Mary Shelley's *Frankenstein* as a Gothic Fiction in a Stylistic Study of Halliday's Transitivity System

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Abstract

This study is set to investigate Mary Shelley's "*Frankenstein*" or "*The Modern Prometheus*" in as a Gothic fiction in which the ill-treatment of the deformed human nature leads to the development of malevolent actions. The study aims at exploring the structure of the clause as representation in terms of Halliday's Systemic Functional Linguistics (SFL). It is an attempt to unravel the dominant type(s) of clauses in the language of Mary Shelley's literary work. The study proceeds with the hypothesis that being a scientific fiction anatomizing the creation of deformed human identity. Though the scope of the study is confined to *Frankenstein* or The Modern Prometheus as linguistic data, it has recourse to resources on the Gothic and romantic fiction to comprehend the cultural and knowledgeable background of Shelley's literary work of art. In spite of the fact that *Frankenstein* is a narrative about a monstrous creature who has committed a serial of crimes, still the literary text is a human experience.

Keywords: Gothic fiction, Romantic fiction, Transitivity, Literary stylistics.

- **Introduction**

This study is set to investigate Mary Shelley's *Frankenstein* or *The Modern Prometheus* in as a Gothic fiction in which the ill-treatment of the deformed human nature leads to the development of malevolent actions; these actions are encoded into narrative structure. The study aims at exploring the structure of the clause as representation in terms of Halliday's Systemic Functional Linguistics (SFL). It is an attempt to unravel the dominant type(s) of clauses in the language of Mary Shelley's literary work. Halliday's transitivity system could be a system that develops recent conception regarding transitivity, therefore whether or not a verb takes or doesn't take an immediate object isn't a classical thought. Then, Halliday conjointly divides the system of transitivity into six processes, namely: material, mental, relational, behavioral, verbal, and existential.

Modern literary and linguistic theories have witnessed much interest in the interaction between the disciplines of linguistics and literary criticism. It copes with the relationship of linguistic analysis and literary study. Not only that modern linguistic theories and approaches draw heavily on the interconnectedness of linguistic to rhetoric and rhetorical devices. This revival of interest has led the emergence of Literary Stylistics. The linguistic theory is applied to a literary text. This is true to Mary Shelley's Frankenstein or The Modern Prometheus as a narrative text. It is the task of stylistic lesson to scrutinize the stricture of the narrative text in quest.

2. The Stylistics study

Stylistics is the study of the ways in which meaning is created through language in literature as well as in other types of text. "Stylisticians use linguistic models, theories and frameworks as their analytical tools in order to describe and explain how and why a text works as it does, and how we come from the words on the page to its meaning" Leech and Short (2007: 10). Some stylistic approaches primarily show an

interest in the producer of the text, investigating the style of a particular author, for instance, other stylisticians focus more on the text itself and still others devote their attention to the reader and the role readers play in meaning construction. In addition to that, "stylistics is an instrument in which literary language is taken into consideration while literary stylistics make the relation between style and aesthetic function distinctly" (ibid). Fowler gives a new perspective to the interdisciplinary field of stylistics. He argues that "style denotes a characteristic use of language." (1986: 17) The discussion of stylistics as a sensitive study of style should begin with a background knowledge of some of the major notion of style in terms of literacy criticism and linguistics. The rise of literary stylistics as an academic discipline is primarily a 20th century phenomenon.

2.2 Literary Stylistics

Literary Stylistics is the study of literary style from a linguistic perspective. Its focus is on the interpretation of literary texts through the investigation of language organization. Literary stylistics points by Simpson (1997: 7)

> **"is concerned with providing the basis for fuller understanding, appreciation and interpretation of literary. The general impulse will be to draw on linguistic insights and to use them in the service of what is generally claimed to be fuller interpretation of language effects than is possible without the benefit of linguistics."**

The main focus of stylistics was in the literary texts rather than the author. In ancient Greece the use of language can be seen mainly as an effort to create speeches. Missikova (2003:9) states that "the development of stylistics is based on the art of creating speech which was called Rhetoric, its aim was to train speakers to create effective and attractive speeches," he (ibid) also shows "the process of artistic

creation which was called Poetics. Its aim was to study a piece of art, unlike rhetoric, it is focused on the problems of expressing the ideas before the actual moment of utterance."

