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TRANSITIVITY AND MOOD RESOURCES REALISING EXPERIENTIAL AND INTERPERSONAL MEANINGS IN “A TALE OF TWO CITIES”: A SYSTEMIC FUNCTIONAL LINGUISTICS ANALYSIS

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Abstract: This paper examines in depth how transitivity and mood resources are employed to construct experiential and interpersonal meanings in a literary text – a topic that has received limited attention in English literature teaching, learning and research, particularly at tertiary EFL (English as a Foreign Language) departments or faculties. The data for analysis is “Chapter 1 – “The Period” of “Book the First” of the three-book novel “A Tale of Two Cities” by the eminent British novelist Charles Dickens. The theoretical framework adopted for analysis is SFL (Systemic Functional Linguistics). The units of analysis are major clause simplexes. Findings of the study exhibit a number of noticeable transitivity and mood features employed in the text. In terms of transitivity resources, the writer represents experiential meanings in “The Period” by employing a very high frequency of material and relational processes, no behavioural process, all represented participants, a relatively small number of Circumstances, and a very high proportion of the past simple tense. As regards mood resources, the writer constructs interpersonal meanings in “The Period” by employing one hundred per cent of declarative mood, a predominant proportion of explicit Subjects, all non-interactive Subjects, and a predominant proportion of first participant Subjects. The study ends with a summary of the salient findings found in the text, a recommendation affirming the relevance of SFL as a theoretical framework for analysing and interpreting experiential and interpersonal meanings of texts in general and literary texts in particular for literature teaching, learning and research, and some suggestions for further study.

Keywords: transitivity, mood, experiential meaning, interpersonal meaning, “A Tale of Two Cities”

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CÁC NGUỒN TÀI NGUYÊN CHUYÊN TÁC VÀ THỨC HIỆN THỰC HÓA Ý NGHĨA TRẢI NGHIỆM VÀ Ý NGHĨA LIÊN NHÂN TRONG “MỘT CÂU CHUYỆN VỀ HAI THÀNH PHỐ”: PHÂN TÍCH THEO LÍ THUYẾT CHỨC NĂNG HỆ THỐNG

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Tóm tắt: Bài báo này nghiên cứu chuyên sâu về cách các nguồn lực chuyên tác và thức được sử dụng như thế nào để kiến tạo ý nghĩa trải nghiệm và ý nghĩa liên nhân trong một diễn ngôn văn học – một chủ đề thu hút sự chú ý hạn chế trong giảng dạy, học tập và nghiên cứu văn học tiếng Anh, đặc biệt là tại các bộ môn hay các khoa dạy tiếng Anh như một ngoại ngữ trong các trường đại học. Dữ liệu dùng để phân tích là “Chương 1 – “Thời ấy” của “Tập thứ nhất” trong cuốn tiểu thuyết ba tập “Một câu chuyện về hai thành phố” của tiểu thuyết gia người Anh nổi tiếng Charles Dickens. Khung lí thuyết được áp dụng để phân tích là Ngôn ngữ học chức năng hệ thống. Đơn vị phân tích là các cú chính. Các kết quả của nghiên cứu cho thấy một số đặc điểm chuyên tác và thức đáng lưu ý được sử dụng trong ngôn bản. Về mặt các nguồn tài nguyên chuyên tác, nhà văn thể hiện ý nghĩa trải nghiệm trong “Thời ấy” bằng việc sử dụng một tần suất rất cao các quá trình vật chất và quá trình quan hệ, không sử dụng quá trình hành vi, tất cả các tham thể tái hiện, một số lượng tương đối nhỏ các Chủ cảnh, và một tỉ lệ rất cao thì quá khứ đơn. Đối với các nguồn tài nguyên thức, nhà văn kiến tạo các ý nghĩa liên nhân trong “Thời ấy” bằng việc sử dụng một trăm phần trăm thức khẳng định, một tỉ lệ áp đảo các Chủ ngữ hiển ngôn, tất cả các Chủ ngữ không tương tác, và một tỉ lệ áp đảo các Chủ ngữ là tham thể thứ nhất. Nghiên cứu kết thúc bằng việc tóm lược lại các kết quả đã tìm thấy trong ngôn bản, khuyến nghị khẳng định sự phù hợp của Ngôn ngữ học chức năng hệ thống như một khung lí thuyết dùng để phân tích và diễn giải ý nghĩa trải nghiệm và ý nghĩa liên nhân của ngôn bản nói chung và ngôn bản văn học nói riêng để phục vụ cho giảng dạy, học tập và nghiên cứu văn học, và một số gợi ý cho nghiên cứu tiếp theo.

Từ khoá: chuyên tác, thức, nghĩa trải nghiệm, nghĩa liên nhân, “Một câu chuyện về hai thành phố”

1. Introduction

In this study, an attempt is made to look in detail at how transitivity and mood resources are employed to construct experiential and interpersonal meanings of a literary text – a topic which has received little attention in English literature teaching, learning and research, particularly at tertiary EFL (English as a Foreign Language) departments or faculties. The data for analysis is Chapter 1 – “The Period” in “Book the First” of the three-book novel “A Tale of Two Cities” by the eminent British novelist Charles Dickens. The reason for the choice of the data is that “A Tale of Two Cities” is one of Charles Dickens’ best and most exciting and successful literary works, and the novel has been adapted for film, television, radio, and the stage in Britain, and it has been translated into several languages, including Vietnamese. The units of analysis are major clause simplexes. The theoretical framework adopted in this study is SFL (Systemic Functional Linguistics) as developed by Halliday (1978, 1985, 1994, 2012,

and elsewhere), Matthiessen (1995), Halliday & Matthiessen (2014), and other systemicists. The study is organised around five sections. Section one introduces the topic of the study. Section two is concerned with literature review. Section three deals with research methodology. Section four presents in depth some of the prominent transitivity and mood features employed to realise experiential and interpersonal meanings in the text. Finally, Section five summarises the main points studied, recommends the relevance of SFL to the analysis of transitivity and mood resources to reveal experiential and interpersonal meanings of a literary text for teaching, learning and research purposes, and makes some suggestions for further research.

2. Literature Review

SFL is a multidimensional model of language, consisting of six dimensions: stratification, rank, metafunction, delicacy, and axis (see Halliday, 1961, 1976, 2017; Matthiessen, 2001; Hoang, 2021). Within the stratification dimension, SFL conceptualises language as consisting of four strata: context, semantics, lexicogrammar, and phonology/graphology. SFL claims that the relation between these strata is that of realisation, with the lower stratum realising the next higher one; thus, phonology realises lexicogrammar which realises semantics which realises context (Hasan & Perret, 1994; Matthiessen, 1995; Halliday & Matthiessen, 2014; Hoang, 2012, 2020, 2021). In this review, we will draw attention to only those features of the stratification dimension which appear directly relevant to our research purpose. Specifically, we will focus our review on three headings: (1) context, (2) the experiential metafunction and its realisation through the system of TRANSITIVITY, and (3) the interpersonal metafunction and its realisation through the systems of MOOD and MODALITY.

2.1. Context

Context is the higher-order semiotic system above the linguistic system (Halliday, 1978; Hasan, 2011; Matthiessen, Teruya & Lam, 2010, p. 77). It is a theoretical construct consisting of three categories referred to respectively as **field of discourse**, **tenor of discourse**, and **mode of discourse** (Halliday, McIntosh & Stevens, 1964; Halliday, 1978; Gregory & Carroll, 1978; Halliday & Hasan, 1989; Matthiessen, 1995; Hasan, 2011). Field of discourse refers to what is going on in the speech situation, to the nature of the social action that is taking place. Tenor of discourse refers to who is taking part, to the role relationships of those involved in the speech situation. Mode of discourse refers to what the language is playing in the speech situation, to the channel of communication (is it spoken or written or some combination of the two?). It is concerned with textual features such as point of departure of the clause, rhetoric patterns in the clause complex, and cohesive and coherent features of discourse – with how clauses “hang together” to make discourse a unified whole (Halliday, 1978; Halliday & Hasan, 1976, 1989; Martin & Rose, 2013). Field of discourse, tenor of discourse, and mode of discourse constitute what Halliday et al (1964), Halliday (1978), Gregory & Carroll (1978), and Halliday & Hasan (1989) refer to as “register”, defined by Halliday (1978, p. 195) as “a set of meanings that is appropriate to a particular function of language, together with the words and structures which express these meanings”.

Context plays a very important role in discourse analysis. SFL claims that given an adequate specification of the semiotic properties of the context in terms of field of discourse, tenor of discourse, and mode of discourse, one can predict not everything, but still a great deal about the language that will occur, with reasonable probability of being right (Halliday, 1974, 1978; Halliday & Hasan, 1989; Hoang, 2012).

2.2. The Experiential Metafunction and Its Realisation Through the TRANSITIVITY System

The experiential metafunction is the means of construing/representing reality in the linguistic system. It is a function of language that expresses the “experiential” meaning through the system of TRANSITIVITY which is concerned with different types of process, different types of participants involved in those types of process, and different types of circumstantial element incumbent on those types of process (Halliday 1985, pp. 101-102; 1994, pp. 106-107; Halliday & Matthiessen, 2014).

2.2.1. Process Types and Their Involved Participants

In its current formulation (Halliday, 1985, 1994 and elsewhere; Halliday & Matthiessen, 2014), SFG recognises six main types of process: material, behavioural mental, mental, verbal, relational, and existential.

