CHAPTER 3

THEORETICAL FRAMEWORK AND RESEARCH METHODOLOGY

3.0 Introduction

This chapter presents the theoretical framework and the method used for the study. Section, 3.1 provides an overview of the study. Section 3.2 provides a detailed theoretical framework of the System of Transitivity. Section 3.3 provides the theoretical framework of the Schematic Structure. Section 3.4 presents the research methodology of the study.

3.1 Theoretical Framework

The theoretical framework of this study is divided into two parts. The first part discusses the theoretical framework of the System of Transitivity. The second part discusses the theoretical framework of Schematic Structure.

The theoretical framework of the System of Transitivity is based on the works of M.A.K. Halliday, the pioneer of the SFL theory. This study is also grounded in the works of Eggins (2004) for Schematic Structure analysis.

The research of M.A.K. Halliday focuses on the structure and the patterns used by the speaker to convey messages in natural settings. It basically focuses on the context of the communication and the clause is the basic unit of the analysis. The research by Eggins (2004) is based on other works by Martin et. al (1983) and Martin (1985b), Hasan (1979) and Ventola's (1983, 1984, and 1989) research on Schematic Structure.

The experiential meaning is the focus in this present research. The System of Transitivity is represented in the experiential function in langu

System of Transitivity includes the identification and labeling of process types, participant with Circumstantial Elements. The process type has functional meaning. Participants represent the action done to, maybe human or inanimate, and are usually a head of the nominal group. Participants may play the role of Subject or Complement. A Circumstantial Element is realized by Adverbial Groups or Prepositional Phrases. Temporal, Spatial and Manner are examples of Circumstantial Elements. Not all elements of structure have a Transitivity role. Elements such as conjunctions, interpersonal elements "of course", relative pronouns, markers of mood and modality, are not analyzed in Transitivity.

"Schematic Structure is a series of steps or stages in a communication task" (Eggins, 2004, p.59). It refers to the staged, step-by-step organization of the genre. Genre has stages because all the meanings can't be made at once. "Each stage in the genre contributes a part of the overall meanings that must be made for the genre to be accomplished successfully" (as cited in Eggins, 2004, p.59). According to Martin (1985b, p.251), "Schematic Structure represents the positive contribution genre makes to a text: a way of getting from A to B in the way a given culture accomplishes whatever the genre in question is functioning to do in that culture".

3.2   Theoretical Framework: The System of Transitivity

The theoretical framework on the System of Transitivity adapted for this study is based on the research by Halliday and Matthiessen (2004). Chapter Two has provided a detailed explanatory on the System of Transitivity. Halliday and Matthissen in their book entitled 'An Introduction to Functional Grammar, Third Edition' (2004, p.169) suggest that "the clause construes a quantum of change as a figure or configuration of the process, participant involved in it and any attendant circumstances." The experiential meaning which describes how events are brought out encompasses the

System of Transitivity. The System of Transitivity depicts these events by describing processes which are expressed by verbs, the participants by nouns and the circumstances by the prepositional phrases. Halliday and Matthissen (2004, p.169) suggest that "the clause construes a quantum of change as a figure or configuration of the process, participant involved in it and any attendant circumstances."

The process types are the process of 'meaning', where the process is realized by a verb marked for 'present' tense, contrasting with 'past' and 'future'. Participants are the ones that represent the action done to, maybe human or inanimate, and are usually a head of the nominal group functioning either as subject or complement. A Circumstantial Element is realized by adverbial groups or prepositional phrases. It can be identified considering what probe is used to elicit it.

3.2.1 Process Types

The six process types used in this study as mentioned earlier in Chapter Two which are the material process, the mental process, the relational process, the verbal process, the behavioural process and the existential process. Examples from the data are used to illustrate the System of Transitivity.

3.2.1.1 Material Process

The material process describes the action 'doing'. They are either doing something or are undertaking some actions. These actions involve Participants usually realized by the nominal group. The actor is the participant related to this process. The actor is the participant that is directly involved in the material process. The goal is another participant which receives the action that has been done to. The range is one further participant which may be present in material processes. There are other

Participants that are indirectly involved in this process called the recipient and the client.

The example below is drawn from the data of the present study to show how the theoretical framework was adapted for the Transitivity analysis.

