

CHAPTER 4

ANALYSIS AND INTERPRETATION OF DATA

4.0 Introduction

In this chapter, the Transitivity analysis and Schematic Structure analysis of the six biographical texts chosen is carried out using the theoretical framework of SFL. Section 4.1 attempts to answer research question one of the study - *What is the System of Transitivity underlying the biographical texts?* Section 4.2 attempts to answer research question two of the study- *What is the Schematic Structure underlying the biographical texts?* Section 4.3 attempts to answer research question three of the study - *How does the Schematic Structure inter-relate with the System of Transitivity for the expression of meanings?* Section 4.4 provides a brief discussion on the investigations pertaining to the three research questions in this present study. A complete Transitivity and Schematic Structure analysis is provided in the Appendices B and C of the study. The raw data used is also provided in Appendix G.

4.1 The System of Transitivity Underlying Biographical Texts

This section attempts to answer research question one of the study - *What is the System of Transitivity underlying the biographical texts?* The section is divided into six parts. Section 4.1.1 describes the material processes, Section 4.1.2 describes the mental processes, Section 4.1.3 describes the relational processes, Section 4.1.4 describes the verbal processes, Section 4.1.5 describes the behavioural processes, Section 4.1.6 describes the existential processes and Section 4.1.7 summarizes the process types, used across Text M1 to Text SC2. Table 4.1 shows the various process types matched against

the themes found in the biographies. Different process types appear to favour certain themes as can be seen in the Table.

Table 4.1: Process types and themes underlying the transitivity analyses

Process Types	Theme
Material processes	<ul style="list-style-type: none"> - 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 - Late works before death
Mental processes	<ul style="list-style-type: none"> - Personal love life of a public figure - Emotions portrayed in musical pieces - Biographer's perception
Relational processes	<ul style="list-style-type: none"> - Personality of a prominent figure - Attribution ascribed to the produced works - Greatest accomplishments of an acclaimed figure - Religious distinctiveness - Identity of a renowned artist
Verbal processes	<ul style="list-style-type: none"> - Compliments on achievements - Recognition by prominent figure - Manifestation of musical score
Behavioural processes	<ul style="list-style-type: none"> - Public reactions and demeanours - Artistry presentation
Existential processes	<ul style="list-style-type: none"> - Existence of achievements before death

4.1.1 Material Process

The findings show that material process types are used in all the six texts. The material process is usually accompanied with at least one p

Elements are used from time to time to give further interpretations of ‘doing’ and ‘happening’ of the material process in the sentence. There are many realizations of material processes from Text M1 to Text SC2. These realizations convey the ‘doing’ and ‘happening’ of the verbal groups in the biographical texts.

Experiential meanings in the biographical texts are brought out through the material processes through Tables 4.2 to 4.7. Samples of these material processes are presented according to themes with reference to Table 4.1.

Table 4.2: Talent shown from young

B2(S2)	At 11 ½	he	was able to deputize	for Neeffe;	at 12	he
	Cir: Temporal	actor	Pr: Mat	goal	Cir: Temp	actor
	had		some music		published.	
			Goal			
	Pr: Mat					

In sentence B2 (S2), there are two material processes which are ‘was able to deputize’ and ‘had published’. ‘He’ is the actor who ‘was able to deputize’ using the material process ‘for Neeffe’ the goal, ‘at 11 ½’ which shows the time or the temporal circumstance. ‘At 12’ is the temporal circumstance, followed by ‘he’ who is the actor ‘had published’ is the material process and ‘some music’ is goal.

Sentence B2 (S2) shows that the music composer was able to show his innate talent at a very young age where he was able to help out Neeffe, a court organist and he was also able to publish some music composition. Here, the biographer gives an idea as to what is happening in the life of the music composer before the music composer was well known.

Table 4.3: Family member's means of nurturing the talent

B2(S1)	He	studied	first with his father, Johann,		
	actor	Pr: Mat	goal		
	a singer and instrumentalist in the service of the Elector			of Cologne at Bonn,	but
	Cir: Role			Cir: Spatial	
	mainly	with C.G. Neeffe,	court organist.		
	Cir: Mann	Cir: Accompaniment	Cir: Role		

Sentence B2 (S1) is rich with Circumstantial Elements. The actor 'he' is followed by the material process 'studied' with the goal 'first with his father, Johann'. The role circumstance 'a singer and instrumentalist in the service of the Elector' and 'of Cologne at Bonn', gives the reader the occupation of the father and the place he worked. The word 'but' does not have a functional role in transitivity, is followed by the manner circumstance 'mainly'. The accompaniment circumstance 'with C.G. Neeffe' is followed by role circumstance 'court organist' which describes the position of C.G. Neeffe.

The music composer was first taught by his father who saw the potential in his son. Mozart's father recognized Mozart's talent because he himself had the same talent when he was young. There was another court organist who contributed in nurturing the talent. Here, the biographer describes the role played by people surrounding the music composer namely the family members in developing the talent.

Table 4.4: Moving around for better prospect

M1(S23)	In 1777,	Wolfgang	went	on a long tour	for the first time
	Cir: Temp	actor	Pr: Mat	goal	Cir: Extent
	with his mother		instead of his father.		
	Cir: Accompaniment		Cir: Contingency		

In sentence M1 (S23), the temporal circumstance ‘in 1777’ is followed by the actor ‘Wolfgang’. The material process ‘went’ is followed by the goal ‘on a long tour’. The extent circumstance ‘for the first time’, is followed by the accompaniment circumstance ‘with his mother’ and contingency circumstance ‘instead of his father’. The usage of many Circumstantial Elements by the biographer, adds more details to give a better understanding of the music composer. For example, the temporal circumstance shows a particular time period.

Sentence M1 (S23) shows that the music composer had to go around on a long tour, as part of his journey of gaining fame, with his mother. The biographer shows how the music composer kick-starts his career where he had to go on tours to gain better prospects.

Table 4.5: Composing to produce

SC2(S15)	He	wrote	mature piano sonatas,
	actor	Pr: Mat	goal
	notably the one in a Minor, some Magnificent songs and his last, highly characteristic String Quartet, in G Major.		
	range		

In sentence SC2 (S15), the actor ‘he’ is followed by the material process ‘wrote’. The goal ‘mature piano sonatas’ is followed by the range ‘notably the one in a Minor, some magnificent songs and his last, highly characteristic String Quartet, in G Major’ which describes the variety of mature piano sonatas written by the music composer.

Sentence SC2 (S15) illustrates that the music composer composed by writing numerous musical compositions to produce fine works of art. Here, the biographer shows what the music composer does to create musical scores.

Table 4.6: The premier of masterpieces

SC2(S20)	Yet,	beginning with the Fifth Symphony and the 'Trout' Quintet,	he	produced
		Cir: Location	actor	Pr: Mat
	major instrumental masterpieces.			
	goal			

Sentence SC2 (S20) shows the location circumstance ‘beginning with the Fifth Symphony and the ‘Trout’ Quintet’ is followed by the actor ‘he’. The material process ‘produced’ is followed by the goal ‘major instrumental masterpieces’. ‘Yet’ is not analyzed in transitivity as it doesn’t have a transitivity role and this sentence has anaphoric reference to SC2 (S19) ‘Schubert's fame was long limited to that of a songwriter, since the bulk of his large output was not even published, and some not even performed, until the late 19th century’.

Sentence SC2 (S20) shows that the music composer composed and produced musical pieces which became major masterpieces. The biographer also provides the reader with some famous pieces.

Table 4.7: Late works before death

B1(S30)	Many of the final works	contain	fugal sections	of a very personal nature
	actor	Pr: Mat	goal	Cir: Mann
	within sonata forms.			
	Cir: Spatial			

B1 (S30) shows the material process ‘contain’ has the actor participant as ‘many of the final works’. The goal ‘fugal sections’ is followed by the manner circumstance

‘of a very personal nature’ where the style of the ‘fugal sections’ is described and is followed by the spatial circumstance ‘within sonata forms’.

Sentence B1 (S30) shows that the music composer produced musical pieces before his death and these pieces hold specific thematic characters. The biographer identifies the musical pieces before the death of the music composer as the late works, in which he also describes the nature of the musical pieces composed by the music composer.

4.1.2 Mental process

The findings show that mental process types are used in all the six texts. The mental process describes ‘our consciousness in the world’. Mental processes are accompanied with the participants; the sensor, the phenomenon and the Circumstantial Elements. The sensor is a conscious being who feel, think, want and see. The conscious attribution can also be attributed to non-sensate beings. The phenomenon is that which is sensed: felt, thought, wanted or seen. Halliday states that the mental process depicts the feeling, thinking, wanting and seeing. There are four sub-types of sensing; *perceptive*, *cognitive*, *desiderative* and *emotive*. There are many realizations of mental processes in the data. These realizations convey the consciousness of perception, cognition, desideration and emotion of mental processes.

Experiential meanings in the biographical texts are brought out through the mental processes through Tables 4.8 to 4.10. Samples of these mental processes are presented according to themes with reference to Table 4.1.

Table 4.8: Personal love life of a public figure

M1(S25)	Mozart	fell in love	with the eighteen year old Aloysia.
	sayer	Pr: Mental	Phenomenon

In sentence M1 (S25), the senser ‘Mozart’ is followed by the mental process ‘fell in love’. The phenomenon ‘with the eighteen year old Aloysia’ is that which is sensed. The mental process used ‘fell in love’ to describe the emotion of love towards the phenomenon.

Sentence M1 (S25) shows that the music composer showed the emotion of love when he fell in love with a lady, Aloysia. Here, the biographer states the consciousness of the music composer’s feeling of emotion which is love and describes further who the music composer fell in love with. The biographer illustrates the personal love life of the music composer by stating the emotions displayed by the music composer.

Table 4.9: Emotions portrayed in musical pieces

SC2(S38)	Both	identify	nature	with human suffering,	Die schöne Müllerin	
	senser	Pr: Men	Pheno	Cir: Manner	senser	
	evoking	a pastoral sound-language of walking, flowing and flowering,			and	Winterreise
	Pr:Men	Phenomenon				senser
	a more intensely Romantic, universal, profoundly tragic quality.					
	Phenomenon					

Sentence SC2 (S38) has few clauses where two mental processes are employed in one sentence. The first part exhibits the senser ‘both’ which is followed by the mental process of cognition ‘identify’ and the phenomenon ‘nature’. The manner circumstance ‘with human suffering’ describes the way nature is identified. The term ‘both’ has

anaphoric reference to sentence SC2 (S37) ‘again, his two masterpieces were practically without precedent and have never been surpassed’, where the term ‘both’ refers to ‘his two masterpieces’. The second part shows the projected clause ‘Die schöne Müllerin evoking a pastoral sound-language of walking, flowing and flowering’ which may be analyzed further. The senser ‘Die schöne Müllerin’ is followed by the mental process of cognition ‘evoking’ and the phenomenon ‘a pastoral sound-language of walking, flowing and flowering’. The third part also shows that the projected clause ‘Winterreise a more intensely Romantic, universal, profoundly tragic quality’ which may be analyzed further. The senser ‘Winterreise’ is followed by the phenomenon ‘a more intensely Romantic, universal, profoundly tragic quality’. The mental process of cognition ‘evoking’ is not repeated in this third part.

