndrew (2001) in the paper entitled “Ideology, Heteroglossia, and SFL: An Analysis of a NSW Government Advertisement” analyses a newspaper advertisement by the Australian NSW Government for the NSW Forest Agreements. The writer makes use of Systemic Functional Linguistics as a theoretical framework of study in which intertextuality is seen as a bridge to the context of culture. SFL analysis is used to reveal the foregrounded elements of the text. This foregrounding is then discussed in relation to the intertextual heteroglossic relations established in the text. The purpose is to describe how two competing discourses, those of environmentalism and of the timber industry, are represented in the text and how they give meaning to the new social practice. The ideology of the text is seen in relation to the instantiation of the discourses and how meanings are interrelated both intratextually and intertextually.
Karen Malcolm (2001) in his paper “Anger Made Palatable” makes use of phasal analysis to explore how a writer’s anger over certain business related matters is made more palatable to the readers by a series of linguistic changes in a series of three written drafts. Phasal analysis is a framework of description developed from M. A.K. Halliday’s Systemic Functional Linguistics. In phasal analysis semological, syntactic, lexical and graphological analyses are made of the texts concerned. The purpose is to understand the intricacies of the Experiential, Interpersonal, Textual and functional relationships in the communicative situation itself and subsequently encoded in the discourse. The analysis reveals how Interpersonal relationship between the interlocutors appears to change in subsequent drafts. These become less threatening, less intimidating and, on the whole, less blaming. Interpersonal changes in the relationship between the writer and the reader seem to account for the differences in the three drafts. The Experiential and Textual choices remain quite similar. It seems that the Interpersonal relationship between the writer and the reader has undergone certain changes. In this way, the writer explores how language is used to make the culturally unacceptable, acceptable.

Shakila Manan (2001) in the study “Re-reading the Media: A Stylistic Analysis of Malaysian Media Coverage of Anwar and the Reformist Movement” attempts to analyze the language used by a pro-establishment paper in Malaysia – the New Straits Times (NST) to describe the former Deputy Prime Minister, Anwar Ibrahim and the Reformist Movement. It explores the way the New Straits Times reflects nonconformist voices and the extent to which it encourages consensus and the dominant view. The analyst states that the language of news coverage plays a crucial role in the construction of social reality. The news discourse, like other discourses, does not represent reality in a neutral manner. On the other hand, it interprets, organizes and classifies the reality. The language used to portray events and people reflects choices made out of the existing options available in the linguistic system. These selections demonstrate specific ways of seeing and reading. As a result, certain meanings are foregrounded at the cost of the other meanings.
The linguistic analysis of NST reveals that certain linguistic structures have been favored over the others. There is a tendency to cast Anwar and the Reformist Movement in powerful, agentive roles. Their consistent reportage in these roles makes the readers perceive them as particular types of Participants only. Then, these Participants are allowed to carry only a limited range of Predicates. By representing these Participants in a limited number of roles, NST is inclined towards projecting a monologic view of the world. This world-view perceives Anwar and the Reformist Movement as ‘victimizers’ and as ‘perpetrators’ of crimes. The Reformist Movement is always reported in connection with violence and the destruction of property, which is further reinforced with visuals. As a result, the readers of NST will never make out what the Reformists stand for because the alternative views connected with the Reformist Movement are never reported. Further, the discourse of consensus prevails throughout the newspaper. The political speeches by the government ministers and officers are heavily reported. These contain views regarding loyalty and allegiance to the present leadership and damning remarks about Anwar and the Reformist Movement. Similar ideas are reflected in the editorials, personal columns and the ‘Letters to the Editor’ column. Editorial censorship determines the letters to be published and only those letters expressing outrage and condemnation of the Reformist Movement’s so-called violence are published. Thus, an impression is created that the people of the state are in full agreement with the government.

In this way, the actions of the Reformist movement are represented as violent and injurious to ‘national security’. The analyst questions this monologic account of the Reformist Movement and raises doubts regarding the fairness, objectivity and social responsibility of the newspaper. The analysis also raises concerns regarding such journalistic tendencies and reflects the apathy of the Malaysian press towards all sense of critical enquiry.