Excerpt of transitivity analysis of sentence SC2 (S2)

By 1814	he	had produced	piano pieces settings of Schiller and
Cir: temporal	actor	Pr: Material	range

Metastasio, string quartets, his first symphony and a three-act opera.
range

In sentence SC2 (S2), the actor is 'he', a pronoun, followed by the material process 'had produced'. The temporal circumstance is 'by 1814' and the range which follows the material process is 'piano pieces settings of Schiller and Metastasio, string quartets, his first symphony and a three-act opera'.

3.2.1.2 Mental Process

The mental process describes the senses such as feeling, thinking and perceiving through the five senses. The mental processes give an idea about what is going on. The senser is one of the Participants in this process. The senser is a conscious being who can feel, think and perceive. An inanimate thing can be a senser where it is made 'human'. The phenomenon is the other participant which is sensed. The example below illustrates the mental process used.

Excerpt of transitivity analysis of sentence B1 (S14)

Beethoven's output	is	usually	thought of	as grouped in early, middle and late periods.
Senser		Cir: temporal		Phenomenon
		Pr: Mental		

In sentence B1 (S14), the senser is 'Beethoven's output'. The mental process here is 'is thought of'. The temporal circumstance 'usually' occurs after the Finate in the mental process. The phenomenon 'as grouped in early, middle and late periods' is what the senser sensed.

3.2.1.3 Relational Process

Next the relational process refers to the state of being or having. The relational process is used to identify something. The relational process is categorized into two, either the attributive process, which assigns a quality or the identifying process, which establishes an identity. Each has its own participant roles where in the attributive process; the participants are the carrier and the attribute. The participants in the identifying relational process are the token and the value. There are also indirect Participants in this process namely the attributor and the beneficiary. The examples below illustrate the relational processes used.

Excerpt of transitivity analysis of sentence M1 (S40)

Constanze	was	no better than Mozart	in the ways of the world,	but	by all accounts
carrier	Pr: Rel. Att	attribute	Cir:role		Cir:contingency

it	was	a good marriage	and	the beginning of a distinct chill
carrier	Pr: Rel. Att	attribute		Attribute

in Mozart's relations	with his outranged father.
Cir: spatial	Cir: accompaniment

In sentence M1 (S40), the carrier is 'Constanze', a person. The relational attributive process here is 'was'. The attribute is 'no better than Mozart'. The role circumstance follows after the attribute, which is 'in the ways of the world'. The word 'but' is not analyzed in transitivity. The second part of the sentence also uses the relational attributive process which is 'was'. The carrier is 'it' and the attributes are 'a good marriage' and 'the beginning of a distant chill', followed by the spatial circumstance 'in Mozart's relations' and accompaniment circumstance 'with his outranged father'.

Excerpt of transitivity analysis of sentence M1 (S30)

M2 (S30)	They	represent	one of his greatest achievements,		with their formal mastery,
	token	Pr:Rel: Ident	value		Cir: Comitative
	their subtle relationships between piano and orchestra				(the wind instruments especially)
	Cir: Manner				Cir: Manner
	and	their combination of brilliance, lyricism		and	symphonic growth.
				Cir: Additive	

Sentence M1 (S30) exemplifies the relational identifying process, which is 'represent'. The token is 'they' and the value is 'one of his greatest achievements'. This is followed by the comitative circumstance 'with their formal mastery', the manner

circumstance 'their subtle relationships between piano and orchestra', the manner circumstance 'the wind instruments especially' and the additive circumstance 'their combination of brilliance, lyricism and symphonic growth'. The term 'and' does not have a functional role in transitivity and is not analyzed.

3.2.1.4 Verbal Process

The verbal process is the process of utterance or saying, to be precise, of symbolically indicating something. The participant that is directly involved in this process is the sayer. "There are other three Participants that may be present in the verbal process. They are the receiver; the one to whom the utterances are addressed, the target; the one who receives the action or the verbalization and lastly the range or the verbiage; the verbalization itself" (Halliday and Matthiessen, 2004, p.255). The example below illustrates the verbal process used.

Excerpt of transitivity analysis of sentence SC1 (S21)

The lonely wanderer of Schubert	still	echoes	in Mahler's wayfarer	at the end of the century.
Sayer		Pr: Verbal	target	Cir: temporal

In sentence SC1 (S21), 'The lonely wanderer of Schubert' is the sayer. The verbal process is 'echoes' and the target is 'in Mahler's wayfarer'. The temporal circumstance is 'at the end of the century'.