Sentence SC2 (S38) shows that the music compositions that are non-sensate life forms being are attributed as conscious beings. The musical pieces show their consciousness through the cognition of ‘identify’ and ‘evoke’. The biographer describes the ‘emotions’ portrayed in the musical pieces by letting the readers know what is being thought by the ‘humanized’ musical pieces.

Table 4.10: Biographer’s perception

SC1(S24)	Of all the great composers,	we	perhaps	know	the least about Schubert.
	Cir: Contingency	senser		Pr: Mental	Phenomenon

In sentence SC1 (S24), the contingency circumstance ‘of all the greatest composers’ is followed by the senser ‘we’. The term ‘perhaps’ does not have a functional role in transitivity. The mental process of cognition ‘know’ is followed by the phenomenon ‘the least about Schubert’.

SC1 (S24) shows that the biographer creates awareness among readers by stating that the biographer and the people in general know little

Schubert compared to all the other great composers. The biographer also creates this awareness by stating his personal observation or perception towards the music composer.

4.1.3 Relational Process

Relational process types are used in all the six texts. The relational processes involve states of being or having. There are two modes to this process; *Identifying Processes* and the *Attributive Processes*. The identifying processes are used to identify something where they also establish an identity. The attributive processes are used to assign a quality to something. Each has its own characteristic participant roles. In the attributive relational processes, these are the carrier and the attribute and in the identifying relational processes, these are the token and the value. There are many realizations of relational processes from Text M1 to Text SC2. These realizations convey the ‘being’ and ‘having’ of relational processes in the biographical texts.

Experiential meanings in the biographical texts are brought out through the relational processes through Tables 4.11 to 4.15. Samples of these relational processes are presented according to themes with reference to Table 4.1.

Table 4.11: Personality of a prominent figure

M1(S 21)	Apart from music,	Mozart	grew up to be	undisciplined, unworldly and a soft touch.
	Cir: Contingency	carrier	Pr;Rel. Att	attribute

In sentence M1 (S21), the contingency circumstance ‘apart from music’ is followed by the carrier ‘Mozart’. The relational attributive process ‘grew up to be’ is followed by the attribute ‘undisciplined, unworldly and a soft touch’, describing the character of the carrier, Mozart.

Sentence M1 (S21) shows that the music composer grew up to possess some bad character and some good ones. Here, the biographer states the personality of the music composer, describing his good and bad attributes.

Table 4.12: Attribution ascribed to the produced works

SC2(S29)	Among the choral works,	the partsongs	and	the masses	rely
	Cir: Manner	actor			Pr: Mat
	on homophonic texture and bold harmonic shifts		for their effect;	the masses in A-flat and E- flat	
	range		Cir: Purpose	carrier	
	are	particularly successful.			
	Pr:Rel: Att	attribute			

Sentence SC2 (S29) has two process types used in one sentence. The manner circumstance ‘among the choral works’, is followed by the actor ‘the partsongs and the masses’ and the material process ‘rely’. The range ‘on homophonic texture and bold harmonic shifts’, is followed by the purpose circumstance ‘for their effects’. The carrier ‘the masses in A-flat and E-flat’ is followed by the relational attributive process ‘are’ and the attribute ‘particularly successful’. This second part of the sentence has an anaphoric reference to the term ‘choral works and the masses’ from the first part of the sentence. The term ‘and’ does not have a functional role in transitivity. Only the second part of the sentence is extracted to show the realization of the relational process.

In sentence SC2 (S29), the biographer states that the choral works particularly the masses in A-flat and E-flat are successful. The biographer describes the quality ascribed to that particular work by stating what the level of achievement was.

Table 4.13: Greatest accomplishments of an acclaimed figure

SC2(S26)	His greatest orchestral masterpiece	is	the 'Great' C Major Symphony,
	value	Pr: Ident	token
	with its remarkable formal synthesis, striking rhythmic vitality, felicitous orchestration and sheer lyric beauty.		
	Cir: Comitative		

In sentence SC2 (S26), the value 'his greatest orchestral masterpiece', is followed by the relational indentifying process 'is'. The token 'the 'Great' C Major Symphony', is followed by the comitative circumstance 'with its remarkable formal synthesis, striking rhythmic vitality, felicitous orchestration and sheer lyric beauty'.

The 'Great' C Major Symphony which is one of the music composer's masterpieces is described by a given identity as it's the greatest orchestral masterpiece by the music composer. In the text, the biographer illustrates the characteristics of this excellent work of art by emphasizing on how it came about to be the greatest orchestral masterpiece.

Table 4.14: Religious distinctiveness

M1(S44)	He	also	became	a Mason.
	carrier		Pr:Rel.Att	attribute

In sentence M1 (S44), the carrier 'he' is followed by the term 'also' which does not have a functional role in transitivity. The relational attributive process 'became' is followed by the attribute 'Mason'.

Sentence M1 (S44) shows that the music composer has a different view on religion where he's a Freemason. The biographer shares the religious attribute of the music composer where he states that the music composer has changed his view on religion and became a Mason.

Table 4.15: Identity of a renowned artist

B2 (S35)	He	had become	a public figure,	as no composer	had done	before.
	token	Pr:Rel:Ident	value	Cir: Mann		
				Actor	Pr: Mat	Cir: Temp

Sentence B2 (S35) uses two process types in one sentence. The token 'he', is followed by the relational identifying process 'had become' and value 'a public figure'. The manner circumstance 'as no composer had done before' is also an expended clause in the sentence. The actor 'no composer' is followed by the material process 'had done' and the temporal circumstance 'before'. The first part of the sentence shows the realization of the relational process. This sentence has anaphoric reference to B2 (S34) 'When, early in 1827, he died, 10,000 are said to have attended the funeral'.

Sentence B2 (S35) shows that the music composer established the identity as a public icon when 10,000 people attended his funeral. The biographer states his observation by stating that the music composer became a prominent figure in the eyes of the public when tens of thousands of people attended the funeral. The biographer also expresses his views that no music composer achieved that kind of fame before.

4.1.4 Verbal Process

Verbal process types are used only in five texts; Text M1, Text M2, Text B2, Text SC1 and Text SC2. It is not used in Text B1. The verbal processes involve processes of saying also known as 'symbolically signalling'. T

with this process are the sayer, the receiver, the target and the verbiage. The Circumstantial Elements do occur with this process from time to time. There are many realizations of verbal processes from Text M1 to Text SC2. These realizations convey the ‘saying’ of verbal processes in the biographical texts.

Experiential meanings in the biographical texts are brought out through the verbal processes through Tables 4.16 to 4.18. Samples of these verbal processes are presented according to themes with reference to Table 4.1.

Table 4.16: Compliments for achievements

M1 (S14)	Throughout his childhood,	Wolfgang	was	always	in the news	and
	Cir: Extent	actor	Pr:Mat	Cir:Temp	goal	
		receiver				
	extravagantly	praised.				
	Cir: Manner	Pr: Verbal				

Sentence M1 (S14) is rich with two different process types revealing two process types used in one sentence. The first part exhibits the extent circumstance ‘throughout his childhood’ which is followed by the actor ‘Wolfgang’. The material process ‘was’ is followed by the temporal circumstance ‘always’ and the goal ‘in the news’. The second part exhibits the second part of the sentence. The term ‘and’ does not have a functional role in transitivity. The manner circumstance ‘extravagantly’ is followed by the verbal process ‘praise’ and the participant that receives this verbal process is the receiver ‘Wolfgang’. Only the second part of the sentence is extracted to show the realization of the verbal process.

In sentence M1 (S14), the music composer was always in the news and he was always honoured in the form of compliments and praises. These forms of compliment

and praises were given by the public. The biographer states that the music composer received a lot of compliments for his achievements as he was always in the news.

Table 4.17: Recognition by prominent figure

M2 (S27)	<u>Haydn</u>	told	Mozart's father	that	Mozart	was		
	sayer	Pr:Verb	receiver		token	Pr:Rel: Ident		
					verbiage			
	'the greatest composer known to me in person or by name;'					he	has	taste
	value					carrier	Pr:rel: Att	attribute
	verbiage							
	and ,	what	is	more,	the greatest knowledge of composition'.			
			Pr:Rel: Att	attribute	Cir: Manner			
	verbiage							

Sentence M2 (S27) has four process types used in a sentence. The first part exhibits the sayer 'Haydn' which is followed by the verbal process 'told'. The receiver 'Mozart's father' is followed by the verbiage 'Mozart was 'the greatest composer known to me in person or by name; he has taste and, what is more, the greatest knowledge of composition'.' The second part shows the projected clause 'Mozart was 'the greatest composer known to me in person or by name'. The term 'that', does not have a functional role in transitivity. The token 'Mozart' is followed by the relational identifying process 'was' and the value 'the greatest composer known to me in person or by name'. The third part exhibits the carrier 'he' is followed by the relational attributive process 'has' and the attribute 'taste'. The term 'what' does not have a functional role in transitivity. The fourth part exhibits the relational attributive process

‘is’, followed by the attribute ‘more’ and the manner circumstance ‘the greatest knowledge of composition’. Only the first part of the sentence is extracted to show the realization of the verbal process.

In sentence M2 (S27), another prominent music composer, Haydn, told the Mozart’s father that Mozart was the greatest composer known to him and further complimented Mozart by ascribing his wonderful talent.

Table 4.18: Manifestation of musical score

B2 (S8)	As a pianist,	it	was reported,	he	had	fire, brilliance and fantasy
	Cir: Role	receiver	Pr: Verbal	Verbiage		
				carrier	Pr:Rel :Att	attribute
	as well as depth of feeling.					
	verbiage					
	Cir: Additive					

Sentence B2 (S8) has two process types in a sentence. The first part shows the role circumstance ‘as a pianist’ which is followed by the receiver ‘it’. The verbal process ‘was reported’ is followed by the verbiage ‘he had fire, brilliance and fantasy as well as depth of feeling’. This sentence has anaphoric reference to B2 (S7) ‘His public debut was in 1795; about the same time his first important publications appeared, three piano trios op.1 and three piano sonatas op.2’. The second part exhibits the carrier ‘he’ which is followed by the relational attributive process ‘had’. The attribute ‘fire, brilliance and fantasy’ is followed by the additive circumstance ‘as well as depth of feeling’. Only the first part of interpretation of the sentence is extracted to show the realization of the verbal process.

In sentence B2 (S8), the biographer states about the reports on the music composer’s public debut where it was reported that the public debut had fire, brilliance

and fantasy as well as depth feeling. The manifestation of his musical score is manifested in the form of reports.