3. Mary Shelley's *Frankenstein*

Mary Shelley is a prolific writer. Mary claimed that she experienced a nightmare in which she pictured "a pale student of the unhallowed arts and the hideous phantasm of a man stretched out. In the dream she saw the figure stir with an uneasy, half-vital motion" (Baldick, 1987: 4). Indeed, writing was the only thing that was considered a worthy activity in the households of both menwtiters and ideologies with whom she lived till the age of twenty-five. "She writes essays and reviews, travel books, mythological dramas and huge biographies. She also writes short stories" (Shelley, 2009: 1). Frankenstein is a unique novel in the canon of English literature. "Mary Shelley's interest in the domestic and family affections produced the main link between *Frankenstein* end her other novels, Valperga (1823) and The Last Man (1826)" (ibid). Both of them locate the source of cultural disaster in man's renouncement of the world of domestic affections. The Last Man, a fantasy of cultural annihilation in the twenty-first century and usually considered Mary Shelley's most significant work after *Frankenstein*, provides a pessimistic account of the evils of social institutions.

3.1 *Frankenstein* or *The Modern Prometheus* as a Gothic tale

Mary Shelley's contribution develops into her novel *"Frankenstein"*. It is remarkable to think that she begins this extraordinary work when she is just eighteen years old. It is considered most famous work of literature. *"Frankenstein"*, or "The Modern Prometheus", a Gothic tale of terror, was published anonymously in 1818. In her preface Mary Shelley records that "she, her husband Percy and Lord Bryon had

spent the summer of 1816 in Switzerland reading German ghost stories; all three agreed to write tales of the supernatural, of which hers was the only one to be completed" (Shelley, 2009: 9). She also records that the original concept comes to her in a half–waking nightmare. In the twentieth century, however, *Frankenstein* gained recognition as a pioneering effort in the development of the novel and as a progenitor of science fiction. "Gothic is a distinct modern development in which the characteristic theme is the stranglehold of the past upon the present, or the encroachment of the dark ages of oppression upon the enlightened modern era" (ibid). In Gothic romances, Mary Shelley used gothic themes in her novel *Frankenstein* to create a strong psychological horror. It describes the meaning of the term gothic and traces its development. It, also, examines many elements and themes of gothic literature.

Shelley's plot in the light of gothic fiction demonstrates how fear is achieved in the novel. Moreover, the work focuses on the figure of an apparition as a source of horror in the narrative. Shelley (ibid: 10) defines "the term Gothic in this context means medieval, and by implication barbaric." In terms of literature, gothic referred to a type of fiction characterized by gloomy setting, supernatural events, villains, mystery, suspense and other tropes. A definition of the gothic genre is strongly linked to its first appearance with the publishing of Walpole's novel. In 1764, Horace Walpole published The Castle of Otranto that came to be recognized as the first gothic novel, wherein the gothic took a new turn to denote all that is supernatural and terrifying. In The Castle of Otranto, Walpole created a gloomy atmosphere that draws upon "Medieval" scenery, subterranean labyrinths, and shocking supernaturalism. Mary Shelley gives the monster a voice, and the reader can sympathize with his pain and suffering at the hands of mankind. Thus, Mary Shelley combines several ingredients to create a memorable novel in the Gothic tradition. Through this novel which is selected for many reasons, Shelly illustrates linguistic and stylistics characteristics which are related to Halliday's Functional Grammar in general and transitivity system in particular.

3.2 Transitivity in Fiction

This study focuses on analyzing clause in a literary text by Halliday's transitivity system to reveal how transitivity patterns reflect "the deformed identity" in Mary Shelley's *Frankenstein*. The purpose of the study is to acquire a clear description of the transitivity system that functions as one of the clause analysis methods in an ideational function of language. The transitivity analysis shows how Shelley observes the concept of deformed identity which, appears to declare towards the creature, monster with the arousal of sympathy. Transitivity analysis of the novel by taking into account the processes associated with the main characters enable to bring to limelight Shelley's widely acknowledged and debated view of contraries by presenting *Frankenstein* and the creature as two contrary views of world.