3.2.1.5 Behavioural Process

Behavioural process is the process that involves the physique and the psyche of a being. These are activities such as breathing, snoring, smiling, looking, and pondering. There is only one participant in this process which is the behaver. The

behaver is a conscious being and it can be in the form of a living being or a non-living being made 'alive'. The other participant indirectly involved is the behaviour. The example below shows the behavioural process used.

Excerpt of transitivity analysis of sentence SC1 (S8)

While	the classical sonata	moves	inexorably	towards an increase of tension	and
	actor	Pr: Mat	Cir: manner	Cir: spatial	

dominant harmonies,	Schubert	relaxes	his forms	with a tendency	to move
Cir: spatial	Behaver	Pr: Behavioural	range	Cir: manner	Pr: Mat

in the direction of subdominant harmonic areas.
range

SC1 (S8) uses two process types in a clause. The material process 'moves' is follows the actor, 'the classical sonata'. The manner circumstance is 'inexorably' , and is followed by the spatial circumstance 'towards an increase of tension' and 'dominant harmonies'. The behaver is 'Schubert' and the behavioural process is 'relaxes'. The range is 'his forms'. The manner circumstance is 'with a tendency' followed by the material process 'to move'. The range is 'in the direction of subdominant harmonic areas'.

3.2.1.6 Existential Process

The process of existence is process that explains existence. The common way of recognizing this process is with the usage of 'there' at the beginning of the sentence. 'There' is not analyzed in transitivity analysis and has no representational

function. The participant in this process is the existent. The example below shows the existential process used.

Excerpt of transitivity analysis of sentence M1 (S50)

There	is	of course	not enough room	in a short essay
	Pr: Existential		existent	Cir: spatial

to even list most of Mozart's important works.
Cir: purpose

The existential process is 'is' followed by the existent 'not enough room'. The spatial circumstance is 'in a short essay' and the purpose circumstance is 'to even list most of Mozart's important works'. 'Of course' does not have a functional role in transitivity and is not analyzed.

3.2.2   Circumstantial Elements

Halliday and Matthiessen (2004) describe Circumstantial Elements as entities that occur freely in any process types and at the same time, it has the same meaning in every process types it occurs. At times, combinations of these Circumstantial Elements can be seen but are less likely. There are nine Circumstantial Elements in Halliday's theoretical framework. The nine Circumstantial Elements include extent, location, manner, cause, contingency, accompaniment, role, matter and angle. Table 3.1 illustrates the types of Circumstantial Elements suggested by Halliday and Matthiessen (2004, p.262-263).

Table 3.1: Types of Circumstantial Element

Type		wh-item
1 Temporal	time	*when?*
2 Spatial	place	*where?* [there, here]
3 Manner	means	*how?* [thus]
	quality	*how?* [thus]
	comparison	*how? what like?*
	degree	*how much?*
4 Cause	reason	*why?*
	purpose	*why? what for?*
	behalf	*who for?*
5 Contingency	condition	*why?*
	default	
	concession	
6 Accompaniment	comitative	*who/what with?*
	additive	*and who/what else?*
7 Role	guise	*what as?*
	product	*what into?*
8 Matter		*what about?*
9 Angel	source	
	viewpoint	

Source: **Adapted from Halliday and Matthiessen (2004, p. 262-263)**

Table 3.1 has two main columns. The first column is the type of Circumstantial Element and the second column is the probe that explains more about the subcategories.

The next subsection explains the theoretical framework of Schematic Structure used to analyze the current data.

3.3   Theoretical Framework: Schematic Structure

The theoretical framework on Schematic Structure adapted for this study is based on the research by Eggins (2004). There are two important concepts in analyzing Schematic Structure according to Eggins. The first is the constituency and the second is the labeling. According to Martin (1985b, p.251), "Schematic Structure represents the positive contribution genre makes to a text: a way of getting from A to B in the way a given culture accomplishes whatever the genre in question is functioning to do in that culture."

3.3.1 Constituency

Constituency means the bigger things that are made up of smaller things. For example, a text is made up of paragraphs and each paragraph is made up of sentences. In that way, a genre is made up of constituency stages. The discussion here is about the whole structure of the text. The most common part of the constituent stages is the Beginning, Middle and End. However, in a Schematic Structure analysis labeling a text as Beginning, Middle and End is not sufficient. Therefore, Schematic Structure analyses more than labeling a text by identification in relation to one and another.   The identification here is the parts that constitute the whole, and preferably at the same time, explains how the parts relate to each other in constituting that whole. This identification can be done using functional labeling (Eggins 2004, p.60).