4.1.5 Behavioural Process

Behavioural process types are used in five texts. It is not used in Text B1. The behavioural processes involve processes of physiological and psychological behaviour. The obligatory participant that occurs with this process is the behavior. The behavior is just like a sensor where the behavior is a conscious being but the process here involves the one of doing and not sensing. The Circumstantial Elements do occur with this process from time to time. There are many realizations of behavioural processes from Text M1 to Text SC2. These realizations convey the ‘behaving’ of behavioural processes in the biographical texts.

Tables 4.19 to 4.20 exhibit the realization of behavioural processes from Text M1 to Text SC2 which also describe the experiential meanings in the biographical texts. Samples of these behavioural processes are presented according to themes with reference to Table 4.1.

Table 4.19: Public reactions and demeanours

B2 (S32)	Yet	the Viennese	were	conscious of Beethoven's greatness:			they
		carrier	Pr:Rel: Att	attribute			behavior
	applauded		the Choral Symphony		even though,	understandably,	they
	Pr:Behavioural		receiver			Cir: Condition	actor
	found		it		difficuit,		and
	Pr: Mat		goal		Cir: Manner		
	though	baffled		by the late quartets		they	sensed
		Pr: Mental		Phenomenon		senser	Pr: Mental
	their extraordinary visionary qualities						
Phenomenon							

Sentence B2 (S32) has five process types used in a sentence. The first part exhibits the carrier ‘the Viennese’, followed by the relational attributive process ‘were’ and the attribute ‘conscious of Beethoven's greatness’. The second part shows the behavior ‘they’ is followed by the behavioural process ‘applauded’ and the receiver ‘the Choral Symphony’. The third part shows that the condition circumstance is followed by the actor ‘they’. The material process ‘found’ is followed by the goal ‘it’ and the manner circumstance ‘difficult’. The fourth part exhibits the mental process ‘baffled’ and the phenomenon ‘by the late quartets’. The last part shows the senser ‘they’ which is followed by the mental process ‘sensed’ and the phenomenon ‘their extraordinary visionary qualities’. The terms ‘yet’, ‘even though’, ‘and’ and ‘though’ do not have a functional role in transitivity. Only the second part of the sentence is extracted to show the realization of the behavioural process.

Sentence B2 (S32) shows the Viennese appreciation of the Choral Symphony in that they applauded. The biographer illustrates the idea of admiration of the Viennese by

stating that they applauded also showing their reaction and demeanour towards the Choral Symphony.

Table 4.20: Artistry presentation

SC2 (S17)	But though	he	gave	a full-scale public concert		in March 1828	and
		behavior	Pr:Beh	range		Cir:Temp	
		actor					
	worked	diligently	to satisfy publishers	- composing	some of his greatest music		
	Pr: Mat	Cir: Mann	goal	Pr: Mat	range		
	in his last year,	despite failing health		- appreciation	remained	limited.	
	Cir: Temp	Cir:Contingency		carrier	Pr:Rel:Att	attribute	

Sentence SC2 (S17) has four process types used in a sentence. The first part exhibits the behavior ‘he’, is followed by the behavioural process ‘gave’. The range ‘a full-scale public concert’ is followed by the temporal circumstance ‘in March 1828’. The second part shows the material process ‘worked’ followed by the manner circumstance ‘diligently’ and the goal ‘to satisfy publishers’. The third part shows the material process ‘composing’ followed by the range ‘some of his greatest music’. The temporal circumstance ‘in his last year’, is followed by the contingency circumstance ‘despite failing health’. The last part exhibits the carrier ‘appreciation’ followed by the relational attributive process ‘remained’ and the attribute ‘limited’. The terms ‘but though’ and ‘and’ do not have a functional role in transitivity. Only the first part of the sentence is extracted to show the realization of the behavioural process.

In sentence SC2 (S17), the music composer gave a full-scale public concert in the form of a performance. The biographer states the notion of artistry presentation by stating that the music composer gave a public concert.

4.1.6 Existential Process

Existential process types are used only in four texts; Text M1, Text B1, Text B2 and Text SC1. It is not used in Text M2 and Text SC2. The existential processes involve processes of existence. The participant that occurs with this process is the existent. In addition, the Circumstantial Elements are used in the existential sentence. There are a few realizations of existential processes from Text M1 to Text SC2. These realizations convey the ‘existing or being’ of existential processes in the biographical texts.

Table 4.21 exhibits the realization of existential processes from Text M1 to Text SC2 which also describe the experiential meanings in the biographical texts. Sample of this existential process is presented according to themes with reference to Table 4.1.

Table 4.21: Existence of achievements before death

SC1 (S32)	There	was	one public concert of Schubert's music	before his death.
		Pr:Exist	existent	Cir: Temporal

In sentence SC1 (S32), the term ‘there’ does not have any functional role in transitivity. The existential process ‘was’ is followed by the existent ‘one public concert of Schubert’s music’ and the temporal circumstance ‘before his death’.

Sentence SC1 (S32) shows that there came into existence one public concert relating to the music composer’s musical scores before he died. The biographer illustrates the achievements achieved by the music composer before his death by giving prominence to the public concert.

4.1.7 Summary of Process Types Used across Text M1 to Text SC2

This section provides quantification of the qualitative analysis. Table 4.22 below shows the total number of process types across Text M1 to Text, SC2, the breakdown of process types, number of sentences employed in each text and the percentages of process types used across texts.

Table 4.22: Total number of process types, sentences and percentages across Text M1 to Text SC2

Processes / Texts	Total Number of Sentences	Mat (n)	Men (n)	Rel (n)	Verb (n)	Beh (n)	Exis (n)	Total	Percentage (%)
Text M1	59	65 (51.59%)	5 (3.97%)	40 (31.75%)	8 (6.35%)	7 (5.56%)	1 (0.79%)	126	20.52
Text M2	38	84 (70%)	10 (8.33%)	21 (17.5%)	2 (1.67%)	3 (2.5%)	0 (0%)	120	19.54
Text B1	32	44 (61.97%)	8 (11.27%)	17 (23.94%)	0 (0%)	1 (1.41%)	1 (1.41%)	71	11.56
Text B2	36	58 (52.73%)	15 (13.64%)	22 (20%)	7 (6.36%)	3 (2.73%)	5 (4.55%)	110	17.92
Text SC1	38	44 (47.31%)	5 (5.38%)	26 (27.96%)	6 (6.45%)	10 (10.75%)	2 (2.15%)	93	15.15
Text SC2	38	69 (73.4%)	9 (9.57%)	11 (11.7%)	4 (4.26%)	1 (1.06%)	0 (0%)	94	15.31
Total	241	364 (59.28%)	52 (8.47%)	137 (22.31%)	27 (4.4%)	25 (4.07%)	9 (1.47%)	614	100

Note: Percentage (%) = $\frac{\text{Frequency of use of the Process Types (n)} \times 100}{\text{Total No. of Processes in each text}}$

(A difference of 0.01% may occur due to the rounding up of percentages to 2 decimal points)

Table 4.22 shows the distribution of the process types in the six texts analysed: Text M1, Text M2, Text B1, Text B2, Text SC1 and Text SC2. The total number of sentences and occurrences are provided in the Table. How the percentages arrived are also shown in the table. A frequency count shows that a total number of 614 occurrences of process types is employed across all six texts with 241 sentences.

Text M1 used 126 process types in 59 sentences, Text M2 used 120 process types in 38 sentences, Text B1 used 71 process types in 32 sentences, Text B2 used 110 process types in 36 sentences, Text SC1 used 93 process types in 38 sentences and Text SC2 used 94 process types in 38 sentences. The percentages at process types used across texts are as follows: Text M1 used 20.52%, Text M2 used 19.54%, Text B1 used 11.56%, Text B2 used 17.92%, Text SC1 used 15.15% and Text SC2 used 15.31%

The most predominant process types is the material process with a total number of 364 (59.28%) occurrences. This is followed by the relational processes of 137 (22.31%) occurrences, 52 (8.47%) mental processes, 27 (4.4%) verbal processes, 25 (4.07%) behavioural processes and 9 (1.47%) existential processes.

All six texts used more than one process type in a few sentences. Therefore, the number of sentences does not match with the number of process types correspondingly. Text M1 used the most number of processes; 126 processes as the text has the most number of sentences. Text B1 used the least number of processes as the text has the least number of sentences.

In conclusion, biographers used all means possible to express their thoughts in the biographies when writing about music composers. Biographies portrayed physical characters in the form of action and event. The biographers also used the mental state of perception, cognition, desideration and emotion to write about the music composers in the biographies. Next, the biographers used identification and attribution in the biographies. The biographies also used projected speech and idea. Illustrations of behaviours can also be seen written by the biographers. Finally, the state of existence was also presented by biographers in the biographies. This shows that biographers express their views using experiences in biographies.

Figure 4.1 below illustrates the quantitative analysis of the process types employed across Text M1 to Text SC2.

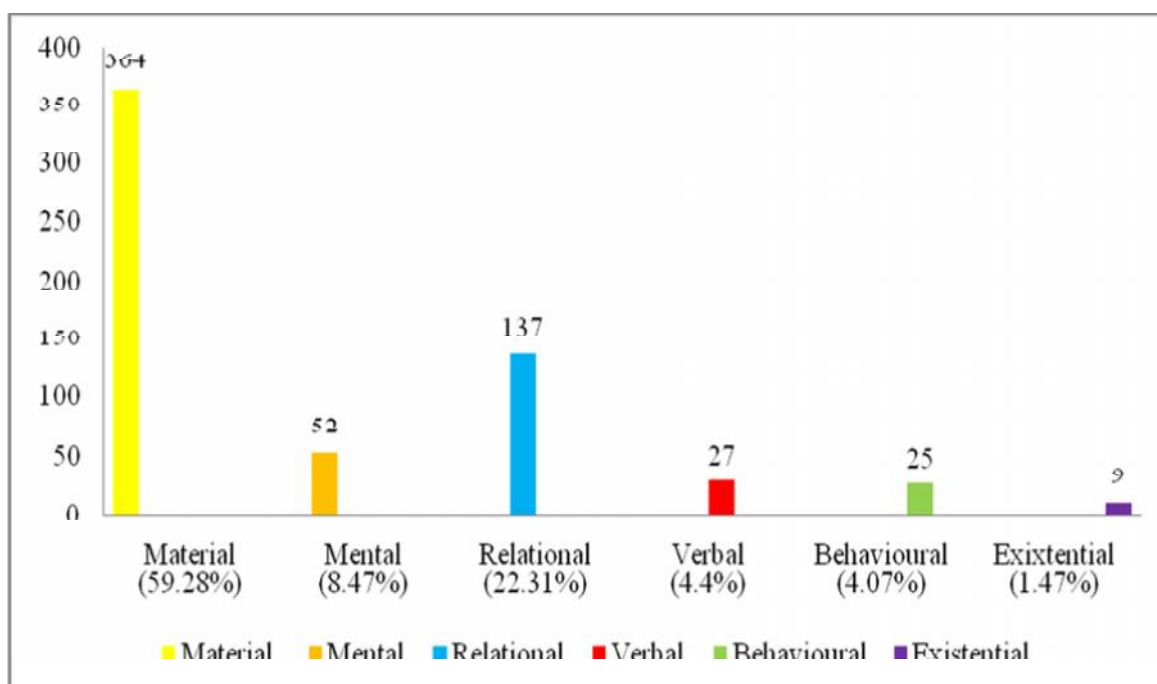


Figure 4.1: Distribution of process types used across Text M1 to SC2

Note: Percentage (%) = $\frac{\text{Frequency of use of the Process Types} \times 100}{\text{Total No. of Processes from all six texts}}$

