

**THE ROLE OF THEME AS AN INDEX OF GENRE:
ANALYSES OF TOURIST GUIDES TAKEN FROM TWO
CULTURALLY DIFFERENT SITUATIONS**

Volume 1

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The Role of Theme as an Index of Genre: Analyses of Tourist Guides Taken from two Culturally Different Situations

ABSTRACT

This research investigates a corpus taken from the genre of tourist guides from two different socio-cultural settings (Liverpool in England and Doha in Qatar), centring on the role of Theme as a way of distinguishing between one genre and another.

The thesis attempts to test the following two hypotheses based on the Hallidayan model of systemic linguistics:

1. The genre of guide books is characterised by specific configurations of lexico-semantic choices in particular within the Theme.
2. Texts in the same genre but from different socio-cultural backgrounds show different patterns of thematic choices.

The present study follows the Hallidayan model and uses four types of analytical approaches which constitute the central part of the study. The four types of analytical approaches are as follows:

1. **The Structural Approach** investigates the thematic organisation of the grammatical properties of Themes at clause level. This approach shows the frequency of Theme types and their distinguishing features in the genre of the tourist guide.
2. **The Semantic Approach** involves grouping the various lexico-semantic Theme types into certain configurations referring to real world entities. Four major domains are set up to account for this type of analysis: Space Domain (SD), Time Domain (TD), Reader Domain (RD) and Writer Domain (WD).
3. **The Transitivity Approach** principally focuses on the type of experiential participants encompassed in the Theme and shows the dominant Transitivity roles in Theme characterising the genre of the tourist guide.
4. **The Thematic Progression Approach** deals with the patterns of progression found in the corpus and identifies which types of progression are most characteristic of the genre of the tourist guide.

The results of these analyses are compared with those for other genres, drawn from other people's work and from my own comparative analyses of two other genres (the Biography and the Geography text-book).

With regard to the second hypothesis investigated, the results of using the four macro-analytical procedures show, on the whole, that the Liverpool texts and Doha texts are similar in relation to Thematic choices, despite their differing with regard to their cultural background.

However, with regard to the first hypothesis, systematic differences were found between the tourist guide texts and texts from other genres. All four analytical methods successfully distinguish the genre of the tourist guide from those of other genres. The thesis's major findings is that the genre of guide books is characterised by specific configurations of lexico-semantic choices in particular within the Theme. That is, the occurrence of content words encoded in Theme is found to predominantly refer to places and their related features.

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Chapter 1

Introduction to the Present Study

1.0 Introduction

This research will investigate a corpus taken from the genre of tourist guides from two different socio-cultural settings (Liverpool in England and Doha in Qatar). The tool of analysis will be Theme (the element which occupies the initial position in the clause in English), which plays a special role in the textual organisation of the message contained in the clause. Different categories of Themes will be proposed on the basis of the analysis. It is hypothesised that these will be found to characterise this type of genre. The present study will thus essentially centre on the role of Theme as a way of distinguishing one genre from another.

Fries (1995a: 317) says that 'Theme stands in need of clarification and further exploration'. Berry (1995: 78) also makes a similar point: 'Theme does, then, appear to be a possible problem area and, as such, it would seem worth keeping on our short list of topics for further investigation'.

In line with the above discussion, this research study intends to present the issue of the relationship of genre and lexico-grammatical choices with

reference in particular to the tourist guide. A research study on the analysis of tourist guides from a thematic perspective has not been attempted on the scale attempted in this thesis. Enkvist (1991) notes some of the thematic features of the genre but makes no use of a database. Nie (1991) also makes a comparison between a text taken from a tourist guide and a narrative to demonstrate how thematic selections can vary with genre type. His analysis is however, like Enkvist's, based on very little amount of data, making use only of two short texts.

Among those who have studied Theme in relation to genre are Francis, 1990; Fries, 1995a, and Ghadessy, 1995a. However, one of the things which has not been done is to study in detail how lexico-grammatical choices in various Themes are affected by the relationship of Theme and genre. In this thesis, I intend to show that thematic choices are governed by genre and have lexico-grammatical consequences.

1.2 The Main Hypotheses

The thesis will attempt to test the following two hypotheses based on the Hallidayan model of systemic linguistics:

1. The genre of tourist guides is characterised by specific configurations of lexico-semantic choices in particular within the Theme.

2. Texts in the same genre but from different socio-cultural backgrounds show different patterns of thematic choices.

Thus this study is going to test Halliday's basic hypothesis that genre as a whole determines register and that register determines lexico-grammatical choices. It will also test the effect of the context of culture on the lexico-grammatical choices by comparing tourist guides from two distinct cultures, namely Qatar and the United Kingdom.

Testing these hypotheses is carried out via a thorough examination of Theme in two sets of texts, one drawn from the Qatar context, the other from the Liverpool context. Simply by describing Theme, can we actually characterise the genre? If we can identify in a particular genre recurrent patterns of some kind of Theme, then we can say that for a text to be a recognisable member of the genre, it should have certain kinds of pattern of Themes, rather than other kinds. This thesis attempts to identify these patterns.

1.3 The Approach of the Present Research

The aim of my research, then, is to investigate the extent to which Theme can be used to characterise different genres. As noted earlier, the tourist guide will be the basis for investigation. If it turns out that the genre can be characterised thematically, the results of this specific investigation of tourist guides may have

pedagogical implications.

The data in this study will be analysed both quantitatively and qualitatively. The quantitative approach will primarily focus on the frequency of occurrence of certain distinct thematic patterns. The results of this analysis will be presented and tabulated in such a way as to underline the distinguishing features of the genre. The tools of functional grammar (Theme and Transitivity) will be applied to the data being collected. One of the advantages of this approach is that it is not subjective.

Depending solely on statistics would however obscure other significant features encoded in the genre. A qualitative approach, therefore, is also used in this thesis in order to identify in the tourist guide data features of the context of situation and context of culture. Furthermore, qualitative research, as suggested by Seliger and Shohamy (1989: 124), allows one to be concerned with discovery or describing a phenomenon in its 'natural state or context'.

1.3.1 Four macro-analytical approaches to the present study

The present study will centre on Theme using four analytical procedures to unfold and discover the patterns that most distinguish this kind of genre.

1. The **Structural Approach** investigates the thematic organisation of the grammatical properties of Themes at clause level. The frequency of occurrences of Theme types (e.g. Unmarked Ideational Theme, Marked Ideational Theme, Simple Theme, Multiple Theme, Textual Theme) will be investigated and tabulated quantitatively. The aim of this level of analysis is to identify Theme types and their prevalent features in both sets of texts and to investigate whether this kind of analysis leads to an adequate characterisation of the genre.
2. The **Semantic Approach** involves grouping the various lexico-semantic Theme types into certain configurations referring to real world entities. These semantic categories will be explored to indicate the distinctive features characterising this type of genre (tourist guide).
3. The **Transitivity Approach** principally focuses on the type of experiential participants encompassed in the Theme. The findings can help us to verify whether the types of participants found are especially associated with the genre.
4. The **Thematic Progression Approach** deals with the typical patterns of progression found in the corpus: that is, whether there is a distinct type of systematic pattern of progression characterising this type of genre. This rests on the possibility that each genre may have a special strategy of

progression or of developing the information it contains.

1.4 Why Theme as a Tool of Analysis

Theme represents one of the ways by which writers construct meaningful communicative language or stretches of discourse. It signals the relationship between the thought in the speaker's mind and its expression in the discourse. Therefore it contributes to the method of development of the texts proper. The reason for choosing Theme as a tool of analysis stems from the fact that it is a fruitful approach to the understanding of texts as is shown by the fact that it has been the concern of a number of major studies such as Fries (1983, 1994, 1995a, 1995b, 1997, forthcoming(a), forthcoming(b)); Lowe (1987); Eiler (1986); Davies (1988, 1994a, 1994b); Fries and Francis (1992); Francis (1989,1990); Gibson (1992); Gosden (1994); Ghadessy (1995a; forthcoming b); Ravelli (1995); Martin (1992b, 1995); Cloran (1995); Stainton (forthcoming), to name but a few. Many of these studies have, directly or indirectly, claimed that patterns of Thematic choices are genre-specific (Fries, 1983, 1995a, 1995b; Berry, 1995; Francis, 1990; Gibson, 1992; Gosden, 1994; Ghadessy, 1995a and forthcoming(a)). Some have focused on one aspect of Theme, such as thematic development or the structural categorisation of thematic elements; but others have drawn the different aspects together in order to arrive at a multi-dimensional characterisation of generic differences. It should be noted that the present research belongs in this latter group.

1.5 Significance of Theme: Functional Outlook

The four analytical approaches discussed earlier deal with different functional aspects of Theme; the semantic categorisation relates to the meaning of the element itself (even in isolation); the structural categorisation relates to the function of the element in the clause; while the thematic progression relates to the elements in the text. This is similar to Halliday's (1985,1994) point about looking at functional elements from below (what kind of entity it is in itself), from the level of the clause (what its function is in the clause) and from above (the discourse semantics) (see also Pike, 1972).

Halliday (1985: 67) argues that 'Theme plays a fundamental part in the way discourse is organized'. Theme provides 'an insight into its texture [and helps us] understand how the writer made clear to us the nature of his/her underlying concerns' (p. 67). Another function a Theme plays is that it 'provides the environment of the remainder of the message, the Rheme'. To elaborate, Halliday (1967: 199) explains that 'Theme is concerned with the information structure of the clause; ... with the relation of what is being said to what has gone before in the discourse, and its internal organisation into an act of communication ...'. Supporting Halliday's views regarding the functionality of Theme, Kopple (1991: 343) asserts that Halliday's Theme-Rheme analysis '... provides a clear and consistent means by which writers and researchers can

analyse clauses into parts that play communicative roles in discourse and discuss the nature of those roles’.

The notion of thematisation belongs originally to two schools: (1) the Prague school (e.g. Danes, 1964, 1970, 1974a, 1974b; Firbas, 1964, 1966) and (2) the Hallidayan tradition (e.g. Halliday, 1967, 1968, 1970, 1976, 1985, 1994; Fries, 1983, 1994, 1995a). The approaches of the two schools will be discussed in some detail in Chapter 2 (sections 2.2 and 2.3).

1.6 Characteristics of the Present Study

What I hope to do is: (1) contribute to our understanding of Theme; (2) investigate how far functional claims about direct links between genre and linguistic choices at clause level can be substantiated, at least in the choice of Theme.

To put my intentions in a different way, the present study aims through its Theme analyses and findings to make a modest contribution to systemic theory and to genre theory, and it attempts to add a building block to fit, hopefully, somewhere in the field of discourse analysis.

1.7 The Strengths of the Present Study

A positive feature of the present study is that the language to be analysed is drawn from authentic texts representing a certain kind of genre. Another distinct point of difference from some previous research is that most analysts focus on Thematic methods of development, following Fries, 1995. This thesis, however, also investigates a relatively undiscussed method of analysis using the semantic features of Theme. This method has been followed by Gosden (1994) and is lightly touched on by both Fries (1994) and Francis (1990). Finally, this study attempts to be comprehensive in its range of analytical methods, as noted earlier. These analytical techniques will enable us to identify and classify in tourist guides most of the generic characteristics associated with Theme. That is, they will provide an integrated framework of analysis in order to determine the genre's essential thematic properties.

The linguistic analysis of texts encountered in many previous research studies has centred mainly on short texts carefully chosen or deliberately constructed to fulfil certain linguistic purposes. Criticism regarding carefully fabricated texts has been raised by other scholars elsewhere (cf. Francis, 1989; Fries, 1994; Berry, 1989). Berry (1987) is very explicit regarding this when she says: 'In many cases the texts have not been naturally occurring texts, but have been especially constructed by the analyst for the purpose of the study'. In her paper Berry (1987: 79) commented on the data she herself was using, by saying that

the ‘amount of material examined has been very small indeed’.

Another related issue concerns the bulk of the data to be analysed, as the comment by Berry above suggests. Some research studies have built their theoretical assumptions and hypotheses on a remarkably small amount of data by choosing short texts to fit their claims (Bäcklund, 1990; Francis, 1989, 1990; Berry, 1989; Plum, 1988). Berry (1987) concludes her article by saying that ‘it would be foolish to draw too firm conclusions from so small a study’(p. 84). In this thesis, it can at least be validly claimed regarding the amount of data assembled for investigation that it seems sufficient for conclusions to be drawn.

The data to be analysed in this thesis are texts of considerable length. Indeed, certain texts have been excluded mainly because they were felt to be too short. Francis (1990: 54) notes that the ‘size of the sample is a major factor in determining one’s findings’. Fries (1995: 329) also makes a similar comment saying that ‘studies based on three or four instances of a genre can be taken as suggestive at best’. Fries also points out that some researchers have based their conclusions ‘on data so restricted as to be of limited value, except as support for trends found in other studies’ (p. 339). He further goes on to assert that ‘the criteria which are used to gather and make an initial sort of the data are also critical’ (p. 329.). He advocates the collection of sufficient data and notes that ‘breadth of data’ is indispensable when one comes to the concluding stage of

interpreting one's findings.

Another perhaps positive facet pertinent to this study lies in its pedagogical implications. The study of the structure of Theme has resulted in useful applications (Fries, 1997; Berry, 1987; Francis, 1990; Gosden, 1994; Nwogu and Bloor, 1991; Ghadessy, 1995a, etc.). The findings drawn from the data collected will, it is hoped, have wider application; they are not meant to be merely suggestive. Results of analysis are normally based on studying the grammatical structures and clausal relations embedded in a given text. These structures do not occur haphazardly (see, for example, Enkvist, 1981, 1991), they reflect the strategy of the genre and its distinctive features.

In line with the above discussion, this research investigates natural stretches of texts from tourist guides, not just individually constructed sentences, paragraphs or chunks. Texts sharing the same topic but originally belonging to two completely different environments are examined with regard to the social and cultural dimensions.

1.8 Why the Tourist Guide?

It is worth mentioning that the empirical study of the tourist guide has not been attempted before, except in Berry's (1987: 67) article which, however, had a

different perspective. In her article Berry describes how students, in a School's Writing Competition, were asked to write a passage about Grantham (in England) suitable for inclusion in a guide book. Berry uses Theme as a criterion to judge the students' texts for guide books. She demonstrates that texts for guide books having no or at least very few Interactional Themes are perceived to be more successful than those making use of Interactional Themes. The child using few Interactional Themes 'has a better grasp of what is required for a guide book entry' (p. 68) and comes 'closer to writing in the specified genre' (ibid.).

Enkvist (1991) also discusses some of the strategic requirements of the genre of tourist guides. He points out that the occurrence of the structures identified in the genre are governed by clear pragmatic implications.

Tourist guides are popular writing tasks in the classroom. Students like to talk and write about their own country describing notable places and other interesting features. This reflects the view that students should be exposed to and be familiarised with the types of genres they are likely to encounter in their curriculum (Davies, 1988; Martin, 1981; Halliday and Hasan 1989; Littlefair, 1991). At a seminar at Qatar University by Michael Byram of the University of Durham held between 20th March and 24th March, 1994, the tourist guide was found to be one of the favourite ten selected topics for writing, especially by learners of English as a foreign language. This was based on the results of a

teacher's questionnaire when they were asked to choose the most important topics to be introduced to students in their teaching syllabus.

In order to understand any text, we have to look at it from two standpoints; we have to look from within the text and from outside it. Thus other significant issues pertinent to language (e.g. culture, context of situation) will be brought into the discussion regarding the genre under investigation. This will be dealt with in Chapter 2.

1.9 Why Functional Grammar ?

Systemic-functional grammar 'permits useful movements across the text, addressing the manner in which linguistic patternings are built up for the construction of the overall text in its particular 'genre', shaped as it is in response to the context of situation which gave rise to it' (Halliday 1985: iv).

Halliday (1985: xiv) further claims that 'a functional grammar is one that construes all the units of language - its clauses, phrases and so on - as organic configurations of functions. In other words, each part is interpreted as functional with respect to the whole'. For Halliday, 'grammar is the central processing unit of language, where meanings are accepted from different meta-functional inputs and spliced together to form integrated outputs, or wordings' (1985: xxxiv-xxxx).

In Halliday's theory, 'A text is a semantic unit, not a grammatical one. But meanings are realized through wording: and without a theory of wording- that is, a grammar - there is no way of making one's interpretation of the meaning of a text' (1985: xvii). For Halliday, 'without a grammar in the system, it would be impossible to mean more than one thing at once. In order to understand how language works we have to engage with the grammar' (1985: xxx).

According to Halliday, all languages are organised around three main components of meaning: (1) the **Ideational** (Experiential and Logical) (2) the **Interpersonal** or active and (3) the **Textual**. These components are called 'metafunctions' (in the terminology of the systemic functional theory) and occur simultaneously in any utterance.

Halliday's three meta-functions: **Experiential**, **Interpersonal** and **Textual** have been of central interest in text analysis. The Experiential component refers to the world we live in. The Interpersonal, on the other hand, is concerned with the relation between participants in the written text; it represents the speaker's meaning when the speakers are participants in any given context of situation and are expressing their own attitudes and judgments and seeking to influence the attitudes and behaviour of others. The Textual is the means by which the constituents comprising the text are tied up and interconnected in their context of situation and context of culture; it represents the speaker's text - forming

potential; it furnishes us with the texture. It is, in fact, a real manifestation of both the verbal environment and non-verbal environment, i.e. written or spoken (cf. Halliday, 1974, 1976; Halliday and Hasan, 1989). Although the Textual component, as represented in the Theme, will be the major concern of this study, the two other metafunctions will be drawn on as well. In summary, these three meta-functions encode the semantic system. They are the three basic pillars making up the text.

Having outlined the goals of this thesis and the theoretical and descriptive framework it uses, I now turn to a more detailed account of the concept of Theme. In the following chapter, the concept of Theme will be discussed from the perspective of the Functional Systemic model of Halliday (1985, 1994) and will be compared with other researchers' views. My main concern in the next chapter is to highlight the underlying theoretical framework of Theme as a baseline before the Theme-Rheme analysis is put into practice in chapters 4, 5, 6 and 7. The notion of Theme, its definition, its types and other relevant issues will be discussed in detail. This discussion of theoretical issues of Theme will help to formulate the principles upon which analysis of the texts in the data will be based.

Chapter 2

Theme in the English Clause: Analytical Perspectives

2.0 Introduction

This chapter is devoted to discussing the concept of Theme from the perspective of the Functional Systemic model of Halliday (1985, 1994). The main concern is to lay down the underlying theoretical framework of Theme as a baseline before the Theme-Rheme analysis is put into practice in the following chapters. A number of basic concepts relating to Theme such as its definition, realisation, and other researchers' views regarding the issue of what ought to be included within Theme will be discussed. This discussion of theoretical issues of Theme will help to formulate the principles determining the criteria upon which analysis of the texts in the data will be based.

2.1 The Development of the Notion of Theme

In developing his concept of Theme, Halliday drew heavily on the Prague school of linguists, borrowing their terminology, as he has pointed out in his Introduction to Functional Grammar (1985, 1994). Halliday's (1974: 53) criteria for identifying Theme were originally adopted from the Prague School and its co-founder V. Mathesius, to whom the notion of Theme can be traced back.

Almost all definitions of Theme in the literature have been directly or indirectly derived from Mathesius's definition, (1939; see Firbas, 1964: 268) which states that Theme is the element which the writer takes as known in a given situation and from which the writer/speaker proceeds. However, different writers on Theme have developed Mathesius' definition in different ways.

2.2 The Combining Approach

There are two major approaches to the definition of Theme: the 'combining approach' and the 'separating approach'. According to Fries (1983: 117), the 'combining approach', as represented mainly by the Prague school, combines the notion of Given-New (Given and New, Topic and Comment) and Theme-Rheme as one concept (cf. Chafe, 1976; Daneš, 1974a, 1974b; Dahl, 1974). Theme is conflated with Given and Topic, while Rheme is equated with New and Comment. The reason why some linguists hold the combining view is basically because Theme/Rheme and Given/New are typically conflated in texts, and thus in the majority of cases it is not necessary to treat them separately.

In a very recent work, Ndahiro (1998) investigates the notions of Theme, Rheme, Given and New in addition to the related notions of Topic and Subject in both the Prague School linguists' theory of Functional Sentence Perspective (FSP) and Halliday's model. His major findings are that

information saliency has nothing to do with sentence position, that topic development has little to do with Theme-Rheme division and that given and new information is scattered in various parts of the sentence (p ii).

2.3 The Separating Approach

In contrast, the 'separating approach', as the name implies, views the notions of Given and Theme as two separate variables. Advocates of the 'separating approach' include Halliday (1967, 1985, 1994), Downing (1991), and other systemicists, as well as descriptive linguists such as Quirk et al. (1985).

In his justification for separating Theme and Given (even though they typically coincide), Halliday (1967, 1985, 1994) argues that part of the clause is called 'Given' if it is recoverable or predictable on the basis of prior information embedded in the text. By contrast, new information refers to information not mentioned previously in the context and hence non-recoverable or not presupposed. This functional description is different from that given for Theme. Halliday (1967: 212) summarises the difference as follows: '... while given means 'what you were talking about' (or 'what I was talking about before'), 'theme' means 'what I am talking about' (or 'what I am talking about now')'.

The notion of Theme-Rheme and Given-New is closely connected with another issue: Topic and Comment. The following quotation from Halliday (1985: 39; 1994: 38) makes this clear.

Some grammarians have used the term Topic and Comment instead of Theme and Rheme. But the Topic Comment terminology carries rather different connotations. The label 'topic' usually refers to only one particular kind of Theme; and it tends to be used as a cover term for two concepts that are functionally distinct, one being that of Theme and the other being that of Given. For these reasons the terms Theme-Rheme are considered appropriate in the present framework (1994: 38).

Following Halliday, other linguists have argued that Theme is not topic (Fries, 1983; Downing, 1991; Huddleston 1988; Gundel, 1977). (For further discussion, see Daneš, 1964, 1970; Sgall, 1975, 1987).

2.4 Theme-Rheme Structure and Identification of Theme

The great majority of clauses includes an information message (Halliday, 1985) to be conveyed or communicated. Halliday (1994: 37) argues that the first element in the clause is 'enunciated as the theme; this then combines with the remainder so that the two parts together constitute a message'. Halliday goes on to say that 'The remainder of the message, the part in which the Theme is developed, is called in Prague school terminology the Rheme' (Halliday, 1994: 37).

Example 1 below (taken from Text 2 about Liverpool, henceforward Text L2) illustrates how the main frame of the Theme-Rheme structure is formulated. Theme is shown in bold.

Example 1

Liverpool	is an important shipping, university, and cathedral city situated on the Mersey estuary.
Theme	Rheme

This type of Theme, which Halliday points out is traditionally called the psychological subject (this point will be raised again under the three functions conflated with Theme), is what is specifically termed as Topical or Ideational Theme. This type of Theme is assumed to be an obligatory constituent in each major clause. In the above example, the Theme is the grammatical subject '*Liverpool*'. The clause predicate '*is an important shipping, university, and cathedral city situated on the Mersey estuary*' is labelled Rheme. Any clause element coming after the ideational Theme is, in Halliday's definition, bound to be within the Rheme-structure. In other words, once a topical Theme has been identified, all other remaining constituents following it are assigned Rhematic status.

2.5 Definition of Theme

Halliday defines the function of Theme in slightly different ways at different times:

Theme is the element which serves as the point of departure of the message; it is that with which the clause is concerned (Halliday, 1994: 37).

Theme is the 'point of departure of the message' or the 'peg on which the message is hung'... (Halliday, 1970: 161).

The theme is what is being talked about, the point of departure for the clause as a message ... (Halliday, 1967: 212).

The term *point of departure* implies that Theme 'organizes the clause as a message' (Halliday, 1994: 38). That is, 'Theme is the starting point for the message; it is what the clause is going to be about. So part of the meaning of any clause lies in which element is chosen as its Theme' (1994: 38). Thus Theme activates the message and tells the reader/hearer what the message is going to be about. It does not unfold the message, but it alerts the reader to the aboutness of the message.

Most people working in the Hallidayan tradition accept his definition, at least in terms of 'the point of departure', though some disagree with the 'what is being talked about' part (which brings it too close to 'topic'). There is also some disagreement about what the two parts of the definition actually mean:

they are both very general. These issues will be discussed below.

2.6 Two Main Types of Theme: Unmarked vs. Marked

This section sets out to deal in more detail with Halliday's approach to the identification of Theme, and then discusses other writers who take a different approach to this issue and who argue for the inclusion of different elements in Theme. The issue of which elements should be included within Theme has been a controversial one as we shall see in discussion below.

In Halliday's terminology, a grammatical Subject in Theme position is called the Unmarked Topical (Ideational/Experiential) Theme of a declarative clause, illustrated in Example 2 below (taken from Text 4 about Doha, henceforward Text D4). (Theme here and subsequently is indicated in bold type).

Example 2

The State of Qatar	is situated half-way along the western coast of the Arabian Gulf.
Subject : Nominal Group Theme: topical Unmarked	Rheme

This is the most common type of Theme. Unmarked Theme can be realised by the following grammatical constituents in a clause:

1. personal pronouns (*I, we, you, he, she, they*);
2. impersonal pronouns '*it*' and '*there*';
3. nominal groups with proper or common nouns (*Liverpool, Doha, the museum, etc.*) as exemplified in Examples 3, 4, 5 respectively
(taken from Text L1).

Example 3

You	can use the Mersey ferry to reach Wallasey and Birkenhead on the other side,
Subject: personal pronoun Theme: topical Unmarked	Rheme

Example 4

There	are shops and eating places round the dock;
Subject: impersonal pronoun Theme: topical Unmarked	Rheme

Example 5

The Maritime Museum	includes a reconstruction of an emigrants' ship, ship models and real boats, among other things.
Subject: Nominal Group Theme: topical Unmarked	Rheme

In sentences like Example 4 Halliday identifies '*There*' only as the Theme. The wisdom of this will be discussed when coming to the actual analysis of texts at a later stage in the present study (cf. Chapter 4, section 4.4).

2.6.1 The relation between Unmarked Theme and the Mood System

In order to explain the concept of **Unmarked Theme** fully, however, Halliday points out that it is necessary to relate Theme to the Mood system. Unmarked Theme conflates with the first constituents of the Mood structure: (i) **declarative** (Subject as Theme); (ii) **interrogative** (Theme coincides with Wh-word; in **Yes-No interrogatives**, Theme includes the auxiliary and the subject); (iii) **imperative** (Theme coincides with the verb; or with *let's*) as shown in examples 6, 7, 8, 9, and 10 respectively. Theme is indicated in bold type.

Example 6 (declarative)

Qatar's Capital	is built on four concentric ring roads which follow the curve of a perfect semicircular bay stretching northwest and southeast.
Subject: Nominal Group Theme: topical Unmarked	Rheme

Example 7 (Wh-Question)

Where	does Dana live?
Wh-element Theme: topical Unmarked	Rheme

Example 8 (Yes-No Question)

Didn't rock	pave the way for the Beatles on their path to fame?
Subject with finite Theme: topical Unmarked	Rheme

Example 9 (Imperative)

Fly	into Doha by night
Imperative Theme: topical Unmarked	

Example 10 (Imperative: 1st person plural)

Let's	write our homework.
Imperative Theme: topical Unmarked:	Rheme

2.6.2 Marked Theme and Circumstantial Adjuncts

Any deviation from the types of Theme illustrated above is viewed by Halliday as Marked Topical (Ideational) Theme. Marked Theme indicates the speaker's or writer's choice as Theme of something else other than the grammatical subject. Marked Theme includes three types of elements: (1) Adverbial Groups, (2) Prepositional Phrases, and (3) Complements. The adverbial and prepositional elements may express circumstances of *time, place, cause, matter, accompaniment, beneficiary, agent*, etc. The other type of marked Theme occurring in a clause is that of the Complement. Complements are nominal groups which are not functioning as Subject; 'something that could have been a subject but is not' (Halliday, 1985: 45). Examples of Circumstantial Adjuncts and of Complements as Theme are given in bold below.

Example 11

On the 3rd of September 1971	H.H. Sheik Khalifa Bin Hamad Al-Thani, the Emir, declared the independence of Qatar
Adjunct: Prepositional Phrase Theme: topical Marked	Rheme

Example 12

Later	iron nails were used instead of ropes.
Adjunct: Adverbial Group Theme: topical Marked	Rheme

Example 13

Monumental and magnificent,	they stand in testimony to the enterprise and prosperity of Liverpool in the early years of this century.
Subject Complement Theme: topical Marked Theme	Rheme
Theme	Rheme

2.7 Tripartite Aspect of Theme: Sub-types of Themes

In addition to the Topical or Ideational Theme, there are two other kinds of elements which may appear in Theme in addition to the (obligatory) topical Theme. These are **Textual** or **Interpersonal**, and primarily consist of two types of Adjuncts: **Modal Adjuncts** and **Conjunctive Adjuncts**. The sections below will cast more light on the characteristics of these adjuncts and their function in the clause.

2.7.1 Textual elements in Theme

Textual and Interpersonal elements in a clause do not play a part in the ideational (experiential) meaning of the clause. They are frequently clause initial. Halliday (1994: 52) comments that 'because the thematic status of these

elements is built in, ... they may not exhaust the thematic potential of the clause. Where they do not, this means that the next element in the clause is also part of the Theme'. According to Halliday, any clause should have an experiential element coded as Topical Theme. In other words, a Topical Theme (or the experiential thematic element) will consist of a Subject, Complement, or Adjunct, as noted above. However, 'conjunctive and modal elements are outside of the experiential structure of the clause; they have no status as participant, circumstance or process' (1994: 53). Elements which come before the topical Theme include conjunctions, and conjunctive and modal adjuncts. The interpersonal elements will be discussed in section 2.7.2 below.

Textual elements in Theme are realised by (a) Co-ordinating Conjunctions (e.g. *and, but, yet, or, either, so, nor*) and (b) Conjunctive Adjuncts (e.g. *briefly, to sum up, in conclusion, actually, nevertheless, next, finally*). Textual elements are called by Halliday (1985: 49; 1994: 48). 'discourse adjuncts'. The discourse function of the Conjunctive Adjuncts is to link the sentences in a text logically to the preceding text. If they occur at the beginning of a clause, they are given thematic status, but they can occur at other places (final and medial) in the clause (see Martin and Rothery, 1980; Gregory and Carroll, 1978; Gregory, 1988; Halliday, 1985: Chapter 3, Downing and Locke, 1992).

Conjunctions (co-ordinators, subordinators and relatives), according to Halliday (1985: 51), are 'inherently thematic' because initial position is obligatory for them. Thus, if present, they are always part of Theme. That is why Fries (1993) calls them 'weakly thematic'. For sentence conjunctions, initial position is not obligatory (e.g. *however*). Of the conjunctions, only the co-ordinators are going to be considered in the analysis of the texts in this study. The reason is that our thematic analysis will be based on the T-units, or the independent clauses of the texts (Hunt, 1965).

Conjunctive Adjuncts function as cohesive devices and help in establishing essential textual features in a given text, thus making a direct contribution to the perception of coherence of a text (Halliday and Hasan, 1976; Quirk et al, 1972, 1985; Martin, 1983; Winter, 1974; Berry, 1975, 1977). It is natural that coherence should express itself in Theme, that there should be correlation between thematic progression and coherence in a text (Hasan, 1984a, 1984b; Halliday and Hasan, 1989). Fries (1995a: 320) also points out that 'Thematic progression may be investigated by exploring the cohesive ties which occur within the various Themes within a text' The issue of thematic progression will be discussed in detail in Chapter 7.

All texts differ in their principles of organisation and choice of Theme. However, Theme remains 'a system of the clause; and it is realised by the sequence in which the elements of the clause are ordered ...' (Halliday, 1985:

287).

Example 14b (taken from L1) below has a textual Theme indicated in bold type. The coordinator ‘and’ is a textual Theme realised by a Coordinating Conjunction, while ‘in contrast’ (in Example 15 from the same text) is a textual Theme realised by a Conjunctive Adjunct.

E14a

The city	prospered as a transatlantic port at the mouth of the River Mersey from the 16th century onwards,
Subject: NomGroup Theme: topical Unmarked	Rheme

Example 14b

and	it	has some impressive 19th and 20th century architecture, including two cathedrals
Conjunction:coordinator textual	Subject: Noun Group topical: pronoun Unmarked	Rheme
Theme		

Example 15

In contrast	the Metropolitan cathedral	has a very modern look
Adjunct: conjunction textual	Subject: Nominal Group topical Unmarked	Rheme
Theme		

2.7.2 The interpersonal elements in Theme

Broadly speaking, Halliday (1994: 49-50) defines **Modal Adjuncts** as ‘those which express the speaker’s ‘judgment regarding the relevance of the clause’ and depict the writer’s attitude to what he or she is saying in any given message.

Modal Adjuncts are of two types: (i) Mood Adjuncts (e.g. *certainly, surely, probably, no doubt*, etc.) which are used to refer to ‘probability, usuality, obligation, inclination or time’ (Halliday, 1985, 1994: 83), (ii) Comment Adjuncts (e.g. *really, luckily, frankly, provisionally, by chance, amazingly*) which are used to reflect the writer’s comment or assessment regarding the clause as a whole. The difference between Mood Adjuncts and Comment Adjuncts is that the latter are ‘less closely tied to the grammar of mood; they express the speaker’s attitude to the proposition as a whole’ (p. 83). Modal Adjuncts and Comment Adjuncts are not the only type of interpersonal element appearing in Theme, but the absence of the other types in our data makes it unnecessary to elaborate on these.

An instance of interpersonal element in Theme is exemplified in Example 16 (taken from Text L9).

Example 16

Fortunately,	the buildings	have survived virtually intact.
Adjunct: Modal interpersonal	Subject: Nominal Group topical Unmarked	Rheme
Theme		

2.8 Other Theme Types

In addition to these two main categories of Theme, there are other Theme types which will be encountered in the texts of this present study. These Theme types include ‘**Ellipted Theme**’ (Example 17b, taken from Text L1); ‘**Predicated Theme**’ (Example 18b, taken from Text L3) and ‘**Clausal Theme**’ (Example 19). Theme is shown in bold. These Theme types will each be discussed in turn.

Example 17a

The Birds	are mythical creatures,
Subject: Nominal Group Theme: topical Unmarked	Rheme

Example 17b

and	ϕ	are said to have given Liverpool its name.
Conjunction: coordinator Theme: textual	Subject Theme: topical (ellipted) Unmarked	Rheme
Theme		

Example 18a

The coming of the railways	altered Liverpool entirely,
Subject: Nominal Group Theme: topical Unmarked	Rheme

Example 18b

and	it was from this port	that the first ocean steamship line operated across the Atlantic in 1840.
Conjunction: coordinator Textual	Predicated clause Theme: topical Marked	Rheme
Theme		

Example 19

If you are lucky,	you could get your name down for a luxury flat in the development-some with a superb river view.
If-clause: β Theme: topical Marked	Rheme

As can be seen from the examples above, Ellipted Theme (Example 17b) is a type of Theme which is typically carried over from the Subject of the preceding paratactic clause. In the majority of cases, as in Examples 17a-b, both the expressed and the ellipted Subjects function as unmarked Themes in their respective clauses.

Predicated Themes (Example 18b) or 'cleft sentences', as they are traditionally called, are formed by '*it+be*'. This structure functions to realise the thematic organisation of the clause and to signal a special emphasis on a particular constituent of the clause. Although the occurrence of this pattern is infrequent, writers use it to express a notion of contrast (cf. Halliday, 1985: 60). In

Example 18b, the intended meaning to be conveyed is that ‘it was from this port and not anywhere else’. It is worth noting here that the existence of this possibility is, in fact, one of the justifications for Halliday’s decision to separate Theme and Given (see section 2.3).

Equative Theme, which is often called ‘pseudo cleft’ (Halliday, 1985: 43), is a type of structure similar to Predicated Theme in that it consists of more than one element forming a single constituent in clause structure. Halliday (1985: 41) explains that ‘In a thematic equative, all the elements are organised into two constituents, these two are then linked by a relationship of identity, a kind of ‘equals sign’; expressed by some form of the verb *be*’. This is exemplified in Example 19. Halliday (1994) also points out that the two sides of the equation can be reversed, with the nominal ‘What’ clause appearing in Rheme. This is the marked version of the thematic equative. In regard to its meaning, Halliday points out that:

‘The thematic equative actually realizes two distinct semantic features, which happen to correspond to the two senses of the word *identity*. On the one hand, it identifies (specifies) what the Theme is; on the other hand, it identifies it (equates it) with the Rheme’ (1985: 43).

Halliday (1994: 50) discusses Theme in clause complexes. He points out that the modifying clause (dependent) characteristically follows the head (dominant), but that the ‘reverse order is also possible, with modifying clause

preceding; and where that order is used, the motive is thematic'. In Example 19 above, the whole modifying clause *if you are lucky* is a clausal Theme. This dependent clause can in turn be further analysed since 'there will still be a thematic structure in each of the two constituent clauses' (p.56) as seen in Example 20 below. However, the sentences will not be analysed to this level of delicacy in the present study, for reasons to be discussed below.

Example 20

If	you	are lucky	you	could get	your name down for a luxury flat in the development-some with a superb river view.
Theme 1			Rheme 1		
textual	topical		topical		
Theme 2		Rheme 2	Theme 3	Rheme 3	

The above discussion of different types of Theme has the implication that any sentence can be potentially reordered in different ways and hence it can reflect different thematic choices on the part of the writer. One crucial point is that the writer/speaker can choose to use unmarked Theme or to move another element into Theme position. If a non-subject constituent is thematised, this will have certain effects on the ordering or reordering of the other elements comprising the clause. These choices will depend on the context, from the most detailed level (i.e. what is in the preceding and following clauses) to the most general (what genre is being produced). In this thesis, we will be particularly looking at the apparent effect of the genre of travel guides on thematic choices.