Arlene Harvey (2004) in his paper “Charismatic Business Leader Rhetoric: From Transaction to Transformation” examines the discourse communications of two
leadership styles – transactional leadership and transformational leadership. Transactional leadership includes managerial and pragmatic processes, whereas transformational leadership is seen as inspirational and visionary. The ability of transformational leaders to motivate their employees to pursue a particular vision depends to a large extent on their rhetorical skills. This paper offers an analysis of a short dialogue text between Steve Jobs (co-founder and current CEO of Apple Computer) and his staff (George Crow, Barnes and others) at NeXt Computer. The analysis demonstrates the kind of rhetorical work a leader in transformational mode needs to do when confronted with staff firmly embedded within a transactional mode. It offers further insights into the rhetorical features that make Steve Jobs’ discourse so persuasive. The analysis provides evidence that charismatic discourse relies on a delicate balance between positive and negative attributions, self and other identity, and power and empowerment. The study makes use of Systemic Functional Linguistics as framework to analyze the Ideational and Interpersonal patterning of the text. Ideational patterning reveals the way Steve Jobs makes use of combined strategies of abstraction, metaphor and negative Material Processes to communicate to his employees a coherent and pleasing vision of the future. He articulates his views in such a way that the future events seem achievable, desirable, and, in fact, necessary. For instance, in the extract, one of Jobs’ staff members (George Crow) poses a question:

How are we going to ship this computer on time?

Although, the question seems to be aiming at a transactional answer, Jobs’ response effectively evades the question and reframes it as two transformational questions, namely:

Why do we have to ship the computer on time?

and

What will happen if we don’t?
Whereas Jobs’ transactional question is framed in instrumental, concrete, and immediate terms, Jobs’ transformational answer is constructed as inspirational, abstract, and in longer terms. Significant differences between Crow and Jobs can be detected in these speakers’ choice of Material Processes. Crow’s initial question and comment contain concrete and effective (agentive) Material Processes in which Agent/Actor has the capacity to act upon the other Participant in the clause (Goal/Medium), i.e. the computer and the schedule. On the other hand, Jobs’ Material Processes are mostly grammatically low impact in the sense that they are Middle (non-agentive), with the Actor as Medium and not Agent.

The analyst makes use of Interpersonally oriented Appraisal Theory to reveal how a rhetorically skilful leader can evoke employees’ sense of self-worth and efficacy to inspire them to perform beyond expectations. The Appraisal analysis, like the analysis of Material Processes, reveals significant differences between Jobs and his staff in their approach to the deadline issue. While Crow focuses on the risks involved (Appreciation: Reaction) and the negative effect brought about by the pressure (Affect: Security: Disquiet), Jobs emphasizes Judgement: Social Esteem, in particular, Capacity, Tenacity, and Normality. In this way, the analysis demonstrates how a skilful leader can frame a discourse so as to persuade employees to attain particular goals, the appropriateness and achievability of which are open to question.

Kumiko Kawashima (2004) in the paper entitled “Interpersonal Relationships in Japanese and Australian Women’s Magazines: A Case Study” analyzes texts selected from a Japanese women’s magazine ‘With’ and its Australian equivalent ‘Cleo’. The author makes use of Systemic Functional Linguistics as core methodology. The investigator chooses texts from topic areas common in both texts viz. love relationships, finance, diet, exercises etc. All these topics belong to the form of advice giving. The writer examines the lexico-grammatical structures of the texts to find out the ways these texts construct the relationship between the writer and the reader.
The researcher comes to the conclusion that, relatively speaking, the tenor of ‘With’ texts features more unequal power relationship, lower contact and low or no affective involvement. This is contrasted with similar analysis conducted on selected texts from ‘Cleo’. The Tenor of ‘Cleo’ texts characterizes a close to equal power relationship, higher contact and high affective involvement between the writer and the readers. In ‘Cleo’, the writer is presented as ‘the elder sister’ who has more expertise and certain authority due to her richer experience. She knows what it means to be a woman in society. She advises the reader, the younger sister, how to get by with various tips. Being a sister, she has high level of contact with the reader. She maintains a casual and frank relationship with the reader by establishing a firm sense of solidarity. The reader, who is presented as a younger sister, is an independent minded woman with her own desires. But at the same time she is constructed as person in need of some advice so that she can satisfy her ‘desires’ better. The texts in ‘Cleo’ present the subject matter as “what she (the reader) wants will be satisfied if she follows the sister’s (the writer) advice”.