(A difference of 0.01% may occur due to the rounding up of percentages to 2 decimal points)

Figure 4.1 illustrates that there were 364 (59.28%) material processes used followed by 52 (8.47%) mental processes, 137 (22.31%) relational processes, 27 (4.4%) verbal processes, 25 (4.07%) behavioural processes and 9 (1.47%) existential processes are used in the data amounting to 614 process types in total. The highest choice was the material process where it reveals the ‘doing’ and the ‘happening’ to show how biographers express their thoughts in biographies. The second choice was the relational process indicating that biographers describe the attributive trait or the identified status in biographies. The third choice was the mental process depicting that biographers convey their thoughts through either as having perception, cognition, desideration or emotion qualities. The fourth choice was the verbal process indicating that biographers convey their views and feelings through verbal utterances. The fifth choice was the

behavioural process showing that biographers express their views by illustrating behaviour in biographies. The least used process types were the existential ones indicating that biographers illustrate the existence of an entity in biographies.

Figures 4.2 to 4.7 below illustrate the distribution of Process Types employed across Text M1 to Text SC2.

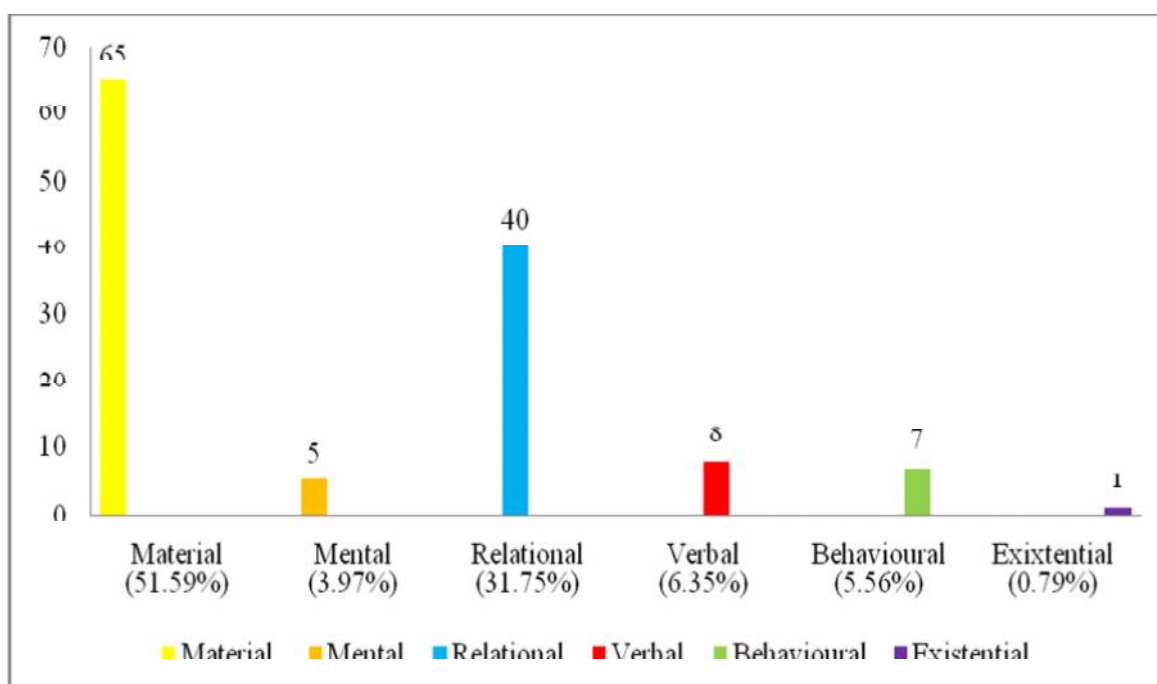


Figure 4.2: Distribution of process types used in Text M1

$$\text{Note: Percentage (\%)} = \frac{\text{Frequency of use of the Process Types} \times 100}{\text{Total No. of Processes in the text}}$$

(A difference of 0.01% may occur due to the rounding up of percentages to 2 decimal points)

Figure 4.2 shows that a total number of 126 processes were used in Text M1. All six process types were used in this text. Text M1 has used 126 processes in 59 sentences. There were 65 (51.59%) material processes used followed by 40 (31.75%) relational processes. The verbal processes were used 8 times (6.35%) and the behavioural were used 7 times (5.56%). The mental processes were used 5 times (3.97%) and the existential processes were used once (0.79%). The biographer of this text used more material processes to express his views in this biography.

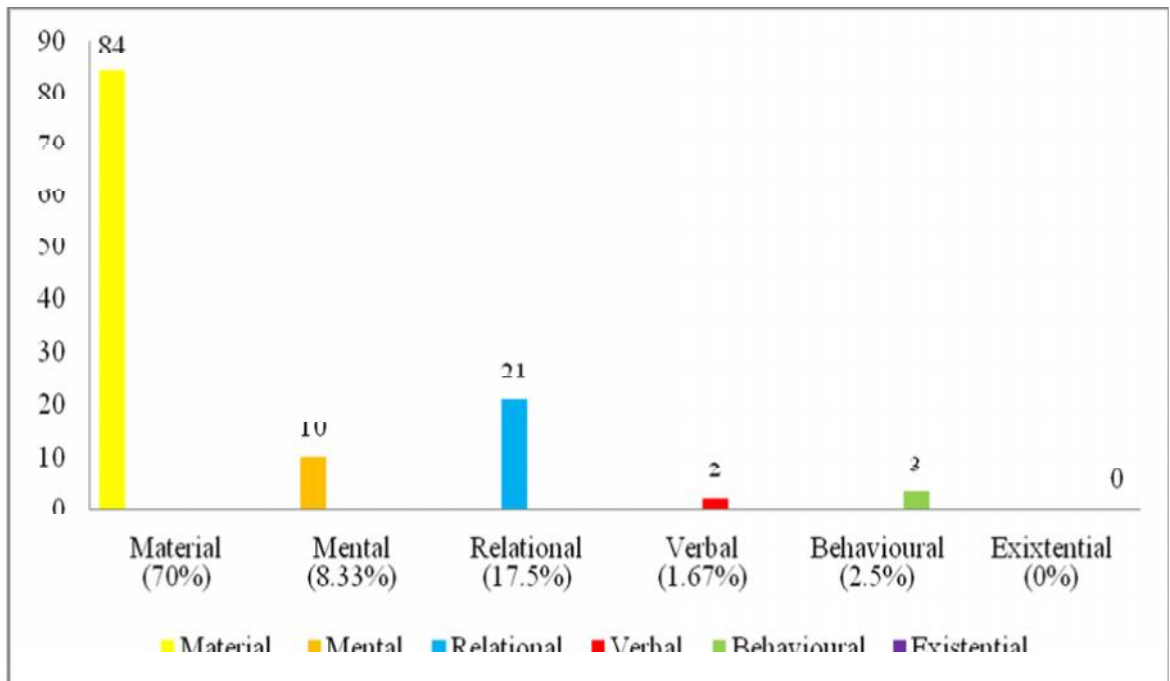


Figure 4.3: Distribution of process types used in Text M2

Note: Percentage (%) = $\frac{\text{Frequency of use of the Process Types} \times 100}{\text{Total No. of Processes in the text}}$

(A difference of 0.01% may occur due to the rounding up of percentages to 2 decimal points)

Figure 4.3 shows that a total number of 120 processes were used in Text M2. Only five types were used in this text. The existential process was not used at all. Text M2 has used 120 processes in 38 sentences. There were 84 (70%) material processes used followed by 21 (17.5%) relational processes. The mental processes were used 10 times (8.33%) and the behavioural were used 3 times (2.5%). The verbal processes were used 2 times (1.67%) and the existential process was not used (0%) in the text. The biographer of this text used more material processes to express his views in this biography, showing that there were a lot of actions expressed in the text.

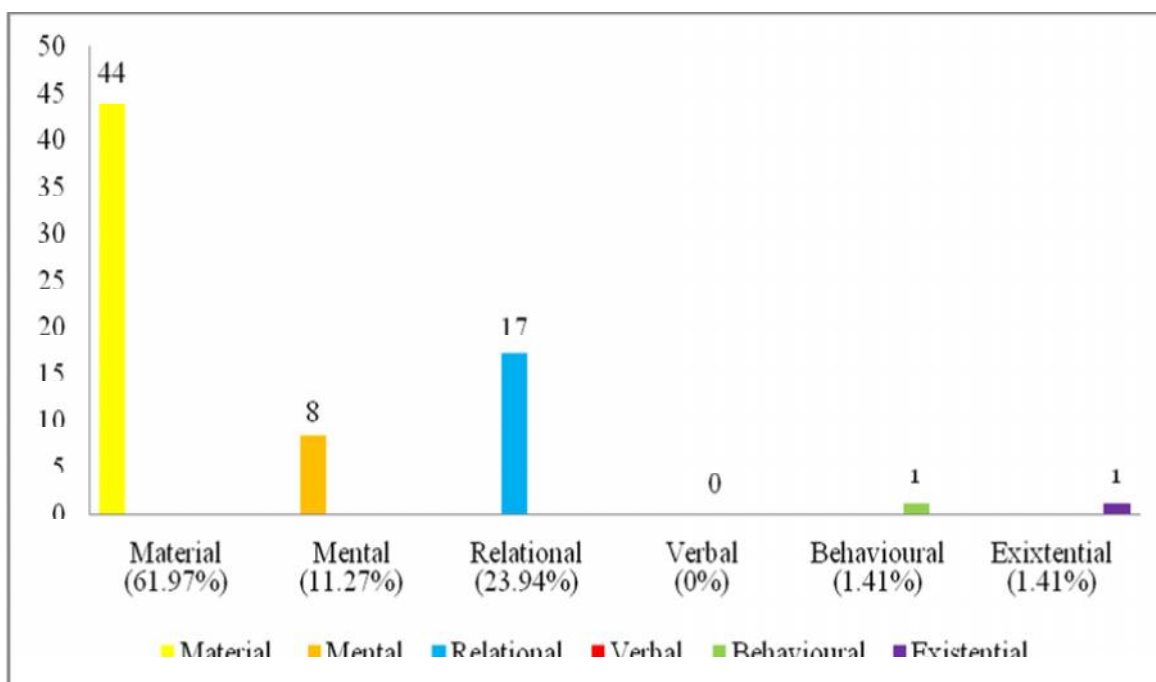


Figure 4.4: Distribution of process types used in Text B1

Note: Percentage (%) = $\frac{\text{Frequency of use of the Process Types} \times 100}{\text{Total No. of Processes in the text}}$

(A difference of 0.01% may occur due to the rounding up of percentages to 2 decimal points)

Figure 4.4 shows that a total number of 71 processes were used in Text B1. Only five types were used in this text. The verbal process was not used at all. Text B1 has used 71 processes in 32 sentences. There were 44 (61.97%) material processes used followed by 17 (23.94%) relational processes. The mental processes were used 8 times (11.27%). Both the behavioural processes (1.41%) and the existential processes (1.41%) were used once. The verbal process was not used (0%) in the text. More material processes were used by the biographer of this text to express his views in this biography.