2.9 Aspects of Theme in Clause: An Overview

If two elements (Textual and Interpersonal) occur in a clause, they typically have a certain sequential order: **Textual** ^ **Interpersonal** ^ **Topical** (^ = followed by). In other words, a clause must have a topical Theme (the other Themes are optional) and if they occur, the **Textual** will normally precede the **Interpersonal** but not vice versa. In sum, then, Theme can, according to Halliday, have the following thematic components:

- a. Topical (obligatory)
- b. Textual + Topical
- c. Interpersonal + Topical
- d. Textual + Interpersonal + Topical

Themes which include textual and/or interpersonal elements are known as multiple Themes. Examples 21a and 21b (taken from Text D4) show a simple and a multiple Theme respectively.

Example 21a (Simple-Topical-Unmarked)

The lagoon	houses a new open tank, which will enable visitor to look at big fish (i.e. sharks and sting rays) through a tower area and a walkway built in the lagoon.
Subject: Nominal Group Theme: topical Unmarked	Rheme

21b (Multiple Marked Theme)

Also	in the lagoon,	you can see a traditional dhow of the type used for pearl-diving and trade.
Conjunction: coordinator Textual	Adjunct: Prepositional Phrase Marked: topical	Rheme
Theme		

Example 21a is coded: *Simple-Topical-Unmarked Theme*, whereas Example 21b is coded: *Multiple (textual ^ topical)-Marked Theme*.

2.10 Some Controversial Issues Related to Theme

Not all linguists agree with Halliday. The questions raised by some researchers are: Why does Halliday choose the elements he does? Which elements might be included within thematic structure of the clause? This issue will be discussed in the subsequent section.

2.10.1 Elements to be included in Theme

For Halliday, Theme extends only up to the first topical Theme. The position I have adopted in my analysis, following Halliday's model, is that all independent clauses which are paratactically related by a co-ordinator, e.g. *and*, *but*, *yet*, *so*, *nor*, *neither*, etc. have been analysed, and the initial clause level constituent is treated as Theme, as shown in Example 22 (abc) and Example 23 (ab) below.

Example 22a

At the time of the first Stuarts	the population was only 1000,
Adjunct: Adverb Group Theme: topical Marked	Rheme

Example 22b (paratactic clause joined by a co-ordinator)

but	by the early 18th century	the town had a thriving trade mainly connected with the West Indies,
Conjunction: coordinator Theme: textual	Adjunct: Adverb Group Theme: topical Marked	Rheme
Theme		

Example 22c (paratactic clause with ellipted Theme)

and	ϕ	was also concerned with the slave trade.
Conjunction: coordinator Theme: textual	Subject: Nominal Group Theme: topical (ellipted) Unmarked	Rheme
Theme		

Example 23a

The coming of the railways	altered Liverpool entirely,
Subject: Nominal Group Theme: topical Marked	Rheme

Example 23b (paratactic clause with predicated Theme)

and	it was from this port	that the first ocean steamship line operated across the Atlantic in 1840.
Conjunction: coordinator Theme: textual	Predicated Clause Theme: topical Marked	Rheme
Theme		

One corollary of this approach is that when a dependent clause comes in initial position it is taken as the Theme for the whole T-unit, as exemplified in Example 24 below (taken from Text L1).

Example 24 (clause complex beginning with a dependent clause as Theme)

Although the style is Classical Greek,	Scott's design is essentially original, the dominant feature being the largest central tower.
Dependent Clause β Theme: topical Marked	Rheme

Some linguists have, however, argued that the Grammatical Subject is an indispensable element in Theme (Davies, 1988, 1991; Gosden, 1994). To back up their viewpoint, Davies and Gosden argue that all Themes should include an unmarked element. Davies makes a distinction between Subject which she terms '*topic*' and the Circumstantial Adjuncts and/or Modal or Conjunctive Adjuncts and Conjunctions which precede the grammatical subject which she calls Contextual Frames (CF). Davies thus postulates two potential elements for Theme: (i) Contextual Frame, realised in marked Themes and in Textual and Interpersonal Themes and (ii) Topic, realised in the grammatical Subject. This distinction is illustrated in Example 25 (1992: 6) below. Davies's approach has also been adopted by Gosden (1994) in his analysis of scientific research articles.

Example 25

In the late 18th century	Thani Bin-Mohammad	left the northwest town of Zubara
Contextual Frame (Marked Theme)	Topic Subject (Unmarked Theme)	
Theme		Rheme

Davies (1994b: 12) describes the non-subject thematic elements as 'resources which are available not only for specifying the 'where', the 'when' and the 'how' of the message, but also for signalling changes of topical focus'.

According to Berry (1989, 1995), the Theme of a clause should not only include an obligatory unmarked element (subject) but should also extend up to and include everything before the lexical verb (i.e. Subject + Finite + any Mood Adjuncts). She justifies this position by saying:

I have erred on the side of generosity, as it were, and included in the Theme everything that anyone working in the Hallidayan tradition has ever to my knowledge advocated including. This means that I have treated as Theme everything that precedes the verb of the main clauses. Where a subordinate clause precedes the main clause, this too has been included (p.64).

In one of her most recent articles, Berry (1996) has gone beyond even this position and has tentatively proposed including all parts of a main clause up to and including the lexical verb, which she has termed the 'lexical verb hypothesis' (p. 21). Berry's line of reasoning is to look for the writer's underlying concerns: that is, which meanings have been prioritised. She argues that extending the range of the Theme up to the lexical verb might reveal or unfold the prioritized meanings to be communicated. Berry depends on a group of informants to check out how the speaker/writer's underlying concerns are perceived. In her analysis of three different types of publications issued by the

University of Nottingham, her major concern is to work out 'some way of relating the structure of the texts to the interpersonal and textual meaning choices they are assumed to be representing' (p. 9).

Gibson (1992) combines both Berry's 1989 position (everything up to, but not including, the main verb) and Halliday's method (everything up to and including the topical Theme). He justifies his position by saying: 'This double analysis helps to ensure that everything which might be considered part of 'what the message is about' is included within the theme' (p. 278).

The advantage of Berry's (1989, 1995) definition is that it enables one to plot Theme progression in a text more effectively. However, it has the effect of blurring potential generic differences. Halliday (1967: 211-23) has drawn our attention to the importance of the first position of elements in clause or sentence. These fronted elements carry information which can distinguish one genre from another (Fries, 1983). Since this thesis is concerned with the implications of Theme for the description of genre, the loss of information that would result from adoption of Berry's or Davies's definition would outweigh the benefits that would come from the improved account of thematic progression that these linguists offer. If, for example, one genre avoids circumstantial adjuncts as Theme and another favours them, this will be easier to see if the Hallidayan definition of Theme is adopted. Consequently, the Hallidayan model will be adopted throughout this study. Some other reasons

for doing this will appear when the final results of my analyses of the tourist guide are presented. However, there is no denying that Berry's '*lexical verb hypothesis*' will have an indirect bearing on the current study, especially when I come to analysing and sorting out Themes according to their topical or semantic entities (see Chapter 5). The lexical verb (main verb) and its tense (past, present, future) will play an important role in classifying Themes into certain domains and categories. This will be discussed in greater detail in subsequent chapters.

2.10.2 Non-Defining Relative Clauses and Appositives as part of Theme

Some linguists, including Halliday, would not treat the 'wh-clause' as part of the nominal group. It should be noted that in my analysis of the data I will vary from Halliday in including as Theme 'non-defining relative clauses' and 'appositives'. This is illustrated in Example 26 (taken from Text L3) where the non-defining relative clause *who was Prime Minister four times in the reign of Queen Victoria* is treated as part of the nominal group or Theme.

Example 26

William Ewart Gladstone (1809-98), who was Prime Minister four times in the reign of Queen Victoria,	was born at No. 62.
Theme: topical Subject: Nominal Group Unmarked	Rheme

2.11 Selecting the Type of Clauses to be Analysed in Theme

Writers like Berry (1989: 71; 1995: 64); Brown and Yule (1983); Martin (1986a); Fries (1983); Fries and Francis (1992) and Brandt (1986) support the notion of analysing Theme in independent clauses following Halliday's (1985: 62) view: 'In this process [Theme-Rheme analysis], the main contribution comes from the thematic structure of independent clauses.' Although Halliday discusses embedded clauses and shows how they can be analysed, he ignores them in analysing text, maintaining that their thematic contribution to discourse is minimal.

Different approaches to selecting the type of clauses to be analysed have been used by different analysts. For instance, in his thesis Gibson (1992), who uses 17 abstracts for his thematic interpretation, analyses every clause-independent (paratactic), dependent (hypotactic), or embedded clause because in his data most of his abstracts contain a very limited number of sentences. For example, Abstract Set: Tanzania (p. 290) contains five texts (A, B, C, D, E). They contain respectively 12, 6, 7, 22, 13 main clauses. He is obliged (as he admits) to analyse Theme in every single clause because he has such short texts. If he had only looked at main-clause Themes, he would have had so few Themes that his analysis would not have shown anything valid. Another main reason for analysing minor and major clauses, as he argues, is that 'no potentially interesting information is lost' (ibid. 269).

As noted above, though, the dominant approach has been to analyse only independent clauses. This approach is used by Fries whose analysis is based on what is called the 'T-unit'. A T-unit 'consists of an independent clause together with all hypotactically related clauses and words which are dependent on that independent clause' (cited in Fries, forthcoming b). The notion of T-unit will be further discussed in Chapter 3.

In her analysis, Berry (1989, 1995) ignores 'imperative' and 'interrogative' clauses as being problematic. She explicitly states her preference for dealing with declarative clauses following other writers, e.g. Martin (1986b) and Brown and Yule (1983). Gosden (1994) also excludes 'imperatives' and 'interrogatives' from his analysis (p. 99). However, this present study will analyse all 'imperative' and 'interrogative' clauses contained in the corpus data, assuming that they might contribute distinct discourse functions and have generic implications.

To sum up this discussion of which elements should be included in Theme, Figure 2.1 below sets out Unmarked Theme as it has been viewed by Halliday (1985, 1994) and Berry (1989, 1995, 1996). The example has been extracted from Text L1).

Figure 2.1 A comparison between Halliday and Berry's Unmarked Theme

You	can	use	The Mersey ferry to reach Wallasy and Birkenhead on the other side,...
Halliday: Theme 'Subject in Theme': Theme	Rheme		
Berry: 'Preverb hypothesis': Theme	Rheme		
Berry: 'Lexical verb hypothesis': Theme			Rheme

It is worth mentioning with regard to Berry's '*preverb hypothesis*', that Halliday's and Berry's topical Theme can coincide if no Finite and Mood Adjuncts appear. Example 27 (taken from Text L1) illustrates this point.

Example 27

The city	prospered as a transatlantic port at the mouth of the River Mersey from the 16th century onwards,
Subject: Nominal Group Theme: topical Unmarked	Rheme

A comparison showing Halliday, Berry, Gosden and Davies' positions in terms of marked Theme is set out in Figure 2.2 below.

Figure 2.2 Four positions on Marked Theme

On Friday	I	may perhaps	come	home late
Halliday Theme	Rheme			
'Subject in Theme': Theme Gosden and Davies		Rheme		
Berry: 'Preverb hypothesis': Theme				Rheme
'Lexical verb hypothesis': Theme				Rheme

2.12 Conclusion

In this chapter we have presented the notion of Theme, its types and other relevant issues. We have also pointed out that the Hallidayan framework will be adopted throughout the thesis. We have also raised some questions to be answered with respect to Theme and its discourse function in differentiating between texts as discussed above. Themes will not only be analysed in terms of their types, but also in terms of their semantic configurations. That is, Themes in the corpus will be classified according to four semantic categories (cf. Chapter 5) which will play a significant role in highlighting and distinguishing the tourist guide from other genres. These issues will be the central focus of the thesis. In the next chapter, we shall discuss the methodology of research to be applied to the data of this present study. Then the remaining part of the thesis will be devoted to analysing and discussing the types of Themes found in the tourist guide and their generic implications.

Chapter 3

Data, Problems and Research Questions

3.0 Introduction

In the analytical scheme and methodology of this present study, the Hallidayan approach will be adopted as far as Theme structure is concerned. Halliday's model has been thus far an efficient tool in text analysis and has been adopted by many researchers, irrespective of other scholars' approaches (e.g. the Prague School). He has explicitly stated that his functional grammar is meant to be used for text analysis.

Having talked about Theme and its theoretical underpinnings in general (see Chapter 2), I must now outline the research methodology used in this thesis.

A multi-layered approach has been adopted. This approach comprises four types of analyses which can be outlined as follows.

1. The *Structural Approach* whereby initial elements in clauses are analysed and classified into types of Themes according to the structural characteristics of the element(s) appearing in Theme.

2. The *Semantic Approach* which deals with the semantic contents encoded in Themes whereby Theme can be analysed and classified into semantic categories.
3. The *Transitivity Approach* whereby the transitivity role of the elements appearing in Theme are identified (e.g. Material, Relational, Existential, Mental, Behavioural).
4. The *Thematic Progression Approach* which deals with the type of pattern or patterns of thematic development through each text.

This multi-layered approach is designed to cast light on the discrete discoursal nature of the Tourist Guide as compared with other kinds of genre.

Prior to embarking on the analysis, this chapter will discuss and present the criteria by which the texts were chosen. It will also show the types of sentences to be analysed and the type of Themes to be highlighted.

3.1 Data Collection: The Published Texts

Collecting the corpus for this thesis started in 1991. The data collected contain twenty published texts gathered from two socio-culturally different places or contexts. The first set was collected from Doha in Qatar and the other from

Liverpool in England. Each set contains ten texts.

It is perhaps important to note that I have tried to balance the Liverpool/Doha texts to make them more comparable in terms of T-units¹ and words. Choosing an equal number of texts might not be valid on its own since texts typically vary in their length.

The complete versions of the chosen texts appear in Appendices A1-A10 for Doha and D1-D10 for Liverpool at the end of the thesis in Volume 2. The Doha texts chosen were as follows.

1. *Qatar, A MEED PRACTICAL GUIDE*, John Whelan (ed.). Middle East Economic Digest Ltd., London-England (1983).
2. *Welcome to Qatar*, published by Department of Publications & External Information, Information Affairs. Ministry of Information & Culture.
3. *QATAR TOURIST GUIDE*, published by Ministry of Information, Department of Tourism and Antiquities.

¹ A T-unit is one main clause expanded at any of many different points by structures that are modifiers or complements or substitutes for words in the main clause.

4. *Destination Qatar*, published by Public Relations Department, Qatar General Petroleum Corporation (1990).
5. *This is QATAR & What's On*, published by Yousif K. Al-Darwish (1994).
6. *Doha: Portfolio*, Lorenzo Martinengo (ed.). Zug, Switzerland: Tourist Research and Planning T.R.P. LTD (1978).
7. *Qatar Today 95: Tourist & Commercial Guide*. Doha: Al-Fares Advertising Co. (1995).
8. *Al-Mourshed: A Tourist & Commercial Guide in Qatar*. Doha: Dallah Advertising Agency (1992), an article from a magazine.
9. Untitled, a text published by Gulf Air Agency (1993).
10. *The Gulf Handbook: A Guide for Business and Visitors*. Bath, England: Trade & Travel Publications Ltd. (1979) (a chapter from a book).

Some up-dating took place during the study over the following three years. Some texts were extracted from a magazine called *This is QATAR & What's On*, a 1994 issue. Other two texts, called *Welcome to Qatar*, and *Qatar Today*

95, date from 1995.

3.1.1 The nature of the texts about Doha

The Doha data which were collected were the result of the researcher's visits to the Ministry of Information and Culture, the British Council (in Qatar), Qatar University, The Department of Information Affairs, the Qatar National Museum, Al Maha Advertising and Publishing Company, Qatar News Agencies, publishing corporations, and travel agencies (Gulf Air).

Some tourist guides and books about Qatar have been published by the Ministry of Information and Department of Tourism & Antiquities. These books bear no names of authors or even dates of publication except the name of the Ministry of Information, which claims rights of authorship. These ministries usually commission subject-matter experts who then write for them. Two of these books were selected for use in this study.

It should be noted that the Doha texts were taken from a variety of publications (mostly published in the form of magazines or books). The publications represent the most reliable sources from which a tourist or visitor can get the information s/he needs. These publications are normally distributed and can be found in most bookstores, hotels and tourist centres. For example, one of the most popular publications in Doha is called *Al-Mourshed* (which

means *The Guide*). This magazine is a tourist and commercial guide in Qatar. There is also another magazine called *Marhaba* (which means *Welcome*). The magazine is owned and operated by Qatar Leisure & Tourism Development Company.

3.1.2 The nature of the texts about Liverpool

The second set of texts, about the city of Liverpool, were collected mainly from the Central Library of Liverpool, the British Council (in Qatar) and bookstores in Liverpool. One book, entitled '*Liverpool: Pool of Life*', was picked up from the Tourist Centre at Clayton Square of the city of Liverpool. All of the texts were chosen from books, not from brochures. The following are the names of publications from which the Liverpool texts have been taken.

1. ***BUDGET GUIDE BRITAIN***, Antonia Hebbert. Hampshire: Automobile Association (1991).
2. ***TOURING GUIDE TO ENGLAND***, Russell Beach (ed.) London: Automobile Association (1974).
3. ***TREASURES OF BRITAIN AND TREASURES OF IRELAND***. London: Drive Publications Limited (1968).

4. ***ILLUSTRATED GUIDE TO BRITAIN***. London: Drive Publications Ltd. (1976).
5. ***BOOK OF BRITISH TOWNS***, Philip Llewellyn and Ann Saunders. London: Drive Publications Limited (1976).
6. ***The Economist Business Travellers's Guides BRITAIN***, Brigid Avison (ed.). London: William Sons & Co. Ltd. (1987).
7. ***City of Liverpool Official Guide***, (writer/author unknown). Gloucester: British Publishing Co. Ltd.
8. ***Liverpool: POCKET GUIDE TO LIVERPOOL***. Liverpool: The City of Liverpool Public Relations Office (1969).
9. ***Liverpool: The Pool of Life***, Colin Wilkinson. Liverpool: Blue Press, Bluecoat Chambers (Collected from Clayton Square, Tourist Information Centre, no date of publication)
10. ***THE TOURING BOOK OF BRITAIN***, Barbara Littlewood (ed.). London: Book Club Associates (1984).

The same up-dating, too, was done with the Liverpool texts; two texts were taken from more recent publications: *Budget Guide Britain* and *Liverpool: The*

3.1.3 The length of the texts

The Tourist Guides under investigation are of various lengths. Some texts, as will be seen later, are fairly long in both sets. Thus, it might be useful to set out four types of categories under which the twenty texts can be classified.

1. There are some texts which form the whole publication in which they appear (Text 9 about Liverpool and Texts 3 & 4 about Doha). However, some sections (in the form of lists) at the end of the publication were deleted. These include Banks, Consulates, the Local Press in Text 3 and Hotels and Taxi Wages in Text 2 about Doha.
2. There are some texts which form one entry in a longer guide (e.g. the entry for Liverpool in a book which also included entries on Manchester, London, etc.) This is exemplified in Texts 1, 2, 3, 4, 5, 6, and 10 about Liverpool. This is also applicable to Text 10 about Doha.
3. The data have been taken from continuous texts which form a separate section/chapter of a longer book about Doha or Liverpool which also includes chapters that are irrelevant for the purpose of this thesis (Texts 7 & 8 about Liverpool and Texts , 2, 5, 6, 7, 8, and 9 about Doha).

4. There are partial texts where I have taken out sections that seem irrelevant- the cuts may be at the beginning, middle or end of the text (Text 1 about Doha).

To shed more light on this point, for example, the book entitled *Qatar: A MEED PRACTICAL GUIDE*, is the book from which Text 1 about Doha has been extracted. The full book is 176 pages long and contains information about most aspects of life in Qatar, not only about visiting Qatar but also about the economy, business, religion, etc. The term 'Guide', in this context (dealing with Qatar), concerns all visitors (short term or long term), and expatriates coming to Qatar for business or work. This book consequently contains data irrelevant to the topic of this present study. Thus, only the relevant part was chosen and analysed.

More generally, lists of information such as time-tables for trains or planes, names of hotels, restaurants, embassies, ministries (specifically in the texts about Doha), private schools (American, English, French, etc.), bookstores, supermarkets, public telephones, currency units and embassies have all been omitted. The simple justification is that these pieces of information do not constitute part of a sentence or a clause; otherwise they could have been included. Such lists usually appear at the end of text as an extra piece of information. Their exclusion is not of course to imply that such information is not important. However, if it is given in tables or columns, it is ignored for the

purposes of this study.

3.2 Statistical Characterisation of the Corpus Data

Following are some statistics outlining the amount of data to be analysed in both sets of texts (about Doha and Liverpool) as illustrated in Table 3.1.

Table 3.1 Some preliminary statistics on the data to be analysed

Information	Doha	Liverpool
Words	15,882	13,084
Pages	70	45
Paragraphs	570	319
T-units	1033 (including problematic cases)	824 (including problematic cases)

3.3 Why Liverpool and Doha?

These texts come from two very different contexts where they might be expected to display clear socio-cultural differences. Most obviously they belong predominantly to different religious backgrounds (Christianity and Islam). The significance of this can be reflected in the cultural features these two sets of texts reveal.

It is interesting to analyse any type of genre in order to identify its idiosyncratic features especially when compared with those of any other genres. However, it is even more interesting to study instances of genre, like the tourist guide, from

two culturally different contexts (Doha and Liverpool). One important reason why I chose texts from Liverpool and Doha is that they certainly describe very different cultures and may be aimed at different audiences. Therefore, I predicted that there might be differences within the genre, which it might be possible to identify through Theme analysis. To the best of my knowledge, this type of analysis has never been attempted before by any researcher.

The fact that I myself come from a different type of culture (when compared with the British culture) and know the two places well also makes it interesting to undertake this type of research.

3.4 Recurrent Problems for Theme Analysis

There are some sentences in my data which have been coded as not well-formed or grammatically incorrect. They could not be analysed for Theme because they were found to be grammatically incomplete. Following are the common problems encountered in the analysis of the corpus data. Although a suggested or tentative analysis has sometimes been attempted, I cannot claim that the proposed analysis is the most suitable or right one.

We will return to these problematic cases in Chapter 4. Two sets of results will be presented, one with the inclusion of problematic cases and the other without them. If the difference between the two sets of results is proved to be

insignificant, the problematic cases will be ignored in subsequent chapters.

Under the headings, *Points of Entry* (Example 1) and *Government Business Hours* and *Public Holidays* (Example 2) we encounter verbless or moodless structures: these are unanalysable in thematic terms. Following Halliday (1994), moodless or verbless clauses cannot not be analysed for Theme because Theme is perceived as a system at clause level and therefore can only be identified if there is a clause, containing, by definition, a Predicator. Halliday (1994: 63) does suggest that thematic analyses are possible for elliptical clauses with no Predicator, but this does not apply to the cases I am dealing with (cf. Young, 1980: 211; Downing and Locke, 1992: 12). A thematic analysis could, however, be imposed in Example 1 below. The words *By Land* sound as if they were an ellipted answer to the question: What are the points of entry?, which suggests that they would be Rheme if they were analysed and *Points of Entry* would be Theme . This structure is quite common in the tourist guide genre.

Example 1

Points of Entry

By land: through the two main border points at Abu Samra, frontier point with Saudi Arabia and Sauda-Nathil, frontier point with the United Arab Emirates.

By air: through Doha International Airport.

By sea: through the ports of Doha and Umm Said

Example 2

Government and Business Hours

6.00- 13.00 (Saturday through Thursday)

Commercial Establishments

8.00-12.00

15.00-18.00

Public Holidays

Anniversary of the accession of H.H. the Emir-22nd February.

Eid al-Fitr-Four days

Eid al-Adha-Four days

Independence Day-3rd September

New Year's Day-1st of Muharram of every Hegira year

Anniversary of the accession

A similar problematic type is exemplified in Example 3 below.

Example 3

Qatar National Museum At the eastern end of the Corniche. **Open** 0900-1200 and 1500-1800. Tuesday afternoons: ladies only. **Closed** Friday morning.

Here the head *Qatar National Museum* seems to possess thematic status, but it is followed by *At the eastern end of the Corniche* which is not a complete sentence. In other words, it does not have a main verb (finite), although there is a full stop marking the boundary of this structure. Similarly, *Open* and *Closed* begin with moodless sentences which cannot therefore be analysed. In terms of meaning, the sub-heading appears to function thematically in relation to the following (rhematic) information about location and opening times, and it would therefore be possible to treat the sub-headings as Theme. Semantically, *Open* and *Closed* function as Rheme to *Qatar National Museum*, but their separate orthographic status and bold face suggest they should be the Themes

of their own sentences.

Another problematic type which can be termed the organisational type is exemplified in Example 4a below.

Example 4a

Umm Said:	Situated on the coast, in the south-eastern side of the country;
Subject: NG Theme: topical Unmarked	Rheme

This type has to do with the title of the paragraph, heading or sub-headings.

The sub-heading clearly functions in a similar way to Theme.

One possibility is to treat all these sub-headings as a separate sub-category of Theme structures, which might be seen as characteristic of certain genres such as the one under consideration. In other words, Example 4a could be analysed as shown. In one or two cases, a similar-looking structure occurs which does have a verb (as in Example 4b).

Example 4b

Al-Shamal: Situated on the north coast, (far north of the country)	is a new town built to be a center for a number of coastal village in the area,
Theme: topical Subject: NG Unmarked	Rheme

It should be pointed out that the type of structure shown in Example 4a above occurs fairly frequently in the data, not only in the texts about Doha but also in the texts about Liverpool. Therefore, they will be included in the thematic analysis and will not be treated as problematic cases. The great majority of these instances have the same pattern: name of a place as a sub-heading, followed by a description of it - what or where it is; and almost all could be turned into full clauses by the insertion of *be* in the appropriate form. However, this reflects the writer's choice not to use a complete clause (as seen in the omission of the verb *be*), since incomplete sentences are a typical and accepted feature of the genre occurring in both sets of texts (i.e. Liverpool and Doha) and are not a characteristic feature of other genres (e.g. editorials, science, articles, narratives).

On the other hand, some of the Doha texts do also contain genuinely ill-formed and ungrammatical sentences because some may have been produced by non-native writers. The cited example below (5b) is simply an error made by the publisher or the writer (Example 5a has been added to help in understanding the problematic structure of the second clause). This clause has been analysed since the error or infelicity is positioned in the Rheme (in bold), not in the Theme.

Example 5a

Guided walks	start here every Thursday in summer,
Theme: topical Subject: NG Unmarked	Rheme

Example 5b

also	there	are <i>also</i> maritime walks on summer Saturdays.
text Adju: conj	Theme: topical Subject Unmarked	Rheme
Theme		

The above clause complex shows that the textual Theme *also* is awkward, since another instance of the word comes after the verb *are* in rhematic structure. Therefore, *also* might have been better replaced by another textual element, e.g., *and*. However, the word has been analysed as it originally occurred in the text. Such examples are infrequent.

Gibson (1992) has discussed possible grounds for excluding some structures in his Theme analysis of abstracts. He comments 'Because of the way in which certain of the abstracts were written, some of the data is resistant to straight forward grammatical interpretation' (p. 262). In other words, again quoting Gibson: 'An important distinguishing characteristic of naturally occurring data is that typically it will contain many features which cannot be satisfactorily described by a particular analytical model' (p. 220).

In conclusion, there are 40 instances of recurrent problems encountered in the Doha texts (4%) and 17 instances in the Liverpool texts (2%).

3.5 Notational Conventions Used in the Thesis

As a means of organising the representation of the Theme Analysis in each sentence cardinal numbers (1, 2, 3, etc.) have been used to denote the number of sentences contained in the text(s) as indicated by the orthography and punctuation. A number followed by a letter (e.g. 1a, 1b, 1c, etc.) indicates the number of independent clauses which are analysed for Theme within the same sentence.

Halliday's set of notational conventions has been applied throughout.

top

The above symbol indicates a **TOPICAL THEME**.

text

The above symbol denotes a **TEXTUAL THEME**.

int

The above symbol signals a **INTERPERSONAL THEME**.

ϕ

The above Greek symbol denotes an **ELLIPTICAL THEME** (mainly pronoun as Subject). Ellipsis is a special kind of structural dependence on a linguistic context and is meaningful (Young, 1980: 212).

β

This Greek Letter denotes **DEPENDENT CLAUSE** in initial position as Theme.

There are also other notational symbols used in the analysis of the corpus. These symbols are arranged alphabetically as displayed in Table 3.2 below. Other abbreviations are explained as they are presented.

Table 3.2 Table of notational symbols

Adju	Adjunct
Adv	Adverb
Circ	Circumstantial
Cl	Clause
Compl	Complement
Conj	Conjunction
Cord	coordinator
D	Doha
DP Cl	Dependent Clause
Ellip	Elliptical
Exist	Existential
Inter	Interactional
L	Liverpool
Loc	locational/location
NFT Cl	Non-finite clause
NG	Nominal Group
Int	Interactional
Pred Cl	Predicated Clause
Prep Phr	Prepositional Phrase
Pron	Pronoun
Prsn	person
Subj	Subject
Temp	Temporal
Themd Comnt	Thematised Comment

3.6 Procedures for Analysis

In the analysis that follows, Themes will be analysed in terms of their semantic content, i.e. in terms of Textual, Interpersonal and Topical Themes, as discussed in the introduction in section 3.0. I then set out to relate these semantic categories to the overall topic and purpose of the texts.

I will adopt both a qualitative and a quantitative analysis. The Qualitative analysis sets out to look at individual progression through texts. The

Quantitative analysis, on the other hand, looks at how many of each structural and functional category occur, and in what proportion and order in different texts and across the whole corpus.

In summary, quantitative analyses will be applied to both (i) the output of the Structural analysis of Themes and (ii) the output of the Functional analysis of Themes. A statistical analysis of the number of Theme types and their percentages in each text and across texts will be tabulated and discussed in each chapter. This is followed by a detailed commentary accounting for the distinctive features of each set of Themes. Then a comparison will be drawn between the two sets of texts to highlight the dominant types of Themes and their discourse function.

Quantitative measures will also be applied to Transitivity analysis within the Theme domain. That is, these measures will group and count the transitivity roles of the elements appearing in Theme (e.g. Actor, Carrier, Senser, or Sayer).

3.7 The Questions this Thesis Seeks to Answer

What we hope to find out by each kind of analysis can be summarised as follows, listed under each approach.

3.7.1 The Structural Approach

1. What are the dominant types of Themes and their discourse functions in both sets of texts (Chapter 4)?
2. What are the generic features shared by the two sets of texts, if any, although they come from two different cultural backgrounds (Chapters 4, 5, 6, 7)?
3. Do the two culturally different contexts of culture bring in any marked differences/similarities between the two sets of texts in terms of Theme types and their discourse functions (Chapters 4, 5, 6, 7)?
4. Do the two sets of texts address the same type of readers (Chapter 7)?

3.7.2 The Lexico-semantic Approach

1. What categories can be established and what types of category dominate in both sets of texts?
2. Do the semantic categories suggested for this level of analysis suit both sets of texts?

3. Are these semantic categories of Themes genre-based?

3.7.3 The Thematic Progression Approach

What are the dominant patterns of thematic progression in most of the texts and which one(s) is/are more generally adopted in both sets of texts (e.g. the linear pattern, the constant pattern or the derived pattern) ?

3.7.4 The Transitivity Approach

What are the thematic elements in transitivity dominating this type of genre?

3.7.5 Some general comments

In the most general terms, the four various types of analyses suggested above aim at finding:

- (a) Whether there are generic features characterising this type of genre and distinguishing it from others; and whether the two contexts of culture of the texts have any direct bearing on the results of the analysis.
- (b) What are the distinguishing generic features commonly shared between the two sets of texts in terms of the four proposed levels of analysis, that is, the types of Themes dominating each set of the texts

and across the whole corpus.

- (c) The discourse function of the type of Themes found in the corpus.

We now turn to the four analytical procedures which will be adopted throughout the thesis, beginning in Chapter 4 with the first analytical approach, the structural approach.

Chapter 4

Structural Analysis of Theme Types in the Tourist Guide

4.0 Introduction

Having outlined the methods to be carried out in the analysis, we now move to the first of the four kinds of Theme analysis that I intend to carry out; the analysis in terms of the structural features of the Themes. The structural categories have already been outlined in Chapter 2. The aim of this chapter, therefore, is to present and discuss the data, and to investigate whether this kind of analysis leads to an adequate characterisation of the genre. The structural analyses of the individual texts help us to draw general conclusions relating to the kinds of Themes found in the texts as a whole (and the degree of variation which is found). The starting point of this chapter is the identification of Theme types and their prevalent features in both sets of texts. A detailed outline of Theme types and their frequencies will also be given. This will be followed by a brief note on the nature of Theme types and their distinguishing features. All types of Themes contained in the texts in question will also be analysed within the same text and across all texts. Salient features of analysis of each individual text will be presented and commented upon and statistical results on the frequency of Theme types will also be provided. In order to give significance to our results, the tourist guide will be compared and contrasted with a number of

genres described in other studies to distinguish any similarities or differences between the tourist guide and the other genres.

In summary, this chapter intends to specify more exactly the types of Themes found in the data and the frequency and patterning of the different types of Themes both in individual texts and across the corpus as a whole. Then this chapter will discuss to what extent these results can be said to be characteristic of the genre.

In order to underpin the distinguishing features characterising the tourist guide, this genre will be compared with data drawn from the biography (see Appendices G1-G3 and H1-H3) and geographical text-book genres (see Appendices I1-I2 and J1-J2). The former consist of three texts talking about famous people. These texts were taken from a book entitled *Listening Contours* by Michael Rost. Text 1 is about the British seaman *James Cook*. Text 2 is about the movie director *Alfred Hitchcock*, while Text 3 is about the Jazz musician *Dizzy Gillespie*. The geography data consist of two texts: *rivers* and *volcanoes*. These texts were taken from a text-book called *English 6A Workbook* (Teacher's Guide) prepared by the Academic Curriculum Unit of the Arabian American Oil Company (ARAMCO) in Saudi Arabia. The data in both genres are almost of equal size so that results can be achieved in a more reliable manner.

4.1 Summary of Structural Categories of Theme

The structural categories of Themes have already been discussed in Chapter 2; but it is worth explicitly summarising them before reporting the results of the analysis. All the Themes which are included in the analysis have been assigned to one of the following categories according to their structural characteristics, as seen in Table 4.1.

Table 4.1 Summary of types of Theme and thematic elements

Theme Type	Topical Themes
Unmarked (single or multiple)	Grammatical Subject
	Imperatives
	Interrogatives -Wh-Questions -Yes/No questions
	Elliptical
	'There'
Marked (single or multiple)	Adverbial group (adjuncts)
	Prepositional group (adjuncts)
	Complements
	Clausal
	Thematised Comment
	Non-topical Themes
Textual Elements (multiple)	Conjunctive Adjuncts
	Conjunction Adjuncts
Interpersonal Elements (multiple)	Modal Adjuncts

4.2 Findings and General Tendencies across the Texts

The discussion of the findings will focus on the salient features of the preponderant types of Themes occurring in the corpus data and the rationale behind their occurrence, that is to say, their discourse functions.

First, a summary of the frequency data of Theme types found in both Liverpool and Doha texts is given in the two tables below. Table 4.2a presents figures and percentages of the different types of Themes and elements in Themes in both sets of texts; the problematic cases are excluded from these figures. On the other hand, Table 4.2b presents the results of the different types of Themes in both sets of texts with the inclusion of the problematic clauses. Structural analyses of Theme types are given in Appendices B1-B10 (for Doha) and Appendices E1-E10 (for Liverpool). It should be noted that there is a total of 858 Unmarked Themes (including *There*) and 135 marked Themes (including *Clausal Theme* and *Thematised Comment*) in the Doha texts. On the other hand, there is a total of 609 unmarked Themes (including *There*) and 198 Marked Themes (including *Clausal Theme* and *Thematised Comment*). The significance of including these Themes (*There*, *Clausal Theme* and *Thematised Comment*) separately is due to their repercussions for the ensuing discussion.

Table 4.2a Frequency of Theme types in Doha and Liverpool texts without the problematic clauses

Theme Type	Doha Texts		Liverpool Texts	
	No	%	No	%
Unmarked	819	73	570	59
Marked	103	9	142	14
There	39	3	39	4
Clausal	26	2	50	5
Thematised Comment	6	1	6	1
Textual	123	11	161	16
Interpersonal	12	1	14	1
Total	1128	100	982	100

Table 4.2b Frequency of Theme types in Doha and Liverpool texts with the problematic clauses

Theme Type	Doha Texts		Liverpool Texts	
	No	%	No	%
Unmarked	859	74	587	59
Marked	103	9	142	14
There	39	3	39	4
Clausal	26	2	50	5
Thematised Comment	6	1	6	1
Textual	123	10	161	16
Interpersonal	12	1	14	1
Total	1168	100	999	100

The results in the two tables above show no major differences with respect to percentages. Therefore, the results with the problematic clauses will be ignored. That is, the results in Table 4.2a will be used in the comparison with other genres. Tables 4.2a and 4.2b reveal some distinct similarities between the Doha and Liverpool texts in terms of the dominant Theme types, namely the Marked and the Unmarked Themes, irrespective of some difference between the Doha and Liverpool results in terms of percentages. The results show that there is no important difference in the incidence of *There* Themes in the two sets of data. There is some difference in the percentage of Marked, Unmarked

Themes and Textual Themes between the Doha and the Liverpool texts, but this is not what we are looking for. We are looking for similarities in terms of the dominant Theme types in both sets of texts. We can therefore say that Theme type distribution is not affected by the different cultural contexts of the Liverpool and Doha travel guides.

The next step is to present results where the Textual and Interpersonal Themes are treated separately because they are not experiential Themes. The purpose is to see whether there are any major differences between the Liverpool and the Doha texts. The results are given with both the problematic clauses and without them as shown in Tables 4.2c and 4.2d below.