4.3.1 Transitivity in Part One of *Frankenstein*

Mary Shelley's *Frankenstein* commences with a sequence of letters sent by Robert Walton, who has started his expedition to the North Pole, to Margaret Walton, his sister in England. Walton was haunted by a desire to discover the untrodden territory of that region of the world. With the opening of his fourth letter, the real peril of the voyage has begun. The ship sails on a huge thick sheets of ice, in such dangerous atmosphere, a man on the sledge, not seen before, is emaciated, weak and starving. Extract 1 (lines 1–61, P. 88–89) will be analyzed. Having insight into the given text in terms of Halliday's functional model shows the frequent occurrences of the Material Clause Processes as a predominant linguistic element in Mary Shelley's *Frankenstein* (Part 1).

Extract I

Mary Shelley's "*Frankenstein*"

VOL:I (Letter IV: To Mrs. Saville, England.)

1   So strange an accident has happened to us that I cannot forbear recording it, although it is very probable that you will see me before these papers can come into your possession.

4   Last Monday (July 31st) we were nearly surrounded by ice, which closed in the ship on all sides, scarcely leaving her the sea-room in which she floated. Our situation was somewhat dangerous, especially as we were compassed round by a very thick fog. We accordingly lay to, hoping that some change would take place in the atmosphere and weather.

10   About two o'clock the mist cleared away, and we beheld, stretched out in every direction, vast and irregular plains of ice, which seemed to have no end. Some of my comrades groaned, and my own mind began to grow watchful with anxious thoughts, when a strange sight suddenly attracted our attention and diverted our solicitude from our own situation. We perceived a low carriage, fixed on a sledge and drawn by dogs, pass on towards the north, at the distance of half a mile; a being which had the shape of a man, but apparently of gigantic stature, sat in the sledge and guided the dogs. We watched the rapid progress of the traveller with our telescopes until he was lost among the distant inequalities of the ice.

21   This appearance excited our unqualified wonder. We were, as we believed, many hundred miles from any land; but this apparition seemed to denote that it was not, in reality, so distant as we had supposed. Shut in, however, by ice, it was impossible to follow his track, which we had observed with the greatest attention.

26   About two hours after this occurrence we heard the ground sea, and before night the ice broke and freed our ship. We, however, lay to until the morning, fearing to encounter in the dark those large loose masses which float about after the breaking up of the ice. I profited of this time to rest for a few hours.

31   In the morning, however, as soon as it was light, I went upon deck and found all the sailors busy on one side of the vessel, apparently talking to someone in the sea. It was, in fact, a sledge, like that we had seen before, which had drifted towards us in the night on a large fragment of ice. Only one dog remained alive; but there was a human

being within it whom the sailors were persuading to enter the vessel. He was not, as the other traveller seemed to be, a savage inhabitant of some undiscovered island, but a European. When I appeared on deck the master said, 'Here is our captain, and he will not allow you to perish on the open sea.'

41   On perceiving me, the stranger addressed me in English, although with a foreign accent. 'Before I come on board your

vessel,' said he, 'will you have the kindness to inform me whither you are bound?'

44   You may conceive my astonishment on hearing such a question addressed to me from a man on the brink of destruction and to whom I should have supposed that my vessel would have been a resource which he would not have exchanged for the most precious wealth the earth can afford. replied, however, that we were on a voyage of discovery towards the northern pole.

50   Upon hearing this he appeared satisfied and consented to come on board. Good God! Margaret, if you had seen the man who thus capitulated for his safety, your surprise would have been boundless. His limbs were nearly frozen, and his body dreadfully emaciated by fatigue and suffering. I never saw a man in so wretched a condition. We attempted to carry him into the cabin, but as soon as he had quitted the fresh air he fainted. We accordingly brought him back to the deck and restored him to animation by rubbing him with brandy and forcing him to swallow a small quantity. As soon as he showed signs of life we wrapped him up in blankets and placed him near the chimney of the kitchen stove. By slow degrees he 51 recovered and ate a little soup, which restored him wonderfully.

The stylistic analysis of the extract (1) (Part 1) has shown the predominance of the Material Action Clauses and this is illustrated in Table-1.