3.3.2 Functional Labeling

There are two kinds of criteria that can be used to analyze a text according to Eggins. The first is the formal criteria where the text is divided into smaller constituents. It explains the class of linguistic terms that occur within the genre.

The second is the functional criteria used to analyze the data in the present study. Using the functional criteria, the text is divided into stages. These sentences or groups of sentences are grouped together to give a functional role to that group. At the same time, the groups relate to one another as a whole. The whole idea of stage grouping and labeling is to describe what the stage is doing, relative to the whole text as a specific genre. Table 3.2 below illustrates the formal versus functional criteria.

Table 3.2: Formal vs functional criteria

FORMAL CRITERIA	FUNCTIONAL CRITERIA
Asks: how does each constituent relate formally to the whole? i.e. what 'class' of item is it?	Asks: how does each constituent relate functionally to the whole? i.e. what functional role is it playing?

Source: **Eggins (2004, p. 61)**

Table 3.2 shows the differences between the formal and functional criteria. It summarizes the differences in labeling a particular text. Ventola's (1987) study on service encounters is used to illustrate the concept of Schematic Structure and understanding the role of the text. Ventola (as cited in Eggins, 2004, p.61-62) identifies the following stages where the Schematic Structure labels are written with initial capitals as shown in Figure 3.1.

Post Office Transaction

Sales Initiaion
1   Salesperson   yes please
(Customer steps forward)
Sales Request
2   Customer   can I have these two like that
(Customer hands over two letters)
Sales Compliance
3   Salesperson   yes
Price
(3 secs – Salesperson weighs one letter)
4   Salesperson   one's forty
(3 secs – Salesperson weighs the other letter)
5   Salesperson   one's twenty-five
Sales Request
6   Customer   and have you got …the…first ⌐   ⌐
7   Salesperson   yes

| 8 | Customer | (Anzac 4) |

(2 secs – Salesperson looks for the stamps)

Sales Clarification

9	Salesperson	how many would you like?
10	Customer	four please
11	Salesperson	two of each?
12	Customer	what have you got
13	Salesperson	uh there's two different designs on the –

(5 secs – Salesperson shows Customer the stamps)

Purchase

| 14 | Customer | I'll take two of each |
| 15 | Salesperson | Uhum |

(6 secs – Salesperson gets the stamps for the letters and the covers)

Price

| 16 | Salesperson | right…that's a dollar seventy thank you |

(10 secs – Salesperson puts the covers into a bag; Customer gets out the money)

Payment

| 17 | Salesperson | here we are |

(2 secs – Salesperson hands over the stamps and the covers; Customer hands the money to Salesperson)

| 18 | Customer | thank you |
| 19 | Salesperson | thank you |

(5 secs – Salesperson gets the change)

Change

| 20 | Salesperson | dollar seventy that's two four and one's five |
| 21 | | thank you very much |

Purchase Closure

| 22 | Customer | thank you |

(2 secs – Customer reaches for the letters)

| 23 | Salesperson | they'll be right I'll fix those up in a moment |
| 24 | Customer | okay |

(Customer leaves)

Figure 3.1: Post Office Transaction

Source: **Eggins (2004, p. 61-62)**

Ventola's (1987) 'service encounters' describes and classifies stages in Schematic Structure as Sales Initiation, Sales Request, Sales Compliance, Price, Sales Request, Sales Clarification, Purchase, Price, Payment, Change and Purchase Closure.

The theoretical framework on Schematic Structure adapted for this study is based on the work of Eggins (2004) where the identified constituent stages are labeled according to its function.

The next subsection explains the research methodology used to analyze the current data.

3.4   Research Methodology

The research methodology provides the data selection and the data description. It also provides the coding of the data as well as the research design. A sample of language from the data featuring a Transitivity and Schematic Structure analysis will be provided.

3.4.1   Selection of Data

The study began with a search by the researcher being a pianist who is familiar with musical pieces and also the lives of the music composers. In discussions with the supervisor, it came to light that the genre of biographies has been little researched both in and out of SFL as emphasized in Chapters One and Two. The researcher began to search for biographical texts pertaining to music composers from the Internet. In the end, the search was narrowed down to three outstanding music composers namely Mozart, Beethoven and Schubert who are all from the 18th century. The texts were obtained from the Internet webpages, where the texts had been taken from the first and second page of the search engine; www.yahoo.com of Mozart, Beethoven and Schubert's biography, to obtain raw data and the biographies were obtained from two biographers. In total, six texts from two biographers were selected. All texts have been labeled as text M1, text M2, text B1, text B2, text SC1 and text SC2 respectively. The whole text was analyzed in terms of the System of Transitivity and Schematic Structure.