Table 4.2c Frequency of Theme types in Doha and Liverpool texts without the problematic clauses and treating the Textual and the Interpersonal Themes separately

Theme Type	Doha Texts		Liverpool Texts	
	No	%	No	%
Unmarked	819	82	570	71
Marked	103	10	142	17.5
There	39	4	39	5
Clausal	26	3	50	6
Thematised Comment	6	1	6	1
Total	993	100	807	100
Textual	123	91	161	92
Interpersonal	12	9	14	8
Total	135	100	175	100
Grand Total	1128		982	

Table 4.2d Frequency of Theme types in Doha and Liverpool texts with the problematic clauses and treating the Textual and the Interpersonal Themes separately

Theme Type	Doha Texts		Liverpool Texts	
	No	%	No	%
Unmarked	859	83	587	71
Marked	103	10	142	19
There	39	3.5	39	5
Clausal	26	2.5	50	4
Thematised Comment	6	1	6	1
Total	1033	100	824	100
Textual	123	91	161	92
Interpersonal	12	9	14	8
Total	135	100	175	100

In most general terms, the figures in the two tables above show that there are no major differences between the Doha and the Liverpool texts with respect to percentages. They show almost similar results between the Doha (91% and 9%) and the Liverpool texts (92% and 8%) in the use of Textual and Interpersonal Themes and little difference in the use of 'There' (3.5% versus 5%).

Now let us compare the same results (the Liverpool and the Doha results are summed together) with those of the geography text-book and the biography genres to see whether there are any important differences among them. The summary of results of Theme types is shown in the following table.

Table 4.3 Frequency of Theme types in Biography, Geography Text-Book and Tourist Guide

Theme Type	Biography		Geography Text-Book		Tourist Guide	
	No	%	No	%	No	%
Unmarked	97	60	77	58	1389	66
Marked	17	10.5	20	16	245	12
Clausal	9	5.5	8	6	76	3.5
There			1	1	78	3.5
Thematised Comment	1	1	1	1	12	1
Textual	36	22	23	18	281	13
Interpersonal	1	1	1	1	26	1
Total	161	100	130	100	2107	100

The figures in Table 4.3 above show some similarities and differences between the tourist guide and the other two genres. With respect to the *Unmarked Theme*, the tourist guide has the highest percentage (66%), but the biographies (60%) and the geography texts (58%) show similar results. As regards *Thematised Comment* and *Interpersonal Themes*, the tourist guide, the biography and the geography text-book genres show the same results (1%). Further, the tourist guide and the biography genre show almost similar results in the use of *Marked Themes*; they are respectively 12% and 10.5%. The tourist guide has the lowest percentages of *Textual Themes* and *Clausal Themes*; but the difference is not great in either case. The raw statistics do not therefore allow us to distinguish the tourist guide from other genres. However, as we shall see in the following sections, these statistics disguise real differences.

4.3 The Preponderance of Unmarked Theme

The purpose in this section is to look closely at the most common types of Themes in both the Doha and Liverpool texts and their association with the general characteristics of this type of genre.

That Unmarked Theme is predominant across the two sets of texts (as shown in Table 4.3 above) is to be expected as the normal option. What needs to receive focal attention is: Does the dominant occurrence of this Theme tell us anything about the genre?

As Halliday (1994) points out, Theme represents the writer's choice and encodes part of the message in a given clause. Table 4.4 displays the types of Unmarked Themes encountered in the corpus. In other words, it highlights the range of possibilities covered by unmarked Theme. Text D6 has been intentionally chosen since it is a short text and, at the same time, it can serve to shed light on the nature of this type of Theme. The types of semantic message sketched in Theme will be captured by a second level of analysis in Chapter 5.

The purpose of Table 4.4 below is to highlight the range of possibilities covered by Unmarked Themes outlined in Table 4.1, e.g. 'imperative', 'There', 'elliptical'. Some Themes are single and others are multiple, i.e. occurring in conjunction with a textual or interpersonal element of Theme. As can be seen,

unmarked Themes have occurred in different syntactic forms.

Table 4.4 Unmarked Themes in Text D6

No	Unmarked Theme	No	Unmarked Theme
1a	take	6b	efforts to meet current and predicted demand
1b	you	7	The city
3	The recently opened Qatar National Museum with its traditional Islamic architecture and lagoon, which provides sanctuary for the traditional fishing dhow,	12	There
4	Modern styles of architecture	14a	plans for future expansion
5a	Doha	14b	Elliptical
5b	Elliptical	15	It

Table 4.4 displays the following kinds of Themes: a) the imperative *take*, b) the pronoun *you*, c) the existential *There*, d) the elliptical *Theme*, and e) the long *Theme* (in clause 3). There are frequent occurrences of content words referring to places (e.g. *Qatar National Museum, Doha, the city*). There are also other features pertinent to the place (e.g. *Modern styles of architecture, plans for future expansion, etc.*). Note that there are four occurrences of the unmarked Theme referring to a place (including the elliptical Theme in clause 5b).

These features will be discussed in detail under the general characteristics of Themes in following sections.

4.4 The Theme 'There'

This Theme has been discussed in Halliday, 1967: 238 and treated as unmarked Theme (Downing and Locke, 1992; Downing, 1991; Quirk et al, 1972, 1985). These linguists have described its syntactic features. For example, Quirk et. al (1985) treat Existential *There* (section 14.27, p. 958) as 'an empty theme'. They note that the existential '*there*' is used as a device for leaving the subject position (which is generally the Theme position) vacant of content; '*there*', that is, may be regarded as an empty 'slot-filler'. Clauses having *There* as Theme feature processes of existing or happening. *There* is not a participant since it has no semantic context.

Existential *There* has been used quite frequently in both sets of texts (see Table 4.2a above). However, this type of Theme is absent in the biography genre and there is only one instance in the geography text-book genre which actually refers to something abstract (*But, there is still much to be learned before volcanoes will stop being a threat to human life*). Thus the occurrence of this type of Theme in the tourist guide may suggest that it has a special association with the kind of text under investigation. It indicates the existence of different notable places in the city of Liverpool (besides its reference to events, happenings and state of affairs) and also refers to the availability of other distinct features in the places to be described. It is also a way of introducing new topics (see Prince, 1981; Breivik, 1981; Stockwell, 1977; Allan, 1971),

which is more likely to happen in texts of this kind (for further information on the use of the existential *there*, see for example, Huckin and Pesante, 1988; Lannon, 1982; Elsbree and Mulderig, 1986; Thury, 1986; Williams 1985; Hannay, 1985).

Examples of Existential *There* found in the data are shown below (taken from Text L1).

Example 1

There	are plenty of buses to get around...
Theme: topical Unmarked	Rheme

Example 2

There	are shops and eating places round the dock...
Theme: topical Unmarked	Rheme

These examples show that a range of qualifiers and adjuncts (place or time) may follow nominal groups, as in Examples 1 and 2 above which are followed by adjuncts of place (*round the dock*) or infinitive (*to get around*) with adjunct of place (around) within it.

Martin (1995: 231-235) discusses the importance of *There* in the presentation of new information in the text he has analysed. He also has observed that *There* plays a significant role in the method of development of the text and in the thematic progression (see also Matthiessen and Martin, 1991).

The function of *There*, then, is that it presents new information which is placed in the existential clause in Rheme. The discursual function of *There* is described by Downing (1990: 257) as follows:

... *There* fulfils most of the syntactic requirements for Subject, although it cannot be replaced by a pronoun, as normal Subjects can, nor does it exhibit the same concord relations as normal Subjects... In all these types of existential clauses the NG, which is the notional subject, represents New information, and for this reason is usually indefinite. An indefinite Subject in initial position will violate the hearer's expectations regarding the development of the message, especially when followed by a verb low in communicative dynamism like *be*...

Huumo (1996: 295) observes that *There* expresses a close relationship between the space and the element in the space and this Theme establishes a 'new element in the space' (see also Fauconnier, 1994). This is the main characteristic feature of the existential *There*. In the following example, *There* is used to reveal the relation between the *settlement* (as a new element and thus indefinite) and the location or space *on the north bank of the River Mersey*. Huumo (1996: 296) also points out that any newly introduced space set up in the discourse is 'typically subordinate to the macro-space' (i.e. in my data Liverpool and Doha) or other places previously introduced.

Example 3

There	was a settlement on the north bank of the River Mersey ...
Theme: topical Unmarked	Rheme

Another discourse function of *There* is to put before the potential visitor not only facts about Liverpool or Doha but also a choice. This Theme may function in a manner similar to a menu which is put before the prospective visitor. The menu represents the fact that something exists and is available, but it is left for the customer (visitor) to choose whether to see it. This is demonstrated in the following examples taken from different texts.

Example 4

and	there	are some beautiful pearls on display.
text Conjunction: Co-ordinator	Theme: topical Unmarked	Rheme
Theme		

Example 5

There	are several parks in Doha, such as Al-Muntazah Park and the Airport Garden, with lawn, shaded rest areas, fountains, restaurants, and children's playgrounds.
Theme: topical Unmarked	Rheme

Example 6

There	are green lawns, a pond, children's play area, restaurants and barbecue facilities
Theme: topical Unmarked	Rheme

Example 7

and	there	are many tournaments and competitions for all levels of ability, of which the A.T.P. Qatar Open Tennis Tournament is the most famous.
text Conjunction: Co-ordinator	Theme: topical Unmarked	Rheme
Theme		

Example 8

And	there	are everyone's favourite ferry boats taking you to the left bank of the Mersey and giving the finest views of Liverpool's Pier Head and Liver Birds.
text Conjunction Co-ordinator	Theme: topical Unmarked	Rheme
Theme		

Interestingly, there is one instance in the data in which *There* is used to give some advice or instructions on the part of the writer. Here the writer informs the visitor on how to act as shown in the following sentence (taken from Text D1).

Example 9

There	is no need to tip hotel staff because a 10 per cent service charge is added to the bill.
Theme: topical Unmarked	Rheme

As can be seen from the examples given thus far, existential *There* mostly expresses concrete containment and physical relations. However, in Example 9 above (although this instance is unique in the data), *There* expresses metaphorical containment (see Huumo, 1996).

Example 10 below is a relational clause of the circumstantial type where the *Attribute* is encoded as location and is an instance of adjunct as marked Theme. The tourist guide data in the present study indicate that 'when the Carrier is

indefinite ... and specific and represents New information they are most frequently reversed, leaving the locative complement to act as presentive device' (Downing and Locke, 1992: 258). Example 10 below can be restructured by placing *There* as follows: *in the great parlour, there is a representation of a local giant reputed to have been nearly 10 ft tall.* The example displays a shared similarity between *There* - which can be added to these reversed relational clauses of location - and Existential Clauses.

Example 10

... in the great parlour	is a representation of a local giant reputed to have been nearly 10 ft tall.
Theme: topical Process: Attribute Adjunct: Prep Phr Marked	Carrier

4.5 Theme and Mood: The Interactional Theme

The term 'Interactional Theme' was coined by Berry (1989, 1995, 1996) to describe situations where both the writer or the reader are involved. In five of the texts about Liverpool, the writers have established a dialogue between them and the reader. This is realised through certain syntactic structures pertinent to modes of interaction (see Lemke, 1992; Martin, 1995). The first mode is manifested in the use of 'Imperatives' (see section 5.14.1). For example, there are two imperative Themes *take* and *beware* in Text L1 given below.

Example 11

take	the train to Garston (about 10 minutes from Liverpool Central train station on the Northern Line), and then the airport bus (short ride).
Theme: topical Imperative Unmarked	Rheme

Example 12

but	beware	a fast-moving tide if you walk out in search of it.
Textual Conjunction: co-ordinator	topical Imperative Unmarked	Rheme
Theme		

These Themes refer to the implicitly elliptical Theme *You*.

The second way in which interaction is established is by explicitly using the pronoun *You* as illustrated in Example 13 (taken from Text L6).

Example 13

but	you	can stay in bed until 8 am.
Textual Conjunction: co-ordinator	topical Subject: pronoun Unmarked	Rheme
Theme		

A third way involves the use of Clausal Theme with the use of the pronoun *You* in the given clause (illustrated in Example 14 below). A fourth way is through the use of the Theme *We* (as exemplified in Example 15, taken from Text L7). Here the use of the Theme *We* refers to both the writer and the reader showing not only a congruent but also an established intimate relationship between the

reader and the writer. A fifth mode is through the use of direct reference to the reader using a third person construction e.g. *visitors* (as in Example 16 taken from D1).

Example 14

However many times you make the short trip,	there is always a sense of adventure and expectancy.
Theme: topical β Dependent Clause Marked	Rheme

Example 15

and once again	we	start in Hope Street at the Chauffeurs in No 60
Textual Conjunction: co-ordinator	topical Subject: pronoun Unmarked	Rheme
Theme		

Example 16

Holders of Qatari residence permits, or visitors who have stayed for more than one month,	require an exit permit.
Theme: topical Subject: NG Unmarked	Rheme

Table 4.5 below summarises all Interactional Themes with their various structural occurrences. It should be noted that the Interactional Themes *seventeen million* (item 105a) and *balance* (item 105b) in the table below refer to the potential ‘visitors’. The table shows how the writers in Liverpool texts interact with the reader using Interactional Themes.

Table 4.5 Distribution of Interactional Themes in Liverpool texts

Text	Clause	Theme	Type	Text	Clause	Theme	Type
1	1a		Clausal	7	25	visitors	Subject
	3a	even locals	Subject		60	you	Subject
	5		Adverbial		65		Clausal
	16c	you	Subject		68a	check	Imperative
	22a	you	Subject		68b	ring	Imperative
	22b	you	Elliptical		71a	you	Subject
	27b	ticket holders	Subject		78a	fans	Subject
	31	you	Subject		79a		Clausal
	37b	take	Imperative		81a		Clausal
	39b	you	Subject		83		Clausal
	45c	beware	Imperative		84		Clausal
5	29b	visitor's book	Subject	85a	keep	Imperative	
6	22a		Clausal	95		Clausal	
	26c	you	Subject	97a	return	Imperative	
	31	expect	Imperative	975b	travel	Imperative	
	32	consider	Imperative	105a	seventeen million	Subject	
	42c	leave	Imperative	150b	balance	Subject	
	43		Clausal	106	visitors	Subject	
	83	fans	Subject	113		Clausal	
	7	2		Clausal	114	you	Subject
	3		Clausal	115	you	Subject	
	5	you	Subject	116a	halt	Imperative	
	8		Clausal	116b	your journey	Subject	
	12		Clausal	117	gaze	Imperative	
	13		Clausal	118		Clausal	
	16		Clausal	121b	we	Subject	
	25	visitors	Subject	122		Clausal	
	60	you	Subject	124a		Clausal	
	62		Clausal	124b	you	Subject (ellip)	
	65		Clausal	127	travel	Imperative	
	68a	check	Imperative	8	14b	we	Subject
	68b	ring	Imperative		101	visitors	Subject
	71a	you	Subject	9	3	you	Clausal
	72		Clausal				

It is interesting to compare this list with that for the Doha texts. Table 4.6 below shows how the writers use Interactional Themes with the reader in Texts 1, 2, 5, 6, 8, 10.

Table 4.6 Distribution of Interactional Themes in Doha texts

Text	Clause Number	Theme	Type
1	1a	fly	Imperative
	1b	you	Subject
	13b	you	Subject
	33		Clausal
	39		Clausal
	40	early risers	Subject
	67	holders or visitors	Subject
2	67	those (3rd prsn)	Subject
	92	many visitors	Subject
	93	children	Subject
	143	visitors	Subject
5	54a	novices	Subject
	55a	experts	Subject
	95		Clausal
6	1a	take	Imperative
	1b	you	Subject
8	55	look out	Imperative
10	126	representatives	Subject
	127a	they	Subject
	128	nationals ...	Subject
	134	businessmen	Subject
	140	visitors	Subject
	142	alcohol visitors	Subject
	144	residents	Subject
	145	company clubs	Subject
	148b	women	Subject
	150a	men	Subject

As can be seen, there is a similar level of focus on interactivity in both sets of texts. Note that the term *implicit* between brackets denotes that the pronouns referring to the visitor are implied but not directly stated. It should be pointed

out that there is no difference between this and Subject (ellip) (122b above).

It is worth mentioning that in Text D1 there is a kind of Interactional Theme where the pronoun *You* appears in the Rheme, as illustrated in Example 17 shown in bold type. The subject of *driving* is implied. This example is exclusively found in the Doha texts and suggests another variation of Interactional Theme in that, according to the definition of Berry (1996) and Fries (1995b), this explicit *You* would be Theme as well. Moreover, the Interactional Theme can appear in another type of Clausal Theme, the *V-to*, where the subject is implied but not stated, as shown in Example 18 (taken from Text D5).

Example 17

Driving along the Corniche	you can see opposite Qatar National Museum a large shelter under which craftsmen, sponsored by the Amir, continue their traditional work of building dhows.
Theme: topical β Non-finite Clause Marked	Rheme

Example 18

To enter the country	it is necessary to have a valid passport and an entry visa issued either by the Ministry of Interior in Doha or by a Qatari resident diplomatic mission abroad.
Theme: topical β Non-finite Clause Marked	Rheme

Based on their occurrence in my data, Interactional Themes account for 5.6% of the Themes (with the inclusion of the Thematised Comments, of which

there are 13 occurrences). If these results are compared with the results of the biography and the geography text-book genres, we find that the Interactional Theme is not used in these two genres. Moreover, there is only one instance of Thematised Comment occurring in each of the biography and the geography text-book genres. Given that the Interactional Theme is effectively absent in these, it is safe to conclude that the Interactional Theme could be a distinctive feature of the tourist guide genre. One reason for this may be that the writer envisages the coming to the place or even touring the place. The writer from within this perspective is guiding/directing, advising, alerting, inviting and informing the potential visitor on what he or she should or could do when arriving in the place. As Berry (1996; see also forthcoming a and forthcoming b) points out, in the Interactional Theme one can see a tone of friendliness.

The discourse function of the Imperative (as shown in the examples discussed above) in the genre of the tourist guide has been used within the context of guiding, advising, alerting visitors coming to either Liverpool or Doha. The writer here acts as an expert orienting the visitor on how and what to do when arriving or visiting the place. The Imperative indicates that the visitor is close enough to the writer to be given instructions. In this respect the writer is establishing an intimate or interpersonal relationship with the visitor through the use of this syntactic structure. This type of Theme is not identified in the biography and the geography text-book genres.

More importantly, these texts have been considered as language taking place in a natural social context which indicates that the use of 'you', 'we', 'they', 'visitors', etc. is in fact a natural occurrence because the reader is an 'agent' in his or her travels at least some of the time.

The definition of Interactional Theme from the perspective of this study and as a result of the detailed analysis gained from the corpus presented can be stated as follows:

Interactional Theme is a type of Theme which underscores the relationship between the writer and the reader, in which references to both can be manifested via various types of syntactic structures signaling degrees of friendliness and carrying special discourse functions other than merely informing.

4.6 Unmarked Themes: Long Themes with High Lexical Density

One of the features that appears to characterise the tourist guide is the length of the *Unmarked Themes*, in both the Liverpool texts and the Doha texts. This length usually correlates with high lexical density. Lexical density means that long Themes usually have more content words than grammatical words¹ (for

¹ For this purpose, the Theme, the Royal Liverpool Philharmonic Orchestra, was treated as constituting a single lexical unit since it is a proper noun. Although it contains five content words, it was not considered in my data.

further discussion on lexical density, see Halliday, 1989; Stubbs, 1986; Ure, 1971).

As an illustration, the long Themes from Text L4 are given in Table 4.7 below.

Table 4.7 Long Themes in Text L4

No	Unmarked Theme
1	The northern bank of the River Mersey
3a	Trading with the West Indies, and the slave trade
6	Two tunnels under the Mersey
7b	the best view of Liverpool's 7 miles of water-front
9	Its two main towers
12	Gladstone Dock, further north
13	Liverpool's two modern cathedrals, both on high ground overlooking the city
14	The Anglican Liverpool Cathedral, begun in 1904 by Sir Giles Gilbert Scott but still not completed
15b	its fine peal of bells
17a	The Roman Catholic Metropolitan cathedral
19b	the war and soaring costs
24	Liverpool's pets, artists, writers and entertainers
26	Goodison Park, Everton's ground
27	Anfield, Liverpool's ground
29	A semicircle of industrial towns, including Crosby, Bootle, Kirkby, St Helens and Widnes

It should be noted that Themes consisting of three lexical items and above have been considered. That is, elliptical Themes, pronouns and Themes containing only two lexical items have been ignored.

Out of the 38 Themes in this text, 15 Themes have a three-element Theme. This means that 39% percent of Themes are long. However, this percentage represents only the Unmarked Themes. If the two marked Themes in the text (items 3b and 8 which are mainly Clausal Themes) are added, the percentage

amounts to 45%.

Another set of long Themes, this time drawn from a Doha text, can be seen in Table 4.8 below. This table shows instances of long Themes with high lexical density as they appeared in Text D3. The same procedures as above have been adopted; elliptical Themes, pronouns and Themes containing only two elements have been ignored.

As shown below, some long Themes have embedded clauses which of course intensifies the lexical density in Theme.

Table 4.8 Long Themes in D3

No	Unmarked Theme
1	Recent excavations by a French archaeological mission
2	The flourishing period, from which over two hundred sites have already been located
3	Grinding stones unearthed at Al-Da'sa and Al Khor
6	The fishing village discovered at Ras Aburuk
8	Ruins of other forts and towers from later periods
9	The main function of these numerous fortified buildings
23a	Doha: the capital and centre
24	Villas of modern design and high-rise apartment blocks
25a	Al-Rayyan, the largest and most important of the capital's suburbs
26	Umm Said: (36 km from Doha) a town situated on the south east coast
28	Al-Khor: (57 km from Doha)
31	A traditional house under restoration
32	Dukhan: (84 from Doha)
35	Madinat at-Shamal: (107 km from Doha)
37	Al-Zubarah: (105 km from Doha) situated in the north
38	Umm Bab: (85 km from Doha)
40	Umm Salal Mohammed: (21 km from Doha)
42	Umm Sala Ali: (27 km from Doha)
44	Three categories of entry visas
45	1-A 72 hour visa
46	2-Visitors visas for maximum period of three months
47	3-Persons holding employment contracts to work in Qatar
49	Government and Business Hours
52	Qatar National Museum and Aquarium: Itself an old palace
49	No middle eastern city
54a	No middle eastern city
57a	The only remaining example of its type in Qatar
61	Here in the most south-westerly point of the country
62	The best time to visit
65	The oryx farms in al-Shahaniyah and al-Zubara
68	Besides the vast collection of animals,
73	Work in precious metals
74	Gold, silver and various kinds of precious stones
76a	Most of the decorations used
85	Many among Qatari women
89	The white colour favoured by Islam
96	This fine work which requires a lot of skill and patience

Tables 4.9a (without the problematic clauses) and 4.9b (with the problematic clauses) below summarise the total number of long Themes and their percentage occurrences in all the Liverpool texts.

Table 4.9a Frequency of long Unmarked Themes across Liverpool texts without the problematic clauses

Text	Total Number of Themes	Long Themes	Percentage
1	74	9	12
2	38	12	31.5
3	55	12	22
4	38	15	39
5	65	20	31
6	141	43	30
7	150	26	17
8	123	36	29
9	107	23	21
10	16	8	50
Total	807	204	25

Table 4.9b Frequency of long Unmarked Themes across Liverpool texts with the problematic clauses

Text	Total Number of Themes	Long Themes	Percentage
1	74	9	12
2	38	12	27
3	55	13	24
4	38	15	39
5	65	20	31
6	151	49	32
7	153	26	17
8	127	37	29
9	107	23	21
10	16	8	50
Total	824	212	26

As can be seen, the problematic clauses have little effect on the figures. As table 4.9a reveals, 25% of Unmarked Themes are characterised as having at

least three content words. Some of these Themes are much longer, as can be seen in Example 19 (taken from Text L3).

Example 19

William Ewart Gladstone (1809-98), who was Prime Minister four times in the reign of Queen Victoria,	was born at No. 62.
Theme: topical Subject: NG Unmarked	Rheme

The figures for the Doha texts are given in Tables 4.10a and 4.10b and again show that the inclusion of the problematic clauses or sentences does not affect the outcome. Henceforth, I will only present tables without problematic clauses.

Table 4.10a Frequency of long Unmarked Themes across Doha texts without the problematic clauses

Text	Total Number Of Themes	Long Themes	Percentage
1	112	24	21
2	154	25	16
3	98	34	35
4	66	16	24
5	131	31	7
6	20	4	18
7	94	13	14
8	92	25	27
9	62	10	16
10	164	43	26
Total	993	225	23

The Doha texts exhibit a similar tendency to that found in the Liverpool texts towards long Themes with high lexical density. Altogether, an average of 23%

of Themes in the Doha Texts are long.

Table 4.10b Frequency of long Unmarked Themes across Doha texts with the problematic clauses

Text	Total Number Of Themes	Long Themes	Percentage
1	112	24	21
2	168	31	18
3	104	37	35.5
4	66	16	24
5	131	31	7
6	20	4	20
7	96	13	13.5
8	105	27	26
9	62	10	16
10	169	44	26
Total	1033	237	23

As with the Liverpool texts, some Doha Texts contain unusually long Themes with high lexical density, as exemplified in Example 20 (taken from Text D5).

Example 20

However,	the role played by Qatar in promoting greater understanding of the Arab World in the West, coupled with the example it has set in drawing up and implementing a comprehensive yet balanced domestic development plan,	have, in recent years, enhanced the political stature and image of the young state.
text Adjunct: Conjunction	topical Subject: NG Unmarked	Rheme
Theme		

Most unmarked topical Themes in my data refer to concrete entities (places) such as Liverpool and other place-related features. This has its impact on the emergence of long Themes with high lexical density, which often provide as

much information as possible concerning the place intended to be visited. This point will be dealt with in detail in Chapter 5 when the lexico-semantic properties of Theme are discussed. The principal purpose of the tourist guide genre is that the reader should be informed concerning places of interest about which the information content is likely to be high.

24% of the Themes of the tourist guide are long Themes with high lexical density, as shown in Table 4.11 below. In contrast, the biography (11%) and the geography text-book genres (9%) show lower percentages. In the tourist guide, lexical density in Theme is higher than in the two genres. This is due to the embedded relative clauses, attributives and epithets in the long unmarked Themes. Their discourse function, as noted earlier, is obviously to shed more light on the place being described by way of elaboration (cf. Biber, 1988; Tyler, 1994: 246; Chaudron, 1988). The presence of long lexically dense Themes therefore can be considered as a distinctive feature characterising the genre of the tourist guide.

Table 4.11 Frequency of long Unmarked Themes in Biography, Geography Text-Book and Tourist Guide

Genre	Total Number of Themes	Long Themes	%
Tourist Guide	1800	439	24
Biography	123	14	11
Geography	107	10	9

4.7 The Function of Nominalisation in Theme

Most thematic choices in the corpus data are nominals (except for some elliptical and anaphoric/co-referential items). However, in some instances the writer uses 'nominalisation' in Themes, where verbs have been nominalised, as shown in italics in Examples 21 and 22 below (taken from Text D1).

Example 21

<i>Early risers</i>	can visit this area at dawn to buy fresh fish at very reasonable prices.
Theme: topical Unmarked Subject: NG	Rheme

Example 22

<i>Eating out in Qatar</i>	can range from the very elegant to the very basic.
Theme: topical Unmarked Subj: NG	Rheme

Other examples of nominalisation in Themes are given in Table 4.12 below.

Table 4.12 Nominalisation in Themes of Text D1 (in bold type)

No	Theme
12	Doha's early development
34	The shows
40	Early risers
47	Major reconstruction
60b	up-to-date information
63	All airline reservations
65	Minimum check-in time
66	snack bar facilities
67	 Holders of Qatari residence permits, or visitors who have stayed for more than one month
78	Eating out in Qatar
94	A visit to the museum

Francis (1990: 53), argues that

‘Nominalisation is a *synoptic* interpretation of reality: it freezes the processes and makes them static so that they can be talked about and evaluated. In other words, they are no longer about what is *happening*, but what is being internalised and ‘factualised’ by society as to *the status of what has already happened:...*’ (Italics are in the original).

Francis goes on to state that ‘nominalisation also allows for flexibility of information structure by increasing the range of grammatical subjects and hence the options for unmarked Theme’ (p. 54). When nominalisation is in thematic position, we are likely, according to Francis and as observed in her analysis, to come across long Themes. However, in Table 4.12 above, all the examples I have quoted from my data have short Themes except for item 67. Therefore, it is perhaps worth noting that in the tourist guide genre one may encounter fewer instances of nominalisation that include long Themes.

Finally, if the occurrences of nominalisation in the tourist guides are compared with other genres, we find that Ghadessy’s (1995a: 136) Sports commentary genre shows 43% occurrence of nominalisation as against 4% in the tourist guide. This suggests that the absence of nominalisation is one of the marked features of the tourist guides. One reason for the infrequency of nominalisation might be that the great majority of Themes revolve around inanimate and concrete entities. Perhaps the same explanation applies to the geography text-

book genre in which nominalisation was found to account for 7% of Themes, which is again a low percentage. On the other hand, the biography genre shows even a lower percentage than the geography text-book genre (5%), and does not focus on inanimate or concrete entities. These results suggest that the Sports commentary has a positive feature of having nominalisation, rather than that the tourist guide has absence of nominalisation as a defining feature.

4.8 General Notes on Marked Themes in the Tourist Guide

Results for Marked Theme as a whole are shown in Table 4.13 below.

Table 4.13 Distribution of Marked Theme in Liverpool and Doha texts

Theme	Liverpool Texts		Doha Texts	
	No	%	No	%
Marked	198	24.5	135	13.5
Grand Total	807		993	

The first use of Marked Theme occurring in this genre is the use of various types of Clausal Themes. The frequent occurrence of prominent types of Clausal Themes will be discussed below in some detail sketching their discoursal functions. Additionally, these Clausal Themes can be associated with long Themes (as in unmarked Themes) and can result in greater lexical density in the texts under investigation (see e.g. Chafe, 1982; Beaman, 1986). The types of Clausal Themes to be discussed are: a) the *If-clause*, b) the *Infinitival clause*, c) the *Gerundial clause* and d) the *Participial clause*.

4.8.1 The If-Clause and its discourse function

Firstly, the discourse function of the *If-clause*, which for example accounts for a significant proportion of Themes in Text 7 (see Table 4.13 below), is to refer to a possible world which cannot be achieved or realised at the moment of speaking, but is feasible and can be fulfilled. The writer's communicative goal in the context of the tourist guide is to predict the possible situations that a prospective visitor might be in when visiting the designated places. The presence of this type of clause constitutes one of the optional schematic structures underlying this type of text. To paraphrase Lowe (1987), although the *If-clause* refers to the possible world, it has a close link with the actual world which is now deferred. This notion has a positive effect on the potential visitor in that it motivates him/her to come and discover the possible world.

Another discursual function the *If-clause* has is that it is used as a point of departure to signify a sense of prediction. The writer predicts what the potential visitor might do when coming to either Liverpool or Doha. In other words, the writer puts before the visitor certain potential choices and alternatives. The reader is given a potential task to carry out if he/she visits that particular place.

Another discourse function of the *If-clauses* used in the tourist guides is that they help establish a closer interaction between the writer and the reader because of the frequent inclusion of the pronoun *You*. Interacting with the visitor is one of the underlying concerns of the writer(s). Haiman (1978) is

right when he points out that there is a relationship between topics and conditionals. The significance of this is that these proposed conditionals contribute to the notion of topic continuity at a discourse level. *If-clauses* account for 30% of Clausal Themes in the Liverpool texts and 14.% in the Doha Texts. They come second in frequency, after the *V-en* clauses.

Seven examples of *If-clause* will be found in Table 4.14 which summarises all the *Clausal Themes* occurring in Text L7. All but 84 illustrate the possible world or the visitor's choice.

Table 4.14 Occurrence of Clausal Themes in Text L7

No	Clausal Theme	Type of clause
2	Knowing the enthusiasm of travellers to reach their objectives as quickly as possible	gerundial
8	If you have to return the same day	conditional
12	If you prefer to travel by road	conditional
13	to find it the most romantic way as voyagers have done from the Norse invaders, the Irish immigrants or the pampered Cunard passengers of the 30s	infinitive
64	If you have a free Wednesday lunchtime	conditional
72	If you were to stand on the step of Lime Street Station any day of the week and see the young people arriving from every part of the world with their packs on their backs	conditional
81	if you want to dine by the water-side, drink wine in a real wine cellar, gaze at the sails in the marina or participate in the shopping experience of a life time	conditional
84	If you are lucky	conditional
111	If you want to burn the midnight oil, or oil wheels after a grinding day	conditional

4.8.2 The Infinitival Clause as Marked Theme

The same discourse function can be attributed to the infinitival clauses exemplified in item 13 in Table 4.13 above. Both the *If-clause* and the *infinitival clause* talk about a possible world which can be turned into a real one. The difference is that *infinitival clauses* characteristically talk about the reader's likely purposes or intentions.

The *infinitival clause* 'functions in a similar way as an *If-clause* in defining a possible world' (Lowe, 1987: 22). Downing also notes that the purpose of such a clause type in initial position is to 'represent a goal to be achieved by the agentive participant' (p. 22). Although their occurrence in the texts in question is infrequent, Example 23 (from Text D5) is a good exemplar.

Example 23

To enter the country	it is necessary to have a valid passport and an entry visa issued either by the Ministry of interior in Doha or by a Qatari resident diplomatic mission abroad.
Theme: topical β Non-finite clause Marked	Rheme

Tables 4.15 below shows the distribution of the infinitival clause as Theme in the Liverpool and the Doha texts.

Table 4. 15 Distribution of Infinitival Clauses in Liverpool and Doha texts

Clausal Theme	Liverpool Texts		Doha Texts	
	No	%	No	%
Infinitival Clause	1	3	1	7
Grand Total	36	100	14	100

Tables 4.16 and 4.17 summarise the type of different Clausal Themes occurring in both sets of texts (Liverpool and Doha).

Table 4.16 Distribution of Clausal Themes in Liverpool texts

Clausal Theme	Liverpool Texts										Total
	1	2	3	4	5	6	7	8	9	10	
If-Clause	1	-	-	-	-	2	7	-	1	-	11
V-ing Clause	1	-	1	-	-	-	1	-	2	-	5
V-en Clause	1	-	-	-	2	-	-	5	6	1	15
V-to Clause	-	-	-	-	-	-	1	-	-	-	1
Predicated Theme	-	1	1	1	1	-	-	-	-	-	4
Thematic Equative	-	-	-	-	-	-	-	-	-	-	-
Grand Total	3	1	2	1	3	2	9	5	9	1	36

Table 4.17 Distribution of Clausal Themes in Doha texts

Clausal Theme	Liverpool Texts										Total
	1	2	3	4	5	6	7	8	9	10	
If-Clause	1	-	-	-	-	-	-	1	-	-	2
V-ing Clause	4	-	-	-	-	1	-	-	-	-	5
V-en Clause	1	-	1	1	1	1	-	-	-	1	6
V-to Clause	-	-	-	1	-	-	-	-	-	-	1
Predicated Theme	-	-	-	-	-	-	-	-	-	-	-
Thematic Equative	-	-	-	-	-	-	-	-	-	-	-
Grand Total	6	-	1	2	1	2	2	1	-	1	14

When the data from both Liverpool and Doha are considered together, the *V-en Clausal* Theme dominates, followed by the *If-clause* and *V-ing* clause. The use of this kind of structure, along with other non-finite clauses such as *V-en* and

the *V-ing*, leads to the emergence of a kind of Theme which will be discussed in detail in Chapter 5 when we undertake a semantic analysis of Theme. It should be noted that 7% of the Themes in the Liverpool texts are Clausal Themes, while in the Doha Texts 3% are Clausal Themes (see Table 4.2a above). Most importantly, these Clausal Themes discussed above constitute 66% of the total Clausal Themes in the corpus; this is, of course, with the exception of *Thematised Comments*. These statistics might indicate that the discourse function of these Clausal Themes in this type of text is significant. My analysis of the data in the biography and geography text-book genres reveals that the *If-clause*, the *V-en Clausal Theme*, the *V-ing Clause*, and the *V-to Clause* are totally absent. However, Clausal Themes in the biography and geography text-book genres show similar results (7%) to each other.

4.8.3 The Gerundial (*V-ing*) as Marked 'Clausal Theme'

The tables above show that another type of clause occurring in initial position is the *gerundial* clause. This clause has a number of functions. The first 'is that of expressing economically the action or state auxiliary to the main situation and in which the main participant is directly involved' (Downing, 1991: 136). Its function is to ensure 'a participant continuity, with both the preceding and the following linguistic context' (Lowe, 1987: 19). That is, it functions similarly, in most general terms, to the *Past Participle Clausal Theme*, discussed below. An example of this retrospective or co-referential function

with the previous clause or context is given in 24a and 24b below.

Example 24a

Liverpool Cathedral	is one of the largest cathedrals in the world; a massive, red sandstone masterpiece which took nearly 75 years to complete.
Theme: topical Subject: NG Unmarked	Rheme

Example 24b

Commanding a superb site, high above the river,	the Cathedral was the first to be consecrated in England on a wholly new site since the 13th century.
Theme: topical β Non-finite Clause Marked	Rheme

The second discourse function of this type of gerundial is to indicate the means that can be used to achieve the effect described in the main clause. Again, this also suggests alternative choices and possibilities to be carried out by the potential visitor. This is shown in Examples 25 and 26.

Example 25

Knowing the enthusiasm of travellers to reach their objectives as quickly as possible,	we will deal with more orthodox modes of transport.
Theme: topical β Non-finite clause Marked	Rheme

Example 26

Driving along the Corniche	you can see opposite Qatar National Museum a large shelter under which craftsmen, sponsored by the Amir, continue their traditional work of building dhows.
Theme: topical β Non-finite clause Marked	Rheme

A third discourse function of this type of clause in this type of text (again to be seen in Example 26) is that of anticipation and prediction. That is, the writer anticipates or predicts what the visitor might do when visiting a place. This is explicitly tied in with the general purpose of a tourist guide.