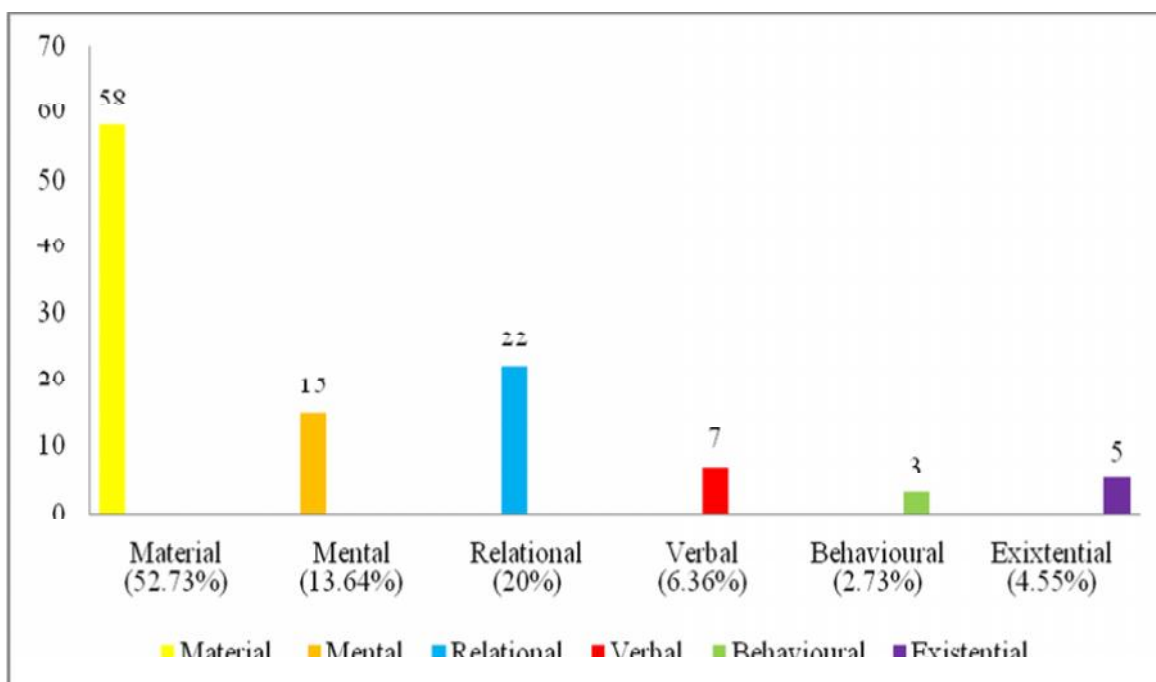


Figure 4.5: Distribution of process types used in Text B2

$$\text{Note: Percentage (\%)} = \frac{\text{Frequency of use of the Process Types} \times 100}{\text{Total No. of Processes in the text}}$$

(A difference of 0.01% may occur due to the rounding up of percentages to 2 decimal points)

Figure 4.5 shows that a total number of 110 processes were used in Text B2. All six process types were used in this text. Text B2 has used 110 processes in 36 sentences. There were 58 (52.73%) material processes used followed by 22 (20%) relational processes. The mental processes were used 15 times (13.64%) and the verbal were used 7 times (6.36%). The existential processes were used 5 times (4.55%) and the behavioural processes were used 3 times (2.73%). Text B2 shows that the biographer used more material processes to express his views in this biography.

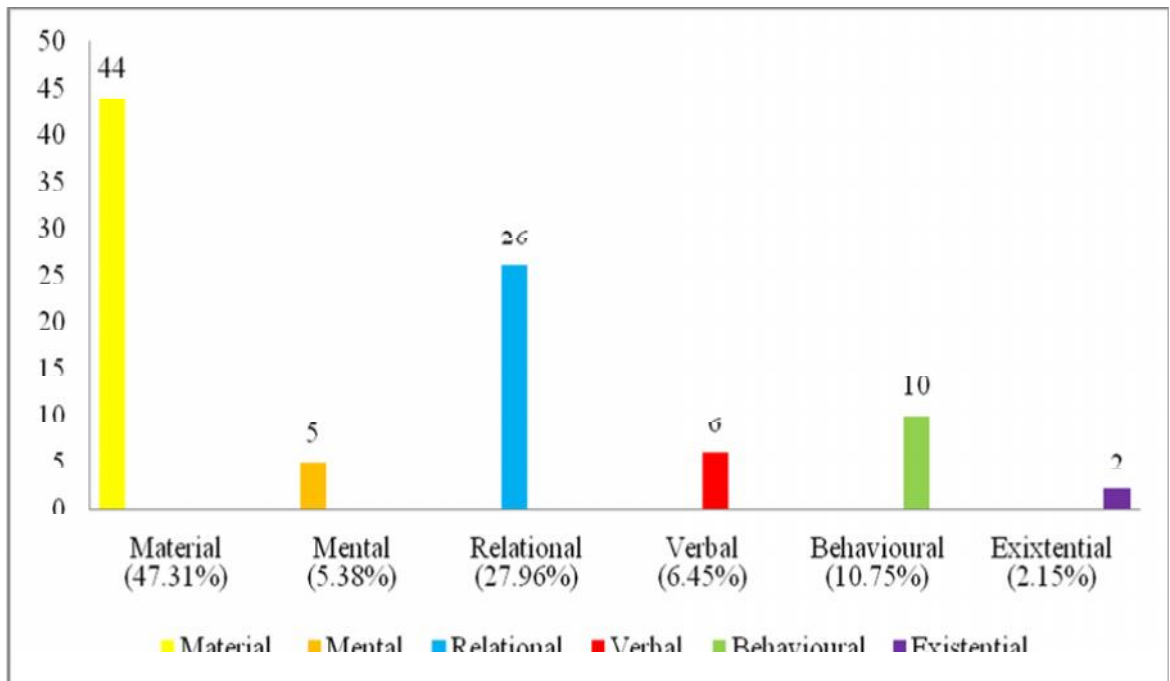


Figure 4.6: Distribution of process types used in Text SC1

Note: Percentage (%) = $\frac{\text{Frequency of use of the Process Types} \times 100}{\text{Total No. of Processes in the text}}$

(A difference of 0.01% may occur due to the rounding up of percentages to 2 decimal points)

Figure 4.6 shows that a total number of 93 processes were used in Text SC1. All six process types were used in this text. Text SC1 has used 93 processes in 38 sentences. There were 44 (47.31%) material processes used followed by 26 (27.96%) relational processes. The behavioural processes were used 10 times (10.75%) and the verbal were used 6 times (6.45%). The mental processes were used 5 times (5.38%) and the existential processes were used 2 times (2.15%). Text SC1 shows that the biographer used more action orientated characteristic, the material processes to convey his views in this biography.

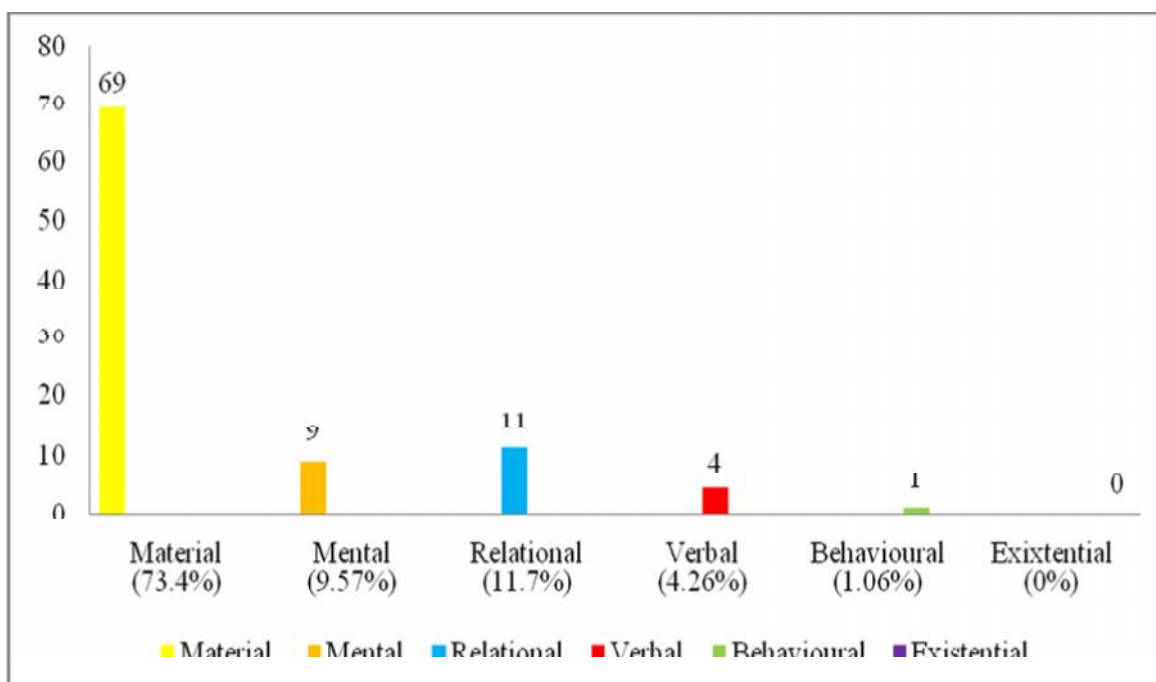


Figure 4.7: Distribution of process types used in Text SC2

$$\text{Note: Percentage (\%)} = \frac{\text{Frequency of use of the Process Types} \times 100}{\text{Total No. of Processes in the text}}$$

(A difference of 0.01% may occur due to the rounding up of percentages to 2 decimal points)

Figure 4.7 shows that a total number of 94 processes were used in Text SC2. Only five types were used in this text. The existential process was not used at all. Text SC2 has used 94 processes in 38 sentences. There were 69 (73.4%) material processes used followed by 11 (11.7%) relational processes. The mental processes were used 9 times (9.57%) and the verbal were used 4 times (4.26%). The behavioural processes were used once (1.06%) and the existential process was not used (0%) in this text. Text SC2 shows that the biographer used more action orientated characteristic, the material processes to convey his view in this biography.