Lloyd Davis and Susan McKay (2005) in the book entitled “Structures and Strategies”, analyze various texts to point out the way language functions. Texts do not immediately present the subject matter to the readers. Rather they re-present it in various ways. This variation in representation affects the readers’ comprehension of both the text and the ‘world’ it depicts. In order to explain this viewpoint the writers make a comparative study of three magazine and newspaper articles. These articles seem to evoke double effect. They provide information and also at the same time tell the readers how to interpret what they read.

The first article analyzed is ‘Job Strategies”. It begins by pinpointing an identity for the reader and urging ‘her’ to adopt it. The text presents an Equal Opportunity workplace and professional environment that many female readers would gladly welcome. The article puts forward that to be successful, readers should dress the way it describes. It gives a number of women’s failures at work due to their dress. In a tone of friendly warning, it offers a set of dress rules. The text appears to be progressive in the
sense that it talks about the readers as professional women. But in the end it ultimately reinforces the sexist perspective. It appears to bring home to the readers that key to a woman’s success is how she looks. In this way, the text implies that women are being constantly looked at by themselves and by others.

Another journalistic text analyzed is ‘Fashion Workshop’. Again speaking as a wise older sister, the text sets up rules of appearance. It underlines certain ideas about the proper shape of women’s bodies. The text seems to instruct the readers to scrutinize their physical selves. For instance at one place, the text says, “If your bust is large, choose a single-breasted jacket.” Similarly, it pronounces, “If you’re short or heavy, fullest pants are dicey choices; seek out those with some taper.” Thus, the emphasis in these excerpts is on the body and its effects. It suggests that there is an ideal woman’s body to which the audience should aspire. The text, eventually, through various linguistic choices brings home to the reader that fashion is the key to her self-image and sexuality.

The third text analyzed is ‘Desirable Denim’. It invokes the excitement of a social life for those who are stylishly dressed. It claims, ‘Denim is the fabric of choice….’ Fashion is presented as key to social success. Many positive words and phrases are used to emphasize its importance e.g. ‘class’, ‘surprise’, ‘fun’, ‘sexy’, ‘glamour’, ‘a hot item’, ‘makes you look younger’ etc. The evaluative attitude that runs through the text is quite ambiguous. On the one hand, it remains positive to fashion. On the other hand, it seems quite judgmental towards the readers. It seems to utter the warning that readers are unlikely to shape up physically, professionally, socially if they are not very careful.

In this way, in all the fashion texts analyzed above, the recurring concept is the link between fashion and identity. Fashion is seen as a way of identifying oneself as a group member, as a good worker, as a law abiding citizen, as sexually attractive, self-contended person and so on. These texts not only present these ideas but position the readers to accept them as legitimate social values. In this way, the informative tone of
the journalistic genre, at times, implicitly, underlines various social norms and attitudes for the readers.

Jin Wang (2006) in his paper “Modality in Book Reviews: Metafunctional Choices and Contextual Parameters” examines the extent to which Modality as a subsystem of Interpersonal meanings can be connected to the three contextual parameters of Field, Tenor and Mode. A basic assumption in Systemic Functional Linguistics is that each of the contextual parameters (Field, Tenor, Mode) primarily determines choices in the Ideational, Interpersonal and Textual metafunctions respectively. But in this paper, the analyst shows that the Modal choices in book reviews are closely associated with all the three contextual parameters rather than simply with one parameter i.e. ‘Tenor’.