4.8.4 The 'V-en' dependent clause as Marked 'Clausal Theme'

As Tables 4.15 and 4.16 above show, fronted 'V-en' dependent clauses occupy a considerable proportion of both the sets of texts about Liverpool and Doha. These structures account for 42% of Clausal Themes in the Liverpool texts and 43% in the Doha texts (clausal Themes collectively account for 5% of the total Themes in the tourist guide genre) This indicates that their occurrence has a significant discourse value in the tourist guide genre. Since other large size studies are not available for purposes of comparison, it is difficult to be certain that these constructions are a characteristic feature of the tourist guide, but the complete absence of such structures in either the biography or the geography text-book data suggests that their presence in the tourist guide may be significant. The discourse function of these clauses when they occur in initial

position is that they ‘tend to focus on some action or state which affects or conditions a main participant’ (Downing, 1991: 135).

The thematisation of past participle structures in first position presents new information and yet provides ‘participant continuity’ (Lowe, 1987: 16) or ‘topic continuity’ (Givón, 1983) from the preceding sentence to the following one. That is, the implicit subject of the past participle in thematic position is co-referential with the subject of the preceding clause (see Givón, 1992). Examples 27a and 27b below (taken from Text L3) illustrate this point.

Example 27a

Speke Hall	is a half-timbered Elizabethan manor house, south of Liverpool beside the Mersey.
Theme: topical Subject: NG Unmarked	Rheme

Example 27b

Run by the National Trust,	it’s open from April to October (closed Monday except bank holidays).
Theme: topical β None-finite Clause Marked	Rheme

The Clausal Theme in Example 27b refers to the pronoun *it* in rhematic position, which itself retrospectively refers to *Speke Hall* in Example 27a. At the same time, the new information presented in the past participle clause in Example 27b is an expansion of the previous information contained in Example.

Interestingly, the other common use of Clausal Theme, to summarise part of the preceding context, is not attested in my data (see Lowe, 1987: 16).

4.8.5 Circumstantial Adjuncts as Marked Theme

The overwhelming majority of Marked Themes appearing in my data are temporal and locational Themes (Circumstantial Adjuncts). These are therefore considered to be worth investigating as potentially shared and distinctive features of the genre of tourist guides. Figures in Tables 4.18 and 4.19 below show temporal and locational Themes as a proportion of the total number of marked Themes occurring in both in Liverpool and Doha texts.

Table 4.18 Percentage and frequency of Locational and Temporal Themes in Liverpool texts

Text	Marked Themes	Locational	%	Temporal	%	Locational and Temporal	%
1	7	2	28.5	-	-	2	28.5
2	3	-	-	1	33	1	33
3	14	5	36	5	36	10	71
4	5	1	20	3	60	4	80
5	12	5	42	5	42	10	83
6	35	14	40	8	23	22	63
7	52	8	15	18	35	26	50
8	30	11	37	10	33	21	70
9	38	10	26	17	45	27	71
10	2	-	-	1	50	1	50
Total	198	56	29	68	35	124	63

Table 4.19 Percentage and frequency of Locational and Temporal Themes in Doha texts

Text	Marked Themes	Locational	%	Temporal	%	Locational and Temporal	%
1	26	14	54	4	15	18	69
2	13	5	38	7	54	12	92
3	13	4	31	5	38	9	69
4	10	4	40	2	50	6	60
5	16	-	-	6	37.5	6	37.5
6	6	2	33	1	17	3	50
7	5	1	20	4	80	5	100
8	8	3	37.5	1	12.5	4	50
9	2	-	-	1	50	1	50
10	36	24	67	6	17	30	83
Total	135	57	42	37	28	94	70

The figures in Tables 4.18 and Table 4.19 show that most marked Themes in my data are used to encode location and time. Altogether, temporal and locational Themes comprise 63 % of the total number of marked Themes in the Liverpool texts, while in the Doha texts, locational and temporal Themes comprise 70 % of the total number of marked Themes. So, this can be claimed to be a characteristic feature of the genre of the tourist guide. In order to take a closer and more analytical look at these two types of Theme, a comparison has been made between the tourist guide, the sports commentary (Ghadessy, 1995a), the recipe and the fables (Xiao, 1991), as well as with the biography and geography text-book genres. A comparison has also been made with another, albeit small scale, study of the guidebook genre (Nie, 1991). The results of all these comparisons are shown in Table 4.20 below. Unlike Tables 4.18 and 4.19, this table shows locational and temporal Themes as a percentage

of the total number of Themes in the data. The semantic properties and categories of these Themes, as noted earlier, will be discussed in detail in Chapter 5. Their discourse function and discourse strategy associated with them will be discussed in detail in Chapters 6, 7 and 8 respectively. The dash (-) signals that the statistic is not available. The symbol (0) signals that this type of Theme is not found in the genre(s) in question.

Table 4.20 Comparison of the Spatial and Temporal Themes of the Tourist Guide with those of other genres

Type Genre	Locational Theme	Temporal Theme
Tourist Guide	6	6
Recipe procedure	0	13
Fables	0	8
Guidebook(Nie)	43	7
Sports Commentary	1	9
Biography	2	16
Geography Text-Book	0	9

As the table shows, Nie's results were that in the guidebook genre locational Themes accounted for the highest percentage (43%) although he has built his results on a very short text consisting of 14 T-units only, a matter that will be further discussed later in this chapter. Leaving this aside, my own results show that the tourist guide genre has the highest percentage of use of locational Themes. With respect to the temporal Themes, the biography genre (16%) shows the highest percentage, intuitively because concern with time is one of the characteristic features of this genre. The recipe genre shows the next highest percentage (13%), while the sports commentary genre and geography text-book come point third in frequency (9%). Ghadessy (1995a) comments

the time factor is a characteristic feature of sports commentary - because the exact time of each event is very important - while space is not because the audience is already familiar with the place. The tourist guide shows the lowest percentage (6%) of temporal Themes because place is more important than time in this type of genre. Somewhat surprisingly, the table also shows that the locational Theme is not found in the geography text-book genre data although this genre, as remarked elsewhere, talks about places (e.g. famous volcanoes and famous rivers in the world). The reason for this is perhaps that places are the topics in this genre, whereas locational Themes provide locational context for other topics.

4.8.6 The distinct characteristics of the Marked Theme

Out of the total number of marked Themes, the locational Themes constitute 34% while the temporal Themes represent 31.5%. It is interesting to note that both Liverpool and Doha texts show almost similar percentages in the use of locational Themes and temporal Themes. Locational Themes in the Liverpool data account for 28% of marked Themes and in the Doha data they account for 42%. The temporal Themes are in both set of texts (Doha 27% and Liverpool 34%). All in all, the locational and temporal marked Themes account for 63% and 70% of all marked Themes in the Liverpool and Doha texts respectively.

There are also frequent instances of *V-en* Clausal Themes. Their discourse function is to highlight actions or states which are closely associated with a main participant (Downing, 1991). Moreover, these types of Clausal Themes are adopted to present new information (Lowe, 1987). They indicate that the subject in rhematic position is co-referential with the unmarked Theme of the preceding clause.

The *V-ing* thematised clauses reflect participant continuity. They function retrospectively and connect the same participant with the preceding and the subsequent context (Lowe, 1987). Moreover, their discourse function is similar to that of the *V-en* structure, i.e. they present new information to be communicated to the reader (Downing, 1991). *Infinitival* clauses are very infrequent (only one instance found in the Liverpool data). However, their discourse function is similar to that of *If-clauses*, defining a possible world and referring to tasks which can be potentially carried out (Downing, 1991).

In both sets of tourist guides, the results show that the non-finite *V-en clause* (15 clauses) dominates. Then comes the *If-clause* (11 instances) in Liverpool texts, while, in the Doha texts, the *If-clause* and *V-ing* are both infrequent (5 items each).

4.9 Types of Textual Elements in Theme: Types of Co-ordinator

Turning now to the textual elements in Themes across the corpus data, the overwhelming majority are of the conjunction type: *Co-ordinators* and *Conjunctive Adjuncts* make up the vast majority of textual Themes. Tables 4.21 and 4.22 show the distribution of Textual Themes (co-ordinators) across both the Liverpool and the Doha texts.

Table 4.21 Distribution of co-ordinators in Liverpool texts

Text	And	%	but	%	So	%	or	%	Total
1	11	79	2	14	1	7	-	-	14
2	10	91	1	9	-	-	-	-	11
3	7	70	3	30	-	-	-	-	10
4	6	86	1	14	-	-	-	-	7
5	12	75	4	25	-	-	-	-	16
6	10	45	12	55	-	-	-	-	22
7	20	74	2	7	3	11	1	4	26
8	16	73	4	18	1	4.5	-	-	21
9	11	100	-		-	-	-	-	11
10	5	83	1	17	-	-	-	-	6
Total	108	75	30	21	5	3	1	1	144

Table 4.22 Distribution of co-ordinators in Doha texts

Text	And	%	but	%	So	%	Total
1	12	70.5	4	23.5	1	6	17
2	2	100	-	-	-	-	2
3	9	75	2	17	-	-	11
4	8	89	1	11	-	-	9
5	21	95	1	5	-	-	22
6	4	100	-	-	-	-	4
7	6	87	1	-	-	-	7
8	11	85	2	15	-	-	13
9	4	100	-	-	-	-	4
10	10	56	4	22	4	22	18
Total	87	81	15	14	5	4	107

As can be observed from the figures above, the co-ordinator *and* occupies 78% of the total co-ordinating conjunctions. The high ratio of *and* in Liverpool texts corresponds with that for *and* in the Doha Texts. However, this is not surprising; the co-ordinator *and* is the most common coordinator in most English texts. At a general level, Meyer (1996) found in his analysis of two samples of corpus taken from writing and speech that the co-ordinator *and* is far more common than *but* or *or*. Co-ordinated clauses in both genres allow for ellipsis. The ellipsed element is the subject of the clause which is co-referential with that of the preceding clause (Quirk et al. 1972: 555). According to Quirk et al., co-ordination is used to confirm the information encoded in the structure, while subordination is used to deal with presupposed information.

The writer's concern in tourist guides is not to provoke argument. Rather, the writer's sole concern is to put in front of the reader certain facts and a considerable amount of necessary information. This explains the total absence of items such as *therefore*, *thus*, *nevertheless* and *furthermore*.

It can also be observed that the occurrence of the adversative *but* seems quite high. Consider the following examples taken from Text L3.

Example 28

Liverpool	possesses one of the great Victorian Classical buildings-St George's Hall, masterpiece of the young architect, Harvey Lonsdale Elmes.
Theme: topical Subj: NG	Rheme

Example 29a

He	began work on it in 1842
Theme: topical Subj: pronoun	Rheme

Example 29b

but	ϕ	died at the age of 34 in 1847, long before the project was finished.
text Conjunction: co-ordinator	topical Subj: NG, ellip	Rheme
Theme		

When the tourist guide is compared with the biography and the geography text-book genres, as shown in the table below, we find that the tourist guide and the biography are much alike in their use of *and* and *but*, but that the geography text-book makes less use of both, apparently placing greater emphasis on logical sequence. However, numbers of coordinators are so small for the geography text-book that no safe conclusions about the distribution can be made.

Table 4.23 Distribution of co-ordinators in the Tourist Guide, Biography and Geography Text-Book

Genre	And	%	but	%	So	%	or	%	Total
Tourist Guide	195	78	45	18	10	4	1	0.3	251
Biography	13	72	4	22	1	6	-	-	18
Geography	3	50	1	17	2	33	-	-	6

4.10 Types of Textual Element in Theme: types of Conjunctive Adjunct

Having discussed the types of co-ordinator in the Liverpool and the Doha Texts, we now turn to the types of conjunctive adjunct in the two sets of texts. Tables 4.24 and 4.25 below show the distribution of the conjunctive adjuncts in the two sets of texts.

Table 4.24 Distribution of conjunctive adjuncts in Liverpool texts

Text	also	Then	in contrast	however	otherwise	together	so much so that	next	Total
1	2	-	1	-	-	-	-	-	3
2	-	-	-	1	-	-	-	-	1
3	-	-	-	-	-	-	-	-	-
4	-	-	-	-	-	-	-	-	-
5	2	-	-	-	-	-	-	-	2
6	-	-	-	-	1	-	-	-	1
7	3	1	-	-	-	-	1	1	6
8	-	1	-	-	-	-	-	-	1
9	-	-	1	-	-	1	-	-	3
10	-	-	-	-	-	-	-	-	-
Total	7	2	2	1	1	1	1	1	17

Table 4.25 Distribution of conjunctive adjuncts in Doha texts

Text	also	Then	however	in addition	otherwise	on the other hand	in most cases	further	ever since	initially	Total
1	-	-	-	1	-	-	-	-	-	-	1
2	-	-	1	-	-	1	1	-	-	1	4
3	-	1	-	-	-	-	-	-	-	-	1
4	2	-	-	-	-	-	-	-	-	-	2
5	2	-	2	-	-	-	-	-	-	-	4
6	-	-	-	-	-	-	-	-	-	-	-
7	-	-	-	-	-	-	-	1	1	-	2
8	-	-	-	-	-	-	-	-	-	-	-
9	-	-	1	-	-	-	-	-	-	-	1
10	-	-	-	-	1	-	-	-	-	-	1
Total	4	1	4	1	1	1	1	1	1	-	16

The figures in the tables above show that the two sets of texts have the same number of conjunctive adjuncts (16 instances each) in the corpus data (2% each set of texts) though the choice and distribution of the adjuncts differ. In the Doha Texts the conjunctive adjuncts *also* and *however* are the most commonly used (4 instances each). In the Liverpool texts, on the other hand, only the conjunctive adjunct *also* dominates (7 instances).

4.11 Comparison of the Conjunctive Adjuncts of the Tourist Guide with the Biography and the Geography Text-Book Genres

The frequency of these adjuncts in the tourist guide are compared with that for the conjunctive adjuncts in the biography and the geography text-book genres, as shown in the table below.

Table 4.26 Distribution of conjunctive adjuncts in the three texts of the Biography genre

Adjunct	James Cook	Alfred Hitchcock	Dizzy Gillespie	Total
however	1	-	-	1
then	3	-	-	3
finally	1	-	-	1
eventually	2	-	1	3
soon	1	-	-	1
once again	1	-	-	1
in fact	-	1	2	3
actually	-	-	1	1
of course	-	2	-	2
later	-	2	-	2
Total	9	5	4	18

The figures in Table 4.26 show that the biography genre uses different types of conjunctive adjunct from the tourist guide. The three most common adjuncts are *eventually*, *then* and *in fact* (3 instances each). The two adjuncts *later* and *of course* (2 instances each) come next in frequency.

Table 4.27 below shows that the geography text-book genre uses a narrower range of conjunctive adjuncts than the tourist guide, though the two adjuncts *however* and *also* again dominate as they do in the Doha data (6 occurrences each). This can be perhaps explained by reference to the fact that both the geography text-book and the tourist guide are likely to thematise place rather than time. However, we can textually conclude from the results obtained that the three genres differ in their use of conjunctive adjuncts.

Table 4.27 Distribution of conjunctive adjuncts in the two texts of the Geography Text-Book genre

Adjunct	Rivers	Volcanoes	Total
however	5	1	6
then	-	3	3
also	5	1	6
eventually	-	1	1
Total	10	6	16

4.12 General Remarks on Textual Elements (Conjunctions) in both Liverpool and Doha Texts

Percentages of co-ordinators and conjunctive adjuncts across the Liverpool and Doha data are furnished in Tables 4.28 and 4.29.

Table 4.28 Distribution of Textual Themes across Liverpool texts

Text No	Co-ordinators		Conjunctive Adjuncts	
	No	%	No	%
1	14	83	3	17
2	11	92	1	8
3	10	100	-	-
4	7	100	-	-
5	16	89	2	11
6	22	96	1	4
7	25	81	6	19
8	21	95	1	5
9	11	85	2	15
10	6	100	-	-
Total	144	90	16	10

Tables 4.29 Distribution of Textual Themes across Doha texts

Text No	Co-ordinators		Conjunctive Adjuncts	
	No	%	No	%
1	17	93	1	7
2	2	33	4	67
3	11	92	1	8
4	9	82	2	18
5	22	85	4	15
6	4	100	-	-
7	7	78	2	22
8	13	100	-	-
9	4	80	1	20
10	18	95	1	5
Total	107	87	16	13

The significance of the above tables lies in the fact that the distribution of conjunctions in the Doha texts is almost identical to that in the Liverpool texts. This distribution can be claimed as a distinctive feature of the tourist guide. Compare the proportions found for both the Liverpool and Doha data with those found for the biography and the geography text-book genres, as furnished in Table 4.30 below.

Table 4.30 Distribution of Textual Themes in the Biography and the Geography Text-Book genres

Genre	Co-ordinators		Conjunctive Adjuncts	
	No	%	No	%
Biography	21	58	15	42
Geography text-book	15	65	8	25
Liverpool(tourist guide)	144	90	16	10
Doha (tourist guide)	107	87	16	13

4.13 Thematised Comments in Liverpool and Doha Texts

Tables 4.31 and 4.32 summarise all occurrences of all *Thematised Comments* as they appeared in the Liverpool and Doha data.

Tables 4.31 Liverpool Thematised Comments

Text	Clause No	Thematised Comment
3	14	It is estimated
7	107b	It is estimated
	112b	It is hoped
8	12	It is a matter of pride for the people of the city
9	44	It is said
	82	It is said

Table 4.32 Doha Thematised Comments

Text	Clause No	Thematised Comment
1	83	It is now possible
3	43	It is necessary
4	27	It is normally possible
5	54b	It is easy
	91	It is not possible
10	80	It is advisable

It will be noted that some of the *Thematised Comments* in the Liverpool and Doha Texts are used more than once in each set of the corpus (e.g. *It is now possible* in the Doha Texts and *It is estimated* and *It is said* in the Liverpool texts).

In most general terms, the writer in these texts uses these Themes to signal a shift in topic or a point of departure of the message. This type of Theme indicates intervention on the part of the writer expressing his or her feelings, attitudes and experience as a subject-matter expert regarding what is going on in the text. Such Themes are coded as *Thematised Comments*, a category which is very close to both Interpersonal and Interactional Theme, it is little discussed by Halliday. As can be noticed from the figures above, the range of *Thematised Comments* is quite limited, but it is still worth commenting in passing that the majority of the Doha *Thematised Comments* have to do with choice and advice. They are, so to speak, visitor-oriented instances, while most of the Liverpool ones are writer-oriented. Consider the following examples taken from L3 (Examples 30a, 30b), L7 (Examples 31) and L9 (Examples 32 and 33)

respectively (Example 30a has been added to clarify the meaning of sentence 30b).

Example 30a

The first part of the cathedral to be finished	was the Lady Chapel, which was consecrated in 1910.
Theme: topical Subj: NG Unmarked	Rheme

Example 30b

It is estimated	that completion will be in the 1970's.
Theme: topical Thematised Clause Marked	Rheme

Example 31

It is estimated	that these visitors spend about 250 million pounds a year... .
Theme: topical Thematised Clause Marked	Rheme

Example 32

It is said	that the statue of the Duke is cast in metal from guns captured at Waterloo.
Theme: topical β Thematised Comment	Rheme

Example 33

It is said	that sport is a religion in Liverpool.
Theme: topical β Dependent Clause	Rheme

The writer in the Liverpool texts intervenes to place a qualification upon the certainty of his/her information. In the Doha Texts, on the other hand, the writer puts before the visitor activities which can be fulfilled as illustrated in

Example 34 below (taken from Text D1) and Example 35 (taken from Text D5). The writer refers to something possible as far as choice is concerned. The writer, from within this context, is implicitly pushing the visitor a step forward towards the place by encouraging and alerting him or her to the variety of possible actions/activities to be carried out when arriving, but this is, of course, left up to the visitor.

Example 34

It is now possible	to buy most things in Doha, though it is still necessary on occasion to search diligently, and shortages of certain items do occur.
Theme: topical Thematised Comment	Rheme

Example 35

and	it is easy	to get stuck in the soft sand
text Conjunction: co-ordinator	Theme: topical Thematised Comment	

It should be noted that *Thematised Comments* account for a very low proportion of the Themes not only in the biography (1%) and the geography text-book genres but also in the genre of the tourist guide (1%).

4.14 Simple and Multiple Themes in both Sets of Texts

To add another facet to Theme analysis, the distribution of Multiple and Simple Theme is outlined in Table 4.33 below.

Table 4.33 Frequency of Simple and Multiple Themes in Doha and Liverpool texts

Theme	Doha		Liverpool	
	No	%	No	%
Simple	877	88	639	79
Multiple	116	12	168	21
Total	993	100	807	100

Let us now compare the results of the tourist guide with those of the biography and the geography text-book genres. Table 4.34 summarises the results.

Table 4.34 Comparison of Simple and Multiple Themes in the Tourist Guide with the Biography and the Geography Text-Book genres

Theme	Biography		Geography Text-Book		Tourist Guide	
	No	%	No	%	No	%
Simple	88	71.5	83	77.5	1516	84
Multiple	35	27.5	24	22.5	284	16
Total	123	100	107	100	1800	100

The data in the table above show that there is some difference between the tourist guide and the other two genres. This distinct difference lies in the high frequency of Simple Themes in the tourist guide (84%) which also indicates that the proportion of the Multiple Themes in the tourist guide is low (16%) in comparison with the other two genres in question.

4.15 Comparison of the Tourist Guide Findings with other People's Findings

The data investigated from the tourist guides have provided us with statistics on the general structural properties of Themes. It would be useful to compare and contrast the results of our analysis with those of other people's analyses of other genres. The purpose is to highlight any significant differences or similarities in relation to the various Theme categories. First, the results of the present study will be compared with the results carried out by Ghadessy (1995a) on the thematic organisation of 37 written sports commentaries on football from *The Times*. Second, the results of the tourist guide will also be compared with those of a study of 30 academic abstracts belonging to different disciplines again carried out by Ghadessy (forthcoming a). Third, Fries's (1995a) analyses of four genres, obituaries, programmes, narratives and expositions, will also be used in our comparison. Finally, we shall compare our results with Fries's summary of other writers' findings. Fries's findings and his summary of others' findings have been quoted in Ghadessy (1995a). It should also be noted that the statistics covered by other researchers do not cover all the grammatical properties of Themes identified in the tourist guide. The analysis will focus only on comparable features available. To sum up, the thematic properties of the tourist guide will be compared and contrasted with those of the following six genres: obituaries, programmes, narratives, expositions, sports commentaries, and abstracts.

In examining the data of the other genres, it should be noted that the corpus of tourist guides is larger in size than any other writers' data used in comparison. One advantage of this is that the findings obtained from the tourist guide corpus are assumed to be more reliable. Francis (1990) in her analysis of four genres uses small samples, as she herself admitted. Fries (1995a) also points out that the size of the data plays a crucial role and he likewise has admitted that the size of the samples used for his analysis is not large enough.

The abbreviations used in Table 4.35 are as follows: Length of Text (LT), Simple Theme (ST), Multiple Theme (MT), Marked Experiential Theme (MET), Interpersonal Theme (IT), Textual Theme (TT), Ellipted Theme (ET), Thematic Equative (TE), and Predicated Theme (PT).

In the analysis of these genres some writers use word counts (Francis, 1990), some use clause counts (Ghadessy, 1995a), and some T-unit counts (Bäcklund, 1990; Nie, 1991).

Table 4.35 Comparing Thematic properties of the Tourist Guide with Fries's (1995a) and Ghadessy's (1995a; forthcoming a) results

Genre	LT	ST %	MT %	MET %	IT %	TT %	ET %	TE %	PT %
Tourist Guide	1800 T-units	84	16	18	1	13	6	0	0.2
Obituary	140cls	72	18	11	0	17	15	0	0
Programme	20cls	85	15	30	0	15	0	0	0
Narrative	188cls	62	36	24	5	36	5	0	0
Exposition	19cls	74	26	11	11	21	0	0	0
Sports Commentary	1294cls	53	47	13	6	45	8	1	3
Abstracts	1209cls	70.5	29	15	1	28	4	0	0
Average %		71.5	27	17	3	25	4	0.1	0.4

In examining the table, we find the following results.

The tourist guides differ from the other genres in terms of the high percentage of Simple Themes they contain with only the programme (85%) having an equivalent frequency.

The tourist guide is third in frequency in respect of using Marked Experiential Themes in clauses (18%), in clear contrast with the programme and the narrative. The tourist guide (13%) contrasts with narrative (36%) and sports commentaries (45%) with regard to Textual Themes.

Ellipted Themes are not a significant feature of the tourist guide, occurring in the genre with a similar frequency to that in a number of other genres.

As a second step, I shall now compare the results of my analysis of the tourist guide data with those reported by Fries (1995a) of others: Bäcklund (1990) for telephone conversations; Wang (1992) for scene texts and line texts; Xiao (1991) for recipes and fables; and Nie (1991) for guidebooks. Table 4.36 below presents Fries's (1995a) summary of other writers' results combined with my results for the tourist guide. By and large, the table presents major differences and similarities among different genres in terms of thematic choices. It should be noted that information on certain aspects of Theme is not available for all the data: such clauses are signalled in the table by a dash (-). The symbol (0) indicates that this type of Theme is not found in the genre(s) under investigation.

Table 4.36 A comparison of grammatical properties in Theme of the Tourist Guide with other people's results

Genre	LT %	ST %	MT %	MET %	IT %	TT %	ET %	TE %	PT %
Tourist Guide	1800 T-units	84	16	18	1	13	6	0	0
Scene text	29cls	96	4	21	0	-	0	0	0
Line text	163cls	45	55	5	-	-	-	-	-
Telephone conversation	419 T-units	43	57	5	23	44	-	-	-
Recipes:									
Introduction	8cls	100	0	0	0	0	0	0	0
Procedure	38cls	92	8	16	0	11	0	0	0
Fables	39cls	82	12	13	0	18	0	0	0
Guidebook	14 T-units	100	0	57	0	0	0	0	0

According to the above table, there are some similarities and differences in the distribution of Theme types in the genres listed in the table above. Tourist

guides are almost like fables in their use of Simple Themes, Multiple Themes, Marked Themes, and Textual Themes, and Predicated Themes. Some genres show 100 per cent use of Simple Theme choice, others have a high percentage (e.g. the tourist guide).

Some Themes are lacking in some genres (e.g. Thematic Equatives, Predicated Themes). What is interesting here is that the telephone conversation and the tourist guide, unlike other genres, share the feature of using the Interpersonal Theme. The percentage might appear rather low in the tourist guide (1%), but it is significant when the size of the corpus of the tourist guide is taken into account. The figures in the above table show that the Predicated Themes and the Thematic Equative Themes are rare or hardly used, similar to the results in Table 4.34 above. The table also shows that one important aspect of the tourist guide lies in the use of Ellipted Themes, as far as the genres in the above table are concerned. This table also shows that Ellipted Themes, Thematic Equative Themes and Predicated Themes are generally hardly used.

Interestingly, Nie's findings of the guidebook conflict significantly with those of mine in some respects, although both involve the analysis of data from the same genre. Nie (1991) studied Theme choices in two texts taken from two genres: fables and guidebook. The guidebook genre in Nie's work is represented by only 14 clauses extracted from a guidebook to Hongzhou. Consequently, it is presumably difficult to build any valid conclusion based on

the results of such a short text. As can be seen from the length of the texts used in the analysis, the tourist guide contains a fairly large corpus, the largest of all the corpora in question. Within this corpus there were sometimes differences among individual texts in terms of the number of various Theme types in the data, but our results have been based on all the texts collectively; had I based my findings on any one text, distortions similar to those evident in Nie's data would have occurred.

4.16 Comparing Thematic Properties of the Tourist Guide with the Biography and the Geography Text-Book Genres

So far I have compared the results of my analysis of the tourist guide with those of other people's studies. A third step is to compare the results of the tourist guide with those of the biography and the geography text-book genres. Some points of comparison have already been provided and commented upon, but it seems useful to include some of these again, along with some which have not been presented in Table 4.37 below. The symbol (0) indicates that this type of Theme is not found in the genre(s) under investigation.

Table 4.37 Comparing Thematic properties of the Tourist Guide with the Biography and the Geography Text-Book genres

Genre	LT %	ST %	MT %	MET %	IT %	TT %	ET %	TE %	PT %
Tourist Guide	1800- T-units	84	16	18	1	13	6	0	0.2
Biography	123 T-units	71.5	27.5	10.5	1	22	7	0	0
Geography	107 T-units	83	24	16	0	18	2	0	0

According to the above table, there are some significant differences in the distribution of Theme types between the two genres listed in the table above and the tourist guide. Tourist guides differ from the biography genre in terms of the former's high frequency of use of Simple Themes (84% as opposed to 71.5%). On the other side of the coin, tourist guides show the lowest percentage in relation to the use of Multiple Themes (16%), differing from both biographies and geography text-books. The tourist guide also shows the highest percentage in terms of using the Interpersonal Themes (1%), differing most from the geography text-book genre in this respect where there is no use of this kind of Theme. The tourist guide also differs from the geography text-book in respect of ellipted Themes, which are infrequent in the latter genre. The tourist guide differs from the biography and the geography text-book in terms of the high use of Marked Experiential Themes (18%). The table also shows that the Predicated Theme is totally absent from the biography and the geography text-book genres, while it is used quite infrequently in the tourist guide (4 instances only, see Table 4.15 above).

There are other Theme types which cannot be compared across genres on the basis of the data given in Tables 4.36 and 4.37, e.g. 'clause Theme' and 'There' as Theme. These Themes are only treated separately in Ghadessy's (1995a) sports commentary results. Table 4.38 shows Ghadessy's results in comparison with mine for the tourist guide.

Table 4.38 Distribution of Clausal Theme and 'There' Theme in the Sports Commentary and the Tourist Guide

Theme Type	Sports Commentary		Tourist Guide	
	No	%	No	%
Clause as Theme	58	4.5	72	5
'There' Theme	25	1	78	4

As the table shows, The tourist guide shows higher results than the sport commentary with respect to the use of 'There' Theme and the use of Clausal Theme.

There are other Theme types found in my data, but these Themes show a rather low percentage of occurrence and show up because of the larger size of the data used in my study. There are 12 instances of Thematised comment Themes in my data which do not occur in the other genres. The specific feature of these Themes is that they are writer based and very close to Interpersonal Themes in function.

Finally with respect to the Interactional Theme, Table 4.39 below summarises the results of the analyses of six genres: obituaries, programmes, narratives and expositorys (Fries, 1995a), sports commentaries and abstracts (Ghadessy, 1995a; forthcoming a). It should be noted that Fries's figures for narrative must be true of the narratives in his corpus and not necessarily for narrative in general.

Table 4.39 Comparison of the Interactional Theme of the Tourist Guide with Fries's and Ghadessy's results

Type of Genre	%
Tourist Guide	9
Obituary	-
Programme	-
Narrative	-
Expository	-
Sports Commentary	2
Abstract	5

Reference to the reader/writer has been achieved in my data via a wide range of various structures: Subject (nouns and pronouns), Adverbials and Clausal Themes (mainly If-clauses). The table above shows that the narrative and the tourist guide occupy the highest percentage (9%), while the abstract comes next (5%). This type of Theme is not found in the biography and the geography textbook genres. This indicates that the use of the Interactional Theme is a characteristic feature of the genre of tourist guides. Although the discourse function of this type of Theme has been touched upon in brief, it will be further taken up in the following chapters, especially when the semantic properties of Themes are discussed.

4.17 Conclusion

In this chapter the data of the corpus have been analysed and presented to shed light on the types of Theme used in the tourist guide: Marked, Unmarked, Clausal, *There*, Thematised Comment, Textual, Interpersonal and Simple versus Multiple Themes. I have then discussed the grammatical properties of Themes in the tourist guide and compared the results of my analysis with those for the biography and the geography text-book genres and with those from other people's studies in order to find out which features distinguish the tourist guide from other genres.

Among the observations that have been made on the basis of the analyses of the data in question, are the following:

1. The Liverpool texts and the Doha Texts show, on the whole, similar results in relation to Thematic choices or grammatical properties. We can therefore say that Theme type distribution is not affected by the different cultural contexts of the Liverpool and Doha tourist guides.
2. One distinguishing feature of the tourist guide is the high frequency of Simple Themes and the lowest percentage of the use of Multiple Themes.

3. The tourist guide is characterised by having long Themes with high lexical density.
4. One important aspect of the tourist guide is that the use of Ellipted Themes is not a significant feature.
5. Another important aspect of the tourist guide is its use of Interactional Themes.
6. Predicated Themes are hardly used in the tourist guide.
7. The thematic elements deployed in the texts display distinctive features, especially in the use of Clausal Themes (e.g. If-clause, *V-ed*, *V-ing*, *V-to*)
8. One important feature of the tourist guide is the frequent use of the Existential *There*.
9. Another significant finding is the dominant occurrence of the locational Adjuncts as Marked Theme.
10. The results show that nominalisation is not one of the characteristic features of the tourist guide.

11. My tourist guide study and Nie's guidebook study exhibit important differences in the use of thematic choices. This might suggest that the size of corpus is an important factor in determining the reliability of one's results.

However, the question that poses itself at this stage of thematic analyses is: Are these analyses of the grammatical properties of Theme sufficient to distinguish the tourist guide from other genres? The answer is that the overall picture pertinent to this type of text needs to be backed up by (an)other type(s) of analysis. That is, merely presenting a statistical account of Themes and showing their dominant types does not create a clear basis upon which to characterise the tourist guide nor does it account for all the guide's distinguishing features. For this another stage of analysis needs to be carried out.

In the next chapter, Theme will be classified into certain major categories coded as 'Topical Categories'. This method of analysis is expected to differentiate the tourist guide by revealing other distinctive features of the genre.

Chapter 5

Analysis of Semantic Categories of Theme in the Corpus Data

5.0 Introduction

The analysis of Theme so far has been dealt with from a structural viewpoint depending on the fronted initial elements in the clause (e.g. marked, unmarked, simple, multiple, topical, textual and interpersonal). This type of analysis is form-centred, depending on the grammatical structure of Theme. However, to gain a full picture of what is happening, we also need to examine the meanings of the elements that appear in Theme. These semantic aspects bear further examination and are discussed in this chapter. The findings of this chapter are assumed to complement the findings of the preceding chapter on structural analysis.

This chapter seeks to sort the types of information (experiential/ideational) contained in the various topical Themes of the texts in the corpus data into topical categories and their sub-topics.

It has been decided to start from the most general to the most specific for reasons of clarity. The analysis is threefold: (1) first, setting up the main domains, (2) second, setting up more delicate semantic categories based on the proposed domains which will in turn be broken into still more delicate semantic sub-categories (sub-topics), (3) third, correlating these more delicate categories with the structural features (particularly marked vs. unmarked). The whole chapter will centre on how these features are determined and justified in conjunction with the criteria upon which they have been based.

The results of a detailed quantitative analysis with regard to the distribution of topical Theme types will be presented and commented upon. The results provide us with the distinguishing features pertinent to the semantic classification of the topics comprising the main structure of the tourist guide.

Detailed analysis has been attempted as follows.

- 1- Analysis of Domains, Topics, Sub-topics (Unmarked & Marked)
- 2- Summary of topics by level of Domain
- 3- Transitivity Analysis
- 4- Interactional Theme

5.1 A Discourse Functional Approach to Theme: Domains

First, four domains have been established to deal with all topics representing the semantic configurations of real world entities appearing in the data of the 20 published texts. These semantic categories reflect the discursual functions of these initial-sentence elements in the texts. The texts have certain recurrent groupings of elements with thematic status. It is these dominant groupings which will be investigated and explored through this analysis.

The typology of these domains was not the result of an ad hoc classification. Rather, it is data driven, which means that it originates from the nature of the genre tourist guide. Within these four domains, there are other semantic or topical categories referring to real world entities which have been identified as characterising this genre.

Elements in Themes other than the topical ones have been ignored since they do not refer to any real world entity. That is, the textual and the interpersonal elements in the Theme have been excluded, for they are not amenable to this sort of analysis. However, I do include interactional meaning (Berry, 1989, 1996 and forthcoming a, b) which indicates the social interaction between the writer and the reader. This point will be discussed in some detail under the heading Writer & Reader domain.

Studies of Theme have so far tended to focus on thematic progression (Fries, 1983; Francis, 1989, 1990; Martin, 1992b; Ghadessy, 1995a, etc.), and relatively little attention has been paid to the semantic analysis of thematic constituents, except on a small scale by Fries (1994) and Gibson (1992). Notable exceptions, however, are Francis (1990) and Gosden (1994). The following section will review their work.

5.2 How has this Approach been Employed by other Writers?

For her analysis, Francis (1990) uses two approaches applied to three different types of genres (News report, Editorial, and Letters of complaint): (1) transitivity analysis (participants and processes which are selected as Themes) and (2) analysis of lexical selections (i.e. Themes representing people, institutions, concrete objects, abstractions, etc.). Francis hypothesises that ‘experiential content of Theme in a text is sensitive to different genres’ (p. 51). That is, this hypothesis asserts that one genre can be distinguished from another in terms of the information typically contained in the Themes of their components. To carry out her analysis, Francis divides Themes into four lexical or topical categories related to real world entities, as illustrated in the table below. Later in this chapter, a similar comparison will be drawn between the tourist guide and Francis’s results and another two genres (biography and the geography text-book) (section 5.16, Table 5.15 below).

Table 5.1 Distribution of typical lexis of Theme in Francis's data (adapted from Francis, 1990: 55, Fig. 3)

No	Information type	News	Editorials	Letters
1	people	107 = 53%	32 = 22%	52 = 28%
2	concrete things	18 = 9 %	13 = 9 %	12 = 7%
3	abstractions	43 = 21%	61 = 43%	62 = 34%
4	time	10 = 5%	7 = 5%	10 = 5%
5	other	23 = 12	30 = 21%	47 = 26%
Total		201	143	183

(the unanalysed Themes are either processes or are non-lexical)

Her findings show that the *News* genre thematises 'people' more than the other two expository genres (p. 56). *Editorials* display a 'higher percentage of abstract than concrete Themes, while in *Letters* the percentages are almost the same [as for editorials]' (ibid.). Francis's hypothesis is supported, albeit on the basis of a relatively small data sample.