The next subsection presents the Schematic Structure analyses to show how the genre of biography is structured in the biography.

4.2 Schematic Structure Underlying the Biographical Texts

This section attempts to answer research question 2 - *What is the Schematic Structure underlying the biographical texts?* This is to show how the genre of biography is structured by the biographer using Schematic Structure analyses. The concept of Schematic Structure has already been explained in Chapter 3. This section identifies the Schematic Structure across Text M1 to Text SC2. In this analysis, three Stages that take place across Text M1 to Text SC2 are identified. (See Appendix C). Stage 1 is “Introduction to the Subject” followed by Stage 2 which is “Life as a Grown-up” and last Stage 3 which is “Evaluation – Late Works and Life after Death”. Section 4.2.1 describes the data analysis and findings of Stage 1. Section 4.2.2 describes the data analysis and findings of Stage 2. Section 4.2.3 describes the data analysis and findings of Stage 3. Section 4.2.4 summarizes how Schematic Structure is used across Text M1 to Text SC2.

4.2.1 Data Analysis and Findings of Stage 1 – Introduction to the Subject

Table 4.23 captures the Schematic Structure of the six texts used in Stage one in the study. For each text: the span of texts and description of what the Schematic Structure is provided.

Table 4.23: Stage 1 of Schematic Structure

Text	Span of texts	Description
M1	S1 → S14	In this Stage, the write or biographer provides an introduction to the subject. This includes the overview of the subject's character. The biographer also provides an insight to the subject's childhood as well as his early works.
M2	S1 → S4	In this Stage, the biographer gives a brief introduction to the subject. It also tells about the subject's family and the path the subject took to kick-off his career.
B1	S1 → S11	In this Stage, the biographer gives an overview of the subject. The biographer also provides information about the subject's family background and his childhood as well as his early works.
B2	S1 → S5	In this Stage, the biographer provides information about the subject's background. It also looks at the early works done by the subject.
SC1	S1 → S3	In this Stage, the biographer provides an in sight to the subject's background.
SC2	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.

‘Introduction to the subject’ is the first Stage in this analysis. Sentences S1 to S14 of this Stage in text M1, describe the biographer's in

composer and give an overview of the music composer's character. The biographer also provides an insight to the music composer's childhood as well as his early works.

In text M2, sentences S1 to S4 of this Stage depict the biographer's brief introduction to the music composer. It also tells about the music composer's family and the path the he took to kick-off his career.

Sentences S1 to S11 of this Stage in text B1, describe the biographer's impression of the music composer. The biographer also provides information about the music composer's family background and his childhood as well as his early works

Sentences S1 to S5 of text B2 in this Stage describe the music composer's background. It also looks at the early works done by him.

In text SC1, sentences S1 to S3 of this Stage describe the music composer's background.

Sentences S1 to S2 of text SC2 in this Stage describe the music composer's background and childhood. The biographer also provides information about the music composer's early works.

4.2.2 Data Analysis and Findings of Stage 2 – Life as a Grown-up

Table 4.24 captures the Schematic Structure of the six texts used in Stage two in the study. For each text: the span of texts and description of what the Schematic Structure is provided.

Table 4.24: Stage 2 of Schematic Structure

Text	Span of texts	Description
M1	S15 → S43	The next Stage takes the readers to the subject's life as a mature person. It also provides information of the subject's character and the controversies encountered by the subject. Readers are also informed about the works of the subject. There is also information about the subject's love life.
M2	S5 → S31	In this Stage, the biographer looks at the subject's works. It also looks at the struggle the subject had to face in life and in his career. The biographer also provides information about the subject's love life. It also looks at the successful works done by the subject.
B1	S12 → S27	In this Stage, the biographer gives his opinion about the subject. The biographer also provides information of the subject's works. It also looks at the challenges faced in his life.
B2	S6 → S25	In this Stage, the biographer provides an insight to the works done by the subject. It also looks at the crisis in the life of the subject. Information of the subject's love life can also be seen in this Stage. It also looks at his successful and unsuccessful works.
SC1	S4 → S31	In this Stage, the biographer takes a look at the subject's works. The biographer also gives his comments on the works done by the subject. It also looks at the unfinished work of the subject. The biographer also touches on the subject's love life.
SC2	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.

The second Stage is 'life as a grown up' where sentences S15 to S43 of text M1 describe the music composer's life as a mature person. It also provides information of the music composer's character and the controversies encountered by him. Readers are also informed about the works of the music composer. There is also information about the music composer's love life.

In text M2, sentences S5 to S31 describe the music composer's works. It also looks at the struggle the music composer had to face in life and in his career. The biographer also provides information about the music composer's love life. It also looks at the successful works done by him.

Sentences S12 to S27 in text B1 describe the biographer's opinion about the music composer. The biographer also provides information about the music composer's works. It also looks at the challenges faced in his life.

Sentences S6 to S25 in text B2 describe the works done by the music composer. It also looks at the crisis in the life of the music composer. Information of the music composer's love life can also be seen in this Stage. It takes a look at his successful and unsuccessful works.

In text SC1, sentences S4 to S31 describe the music composer's works. The biographer also gives his comments on the works done by the music composer. It also looks at the unfinished work of the music composer. The biographer also touches on the music composer's love life

Sentences S3 to S17 in text SC2 describe the works done by the music composer. It also looks at the sickness contracted by the music composer and his failing health.

4.2.3 Data Analysis and Findings of Stage 3 – Evaluation – Late Works and Life after death

Table 4.25 captures the Schematic Structure of the six texts used in Stage three in the study. For each text: the span of texts and description of what the Schematic Structure is provided.

Table 4.25: Stage 3 of Schematic Structure

Text	Span of texts	Description
M1	S44 → S59	In this Stage, the biographer talks about the late works of the subject. It also provides information of the subject's death.
M2	S32→ S38	In this Stage, the biographer provides information about the late works of the subject as well as the death of the subject.
B1	S28 → S32	Information about the struggle and sickness of the subject before his death is provided in this Stage.
B2	S26 → S36	In this Stage, the biographer provides information about the subject's sickness that later led to death. It also looks at the subject's late works.
SC1	S32 → S38	In this Stage, the biographer provides information about the late works done by the subject before his death.
SC2	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.

The third and last Stage is the 'Evaluation-Late works and Life after death'. In text M1, sentences S44 to S59 describe the late works of the music composer and his death.

Sentences S32 to S38 in text M2 describe the late work:

In text B1, sentences S28 to S32 illustrate the struggle and sickness faced by the music composer before his death.

Sentences S26 to S36 in text B2 describe the music composer's sickness that later led to death. It also looks at the late works done by the music composer.

In text SC1, sentences S32 to S38 describe the late works done by the music composer before his death.

Sentences S18 to S38 in text SC2 describe the music composer's late works and the characteristics of each work. Besides providing facts, the biographer also gives his thoughts and comments on the music composer.

4.2.4 Summary of Schematic Structure Used across Text M1 to Text SC2

There are three Stages involved in staging the biographies across Text M1 to Text SC2. The first Stage is the 'Introduction to the subject', the second Stage is 'Life as a grown up' and the third Stage is 'Evaluation - Late works and life after death'. These Stages contribute to the genre of biography as a whole. These Stages are Staged by the biographer in classifying the texts in the genre of biography.

The next section presents the inter-relationship between the Schematic Structure and the System of Transitivity.

4.3 The Inter-relationship between Schematic Structure and the System of Transitivity for the Expression of Meanings in Biographical Texts

This section attempts to answer research question 3 - *How does the Schematic Structure inter-relate with the System of Transitivity for the expression of meanings?*

The choice of Transitivity by the biographers in relation to Schematic Structure across Text M1, Text M2, Text B1, Text B2, and Text SC1 to Text SC2 is presented. Different process types appear to favour certain themes. These themes are presented in relation to the various Stages they occur. With regard to this, the favoured themes below show the realization of experiential meanings across the six biographical texts, in relation to the three Stages of Schematic Structure. Table 4.26 shows the favoured themes according to the three Stages of Schematic Structure.

Table 4.26: Process types according to favoured themes in relation to Schematic Structure

Stages in Schematic Structure	Process Types according to Themes
Stage 1- Introduction to the Subject	<ul style="list-style-type: none">- Talent Shown from Young A- Talent Shown from Young B
Stage 2 - Life as a Grown up	<ul style="list-style-type: none">- Composing to Produce: Major Break Through- Composing to Produce: Struggles Faced
Stage 3 - Evaluation-Late Works and Life after Death	<ul style="list-style-type: none">- Late Works before Death- The Premier of Master Pieces

All six biographies were found to have staged the text in a similar way. There are three stages involved in the six biographical texts. Also, the grouping of process types into favoured themes can be seen in relation to the three Stages. In Stage one 'Introduction to the Subject' favoured the theme 'Talent Shown from Young'. In Stage

two 'Life as a Grown up' favoured two themes: 'Composing to Produce: Major Break Through' and 'Composing to Produce: Struggles Faced'. In Stage three 'Evaluation – Late Works and Life after Death' favoured two themes: 'Late Works before Death' and 'The Premier of Master Pieces'. These Stages classify the texts in the genre of biography. The transitivity analyses in each Stage shows how experiential meanings are represented in that particular Stage. Thus, it shows how the biographers express their views while structuring the genre of biographies. Section 4.3.1 describes Stage 1 - Introduction to the Subject, section 4.3.2 describes Stage 2 - Life as a Grown-up and section 4.3.3 describes Stage 3 - Evaluation-Late Works and Life after Death. (The interaction between the transitivity analysis and the Schematic Structure across Text M1 to Text SC2 is shown in Appendix F.)

4.3.1 Stage 1 - Introduction to the Subject

The first Stage in Schematic Structure analysis across Text M1 to Text SC2, is the 'Introduction to the Subject'. The transitivity analyses show how experiential meanings are represented in this Stage in relation to certain favoured themes. This also shows the inter-relationship between the System of Transitivity and Schematic Structure. Tables 4.27 and 4.28 show examples of the qualitative analysis of the System of Transitivity.