3.4.2   Description of Data

The biographical texts of music composers, namely Mozart, Beethoven and Schubert, are from the Internet webpages. Table 3.3 illustrates the labeling of the 6 texts and their sources.

Table 3.3: Labeling of texts and their sources

	Text M1	Text M2	Text B1	Text B2	Text SC1	Text SC2
www.classicalarchives.com/bios/	√		√		√	
http://w3.rz-berlin.mpg.de/cmp/		√		√		√

Table 3.3 shows that text M1 and text M2 are about Mozart's biography. Text B1 and text B2 are about Beethoven's biography. Text SC1 and text SC2 are about Schubert's biography. Text M1, text B1 and text S1 are taken from the same website; www.classicalarchives.com/bios/, while text M2, text B2 and text S2 are taken from another website; http://w3.rz-berlin.mpg.de/cmp/. All six texts are more or less of the same length. All texts provide comprehensive biographical information on Mozart, Beethoven and Schubert's life written in different ways without affecting the basic information the biographers wish to present (see Appendix G).

Text M1, Text M2, Text B1, Text B2, Text SC1 and Text SC2 are coded for easy identification, highlighting the process types, the Participants and the Circumstantial Elements. Table 3.4 shows the coding of the titles of biographies used which corresponds to the title of biography and biographer.

Table 3.4: The Coding of the Titles of Biographies

Title of Text	Title of Biography	Biographer
M1	Wolfgang Amadeus Mozart	Allen Krantz
M2	Wolfgang Amadeus Mozart	Stanley Sadie
B1	Ludwig Van Beethoven	Allen Krantz
B2	Ludwig Van Beethoven	Stanley Sadie
SC1	Franz Schubert	Allen Krantz
SC2	Franz Schubert	Stanley Sadie

Table 3.5 illustrates the brief description of each music composer namely, Mozart, Beethoven and Schubert.

Table 3.5: Brief description of Mozart, Beethoven and Schubert

Wolfgang Amadeus Mozart
Wolfgang Amadeus was born on the 27th of January 1756. He was an Austrian music composer who wrote his first sonata for the piano at the age of four and composed his first opera at the age of twelve. One famous piece that he wrote was Variations on "Twinkle, Twinkle Little Star." There were many other works created by Mozart. While most composers specialize in certain kinds of pieces, Mozart created masterful works for almost every category of music - vocal music, concertos, chamber music, symphonies, sonatas and opera. He died on the 5th of December 1791.

Ludwig van Beethoven
Ludwig van Beethoven was baptized on the 17th of December 1770. He was a German composer and is one of the most famous and influential musician of all time. Beethoven gave his first public appearance (playing piano) when he was eight and had his first piece of music published by the time he was 12 years old. When he died at the age 56 on the 26th of March 1827, almost 30,000 people attended his funeral.

Franz Peter Schubert
Franz Peter Schubert was born on the 31st of January 1797. He was an Austrian music composer. He is famous for his piece the "Unfinished Symphony". Strangely, more people became interested in Schubert's work after his death. He died at the age of 31 on the 19th of November 1828. Schubert wrote hundreds of musical pieces, some of his well known works are: Serenade, Ave Maria and Unfinished Symphony.

3.4.3   Research Design

The current study consists of six stages. Figure 3.2 below illustrates these stages of analyses.