Francis also deals with the types of Transitivity characteristic of the three genres in the same paper. Since this thesis also deals with types of processes associated with Theme, it is worth mentioning in passing that Francis analyses the processes in order to determine the transitivity role of the participants which appear in Theme. Francis cross-classifies Themes showing for example how many people are *Actors* or *Sayers* or *Sensers*, etc., and also, showing how many Actors are people, or concrete things, or abstractions, etc.

Gosden (1994) uses a very similar approach in his analysis of 36 published scientific research articles. He uses certain domains or perspectives (real world entities and discourse entities) as an apparatus by which his chosen genre can be identified and characterised.

For the analysis of the Unmarked Themes, Gosden has established the following four domains to describe the functional roles of grammatical subjects (see Gosden, 1994: 108, Fig. 6):

- A. The Participant domain
- B. The Discourse domain
- C. The Hypothesised and Objectivised domain
- D. The Real World domain

Having set these categories, Gosden (1994: 325) proceeds to find where they appear in the text. Eventually, Gosden comes to this conclusion:

Analysis of unmarked Subjects by means of four proposed discourse-functional domains showed a different aspect of the social-semiotic organisation of the scientific RA. The progressive decrease and subsequent increase throughout RA discourse in, on the one hand, Real World Themes and, on the other, the three non-Real World domains (Participant, Discourse and Hypothesised & Objectivised Viewpoint), encode a major element in the distinctiveness of this genre.

What Gosden means by 'decrease ' and 'increase' in the above quotation is that 'analysis of unmarked Subject Themes showed that 'appropriate' thematic patterning helped writers to stage the progressively changing balance throughout scientific RAs of *topic-based* versus *interactional* discourse' (pp 325-326).

Both Francis's and Gosden's studies support the potential usefulness of an analysis of the semantic content of Theme in determining the characteristic features of different genres.

5.3 How are the Four Domains Determined ?

In my own study, four domains have been set up to account for the semantic analysis of the corpus data, initially on the basis of intuition. In this and the subsequent sections, I will discuss the criteria upon which the main domains and the other semantic categories and their subdivisions have been established.

In the most general terms, the rationale behind the four chosen domains arises from the context of situation of the texts in question. All visitors coming to a place expect to learn about various interesting places worthy of being seen. It is therefore predicted that one will come across Themes in this genre referring to various kinds of places, such as *museums, ruins, castles, parks, cathedrals, theatres, beaches, and famous buildings*. These lead to setting up the *Space*

Domain. Many of the places which are supposed to attract 'readers/visitors' attention are sometimes associated with thematised time; hence the *Time Domain* is conceived to be crucial in terms of casting light on any relevant features occurring in the past, present or future pertinent to a given place.

It is highly likely, then, that one will encounter Themes as signals of instances of time mainly connected with events.

The *Space* and *Time Domains* are therefore very appropriate. They are however also general enough domains to allow comparison with other genres. Since tourist guides address the prospective reader/visitor, it is reasonable to expect some focus on the reader of the texts. In some genres, (e.g. newspaper reports) it may be predicted that the convention would be not to refer directly in the text either to the reader or the writer. It is likely, on the other hand, that in the genre of the tourist guide the reader will be given noticeable focus because the guide book is written for a reader who is expected to take a decision to visit the prospective place. Moreover, a visitor to a place expects to perform certain predictable actions ranging from recreational ones to very basic ones such as eating, sleeping, travelling, and checking flights.

All this leads to the setting up of a *Reader Domain*. It is less predictable however that the writer should be referred to. This would imply that there might be relatively few *writer* Themes in the data. Nevertheless, in recognition of the

symmetry of Writer and Reader, a *Writer Domain* is also set up. As before, the *Writer* and *Reader Domains* are general enough domains to permit comparison with other genres. They correlate, more or less, with Gosden's *Participant Domain*.

Based on potentially characterising features of the corpus data, four major domains have therefore been set up:

A- Space

B- Time

C- The Reader

D- The Writer

These four major domains can be further analysed and refined, not only by giving a more rigorous account of them, but also by dividing them into other more delicate semantic categories and sub-topics; these will be discussed in the designated sections. The basic identification of most of the categories uses only the semantic elements in Theme, that is their discourse function in Theme.

5.4 How is the 'Space Domain' Determined?

The *Space Domain* (henceforth SD) caters for all kinds of places, old and new, which might arouse the interest of the visitor. This domain refers to concrete places which can be seen and visited.

The SD is typically connected with the present, because it is related to concrete things a visitor can see and observe. Examples of Themes from the SD taken from Text 1 about Liverpool (henceforth Text L1) are (a) *Liverpool Cathedral is Britain's largest cathedral, and early 20th-century Gothic-style structure* and (b) *The Walker Art Gallery has one of England's best art collections outside London*. In both cases the present tense is used.

In summary, the SD applies to Themes referring to a place and its descriptive features (e.g. people, culture, nature, events). This domain acts as an orienter describing and familiarising various kinds of places to the reader who is supposed to be a prospective visitor.

5.4.1 Topical sub-categories of the 'Space Domain'

There are three main topics operating within this domain: (i) *place*, (ii) *descriptive features of the place* (DFP), and (iii) *services*. These main topics are

in turn sub-divided into other sub-topics as is illustrated in Table 5.2 below.

Table 5.2 *Space Domain: topics and sub-topics*

Space (typically related to present)	Place	location attributive
	DFP	FP/P (famous people/people) nature culture recreation NTF (non-tourist feature) RB (rag bag)
	Services	travel subsistence leisure NTF

The *RB* Theme listed in the table above is meant to deal with unusual or undecided cases in the corpus data which cannot be classified under a definite category and which conflict with the nature of these texts. The *Rag Bag* Theme will be discussed in section 5.14 below.

5.4.1.1 The 'Place' category and its sub-categories

The *Place* category plays a significant role in this genre, for obvious reasons. As the name denotes, it deals with all concrete entities pertinent to spatial locations. It is used to refer to each place or any parts of the place. The place topic reflects the commonly held concept that a tourist guide typically describes

a place and all other related places of interest such as *museums, parks, zoos, galleries, halls, forts, castles, and cathedrals*. A detailed account of parts of the place to be involved would be expected by any prospective visitor/reader.

5.4.1.2 The sub-category 'Location'

Little more need to be added to this sub-category except, as the name implies, it refers to any place marked or unmarked. As noted earlier, the Themes labelled in this way may be unmarked or marked.

Example 1

Liverpool	is the ideal centre for touring in the north-west.
Theme: top Subj: NG Unmarked	Rheme

The above example is coded: *Space-Place-Location* (unmarked). Another exemplar (taken from Text L7) is shown below.

Example 2

and	just by Liverpool Airport	is Speke Hall.
text Conj: cord	Theme: top Adju: Prep Phr Marked	Rheme
Theme		

The second example does not differ from the first example in terms of analytical procedures, except that the Theme is marked. So it is similarly coded: *Space-Place-Location* (marked).

Table 5.3 below summarises the occurrences of the Theme *location* in both the Liverpool and the Doha texts. The figures and the percentages shown on the table below are obtained from the total number of Themes in each text. That is, Text 1 about Liverpool (L1), for example, contains a total of 74 Themes belonging to different sub-categories (Themes) and the figures and the percentages represent a proportion of the total number of Themes in the individual text. It should be noted that this method will be applied to all the subsequent tables dealing with sub-categories.

The table below shows that the unmarked Theme has a high percentage in all the texts in question. There appears to be no noticeable difference between the Doha and the Liverpool texts with respect to the unmarked Theme, while the marked Theme shows almost similar results in both sets of texts. Note that the percentages in the last row of the table below are obtained from the total number of Themes in both the Liverpool (a total of 807 Themes) and the Doha texts (a total of 993 Themes).

Table 5.3 Distribution of the Theme *location* in Liverpool and Doha texts

Text	Liverpool Texts				Doha Texts			
	Unmarked		Marked		Unmarked		Marked	
	No	%	No	%	No	%	No	%
1	33	44.5	3	4	38	40	13	11.5
2	31	81.5	-	-	88	57	1	1
3	28	51	5	9	36	37	4	4
4	22	58	1	2.5	28	42	4	6
5	34	52	1	1.5	39	30	-	-
6	36	25.5	17	12	6	33	1	5.5
7	24	16	1	1	53	56	1	1
8	48	39	11	9	33	36	3	3
9	46	43	9	8	46	74	-	-
10	9	56	-	-	56	34	24	14.5
Total	311	39	48	6	423	42.5	51	5

5.4.1.3 The sub-category 'Attributive'

This category deals with a particular structure which occurs commonly in the corpus data and falls within the SD. In SD use, the *Attributive* adds a piece of information to the grammatical Subject which is positioned in the Rheme structure (in italics). It represents a subordinate trait or dimension, mainly descriptive. Example 3 (taken from Text D4) illustrates this use and is coded: *Space-Place-Attributive* (Marked).

Example 3

Situated just outside Doha,	<i>the zoo</i> houses a wide variety of animals and birds from various parts of he world.
Theme: top β NFT C1 Marked	Rheme

This type of structure can be removed and put after the Subject. Thus, Example 3 above can be restructured: *The zoo, situated just outside Doha, houses a wide variety of animals and birds from various parts of the world.* Alternatively, the same clause can be reformulated as: *The zoo, which is situated just outside Doha, houses a wide variety of animals and birds from various parts of the world.*

Example 4 (taken from Text L9) below represents another exemplar of this sub-category occurring within the SD. This clause is coded: *Space-Place-Attributive.*

Example 4

Now the largest group of Grade One listed buildings in the country,	<i>Albert Dock</i> has been sensitively restored to house an exciting mix of shops, businesses, museums and galleries and is one of Britain's top tourist attractions.
Theme: top Adju: Compl Unmarked	Rheme

Similar to the 'non-finite-ed' structure, this structure is moveable, that is, it can be shifted and put after the Subject in the Rheme: *Albert Dock, now the largest group of Grade One listed buildings in the country, has been sensitively restored to house an exciting mix of shops, businesses, museums and galleries and is one of Britain's top tourist attractions.*

As a matter of fact, the label *attributive* typically stems from *form* rather than *meaning*, and the term has been used to deal mainly with such ‘non-finite-*ed*’ structures (see the discussion in Chapter 4).

To summarise, this sub-category is always ascribed to structures having inanimate status which add more information to a subject which appears in Rheme.

Tables 5.4a and 5.4b below display a summary of all instances of the *attributive* Theme across both the Liverpool and the Doha texts.

Table 5.4a Distribution of the Theme *Attributive* in Liverpool texts

Text	Clause	Domain	Topic	Sub-topic	Clause Type
1	36	Space	place	attributive	V-ed
2	12	Space	place	attributive	Adjunct
3	15	Space	place	attributive	Adjunct
	22	Space	place	attributive	Adjunct
4	8	Space	place	attributive	Adjunct
5	12b	Space	place	attributive	V-ed
	35	Space	place	attributive	Adjunct
6	98	Space	place	attributive	Adjunct
	69b	Space	place	attributive	Adjunct
7	98	Space	place	attributive	V-ed
	100a	Space	place	attributive	V-ed
8	23	Space	place	attributive	V-ed
	25a	Space	place	attributive	Adjunct
	33	Space	place	attributive	V-ed
	34	Space	place	attributive	V-ed
	45a	Space	place	attributive	V-ed
	53	Space	place	attributive	V-ed
9	4	Space	place	attributive	V-ing
	5	Space	place	attributive	Adjunct
	7	Space	place	attributive	V-ing
	8	Space	place	attributive	V-ed
	13	Space	place	attributive	V-ed
	17	Space	place	attributive	Adjunct
	23	Space	place	attributive	Adjunct
	26	Space	place	attributive	V-ed
	31	Space	place	attributive	V-ed
	50	Space	place	attributive	V-ed
	52	Space	place	attributive	V-ed
	61	Space	place	attributive	V-ing
	70	Space	place	attributive	Adjunct
	87	Space	place	attributive	V-ed
10	5	Space	place	attributive	V-ed

Table 5.4b Distribution of the Theme *Attributive* in Doha texts

Text	Clause	Domain	Topic	Sub-topic	Clause
4	44	Space	place	attributive	V-ed
6	2	Space	place	attributive	Adjunct
	6a	Space	place	attributive	V-ing
8	10	Space	place	attributive	V-ing
10	39	Space	place	attributive	V-ed
	108	Space	place	attributive	Adjunct

There appears to be a difference between the Doha and the Liverpool texts with regard to the frequency of occurrence of the attributive Theme.

5.4.2 ‘Descriptive Features of the Place’ (DFP) category and its sub-topics

This topic category differs from the *Place category* in that it accounts for all related features pertinent to a place. Under the place category, the writer furnishes the reader with a detailed account of unusual features which may arouse the visitor’s interest, i.e. these features are what help to make the location worth visiting. Thus, this category has been set up to cater for distinctive features related to the place such as *culture, famous people (or people), recreation, and non-tourist feature (NTF)*, which constitute the sub-topics of DFP (cf. Table 5.2 above).

5.4.2.1 The sub-category 'Culture'

Culture was a major sub-category of DFP and was established to cope with Themes referring to *music, art, food, religion, holidays, customs*, and other features pertinent to a place, as shown in Examples 5, 6, and 7 (taken from Text D5).

Example 5

The major holidays observed in Qatar	are the Eid al-Fitr and Eid al-Adha which both last about three days.
Theme: top Subj: NG Unmarked	Rheme

Example 6

The Eid al Fitr	follows the end of the fasting month of Ramadan which comes forward about ten days each year
Theme: top Subj: NG Unmarked	Rheme

Example 7

and	Id al-Adha	occurs about ten weeks later.
text Conj: cord	Theme: top Subj: NG Unmarked	
Theme		

The two above feasts are similar to Christmas and Easter. They are the two major feasts which Muslims celebrate during a year. The above examples are all coded *Space-DFP-Culture*.

The sub-category *culture* is also used to label features (e.g. *paintings, furnishings, treasures, collections*) belonging to a place such as a *museum* or a *cathedral* which a visitor might find reflecting the cultural values of the city or country visited. The following examples illustrate this point.

Example 8

The collection	started with that of William Roscoe, a Liverpool lawyer and patron of the arts whose most famous acquisition was Simone Martini's "Christ discovered in the Temple".
Theme: top Subj: NG Unmarked	Rheme

Example 9

The magnificent crown of glass, designed by John Piper and Patrick Reyntiens,	was the largest commission for coloured glass in the history of the church.
Theme: top Subj: NG Unmarked	Rheme

Table 5.5 below shows a summary of all instances of the Theme *culture* across the Liverpool and the Doha texts. The unmarked Theme in the Doha texts has a higher percentage (10%) than the Liverpool texts (4%), while the marked Theme shows similar results (0.2%).

Table 5.5 Distribution of the Theme *culture* in Liverpool and Doha texts

	Liverpool Texts				Doha Texts			
	Unmarked		Marked		Unmarked		Marked	
Text	No	%	No	%	No	%	No	%
1	3	4	-	-	3	2.5	-	-
2	1	2.5	-	-	17	11	-	-
3	4	7	1	2	36	37	2	2
4	2	5	-	-	7	10.5	-	-
5	8	12	1	1.5	6	4.5	-	-
6	2	1.5	-	-	1	5.5	-	-
7	4	2.6	-	-	19	20.2	-	-
8	5	4	-	-	5	5.5	-	-
9	2	2	-	-	2	3	-	-
10	-	-	-	-	7	4	-	-
Total	31	4	2	0.2	103	10	2	0.2

5.4.2.2 The sub-category 'Nature'

The sub-category of 'nature' has been established to cater for any natural phenomenon mentioned in the corpus data which a visitor might see or find in any given place. The sub-category *nature* includes features such as *climate*, *temperature*, *altitude*, *sea*, *water*, and *landscape*, as shown in Examples 10 and 11 (taken from Text D5).

Example 10

The climate	is ideal for out-door sports such as wind-surfing, water skiing, sailing, jet-skiing to name but a few.
Theme: top Subj: NG Unmarked	Rheme

Example 11

Sand dunes	indeed are an attraction in themselves.
Theme: top Subj: NG Unmarked	Rheme

The examples above are coded *Place-DFP-Nature*.

Tables 5.6 summarises the occurrences of the Theme *nature* occurring in the Liverpool and Doha texts. As is evident from the figures in the table below, this Theme is used infrequently in the data of the tourist guide. However, there is a difference between the two sets of texts with regard to the frequency of occurrence of the Theme *nature*.

Table 5.6 Distribution of the Theme *nature* in Liverpool and Doha texts

	Liverpool Texts				Doha Texts			
	Unmarked		Marked		Unmarked		Marked	
Text	No	%	No	%	No	%	No	%
1	2	3	-	-	1	1	-	-
2	-	-	-	-	-	-	-	-
3	-	-	-	-	2	2	-	-
4	-	-	-	-	3	4.5	1	1.5
5	-	-	-	-	11	8	1	1
6	-	-	-	-	-	-	-	-
7	-	-	-	-	3	2	-	-
8	-	-	-	-	5	5.5	1	1
9	-	-	-	-	4	6.5	1	1.5
10	-	-	-	-	-	-	-	-
Total	2	0.2	-	-	29	3	4	0.4

5.4.2.3 The sub-category 'Recreation'

The *recreation* sub-category deals with the pleasure a visitor to a place can experience. Examples 12 and 13 below (taken from Text D5) illustrate the concept of *recreation*.

Example 12

A lot of fun	can be had by skiing and surfing down the dunes, using a 4-wheel drive to ferry the skiers back to the summit.
Theme: top Subj: NG Unmarked	Rheme

Example 13

Western-style sports and leisure activities	have become very popular.
Theme: top Subj: NG Unmarked	Rheme

These instances in the text are analysed as *Space-DIP-Recreation*.

Table 5.7 below displays the occurrences of the Theme *recreation* occurring in the Liverpool and Doha texts. In examining the table, the Liverpool texts show a higher percentage (6%) than the Doha texts (2%) with regard to the unmarked Theme, while the marked Theme is almost absent in the two sets of texts.

Table 5.7 Distribution of the Theme *recreation* in Liverpool texts

Text	Liverpool Texts				Doha Texts			
	Unmarked		Marked		Unmarked		Marked	
	No	%	No	%	No	%	No	%
1	4	5.5	-	-	-	-	-	-
2	-	-	-	-	10	6.5	-	-
3	-	-	-	-	3	3	1	1
4	1	2.5	-	-	1	1.5	-	-
5	-	-	-	-	6	4.5	-	-
6	14	10	-	-	-	-	-	-
7	19	12.5	-	-	-	-	-	-
8	2	1.5	-	-	-	-	-	-
9	5	4.5	-	-	-	-	-	-
10	2	12.5			1	0.6	-	-
Total	47	6	-	-	21	2	1	0.1

5.4.2.4 The sub-category 'Famous People'

As far as *famous people* (FP) is concerned, one encounters proper nouns referring to renowned personages whose role in the designated place was remarkable (e.g. *kings, politicians, engineers, architects*). These celebrities are likely to appear in the texts and can occur in thematic position. In Text L1 and L2, one can find figures such as King John, Sir Gills Scott, Sir F. Gibbered Card, Sir Edwin Lateens (Example 15 below), Harvey Lonsdale Elwes, John Wood of Bath, and James Wyatt. On the whole, wherever a human participant, other than the visitor, is thematised in the text, it signals that he or she is responsible for events or actions in the history of the place. That is, these renowned names are associated with famous places or actions (e.g. *cathedrals, libraries, museums, tunnels, galleries, art and music*) in a city, or as noted

above, with events which were historical landmarks. Examples 14 and 15 (taken from Text L2 and Text D3) illustrate the FP category; both are coded *Space-Place-FP*.

Example 14

Sir Edwin Lutyens	conceived and planned for this building in 1933,
Theme: top Subj: NG Unmarked	Rheme

Example 15

The Al-Thani	came to Qatar in the 18th century and in 1868 Sheik Mohammed bin Thani became the first ruler .
Theme: top Subj: NG Unmarked	Rheme

Tables 5.8 shows the occurrences of the Theme *FP/P* in the Liverpool and Doha texts. There seems to be no distinct difference between the two sets of texts in question.

Table 5.8 Distribution of the Theme *FP/P* in Liverpool and Doha texts

Text	Liverpool Texts				Doha Texts			
	Unmarked		Marked		Unmarked		Marked	
	No	%	No	%	No	%	No	%
1	6	8	-	-	5	4.5	-	-
2	3	8	-	-	11	7	-	-
3	3	5.5	-	-	9	9	-	-
4	2	5	-	-	8	12	-	-
5	4	6	-	-	9	7	-	-
6	1	1	-	-	-	-	-	-
7	3	2	-	-	4	3	-	-
8	5	4	-	-	3	3	-	-
9	9	8.5	-	-	7	11	-	-
10	-	-	-	-	2	1.2	-	-
Total	36	4.5	-	-	58	6	-	-

5.4.2.5 The sub-topic 'Non-Tourist Feature' (NTF)

Initially, I thought of giving this sub-category the label *other features of the place*, but the term 'non-tourist-feature' (NTF) was chosen to account for Themes in this sub-category. The category in question is designed to take care of Themes describing features which the normal tourist would probably not expect to take an interest in, or at least not as a tourist - in other words, they are in some sense anomalous in a text aimed at tourists.

This category includes features such as *weights, measures, electricity*, and *medical and educational facilities* which do not primarily concern the tourist. Some of the sub-categories, such as the *medical* and the *educational* facilities, address a certain sub-class of readers, especially expatriates, coming to Qatar

for work or business, and who are therefore living in the place for a considerable period of time. Examples 16, 17, 18, and 19 (taken from Text D5) show a range of the possibilities covered by the NTF sub-category.

Example 16

The metric system	is in general use in Qatar.
Theme: top Subj: NG Unmarked	Rheme

Example 17

The electricity supply	is 240 volts AC.
Theme: top Subj: NG Unmarked	Rheme

Example 18

Schools specialising in American, Indian Egyptian, French, Japanese, Filipino, and Pakistan Syllabus	can also be found.
Theme: top Subj: NG Unmarked	Rheme

Example 19

Free medical and dental treatment	is available for everyone, resident or visitor.
Theme: top Subj: NG Unmarked	

The above examples are coded: *Space-DFP-NTF* (unmarked).

Tables 5.9 below shows the occurrences of the Theme *NTF* in the Liverpool and Doha texts. The results show no distinct difference between the Liverpool and the Doha texts.

Table 5.9 Distribution of the Theme *NTF* in Liverpool and Doha texts

Text	Liverpool Texts				Doha Texts			
	Unmarked		Marked		Unmarked		Marked	
	No	%	No	%	No	%	No	%
1	-	-	-	-	-	-	-	-
2	-	-	-	-	1	0.5	-	-
3	-	-	-	-	-	-	-	-
4	-	-	-	-	-	-	-	-
5	-	-	-	-	12	9	3	2
6	2	1.5	-	-	-	-	-	-
7	-	-	-	-	1	1	-	-
8	12	10	2	1.5	3	3	-	-
9	-	-	-	-	-	-	-	-
10	-	-	-	-	9	5.5	-	-
Total	14	2	2	0.2	26	2.5	3	0.3

5.4.3 The 'Services' category and its sub-categories

The semantic category for services, as the name suggests, concerns all necessary services and recreational facilities accessible to the visitor with respect to *hotels, restaurants, clubs, pubs, travel*, etc. The reason why *restaurants* and *hotels* are given the label *Services* is that a visitor or a tourist considers these places ancillary features of his/her trip. A visitor does not come to Liverpool or to Qatar simply to do a tour of the Adelphi Hotel (in Liverpool), for example, or the Sheraton Hotel (in Doha) and therefore, although these are buildings, they are categorised separately from the 'location' which the tourist might be expected to visit. However, it sometimes happens that there will be cases such as the Philharmonic Pub in Liverpool which is visited by people because it is a striking building, not just because they want to drink there.

Similarly, tourists come to Liverpool especially to visit the night clubs where the Beatles used to sing. The categorisation in such cases depends on how the writer has presented this notion. If it is a section on doing a tour of Liverpool, it is likely to be coded *Space-Place-Location*, whereas, if it is under a heading like 'Restaurants and Pubs', it is likely to be coded *Space-Services-Subsistence*. However, it should be noted that there will inevitably be indeterminate cases. To cite just one example, the Mersey ferry could be *travel* or *recreation*. The writer might refer to the ferries just as a means of transportation by which a visitor can move from one destination to another. Alternatively, these ferries can be referred to as a source of fun and enjoyment, especially when they are scheduled to carry the visitors to tourist places.

In general, anything that is provided for the visitor with respect to accommodation and food is included in the *Services* category as shown in Examples 20 and 21 (subsistence). These are coded *Space-Services-Subsistence*.

Example 20

The major restaurants	are those in the five-star hotels, of which undoubtedly the best is the Al-Shaheen Rooftop Restaurant in the Sheraton on West Bay.
Theme: top Subj: NG Unmarked	Rheme

Example 21

All the other five-star hotels	maintain good restaurants,
Theme: top Subj: NG Unmarked	Rheme

5.4.3.1 The sub-category 'Travel'

This sub-category has been designed to refer to means of transportation: *airlines, railways, buses, taxi services, boats, ferries and travel agencies, etc.*, as illustrated in Example 22. This is coded: *Space-Services-Travel* (unmarked).

Example 22

All taxis	have yellow number plates
Theme: top Subj: NG Unmarked	Rheme

Tables 5.10 below shows the occurrences of the Theme *travel* in the Liverpool and the Doha texts. According to the table below, there is some difference in the distribution of the Theme *travel* which is higher in the Liverpool texts (4%) than in the Doha texts (1.5%). The marked Theme *travel* is not found in the Doha texts.

Table 5.10 Distribution of the Theme *travel* in Liverpool and Doha texts

Text	Liverpool Texts				Doha Texts			
	Unmarked		Marked		Unmarked		Marked	
	No	%	No	%	No	%	No	%
1	4	5.5	1	1	4	3.5	-	-
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	-	-	-	-	-	-	-	-
5	-	-	-	-	-	-	-	-
6	22	15.5	4	2	-	-	-	-
7	4	2.5	2	1	-	-	-	-
8	-	-	-	-	7	7.5	-	-
9	-	-	-	-	-	-	-	-
10	-	-	-	-	3	2	-	-
Total	30	4	7	1	14	1.5	-	-

5.4.3.2 The sub-category 'Leisure'

The sub-category of leisure is similar in some aspects to the *recreation* sub-category within the DFP (see section 5.4.2). However, in *recreation* the visitor is much more active in carrying out certain activities such as *boating, sailing, fishing* and *diving*, whereas *leisure* deals with services offered to the visitor. It is for this reason that a separate category is felt to be necessary. Example 23 illustrates the category of *leisure*.

Example 23

Barbecue facilities	are available.
Theme: top Subj: NG Unmarked	Rheme

The above example is coded: *Space-Services-Leisure* (unmarked).

Tables 5.11 and 5.12 below summarise all the instances of the Theme *leisure* and *subsistence* in the Liverpool and Doha texts. According to Table 5.10 below there is some difference between the Liverpool and the Doha texts, while Table 5.11 show similar results. However, these two sub-categories are used quite infrequently in both sets of texts in question.

Table 5.11 Distribution of the Theme *Leisure* in Liverpool and Doha texts

Text	Liverpool Texts				Doha Texts			
	Unmarked		Marked		Unmarked		Marked	
	No	%	No	%	No	%	No	%
1	-	-	-	-	-	-	-	-
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	-	-	-	-	-	-	-	-
5	-	-	-	-	7	5	1	1
6	-	-	-	-	-	-	-	-
7	-	-	-	-	-	-	-	-
8	-	-	-	-	-	-	-	-
9	1	1	-	-	-	-	-	-
10	-	-	-	-	10	6	-	-
Total	1	0.1	-	-	17	2	1	0.1

Table 5.12 Distribution of the Theme *subsistence* in Liverpool and Doha texts

Text	Liverpool Texts				Doha Texts			
	Unmarked		Marked		Unmarked		Marked	
	No	%	No	%	No	%	No	%
1	-	-	-	-	10	9	-	-
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	-	-	-	-	-	-	-	-
5	-	-	-	-	1	1	-	-
6	9	6.5	-	-	-	-	-	-
7	-	-	-	-	-	-	-	-
8	4	3	-	-	-	-	-	-
9	-	-	-	-	-	-	-	-
10	-	-	-	-	5	3	-	-
Total	13	1.5	-	-	16	1.5	-	-

5.5 Comparison of the 'Space Domain' in Doha and Liverpool Texts

This survey of the corpus data is principally meant to show how these suggested semantic categories can account for all thematic features across the two sets of texts. Tables 5.13a and 5.13b below outline the distribution of Theme within the SD as found across all the Liverpool and the Doha texts. This helps us to draw a comparison between the two sets of texts with regard to the semantic features which are shared between them within the SD.

Table 5.13a Summary of *Space domain* in Liverpool texts

Domain	Topic	Sub-topics		
		Marked	Unmarked	
Space	place	location	location	
			attributive	
	DFP			famous people
				people
		culture		culture
				recreation
				nature
		NTF		NTF
		RB		RB
	services	travel		travel
				subsistence
				leisure
				NTF

Table 5.13b Summary of *Space domain* in Doha texts

Domain	Topic	Sub-topics		
		Marked	Unmarked	
Space	place	location	location	
		attributive	attributive	
	DFP			famous people
				people
		culture		culture
		recreation		recreation
		nature		nature
		NTF		NTF
				RB
	services	travel		travel
				subsistence
				leisure
				NTF

As is evident from the above tables, both sets of texts display a very similar set of sub-topics. So, with regard to the *Space Domain* (SD) the Doha and the Liverpool texts do not differ with regard to topics and sub-topics used in

Theme. The third and the fourth columns in both tables above serve to demonstrate how some Themes can be coded as both *Marked* and Unmarked.

5.6 How is the 'Time Domain' (TD) Determined ?

The *Time Domain* comprises three typical sub-categories associated with *past*, *present*, and *future*. In the genre under study, the TD is typically, but not exclusively, related to the past. Reference to the past of any place worth visiting is exemplified in a guidebook. In the tourist guide genre the TD plays a significant role because we cannot separate a place from its history. The TD deals with significant events and actions connected to a place. No visit to a museum, for example, can be ideally complete without referring to and knowing about the past of the place that the museum is dedicated to representing. A person visiting a place, for example the Pyramids in Egypt, will want to learn about the people associated with their culture, and other relevant features associated with the place. Seeing a historical place means talking about its past; consequently we should not be surprised to find this domain represented in the guidebook data.

The data show that descriptions of a tourist site typically include references to its past history. Thus the thematised elements include a number of entities representing aspects of the historical development of the place; and the *Time Domain* has been established to accommodate such Themes.

In the sections below, categories and sub-categories of the *Time Domain* will be discussed individually.

5.6.1 The topical categories of the ‘Time Domain’ and their sub-topics

The TD can be divided into three major categories, namely (i) *History* (past) (ii) *Current State* (CS) (present) and (iii) *Changing Features of the Place* (CFP) (future). Each of these categories can be further broken down.

5.6.2 The ‘History’ category and its sub-topics

The *history* category (HC) has been set up to cope with all topical Themes that discuss or refer to the past (*events/actions* or *temporal features*).

The *history* category is predominant in the TD and accounts for a high portion of instances of TD Themes. History deals with Themes referring to and talking about all features occurring in the past (e.g. *time* and *events*)

The *history* category in the TD is broken down into two main sub-categories: (a) *event* and (b) *temporal*. Example 24 is an example of the ‘history category’ which is coded *Time-History-Temporal*.

Example 24

In 1981,	major riots erupted in the Toxteth district;
Theme: top Adju: Prep Phr Marked	Rheme

In summary, the topic *history* covers not only *events* but also *times* (embodied in temporal thematic elements). The notion of the *history* category will become more explicit when the *Writer* and *Reader Domains* and their relationship is discussed in the ensuing sections.

Table 5.14 below lists all the occurrences of the Theme *temporal* in the Liverpool and the Doha texts. Both sets of texts have almost similar results. One distinct feature of this type of Theme is that it is typically marked.

Table 5.14 Distribution of the Theme *temporal* in Liverpool and Doha texts

Text	Liverpool Texts				Doha Texts			
	Unmarked		Marked		Unmarked		Marked	
	No	%	No	%	No	%	No	%
1	-	-	-	-	-	-	3	3
2	-	-	2	5	-	-	7	4.5
3	-	-	5	9	-	-	5	5
4	-	-	3	8	-	-	2	3
5	-	-	5	8	-	-	6	4.5
6	-	-	5	3.5	-	-	1	5.5
7	-	-	-	-	-	-	4	4
8	-	-	10	8	-	-	2	2
9	-	-	7	6.5	-	-	1	1.5
10	-	-	1	6	-	-	5	3
Total	-	-	38	5	-	-	36	4

5.6.2.1 The sub-category 'Event'

The Collins Cobuild English Language Dictionary (1987) defines the term

history as follows:

History is the events of the past, especially when they are seen as a long process which leads up to the present. History can refer to the political, social and cultural events of the world in general, or it can be concerned with a particular area of activity (p. 689).

However, the sub-topic *event* is not exclusively linked with past actions.

Rather, there may be actions taking place in the *present* or *future*.

Example 25 below (taken from Text D2) illustrates the sub-category *event* and its interrelation with the TD. It is coded: *Time-History-Event* (unmarked).

Example 25

Diving after pearls before oil discovery	was the main work for those who lived near the coast.
Theme: top Subj: NG Unmarked	Rheme

The figures of the Theme *event* in the Liverpool and Doha texts are summarised in Table 5.15 below. As evident from the table, this sub-category occurs infrequently in the data of the tourist guide and there seems to be no important difference between the two sets of texts under investigation.

Table 5.15 Distribution of the Theme *event* in Liverpool and Doha texts

Text	Liverpool Texts				Doha Texts			
	Unmarked		Marked		Unmarked		Marked	
	No	%	No	%	No	%	No	%
1	-	-	-	-	2	1.5	1	1
2	-	-	-	-	3	2	-	-
3	-	-	1	2	2	2	-	-
4	2	5	-	-	-	-	-	-
5	-	-	-	-	1	1	-	-
6	2	1.5	-	-	-	-	1	5.5
7	1	1	2	1	-	-	-	-
8	4	3	-	-	-	-	-	-
9	3	3	3	3	1	1.5	-	-
10	2	12.5	-	-	6	4	-	-
Total	14	2	6	1	15	1.5	2	0.2

5.6.3 The 'Current State' (CS) category and its sub-category

On the face of it, the *Current State* category looks as if it should come under the *Space Domain* since it represents the present status of the place. However, this category falls within the *Time Domain* because it typically is associated with temporal adjuncts like *nowadays*, *today*, which contrast with adjuncts like *in the past* (i.e. TD in the past) and *in the future* (i.e. CFP). Indeed, this category is only small and has just one sub-category associated with it, namely the sub-category *Temporal*.

5.6.3.1 The sub-category 'Temporal'

The *Temporal* sub-category is used when any reference to time is made with special reference to the current situation in the present tense. Example 26 (taken from Text D2) below illustrates the category.

Example 26

As from October to mid April	the weather is usually pleasant.
Theme: top Adju: Prep Phr Marked	Rheme

The clause in Example 26 above is coded *Time-CS-Temporal* (marked).

Table 5.16 summarises all instances of the Theme *temporal* in the *CS* category.

The results show no distinct difference between the Liverpool and the Doha texts.

Table 5.16 Distribution of the Theme *temporal* in the CS category in Liverpool and Doha texts

Text	Liverpool Texts				Doha Texts			
	Unmarked		Marked		Unmarked		Marked	
	No	%	No	%	No	%	No	%
1	-	-	-	-	-	-	-	-
2	-	-	-	-	-	-	1	1
3	-	-	-	-	-	-	2	1
4	-	-	1	2.5	-	-	2	3
5	-	-	-	-	-	-	5	4
6	-	-	-	-	-	-	1	5.5
7	-	-	6	4	-	-	1	1
8	-	-	2	1.5	-	-	1	1
9	-	-	3	3	-	-	1	1.5
10	-	-	1	6	-	-	5	3
Total	-	-	13	2	-	-	19	2

5.6.4 The ‘Changing Feature of the Place’ (CFP) category and its sub-categories

The category *changing feature of the place* (CFP) caters for Themes describing future plans relating to the place, such as buildings, hotels, shopping markets, beaches, and sports facilities (stadiums, fields and courts). This has to do with enhancing the city’s physical appearance and its tourist facilities; it is a sign of development and progress reflecting the city’s future plans.

Thus, this sub-category is associated with the TD because of its association with the future. It refers to events which might take place in the future, not necessarily projects or plans but also longer possibilities for the far or near future.

Tourist guides serve at least partly a publicity function aiming to attract readers who might not yet have decided to go to the place; and so anything which makes it sound more interesting/attractive (such as exciting future plans) is a good candidate for inclusion in the tourist guide. It is worth noting that the tourist him/herself is unlikely to be interested in future plans (which will not affect his/her visit, since they are still in the future) in the same way as, say, the history of the place (which is accepted as providing touristic value in itself). Example 27 (taken from Text L3) illustrates the sub-category. The clause refers to a future reconstruction programme.

Example 27

Plans for future expansion	are ambitious
Theme: top Subj: NG Unmarked	Rheme

Example 27 is coded *Time-CFP-Event*. However, the CFP category occurs infrequently in the data of the tourist guide.

5.6.4.1 The sub-category ‘Temporal’

The notion of time can also occur with this category. Example 28 (from Text L7) thematises a temporal element.

Example 28

In future,	we will play host to various national ballet and dance companies.
Theme: top Adju: adv Marked	Rheme

The sentence is coded *Time-CFP-Temporal*.