Material process is the process of doing: action and event such as *going, cutting, working, making*. Related to the process itself, there may be one, two or even three participants. When a process has one participant this role is referred to as **Actor** (one that does the deed) as *We in We (Actor) were going (Process: material)*; when it has two participants, these roles are referred to respectively as **Actor** and **Goal** (one that is affected by the action) as *any acknowledgment in Nobody (Actor) had made (Process: material), any acknowledgment (Goal)*; and when it has three participants, these roles are referred to respectively as **Actor, Goal** and **Receiver** (one that benefits from the process) as *to her in I (Actor) gave (Process: material) it (Goal) to her (Receiver)*.

Behavioural process is the process of physiological and psychological behaviour such as *breathing, crying, drinking*. Typical of this type of process is that there is usually one participant referred to as **Behaver** (one who behaves) as *The boy in The boy (Behaver) cried (Process: behavioural)*. When a behavioural process has two participants, these roles are referred to respectively as **Behaver** and **Range** (one that specifies the scope of the behavioural process) or **Phenomenon** (one that is behaved) as *a bumper of the punch he had made in Sydney (Behaver) drank (Process: behavioural) a bumper of the punch he had made (Phenomenon)*. Typical of behavioural processes is that the Behaver is always realised by a conscious being, not a lifeless thing; except for what is referred to in traditional stylistics as “personification”. We usually hear *The boy cried* but not *The tree cried, The dog barked* but not *The door barked*, and so forth.

Mental process is the process of sensing such as *thinking, hearing, loving, wanting*. It consists of four main subtypes: cognitive (*thinking, knowing, realising*), perceptive (*hearing, sensing, feeling*), affective or emotive (*loving, hating, adoring, pampering*), and desiderative (*wanting, desiring, hoping*). In a mental process there are usually two participants referred to respectively as **Senser** (one who senses, thinks, loves or wants) and **Phenomenon** (one that is sensed, thought of, loved, or wanted) as in *He (Senser) loved (Process: mental) his country (Phenomenon)*, and *He (Senser) wanted (Process: mental) a handy fellow (Phenomenon)*. As with the Behaver in a behavioural process, the Senser in a mental process is always realised by a conscious being. Except for purposes of “personification”, we usually hear, *I have ever loved you truly* but not *The tree has ever loved you truly, We hate betrayal* but not *The rice field hates betrayal*, and so forth.

Verbal process is the process of saying such as *saying, telling, speaking, talking*. This type of process also covers any kind of symbolic exchange such as *showing, indicating*. Unlike behavioural and mental processes, a verbal process does not always require a conscious

participant. A verbal process can contain one participant referred to as **Sayer** (one that puts out a signal) as *He* in *He (Sayer) said* (Process: verbal); two participants referred two respectively, depending on each particular subtype of verbal process, as **Sayer** and **Target** (one that the verbalisation is directed to) as *her achievement* in *He (Sayer) praised* (Process: verbal) *her achievement* (Target), and **Sayer** and **Verbiage** (the name of the verbalization itself) as *two big beers* in *They (Sayer) ordered* (Process: verbal) *two big beers* (Verbiage); and even three participants referred to respectively as **Sayer**, **Target** and **Receiver** (one that benefits from the verbal process) as *to the tourists* in *The tour guide (Sayer) described* (Process: verbal) *the city* (Target) *to the tourists* (Receiver).

Relational process is the processes of being, being at, and having. It comes under two modes of being: attributive and identifying; each of these modes comes under three types of relation: intensive, circumstantial and possessive.

As regards modes of being, when a relational process is in the attributive mode, it has one participant referred to as **Carrier** and the quality or the thing showing that the Carrier belongs to a class of things which is referred to as **Attribute** as *The earth and cold and wet* in *The earth (Carrier) was* (Process: relational) *cold and wet* (Attribute), and *The highwayman in the dark and a City tradesman in the light* in *The highwayman in the dark (Carrier) was* (Process: relational) *a City tradesman in the light* (Attribute). When a relational clause is in the identifying mode, it has two equating participants, one being identified – referred to as **Identified**, and the other identifying it – referred to as **Identifier** as *Our relations and business relations* in *Our relations (Identified) were* (Process: relational) *business relations* (Identifier). Halliday (1967a, 1967b, 1968, 1985, 1994) and Halliday & Matthiessen (2014) have introduced a more suitable transitivity pair of concepts which can be used as an alternative to the **Identified** + **Identifier** pair to account for the unchanged transitivity functions in identifying relational clauses when the order of the identified and identifier is changed: **Token** + **Value**. Halliday (1985: 115) points out that in any identifying clause, the segment that realises the role Token will always be the “outward sign, name, form, holder or occupant”, and the segment that realises the role Value will always be the “meaning, referent, function, status, or role”. The examples below can serve the point.

The year of 1775 (Identified/Token) *was* (Process: relational) *the best of times* (Identifier/Value)

The best of time (Identified/Value) *was* (Process: relational) *the year of 1775* (Identifier/Token)

Concerning types of being, intensive process is the process which expresses being in terms of “x is an instance of a” (attributive mode) as in *The beach (Carrier) was a desert of heaps of sea* (Attribute), and “x is a” (identifying mode) as in *The rattle of the harness (Identified/Token) was the chink of money* (Identifier/Value).

Circumstantial process is the process which expresses being in terms of circumstantial elements such as time, place, distance, reason. It consists of attributive and identifying modes as in *The George (Carrier) was in other hands at that time, sir* (Attribute), and *Yesterday (Identified/Token) was Sunday* (Identifier/Value).

Possessive process expresses being in terms of ownership, the relationship between the two terms can be characterized as Possessor and Possessed, but for generalization purpose they are treated as Carrier and Attribute in the attributive mode as in *We (Carrier/Possessor) had* (Process: relational) *nothing* (Attribute/Possessed), and Identified/Token and Identifier/Value in the identifying mode as in *Mr Brown (Identified/Token/Possessor) owned* (Process: relational) *that big farm* (Identifier/Value/Possessed).

Existential process is the process of existing, indicating that something or some natural

force exists. In this type of process, there is generally a participant referred to as **Existent** as *a king with a large jaw* in *There was* (Process: existential) *a king with a large jaw* (Existent); or *a broken country* in *There remained* (Process: existential) *a broken country* (Existent). (For details of process types in English, see Halliday, 1985, 1994; Halliday & Matthiessen, 2014).

The process types, their category of meaning, and their participants involved in the process can be summarized in Table 1 below.

Table 1

Process Types, Their Category of Meaning and Participants (Halliday, 1994, p. 143)

Process Type	Category of Meaning	Participant
material: action event	'doing' 'doing' 'happening'	Actor, Goal, Recipient
behavioural:	'behaving'	Behaver, (Phenomenon)
mental: perception affection cognition	'sensing' 'seeing' 'feeling' 'thinking'	Sensor, Phenomenon
verbal:	'saying'	Sayer, Target, Verbiage, Receiver
relational: attribution identification	'being' 'attributing' 'identifying'	Carrier, Attribute Identified, Identifier; Token, Value
existential:	'existing'	Existent

2.2.2. Circumstantial Elements Incumbent on the Process

In SFG, there are some slight differences with regard to the number of circumstantial elements incumbent on the process (see Halliday, 1985, 1994; Matthiessen, 1995; Hoang, 2012; Halliday & Matthiessen, 2014). The present study adopts nine types of circumstantial elements: extent, location, manner, cause, contingency, accompaniment, role, stance, and matter.

Extent “construes the extent of the unfolding of the process in space-time” (Halliday & Matthiessen, 2014, p. 315). It forms a two-term set referred to respectively as spatial extent and temporal extent. Spatial extent refers to expressions of distance in space as *thirty kilometers* in *They walked thirty kilometers*. Temporal extent, in contrast, is concerned with expressions of duration in time as *for six years* in *She has been working there for six years*.

Location, like extent, also forms a two-term set referred to respectively as spatial location and temporal location. Spatial location refers to a place as *In my memory* in *In my memory, he was a kind-hearted man*. Temporal location, in contrast, refers to time as *every night* in *Daring burglaries by armed men, and highway robberies, took place in the capital itself every night*.

Manner specifies the way the process is performed by some participant. It comprises three subtypes referred to respectively as means, quality, and comparison. Means refers to the means whereby a process takes place as *by car* in *They came here by car*. Quality indicates how

the process takes place as *unceasingly* in *They work unceasingly*. And comparison specifies the manner of the process in comparing it to the way it is performed by another entity and this other entity's manner (cf. Matthiessen, 1995; see also Hoang, 2012, p. 306) as *like an English man* in *He spoke English like an Englishman*.

Cause is a highly generalized circumstantial concept. It construes the reason why the process is actualized, and includes three subtypes: reason, purpose, and behalf. Reason represents the reason for which a process takes place, or, to be more specific, it refers to existing conditions leading to the actualization of the process as *due to severe weather condition* in *Their flight was cancelled due to severe weather condition*. Purpose represents the purpose for which an action takes place - the intention behind it as *For the interest of ten years* in *For the interest of ten years, we plan trees*. And behalf refers the entity, typically a person, on whose behalf or for whose sake the action is undertaken as *on his friends' behalf* in *He said something on his friends' behalf*.

Contingency specifies an element on which the actualisation of the process depends. It comprises three subtypes: condition, concession, and default. Condition construes circumstances that have to obtain in order for the process to be actualised as *In case of need* in *In case of need, ring me on 980733359*. Concession represents "frustrated cause" (Matthiessen, 1995, p. 341; Halliday & Matthiessen, 2014, p. 323) – something that might have led to the non-occurrence of the process but did not as *Despite heavy rain and strong wind* in *Despite heavy rain and strong wind, the boys still managed to come to class in time*. And default specifies the sense of negative condition – 'if not, unless' as *In the absence of* in *In the absence of the teacher, the class meeting was still held*.