Table 4.27: Talent Shown from Young - A

M2 (S1)	He		showed		musical gifts		at a very early age,		composing		when		he			
	actor		Pr:Mat		goal		Cir: Temp		Pr: Mat				token			
	was		five		and		when		he		was		six		playing	
	Pr:Rel. Ident		value						Token		Pr:Rel: Ident		Value			
							actor		Pr: mat							
	before the Bavarian elector and the Austrian empress.															
	goal															

Sentence M2 (S1) has five process types used in a sentence. The first part shows the actor ‘he’ is followed by the material process ‘showed’. The goal ‘musical gifts’ is followed by the temporal circumstance ‘at a very early age’. The second part exhibits the material process ‘composing’ is followed by the term ‘when’ which does not have a functional role in transitivity. The third part shows the token ‘he’ is followed by the relational identifying process ‘was’ and the value ‘five’. The terms ‘and’ and ‘when’ do not have a functional role in transitivity. In the fourth part exhibits the token ‘he’ is followed by the relational identifying process ‘was’ and the value ‘six’. The fifth part shows the actor ‘he’ is followed by the material process ‘was playing’ and the goal ‘before the Bavarian elector and the Austrian empress’.

In sentence M2 (S1), the music composer showed his innate talent at a young age where he composed and played in an upper class crowd. The biographer introduces the Mozart by stating what he did at a young age.

Table 4.28: Talent Shown from Young - B

SC2 (S1)	The son of a schoolmaster,		he	showed		an extraordinary	
	Cir: Role			actor	Pr: Mat		Cir: Manner
	childhood aptitude for music,			studying	the piano, violin, organ, singing and harmony		
	goal			Pr:Mat	range		
	and,	while	a chorister in the imperial court chapel,			composition with Salieri	
			Cir: Role			Cir: Matter	
	(1808-13).						
	Cir: Temporal						

Sentence SC2 (S1) has two process types used in a sentence. The first part shows the role circumstance ‘the son of a schoolmaster’ is followed by the actor ‘he’. The material process ‘showed’ is followed by the manner circumstance ‘an extraordinary’ and the goal ‘childhood aptitude for music’. The second part exhibits the material process ‘studying’ is followed by the range ‘the piano, violin, organ, singing and harmony’. The terms ‘and’ and ‘while’ do not have a functional role in transitivity. The role circumstance ‘a chorister in the imperial court chapel’ is followed by the manner circumstance ‘composition with Salieri’ and the temporal circumstance ‘1808-13’.

In sentence SC2 (S1), the music composer showed his extraordinary talent at a young age where he studied the musical instruments and became a choir member. The biographer shows that the Schubert is exposed to music at a young age.

This section provides quantification of the qualitative analysis. Figure 4.8 illustrates the quantitative analysis of the process types employed across Text M1 to Text SC2 in Stage 1.

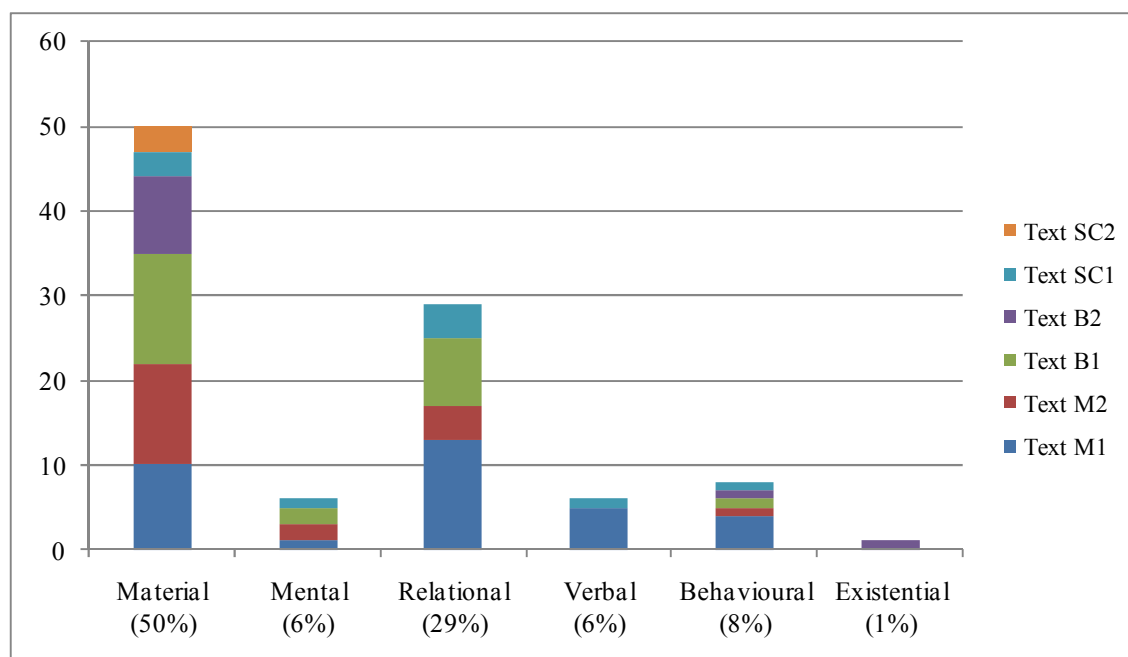


Figure 4.8: Distribution of process types employed across Text M1 to Text SC2 in Stage 1

Note: Percentage (%) = $\frac{\text{Frequency of use of the Process Types} \times 100}{\text{Total No. of Processes in Stage 1}}$

(A difference of 0.01% may occur due to the rounding up of percentages to 2 decimal points)

Figure 4.8 shows that a total number of 100 processes across Text M1 to Text SC2 were used in Stage 1. All six process types were used in this Stage. There were 50 (50%) material processes used followed by 29 (29%) relational processes. The behavioural processes were used 8 times (8%). The mental processes and the verbal processes were used 6 times (6%). The existential processes were used once (1%).

Stage 1 introduces the music composer and shows that the music composer was exposed to music at a young age. Stage 1 also shows that the biographer used more action orientated characteristic, the material processes to convey his view in this biography.

4.3.2 Stage 2 - Life as a Grown-up

The second Stage, in Schematic Structure analysis across Text M1 to Text SC2, is ‘life as a grown-up’. The transitivity analyses show how experiential meanings are represented at this Stage with favoured themes. This also shows the inter-relationship between the System of Transitivity and Schematic Structure. Tables 4.29 and 4.30 show examples of the qualitative analysis of the System of Transitivity.

Table 4.29: Composing to Produce: Major Break Through

B1 (S20)	By this time	Beethoven	has	also	established	his most important metiers
	Cir: Temp	Actor	Pr: Mat			goal
	with a number of his thirty-two piano sonatas and the Op.18 string quartets.					
	Cir: Comitative					

In sentence B1 (S20), the circumstance of temporal ‘by this time’ is followed by the actor ‘Beethoven’. The material process ‘has established’ is followed by the goal ‘his most important metiers’ and the comitative circumstance ‘with a number of his thirty-two piano sonatas and the Op.18 string quartets’. The term ‘also’ does not have a functional role in transitivity but an interpersonal one. The temporal circumstance ‘by this time’ has anaphoric reference to sentence B1 (S19) ‘the violent removal of the dedication to Napoleon is well known, but the universal heroism and grandeur of the longest symphony until the Ninth, remained and points the way to the noblest aspirations of the form in the 19th century’.

The music composer established his career by producing important musical scores. The biographer shows that the music composer had his major break through in his career when he published important musical scores.

Table 4.30: Composing to Produce: Struggles Faced

SC2 (S11)	Though full of outstanding music,	it	was rejected.
	Cir: Contingency	actor	Pr: Mat

In sentence SC2 (S11), the contingency circumstance ‘through full of outstanding music’ is followed by the actor ‘it’ and the material process ‘was rejected’. This sentence has anaphoric reference to sentence SC2 (S10) ‘Schubert's admirers issued 20 of his songs by private subscription, and he and Schober collaborated on Alfonso und Estrella (later said to be his favourite opera)’, where the actor ‘it’ refers to ‘Alfonso und Estrella’, his favourite opera.

Sentence SC2 (S11) shows that the music composer’s favourite opera was rejected even though the musical scores of the opera had outstanding elements. The biographer shows the struggles faced by the music composer throughout his career as a music composer by stating that outstanding musical scores which is also his favourite opera, was rejected.

This section provides quantification of the qualitative analysis. Figure 4.9 below illustrates the quantitative analysis of the process types employed across Text M1 to Text SC2 in Stage 2.

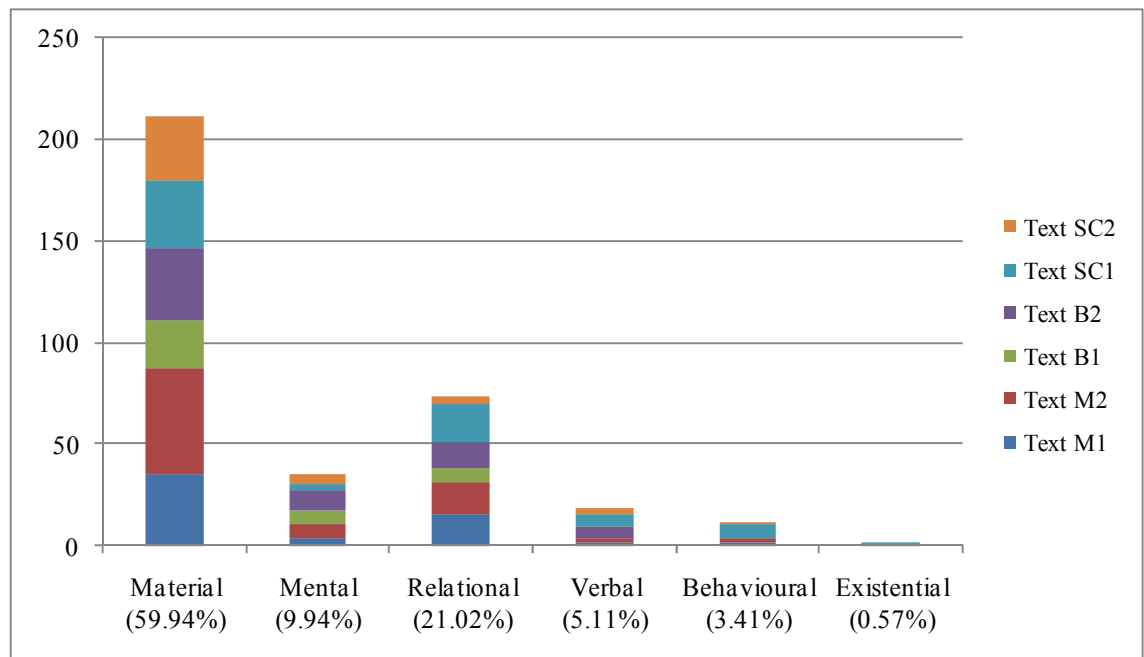


Figure 4.9: Distribution of process types employed across Text M1 to Text SC2 in Stage 2

Note: Percentage (%) = $\frac{\text{Frequency of use of the Process Types} \times 100}{\text{Total No. of Processes in Stage 2}}$

(A difference of 0.01% may occur due to the rounding up of percentages to 2 decimal points)

Figure 4.9 shows that a total number of 352 processes across Text M1 to Text SC2 were used in Stage 2. All six process types were used in this Stage. There were 211 (59.94%) material processes used followed by 74 (21.02%) relational processes. The mental processes were used 35 times (9.94%) and the verbal processes were used 18 times (5.11%). The behavioural processes were used 12 times (3.41%) and the existential processes were used twice (0.57%).