However, this type of Theme occurs infrequently in the data of the tourist guide. One instance of *temporal* as Theme is found in the Doha texts, while three instances are identified in the Liverpool texts.

5.6.4.2 The sub-category 'Event'

The sub-category *event* has been established to accommodate any plans or projects to be carried out in the future under the CFP as in Example 29 below.

The sub-topic *event* has previously been introduced as a sub-category of the past under the TD.

Example 29

Also,	plans	are afoot for major leisure and shopping developments in the area.
text Conj: cord	Theme: top Subj: NG Unmarked	Rheme
Theme		

The sentences is analysed *Time-CFP-Event*.

As noted above, this sub-category occurs infrequently in the data of the tourist guide. Five instances of *event* are found in the Doha texts, while one instance is found in the Liverpool texts.

5.7 Results of Comparison of the Doha and Liverpool Texts with respect to the ‘Time Domain’

In conclusion, then, this domain’s topics and sub-topics are shown in Table 5.17 below. The *Time Domain* from the past perspective in the Liverpool and the Doha texts are shown in Tables 5.18a and 5.18b below.

Table 5.17 The *Time Domain*: topics and sub-topics

Domain	Topic	Sub-topic Marked & Unmarked Themes
time (typically related to past)	history (past)	temporal event
	CS (present)	temporal
	CFP (future)	temporal event

Table 5.18a Summary of *Time Domain* from the past perspective in Liverpool texts

Domain	Topic	Sub-topics	
		Marked	Unmarked
Time	history		
		temporal	
		event	event

Table 5.18b Summary of *Time Domain* from the past perspective in Doha texts

Domain	Topic	Sub-topics	
		Marked	Unmarked
Time	history	temporal	
		event	event

The two figures above show that the data of both sets of texts in question share the same sub-topics. Some of the sub-topics in both sets of texts appear to be exclusively marked such as the *temporal* Themes.

In the *Space Domain* there were three main topics. In the *Time Domain* (in the past), on the other hand, there proved to be only one major topic, i.e. *history*. In other words, all topical Themes in the *Time Domain* revolve around the *history* topic.

5.8 Results of Comparison of the Doha and Liverpool Texts with regard to the 'Time Domain' (CS and CFP)

We now look at both sets of texts from the point of view of the sub-topics occurring within the *Time Domain* which refers to the present or the future.

Tables 5.19a and 5.19b show the distribution of topical Themes from both the *present* perspective (CS) and from the *future* perspective (CFP). This survey reflects all the data in both Liverpool and Doha texts respectively.

Table 5.19a Summary of *Time Domain* from the present and future perspective in Liverpool Texts

Domain	Topic	Sub-topics	
		Marked	Unmarked
Time	CS (present)	temporal	
	CFP (future)	temporal	event

Table 5.19b Summary of *Time Domain* from the present and future perspective in Doha Texts

Domain	Topic	Sub-topics	
		Marked	Unmarked
present	CS (present)	temporal	
	CFP (future)	temporal	event

Both sets of texts display the same sub-topics.

5.9 The 'Reader Domain' (RD) and its Topics and Sub-topics

The fact that Berry found it useful to explore the Interactional Themes in her genre studies justifies our decision to look at such Themes in our data (see section 4.5). Unlike Berry, though, I distinguish between the *Reader Domain* and the *Writer Domain*. The two domains in both sets of texts have been divided into semantic categories and sub-categories which further justify the distinct line between these two suggested domains.

The *Reader Domain* has been established to indicate the points at which the writer comes closer to the reader and to underline the various syntactic forms and their discourse functions which have been used throughout the corpus of this study for this purpose. This domain, like previous domains, is divided into semantic categories and sub-categories, etc. which will be discussed and exemplified in detail below.

The *Reader Domain* arises out of the writer's underlying concern to communicate to the reader directly. The visitor's presence is indispensable since without the visitor there would be no need for the guides. This domain is typically operating with respect to future potential acts. The trait of futurity presumably stems from the fact that the visitor is assumed not to have been to the designated place before. In summary, this category is set up to cope with instances where the visitor has been given explicit prominence. This prominence can be explicit (as in *Visitor* category) or implicit (as in *General* category).

5.9.1 The category 'Reader Domain' (RD) and its sub-category

The *Reader Domain* consists of only one category: *Visitor*. The *Visitor* category is sub-divided into *PRAL*, *2nd person*, *3rd person*, *regulations*, and *act*. In some texts, the writer thematises the visitor through the use of the following syntactic structures: (1) the **Imperative** (*come to ...*), (2) **Declaratives** with

2nd person *you*, and (3) **Thematised clauses** (*if you come ...*), referring to the visitor. These structures are listed under the *Visitor* category.

5.9.1.1 The Sub-category ‘Potential Reader and Action Location’ (PRAL)

The reason why the sub-topic PRAL has been posited is that the writer of a tourist guide often anticipates what the visitor might do when visiting a place. The PRAL sub-category occurs when the writer suggests that there are certain actions or tasks which might reasonably be carried out by the expected visitor to a certain place. Themes in this domain cater for the writer’s desire to lessen the distance by writing as if the reader were face-to-face with him/her or perhaps more important, by writing as if the reader were going round following the instructions as the writer ‘said’ them (which is exactly how tourist guides may well be used).

This sub-topic is overtly related to what the visitor can do when s/he sets out to visit a particular place. Thus, to show the contact with the reader, some writers use grammatical structures which carry an explicit reference to the reader, specially through the use of the *you*.

Examples of various structures of PRAL are given in Examples 30, 31, 32, 33 respectively. These examples are divided into those which explicitly refer to the

reader (30), those which are clearly intended to refer to the reader (31) and those (non-finite forms) where the reference is implicit (32, 33). There is thus a cline of *obviousness*; even within the non-finite forms, the cline continues. Example 32 is more explicit than 33 because *you* appears in the next clause; Example 33 is less obvious because it is only implied that *telling* is done by *you*. Unlike 31, 33 is passive, and the sayer can be left implicit even if the clause is made finite (*unless the driver is told otherwise*).

Example 30

If you turn off the North Road just past the Police Post	you will eventually come to Zubarah and the old fort.
Theme: top β If-clause Marked	Rheme

Example 31

Fly	into Doha by night
Theme: top Imperative Unmarked	Rheme

Example 32

Driving along the Corniche	you can see opposite Qatar National Museum a large shelter under which craftsmen, sponsored by the Amir, continue their traditional work of building dhows.
Theme: top β NFT CI Marked	Rheme

Example 33

Unless told otherwise	the driver will stop to pick up other fare-paying passengers on the way.
Theme : top β DP CI Marked	Rheme

The first distinct feature of PRAL is that it is predominantly Marked (except in clause 31). There are different kinds of Marked PRAL Themes: *V-ing Clause*, *If-Clause*, or *When-Clause*, as shown in the above examples. The clauses used by the writer are typically future-oriented; the fact that such clauses are thematised is evidence of the way the writer expects interaction in the text to proceed.

The above examples, analysed with respect to the *Reader Domain*, are all coded *Reader-Visitor-PRAL*.

Table 5.20 summarises all the instances of the Theme PRAL in the Liverpool and the Doha texts. The Theme PRAL is higher in the Liverpool texts than in the Doha texts.

Table 5.20 Distribution of the Theme *PRAL* in Liverpool and Doha texts

	Liverpool Texts				Doha Texts			
	Unmarked		Marked		Unmarked		Marked	
Text	No	%	No	%	No	%	No	%
1	2	3	1	1.5	1	1	7	6
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	-	-	-	-	1	1.5	-	-
5	-	-	-	-	1	1	1	1
6	3	2	2	1.5	1	5.5	-	-
7	10	7	12	8	-	-	-	-
8	-	-	-	-	1	1	1	1
9	-	-	1	1	-	-	-	-
10	-	-	-	-	-	-	-	-
Total	15	2	16	2	5	0.5	9	1

5.9.1.2 The sub-topic ‘Second Person’

The main category *Visitor Reader* also includes the sub-topic *2nd person* which refers to the second person pronoun *you*, as illustrated in Example 34 below.

Example 34

and	you	will see through the semi-circles of bright orange lights a city which has clearly been planned.
Theme: text Conj: cord	Theme: top Subj: pron Unmarked	Rheme
Theme		

The above example is coded as *Reader-Visitor-2nd person*.

Table 5.21 below displays the instances of the Theme *2nd person* in the Liverpool and the Doha texts. Although this type of Theme occurs infrequently in the data of the tourist guide, the Liverpool texts show a higher percentage than the Doha texts. The marked Theme *2nd person* is absent from the Doha texts.

Table 5.21 Distribution of the Theme *2nd person* in Liverpool and Doha texts

Text	Liverpool Texts				Doha Texts			
	Unmarked		Marked		Unmarked		Marked	
	No	%	No	%	No	%	No	%
1	6	8	1	1.5	2	2	-	-
2	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-
4	-	-	-	-	-	-	-	-
5	-	-	-	-	-	-	-	-
6	1	1	-	-	1	5.5	-	-
7	7	5	1	1	-	-	-	-
8	1	1	-	-	2	2	-	-
9	-	-	-	-	-	-	-	-
10	-	-	-	-	-	-	-	-
Total	15	2	2	0.2	5	0.5	-	-

5.9.1.3 The sub-category 'Act'

The *Reader* category also includes the sub-topic *act*, encoding nominalised actions that relate to potential activities on the part of the visitor. The fact that these instances are thematised manifests a visitor-oriented perspective, as exemplified in Examples 35 and 36.

Example 35

Eating out in Qatar	can range from the very elegant to the very basic.
Theme: top Subj: NG Unmarked	Rheme

Example 36

A visit to the museum	is essential for any visitor wishing to gain an insight into the character and culture of the people of Qatar.
Theme: top Subj: NG Unmarked	Rheme

The *act* category is close to PRAL but differs from PRAL in that PRAL includes verbs generally referring to actions to be performed, while the *act* includes, as noted before, nominalised actions or propositions. For example, *eating out in Qatar* (act) can be reworded as *if you eat in Qatar* (PRAL). Similarly, in Example 36 *A visit to the museum* (act) can be restructured to read: *if you visit the museum* (PRAL). The nominalisations are what differentiates the category *act* from PRAL.

Table 5.22 below shows the instances of the Theme *act* in the Liverpool and the Doha texts. The results show that there is some difference between the two sets of texts in question. The results are higher in the Liverpool texts.

Table 5.22 Distribution of the Theme *act* in Liverpool and Doha texts

Text	Liverpool Texts				Doha Texts			
	Unmarked		Marked		Unmarked		Marked	
	No	%	No	%	No	%	No	%
1	2	3	-	-	4	3.5	-	-
2	-	-	-	-	2	1	-	-
3	-	-	-	-	1	1	-	-
4	1	2.5	-	-	-	-	1	1.5
5	-	-	-	-	2	1.5	-	-
6	2	1.5	2	1.5	-	-	-	-
7	6	4	4	3	-	-	-	-
8	2	1.5	-	-	2	2	-	-
9	3	3	-	-	-	-	-	-
10	-	-	-	-	1	0.5	-	-
Total	16	2	6	1	12	1	1	0.1

5.9.1.4 The Sub-category 'Regulations'

The sub-category *Regulations* refers to the fact that any visitor to a place is expected to comply with the official institutions as well as cultural and religious laws, conventions and norms set up by the people of the place being visited. Since the reader is expected to comply with these regulations, they are therefore likely to occur as thematic choices in this genre.

There are clear differences between the Liverpool and the Doha texts in respect of their use of the sub-category *Regulations*. The writers mention different types of regulation for two reasons: (1) because the countries have different rules, and (2) much more importantly, because they treat their readers as needing different kinds and degrees of information. In very simple terms, the

Liverpool texts assume readers who know about British life, Christian habits, etc., and who therefore do not mention how to behave, etc. The Doha texts assume readers who do not know about Gulf life, Islamic customs and who therefore do need to be told. Example 37 is an example (taken from Text D8) which illustrates the sub-category.

Example 37

Visa requirements	should be checked well in advance.
Theme: top Subj: NG Unmarked	Rheme

The example above is coded as *Reader-Visitor-Regulations*.

Table 5.23 below summarises the instances of the Theme *regulations* in the Liverpool and Doha texts. The Doha texts contrast with the Liverpool texts with respect to the high percentage of the Theme *regulations*.

Table 5.23 Distribution of the Theme *regulations* in Liverpool and Doha texts

Text	Liverpool Texts				Doha Texts			
	Unmarked		Marked		Unmarked		Marked	
	No	%	No	%	No	%	No	%
1	2	3	-	-	3	3	-	-
2	-	-	-	-	-	-	1	0.1
3	-	-	-	-	-	-	-	-
4	-	-	-	-	-	-	-	-
5	-	-	-	-	7	5	-	-
6	-	-	-	-	-	-	-	-
7	2	1	-	-	5	5	-	-
8	-	-	-	-	13	14	-	-
9	-	-	-	-	-	-	-	-
10	-	-	-	-	4	2.5	1	0.5
Total	4	0.4	-	-	21	2	2	0.2

5.9.1.5 The Sub-category '3rd person'

This sub-category has been established to deal with instances in the texts proper where the writer sounds remote and distanced from the reader. This sub-category is adopted by the writer when s/he refers to or addresses the 'visitor' using the '3rd person' singular or plural.

The sub-category '3rd person' is exemplified in Examples 38 and 39. These are classified as Unmarked Theme and are coded as *Reader-Visitor-3rd person*.

The examples below show how the writer refers to the general visitor.

Example 38

Early risers	can visit this area at dawn to buy fresh fish at very reasonable prices.
Theme: top Subj: NG Unmarked	Rheme

Example 39

Ladies	should always travel in the back
Theme: top Subj: NG Unmarked	Rheme

As shown above, the '3rd person' sub-category applies to situations where the writer addresses the general reader indirectly. This category is used where the reader is not being referred to with one of the three previously discussed syntactic structures (see section 5.9.1). This sub-category concerns the visitor in most general terms and lacks face-to-face or direct contact with him/her.

Table 5.24 below summarises the instances of the Theme *3rd person* in the Liverpool and Doha texts. There appears to be some difference between the Doha and the Liverpool texts with respect to this type of Theme.

Table 5.24 Distribution of the Theme *3rd person* in Liverpool and Doha texts

Text	Liverpool Texts				Doha Texts			
	Unmarked		Marked		Unmarked		Marked	
	No	%	No	%	No	%	No	%
1	1	1.5	-	-	5	4.5	-	-
2	-	-	-	-	3	2	-	-
3	-	-	-	-	-	-	-	-
4	-	-	-	-	2	3	-	-
5	-	-	-	-	5	4	-	-
6	1	1	-	-	-	-	-	-
7	6	4	-	-	1	1	-	-
8	4	3	-	-	3	3	-	-
9	-	-	1	1	-	-	-	-
10	-	-	-	-	13	7.9	-	-
Total	12	1.4	1	0.1	32	3	-	-

5.10 The 'Writer Domain' (WD)

The *Writer Domain* has been set up to account for Themes in the tourist guide that refer to the presence of the writer and his/her underlying concerns. The intrusion of the writer is perhaps less expected than that of the reader, though it can be explained in terms of the overall function of the genre.

5.10.1 The role relationship within the 'Writer Domain'

The writer uses Superlative Adjectives, Thematised comments, or even the first and second person (I, we) in the Liverpool texts to represent modes of interaction and contact with the reader.

In the context of this study, the role of the writer is that of an **expert** who tries to furnish the potential reader with useful information which will enable the potential reader to reach his/her destination and enjoy himself or herself. Seen in this way, the writer in his/her role acts as a *teller* or *knower*, *informer*, *planner*, and *advisor*. The reader/visitor is viewed as the performer who is going to perform the action. That is, the reader is the *doer/agent/actor/initiator* (Halliday, 1968, 1978, 1985, 1994). The visitor acts not only as a *performer* but also as a *decider*. This leads to various types of Transitivity relation which will be discussed in Chapter 6.

5.10.2 Using Superlative Adjectives

There are some instances in the data where the writer uses the superlative form of adjectives. This is shown in the thematised elements of the clause (e.g. *best* as shown in italicised bold), as illustrated in Examples 40, 41 and 42 (taken from Text L7). The examples below reflect the writer's comment embedded in the unmarked Theme. Here the writer advises the visitor on the best action to be carried out and in so doing communicates the message that s/he is a very reliable source of information. The examples below can be coded: *Writer-Comment-Viewpoint*.

Example 40

Probably	the <i>most popular</i> time to visit the area	is during the Chinese New Year celebrations when dragons and fire-crackers abound.
Int Adju: Modal	Theme: top Subj: NG Unmarked	Rheme
Theme		

Example 41

the best	is the <i>Philharmonic</i> , 36 Hope St.	
Theme: top Subj: NG Unmarked	Rheme	

Example 42

and	the <i>best</i> starting point for any tour	is to take a ferry trip across the Mersey.
text Conj: cord	Theme: top Subj: NG Unmarked	Rheme
Theme		

Had the superlative adjective not been included, Example 42 would have been an instance of the reader category as can be seen from the following rewordings.

and to start your tour, take a ferry...;

begin your tour by taking the ferry...;

start your tour by taking a ferry;

if you want to start your tour, take a ferry ...

Table 5.25 summarises all the instances of the Theme *view point* in the Liverpool and the Doha texts. Although this type of Theme occurs infrequently in both sets of texts, the Liverpool shows a higher percentage in terms of the marked Theme.

Table 5.25 Distribution of the Theme *viewpoint* in Liverpool and Doha texts

	Liverpool Texts				Doha Texts			
	Unmarked		Marked		Unmarked		Marked	
Text	No	%	No	%	No	%	No	%
1	-	-	-	-	1	1	-	-
2	-	-	-	-	-	-	-	-
3	-	-	1	2	-	-	1	1
4	-	-	-	-	-	-	1	1.5
5	-	-	-	-	-	-	4	3
6	-	-	1	1	-	-	-	-
7	-	-	5	3	-	-	-	-
8	-	-	1	1	-	-	-	-
9	-	-	2	2	-	-	-	-
10	-	-	-	-	-	-	-	-
Total	-	-	10	1	1	0.1	6	0.5

5.10.3 Thematized Comment

If the writer wants to reflect his or her experience, attitudes and feelings towards the topic or the information s/he is encoding in a text, s/he may resort to the use of a structure termed *Thematized Comment* (see Chapter 4, section 4.13). This type of Theme is not discussed by Halliday (1985, 1994; see G. Thompson, 1996).

Example 43

It is now possible	to buy most things in Doha, though it is still necessary on occasion to search diligently, and shortages of certain items do occur.
Theme: top β Themd: Comnt Marked	Rheme

This clause is categorised *comment* with a sub-topic coded *view point*. Both the topic and the sub-topic include some evaluation of the situation the writer is dealing with, which is assumed to be based upon the writer's knowledge as an informant. The above example (taken from Text L9) is coded *Writer-Comment-Viewpoint*.

5.10.4 Personal Pronouns (I, We)

Within the WD, another sub-category termed *1st person* has been used to deal with any use of the personal pronouns *I* & *we*. From a synoptic viewpoint, there are moments when the writer comes so close to the reader by using the pronoun *we* that it makes overt the interaction of writer and reader. In her analysis of a lecture-chapter, Eiler (1986: 57) has observed that '*we* occurs both in the sense of an editorial *we* and as a bonding of author and reader in a joint enterprise or in the transmittal of information'. In our data, *we* is used to serve both these functions. The following is an instance of the former function, though this is the less frequent use in the data under investigation.

Example 44

so	we	don't advise you to do it all in one day!
text Conj: cord	Theme: top Subj: NG Unmarked	Rheme
Theme		

This clause is coded: *Writer-Comment-1st Person*.

An example of the second type of WD happens when the writer uses *we* in a dependent clause (Marked Theme) as illustrated in Example 45 (taken from Text L7). This is an example of the 2nd type of 'we' (so-called 'inclusive we') which includes both the writer and reader. The example below is coded: *Writer-Comment-Viewpoint*.

Example 45

Whilst we're in the mood for wild- life,	you can go back down Princess Drive, turn left into A58 (east) Liverpool Road, cross over M57 junction 2 into Prescot by-pass.
Theme: top β DP C1 Marked	Rheme

The writer here acts as if s/he were touring with the visitor. The writer in this context again acts as expert and consultant; s/he knows exactly what the visitor needs to do.

There are only four such instances of *we* in the data (two occurrences as a pronoun and the other two in a dependent clause in Text L7 and L8).

5.11 Characteristic Features of the ‘Reader Domain’ in the Corpus

It may be useful at this stage to survey the distinct features of this type of genre, as a result of our discussion of the *General* and *Visitor* topics. Theme is closely associated with certain grammatical structures in the *Reader Domain* as shown in Table 5.26 below.

Table 5.26 Summary of *Reader Domain* in terms of syntactic forms

Domain	Topic	Sub-topic	Structure
Reader	Visitor	2nd person	Subject: Unmarked (You) Adverbial Adjunct: Marked
		3rd person	Subject: Unmarked Adjunct Adv: Marked
		PRAL	Imperative: Unmarked Clause: Marked (adverbial clause) if-clause ing-clause to-clause adverbial clause (when, etc..)
		act	Subject: Unmarked Adjunct: Marked
		regulations	Subject: Unmarked Adverbial Adjunct: Marked

The third column classifies the type of Themes in terms of their grammatical structures and lexico-grammatical features.

One of the characteristic features of the texts of the present study is the PRAL. Here, the reader is assigned a task as a *processor* or a *performer* who is presumably expected to perform certain actions when visiting the place.

Based on the above analysis, it is a matter of definition that *PRAL* as Unmarked will always coincide with *Imperative* clauses while *PRAL* as Marked will always be associated with subordinating clause or adverbial adjunct.

5.12 Characteristic Features of the ‘Writer Domain’

The *Writer Domain* occurs when the writer tries to mark his/her presence in the text. In some texts, where the *Writer Domain* does not appear, the writer appears to stand in a neutral position throughout. The *Writer Domain* can be identified through the use of certain grammatical structures realised in the sub-topic area (Theme). These are glossed in Table 5.27 below.

Table 5.27 Summary of *Writer Domain* in terms of syntactic forms

Domain	Topic	Sub-topic	Structure
Writer	comment	view point	Marked: Thematised Comment <i>it is now possible</i> Marked: gerund (<i>v-ing</i>) clause Marked: dependent clause including <i>we</i> Unmarked: Subject preceded by a <i>superlative adjective</i>
		1st person	Unmarked: Pronoun <i>we/I</i>

This phenomenon of an interactive relation established between writer and reader constitutes one of the basic text elements in Davies's (1994a) investigation of texts taken from a tourist guide. That is, the results of my analysis confirm Davies's results.

5.13 Summary of Interactional Theme within the Domains of this study

Our examination of Interactional Theme has resulted in the emergence of PRAL which is seen as one of the types of Interactional Theme most characteristic of the genre of tourist guide. The Interactional Theme has been shown to be realised not only by pronouns, but also by a variety of syntactic structures. Reference through pronouns such as *I/we* by the writer has proved to be very infrequent in this genre (a couple of occurrences).

In conclusion, analysis of Interactional Theme has resulted in our outlining the following two domains with their categories and sub-categories as illustrated in Table 5.28 below.

Table 5.28 The *Writer-Reader Domains*

Reader (typically related to future)	visitor	PRAL act 2nd person (<i>you</i>) 3rd person regulations
Writer	comment	viewpoint (<i>I/we</i>) 1st person

5.14 The Rag Bag Category (RB)

This category (RB) is intended for the Themes that have the following characteristics:

- (a) they do not seem to fit in any of the designated existing categories;
- (b) there are not enough of any one group amongst them to make it useful to establish another category;
- (c) they do not seem to form a category that can be intuitively explained as understandable in the genre;
- (d) they are anomalous or odd in some way.

Consider Example 46 (taken from Text L6).

Example 46

Unemployment in the area	is severe,
Theme: top Subj: NG Unmarked	Rheme

Example 47 above shows that the thematised clause does not refer directly to the visitor or tourist nor does it express the writer's position. This type of example is coded as *Space-RB-RB*. However, this category occurs quite infrequently in the data of the tourist guide. There are only five such instances of *RB* in the Liverpool texts and one in the Doha texts.

5.15 Results of the Analysis of the 'Reader/Writer Domains' in both Liverpool and Doha Texts

Tables 5.29a and 5.29b below show the distribution of the *Reader Domain* and its sub-topics which are to be found in the Liverpool texts and Doha texts respectively.

Table 5.29a Summary of *Reader Domain* in Liverpool texts

Domain	Topic	Sub-topics	
		Marked	Unmarked
Reader	visitor	PRAL	PRAL
		act	act
		2nd person	2nd person
		3rd person	3rd person
			regulations

Table 5.29b Summary of *Reader Domain* in Doha texts

Domain	Topic	Sub-topics	
		Marked	Unmarked
Reader	visitor	PRAL	PRAL
		act	act
			2nd person
			3rd person
		regulations	regulations

Typically, the 2nd person *you* always appears as Unmarked since it is the grammatical subject. However, there is just one instance which appears in the Liverpool texts where *2nd person* was Marked. This case occurs with a subordinating clause and is given below (Example 47, taken from Text L1).

Example 47

Depending on your viewpoint,	Liverpool means the Beatles, or football, or good art collections, or urban dereliction-
Theme: top β NFT CI Marked	Rheme

The same is also true of the *3rd person* which is typically analysed as Unmarked Theme. There is only one Marked case of this structure across all the texts examined (as indicated in the table above) given as Example 48 below.

Example 48

To the outsider,	perhaps, more than anything else, Liverpool is the birthplace of the Beatles.
Theme: top Adju: Prep Phr Marked	Rheme

On the basis of my data sets, it can be concluded that the two cited marked Themes are very infrequent and can be considered as oddities, but their occurrence cannot be ignored. They represent potential Theme cases.

In the Doha texts, the *Reader Domain* contains sub-topics within Themes very similar to those found in the Liverpool data, the only difference lying in whether they are Marked or Unmarked. In the Doha texts, the Marked Theme *act* happened only once in the Doha data, as exemplified in Example 49 (taken from Text D4).

Example 49

For a visit to Khor-Al-Udeid,	a 4-wheel drive car is necessary.
Theme: top Adju: Prep Phr Marked	Rheme

In summary, the sub-topics in the *Writer* and the *Reader Domains* in both sets of texts are similar. The point here is that these proposed semantic categories are seen to be applicable to both sets of texts in the corpus. They can, therefore, be tentatively assumed to be characteristic of Thematic choices in tourist guides generally.

Table 5.30a Summary of *Writer Domain* in Liverpool texts

Domain	Topic	Sub-topics	
		Marked	Unmarked
Writer	comment	viewpoint	
Writer	comment		viewpoint

Table 5.30b Summary of *Writer Domain* in Doha texts

Domain	Topic	Sub-topics	
		Marked	Unmarked
Writer	comment	viewpoint	
Writer	comment		viewpoint

Having discussed the main sub-categories above, it is useful to summarise the frequency of the main categories in the Liverpool and Doha texts as illustrated in the table below.

Table 5. 31 Distribution of *main categories* in Liverpool and Doha texts

Topic	Liverpool Texts		Doha Texts	
	No	%	No	%
place	441	55	518	52
DFP	141	17.5	246	25
history	57	7	31	3
visitor	81	10	106	10.5
services	55	7	59	6
CS	16	2	19	2
comment	12	1	8	1
CFP	4	0.5	6	0.5
Total	807	100	993	100

As can be seen from the table, the category *place* dominates in both the Liverpool (55%) and the Doha texts (52%). Next in occurrence comes the category DFP which shows a high percentage in the Liverpool (17.5%) and Doha texts (25%) respectively. However, there is almost no significant difference between the Doha and the Liverpool texts in terms of the results of other categories except in the *history* category which is higher in the Liverpool texts (7%) than the Doha texts (3%). It should be noted that the categories *DFP* and *services* belong to the *Space Domain*, while the categories *history*, *CS* and *CFP* belong to the *Time Domain*. In addition, the results of the above table correlate with the results of Table 5.33 below, which summarises the four main

domains.

5.16 Quantitative Analysis of the Four Domains

A summary of the distribution of domains in the Liverpool and Doha texts is given in Tables 5.32a and 5.32b.

Table 5.32a Summary of domains across Liverpool texts

Domain	T1	%	T2	%	T3	%	T4	%	T5	%	T6	%	T7	%	T8	%	T9	%	T10	%
Space	60	81	36	95	48	87	32	84	57	88	119	84	81	54	101	82	88	88	13	81
Time	0.0	0.0	2	5	6	11	5	13	8	12	10	7	20	13	13	11	12	12	3	19
Reader	14	19	0.0	0.0	0.0	0.0	1	3	0.0	0.0	11	8	43	29	7	6	5	5	0.0	0.0
Writer	0.0	0.0	0.0	0.0	1	2	0.0	0.0	0.0	0.0	1	1	6	4	2	2	2	2	0.0	0.0
Total	74	100	38	100	55	100	38	100	65	100	141	100	150	100	123	100	107	100	16	100

Table 5.32b Summary of domains across Doha texts

Domain	T1	%	T2	%	T3	%	T4	%	T5	%	T6	%	T7	%	T8	%	T9	%	T10	%
Space	82	73	139	90	87	89	59	89	102	78	11	61	84	89	65	71	60	97	132	80
Time	8	7	9	6	5	5	2	3	7	5	5	28	4	4	5	5	2	3	9	5
Reader	21	19	6	4	5	5	4	6	18	14	2	11	1	6	22	24	0.0	0.0	22	13
Writer	1	1	0.0	0.0	1	1	1	2	4	3	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	1	1
Total	112	100	154	100	98	100	66	100	131	100	18	100	94	100	92	100	62	100	164	100

Table 5.33 below provides a summary of the four domains in the Liverpool and the Doha texts. From the data given, the *Place Domain* is clearly dominant in all the Liverpool (79%) and the Doha (83%) texts and has outweighed the other domains. Next in importance is the *Reader Domain* and then the *Time Domain*, while the *Writer Domain* appears less frequently, though its occurrences in some texts are significant because it signals an interactive relation between the writer and the reader/visitor/audience. Moreover, both the Liverpool and the Doha texts show almost similar results in terms of the SD, the RD and the WD.

Table 5. 33 Summary of domains in Liverpool and Doha texts

Domain	Liverpool Texts		Doha Texts	
	No	%	No	%
Space	637	79	823	83
Time	77	9.5	56	5.5
Reader	81	10	106	10.5
Writer	12	1.5	8	1
Total	807	100	993	100

It can be seen from the summary of domains in the above table that the semantic categories seem to apply to both the Liverpool and the Doha texts. These semantic categories provide a detailed account of the information structure of the tourist guide.

In the genre of the tourist guide the general method of development is to introduce a succession of interesting places to indicate what both the city of Liverpool and the city of Doha can offer to the potential visitor. However, there are also micro or subordinate structures such as the thematisation of animate participants and actions/events to be found in both genres which are used to support the global topics of both genres.

Based on the results above, one of the characteristic features of the guidebook is that Theme selection relates to inanimate participants in thematic position. Ghadessy (forthcoming a) finds that the Thematic selection in the 150 abstracts (taken from 30 disciplines) he has analysed include animate participants. Ghadessy (1995a and forthcoming a) also finds that both in sports commentary and the abstracts the time adverbials are more frequently used than place adverbials. Here, however, animate participants play a minor role and *Space* is markedly more often thematised than Time.

Although the percentages in the Liverpool and Doha data are different, the *Space Domain* is the highest of all domains in both the Liverpool (79%) and Doha data (83%). There is a close similarity between the two sets of data with respect to the *Reader Domain* (in Liverpool 10% and in Doha 10.5%).

In order to identify more clearly the distinguishing features of the tourist guide, these results were compared with Francis's (1990) work, and with my own analysis of the biography and geography text-book data in terms of the typical lexis of Themes. The results of this comparison are summarised in Table 5.34 below. It should be noted that the data shown under the tourist guide column are the results of combining the typical lexis of Themes in the Doha and the Liverpool texts together. It should also be noted that a dash (-) in Francis's results indicate that this type of Theme is not found in the genre(s) under investigation. In Francis's discussion percentages for only three kinds of lexical Themes, 'people', 'concrete things' and 'abstractions', are given (see Francis, 1990).

Table 5.34 Comparison of the typical lexis of Themes in the Tourist Guide with that found by Francis, and that of the Biography and the Geography Text-Book genres.

No	Information type	News		Editorials		Letters		Biography		Geography Text-Book		Tourist Guide	
		No	%	No	%	No	%	No	%	No	%	No	%
1	place	-	-	-	-	-	-	3	2	59	55	992	55
2	people	107	53	32	22	52	28	87	71	7	7	220	12
3	concrete things	18	9	13	9	12	7	15	12	13	12	145	8
4	abstractions	43	21	61	43	62	34	7	6	11	10	337	19
5	time	10	5	7	5	10	5	11	9	17	16	106	6
6	other	23	12	30	21	47	26	-	-	-	-	-	-
Total		201	100	143	100	183	100	123	100	107	100	1800	100

A major apparent difference between the guidebook and all the other genres except the geography text-book genre is embodied in the category 'place'. The figures in the table above show that the tourist guide genre thematises 'place' with a higher percentage than any other topical categories (55%). The geography text-book genre also thematises 'place' (rivers and volcanoes) with a higher percentage than other categories (55%). In Francis's genres and the biography genre *Place* is insignificant. As can be seen from Table 5.34, 'people' are dominant in the biography genre and in the News and Letter genres (72%, 53% and 28% respectively). Editorials thematise 'abstractions' with the highest frequency (42%), though they still make considerable use of 'people' Themes.

In summary, the locational Theme is a significant feature characterising and differentiating the guidebook genre from most other genres. It is interesting to note that the Liverpool and Doha texts show almost the same percentages in the use of other topical Themes as illustrated in the table below.

Table 5.35 Distribution of typical lexis of Theme in Liverpool and Doha texts

No	Information Type	Liverpool Texts		Doha Texts	
		No	%	No	%
1	place	432	53.5	560	56.5
2	abstractions	162	20	175	18
3	people	96	12	124	12.5
4	concrete things	60	7.5	85	8
5	time	58	7	48	5
Total		807	100	993	100

5.17 Spatio-Temporal Elements in Theme: Circumstantial Adjuncts

What characterises the data under investigation is the incidence of Circumstantial Adjuncts of *temporal* and *spatial* Themes as Marked Theme. They account for a high percentage of Themes when compared with other thematic elements across all texts. Mentioning a date or a span of time is a distinct characteristic of this type of text. The occurrence of these locational and temporal elements in Theme is almost exclusive to the genre and there is a rationale behind using them in initial position. They are meant to orient the reader to places and parts of places. Table 5.36 below outlines the percentage of their occurrences in both the Doha and the Liverpool texts as a proportion of the Circumstantials across the data. It is interesting to note that there is a similarity between the Liverpool and the Doha texts as far as thematic choice is concerned. In the Liverpool texts (as shown in Table 4.18, Chapter 4), these *temporal* and *spatial* Themes together account for 63%, while in the Doha texts (as shown in Table 4.19, Chapter 4) they account for 70% out of all circumstantial Themes identified in the data. It is also interesting to note that some texts exclusively contain circumstantial adjuncts of time and location in Themes, i.e. Texts D7, L3, L4, L10.

Table 5.36 The percentage of Spatio-Temporal Themes as a proportion of Circumstantial Themes in Liverpool and Doha texts

Texts	Liverpool Texts	Doha Texts
	%	%
1	67	92
2	50	79
3	100	73
4	100	83
5	66	50
6	80	75
7	82	100
8	91	60
9	88	50
10	100	91

The two sets of figures above show that the texts are alike in their use of spatio-temporal Themes in the Liverpool and Doha texts. These results indicate that the temporal and locational Themes constitute a distinctive mark of the tourist guide.

5.18 Conclusion

It has been shown that the proposed topical approach of analysis seems to suit both sets of texts, irrespective of their cultural background. The suggested domains, topics and sub-topics have been able to cope with and classify the great majority of distinct Thematic features within a small number of domains. The topical analysis has shown how Theme (the point of departure of the message) plays a significant role in capturing part of the semantic message of the texts, as realised in the topical semantic categories of analysis.

The topical analysis of Theme selections has led to the unfolding of another significant feature of the genre. We have seen how examination of the Interactional Theme has resulted in the emergence of a new type of Theme called the *PRAL* (referring to visitor).

Moreover, the existence of some overlapping demonstrated in the chapter (relating specifically to the sub-categories of Theme) serves to show how the thematised elements have undergone a series of hierarchical filtering procedures starting from the processes of domains, semantic categories and finally end with the type of Theme and its close association to real world entities, i.e. such as *temporals* and *events*.

There is a point worth mentioning before we conclude our discussion. The use of the topical approach should not imply that any text belonging to the guidebook genre should be expected to be exhaustively analysable in terms of the four domains suggested above; while any text written within the scope of this genre should reflect the significance of the four domains, it does not follow that it would have to have, for example, the writer/reader domains. Simply put, the type of analysis proposed has drawn the genre framework and principles within which any potential text is expected to operate.

Thus far, most studies have depended largely on the structural analysis of Theme. If the thematic choices in genres are looked at from a semantic perspective, more insights can be gained into these genres. The proposed topical approach attempted in this chapter has allowed us to point more specific generic features for the genre of guidebook. This substantiates our claim that the characteristics of a genre cannot be provided on structural grounds alone but require a topical or semantic analysis to be drawn out fully.

Chapter 6

Transitivity Analysis of Topical Themes

6.0 Introduction

In Chapters four and five, we were looking at two different kinds of analysis: (1) the Structural Analysis (Theme as form) and (2) the Semantic Analysis (meaning of elements in Theme). In this chapter, we are seeking to deal with another type of semantic analysis, namely *transitivity*, in order to study the *roles* of elements occurring in Theme. This method of analysis primarily deals with the experiential meaning of Theme in the clause.

According to the Hallidayan framework, the English clause is organised into three types of meaning occurring simultaneously: (1) the Interpersonal (which is largely outside of the scope of this study) which has been tackled from within the Interactional strata, (2) the Textual (which has already been discussed under the structural analysis) and (3) the Experiential (which will be the focus of this chapter).