Accompaniment refers to "a form of joint participation in the process and represents the meanings 'and', 'or', 'not' as circumstantials" (Halliday & Matthiessen, 2014, p. 324) as *with her two lovely dogs* in *The old lady lived happily with her two lovely dogs*.

Role refers to the role or capacity in which a participant is involved in the process (Hoang, 2012, 314 see also Matthiessen, 1995). This circumstantial element "construes the meanings 'be' and 'become' circumstantially" (Halliday & Matthiessen, 2014, p. 326). It includes two subtypes: guise and product. Guise represents the meaning of being. It construes a meaning close to that construed by a relational attributive process as *an engineer* in *He worked as an engineer*. Product represents the meaning of becoming as *into two equal halves* in *Tear the paper into two equal halves*.

Stance represents the semiotic angle on a process (Matthiessen, 1995; Hoang 2012, p. 316). It provides the point of reference for the process in the clause (cf. Jackson, 1991) as *With me* in *With me, everything is possible* or *In my opinion* in *In my opinion, the war is over*.

Matter specifies the subject matter or topic. Characteristic of a circumstantial matter is that it is always collocated with verbal processes (cf. Hoang, 2012, p. 313) as *about Charles Dickens' novel "A Tale of Two Cities"* in *Let me tell you something about Charles Dickens' novel "A Tale of Two Cities"*.

2.3. The Interpersonal Metafunction and Its Realisation Through the Systems of MOOD and MODALITY

When a speaker interacts with others to exchange information or to influence their behaviour and get things done, he adopts for himself a certain role such as "questioner" and, in so doing, assigns a complementary role, such as "informant", to his addressor. Unless the conversation is very one-sided, the roles of "questioner" and "informant" tend to alternate

between the interlocutors engaged in a conversation. Halliday (1985, 1994) characterizes the primary speech roles which can be represented in Table 2.

Table 2

Primary Speech Roles (Halliday, 1994, p. 69)

Commodity exchange		
Role in exchange	(a) goods-&-services	(b) information
(i) giving	'offer' Would you like this teapot?	'statement' He's giving her the teapot
(ii) demanding	'command' Give me that teapot!	'question' Is she giving me the teapot?

Table 2 can be read as follows: All speech roles in exchange can be traced back to a form of either giving or demanding. These roles are simultaneously related to the two general categories of commodity negotiated between people – goods-&-services, or information. When speech roles interact with types of commodity we have four general speech roles: giving goods-&-services = offer, giving information = statement, demanding goods-&-services = command, and demanding information = question. Giving goods-&-services can be realised either by a declarative clause as in *'I'll give you a cup of tea if you like'* or by an interrogative clause as in *'Would you like a cup of tea?'*; giving information is typically realised by a declarative clause as *'He has not received the notice yet'*; demanding goods-&-services is typically realised by an imperative clause as *'Give me your arm, my love'*; and demanding information is typically realised by an interrogative clause as *'Was he not an emigrant then?'*. Below is a fragment of the MOOD system in English.

Figure 1

A Fragment of the MOOD System in English

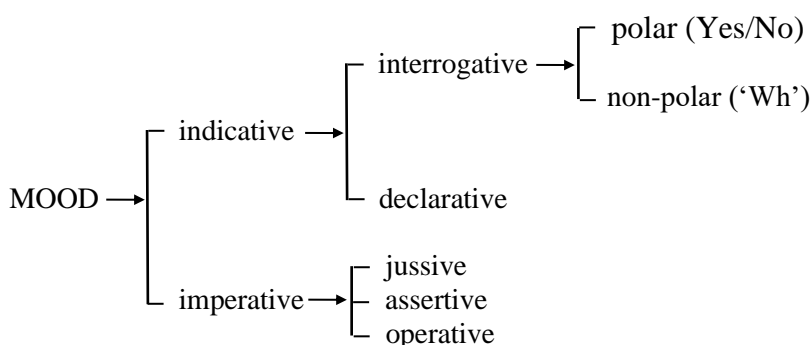


Figure 1 shows that in the MOOD system, there are two choices or subtypes: “indicative” and “imperative”. If “indicative” is chosen, it will allow two more choices: “interrogative” as in *'Were you travelling alone, Mr Lorry?'*, and “declarative” as in *'I was travelling with two companions'*; and between “interrogative” and “declarative”, if “interrogative” is chosen, it will open for two more delicate choices: “polar” (requiring the answer “Yes/No”) as *'Have you no remembrance of the occasion?'*, and “non-polar” (requiring the answer to the missing information) as *'What o'clock do you make it, Joe?'*. In contrast, if “imperative” is chosen, it will allow three delicate choices: “exhortative” as *'Come, now'*, “assertive” as *'You have to kneel to your honoured father'*, and “consultative” as in *'Can you follow me, Lucie?'*.

As an exchange or interactive event, an English clause consists of two components: **Mood** and **Residue**. The Mood is the component whose function in the clause is to carry the syntactic burden of the exchange and to carry the argument forward. It consists of two functional elements: **Subject** and **Finite**. The Subject is the nominal component of the Mood; it is the thing by reference to which a proposition can be affirmed or denied as *Mrs Southcott* in ‘*Mrs Southcott had recently attained her five- and-twentieth blessed birthday*’ and *No, he hadn’t. He hadn’t knelt down in the rain.* The Finite is the verbal element in the Mood which has the function of making the proposition finite; that is to say, it brings the proposition down to earth so that something can be argued about as *have* in ‘*Mere messages have proved more important to the human race*’. The Residue is the remainder of the clause. It consists of three functional components: **Predicator**, **Complement**, and **Adjunct**. Predicator is present in all non-elliptical finite major clauses. It is realised by a verbal element in the verbal group as *going* in ‘*we were all going direct to Heaven*’. Complement is an element within the Residue which has the potential of being Subject, and like the Subject it is typically realised by a nominal group as *Pamphlets* in ‘*Pamphlets were burned by the hangman at the door of Westminster Hall*’. And Adjunct is the element also within the Residue which is typically realised by an adverbial group or a prepositional phrase as *In England* in ‘*In England, there was scarcely an amount of order and protection*’. Adjuncts fall into three main types: experiential or circumstantial Adjunct, interpersonal or modal Adjunct, and textual or conjunctive Adjunct. Circumstantial Adjuncts are so called because they function as circumstance in the transitivity structure of the clause. Modal Adjuncts fall into two types referred to respectively as Mood Adjuncts and Comment Adjuncts. Mood Adjuncts are those expressing probability, usuality, obligation, inclination or time as *probably* in ‘*He probably hasn’t finished his work*’, and *often* in ‘*She often visited her grandparents*’. And Comment Adjuncts are like Conjunctive Adjuncts; their order in the clause is not fixed: they can occur clause-initially as *However* in ‘*However, such young men can’t become good citizens*’, clause-finally as *however* in ‘*Such men can’t become good citizens, however*’, or clause-medially (i.e. between the Mood and the Residue) as *however* in ‘*Such men, however, can’t become good citizens*’. (For detail, see Halliday, 1985, 1994, 2012; Halliday & Matthiessen, 2014).

Below is an example illustrating the functions of the Mood elements in the English interpersonal clause:

I	'm	taking	no one	with me
Mood		Residue		
Subject	Finite	Predicator	Complement	Adjunct

Expression of the speaker’s evaluation, attitude, prediction, and so forth is also an aspect of the interpersonal meaning, which is referred to in SFL as Modality. Modality is “intermediacy expressions” (Matthiessen et al., 2010, p. 141). It refers to “the area of meaning that lies between yes and no – the intermediate ground between negative and positive polarity” (Halliday, 1985, p. 335; Halliday & Matthiessen, 2014, p. 169). It is a system of interpersonal grammar that realises two basic meanings referred to respectively as modalisation and modulation. Modalisation (or ‘epistemic modality’ in formal semantics) is a modal system expressing the speaker’s assessment of probability, their attitudes and evaluations such as *may be, possible, certain*, and different scales of usuality such as *usually, occasionally, rarely*. In contrast, modulation (or ‘deontic modality’ in formal semantics) is a system dealing with different degrees of obligation such as *may, should, will, must*, and so forth.

3. Research Methodology

3.1. Aim of Study and Research Questions

The overarching aim of this study is to uncover salient transitivity and mood resources realising experiential and interpersonal meanings in the text, using SFL as the analytical framework. To achieve the above aim, the study raises the following questions for exploration:

- What transitivity and mood resources does Charles Dickens utilise in the construction of experiential and interpersonal meanings in his text?
- How does he utilise those transitivity and mood resources to construct these meanings?

3.2. Data Collection and Unit of Data Analysis

The data for the study is taken from Chapter 1 entitled ‘The Period’ in the famous historical novel “A Tale of Two Cities” by the eminent British novelist Charles Dickens. The version of the novel taken for analysis was published in 2003 by CRW Publishing Limited. The units of analysis are major (independent and dependent, finite and non-finite) clause simplexes – those that can be analysed for Transitivity, Mood, and Theme such as ‘*we had nothing before us*’, ‘*as the spirits of this very year rapped out theirs*’, ‘*making paper money*’, and ‘*to do honour to a dirty procession of monks*’. For analytical purposes, the chapter under study is referred to as text.

3.3. Procedure Aspects of Data Analysis

The analysis of the data is limited to the following aspects: (1) analysis of the contextual configuration of the text to lay ground for further analysis and discussion in the subsequent sections; (2) analysis for base-line information of the text which includes the total running words of the text, the number of paragraphs of the text, the number of clause simplexes of the text which include the number of finite clause simplexes and the number of non-finite clause simplexes, the number of clause complexes, and the number of clause simplexes within the clause complexes (see Appendix 1); (3) analysis of transitivity resources realising experiential meanings in the text which includes types of process, types of participant involved in the processes, types of circumstances incumbent on the processes, and types of tenses used in the text (see Appendix 2); and (4) analysis of mood resources realising interpersonal meanings in the text which includes types of mood and types of Subject used in the text (see Appendix 2).