4.3.1.1 Material Action Clauses in Part One of *Frankenstein*

Based on the framework of transitivity patterns of Halliday's FG, the stylistic analysis of the selected data Part 1 detects the predominance of the Material Action Clause as outlined in Table-1. Out of a total of 93 clauses constructing the texture of the extracted text, 45 clauses are of the Material Process in the system of transitivity. Out of 45 material clauses, 28 clauses are of Transitive Action Clauses, whereas the Intransitive Action Clauses amount to 17 clauses. The next in the frequency of occurrence is the Relational Process Clause (19 in number), while the Mental Process Clause type comes the third in reoccurrence (18 in number). Whilst the least clauses are Verbal Process clause (7 in number), Behavioural 3 clauses and Existential only 1.

The material action clauses are the representations of actions performed by participants doing something which may be done to some other entity. Mary Shelley, in her choice of the epistolary from story, charges the whole scene of the Arctic region with energetic action, arising suspense and danger. In other phrase, there are actors doing perform actions in the theatre of nature in this drama of existence. The ship of the speaker/addresser and his crew is surrounded by the thick layers of ice on all sides. There is thick fog closed the whole region. After the clearance of the fog next morning. The apparition of the stranger in his sledge carried by one dog turns the tranquility of the far-fetched ice-land into a whirl of energetic movement. Mostly, the vessel crew is the actors while the stranger is the patient. Therefore, is of logic to witness the predominance of the Transitive Action Clauses operating powerfully in the texture of the text. To verify such an assumption, we have recourse to certain Transitive Action Clauses to be scrutinized. The following examples illustrate this point as in figure (1), each clause in figure (1) is a non-middle clause because it is bounded to a transitive verb. These transitive verbs realize the dynamic acts performed by the Walton and his crew after waving the stranger from his nearly destructive situations. It is notices here that the Goal in the first two citations becomes the Actor in the third citations. The Goal is either inanimate (non-human = the fresh air, a little soup) or

animate (human = him). This interchangeability may add more excitement to the whole scene. Language here is seen as a representation of reality transmitted for special purpose and structured as a message. The language of the text is function and communicative. It is functional since each element is in the narrative language (i.e. he, quit, blanket, a little soup) is explained by reference to its function in the total linguistic system and with respect to the whole. It is communicative since it transmits to the reader the patterns of meaning and meaning-making. Not all verbs in the material category of transitivity have an effect on other person(s) or entities. In the Intransitive Action Clauses, the verbs are confined to themselves while the Actor is an inherent participant. The actor as a subject might be a human or non-human as in figure (2), though these in transitive acts have influence on the other (s), still the participant is obligatory since he/she is the doer of the process. In the above examples have one participant (Actor) with an intransitive verb (Process). These clauses are middle clauses because the verb will be active and there will be an actor as subject. In Halliday's words (2004:180), "the material clauses are concerned with our experience of the material world." Material clauses may represent abstract doings and happenings, nor represent only concrete and physical events. In fourth letter written by Walton (the participant), all the event described are of concrete from, therefore they stand as correlative to the real world. By and through the epistolary style, the addresser (Walton) expresses his world views, concepts and even the internal world of his own, He deeply feels compassionate to the stranger coming into the sledge. He sympathizes with the distracted state of the new comer, "Good God! Margaret, if you had seen the man who thus capitulated for his safety, your surprise would have been boundless". Here lies the ideational function of language.

The Human experience is molded or shaped by the structure to which the human language adds. Here, Walton has used language to describe what has a happened to interact or express appoint of view. If the ideational function is concerned with the

relationship between the external world and the internal world of our experience (Halliday, 1985:112), then the Actor and addresser communicates his strange experience in the Arctic region by the Ideational function, "We, however, lay to until the morning, fearing to encounter in the dark those large loose masses which float about after the breaking up of the ice". All those fears, sufferings and stances of suspense are encoded in the structure of clause. The ideational function of language, in Halliday's words (ibid), is reflected in the structure of the clause by the use of transitivity system. Though fictional in fabric, the events and happenings described in Walton's letter are representations of reality. Being a structure of verbal signs the language of the novel in Part 1 is a chain related to the physical world. The narrative text, hence, represents reality in a highly artistic way. Human hopes and fears are artistically systematized in the language structure.