In the first part of the paper, the author reviews the modality system in brief and in the second part he concentrates on the analysis of book reviews taken from ‘Language’ (77, 2001). He argues that the authors of book reviews use Modal choices as objectivity strategies. As a book review is an introduction to and comment on a book, the book reviewer wants to share with the readers what he thinks of about a particular book. In order to let his readers accept his opinions, he tries his best to let the readers believe that he is objective. Since a book review is a personal opinion of the author, the use of Modality is his strategy to make his writing more objective. Secondly, Modality is hooked up to ‘Tenor’ in the context of situation. It provides recourses to book reviewers to modify their tones and consequently modify their relations with the authors of the books and the readers. The author finds that the Modal choices are closely associated with politeness. For example:

“It may be difficult for readers unaccustomed to quantitative analysis to interpret certain tables and graphs although general patterns are clear.”

Here, the context is the reviewer is pointing out the book’s limitations. But the tone of the reviewer is modified by the use of the Modal ‘may’. By doing so, he pretends not to
criticize the book. Rather, he simply points out that there is something he wants to discuss with the author and the reader. Like academic papers and works, academic book reviews are usually composed and read by members of a particular academic circle. In academic and social communities, there are colleagues, peers or even friends. Reviewers need to keep the principle of politeness because they cannot abandon their social roles beyond a reviewer. For this reason, the reviewers tend to use High Value Modal choices when they are benefiting the author’s face and middle or Low Value Modal choices when they are threatening the author’s face.

Apart from expressing objectivity and politeness, the reviewers also make use of Modal choices to organize text. For example:

“If all this seems to be too good to be true, it probably is. First, since the displacement property is not an imperfection, the expectation that it should be related to a real imperfection, namely the existence of uninterrupted features, vanishes. Second, the attempts to formally relate displacement operations to existence of uninterrupted features have resulted in such highly intricate and arcane systems of analysis that we seem to be no closer to the goal of eliminating conceptually unnecessary entitles and computations devices that we were before.”

The choice of Modal ‘seem’ expresses uncertainty about what is to be stated. The Modal choices used in the passage are ‘seem’, ‘probably’, ‘should’, ‘seem’ etc. In terms of value, we obtain a clear wave like pattern: Median – High – Median – High. The periodic feature of the Modal choices organizes the text into a convincing one. The reviewer expresses his opinions firmly, but he never goes to the extreme.

Thus, the paper shows that Modal choices in book reviews help to construe all the three parameters of the context of situation rather than just one of them. Moreover, the Modal choices serve to make the reviews more objective and polite and also help in the organization of the text.
Yella Hoepfiner (2006) in the research entitled “Critical Discourse Analysis - Analyzing the Beauty Advertisement Discourse: Dove’s Campaign for Real Beauty” analyses an advertisement campaign for body care products. The purpose is to investigate the intentions and techniques of consumer product companies to attract more customers and sell more products. The text investigated is a television clip for the brand Dove. The analyst chooses this brand because of its unorthodox way of advertising its product - body milk. In contrast to the other current beauty advertisements, this advertisement does not show professional models. It does not even emphasize the possible benefits the customers can gain from using this body milk. On the other hand, this campaign seems to convey ‘stay as beautiful as you are already’. The research is conducted by employing the theoretical model provided by Norman Fairclough known as Critical Discourse Analysis. This model focuses on the production and reception processes of discourse.