3.4. Analytical Procedures and Notational Conventions

Instances of the analysed aspects are manually counted and the frequency of each feature is obtained by the number and the proportion in relation to its relevant total, and percentage is rounded to the nearest figure. Findings are displayed in figures and tables, and discussion of the salient transitivity and mood resources employed to realise experiential and interpersonal meanings in the text is provided.

The notational conventions used for analysis of the text are provided as follows:

For Appendix 1

Clause complex boundary is indicated by three vertical strokes: |||; numbers of clause complexes are indicated by boldface type Roman numerals: **(I)**, **(II)**, **(III)** and so on; clause simplex boundary is indicated by two vertical strokes: ||; and numbers of clause simplexes are indicated by Arabic numerals placed immediately before the clause wording: || (1), || (2), || (3),

and so on. For example,

(II) ||| (15) – in short, the period was so far like the present period, || (16) that some of its noisiest authorities insisted on its being received, for good or evil, in the superlative degree of comparison only. |||

For Appendix 2

Notational conventions used to analyse Transitivity and Mood resources are provided as follows:

Circ: accomp	=	Circumstance: accompaniment	DP	=	declarative: positive
Circ: cau: pur	=	Circumstance: cause: purpose	Imp	=	imperative
Circ: cau: rea	=	Circumstance: cause: reason	Inter	=	interrogative
Circ: loc: spa	=	Circumstance: location: spatial	PP	=	past perfect tense
Circ: loc: tem	=	Circumstance: location: temporal	PPro	=	past progressive tense
Circ: man: com	=	Circumstance: manner: comparison	PrP	=	present perfect tense
Circ: man: mea	=	Circumstance: manner: means	Proc	=	Process
Circ: man: qua	=	Circumstance: manner: quality	PrS	=	present simple tense
Circ: role	=	Circumstance of role	PS	=	past simple tense
Circ: stan	=	Circumstance: stance	Tran	=	Transitivity

When there is not enough space, some information in the box analysis is omitted. (For full clause simplexes, readers are referred to Appendix 1). For example,

(VD) (28)	... messages	had	lately	come	to ... People,*	from ... America*
Tran PP	Actor	Process:		material	Circ: loc: spa	Circ: loc: spa
Mood DP	Subject	Finite	Adjunct	Predicator	Adjunct	Adjunct

* to ... People = to the English Crown and People
 from ... America = from a congress of British subjects in America

4. Findings and Discussion

4.1. Contextual Configuration of the Text

The text under examination is one of the fifteen chapters in “A Tale of Two Cities”, but judging from the contents presented in it we can see “how it springs from its environment [context of situation] and is determined by the specific features of that environment” (Halliday, 1978, p. 150). Thus, the contextual configuration of the text in terms of field of discourse, tenor of discourse, and mode of discourse can be characterised as follows.

Field of discourse:

- A part of a long historical (narrative) novel, introducing and depicting things, people and events happening in two capital cities, one in England – London and the other in France London Paris, in the last quarter of the 18th century.
- Participant types: Actor, Carrier, Existent, Sayer, Senser, represented
- Process types: material, relational, existential, verbal, mental
- Tense types: predominant past simple tense

Tenor of discourse:

- Writer to readers; writer adopting the role as recounter
- Readers general and unseen
- Subject types: a combination of both human and non-human, non-interactive

- Mood types: declarative: positive

Mode of discourse:

- Medium: written to be read
- Channel: verbal
- Self-sufficiency of text: “highly self-sufficient”, evident in a considerable number of endophoric references (anaphoric and cataphoric within the text itself)
- Thematic types: marked, unmarked, simple, and multiple
- Thematic pattern: typical of Theme/Given ^ Rheme/New

4.2. Base-line Information

Analysis for base-line information includes: analysis for total running words of the text, number of paragraphs, number of clause simplexes (both finite and non-finite clause simplexes), number of clause complexes, and number of clause simplexes within the clause complexes. Findings are provided in Table 3.

Table 3

Base-line Information

Number of total running words:	1019
Number of paragraphs:	6
Number of clause simplexes:	80
- Number of finite clause simplexes:	63
- Number of non-finite clause simplexes:	17
Number of clause complexes:	20
Number of clause simplexes within the clause complexes:	72

Table 3 shows that the number of total running words of the text is 1019, the text consists of 6 paragraphs, 80 clause simplexes which consists of 63 finite clause simplexes and 17 non-finite clause simplexes, and 20 clause complexes which contains 72 clause simplexes. Further findings existing in the text which are not shown in the table will be brought out in the analysis of the relevant sections that follow.

4.3. Transitivity Resources

4.3.1. Process Types

Types of process belong to the TRANSITIVITY system; they realise experiential meanings at the semantic level. Based on Halliday (1985, 1994) and Halliday & Matthiessen (2014), the text is analysed in terms of material process, behavioural process, mental process, verbal process, relational process, and existential process. Details of findings are given in Table 4.

Table 4

Types of Process Used in the Text

Process types	Number	Percentage
Material	43	53.7
Behavioural	0	0.0
Mental	4	5.0
Verbal	8	10.0
Relational	21	26.2

Existential	4	5.0
Total	80	100%

Table 4 shows that of 80 processes (clause simplexes) in the text, the material has the largest number: 43 (53.7%). Ranked second is the relational: 21 (26.2%), followed by the verbal: 8 (10.0%), and by the mental and the existential: 4 (5.0%) and 4 (5.0%) respectively. At the bottom of the list is the behavioural where none is found in the text.

There are four important points to note here. First, the high proportion of material processes found in the text is in accordance with our expectation: material processes “construe figures of doing-&-happening” (Halliday & Matthiessen, 2014, p. 227) in the outer world. The text is the first chapter of a long novel. Its main purpose is to introduce things, people, places relating to the actions and events that happened in the two capital cities of England and France, some of which were taken up in detail in the chapters that follow. It is, therefore, not surprising that its author – Charles Dickens employs a great number of material processes to fulfil this purpose. Below are some examples in point (material processes are in italics; the numbers in round brackets at the ends indicate the numbers of clause simplexes in the text):

Mere messages in the earthly order of events *had* lately *come* to the English Crown and People (28)

France, less favoured on the whole as to matters spiritual than her sister of the shield and trident, *rolled* with exceeding smoothness down hill (30)

he *had not kneeled* down in the rain (34)

Second, the noticeable proportion of relational processes in the text is predictable since relational processes serve to “characterise” or “ascribe” and “identify” (Halliday & Matthiessen, 2014, p. 259). In the text, all 21 relational processes are used to achieve these communicative purposes: they either ascribe “The Period” (Carrier) to some indefinite feature (Attribute), or identify “The Period” (Token) with some definite feature (Value). Some examples in point are provided below.

To ascribe:

we *had* everything before us (11)

we *had* nothing before us (12)

Mrs Southcott *had* recently attained her five- and-twentieth blessed birthday (23)

To identify:

it *was* the season of Light (7)

it *was* the season of Darkness (8)

It *was* the year of Our Lord one thousand seven hundred and seventy-five (21)

Third, the number of existential processes is modest (4/80), but they make an important contribution to the text development: experientially, they serve to introduce central participants into the discourse; and textually, the “introducing marker” *there* – the feature of existence, which function as Theme, allows the reader to prepare for something that is about to be introduced, and this something is presented as New information (Fries, 1981, 1995a, 1995b, 1997; Halliday, 1985, 1994; Halliday & Matthiessen, 2014, p. 307). In the following clauses, we can see people and things functioning as the central participants (Existents) and carrying New information of the messages.

There were *a king with a large jaw and a queen with a plain face*, on the throne of England (17)

there were *a king with a large jaw and a queen with a fair face*, on the throne of France (18)

there were *growing trees*,... (37)

In England, there was scarcely *an amount of order and protection* (44)

And fourth, the non-existence of behavioural process in the text is in accordance with our expectation. As mentioned above, “The Period” is the introductory chapter of the long historical novel. It is natural that it should be concerned more with people, places, and things in the material and relational worlds – worlds of doing and being – than with the behavioral world – a world of physiological and psychological behaviour which is typically related to human behaviour.

4.3.2. Participant Types

Kress & Leeuwen (2006, p. 48) claimed that there are two types of participants involved in every semiotic act: interactive participant and represented participant. Interactive participants are those involved in the act of communication (discourse) – speaker and listener or writer and reader. Represented participants, in contrast, are those that constitute the subject matter of discourse; that is, the people, places, and things (including abstract “things”) represented in and by the speech or writing, the participants about whom or which we are speaking or writing. Analysis of the text shows that only represented participants are present in the text. They are employed in what can be called the “er” function (Carrier, Actor, Senser, Sayer) in the English transitivity clause, related to things, places, and people in the narration. Below are some examples.

we had everything before us [Carrier] (11)

Daring burglaries by armed men, and ... took place in the capital itself every night [Actor] (46)

nobody thought any of these occurrences much out of the common way [Senser] (67)

the spirits of this very year last past (...) rapped out theirs [Sayer] (27)

4.3.3. Circumstantial Types

The text is analysed for the following types and subtypes of Circumstance: (i) Circumstance of accompaniment, (ii) Circumstance of cause: purpose, (iii) Circumstance of cause: reason, (iv) Circumstance of location: spatial, (v) Circumstance of location: temporal, (vi) Circumstance of manner: comparison, (vii) Circumstance of manner: means, (viii) Circumstance of manner: quality, (ix) Circumstance of role, (x) Circumstance of stance, and (xi) Circumstance of matter. Findings are shown in Table 5.