One point to be stressed in this stylistic analysis is that the predominance of linguistic constituents is not confined to the Transitive/ Intransitive Material Clauses. Within these linguistic stretches, there is asset of syntactic – sematic resources which function as coherent ties to create the texture of the text. The of *and*, *but* as coordinators are used to bind the clauses into a network of interrelated options. This is clearly shown in, "We wrapped him up in blankets, *and* placed him near the chimney of the kitchen−stove", or, " We attempted to carry him into the cabin; *but* as soon as he quitted the fresh air, he fainted". These citations and others are the linguistic resources which construct and build up the metal image of the world.

4.3.1.2 Relational Process Clauses in Part One of *Frankenstein*

Next to the Material Clauses in the frequency of process occurrence of linguistic element are the Relational Clauses. The Relational Actions create links between the actions as well as the actors along with certain attributes that are associated with them. The relational processes are defined by Halliday (1994: 119) as "processes of

being suggesting that one participant affects the other in anyway." They may be intensive, possessive or circumstantial. Participants are either Carriers or Attributes. According to the findings of *Frankenstein* that relational process clauses are less dominant than material process clauses. The best examples will be selected for stylistic analysis, as in figure (3), the examples shows the process of relational clauses by the verb "were", and the circumstantial element in the attribute "nearly surrounded by ice" increases the depth of the grammatical structure. In the relational process is used to relate the participant to its description. In other words, "we" is the carrier and "nearly surrounded by ice" is the attribute. Relational processes construe the relationships of being and having between two participants. According to Halliday (1985: 101) shows that "the clause consists of going-on or being this going-on is sorted out in the semantic system of language, and expressed through the grammar of the clause." The characteristics of above clauses have one participant "Carrier" and an "Attribute" that is realized as an adjective or a noun. The "Carrier" either to be animate or inanimate. The "Carrier" is animate as in two first examples "we", and "Attribute" is an adjective and "to be", "were" as the main processes. In the third example, the "Carrier" is inanimate and the "Attribute" is an adjective. An attributive process is not reversible. Therefore, the test whether the clause cannot be passivized or not can be applied to this process, as in:

His limbs were nearly frozen.   [attributive]   Frankenstein:44

Nearly frozen were his limbs.   [Wrong]

The Attribute "nearly frozen" is attached to the Carrier, "His limbs". Those two participants are inseparable. Another type of relational process is identifying process. In an identifying process, there are two participants that have equal position, meaning to say that the participants are reversible. A Token is the participant being defined, while a Value is the participant which defines. Eggins (2004: 242) assumes that "a Token and a Value are realized by nominal groups." All identifying clauses are

reversible. In reversing the clause, the synonymous words of the linking verbs must be found, as in;

Here (Token) is our captain (Value). Or   Frankenstein:33

Our captain (Value) is here (Token).

In order to test above sentence, Token and Value can be reversed as An important signal "our captain" (Value) is referred to "Here" (Token). In the above sentence, Value occupies the Subject and Token occupies the Object. This pattern implies that the participants in identifying relational process have an equal role. It can be shown that the "Attributive" clauses are the predominant type of the relational clauses in this part rather than "Identifying" clauses. This reinforces Shelley's way of describing his characters, their environment and their emotional state.

4.3.1.3 Mental Process Clauses in Part One of *Frankenstein*

The third dominant category is the Mental Process Clauses (Processes of Sensing). Material clauses are concerned with the experience of the physical world, whilst mental clauses deal with the internal world of the mind. This type of processes encodes meanings of thinking and feeling. Halliday and Matthiessen (2004: 197) state that mental clauses "construe a quantum of change in the flow of events taking place in our own consciousness." In other phrase, mental process clauses are those of feeling and perceiving have Senser and Phenomenon as participant roles. In Frankenstein's part one, there are less pervasive than the Material Process Clauses. Halliday asserts that the Senser is required to be human, and Phenomenon may be an object, a person, an institution or abstraction or event. Figure (4) shows the Senser and Phenomenon in the Material Process Clauses, and in the clauses, the Senser is the one that senses, feels, thinks, and wants to perceive. The significant feature of a Senser is that "of being endowed with consciousness's, or human–like" (Halliday,