Stage 2 shows the major break through in the career of the music composer and struggles he faced throughout his career and life. Stage 2 also shows that the biographer used more material processes to show action orientated characteristic to convey his views in the biography.

4.3.3 Stage 3 – Evaluation - Late Works and Life after Death

The third Stage, in Schematic Structure analysis across Text M1 to Text SC2, is ‘evaluation - late works and life after death’. The transitivity analyses show how experiential meanings are represented in this Stage with favoured themes. This also shows the inter-relationship between the System of Transitivity and Schematic Structure. Tables 4.31 and 4.32 show examples of the qualitative analysis of the System of Transitivity.

Table 4.31: Late Works before Death

M2 (S34)	The last Prague journey		was	
	actor		Pr: Mat	
	for the premiere of <i>La clemenza di Tito</i> (1791),			a traditional serious opera
	Goal			actor
	written	for coronation celebrations,	but	composed
	Pr: Mat	Cir: Purpose		Pr: Mat
	with a finesse and economy characteristic		of Mozart's late music.	
	Cir: comitative		Cir: behalf	

Sentence M2 (S34) has three process types used in a sentence. The first part shows the actor ‘the last Prague journey’, is followed by the material process ‘was’ and the goal ‘for the premiere of *La clemenza di Tito* (1791)’. The second part exhibits the actor ‘a traditional serious opera’ is followed by the material process ‘written’ and the purpose circumstance ‘for coronation celebrations’. The term ‘but’ does not have a

functional role in transitivity. The third part shows the material process ‘composed’, is followed by the comitative circumstance ‘with a finesse and economy characteristic’ and the behalf circumstance ‘of Mozart's late music

In sentence M2 (S34), the music composer’s last journey to Prague was for the premier of one of his musical score which was written for coronation celebrations and that musical score was composed with a certain characteristic. The biographer shows the music composer’s accomplishments before his death by stating his finest musical score prior to his death.

Table 4.32: The Premier of Master Pieces: Biographer’s Observation

SC1(S36)	In this music		Schubert	offers	us a wisdom of humanity and the world	
	Cir: Location		actor	Pr: Mat	goal	
	that	is	hard	to explain	in one so young.	
		Pr: Rel. Att	Attribute	Pr: Verbal	receiver	

Sentence SC1 (S36) has three process types used in a sentence. The first part shows the location circumstance ‘in this music’ is followed by the actor ‘Schubert’. The material process ‘offers’ is followed by the goal ‘us a wisdom of humanity and the world’. The term ‘that’ does not have a functional role in transitivity. The second part exhibits the relational attributive process ‘is’ is followed by the attribute ‘hard’. The third part shows the verbal process ‘to explain’ is followed by the receiver ‘in one so young’. This sentence has anaphoric reference to sentence SC1 (S35) ‘This program probably included premieres of one of the piano trios, late string quartets and posthumous piano sonatas (such as #20 in A)’.

In sentence SC1 (S36), the biographer shares his observation on the master pieces published by the music composer by stating the characteristics of that musical piece.

This section provides quantification of the qualitative analysis. Figure 4.10 below illustrates the quantitative analysis of the process types employed across Text M1 to Text SC2 in Stage 3.

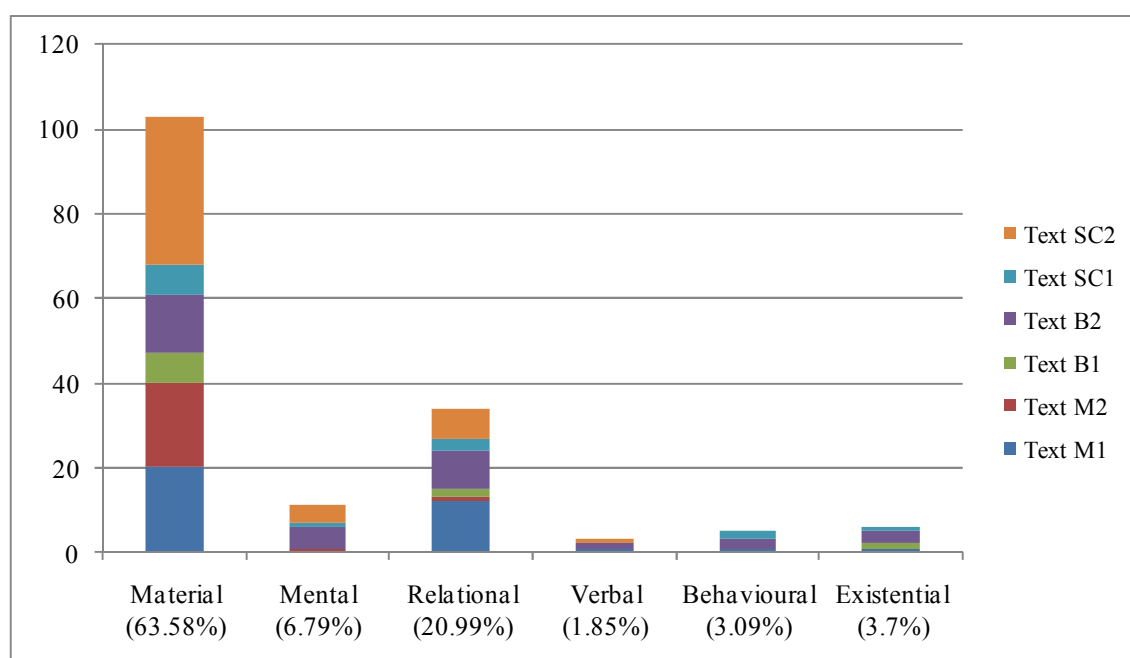


Figure 4.10: Distribution of process types employed across Text M1 to Text SC2 in Stage 3

$$\text{Note: Percentage (\%)} = \frac{\text{Frequency of use of the Process Types} \times 100}{\text{Total No. of Processes in Stage 3}}$$

(A difference of 0.01% may occur due to the rounding up of percentages to 2 decimal points)

Figure 4.10 shows that a total number of 162 processes across Text M1 to Text SC2 were used in Stage 3. All six process types were used in this Stage. There were 103 (63.58%) material processes used followed by 34 (20.99%) relational processes. The mental processes were used 11 times (6.79%) and the existential processes were used 6

times (3.7%). The behavioural processes were used 5 times (3.09%) and the verbal processes were used 3 times (1.85%).

Stage 3 shows the music accomplishments before the death of the music composer, the biographer's observation and the death of the renowned artist. Stage 3 also shows that the biographer used more material processes to show action orientated characteristics to convey his views in the biography.

The next subsection briefly discusses the investigations pertaining to the three research questions in this present study.

4.4 Discussion of Findings

This present study attempts to answer the three research questions. The research question one discusses about the choices of process types deployed in Text M1, Text M2, Text B1, Text B2, Text SC1 and Text SC2 to convey the experiential meanings in biographical texts. It also reveals the participants and Circumstantial Elements used in the sentences. The research question two briefly discusses about the Stages in Schematic Structure deployed in Text M1, Text M2, Text B1, Text B2, Text SC1 and Text SC2 to show how genre of a biography is structured or Staged by the biographer. The research question three discusses about the inter-relationship between the System of Transitivity and the Schematic Structure in biographical texts.

1. What is the System of Transitivity underlying the biographical texts?
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The material processes were used the most in all six texts. This shows that physical characters in the form of action and event are portrayed in the biographies. The next preferred choice was the relational processes where the biographers use identification and attribution in the biographies. The biographers also use mental state of perception, cognition, desideration and emotion to write about the music composers in the biographies. Expressions of interactive communications either to quote or to report someone's idea was also presented by biographers in the biographies. Illustrations of behaviours can also be seen such as 'applauded' and 'gave'. Finally, the state of existence was also presented by biographers in the biographies. This shows that biographers express their views using experiences in biographies. In conclusion, biographers use all means possible to express their views in the biographies when writing about music composers. In addition, participants and Circumstantial Elements provided more information for transitivity analysis. The participants added meaning functions either as actor, behavior, sensor, sayers, carrier, token or existent which state the goal, scope, behaviour, phenomenon, target, attribute, value, receiver or verbiage.

In summary, four distinct observations were found in this analysis. First, there were 614 process types used in 241 sentences. Second, the shorter text had fewer sentences compared to longer texts that had more sentences and more process types used in it. Third was that the texts used mostly complex sentences with two or more process types. Fourth, the material processes were used the most in all six texts.

2. What is the Schematic Structure underlying the biographical texts?

Schematic Structure establishes the genre of biography. There are three Stages involved in staging the biographies across Text M1 to Text SC2. The first Stage is the 'Introduction to the Subject', the second Stage is 'Life as a Grown up' and the third Stage is 'Evaluation-Late Works and Life after Death'. These Stages contribute to the genre of biography as a whole. These Stages are staged by the biographer in classifying the texts in the genre of biography.

3. How does the Schematic Structure inter-relate with the System of Transitivity for the expression of meanings?

The interaction between Schematic Structure and the System of Transitivity appears to suggest that the experiential meanings run throughout the Staged and structured biographical texts to further explain the genre of biography. These interactions also exhibit similarities where all process types can be seen to be used in all three Stages. The most used process type were the Material processes followed by the Relational processes in all three Stages of Schematic Structure. The amount of usage in process types differ in the three Stages for Mental processes, Verbal processes, Behavioural processes and Existential processes. For example, the Behavioural processes were the 3rd most used process type in Stage 1, followed by the Mental processes, the Verbal processes and the Existential processes. In Stage 2, however, the Mental processes were the 3rd most used process types followed by the Verbal processes, the Behavioural processes and the Existential processes. In Stage 3, the Mental processes were the 3rd most used process types followed by the Existential processes, the Behavioural processes and the Verbal processes.

biographers' realizations of the System of Transitivity and Schematic Structure change according to the Stages. It also shows how biographers express their views using the experiential meanings while structuring the genre of biographies. Biographers express their views using the Process types, Participants and Circumstantial Elements while structuring and staging each Stage of the biographies. These experiential meanings provide further support to the realization of the Staged genre.

4.5 Chapter Summary

This chapter has described the findings of the current study through the analysis and interpretation of data pertaining to the six biographical texts. By analysing the experiential meanings through the resources of Transitivity via the process types, participants and circumstances, it investigates how the views of the biographers are realised. It also delves into how the genre of biography is structured by the biographer. The System of Transitivity and Schematic Structure across the six biographical texts are brought together to foreground the views of the biographers. This was then followed by a discussion and comparison of the findings from the data. The next chapter presents a summary of the main findings.