Table 5

Circumstantial Types Employed in the Text

Circumstantial types	Number	Percentage
Circumstance: accompaniment	1	1.5
Circumstance: cause: purpose	2	3.0
Circumstance: cause: reason	1	1.5
Circumstance: location: spatial	30	44.7
Circumstance: location: temporal	7	10.4
Circumstance: manner: comparison	1	1.5
Circumstance: manner: means	6	8.9
Circumstance: manner: quality	18	26.8
Circumstance of role	0	0.0
Circumstance: stance	0	0.0
Circumstance: matter	1	1.5
Total	67	100%

There are four important points to note here. First, the number of circumstances per the number of clause simplexes in the text takes up a relatively modest proportion: 67/80 (83.7 %) or 0.83 Circumstance per one clause. Second, of the eleven types of circumstance, nine are employed in the text; Circumstance of role and Circumstance of stance do not feature in the text. Third, of the nine types of Circumstance employed in the text, Circumstance of location: spatial and Circumstance of manner: quality take up the largest proportion: 30/65 (44.7%) and 18/65 (26.8%) respectively. And fourth, Circumstance of accompaniment, Circumstance of cause: reason, Circumstance of manner: comparison, and Circumstance of matter, each occurs only once in the text.

4.3.4. Tenses

Analysis in Appendix 2 shows that of 80 clause simplexes, 63 contain tenses; and among the 12 commonly recognised tenses in English, five are employed in the text: present perfect, present simple, past progressive, past perfect, and past simple. Of these, the past simple tense predominates: 53/63 (84.1%), followed by the past perfect tense: 5/63 (7.9%), and by the past progressive and the present simple tenses: 2/63 (3.1%) and 2/63 (3.1%) respectively. Of striking notice is that the present perfect tense bottoms the list: 1/63 (1.5%). Findings of the types of tense employed in the text are given in Table 6.

Table 6

Tense Types Employed in the Text

Tense types	Number	Percentage
Present perfect	1	1.5
Present simple	2	3.1
Past progressive	2	3.1
Present perfect	5	7.9
Past simple	53	84.1
Total	63	100%

Three points stand out from the table. First, the high proportion of the past simple tense is in accordance with our expectation: “A Tale of Two Cities” is a historical descriptive-narrative prose. It is therefore natural that the narration of things, people, or events in the past for a ‘tense language’ like English must be narrated in the past simple tense (see Simpson, 1993, Wales, 2001). Second, the occurrence of the present simple tense in (36): *It is likely enough* and (38): *It is likely enough* is explainable. It is employed to express the writer’s prediction (at the moment of his writing – the present simple) about the event(s) that follow which happened before the moment of his prediction (the past simple). Thus, we see the logical sequence of the present simple tense form *is* in (36) and the past simple tense form *were* in (37) and that of the present simple tense form *is* in (38) and the past simple tense form *were* in (39):

||| (36) *It is likely enough* // (37) that, rooted in the woods of France and Norway, there *were* growing trees, ... |||

||| (38) *It is likely enough* || (39) that in the rough outhouses of some tillers of the heavy lands adjacent to Paris, there *were* sheltered from the weather... |||

And third, the five clause simplexes: (23), (24), (25), (28), and (34), which contain the past perfect tense, are used to denote the actions or events which accomplished before the given past moments (cf. Kaushanskaya et al., 2008, p. 120). This use of the past perfect tense is commonly found in narration where to understand the occurrence of the past action – the past simple, it is necessary to refer back to the previously accomplished action – the past perfect (cf.

Gordon & Krylova, 1974, p. 37). Clause complex (VIII) in the text serves the point.

(VIII) || (33) Under the guidance of her Christian pastors, she *entertained* herself, besides, with such humane achievements as sentencing a youth to have his hands cut off, his tongue torn out with pincers, and his body burned alive, || (34) because he *had not kneeled* down in the rain ||

Here the first clause simplex (33) contains *entertained* – the simple past tense form of the verb “entertain”, and the second clause simplex (34) contains *had not kneeled* – the past perfect tense form of the verb “kneel” used to explain why France (referred to in the text as a woman) *entertained* herself with the sentencing of a youth, having his hands cut off, his tongue torn out with pincers, and his body burned alive.

4.4. Mood Resources

4.4.1. Mood Types

Mood is analysed in terms of declarative, imperative, and interrogative. Findings are presented in Table 7.

Table 7

Mood Types Employed in the Text

Mood types	Number	Percentage
Declarative	63	100
Imperative	0	0.0
Interrogative	0	0.0
Total	63	100%

Table 7 shows that of 63 clause simplexes that are analysed for mood, all (100%) are of declarative mood; and thus, no imperative and interrogative moods stand out. A closer inspection reveals that all 63 declarative clause simplexes are of positive type. It might be argued that nothing is entirely objective in our judgement of reality, and that language acts as a potential for the expression of speakers’/writers’ subjectivity: their expression of probability, obligation, or commitment, their attitudes and evaluation (Halliday, 1981; see also Hasan & Perrett, 1994, p. 183), but analysis of the text (Appendix 2) shows that all the 63 events in the text are narrated as if they were facts: the writer acts purely as a camera, recording things and events as they were. The fact that there are no imperative and interrogative clauses further suggests that the text is typical of written monologue mode.

A more detailed analysis of the text reveals that these 63 non-finite clause simplexes are neither modalised nor modulated: there are no markers of probability (“can” or “may”), advice (“’d better” and “should”), certainty (“must”), or obligation (“must” and “have to”) occurring in the text. This finding reinforces the claim that the writer tries to show his readers that all events he communicates to them are facts, and he does not intrude his angle into these factual speech events or states of affair. All declarative clauses, no imperative and interrogative clauses, and no modalised and modulated clauses together contribute to the objectivity of the text.

4.4.2. Subject Types

Analysis in Appendix 2 shows that there are 63 Subjects in the text. They are first analysed for (i) explicit Subject, (ii) implicit Subject, (iii) interactive Subject, and (iv) non-interactive Subject. And then they are further analysed for first participant Subject and second participant Subject. Explicit Subject is one that is present in the clause; implicit Subject is one that is inherent but is not present in the clause; interactive Subject is one that is involved in the

interaction of the texts (in this case, the writer and the readers); and non-interactive Subject is one that is not involved in the interaction of the text; it is, seen from the point of view of transitivity, a represented participant that constitutes the subject matter of the discourse (see Kress & Leeuwen, 2006, p. 48; see also Hoang, 2019, 2020). Details of these Subject types are displayed in Table 8.

Table 8

Subject Types Employed in the Text

Subject types	Number	Percentage
Explicit	59	93.6
Implicit	4	6.3
Interactive	0	0.0
Non-interactive	63	100%

Table 8 shows that of 63 Subjects found in the text, 59 contain explicit Subject (93.6%), and 4 contain implicit Subject (6.3%). Table 8 also indicates that all 63 Subjects are non-interactive. They all refer to things, places and people in the narration, and constitute an important portion of the content of the text: *it* (referring to “The period”) in (1) to (10), *we* (referring to the writer and, perhaps, the readers of his time) in (11) and (13), *Spiritual revelations* in (22), *woodman and farmer* in (40), *they* in (41), and so forth. Below are some full examples:

It was the best of times (1)

it was the winter of despair (10)

we had everything before us, (11)

we had nothing before us (12)

Spiritual revelations were conceded to England at that favoured period, as at this (22)

But *that woodman and that farmer*, ..., work silently (40)

though *they* worked unceasingly (41)

First participant Subject refers to one that functions as Actor in material process, Carrier or Identified in relational process, Sayer in verbal process, Senser in mental process, etc. Second participant Subject refers to one that functions as Goal or Recipient in material process, Receiver in verbal process, Phenomenon in mental process, etc. Findings of these Subject types are provided in Table 9.

Table 9

Participant Subject Types Employed in the Text

Participant Subject types	Number	Percentage
First participant	57	90.4
Second participant	6	9.5
Total	63	100%

Table 9 shows that between first participant Subject and second participant Subject, the former type predominates: 57/63 (90.4%) v. 6/63 (9.5%).

5. Concluding Remarks

5.1. Summary of Research Findings

In this paper, with the aim to explore how writers represent experiential meanings and

construct interpersonal meanings in literary texts, I have made an attempt to look in depth at the novel “A Tale of Two Cities” written by the great British novelist Charles Dickens. The data for analysis is Chapter 1 – “The Period” in “Book the First” of the three-book novel “A Tale of Two Cities”. The theoretical framework adopted for the analysis is SFL. The analysis of the text revolves around three major aspects each of which consists of a number of sub-parameters: (1) analysis for the contextual configuration of the text in terms of field of discourse, tenor of discourse, and mode of discourse; (2) analysis for the base-line information of the text in terms of the number of total running words; the number of paragraphs, the number of clause complexes, and the number of ranking clause simplexes which includes the number of finite and non-finite clause simplexes; and (3) analysis for transitivity and mood resources which include types of process, types of participant involved in the processes, types of circumstance incumbent on the processes, types of tense employed in the processes, types of mood, and types of Subject. The findings show that Charles Dickens has employed several transitivity and mood resources to represent the experiential meanings and to construct the interpersonal meanings of the text, among which the following findings are salient:

- A significant number of material processes to depict actions and events occurring during the specified period, accounting for 43 out of 80 instances (53 per cent).
- A noticeable number of relational processes to ascribe the specified period to intended attributes and to identify it with intended values, accounting for 21 out of 80 instances (26.2 per cent).
- One hundred per cent of represented participants, all referring to people, things, and locations to depict what is going on and who is taking part in the specified period.
- A relatively modest proportion of Circumstances to focus on representing the nuclear content or “nuclear TRANSITIVITY”, to use Matthiessen’s (1995, p. 206) terminology, of the clause which is concerned with construing the process and participants involved in it.
- A relatively high proportion of the past simple tense to depict successions of past actions and events in the text, accounting for 53 out of 63 instances (84.1 per cent).
- One hundred per cent of declarative: positive mood to indicate that all actions and events are depicted as if they were facts.
- A predominant number of explicit Subjects, accounting for 59 out of 63 instances (93.6 per cent), one hundred per cent of non-interactive Subjects (63 out of 63 instances), and a predominant proportion of first participant Subjects, accounting for 57 out of 63 instances (90.4 per cent) v. 6 out of 63 instances (accounting for 9.5 per cent).