Stage 1
Transcribing and Coding of Text

Stage 2
Analyzing Transitivity of Biographical Texts

Stage 3
Interpretation of Transitivity Analysis of Biographical Texts

Stage 4
Analyzing Schematic structure of Biographical Texts

Stage 5
Interpretation of Schematic structure Analysis of Biographical Texts

Stage 6
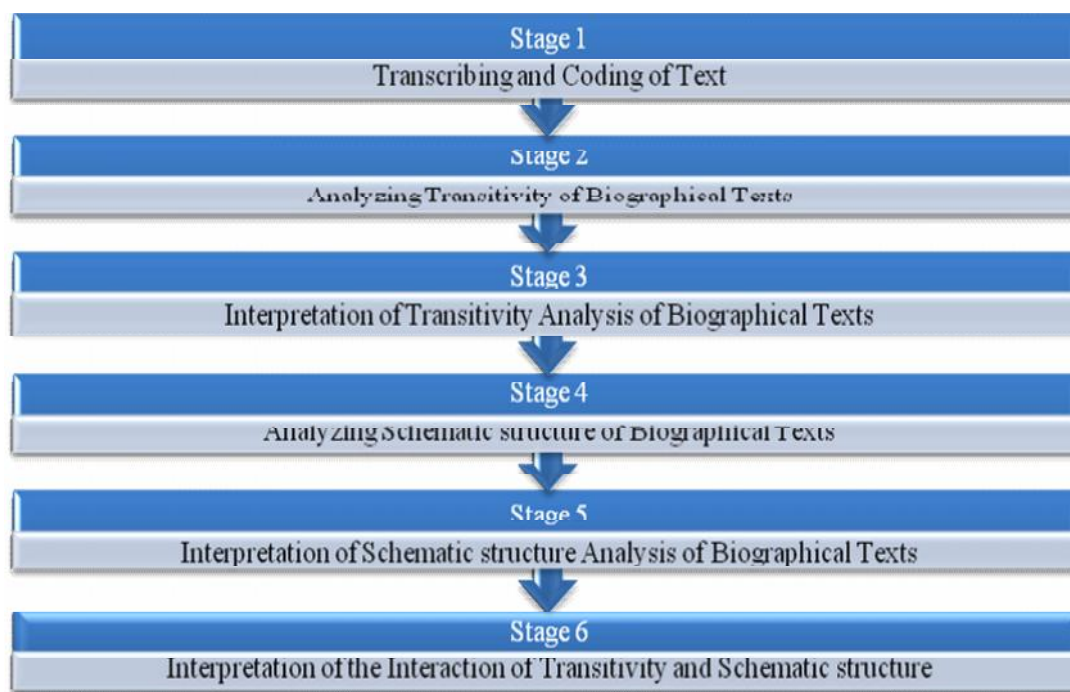Interpretation of the Interaction of Transitivity and Schematic structure

Figure 3.2: Flow chart of the stages involved in the research methodology of the study

3.4.3.1 Stage 1 – Transcribing and Coding of Texts

The raw data downloaded from the two websites, www.classicalarchives.com/bios/ and http://w3.rz-berlin.mpg.de/cmp/ , as can be seen in Appendix G, are broken down into sentences and labeled. Figure 3.3 illustrates the sourcing of the texts according to respective websites.
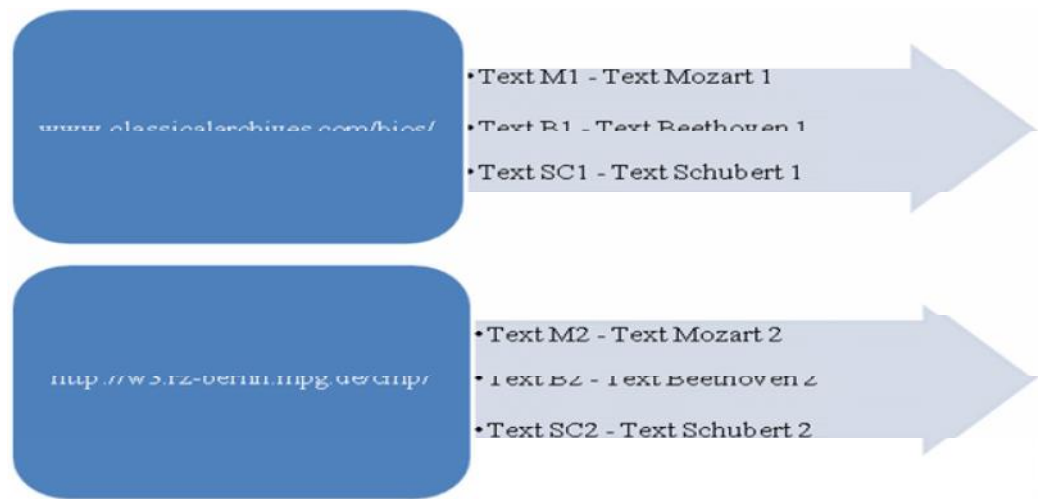
Figure 3.3: Derivation of texts according to respective websites

Figure 3.3 shows that the text is labeled as M1 for the text on Mozart from the webpage, www.classicalarchives.com/bios/ . Text B1 for the text on Beethoven and SC1 for the text on Schubert, are also from the same webpage. While text M2, B2 and SC2 are for texts on Mozart, Beethoven and Schubert respectively, taken from the webpage, http://w3.rz-berlin.mpg.de/cmp/ .