This chapter sets out to study the experiential strand of meaning in Theme. The analysis itself will be principally geared towards identifying the transitivity role of the participants appearing in Theme (e.g. Actor, Goal, Carrier, Attribute,

Identified, Senser). However, identifying transitivity roles of participants in the clause necessarily involves identifying the process types in which those participants play a part, and thus the initial stage of the analysis consists of identifying the process type. In this analysis, the configurations of participant roles will be identified in order to outline the transitivity roles played by the elements in Theme as a basis for a discussion of why they occur, and to what extent this allows us to characterise the tourist guide genre.

Finally, the tourist guide will be compared with genres described in other people's studies and with two other genres described by myself. The main objective is to spotlight the distinctive features characterising the genre of the tourist guide.

6.1 The Transitivity System

The term transitivity is traditionally used to describe a way of differentiating between verbs in terms of whether they have an Object or not. However, transitivity is not going to be used in this sense here; it will be used to describe a system dealing with the clause and its content message. It is used to describe the relationship between the types of processes (verbs) and their participating entities.

When we write or speak, we normally wish to reflect our experience in life which consists of an indefinite number of actions, events, states and activities. Meanings in any given clauses comprising a text include *events, states, actions* or *happenings* (see Martin and Rothery, 1980; Halliday and Hasan, 1989; Halliday, 1978; Givón, 1983; Gregory and Carroll, 1978; Gregory, 1988; Ventola, 1988). These meanings in clauses can be identified as centred around different processes.

Halliday (1985: 109) states that 'transitivity specifies the different types of processes that are recognised in the language and the structures by which they are expressed' and that 'the transitivity system construes the world of experience into a manageable set of process types' (1994: 106) (see also Halliday in Kress (ed), 1976, Chapter 11).

What I primarily want to do in this chapter is to conduct a transitivity analysis of the two sets of texts with the aim of identifying both the dominant and the insignificant roles of transitivity appearing in topical Themes. In turn it is hoped that these will show the generic features of the tourist guide genre.

6.1.1 Basic components of Transitivity: Participants and Circumstances

Processes can be of different types and include different kinds of participants, as stated above. Transitivity comprises three basic components (which reflect our experience of the world), as represented below:

1. process (typically expressed by predicators);
2. participants (typically expressed by subjects, objects, complements);
3. circumstances (typically expressed by adjuncts of adverbial groups and prepositional phrases).

The term 'participant' can cover any real world entity and can refer to animate or inanimate creatures including persons, objects and abstractions. Butler (1985: 165) describes the term 'participant' as accounting for 'linguistic representations of non-human, inanimate and even abstract entities, as well as of human beings'.

6.1.2 Type of Processes in Transitivity

The English Language reflects both our outer and inner experience through three main types of processes: (1) Material, (2) Mental and (3) Relational; and in addition there are three other subsidiary types: (4) Behavioural, (5) Verbal and (6) Existential. The labels assigned to participants are conditioned by the

type of process in the clause. Table 6.1 below lists and glosses the different types of processes and the participants that occur with them, based on Halliday (1985, 1994) (see also Fawcett, 1987; Eggins, 1994; Downing and Locke, 1992; Lock, 1996; Thompson, 1996; Martin et al., 1996; Butt et al. 1995; Kress, 1976; Morley, 1985, 1993; Bloor and Bloor, 1995).

Table 6.1 Process types and their participants

1. Material (doing & happening)	Actor, Goal
2. Relational (being) - attributive - identifying	Carrier, Attribute Identified, Identifier (Token, Value)
3. Mental (sensing)	Senser, Phenomenon
4. Verbal (saying)	Sayer, Target
5. Behavioural	Behaver
6. Existential (existing)	Existent

As can be seen from the above figure, participants in processes can be assigned functional labels like *Actor, Goal, Carrier, Attribute, Identified, Identifier, Senser, Existent, and Sayer*.

6.1.3 The relationship between Transitivity and Theme

Themes normally consist of one of the three components of Transitivity. That is, a Theme can potentially be a participant, a process or a circumstance. This is the area on which I will be focusing in the rest of the chapter.

The following exemplification shows the range of possibilities. In Example 1 (taken from Text L2) below, the verb ‘designed’ identifies the type of process, which is Material (referring to state of doing or action). Theme in this context is realised by the first transitivity component as an Actor (the topical Theme *John Wood of Bath* which is the grammatical Subject and functions as Unmarked Theme).

Example 1

	John Wood of Bath	designed	the town hall ...
experiential	Actor	Pr: Material	Goal
textual	Theme: top Unmarked	Rheme	

In Example 2 below (taken from Text L7), Theme is realised by the second type of component (process). Theme in this clause belongs to the Material process group (addressing the presupposed visitor as Actor), and is analysed as ‘process in Theme’. The kind of Theme illustrated in Example 2 does not in fact occur significantly in the corpus, but it is worth mentioning here for the sake of completeness.

Example 2

	come and visit	us
experiential	Pr: Material	Goal
textual	Theme: top Imperative	Rheme

Following the same method, in Example 3 (taken from Text L3) Theme is realised by the third component of transitivity and bears the label 'Circumstantial Attribute' as Theme. Generally speaking the Circumstantial Attribute is not a typical type of element to be functioning as a participant (i.e. it is not really an entity of any kind). Therefore, when it is used in Theme, it can be assumed to serve a purpose. This point will be dealt with in detail when the results of my analysis are presented and discussed.

Example 3

	and	in the great parlour	is	a representation of a local giant ...
experiential		Circumstantial Attribute	Pr: Intensive relational	Carrier
textual	Conj: cord	Theme: topical Marked	Rheme	

As for existential clauses, Example 4 below (taken from Text D1) shows the choice of a Theme without ideational implications, namely (*there*).

Example 4

There	are	also several three and four-star hotels available which offer an acceptable standard of accommodation at reasonable price
	Process	Existent

Our major concern, as far as the roles of transitivity in Theme are concerned, is with the order of frequency of transitivity components appearing in Theme. It

is important to look at transitivity roles in Theme because dominant participants and the infrequent ones are expected to reflect the purposes of the tourist guide genre. Francis (1990), for example, has looked at three types of genres and has shown how the genres differ from each other in terms of the types of transitivity analysis.

6.2 Results of Transitivity Roles in Theme Analysis

Tables 6.2 and 6.3 give the results in summary of my analysis of the roles of transitivity in Theme in both sets of texts.

Table 6.2 Transitivity roles in Theme across Doha texts

Theme	No	%
Carrier	424	43
Identified	127	13
Actor	111	11
Goal	102	10
Circumstance	94	10
Attribute	36	4
Existential	39	4
Senser	18	2
Beneficiary	8	1
Phenomenon	8	1
Process	7	1
Sayer	5	1
Behaver	4	0
Range	4	0
Target	4	0
Others	2	0
Total	993	100

Table 6.3 Transitivity roles in Theme across Liverpool texts

Theme	No	%
Carrier	263	33
Circumstance	138	17
Actor	132	16
Goal	74	9
Identified	65	8
Attribute	47	6
Existential	39	5
Process	15	2
Senser	9	1
Sayer	6	1
Phenomenon	5	1
Target	4	0
Beneficiary	3	0
Behaver	1	0
Others	6	1
Total	807	100

For our purposes, as noted earlier, it is necessary to discuss in detail both the dominant and the infrequent occurrence of transitivity roles appearing in Theme. This matter might be better put in the following question: How do both the dominant and the insignificant occurrences of transitivity roles appearing in Theme contribute to the distinctive features of this genre?

Undoubtedly the most salient feature of the results is the frequency of Carrier as Theme in both the Doha and Liverpool texts. These texts make abundant use of Relational processes (of different sub-categories: Intensive, Possessive and Circumstantial) and therefore Carrier occurs as Theme very frequently. This necessitates the following questions: Why is Carrier as Theme remarkably dominant? Which distinctive characteristics does Carrier contribute to the

generic features of the tourist guide in terms of the type of semantic entities

Carrier encodes?

In the next section we examine the role of Carrier in more detail with the hope of shedding more light on the nature of transitivity roles of participants in Theme.

6.3 The Role of Carrier as Theme

Relational processes are expected to be overwhelmingly dominant in the genre of the tourist guide, because of their descriptive orientation. It is appropriate therefore to provide a more detailed breakdown of the system network of relational process types as described by Halliday (1985: 112; 1994: 119). The main types are

1. Intensive '*x is a*'
2. circumstantial '*x is at a*'
3. possessive '*x has a*'

Each of these comes in two modes:

- (i) attributive '*a is an attribute of x*'
- (ii) identifying '*a is the identity of x*'

Thus there are six types of relational process available to authors of tourist guides.

The participating non-entities encoded as 'Carrier', 'Attribute', 'Identified' or 'There' appearing in Theme belong to various types of relational clause; the participants in this type of process are characterised, identified or situated circumstantially. Halliday (1994: 119) states that 'in relational clauses, there are two parts to the 'being': something is being said to 'be' something else'. Out of all the clauses in the data, these participants together constitute 51% of the Themes in the Liverpool texts and 62.5% in the Doha texts, which is a very high percentage when compared with other entities or participants. This leads us to conclude that Relational clauses are dominant in this type of genre.

When we deal with Carrier as Theme, we have to bear in mind that it is co-related with another element positioned in Rheme which is coded as Attribute. In Attributive relational clauses, the focus is on membership of a class. The entity is a member of a class and it carries the feature(s) of the Attribute which is assigned to it. For example, 'city', in *Doha is a city*, is the name of a class (a common noun) and refers to one instance or member of the class of cities. Doha is the Carrier (as a member of the class) which is the concrete entity.

The relation between Carrier and Attribute is expressed in three major ways:

(1) Intensive, (2) Circumstantial and (3) Possessive.

The first of these, the intensive relationship, is exemplified in the following two clauses (taken from Text L1). Here the elements in the Rheme are related intensively to the elements in the Carrier acting as Theme. From the perspective of this study, the relational process involves descriptive features which are attributed to the thematised place or its features.

Example 5

	it	's	especially good for early Italian and Flemish paintings, and pre-Raphaelite pictures.
experiential	Carrier	Pr: Intensive	Attribute
textual	Theme: top Unmarked	Rheme	

Example 6

	The centre	is	10 miles east of Southport ..
experiential	Carrier	Pr: Intensive	Attribute
textual	Theme: top Unmarked	Rheme	

6.4 The Role of Attribute as Theme

Attribute can be realised by 'nominal', 'adjectival' or 'adverbial' elements but only adverbial and adjectival attributes are capable of being thematised.

Consider the following examples.

Example 7

	At the end of the monument	is	the Steble Fountain, erected in 1879.
experiential	Attribute	Pr: Intensive (relational)	Carrier
textual	Theme: top Marked	Rheme	

Example 8

	To the south	is	rural Cheshire; rolling green pastures, the vast woodlands of Delamere Forest or the rugged hills of Macclesfield Forest, an extension of the Peak National Park.
experiential	Attribute	Pr: Intensive (relational)	Carrier
textual	Theme: top Marked		

It is clear from Tables 6.2 and 6.3 above that Attribute as Theme in both the Doha and Liverpool texts occurs with roughly the same percentage, 4 % and 6 % respectively. Interestingly, in both Doha and Liverpool texts Attribute as locational Theme accounts for 97% of the total occurrences of Attribute as Theme, whereas Attribute as temporal Theme accounts for a mere 3 % in both sets of texts, as shown in Table 6.4 below.

Table 6.4 Distribution of the role of Attribute as Theme in both sets of texts

Attribute	Liverpool Texts		Doha Texts	
	No	%	No	%
Location	30	97	31	97
Time	1	3	1	3
Total	31	100	32	100

The proportion of instances of Attribute occurring in this genre is seen to be high, given that the unmarked option in the language is to thematise Carrier. The reason may be that the occurrence of Attribute centres on entities referring to places. For the visitor, location is crucially important and is the 'given' if he or she has reached a certain place in the city. The discourse function of Attribute as Theme is in accord with Enkvist's (1991) 'stop-look-see' strategy.

As a check on the significance of this result, I again examined the geography text-book and biography data. My analysis revealed that Attribute as Theme is not found in either of these genres. Therefore, Attribute as Theme can be considered as one of the distinctive characteristics of the genre of the tourist guide.

6.5 The Role of Identified as Theme

The discussion has so far focused on Carrier and Attribute as Theme since Carrier has the highest percentage of occurrences. However, another participant worth mentioning is the role of Identified in Theme. There is a slight difference between the Liverpool and Doha texts in terms of their frequency of Identified (13 % and 8 % respectively) functioning as Theme.

In Carrier as Theme, the other element is attributed to it, whereas Identified as Theme denotes that the other element is equated with it. The role of Theme as Identified serves to specify that there is only one member in the class.

The role of Theme is to describe and classify the participant entity used in Theme. This is mainly done in two ways: (a) with a noun (Example 9 below taken from Text D2), and (b) with a superlative attribute (as exemplified in 10 below taken from Text D2). Both the Identifying and the Identified are realised by nominal groups which are definite. These two nominal participants are reversible in the identifying clauses. That is, in Example 9 the order of the clause can be reversed to read: *the capital city of Qatar is Doha*.

Example 9

	Doha	is	the capital city of Qatar
experiential	Identified	Pr: Intensive	Identifier
textual	Theme: top Unmarked	Rheme	

In terms of its discourse function in this genre, the identifying clause is used to expand more on the place and its related features. As can be seen, the writer uses Identified in Theme to add more relevant features to the place being described. In other words, the writer describes a place and highlights its distinctive features, as exemplified in Example 10 below (taken from Text D9) where the nominal (in Rheme) is preceded by the definite article 'the'.

Example 10

	Al-Wajbah fort	is considered	the oldest fort in Qatar, ...
experiential	Identified	Pr: Intensive	Identifier
textual	Theme: top Unmarked	Rheme	

The above cited example indicates that the writer uses the superlative degree to give Al-Wajbah fort (the identified) a unique feature by which it can be distinguished as a special class of entity from other places and hence worth visiting. In essence, this kind of structure can be termed 'publicity structure'. It is similar to that found in commercial advertisements. Using the superlative degree in this type of clause is a way of attracting visitors to the place.

6.6 The Existential Theme: 'There- Structure'

The *There-Structure* has been discussed in some detail in Chapter 4 under the structural analysis (see section 4.4). As noted in section 6.3 above, this structure relates to the Relational type of clause (Halliday, 1985, 1994) and appears in a majority of the texts in the corpus although its occurrences are few when compared with both the *Relational* and the *Material* processes. It occurs in 5% of clauses in the Liverpool texts and 4% in the Doha texts (for further discussions on the structure of *There*, see Quirk et al 1972, 1985; Downing, 1990; Downing and Locke, 1992).

As the tourist guide must refer to places worth visiting, it is to be expected that a great number of sentences will revolve around specifying and identifying major thematised participants where these participants are places.

6.7 The Role of Actor as Theme

In the language as a whole, in order to understand the role of both Actor and Goal, it is essential to understand the type of processes in which they function. Material processes are processes of doing and happening which inherently have one participant termed Actor and a second optional participant called Goal. In this type of process, the Actor as Theme is inherently the logical subject and signals the one that performs the action.

In this corpus, Actor as Theme can be divided between two types of entities: (1) animate and (2) inanimate. The ensuing discussion will primarily focus on inanimate entities, since inanimate entities constitute the highest percentage in the corpus.

The results of my analysis show that the overwhelming majority of Actors in Theme refer to places and their features. The process clauses in which Actors are found in Theme are not predominantly goal directed, but belong to a type of clause coded 'non-directed actions' (as shown in the two examples below). That is, the Actors occurring in these type of clauses are involved in material

processes as happening rather than as doing (see Halliday, 1994: 111). These types of clauses fulfil different discourse purposes. Some instances are used to shed more light on the history of the place, as illustrated in the following examples (taken from Texts L6 and L10 respectively). In such circumstances the Material process is that of event.

Example 11

	and	a highly charged social and political atmosphere	had developed.
experiential		Actor	Pr: Material
textual	Conj: cord	Theme: top Unmarked	Rheme

Example 12

	the emergence of modern Liverpool	really began	with the introduction of steamships in the middle of the 19th century,
experiential	Actor	Pr: Material	Circumstance
textual	Theme: top Unmarked	Rheme	

It should be noted that the Theme in Example 12 is a grammatical metaphor which would see modern Liverpool as actor emerging in a Material process. Other instances are used in the data to refer to services offered by the place, as shown in the following examples (the first example is taken from Text L6 and the other two are taken from Text L1). They mainly occur in clauses having a circumstance of location.

Example 13

	A sleeper train	leaves	London Euston	just before midnight;
experiential	Actor	Pr: Material	Range	Circumstance
textual	Theme: top Unmarked	Rheme		

Example 14

	A tour bus	sets off	from Clayton Square ...
experiential	Actor	Pr: Material	Circumstance
textual	Theme: top Unmarked	Rheme	

Example 15

	Guided walks	start	here every Thursday in summer,
experiential	Actor	Pr: Material	Circumstance
textual	Theme: top Unmarked	Rheme	

A third purpose served by this kind of process is to describe significant features of a place from the point of view of the place rather than the writer. The writer uses Actor in Theme to focus more on the place and the services it can offer to the potential visitor. Using Actor in Theme for place makes the verbs look like offers.

Example 16

	The Empire	hosts	a wide range of large-scale theatrical and musical events including ballet and opera by visiting companies..
experiential	Actor	Pr: Material	Range
textual	Theme: top Unmarked	Rheme	

Example 17

	ϕ	displays	notable stained glass and a fine organ.
experiential	Actor	Pr: Material	Range
textual	Theme: top Unmarked		

It is perhaps worth noting that these examples (and the examples given above taken from Texts L6 and L2 respectively) are clear cases of grammatical metaphor. For example, the Theme *Empire* in Example 16 above is not in reality an actor even if it is encoded as Actor grammatically. In reality it is a place and a non-metaphorical form would be encoded as Circumstance.

6.8 The Semantic Components of Actor as Theme

In order to get a better idea of the nature of Actor as Theme, instances of Actor have been subdivided into other semantic components as displayed in Table 6.5. It should be recalled that FP stands for *famous people*, DFP stands for *Descriptive Features of the Place*, NTF stands for *non-tourist feature* and RB stands for *Rag Bag*.

Table 6.5 Distribution of semantic components of Actor as Theme in Liverpool and Doha texts

Actor	Liverpool Texts		Doha Texts	
	No	%	No	%
Location	44	33	38	34
Visitor	18	13.5	14	13
FP	10	7.5	13	12
People	14	10.5	18	16
Events	7	5	7	6
DFP	21	16	11	10
Services	16	12	9	8
RB	2	1.5	-	-
NTF	1	1	-	-
Culture	-	-	1	1
Total	133	100	111	100

As can be seen from the table above, there are 44 instances of locations being treated metaphorically as Actor as opposed to only 18 instances of the visitor being Actor.

Once again we find that the two sets of texts have almost the same distribution of sub-types of Theme, with locational Themes as Actor being more frequently used than other lexical components as illustrated in the table above. Most importantly, locational Themes as Actor in Material processes are realised metaphorically 34% of the time in the Doha texts and 33% of the time in the Liverpool texts. This can be taken as a notable feature of this genre in which locational Themes have been given the main focus. By the same token, all the Actor components (animate or inanimate), with the exception of *visitor*, belong to the place being described. The participant *visitor* as Actor, on the other hand, is viewed to be external to the place. That is, the *visitor* comes from

outside the place in order to perform certain activities upon his or her arrival. The remaining participants in Actor are used to provide supplementary information about or descriptive features of the place. These animate participants (people, famous people) or inanimate participants (events, DFP, services) are part of the place or already associated with it. Consequently, the overwhelming majority of Actor components are place-oriented participants. Further differences between the geography text-book and the biography genre and the tourist guide will be spelled out in section 6.6 below.

Interestingly, there are similar results with regard to the use of *location*, *visitor*, *FP* and *services* Actors as Theme in the two sets of texts. If the animate semantic components in the table above (*visitor*, *people*, *FP*) are calculated collectively, they account for only 42% of the total number of Actors as Theme in the Doha texts and 45.5% in the Liverpool texts respectively. Inanimate Actors as Theme in the genre are consequently in the majority: 58% in the Doha texts and 54.5% in the Liverpool texts. The majority of these Themes include locational Themes, as illustrated in the table above, and as already noted the remaining inanimate components are viewed as related features belonging to the place being described.

In the tourist guide genre, as we have already seen, one often finds incidents and historical events being reported that took place some time in the past. These incidents and events have performers or doers behind them. In a broader

sense, it is people who build, design, restore, paint, decorate, renovate, furnish, donate money, issue decrees and charters, etc. So it is understandable that Actor correlates with historical people, mainly renowned, whose presence in the text is to carry out certain key actions or create features remaining as landmarks after them.

Animate participants functioning as Theme in this genre have been classed into three headings.

(1) notable figures in the community (e.g. kings, rulers, architects, artists, politicians). This category is illustrated in Example 18 below (taken from Text D3);

(2) normal people. This category is illustrated in Example 19 (taken from text D3);

(3) the potential visitor who performs certain actions when visiting the designated place, as exemplified in Example 20 (taken from Text D2).

Example 18

	The Al-Thani	came	to Qatar in the 18 th century
experiential	Actor	Pr: Material	Circumstance
textual	Theme: top Unmarked	Rheme	

Example 19

	Both men and women	wear	cloaks as part of the required dress.
experiential	Actor	Pr: Material	Goal
textual	Theme: top Unmarked	Rheme	

Example 20

	Visitors to Qatar	have to get	a visa ...
experiential	Actor	Pr: Material	Goal
textual	Theme:top Unmarked	Rheme	

In both the Doha and Liverpool texts, there are instances of Actor as Theme referring to famous people. In the Doha texts, however, this category is only associated with the members of the royal family 'Al -Thani' currently ruling the country.

There is only one instance in the Doha texts where the category of *Famous People* (FP) is filled by someone other than a member of the Royal family; the reference is to a builder from Bahrain. However, there are a number of instances of Actor as Theme referring to the visitor (cf. Chapter 5). This can be considered as a typical phenomenon in the genre.

Looked at from the point of view of the semantic categories established in Chapter 5, Actor as Theme in the Doha and the Liverpool texts is associated equally with two domains: (1) the Reader and (2) Space. This is shown in Tables 6.6 and 6.7 below. In the Doha texts 12 instances involve the FP category while 19 examples represent People more normally in the *Space Domain*. The main issue here is that this notion has a binary discourse function. The writers give almost equal significance to the visitor and famous people alike, with regard to the frequency of instances.

Table 6.6 Distribution of Actor as Theme in Doha texts

Domain	No	%
Reader (visitor)	14	31
Space (FP/P)	31	69
Total	45	100

Similar to the Doha texts, Table 6.7 below shows that in the Liverpool texts the animate participants as Actor operate predominantly in just two of the domains:

Reader and Space.

Table 6.7 Distribution of Actor as Theme in Liverpool texts

Domain	No	%
Reader (visitor)	18	43
Space (FP/P)	24	12
Total	42	100

It will be useful now to compare the tourist guide with the biography and geography text-book genres to confirm whether the above results are distinctive features of the genre of the tourist guide. Table 6.8 summarises the results of the semantic components of Actor as Theme in the geography text-book and the biography genres.

Table 6.8 Distribution of semantic components of Actor as Theme in both Geography Text-Book and Biography genres

Actor	Biography		Geography Text-Book	
	No	%	No	%
Location	-	-	11	48
FP	44	94	2	9
Events	2	4	9	39
People	1	2	1	4
Visitor	-	-	-	-
DFP	-	-	-	-
Services	-	-	-	-
Total	47	100	23	100

The figures in the table above show that there is a considerable difference between the tourist guide and the other two genres. First, the tourist guide, like the geography text-book, thematises places with high frequency, while the biography thematises *famous people* (FP) (94%) predominantly. This is because the main topic of the three texts in this genre revolves around famous people, namely Alfred Hitchcock and James Cook. Another significant point is that the semantic components *DFP*, *Visitor* and *Services* in the tourist guide (as might be expected) are totally absent in the other two genres.

Surprisingly, the component *Events* in the biography shows a low percentage (4%). It seems that this component does not meet the expectations of the reader because it is assumed to correlate with the nature of the biography genre which presumably contains some narration. One might have expected to have come across instances of thematised events in the course of reading about what people have done during their life. Interestingly, the component *Events* in the geography text-book accounts for 39% which is a high percentage when

compared with the biography. The reason is that the volcanoes text contains events as Theme talking about how the eruptions of these famous volcanoes have caused terrible destruction and devastation to human beings in the past.

The difference between the tourist guide and the geography text-book lies in the use of the semantic components of *Visitor*, *People*, *DFP* and *Services* which are lacking in the geography text-book. The geography text-book thematises place very frequently (48%), since the main focus is on describing places and their distinctive features, but reference to the visitor is insignificant from the perspective of this genre.

To sum up the whole picture, it suffices to say that the three genres differ significantly, though the geography text-book and the tourist guide share one feature: both inherently thematise location with high frequency. Thus, we can conclude that the distribution of semantic components in the tourist guide represent another characteristic feature of this type of genre.

6.9 The Role of Goal as Theme

From a structural point of view, Goal in Theme states that there are goal-directed actions; this denotes that there are two participants in the clause. As far as 'Voice' is concerned, the clause can be active-operative but not if Goal is Theme - or passive (receptive) when Goal as Theme is normal.

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However, the Doha texts differ from the Liverpool texts in the use of Goal as *Regulations, Travel, People* and *3rd Person* which are lacking in the Liverpool texts. Notice that there are no other large differences in terms of the distribution of other Themes as Goal in both sets of texts.

6.10 The Role of Circumstantial as Theme

There are two types of Circumstances. The first is better handled as a special type of Attribute and was discussed when we considered the Relational processes in section 6.4. The other type constitutes an expansion to the clause when it comes in fronted position and it is thematised as Circumstantial Adjunct. The latter type will have our attention in this section.

Theme as a circumstantial element is typically one of time, place, manner, cause, accompaniment, role, or matter. The results of my analysis (in Tables 6.2 and 6.3) show that of all the circumstances used in thematic position Temporal Themes have the highest occurrence (cf. chapter 4). The occurrence of Circumstance as Theme accounts for 10% of Themes in the Doha texts and 17% of Themes in the Liverpool texts. Given these figures, we cannot claim that their occurrence is significant. Table 6.19a below shows that the geography text-book has a higher percentage (19%) than both the tourist guide (13%) and the biography genre (13%). These circumstantial elements are closely associated with events taking place chiefly in the past. This point is

illustrated in the following two examples below (both taken from Text L5).

Example 21

	By 1200	a fishing village	had grown up,	and
experiential	Circ: temp	Actor	Pr: Material	
textual	Theme: top Marked	Rheme		

Example 22

	in 1207	King John	granted	“Livpul”	a charter ...
experiential	Circ:temp	Actor	Pr: Material	Bene- ficiary	Goal
textual	Theme: top Marked	Rheme			

These circumstantial elements in the clause are termed indirect participants; the reason is that they do not directly belong to the Transitivity analysis. Rather they are only analysed because of their Thematic status.

6.11 Animate Participants in Theme: Behavioural, Verbal, Mental

Our major concern thus far has been with significant occurrences of inanimate entities - especially locational participants - and their discourse functions. Tables 6.2 and 6.3 above show considerably fewer animate entities functioning as Themes in clauses encoding *Behavioural*, *Verbal*, or *Mental* processes.

When reference is being made to any animate participant, some specific roles of transitivity will be assigned to him or her. His or her role can be either *Actor*,

Senser, Sayer, Carrier, Identified or Behaver in Theme. For example, when the Visitor is brought into the scene, s/he is highly likely to be associated primarily with Material, Mental and, less frequently, Behavioural processes. Behavioural processes may deal with mandatory official or socio-cultural regulations, especially in Doha texts where the norms of culture are entirely different from those of Liverpool and where the texts are written for visitors from outside the country. A prospective visitor is required to abide by certain institutionalised conventions and norms whether cultural (religious) or political. In the Doha texts, Behaver as Theme occurs under the Visitor Category (cf. Chapter 5), as indicated in the example below (taken from Text D10).

Example 23

	Women	should dress	very modestly with long-sleeved dresses.
experiential	Behaver	Pr: Behavioural	Circumstance
textual	Theme: top Unmarked	Rheme	

The example cited above was provided after the following introductory sentence: *Qataris are strict Wahhabi Muslim.*

It is interesting to note that there are only two instances of Behavioural processes contained in the Doha texts referring to the 'visitor'. These instances correlate with cultural differences, specifically with regard to religious matters. The introductory clause to these instances can be understood as conveying an

intended message to the visitor who is not familiar with the Muslim religion that the Qataris themselves must abide by the laws of Islam set up by the Holy Koran.

On the basis of an extremely small number of instances, one might speculate that Behaver as Theme normally corresponds to visitor. Theme as Senser or Beneficiary in both sets of texts also almost always conflates with the visitor, as can be seen in Example 24 below (taken from Text D2). The same is true of the Liverpool texts. Presumably then, it is a general feature of tourism texts rather than a specific consequence of the need to convey religious information.

Example 24

	Those who are fond of fishing	prefer to visit	the island, ...
experiential	Senser	Pr: Mental	phenomenon
textual	Theme: top Unmarked	Rheme	

However, there are exceptions to this general principle; there are 7 instances of Theme as Senser in the Doha texts occurring metaphorically. For instance, in Example 25 below (taken from Text D2) the word 'fort', which is a non-conscious participant, is Thematised. These inanimate locational participants account for 54% of the total Themes of Mental Processes. Themes in Mental processes dealing with the visitor account for 31% and Themes representing people more generally in Mental processes account for 15% (e.g. Example 27, taken from Text D2).

Example 25

	The fort	witnessed	a famous battle ...
experiential	Senser	Pr: Mental	Phenomenon
textual	Theme: top Unmarked	Rheme	

Example 26

	The Qatari builder	knew	the gypsum ...
experiential	Senser	Pr: Mental	Goal
textual	Theme: top Unmarked	Rheme	

In the Liverpool texts, there is a total of 5 cases of inanimate participants referring metaphorically to locational Themes. Examples are given below (taken from Texts L7 and L10).

Example 27

	the museums and galleries	saw	more than 1,000,000 people pass through their doors last year,
experiential	Senser	Pr: Mental	Goal
textual	Theme: top Unmarked	Rheme	

Example 28

	... the Sudley Art Gallery	concentrates on	British paintings.
experiential	Senser	Pr: Mental	Goal
textual	Theme: top Unmarked	Rheme	

As the examples above show, instances of grammatical metaphor referring to locational Themes as Senser occur in both sets of texts; however, the conscious participants, as discussed above, dominate.

6.12 The Occurrence of Animate Carrier as Theme

The distribution of animate Carrier as Theme among the three domains, as displayed in Tables 6.10 and 6.11 below, shows that the Visitor category dominates in both sets of texts. In the *Space Domain*, all Carrier instances depicted are devoted to describing the semantic sub-category *Descriptive Feature of the Place (DFP)* where the sub-topics *People* and *Famous People (P/FP)* belong.

Table 6.10 Distribution of Animate Carrier as Theme in Doha texts

Domain	No	%
Visitor	23	82
Space	5	18
Total	28	100

Table 6.11 Distribution of Animate Carrier as Theme in Liverpool texts

Domain	No	%
Visitor	9	64
Space	5	36
Total	14	100

As can be seen from the above two tables, the occurrence of animate Carrier as Theme is relatively rare in both sets of texts. Animate Carrier as Theme occurs 14 times in the Liverpool texts (5%) and 28 times in the Doha texts (7%).

6.13 If-Clause in Theme

We discussed 'Circumstances' in Theme in section 6.10. Here we have another type of circumstantial which is realised in dependent clauses (mainly the *If-clause*). In the Doha texts 96 Circumstantial Themes are identified and this type of thematised dependent clause accounts for 32% of the instances, while in the Liverpool texts this type of clause accounts for 43% of them. The *If-clause* and related structures are closely connected with the visitor and his or her potential activities. The writer addresses the visitor as if s/he were in the place and can be talked to. It also is used to refer to the possibilities and expectations the visitor might have. The writer puts before the visitor choices, possibilities and options (this is similar in a sense to the process type which will be discussed in the following section), as set out in the following three examples (the first two examples are taken from Text L7 and the third from Text D8).

Example 29

If you have to return the same day	there is a Pullman just after 4.00 p.m. which takes an extra minute to reach the capital.
Theme: top β If-Clause Marked	Rheme

Example 30

If you prefer to travel by road,	then you have come to the motorway capital of England.
Theme: top β If-Clause Marked	Rheme

Example 31

If you turn off the North Road just past the Police Post	you will eventually come to Zubarah and the old fort.
Theme: top β If-Clause Marked	Rheme

6.14 Process As Theme

Given that a tourist guide might be expected to guide a reader through a series of stepped actions, Process as Theme in my corpus is surprisingly rare as can be seen in Tables 6.2 and 6.3 above. The Doha texts do not characteristically address the visitor directly through imperatives. Rather, they simply present places and their attractive features as factual information. However, a few texts in the genre do resort to this method to highlight the relationship between the writer and the potential visitor; most examples are found in the Liverpool data. In this type of process the writer views the visitor as in the place walking around and instructing him/her as s/he does it. This structure represents a more dynamic way of representing the connection between places. This is illustrated in the following examples (the first two are taken from Text L7 and the third is taken from Text D1).

Example 32

Travel	west-ward, through the Mersey Tunnel or by ferry, to find the rural lanes of Wirral and its country parks, or the beautiful medieval city of Chester.
Imperative Theme: top Unmarked	Rheme

Example 33

Check	for details of the recitals in Look Alive,
Imperative Theme: top Unmarked	Rheme

Example 34a

Fly	into Doha by night.
Imperative Theme: top Unmarked	Rheme

Example 34b

and	you	will see through the semi-circles of bright orange lights a city which has clearly been planned.
text Conj: cord	Theme: top Subj: pron Unmarked	Rheme
Theme		

It is interesting to note that in the four examples just cited above there are some examples which are similar in function to the *If-clause*. Examples 32, and 34a are very like *If-clauses*. Notice that the imperative 'travel' and 'fly' in the examples above can be paraphrased by *If-clause* structure. The clause in Example 34a can be reformulated to read *if you fly into Doha by night you will see through the semi-circles of bright orange lights a city which has clearly been planned* (clause 34b has been added to clarify the meaning of clause 34a).

6.15 The Function of Carrier as Theme in the Method of Development

Although Carrier as Theme has been discussed in earlier sections, I am now looking at the Transitivity issue from a fresh perspective, i.e. 'method of development'. One of the pragmatic goals of using Theme to analyse discourse is to identify the 'method of development of the text' (Halliday, 1985: 62). The way choices of clause Theme connect to each other and to Rheme plays an important part in the way discourse is organised. Thematic analysis is consequently an efficient and powerful method of exploring texts and their idiosyncratic discoursal features.

As observed, the results have shown that Carriers (within the relational process) are overwhelmingly Theme-oriented in both sets of texts and normally refer to locative entities. This is one of the distinct features of this genre. The writers' choice of Carrier as Theme reflects a significant discourse function; that is, the place (or relevant features of the place) is usually introduced with a proper name as shown in Example 35 below (taken from Text L2) below.

Example 35

	Liverpool	is	an important shipping, university, and cathedral city situated on the Mersey estuary.
experiential	Carrier	Pr: Intensive Relational	Attribute
textual	Theme: top Unmarked	Rheme	

The place in question is assigned certain qualities or features (the Attribute) which are encoded in the Rheme. These give a more detailed account of other relevant or descriptive features answering questions such as ‘What kind of place is it?’ ‘Where is it located?’ ‘How far is it from other sites in the area?’ and ‘What distinct features does it have?’ Such specificity constitutes one of the corner stones upon which the thematic development of the texts rests.

The following exemplification demonstrates how this is so. The consecutive sentences quoted (taken from Text D9) show how the writer starts the text with Carrier-oriented Themes. The only exception is sentence four, in which the Theme is Identified. First, in sentence 1 the writer introduces the State of Qatar as a place. Then he proceeds in sentence to classify the place (as a member) and attribute it to a certain group of entities, that is, peninsulas. Sentence 3 is used to illustrate other relevant characteristics pertinent to the place, using the verb ‘includes’ to mean possession. Sentence 4 is the exception in which the writer uses Theme as Identified to equate the place with another entity. In sentence 5 the writer uses the sub-type of Carrier as Theme (possessive) to supply more information to the reader about what the place contains. The

remaining successive examples are expansions and elaborations on the topic being discussed in the previous sentences. It should be noted that most of the lexical verbs embedded refer to possession (e.g. *include, consists, contain, house*).

Example 36

Sentence 1

	The State of Qatar	is	situated half-way along the west coast of the Arabian Gulf east of the Arabian peninsula ...
experiential	Carrier	Pr: Intensive	Attribute
textual	Theme: top Unmarked	Rheme	

Sentence 2

	The State of Qatar	is	a peninsula that extends northward covering an area of 11, 437 sq. km.
experiential	Carrier	Pr: Intensive	Attribute
textual	Theme: top Unmarked	Rheme	

Sentence 3

	The territory of the State of Qatar	includes	a number of islands in the coastal waters of the peninsula.
experiential	Carrier	Pr: Possessive	Attribute
textual	Theme: top Unmarked	Rheme	

Sentence 4

	The most well known of these islands	are	the Hawar Archipelago, Halul, which is the main export terminal for the offshore oilfields, Shar'ouh, Al Bashiriya, and others.
experiential	Identified	Pr: Intensive	Identifier
textual	Theme: top Unmarked	Rheme	

Sentence 5

	The State of Qatar	(generally) consists of	flat rocky surfaces.
experiential	Carrier	Pr: Possessive	Attribute
textual	Theme: top Unmarked	Rheme	

Sentence 6

	... it	includes	some hills and sand dunes ...
experiential	Carrier	Pr: Possessive	Attribute
textual	Theme: top Unmarked	Rheme	

Sentence 7

	The surface of Qatar	is characterized by	a number of geographical phenomena which are peculiar to the west coast of the Arabian Gulf.
experiential	Carrier	Pr: Intensive	Attribute
textual	Theme:top Unmarked	Rheme	

Sentence 8

	Such phenomena	include	coves and inlets together with depressions and surface rainwater... .
experiential	Carrier	Pr: Possessive	Attribute
textual	Theme: top Unmarked	Rheme	

We have tried to show briefly in the above exposition how the role of the *Relational* process and specifically Carrier in Theme casts light on the method of development of a text (Fries, 1983; Francis, 1989, 1990). This will be discussed in detail in Chapter 7.