2004: 201). The participant that is sensed is called a Phenomenon. "A Phenomenon is the participant which is felt, thought, wanted, or perceived, the position is in a sense reversed" (ibid: 203). The mental processes are processes of 'sensing' which can be processes of perception (see, hear), processes of reaction (like, fear) and processes of cognition (think, believe). "All mental process clauses involve both a Senser and a Phenomenon" as show in Halliday's IFG (1985: 108), but there are also clauses involve a Senser and no Phenomenon. Figure (5) shows this point, the transitivity analysis of this novel reveals the processes of mental that appear throughout the text, but not as processes of material that continually reappear throughout the text to reveal a more physical nature of actions as compared to psychological revelations and conscious unraveling.

4.3.1.4 Verbal Process Clauses in Part One of *Frankenstein*

This type of clause is less used than the previous types, a verbal process is the process of saying, and it exists on the borderline between mental and relational processes. "Just like saying and meaning, the verbal process expresses the relationship between ideas constructed in human consciousness and the ideas enacted in the form of language" (Halliday, 1994: 107). Examples of verbal processes are stated in figure (7), the analysis stylistic of such type of speech are related with the clauses as a representation of process the direct speech can be formed for the purpose of showing the components of the verbal clause as in above example and this type of direct speech is more frequently used than the indirect speech. A verbal process of direct or indirect report, standing on the border of mental and relational processes, relates "any kind of symbolic exchange of meaning or the ideas in human consciousness with their linguistic representation of Sayer, the addressee labeled as Target" (Halliday, 1985:129). The type of verbal clauses used to illustrate the roles of characters and their actions in this novel.

4.3.1.5 Behavioural Process Clauses in Part One of *Frankenstein*

Behavioral process can be categorized into the process which relates to psychological or physiological behaviour, in English, e.g. breathing, snoring, or smiling. According to IFG, behavioural processes are "physiological and psychological behaviour, like breathing, dreaming, smiling, coughing" (Halliday 1985:128). These processes are often a source of confusion, because they border on other processes: they are similar to material processes in that they can include physical manifestation (e.g., cough, dance); they usually include the physical manifestation of verbal processes (e.g., talk, yell); and the physical manifestation of mental processes (look, listen, worry, etc.) and mental states (cry, laugh, smile). As in the examples in figure (7).

It is clear from the above example, behavioural clause that is often used as an example of behavioural clauses suggesting that behaviourals are displayed to keep the language of effective by some of the sailors when they observed a dog-driven sledge with an unusually huge driver. So according to the finding in table (1) above, it is demonstrated for Shelley wants to attract her readers into reality of the behaviour of her characters and their world in this part within the framework of the transitivity in spite of less patterns selected especially of this type.

4.3.1.6 Existential Process Clauses in Part One of *Frankenstein*

Existential process is a clause that presents an entity as existing without predicating anything additional about it. It involves existential constructions which are introduced by an empty 'there' in subject position. The typical verb that is used is the "be" verb. Existential processes are processes of existence. These represent that something exists or happens. So, these clauses are the least than other clauses in this

part, therefore, there is only one example has been found, as in figure (8); the clause represents that something exists or happens, This process is process of existing with a "there" and to be with no representational function. An Existent can be shown by event, in this example, it is illustrated Walton and his sailors observe a frozen man with a sledge drawn by dogs in the sea of ice, then they are carried him to the ship. So the only obligatory participant in an existential process which receives a functional label is called the Existent. This participant, which usually follows 'there is/are' sequence, may be a phenomenon of any kind, and is often in fact an event (nominalized action).

Conclusions

The study has investigated Mary Shelley's *"Frankenstein"* as a Gothic fiction in terms of Halliday's Functional Grammar. The study has evidently shown the predominance of the Material, Relational and Mental Clause, in the texture of the novel. The stylistic analysis of the Part (1) has shown the predominance of the Material Action Clauses. Material processes, with strong power and determination, are mainly attributed to describe the views. They are characterized by Walton, was

haunted by a desire to discover the untrodden territory of that region of the world. This study has also revealed that active type of clause pattern selected by the author is a transitive verb with a human as an Actor, and an object as a Goal which undergoes change through the process described by the verb. The relatively high frequency of this pattern in part one, is one of the features of *Frankenstein*. The transitive action clauses are the most used than intransitive action clauses because of a sequence of letters sent by Robert Walton, who has started his expedition to the North Pole, to Margaret Walton, his sister in England.