5.2. Recommendation and Suggestion for Further Research

This study has provided a remarkable illustration of how SFL can be used to uncover levels of meaning of a literary text. In analysing and discussing the transitivity resources realising experiential meanings and the mood resources realising interpersonal meanings of the text, we have placed them within the compass of the SFL theory. It is clear from our study that SFL is a highly relevant theory for this kind of work: it accommodates an extremely rich pool of tool kits to help us – researchers, EFL teachers and students analyse the text, interpret and talk about its meanings in a sensible way. The relevance of SFL to discourse analysis is obvious, but how far it is possible to use this model of language depends largely on how much the discourse analyst can exploit its applicabilities. It is, therefore, recommended that discourse analysts, EFL language teachers and students explore the model carefully before starting their

text-exploring journey (cf. Hoang, 1994, 2021).

In her recent book entitled *Selected Works of Ruqaiya Hasan on Applied Linguistics*, the eminent systemic functional linguist Ruqaiya Hasan (2011, p. 56) suggests that the realisation of the linguistic features that make a text a text is not localized but is likely to be dispersed over the whole text as a whole, and within the meanings of a text there are constellations of meanings which are crucial to the identity of its register. The implication of her suggestion is that to be able to uncover all the meanings characterizing a text of whatever register, the researcher should explore as many constellations of meanings as possible. This is because “The statement of meaning cannot be achieved by one analysis, at one level, in one fell swoop” (Firth, 1957, p. 183). In this study we have focused on examining only two specific constellations of meanings of the text – the experiential meanings realised in transitivity resources and the interpersonal meanings realised in mood resources. Further research, therefore, should focus on examining other constellations of meanings of the text such as the textual meanings realised in theme-rheme and information focus resources, the logical meanings realised in clause-complexing resources, and the texture or textual cohesion meanings realised in textual cohesive or text-forming resources.

As can be seen, the data for analysis of this study has been confined to only one of the forty-five chapters of the novel “A Tale of Two Cities”. To uncover all aspects of lexicogrammatical resources Charles Dickens employs to construct meanings of his text, the entire novel should be taken as data for analysis. This can also be an interesting topic for further study.

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APPENDICES

Appendix 1

Base-line Information Analysis

Key:

	indicate clause complex boundary
	indicate clause simplex boundary
(I), (II), (III)...	indicate numbers of clause complexes
(1), (2), (3) ...	indicate numbers of clause simplex

The Period

Paragraph 1

(I)|| (1) It was the best of times, || (2) it was the worst of times, || (3) it was the age of wisdom, || (4) it was the age of foolishness, || (5) it was the epoch of belief, || (6) it was the epoch of incredulity, || (7) it was the season of Light, || (8) it was the season of Darkness, || (9) it was the spring of hope, || (10) it was the winter of despair, || (11) we had everything before us, || (12) we had nothing before us, || (13) we were all going direct to Heaven, || (14) we were all going direct the other way (II)|| (15) – in short, the period was so far like the present period, || (16) that some of its noisiest authorities insisted on its being received, for good or evil, in the superlative degree of comparison only. |||

Paragraph 2

|| (17) There were a king with a large jaw and a queen with a plain face, on the throne of England; || (18) there were a king with a large jaw and a queen with a fair face, on the throne of France. (III)|| (19) In both countries it was clearer than crystal to the lords of the State preserves of loaves and fishes, || (20) that things in general were settled for ever. |||

Paragraph 3

|| (21) It was the year of Our Lord one thousand seven hundred and seventy-five. || (22) Spiritual revelations were conceded to England at that favoured period, as at this. (IV)|| (23) Mrs Southcott had recently attained her five- and-twentieth blessed birthday, || (24) of whom a prophetic private in the Life Guards had heralded the sublime appearance by announcing that arrangements were made for the swallowing up of London and Westminster. (V)|| (25) Even the Cock Lane ghost had been laid only a round dozen of years, || (26) after rapping out its messages, || (27) as the spirits of this very year last past (supernaturally deficient in originality) rapped out theirs. (VI)|| (28) Mere messages in the earthly order of events had lately come to the English Crown and People, from a congress of British subjects in America: || (29) which, strange to relate, have proved more important to the human race than any communications yet received through any of the chickens of the Cock Lane brood. |||

Paragraph 4

(VII)|| (30) France, less favoured on the whole as to matters spiritual than her sister of the shield and trident, rolled with exceeding smoothness down hill, || (31) making paper money || (32) and spending it. (VIII)|| (33) Under the guidance of her Christian pastors, she entertained herself, besides, with such humane achievements as sentencing a youth to have his hands cut off, his tongue torn out with pincers, and his body burned alive, || (34) because he had not kneeled down in the rain || (35) to do honour to a dirty procession of monks which passed within his view, at a distance of some fifty or sixty yards. (IX)|| (36) It is likely enough || (37) that, rooted in the woods of France and Norway, there were growing trees, when that sufferer was put to death, already marked by the Woodman, fate, to come down and be sawn into boards, to make a certain movable framework with a sack and a knife in it, terrible in history. (X)|| (38) It is likely enough || (39) that in the rough outhouses of some tillers of the heavy lands adjacent to Paris, there were sheltered from the weather that very day, rude carts, bespattered with rustic mire, snuffed about by pigs, and roosted in by poultry, which the farmer, death, had already set apart to be his tumbrils of the Revolution. (XI)|| (40) But that woodman and that farmer, || (41) though they worked unceasingly, worked silently, || (42) and no one heard them || (43) as they went about with muffled tread: the rather, forasmuch as to entertain any suspicion that they were awake, was to be atheistical and traitorous. |||

Paragraph 5

(XII) || (44) In England, there was scarcely an amount of order and protection || (45) to justify much national boasting. || (46) Daring burglaries by armed men, and highway robberies, took place in the capital itself every night; (XIII) || (47) families were publicly cautioned || (48) not to go out of town without removing their furniture to upholsterers' warehouses for security; (XIV) || (49) the highwayman in the dark was a City tradesman in the light, || (50) and, being recognised || (51) and challenged by his fellow-tradesman whom he stopped in his character of 'the Captain', (52) gallantly shot him through the head || (53) and rode away; (XV) || (54) the mail was waylaid by seven robbers, || (55) and the guard shot three dead, || (56) and then got shot dead himself by the other four, 'in consequence of the failure of his ammunition': (XVI) || (57) after which the mail was robbed in peace; || (58) that magnificent potentate, the Lord Mayor of London, was made || (59) to stand and deliver on Turnham Green, by one highwayman, who despoiled the illustrious creature in sight of all his retinue; (XVII) || (60) prisoners in London gaols fought battles with their turnkeys, || (61) and the majesty of the law fired blunderbusses in among them, loaded with rounds of shot and ball; || (62) thieves snipped off diamond crosses from the necks of noble lords at court drawing-rooms; (XVIII) || (63) musketeers went into St Giles's, || (64) to search for contraband goods, || (65) and the mob fired on the musketeers, || (66) and the musketeers fired on the mob, || (67) and nobody thought any of these occurrences much out of the common way. (XIX) || (68) In the midst of them, the hangman, ever busy and ever worse than useless, was in constant requisition; || (69) now, stringing up long rows of miscellaneous criminals; || (70) now, hanging a housebreaker on Saturday who had been taken on Tuesday; || (71) now, burning people in the hand at Newgate by the dozen, || (72) and now burning pamphlets at the door of Westminster Hall; || (73) today, taking the life of an atrocious murderer, || (74) and tomorrow of a wretched pilferer who had robbed a farmer's boy of sixpence. ||

Paragraph 6

|| (75) All these things, and a thousand like them, came to pass in and close upon the dear old year one thousand seven hundred and seventy-five. (XX) || (76) Environed by them, || (77) while the woodman and the farmer worked unheeded, || (78) those two of the large jaws, and those other two of the plain and the fair faces, trod with stir enough, || (79) and carried their divine rights with a high hand. || (80) Thus did the year one thousand seven hundred and seventy-five conduct their greatnesses, and myriads of small creatures – the creatures of this chronicle among the rest – along the roads that lay before them. ||

Appendix 2

Transitivity and Mood Analysis

Key

Circ: accomp	=	Circumstance: accompaniment	DP	=	declarative: positive
Circ: cau: pur	=	Circumstance: cause: purpose	Imp	=	imperative
Circ: cau: rea	=	Circumstance: cause: reason	Inter	=	interrogative
Circ: loc: spa	=	Circumstance: location: spatial	PP	=	past perfect tense
Circ: loc: tem	=	Circumstance: location: temporal	Pro	=	past progressive tense
Circ: man: com	=	Circumstance: manner: comparison	PrP	=	present perfect tense
Circ: man: mea	=	Circumstance: manner: means	Proc	=	Process
Circ: man: qua	=	Circumstance: manner: quality	PrS	=	present simple tense
Circ: role	=	Circumstance of role	PS	=	past simple tense
Circ: stan	=	Circumstance: stance	Tran	=	Transitivity