'S' is the code for sentence (see Appendix A). For example, S7 indicates the seventh sentence in the text. The Table 3.6 below exhibits the coding and transcription of excerpts from text B1 or text Beethoven 1 to show labeled sentences.

Table 3.6: Coding and transcription of excerpt from text B1

B1 (S1)	Ludwig Van Beethoven is certainly on any short list of the greatest composers.
B1(S2)	Like all supreme artists, this is not for his prodigious technical gifts alone, but for the depth of human experience and emotion that his music explores and the universality of its message.

B1(S3)	Beethoven's struggles with his own fate and deafness are embodied in music that fearlessly continued to evolve throughout his life.
B1(S4)	His continued searching for deeper musical, philosophical and emotional truths brings to mind artists such as Shakespeare and Michelangelo.

Table 3.6 shows the sentences coded to be analyzed for process types, participants and Circumstantial Elements using the System of Transitivity proposed by Halliday and Matthiessen (2004) , validated by Eggins (2004), Bloor and Bloor (2004), and Thompson (2004). The text is also analyzed by staging it using the Schematic Structure framework by Eggins (2004).

Table 3.7 illustrates the abbreviations used across Texts M1 to SC2 emphasizing on the process types, the participants and the Circumstantial Elements.

Table 3.7: Abbreviations of Process Types, Participants and the Circumstantial Elements

Process Types	Participants	Circumstantial Elements
Pr:Mat - *Material*	Pheno - *Phenomenon*	Cir:Ext -*Circumstance of extent*
Pr:Men - *Mental*	Bene - *Beneficiary*	Cir:Loc - *Circumstance of location*
Pr:Rel.Att - *Relational Attributive*		Cir: Mann - *Circumstance of manner*
Pr:Rel.Iden - *Relational Identifying*		Cir: Cau - *Circumstance of cause*
Pr:Verb - *Verbal*		Cir: Cont - *Circumstance of contingency*
Pr:Beh - *Behavioural*		Cir: Accom - Circumstance of accompaniment
Pr:Exis - *Existential*		Cir: Role - *Circumstance of role*
		Cir: Matt - *Circumstance of matter*
		Cir: Ang - *Circumstance of angle*
		Cir: Temp - *Circumstance of temporal*
		Cir: Spat - *Circumstance of spatial*

3.4.3.2 Stage 2 – Analyzing Transitivity of Biographical Texts

Sentences are analyzed using the System of Transitivity at this stage (see Appendix B). Sentences are identified for process types, Participants and Circumstantial Elements. Table 3.8 shows an excerpt of transitivity analysis of few sentences in Text B1.

Table 3.8: Excerpt of transitivity analysis of a few sentences in text B1

B1 (S1)	Ludwig Van Beethoven	is	certainly on any short list
	Token	Pr:Rel. Iden	value
	of the greatest composers.		
	Cir: comparison		

B1(S2)	Like all supreme artists,		this	is		not		
	Cir: comparison			Pr:Rel.Att				
	for his prodigious technical gifts alone,					but		
	attribute							
	for the depth of human experience			and	emotion		that	his music
	Cir:cause				cause			actor
	explores	and		the universality of its message				
	Pr: Mat			range				

B1(S3)	Beethoven's struggles		with his own fate and deafness		are embodied
	actor		range		Pr:Mat
	in music	that	fearlessly	continued to evolve	throughout his life.
	goal		Cir: quality	Pr:Mat	goal

B1(S4)	His	continued searching	for deeper musical, philosophical and emotional
	actor	Pr: Mat	range
	truths	brings	to mind artists	such as Shakespeare and Michelangelo.
		Pr: Mat	goal	Cir: comparison

3.4.3.3 Stage 3 – Interpretation of Transitivity Analysis of Biographical Texts

The third stage is the interpretation of how biographers express their views in biographies. This interpretation includes the preferred process types in a biographical text (see Appendix D). The interpretation also includes grouping the process types into favored themes. For example, material process across the data favored themes such as 'talent shown from young', 'family member's means of nurturing the talent', 'moving around for better prospect', 'composing to produce', 'the premier of master pieces', and 'late works before death'. A detailed interpretation will be provided in Chapter Four. Table 3.9 is an excerpt from Text B1, illustrating that the process types in the System of Transitivity have been used to convey the experiential meaning in a biographical text.