The investigator finds that the Dove advertisement campaign has been successful in attracting the customers towards its brand as well as in increasing its sales. The extensive campaign succeeds in establishing a ‘counter discourse’ contrary to the established beauty ideal. It states that everybody is beautiful in his or her own special way. The women are presented as showing their skin and scars publicly without any embarrassment or shyness. They are put forward as normal imperfect women who are happy and self confident in spite of their imperfections. But as in mass media discourse, the customers and the producers are separated in place and time; the producers create an ideal customer. The ideal customer in this case is a modern, independent, self-confident, middle class woman. However, the working class girls can also be included in this category. One of the tactics to maintain power is to act more sensitive towards the less powerful and make concessions in terms of contents, relations and subjects in discourse. The Dove campaign makes concessions to the needs of women of all ages and ethnicities. But this can be viewed as a clever move to hide power and real interests, in this case economic. In the end, the investigator concludes that the campaign is a clever strategy determined by economic interests and not by social, cultural or political commitment.
Asuman Birdal (2007) makes a stylistic analysis of the story entitled “A Cup of Tea” written by Katherine Mansfield. She is of the view that a literary text can be better understood if it is studied along with its stylistic features. In order to find out the lexico-grammatical features of the text, she makes use of the framework provided by M. A. K. Halliday in his book “Introduction to Functional Grammar”. She attempts to analyze the text from three parallel functions known as Ideational, Interpersonal and Textual. Thus, in order to represent the various aspects of reality, the writer makes use of Material, Mental and Relational Processes. For instance, to describe the various physical features and other characteristics of Rosemary, the protagonist of the story, the writer makes use of Relational Processes:

“She was young, brilliant, extremely modern, exquisitely well dressed, amazingly well read in the newest of the new books….”

In most of the clauses containing Material Processes, Rosemary is presented as Actor, while the girl, Miss Smith, is presented as Goal or Beneficiary. This is to show the dominant position occupied by Rosemary in the present situation. In order to present the likes and dislikes of Rosemary, the writer makes use of Mental Processes:

“Rosemary admired the flowers.”

Looking at the Interpersonal function of the text, the investigator points out that various characters make use of statements, interrogatives and imperatives to exchange information. In the text, the exchange is mainly between Rosemary, Miss Smith and Mr. Philips, Rosemary’s husband. The writer makes use of interrogatives to indicate polite requests on the part of Miss Smith to Rosemary:

“May I speak to you a moment?”

“Would you let me have the price of a cup of tea?”
In order to indicate the exchange of goods and services, the writer makes use of imperatives. In most of these clauses, Rosemary demands something to be done on the part of Miss Smith:

“Come along.”

“Come, come upstairs.”

“Do stop crying.”

As regards, Textual metafunction, the researcher does not give it a detailed treatment.

In this way, by analyzing a literary text from linguistic angles, more specifically from Systemic Functional perspective, the researcher advocates that it is a better and more authentic way to understand a piece of literature.

CHEN Hong-qin (2008) in the paper entitled “Appreciation of Hardy’s poem ‘Neutral Tones’ from the Point of View of Functional Analysis” analyses the stylistic features of the poem ‘Neutral Tones’ as a piece of literary work from the perspective of Field, Tenor and Mode. Using Halliday’s SFL as theoretical framework, he states that the study of language cannot be disassociated from its meaning. He further emphasizes the importance of the context of situation in grasping and appreciating the meaning of a text. It includes Field, Tenor and Mode. Field denotes topics and actions, Tenor indicates language users and their relationships to each other and Mode stands for the channel through which the communication takes place. Using this methodological approach, the analyst has dug out the deep meaning and the surface meaning of the poem ‘Neutral Tones’. The description from the macro scene to the micro scene and vice versa results in the comprehensive understanding of the communicative context of the poem. The lexical items with their various denotations and rich profound connotations cultivate the atmosphere of failed love. The grammatical structures reveal
the movement of tenses form the past to the present and then to present perfect. The Interpersonal function of language becomes perceptible in the relationship between the man and the woman. The man is in puzzle and in bitterness and this affects his attitude towards the woman he used to love. The smooth and harmonious use of the cohesive chains maintains the steady balance of the poem. The analysis reveals that the poem is true to its own genre and also true to the poetic sensibility of the time to which it belongs. The poem offers a fusion of the images of lover’s face and those of the scenery.

In this way, the review of the various studies makes it clear that the authors make use of language in diverse ways to put forward their specific points of view. In this sense, we can say that no use of language is apolitical one. The writers, literary as well as non-literary, exploit the various linguistic resources to achieve their social, cultural, political, religious, economic and other goals. The reality presented by them in the texts is tinted by their personal mental make up. Systemic Functional Linguistics appears to be an effective tool to look beneath the surface of the texts and to uncover the way the writers make use of various linguistic structures to put across their intended meanings.