Paragraph 1

(I) (1)	<i>It</i>	<i>was</i>	<i>the best of times, </i>	
Tran PS	Identified/Token	Process: relational		Identifier/Value
Mood DP	Subject	Finite	Predicator	Complement
(2)	<i>it</i>	<i>was</i>	<i>the worst of times, </i>	
Tran PS	Identified/Token	Process: relational		Identifier/Value
Mood DP	Subject	Finite	Predicator	Complement
(3)	<i>it</i>	<i>was</i>	<i>the age of wisdom, </i>	
Tran PS	Identified/Token	Process: relational		Identifier/Value
Mood DP	Subject	Finite	Predicator	Complement

(4)	<i>it</i>	<i>was</i>	<i>the age of foolishness, </i>	
Tran PS	Identified/Token	Process: relational		Identifier/Value
Mood DP	Subject	Finite	Predicator	Complement

(5)	<i>it</i>	<i>was</i>	<i>the epoch of belief, </i>	
Tran PS	Identified/Token	Process: relational		Identifier/Value
Mood DP	Subject	Finite	Predicator	Complement

(6)	<i>it</i>	<i>was</i>	<i>the epoch of incredulity, </i>	
Tran PS	Identified/Token	Process: relational		Identifier/Value
Mood DP	Subject	Finite	Predicator	Complement

(7)	<i>it</i>	<i>was</i>	<i>the season of Light, </i>	
Tran PS	Identified/Token	Process: relational		Identifier/Value
Mood DP	Subject	Finite	Predicator	Complement

(8)	<i>it</i>	<i>was</i>	<i>the season of Darkness, </i>	
Tran PS	Identified/Token	Process: relational		Identifier/Value
Mood DP	Subject	Finite	Predicator	Complement

(9)	<i>it</i>	<i>was</i>	<i>the spring of hope, </i>	
Tran PS	Identified/Token	Process: relational		Identifier/Value
Mood DP	Subject	Finite	Predicator	Complement

(10)	<i>it</i>	<i>was</i>	<i>the winter of despair, </i>	
Tran PS	Identified/Token	Process: relational		Identifier/Value
Mood DP	Subject	Finite	Predicator	Complement

(11)	<i>we</i>	<i>had</i>	<i>everything</i>	<i>before us, </i>
Tran PS	Identified/Token	Process: relational		Attribute
Mood DP	Subject	Finite	Predicator	Complement

(12)	<i>we</i>	<i>had</i>	<i>nothing</i>	<i>before us, </i>
Tran PS	Carrier	Process: relational		Attribute
Mood DP	Subject	Finite	Predicator	Complement

(13)	<i>we</i>	<i>were</i>	<i>all</i>	<i>going</i>	<i>direct</i>	<i>to Heaven </i>
Tran PPro	Actor	Process: material			Circ: man: qua	Circ: loc: spa
Mood (DP)	Subject	Finite	Adjunct	Predicator	Adjunct	Adjunct

(14)	<i>we</i>	<i>were</i>	<i>all</i>	<i>going</i>	<i>direct</i>	<i>the other way </i>
Tran PPro	Actor	Process: material			Circ: man: qua	Circ: loc: spa
Mood DP	Subject	Finite	Adjunct	Predicator	Adjunct	Adjunct

(II) (15)	<i>in short,</i>	<i>the period</i>	<i>was</i>	<i>so far like the period, </i>	
Tran PS		Carrier	Process: relational		Attribute
Mood DP	Adjunct	Subject	Finite	Predicator	Complement

(16)	<i>that</i>	<i>... authorities</i>	<i>insisted on</i>	<i>its... received</i>	<i>in the... only. </i>
Tran PS		Sayer	Process: verbal		Target
Mood DP		Subject	Finite	Predicator	Complement

Paragraph 2

(17)	<i>There</i>	<i>was</i>	<i>king and queen</i>	<i>on... England; </i>
Tran PS		Process: existential		Existent
				Circ: loc: spa

Mood DP	Subject	Finite	Predicator	Complement	Adjunct
(18)	<i>There</i>	<i>was</i>	<i>king and queen</i>	<i>on... France.</i>	
Tran PS		Process: existential	Existent	Circ: loc: spa	
Mood DP	Subject	Finite	Predicator	Complement	Adjunct

(III) (19)	<i>In ... countries</i>	<i>it</i>	<i>was</i>	<i>clearer</i>	<i>to ... and fishes</i>
Tran PS	Circ: loc: spa	Carrier	Process: relational	Attribute	Circ: stan
Mood DP	Adjunct	Subject	Finite	Predicator	Complement

(20)	<i>that</i>	<i>things ...</i>	<i>were</i>	<i>settled</i>	<i>for ever.</i>
Tran PS		Goal	Process: material		Circ: loc: tem
Mood DP		Subject	Finite	Predicator	Adjunct

Paragraph 3

(21)	<i>It</i>	<i>was</i>	<i>the year of Our Lord ... seventy-five.</i>		
Tran PS	Identified/Token	Process: relational	Identified/Token		
Mood DP	Subject	Finite	Predicator	Complement	

(22)	<i>... revelations</i>	<i>were conceded</i>	<i>to England</i>	<i>at ... period</i>	<i>as at this.</i>
Tran PS	Goal	Process: verbal	Receiver	Circ: loc: tem	Circ: man: com
Mood DP	Subject	Finite	Predicator	Complement	Adjunct

(IV) (23)	<i>Mrs Southcott</i>	<i>had</i>	<i>recently</i>	<i>attained</i>	<i>her ... birthday,</i>
Tran PP	Carrier	Process:	Circumstance: loc: tem	relational	Attribute
Mood DP	Subject	Finite	Adjunct	Predicator	Complement

(24)	<i>of whom</i>	<i>a ... Guards</i>	<i>had heralded</i>	<i>the ... appearance</i>	<i>by ... Westminster.</i>
Tran PP	Circ: mat	Sayer	Process: verbal	Target	Circ: man: mea
Mood DP	Adjunct	Subject	Finite	Predicator	Complement

(V) (25)	<i>Even</i>	<i>the ... ghost</i>	<i>had been laid</i>	<i>only,</i>	<i>a round ... of years</i>
Tran PP		Goal	Process: material		Circ: loc: tem
Mood DP		Subject	Finite	Predicator	Adjunct

(26)	<i>after</i>	<i>rapping out</i>	<i>its message</i>		
Tran		Process: verbal	verbiage		
Mood		Predicator	Complement		

(27)	<i>as</i>	<i>the (... originality)</i>	<i>rapped out</i>	<i>theirs.</i>	
Tran PS		Sayer	Process: verbal	verbiage	
Mood DP		Subject	Predicator	Complement	

(VI) (28)	<i>... messages ...</i>	<i>had</i>	<i>lately</i>	<i>come</i>	<i>to ... People,</i>	<i>from ... America</i>
Tran PP	Actor	Process:		material	Circ: loc: spa	Circ: loc: spa
Mood DP	Subject	Finite	Adjunct	Predicator	Adjunct	Adjunct

(29)	<i>which, strange...</i>	<i>have proved</i>	<i>more important to ... brood</i>		
Tran PrP	Carrier	Process: relational	Attribute		
Mood DP	Subject	Finite	Predicator	Complement	

Paragraph 4

(VII) (30)	<i>France, ...,</i>	<i>rolled</i>	<i>with ... smoothness</i>	<i>down hill,</i>	
Tran PS	Actor	Process: material	Circ: man: qua	Circ: loc: spa	
Mood DP	Subject	Finite	Predicator	Adjunct	Adjunct

(31)	<i>making</i>	<i>paper money</i>			
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Tran	Process: material	Goal
Mood	Predicator	Complement

(32)	<i>and</i>	<i>spending</i>	<i>it.</i>
Tran		Process: material	Goal
Mood		Predicator	Complement

(VIII) (33)	<i>Under ... pastors</i>	<i>she</i>	<i>entertained</i>	<i>with ... alive,</i>
Tran PS	Circ: loc: spa	Senser	Process: mental	Circ: man: qua
Mood DP	Adjunct	Subject	Finite	Predicator
			Adjunct	

(34)	<i>because</i>	<i>he</i>	<i>had not kneeled down</i>	<i>in the rain</i>
Tran PP		Actor	Process: material	Circ: loc: spa
Mood DP		Subject	Finite	Predicator
			Adjunct	

(35)	<i>to do</i>	<i>honour</i>	<i>to a dirty procession ... yards.</i>
Tran	Process: material	Range	Client
Mood	Predicator	Complement	Complement

(IX) (36)	<i>It</i>	<i>is</i>	<i>likely enough</i>
Tran PrS	Carrier	Process: relational	Attribute
Mood DP	Subject	Finite	Predicator
			Complement

(37)	<i>that</i>	<i>rooted in ... Norway</i>	<i>there</i>	<i>were</i>	<i>growing trees, ... history.</i>
Tran PS		Circ: loc: spa		Proc: existential	Existent
Mood DP		Adjunct	Subject	Finite	Pred
					Complement

(X) (38)	<i>It</i>	<i>is</i>	<i>likely enough</i>
Tran PrS	Carrier	Process: relational	Attribute
Mood DP	Subject	Finite	Predicator
			Complement

(39)	<i>that</i>	<i>in ... Paris,</i>	<i>there</i>	<i>were sheltered</i>	<i>from ... Revolution.</i>
Tran PS		Circ: loc: spa	Goal	Process: material	Circ: loc: spa
Mood DP		Adjunct	Subject	Finite	Predicator
					Adjunct