Table 3.9: Qualitative analysis of a few sentences in Text B1

B1 (S1)	Ludwig Van Beethoven		is	certainly on any short list	
	Token		Pr:Rel. Iden	value	
	of the greatest composers.				
	Cir: comparison				

B1(S2)	Like all supreme artists,	this	is	not	
	Cir: comparison		Pr:Rel. Att		
	for his prodigious technical gifts alone,			but	
	attribute				
	for the depth of human experience	and	emotion	that	his music
	Cir:cause		cause		actor
	explores	and	the universality of its message.		
	Pr: Mat		range		

B1(S3)	Beethoven's struggles	with his own fate and deafness	are embodied
	actor	range	Pr:Mat

in music	that	fearlessly	continued to evolve	throughout his life.
goal		Cir: quality	Pr:Mat	goal

B1(S4)	His	continued searching		for deeper musical, philosophical and emotional
	actor	Pr: Mat		range
	truths	brings	to mind artists	such as Shakespeare and Michelangelo.
		Pr: Mat	goal	Cir: comparison

B1 (S1) shows the token and value present with the relational indentifying process. B1 (S2) illustrates the two process types present in the sentence. The comparison circumstance, cause circumstance and attribute present with the relational attributive process. The actor and range present with the material process. Next, B1 (S3) shows the actor, range, goal and the quality circumstance present with the material processes. B1 (S4) shows the actor, range, goal and the comparison circumstance present with the material processes. (The qualitative analysis will be presented in detail in Chapter four using the theoretical framework recommended in this chapter).

The few examples shown above describe how the experiential meaning is conveyed in a biographical text. This is also done by associating with different processes, Participants and Circumstantial Elements. The material process used actor, goal, range and Circumstantial Elements while identifying relational process used token, value and Circumstantial Elements. The attributive relational process used attribute and two circumstances. A more detailed interpretation will be given in Chapter four.

3.4.3.4 Stage 4 – Analyzing Schematic Structure of Biographical Texts

Sentences are analyzed and grouped according to the purpose they fulfill (see Appendix C). The groupings are known as stages in Schematic Structure. The purpose of this analysis is to show how the genre of biography is structured by a biographer.

3.4.3.5 Stage 5 – Interpretation of Schematic Structure Analysis of Biographical Texts

The fifth stage is the interpretation of how the genre of biography is structured by the biographer. This interpretation includes the preferred labeled stages in relation to one another (see Appendix E). Table 3.10 below shows the Schematic Structure text analyses in Text SC2.

Table 3.10: Schematic Structure analysis in Text SC2

Stage	Span of text	Description
Introduction to the Subject	S1 → S2	In this stage, the biographer looks at the background as well as the childhood of the subject. The biographer also provides information about the subject's early works.
Life as a Grown-up	S3 → S17	In this stage, works done by the subject is provided. It also looks at the sickness contracted by the subject and his failing health.
Evaluation-Late Works and Life after Death	S18 → S38	In this stage, the biographer provides information of the subject's late works and the characteristics of each work. The biographer also gives his thoughts and comments on the subject.

Table 3.10 shows the Schematic Structure analysis of Text SC2. SC2 (S1) to SC2 (S2) shows the introduction to the subject in the biographical text and the early years of his life. SC2 (S3) to SC2 (S17) describes the adult life of the subject. The third

and final stage is SC2 (S18) to SC2 (S38), which shows the late works and the life after death of the subject. Brief descriptions of the labeled stages are provided to give a better understanding of them. The analysis will be presented in detail in chapter four using the theoretical framework recommended in this chapter.

The examples shown above describe how the biographical text is structured by the biographer and how it comes to be realized as a genre of biography.

3.4.3.6 Stage 6 – Interpretation of the Interaction of Transitivity and Schematic Structure

In this stage, the interaction of the System of Transitivity and Schematic Structure of text M1, text M2, text B1, text B2, text SC1 and text SC2 are analyzed. The findings are tabulated to show the distribution of Transitivity in the various stages of Schematic Structure (see Appendix F). Thus, the Table shows how the System of Transitivity interacts with the stages in the texts. This interpretation of interaction includes grouping of the preferred process types into favored themes in stages. A detailed interpretation of this interaction is provided in Chapter Four.

3.5   Chapter Summary

The theoretical framework and research methodology as detailed in this chapter are applied to analyse the data of the current study, comprising six biographical texts, in Chapter Four. The data analysis will thoroughly describe the resources of Transitivity in realizing experiential meaning and also Schematic Structure pertaining to the biographies of music composers.