Existential	Behavioural	Verbal		Mental			Relational		Material	
1	3	3	4	3	6	9	2	17	17	28

		Directly Quoted Speech	Indirectly (reported) Speech	Affection	Perception	Cognition	Identifying Clause	Attributive Clause	Intransitive Action Clause	Transitive Action Clause

1	3	7	18	19	45

Table (1): Types of Clauses in Part One of _Frankenstein_

Frankenstein: 55		the fresh air	had quitted	He
Frankenstein: 59	back in blankets	him	wrapped	We
Frankenstein: 60		a little soup	ate	He
	Circumstance	Goal	Process	Actor

Figure 1. Clauses as Process Material (Transitive Action Clauses)

Frankenstein: 2	Into your possession.	can come	these papers	before
Frankenstein: 26	upon dick	went	I	

Frankenstein: 7		lay to	We	accordingly
	Circumstance	Process	Actor	Circumstance

Figure 2. Clauses as Process Material (Intransitive Action Clauses)

Frankenstein: 4	nearly surrounded by ice	were	we	Last Monday
Frankenstein: 45	on a voyage of discovery towards the northern pole	were	we	
Frankenstein: 49	nearly frozen	were	His limbs	
	Circumstances	Process:	Carrier	Circumstanc

		Relational	es

Figure 3. Relational Process Clauses (Carrier and no Phenomenon)

Frankenstein: 13	a low carriage	perceived	We
Frankenstein: 18	many hundred miles from any land	believed	We
Frankenstein: 21	with the greatest attention	had observed	Which we
Frankenstein: 22	the ground sea	heard	We
	Phenomenon	Process: Mental	Senser

Figure 4. Mental Process Clauses (Senser and Phenomenon)

Frankenstein:9		beheld	we
	no Phenomenon	Process: Mental	Senser

Figure 5. Mental Process Clauses (Senser and no Phenomenon)

Frankenstein: 34	with a foreign accent	me	addressed	the stranger
	Circumstances	Target	Process: Verbal	Sayer

Figure 6. Verbal Process Clause (Sayer and Target)

Frankenstein :16	of the traveller with our	the rapid progress	watched	We

	telescopes			
	Circumstances	Range	Process: behavioral	Behaver

Figure 7. Behavioral Process Clause (Behaver and Range)

Frankenstein: 30	within it	a human being	There was
	Circumstances	Existent	Process: Existential

Figure 8. Existential Process Clause (with an Existent)

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التحليل الأسلوبي لـ (ماري شيلي) (فرانكنشتاين)كخيال قوطي في ضوء نظرية النظام الانتقائي للساني الإنكليزي المعاصر (هاليدي)

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الخلاصة:

تم إعداد هذه الدراسة لاستقصاء (فرانكشتاين) لماري شلي أو (بروميثيوس الحديثة) كخيال قوطي يؤدي فيه سوء المعاملة للطبيعة البشرية المشوهة إلى تطور أعمال شريرة. تهدف الدراسة إلى استكشاف بنية المادة كتمثيل في علم اللغة الوظيفي النظامي (SFL) في هاليداي. إنها محاولة لكشف النوع (الأنواع) السائد من الجمل في لغة العمل الأدبي لماري شيلي. تستمر الدراسة بافتراض أن كونها خيالًا علميًا يوحي بتكوين هوية بشرية مشوهة. على الرغم من أن نطاق الدراسة يقتصر على (فرانكشتاين) أو (بروميثيوس الحديث) كبيانات لغوية ، إلا أنه يلجأ إلى المصادر المتعلقة بالخيال القوطي والرومانسي لفهم الخلفية الثقافية والمعرفة بعمل شيلي الأدبي. على الرغم من حقيقة أن (فرانكشتاين) هو سرد حول مخلوق وحشي ارتكب سلسلة من الجرائم ، لا يزال النص الأدبي تجربة إنسانية.