(XI) (40)	<i>But</i>	<i>that wood man ...</i>	<i>worked</i>	<i>silently</i>
Tran PS		Actor	Process: material	Circ: man: qua
Mood DP		Subject	Finite	Predicator
				Adjunct

(41)	<i>though</i>	<i>they</i>	<i>worked</i>	<i>unceasingly</i>
Tran PS		Actor	Process: material	Circ: man: qua
Mood DP		Subject	Finite	Predicator
				Adjunct

(42)	<i>and</i>	<i>no one</i>	<i>heard</i>	<i>them</i>
Tran PS		Senser	Process: mental	Phenomenon
Mood DP		Subject	Finite	Predicator
				Complement

(43)	<i>as</i>	<i>they</i>	<i>went about</i>	<i>with muffled ... traitorous.</i>
Tran PS		Actor	Process: material	Circ: man: qua
Mood DP		Subject	Finite	Predicator
				Adjuncts

Paragraph 5

(XII) (44)	<i>In England,</i>	<i>there</i>	<i>was</i>	<i>scarcely</i>	<i>an ... protection</i>
Tran PS	Circ: loc: spa		Process: existential		Existent
Mood DP	Adjunct	Subject	Finite	Predicator	Adjunct
					Complement

(45)	<i>to justify</i>	<i>much national boasting.</i>
Tran	Process: verbal	Target

Mood	Predicator		Complement		
(46)	<i>... burglaries ...</i>	<i>took place</i>	<i>in the capital itself</i>	<i>every night; </i>	
Tran PS	Actor	Process: material	Circ: loc: spa	Circ: loc: tem	
Mood DP	Subject	Finite	Predicator	Adjunct	Adjunct
(XIII) (47)	<i>families</i>	<i>were</i>	<i>publicly</i>	<i>cautioned </i>	
Tran PS	Receiver	Process:	Circ: man: qua	verbal	
Mood DP	Subject	Finite	Adjunct	Predicator	
(48)	<i>not to go</i>	<i>out of town</i>	<i>without removing ... security; </i>		
Tran	Process: material	Circ: loc: spa	Circ: accomp		
Mood	Predicator	Adjunct	Adjunct		
(XIV) (49)	<i>the highway ... dark</i>	<i>was</i>	<i>a city tradesman ... light, </i>		
Tran PS	Carrier	Process: relational		Attribute	
Mood DP	Subject	Finite	Predicator		
(50)	<i>and</i>	<i>being recognised </i>			
Tran		Process: mental			
Mood		Finite	Predicator		
(51)	<i>and,</i>	<i>challenged</i>	<i>by his ... 'the Captain', </i>		
Tran		Process: verbal		Circ: man: mea	
Mood		Predicator		Adjunct	
(52)	<i>gallantly</i>	<i>shot</i>	<i>him</i>	<i>through the head </i>	
Tran PS	Circ: man: qua	Process: material	Goal	Circ: loc: spa	
Mood DP	Adjunct	Finite	Predicator	Complement	Adjunct
(53)	<i>and</i>	<i>rode</i>	<i>away; </i>		
Tran PS		Process: material			
Mood DP		Finite	Predicator	Adjunct	
(XV) (54)	<i>the mail</i>	<i>was waylaid</i>	<i>by seven robbers </i>		
Tran PS	Goal	Process: material		Circ: man: mea	
Mood DP	Subject	Finite	Predicator	Adjunct	
(55)	<i>and</i>	<i>the guard</i>	<i>shot</i>	<i>three</i>	<i>dead </i>
Tran PS		Actor	Process: material	Goal	Circ: man: qua
Mood DP		Subject	Finite	Predicator	Complement
(56)	<i>and then</i>	<i>got shot</i>	<i>dead</i>	<i>by ... four</i>	<i>in ... ammunition: </i>
Tran PS		Process: material	Circ: man: qua	Circ: man: mea	Circ: cau: rea
Mood DP		Finite	Predicator	Adjunct	Adjunct
(XVI) (57)	<i>after which</i>	<i>the mail</i>	<i>was robbed</i>	<i>in peace </i>	
Tran PS	Circ: loc: tem	Goal	Process: material	Circ: man: qua	
Mood DP		Subject	Finite	Predicator	Adjunct
(58)	<i>that magnificent potentate, ... of London</i>		<i>was made </i>		
Tran PS	Goal		Process: material		
Mood DP	Subject		Finite	Predicator	
(59)	<i>to stand and deliver</i>	<i>on Turnham Green</i>	<i>by one highwayman, ... retinue; </i>		
Tran	Process: material	Circ: loc: spa	Circ: man: mea		

Mood	Predicator	Adjunct	Adjunct
(XVII) (60)	<i>prisoners in London gaols</i>	<i>fought</i>	<i>battles</i> <i>with their turnkeys, </i>
Tran PS	Actor	Process: material	Goal Circ: cau: pur
Mood DP	Subject	Finite Predicator	Complement Adjunct
(61)	<i>and</i> <i>the majesty of the law</i>	<i>fired</i>	<i>blunderbusses</i> <i>in among them...; </i>
Tran PS	Actor	Proc: material	Goal Circ: loc: spa
Mood DP	Subject	Finite Pred	Complement Adjunct
(62)	<i>thieves</i> <i>snipped off</i>	<i>diamond crosses</i>	<i>from the neck</i> <i>at ... -rooms; </i>
Tran PS	Actor	Process: material	Goal Circ: loc: spa Circ: loc: spa
Mood DP	Subject	Finite Predicator	Complement Adjunct1 Adjunct2
(XVIII) (63)	<i>musketeers</i>	<i>went</i>	<i>into St Gile's, </i>
Tran PS	Actor	Process: material	Circ: loc: spa
Mood DP	Subject	Finite Predicator	Adjunct
(64)	<i>to search</i>	<i>for contraband goods, </i>	
Tran	Process: material	Circ: cause: pur	
Mood	Predicator	Adjunct	
(65)	<i>and</i> <i>the mob</i>	<i>fired</i>	<i>on the musketeers, </i>
Tran PS	Actor	Process: material	Circ: loc: spa
Mood DP	Subject	Finite Predicator	Adjunct
(66)	<i>and</i> <i>the musketeers</i>	<i>fired</i>	<i>on the mob, </i>
Tran PS	Actor	Process: material	Circ: loc: spa
Mood DP	Subject	Finite Predicator	Adjunct
(67)	<i>and</i> <i>nobody</i>	<i>thought</i>	<i>... occurrences</i> <i>much ... way. </i>
Tran PS	Senser	Process: mental	Phenomenon Circ: man: qua
Mood DP	Subject	Finite Predicator	Complement Adjunct
(XIX) (68)	<i>In the midst of them,</i>	<i>the hangman ...</i>	<i>was</i> <i>in constant requisition; </i>
Tran PS	Circ: loc: spa	Carrier	Process: relational Attribute
Mood DP	Adjunct	Subject	Finite Predicator Complement
(69)	<i>now,</i>	<i>stringing up</i>	<i>long rows of miscellaneous criminals; </i>
Tran		Process: material	Goal
Mood		Predicator	Complement
(70)	<i>now,</i>	<i>hanging</i>	<i>a housebreaker</i> <i>on Saturday...; </i>
Tran		Process: material	Goal Circ: loc: tem
Mood		Predicator	Complement Adjunct2
(71)	<i>now,</i>	<i>burning</i>	<i>people</i> <i>in the hand</i> <i>at Newgate</i> <i>by the dozen, </i>
Tran		Proc: material	Goal Circ: loc: spa Circ: loc: spa Circ: man: qua
Mood		Predicator	Complement Adjunct1 Adjunct2 Adjunct3
(72)	<i>and</i> <i>now</i>	<i>burning</i>	<i>pamphlets</i> <i>at ... Westminster Hall'; </i>
Tran		Process: material	Goal Circ: loc: spa
Mood		Predicator	Complement Adjunct
(73)	<i>today,</i>	<i>taking</i>	<i>the life of an atrocious murderer, </i>
Tran		Process: material	Goal
Mood		Predicator	Complement

(74)	<i>and</i>	<i>tomorrow</i>	<i>(taking)</i>	<i>(the life) of a wretched pilferer. </i>
Tran			Process: material	Goal
Mood			Predicator	Complement

Paragraph 6

(75)	<i>all these things, ...,</i>	<i>came to pass</i>	<i>in and close ... seventy-five. </i>	
Tran PS	Actor	Process: material	Circ: loc: spa	
Mood DP	Subject	Finite	Predicator	Adjunct

(XX) (76)	<i>Environed</i>	<i>by them, </i>		
Tran	Process: material	Circ: man: mea		
Mood	Predicator	Adjunct		

(77)	<i>while</i>	<i>the woodman and the farmer</i>	<i>worked</i>	<i>unheeded, </i>
Tran PS		Actor	Process: material	Circ: man: qua
Mood DP		Subject	Finite	Predicator

(78)	<i>those two ... fair faces</i>	<i>trod</i>	<i>with stir enough, </i>	
Tran PS	Actor	Process: material	Circ: man: qua	
Mood DP	Subject	Finite	Predicator	Adjunct

(79)	<i>and</i>	<i>carried</i>	<i>their divine rights</i>	<i>with a high hand. </i>
Tran PS		Process: material	Goal	Circ: man: qua
Mood DP		Finite	Predicator	Complement

(80)	<i>Thus</i>	<i>did the year ... seventy-five</i>	<i>conduct</i>	<i>their greatneses... them. </i>
Tran PS		Actor	Process: material	Goal
Mood DP		Subject	Finite	Predicator