6.16 Comparing the Tourist Guide with the Results of the Biography and the Geography Text-Book Genres

In order to further test the distinguishing features of the tourist guide, I compare this genre with the biography and geography text-book genres in terms of transitivity roles in Theme. The results of the analysis are summarised in Table 6.12 below. It should be noted that the data shown under the tourist guide column are the results of combining the Doha and the Liverpool texts together. It should also be noted that a dash (-) indicates that this type of Theme is not found in the genre(s) under investigation.

Table 6.12 Comparison of Transitivity roles in Theme of the Tourist Guide with the Biography and Geography Text-Book genres

Theme	Tourist Guide		Biography		Geography Text-Book	
	No	%	No	%	No	%
Carrier	687	38	23	19	26	24
Actor	242	13	47	38	25	23
Circumstance	232	13	16	13	20	19
Identified	192	11	10	8	12	11
Goal	176	10	6	5	13	12
Attribute	83	5	-	-	-	-
Existential	78	4	-	-	1	1
Senser	27	2	4	3	2	2
Sayer	11	1	2	2	-	-
Beneficiary	11	1	-	-	-	-
Process	22	1	-	-	-	-
Phenomenon	13	1	5	4	-	-
Behaver	6	0	-	-	-	-
Target	8	0	-	-	-	-
Range	8	0	-	-	-	-
Others	8	0	10	7	8	8
Total	1800	100	123	100	107	100

Table 6.12 provides us with the transitivity roles of Theme in the three genres. It shows that the role of Carrier as Theme occupies the highest percentage in the tourist guide (38%). This indicates, as noted above, that the tourist guide makes abundant use of Relational processes. In contrast, the biography and the geography text-book genres show a lower percentage (19% and 24% respectively). The tourist guide differs from the other two genres in the use of Attribute (5%), Process (1%) and Beneficiary (1%) as Theme which are lacking in the other two genres, though this may be a result of the size of my tourist guide corpus. As regards Actor as Theme, the tourist guide has the lowest percentage (10%), but the biography has the highest (38%).

6.17 Summary of Major Types of Transitivity in the Tourist Guide

In order to get a general idea of the major types of process emerging as a result of analysing transitivity roles in Theme, Table 6.13 summarises the major types which have occurred across the two sets of texts.

Table 6.13 Summary of Transitivity roles across both sets of texts

Process	Doha Texts		Liverpool Texts	
	No	%	No	%
Relational	587	59	375	46
Material	224	22.5	209	26
Circumstantial	94	9.5	138	17
Existential	39	4	39	5
Mental	26	3	14	2
Verbal	9	1	10	1
Behavioural	5	0.5	1	0
Others	9	1.5	21	3
Total	993	100	807	100

6.18 Comparing the Tourist Guide with the Results of other People's Studies

In order to establish whether the high or low frequency of any particular process in the tourist guide data is especially characteristic of tourist guides, we need to compare our transitivity analysis with other people's analyses to highlight any significant similarities or differences between the genres under examination. However, this requires that I step outside my focus on Theme and look at the way transitivity is compared more generally across genres. Table 6.14 below summarises Francis's transitivity analysis (1990) of three different genres (news, editorials and letters). The table also includes Nie's (1991) transitivity analysis of two texts belonging to the genres of guidebook and narrative. It should be noted that analysis in terms of certain Themes is not provided by the writers. The Themes which are not available are shown by a dash (-). It should also be noted that there is no difference between Nie's guidebook and the tourist guide from the perspective of their function - describing a place and its features. However, we shall keep using these two different labels for the purpose of differentiating between Nie's results and our own.

Table 6.14 Comparison of Transitivity analysis of Tourist Guide with other people's studies

Transitivity	Francis's analysis						Nie's analysis				Tourist Guide			
	News		Editorials		Letters		Guidebook		Story		Doha Texts		Liverpool Texts	
	No	%	No	%	No	%	N	%	No	%	No	%	No	%
Relational	39	19	62	43	60	33	12	45	3	15	587	59	375	46
Material	79	39	41	29	58	32	7	25	11	55	224	22.5	209	26
Existential	7	4	7	5	9	5	-	-	-	-	94	9.5	138	17
Circumstantial	18	9	15	11	23	12	-	-	-	-	34	3	39	5
Mental	14	7	9	6	13	7	5	11	4	20	26	3	14	2
Verbal	44	22	9	6	20	11	1	4	1	5	9	1	10	1
Behavioural	-	-	-	-	-	-	0	0	1	5	5	0.5	1	0
Others	-	-	-	-	-	-	-	-	-	-	14	1.5	21	3
Total	201	100	143	100	183	100	28	100	20	100	993	100	807	100

Francis's findings show that there is a basic distinction between the three genres. The dominant process type in the news genre is the Material process (39%) and then the Verbal (22%). Francis attributes the high percentage of the two types of process to the writer's purpose. She points out that in the news genre the writer's main objective is to 'inform the reader about events, about what is happening' ... and about 'what people say about events' (p. 53). Compared with the tourist guide, the editorials and the letters show a high percentage of Relational and Material processes. Halliday (1985, 1994) shows how the dominant type of process relates to the type of genre and the writer's purpose. As discussed above, in the tourist guide - and Nie's results confirm this - the writer's main concern is to describe and delineate the characteristic features of the place or site under discussion. Correspondingly, Francis points out that the editorials and letters employ Relational Themes so that these thematised participants can be 'talked about and evaluated', i.e. the writer's point of departure is no longer geared towards 'what is happening' (1990: 53).

The findings of the present study differ significantly from those for the other genres in terms of the low percentage of Mental processes (2%). The writer's emphasis, from the perspective of the present study, is on describing concrete entities of the place, not on animate Themes.

On the other hand, the Mental processes in the Narrative genre occupy the second highest percentage (20%). Furthermore Narrative uses the highest

percentage in relation to Material processes (55%), approximately twice the frequency of that found in the tourist guides. This is because the writer of the Narrative will typically focus on animate Themes and their actions, i.e. what is happening to these characters.

The tourist guide is like Nie's guidebook in so far as they make almost no use of Behavioural processes because there is very little emphasis on animate participants. The Nie's guidebook and my tourist guide results however differ significantly with respect to Mental processes, although they are the product of analyses of the same genre. The most probable reason for this that Nie's data are very much smaller than our data. We might also draw the conclusion that Nie's narrative data may be suspect also, given that his guidebook data are not reliable.

To conclude, the tourist guide has a high tendency to use the Relational and Material processes respectively, like the editorials, the letters and the guidebook. The proportions in the editorials are similar to those found in the tourist guide but letters are found to be different in that they have an even distribution. However, the figures in the above table prove that some genres share common features in terms of employing process types, but they can differ in terms of their discourse function. In other words, these predominant Relational processes in the genres above are functionally different depending on the type of genre being investigated. According to the results shown in the

table above, these Relational processes are used as distinguishing features characterising this type of genre.

6.19 Comparing the Transitivity Analysis of the Tourist Guide with the Results of the Biography and the Geography Text-Book Genres

We need now to compare our transitivity analysis with the type of processes in the biography and geography text-book genres as shown in Table 6.15 below.

As noted above, the focus is on transitivity rather Theme.

Table 6.15 Comparison of Transitivity analysis of the Tourist Guide with the Biography and the Geography Text-Book genres

Process	Biography		Geography Text-Book		Tourist Guide	
	No	%	No	%	No	%
Relational	33	27	38	35.5	962	54
Material	53	43	37	34.5	433	24
Circumstantial	16	13	20	19	232	13
Existential	-	-	1	1	78	4
Mental	9	7	2	2	40	2
Verbal	2	2	-	-	19	1
Behavioural	-	-	-	-	6	0
Others	10	8	9	8	30	2
Total	123	100	107	100	1800	100

Our findings suggest that there is a basic distinction between the tourist guide and the other two genres. Table 6.15 shows that the dominant process type in the tourist guide is the Relational (54%), while in the biography the Material (43%) dominates. In the geography text-book, the two types of process occur with equal frequency.

The tourist guide appears to differ from the biography and the geography text-book in that it uses Existential Themes (4%). This type of Theme occurs once in the geography text-book genre and not at all in the biography.

As can be seen, the results in the Tables 6.15 above shows that there are noticeable differences between the tourist guide and the other two genres with respect to transitivity analysis.

6.20 Conclusion

Transitivity analyses in this chapter have yielded the following findings:

1. Generally speaking, there are no important distinctions between the two sets of tourist guide texts with regard to the dominant transitivity roles in Theme.
2. The Doha and the Liverpool texts share a common generic typology in terms of the type of processes dominating this genre. They contain a distinct type of abundant relational clauses referring to spatial locations as represented both in the *Space Domain*.
3. Carrier as Theme in transitivity has been foregrounded in both sets of texts,

and has been found to be characteristic of the tourist guide genre.

4. Material processes are frequently used in which the Actors are predominantly inanimate participants. The verbs in the clauses referring to actions are very often metaphorically used.
5. Inanimate participants are frequently used metaphorically with Mental processes.
6. The majority of Themes as Goal are locational.
7. Animate entities occur rather infrequently in the genre, apart from the 'visitor'; other personages (FP and P) are introduced as part of the place.

Occurrences of other types of process such as *Mental*, *Behavioural* and *Process* prove to be infrequent in this type of genre. However, if they occur, they are either used to describe (i) important personages (famous historical people) who are closely connected with the place, and (ii) the visitor for whom the texts are written.

Our analysis has yielded concrete evidence that the amount of data plays a fundamental role in determining the reliability of the results of analysis. This has been proved in comparison of our data with Nie's data.

So far in this thesis the function of Theme has been looked at from within the sentence or the clause. Now it will be looked at from a wider angle, i.e. from the perspective of its function across the whole text. This perspective will be the point of departure of the next chapter.

Chapter 7

Analysis of Thematic Progression of Topical Themes

7.0 Introduction

Throughout the analysis so far, I have been trying to focus on the notion that Theme plays a functionally significant role, that is, that it gives a text its discrete identity and helps classify it as belonging to a certain genre. I have examined up to now Theme choices in isolation from the text, and now I am going to examine Theme in context. In this chapter a further method of analysis will be attempted in order to explore the significance of Theme in discourse. This method of analysis primarily sets out to focus on the flow of information within a text adopting Daneš's (1964, 1970, 1974a, 1974b) model of analysis which he terms **Thematic Progression (TP)**. The notion of thematic progression is a semantic one and concerns the distribution of information or subject-matter in discourse.

Thematic progression has been felt by a number of linguists to offer another useful and viable way of ascertaining the key role Theme plays in a text (e.g. Fries 1983, 1995a, 1995b, 1997; Francis, 1990; Kopple, 1991; Nwogu, 1990; Nwogu and Bloor, 1991; Glatt, 1982; Schneider and Connor, 1990). Analysis of topical Themes from this perspective is reported in this chapter with a view to exploring its usefulness with regard to characterising the tourist guide. In this

chapter I will first attempt to explore the dominant patterns of thematic progression. The fundamental questions here are: Where do Themes come from in the text? Do they come from the preceding Theme or Rheme? How do Themes relate to other Themes or Rhemes in the text? These questions will be answered with a view to ascertaining whether there are any distinctive markers of thematic progression characterising the genre of tourist guide. Secondly, I will try to investigate the reasons why one pattern might have been selected over another. Thirdly, I will attempt to outline how thematic progression relates significantly to the logicity of the genre. Fourthly, I will try to test Fries's (1983) hypothesis that thematic progression correlates with the structure of the text and will examine the relationship between thematic progression and cohesion applying Hasan's (1989, 1984a) chain relationships between elements of sentences in a given discourse.

Finally, I shall compare the results and findings of my study of the thematic progression found in my corpus with other analysts' findings. Moreover, the results will again be compared with those found for the genres of biography and geography text-book. The purpose is to discover whether the tourist guide has a distinctive method of thematic progression which differentiates it from other genres. The method of identifying Theme will remain the same as in previous chapters.

7.1 Daneš's Patterns of Thematic Progression and Functional Sentence Perspective

Daneš worked in the tradition of the Prague School known as Functional Sentence Perspective (FSP). This approach was proposed by the Prague linguists (e.g. Mathesius, 1939; Firbas, 1964, 1992a; Svoboda, 1968; Uhlířová, 1977; Sgall, Hajiková and Benešová, 1973), and advocates that language is used communicatively to serve a multitude of social needs and purposes. The Prague School is normally associated with the founder of the School, V. Mathesius (1936).

The Systemic Functional approach and the FSP of the Prague School both adopt a functional view of language, although they differ in some details. The debate between the two approaches concerning the nature of Theme falls outside the scope of this study. What concerns us here is Daneš's Thematic Progression patterns. The notion of method of development can be equated with other terms used by different writers: 'topic continuity' (Givón, 1983); 'discourse topic' (Brown and Yule, 1983); 'text strategy' (Enkvist, 1985, 1987a, 1987b, 1987c, 1991); 'framing strategies' (Witte and Cherry, 1986); text strategic continuities (Virtanen, 1992).

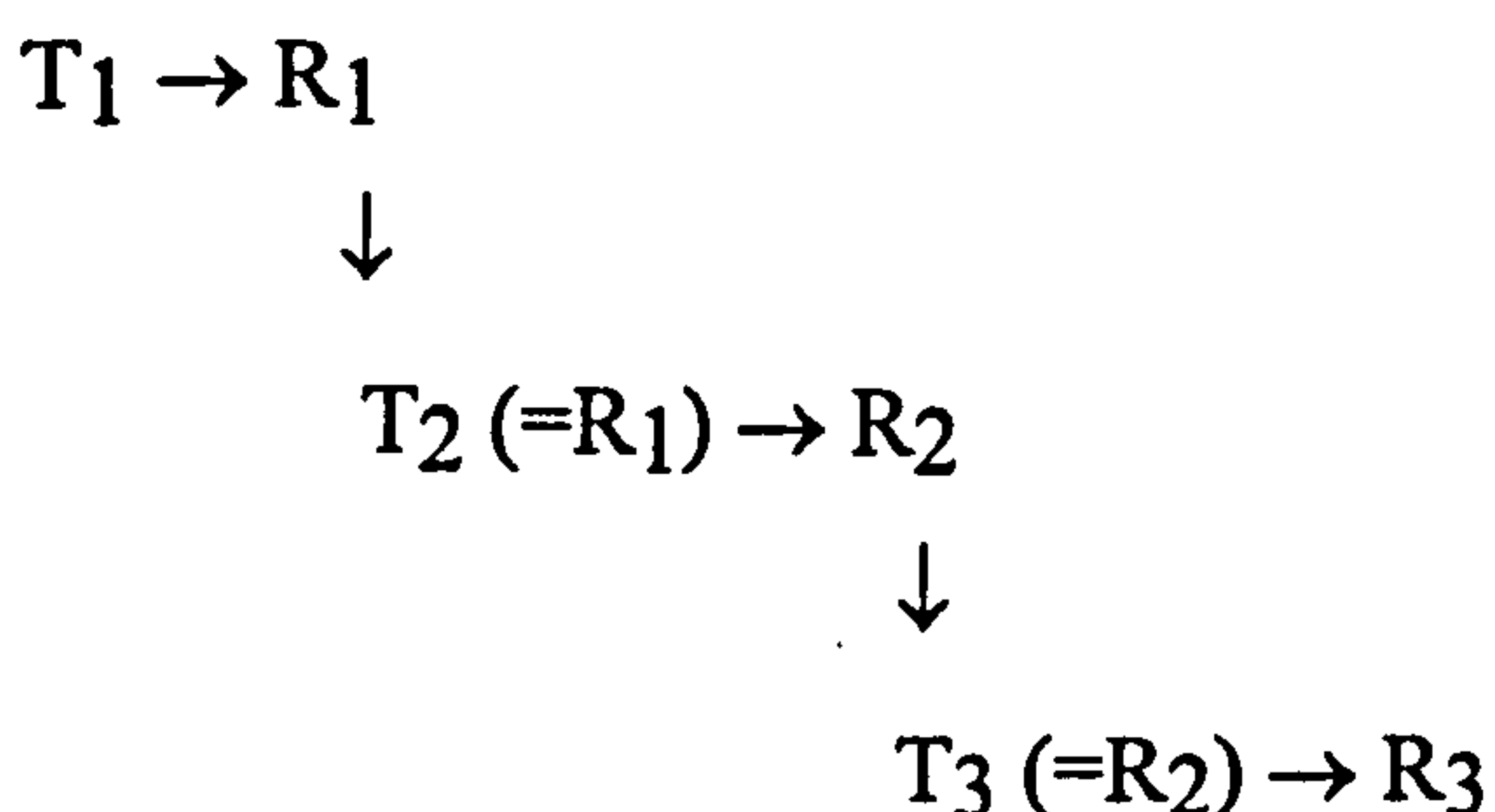
According to Daneš (1974: 114), Thematic Progression means

...the choice and the ordering of utterance themes, their mutual concatenation and hierarchy, as well as their relationship to the hyperthemes of the superior text units (such as the paragraph, chapter, ...) to the whole text, and to the situation.

Daneš (1974) argues that Thematic Progression is what determines the organisation and development of information in the whole text (as opposed to isolated sentences). He identifies three main TP patterns which are outlined below.

1. Simple linear thematic progression (TP1). This pattern occurs when the Rheme of a clause becomes the Theme of the subsequent or successive clause. That is, the Theme of the second clause is derived from the immediately preceding Rheme (or any previous Rheme) as represented in Figure 1 below (the sign = means 'derived from').

Figure 7.1 Simple linear progression



2. Constant thematic progression (TP2). This pattern occurs when the same Theme is derived from the immediately previous Theme (or any preceding Theme). That is, it appears continuously in successive clauses, with each Theme being co-referential with the other(s), as represented in Figure 7.2.

Figure 7.2 Constant thematic progression

T₁ → R₁

↓

T₂ → R₂

↓

T₃ → R₃

As we shall see this TP pattern conflates with several distinct possibilities.

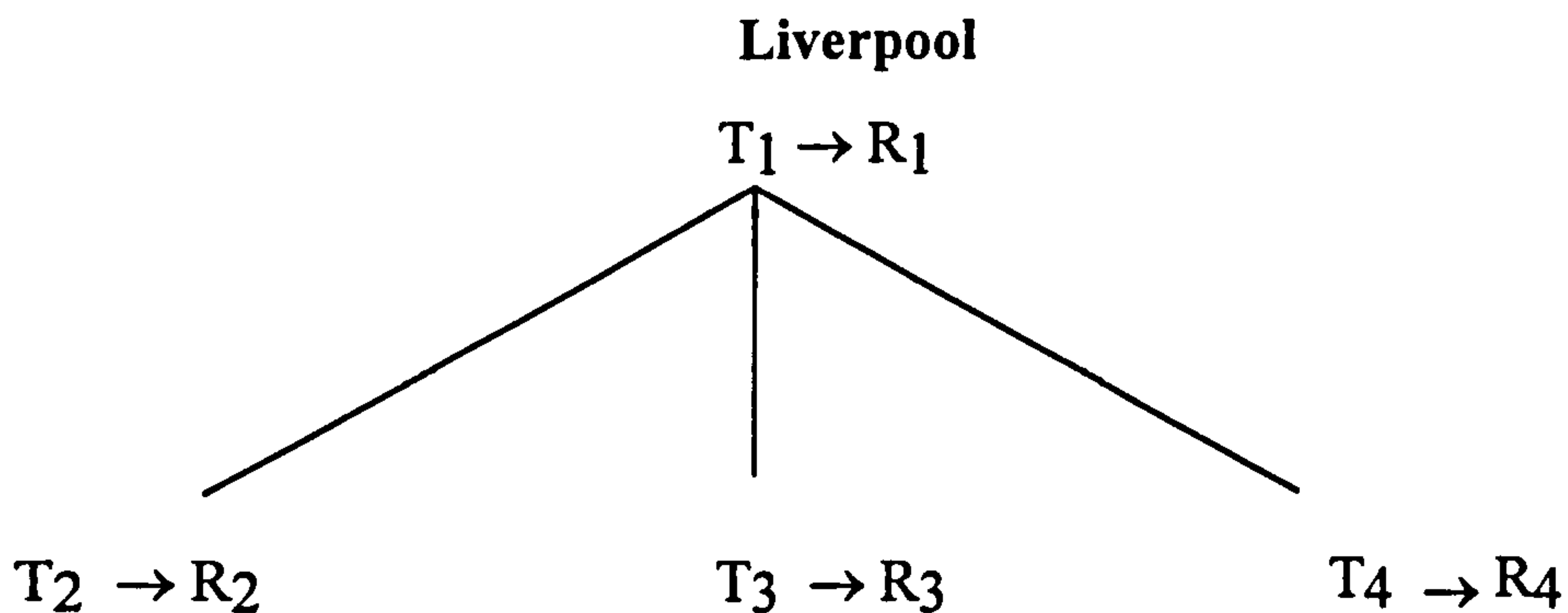
3. Derived Thematic progression (TP3). Daneš characterises this pattern as follows:

The particular utterance themes are derived from a “hypertheme” (of a paragraph, or other text section). The choice and sequence of the derived utterance themes will be controlled by various special (mostly extralinguistic) usage of the presentation of subject matter (Daneš, 1974: 120).

For example, in my data I have two hyperthemes: Liverpool and Doha, and the subsequent Themes are assumed to be derived from the two cities which represent the hypertheme. This pattern of thematic progression is represented in

Figure 7.3 below.

Figure 7.3 Derived thematic progression

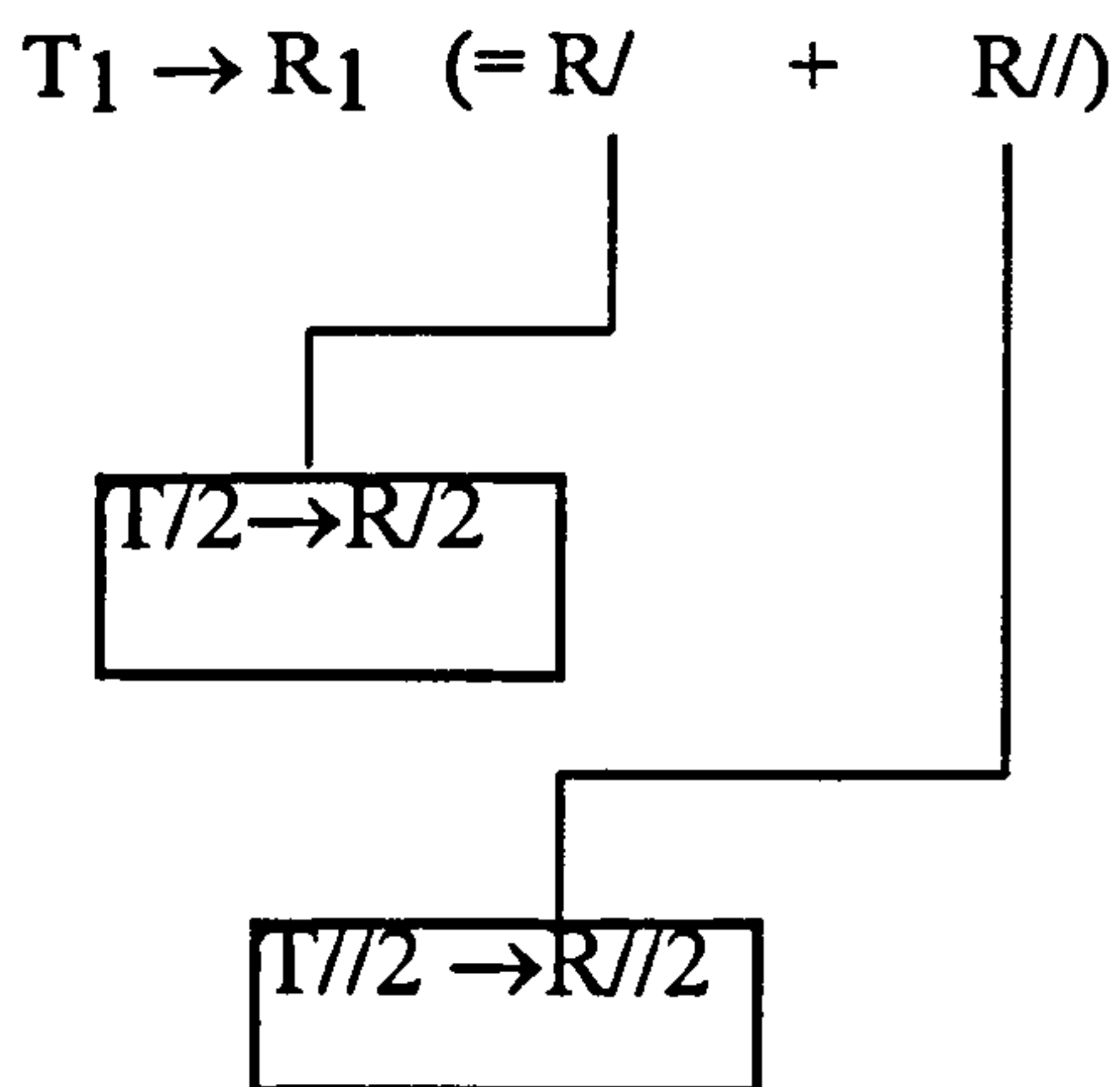


4. The 'Split-Rheme' as a Sub-type of Thematic Progression

The fourth type of thematic progression is called the 'split-rheme pattern' (Daneš, 1974). In this type the Rheme of a clause is 'explicitly or implicitly doubled (R/ + R//) or multiple (R/+ R// + R/// + ...), so that it gives rise to a pair (triple, ...) of thematic progressions: first R/ is expounded and after this progression has been finished R// becomes T of the second TP' (pp 120-121).

This pattern of thematic progression can be seen in Figure 7.4.

Figure 7.4 The Split-Rheme pattern



The Split-Rheme pattern is illustrated in the example below (taken from Text L9). In the cited example the following Themes are derived from the word ‘arts’ in the Rheme of sentence 1 (with the except of sentence 3).

Example 1

Sentence 1

Liverpool	has a long tradition of excellence in the arts.
Theme	Rheme

Sentence 2

The internationally renowned Royal Liverpool Philharmonic Orchestra	has its permanent home in Hope Street
Theme	Rheme

Sentence 3

and,	further down the street,	is the Everyman Theatre, a pioneering repertory company housed in a converted Gospel Hall.
Theme	Rheme	

Sentence 4

Claiming seniority as Britain's longest established repertory theatre,	the Playhouse in Williamson Square has long been an important contributor to the city's artistic reputation.
Theme	Rheme

Sentence 5

Two commercial theatres, the Empire and Royal Court,	regularly stage national touring companies and shows.
Theme	Rheme

Sentence 6

The Tate Gallery in the Albert Dock, the John Moores Exhibition at the Walker, and the Bluecoat Gallery	have ensured Liverpool's standing for contemporary visual art.
Theme	Rheme

7.2 Patterns of Thematic Progression: Some Exemplification

Nwogu and Bloor (1991) point out that thematic progression patterns may vary between different versions of the same subject-matter. Fries (1995a: 323) contends that '... it seems unreasonable to expect that every Theme of a text, particularly a long text, fits into a single pattern of thematic progression ...'. Fries (1995a: 354-355) shows that in the data he analyses '... the frequencies of the various thematic progressions vary with genre type ...'. Having established the basic typical patterns of thematic progression, it may be useful to exemplify how they might be applied to our data.

Example 2 below is a complete text (taken from Text L2) for which only the borders between Theme and Rheme have been drawn. All other types of analysis carried out in previous chapters (e.g. structural, semantic, transitivity) have not been represented in the designated boxes.

The text in question consists of five paragraphs. Patterns of thematic progression have been indicated by the symbols (TP 1, TP 2, TP 3) between brackets shown on the top of the box. It should be noted that the first opening sentence in any text is not usually assigned to any pattern of thematic progression, due to the lack of an antecedent. The analytical procedure which is going to be adopted in this text and throughout the whole data is to count the frequency of thematic progression patterns to see the dominant pattern or patterns which might characterise the genre of the tourist guide.

As can be observed in this text under investigation the word 'Liverpool' has been thematised at the start and establishes the hypertheme of the text. Almost all the subsequent Themes are hypothesised to be associated with the city of Liverpool and all its relevantly exciting places.

Example 2

Paragraph 1

1.

Liverpool	is an important shipping, university, and cathedral city situated on the Mersey estuary.
Theme	Rheme

2a (TP 3)

A settlement	has existed here for some time-
Theme	Rheme

2b (TP 1: deferred)

the north bank of the Mersey	bore a community as long ago as the 1st-c AD.
Theme	Rheme

3a (TP 1)

This	had grown into a thriving fishing village by 1200,
Theme	Rheme

3b (TP 2)

and	ϕ	was granted a charter by King John.
Theme		Rheme

4a (TP 1 deferred)

Much later	the town expanded with the onset of heavy trade with the West Indies,
Theme	Rheme

4b (TP 1)

and	ϕ	also became connected with the slave trade
Theme		Rheme

5a (TP 2 deferred)

However,	it was not until the introduction of steamships in the 1840's	that Liverpool began to take on its present form.
Theme		Rheme

Paragraph 2

6a (TP 3)

The famous dockside frontage	extends for 7m
Theme	Rheme

6b (TP 2)

and	ϕ	forms one of the finest systems to be found anywhere
Theme		Rheme

7a (TP 2)

The landing stage	is the largest floating quay in the world,
Theme	Rheme

7b (TP 2)

and	φ	stretches for half a mile on floating pontoons.
Theme		Rheme

8. (TP 3)

Leeds and Liverpool Canal	terminate here.
Theme	Rheme

9a (TP 3)

The 17-storey Royal Liver building	rises to 295 ft,
Theme	Rheme

9b (TP 2)

and	φ	displays two towers surmounted by legendary liver birds.
Theme		Rheme

10a (TP 2)

It	is flanked by the Cunard building and the dock Board offices,
Theme	Rheme

10b (TP 1/2)

and	the three buildings	combine to form an impressive waterfront.
Theme		Rheme

Paragraph 3

11a (TP 3)

The new Anglican Cathedral by Sir Giles Gilbert Scott	was begun in 1904
Theme	Rheme

11b (TP 2)

and	φ	displays notable stained glass and a fine organ.
Theme		Rheme

12. (TP 2)

In striking contrast	is the new RC Cathedral of Christ the King, designed by Sir F Gibberd in 1959 and consecrated in 1967.
Theme	Rheme

13. (TP 1)

Features of the latter	include a stained-glass tower and a central white-marble altar.
Theme	Rheme

14a (TP 3)

Sir Edwin Lutyens	conceived and planned for this building in 1933,
Theme	Rheme

14b (TP 1/TP2)

but	the only part of his design to reach fruition	was the remarkable crypt which is of particular note.
Theme	Rheme	

Paragraph 4

15a (TP 3)

Restored Bluecoat Chambers	are situated in School Lane
Theme	Rheme

15b (TP 2)

and	ϕ	date from 1714.
Theme	Rheme	

16. (TP 3)

St George's Hall of 1854	was designed by Harvey Lonsdale Elwes, at the age of 24.
Theme	Rheme

17. (TP3)

John Wood of Bath	designed the town hall in 1749, which was later enlarged by James Wyatt.
Theme	Rheme

18. (TP 3)

The restored museum and Walker Art Gallery	are also notable.
Theme	Rheme

19a (TP 3)

The old parish church of St Nicholas	was rebuilt in 1952, except for the tower of 1815,
Theme	Rheme

19b (TP 2)

and	φ	stands in a memorial garden facing Pierhead.
Theme		Rheme

20. (TP 3)

Several good Georgian houses	can be seen in the town.
Theme	Rheme

Paragraph 5

21a. (TP 3)

Gladstone	was born at 62 Rodney Street,
Theme	Rheme

21b (TP 3)

and	Felicia Hemans	at 118 Duke Street.
Theme		Rheme

22a (TP 3)

The Queensway road tunnel of 1934	runs under the Mersey,
Theme	Rheme

22b (TP 2)

and	φ	was duplicated by the Kingsway tunnel in 1971.
Theme		Rheme

23. (TP 2/1)

Both	link with Birkenhead.
Theme	Rheme

24a (TP 2 deferred)

Liverpool	has two leading football teams
Theme	Rheme

24b (TP 2)

and	φ	is traditionally the home of comedians and other entertainers.
Theme		Rheme

25. (TP 3)

The airport	lies SE near Speke.
Theme	Rheme

It should be noted that ‘immediate’, as mentioned in the analysis above, means that a Theme or Rheme comes just immediately before the same Theme or Rheme and ‘deferred’ means that the same Theme or Rheme occurs sometime earlier in the text and it is interrupted by (an)other Theme(s) or Rheme(s) in the given text.

7.2.1 Distribution of patterns of thematic progression in Text 2

If we look at the distribution of the different types of progression in the above text, we find that they are distributed as in Table 7.1 below.

Table 7.1 Distribution of thematic progression in Text 2

Type of progression	No	%
Pattern 1 (linear)	7	19
Pattern 2 (constant)	15	40.5
Pattern 3 (derived)	15	40.5
Total	37	100

From these figures, we can see that the derived TP pattern and the constant TP share the same results (40.5%). They are used more predominantly than the linear thematic progression pattern (19%).

There are a few other points still to be spelled out in relation to what has already been said. Linear thematic progression occurs in the first paragraph where events about Liverpool have been presented, and how this city grew from a small settlement up to its present form as a big city. The first sentence

(where Liverpool is the hypertheme) is used as the point of departure as a topic sentence, where the successive sentences following it are used as an expansion or elaboration.

In the remaining paragraphs of Text 2, the topical Themes belong to the constant pattern and the derived pattern. The former pattern appears to be used with descriptive features of locations, events and actions and usually occurs as a result of the prior occurrence of the third pattern (the derived one). This implies that the writer is likely to use successive sentences or clauses belonging to the derived pattern. It can be argued that one reason why the writer uses derived thematic progression is to introduce as many features of Liverpool as possible in as short a time as possible to the potential visitor.

As the text unfolds, the reader expects to come across new derived patterns of thematic progression. When Theme appears as derived, it is highly likely to be followed by a Theme of the constant type as co-referential - mainly as a pronominal or ellipted Theme (as shown in Example 1 above). An example of this combination of patterns is the Theme of clause 15a (Restored Bluecoat Chambers) which belongs to the derived pattern which is then followed by an ellipted theme (co-referential) of the second pattern. There are then Themes of the derived pattern (clauses 16, 17, 18, and 19a), the last of which is again followed by an ellipted Theme (clause 19b). We then get three more topical Themes of the derived pattern (clauses 20, 21, and 22a), once again followed

by an ellipted Theme (pattern 2).

In the following sections the results and findings from the full analysis of my data will be presented and discussed in detail.

7.3 Findings and Discussions

Now we have looked at how the analysis applies to a single text, we can look at the overall picture. Tables 7.2 and 7.3 below summarise the results of the distribution of the three typical types of thematic progression, plus the split-rheme progression mentioned in section 7.1, here referred to as pattern 4, found in the Doha and Liverpool texts.

Table 7.2 Summary of distribution of thematic progression patterns in Doha texts

Text	Pattern 1		Pattern 2		Pattern 3		Pattern 4	
	No	%	No	%	No	%	No	%
1	39	37	53	47	17	15	2	2
2	13	8	82	54	54	35	4	3
3	35	36	21	21	41	43	-	-
4	8	12	37	58	18	27	2	3
5	28	21	35	27	66	50	2	2
6	2	12	7	44	8	44	-	-
7	8	9	45	48	40	43	-	-
8	16	17.5	47	52	28	30.5	-	-
9	14	23	32	52.5	15	24.5	-	-
10	36	22	73	45	49	30	5	3
Total	199	20	432	44	337	34	15	2

Table 7.3 Summary of distribution of thematic progression patterns in Liverpool texts

Text	Pattern 1		Pattern 2		Pattern 3		Pattern 4	
	No	%	No	%	No	%	No	%
1	14	19	50	69	4	5	5	7
2	4	11	12	32	15	41	6	16
3	17	31.5	22	41	11	20	4	7.5
4	8	22	16	43	6	16	7	19
5	15	23	44	69	5	8	-	-
6	31	22	74	53	36	25	-	-
7	38	26	91	61	20	13	-	-
8	23	19	60	49	39	32	-	-
9	34	32	41	39	12	11	19	18
10	2	13	4	27	7	47	2	13
Total	186	23	414	52	155	19	43	6

A significant observation made in this study with regard to the distribution of TP patterns is that the tourist guide organises its information using the four types of thematic progression, but they are not evenly distributed. There is a distinct type of thematic progression which has been observed to predominate in both sets of texts: the constant pattern. This type of thematic progression appears to be a distinctive feature of the genre.

However, Liverpool texts differ from Doha in terms of the three other types of thematic progression. The derived type has a high frequency (34%) in the Doha texts but a comparatively lower one in the Liverpool texts (19%). The split-rheme TP pattern has been used less frequently in my data, although in the Liverpool texts it occurs more often (6%) than in the Doha texts (1%). Doha and Liverpool texts are alike with regard to the linear type but the apparent similarity disguises a difference of use, 39 Themes (20%) of the linear type in

the Liverpool texts are used to refer to the historical background of the city. In the Doha texts, on the other hand, only 27 Themes (13%) of the linear type are used to refer to the historical features of the place.

7.4 Comparing the Tourist Guide with Two Other Genres

In order to determine which features are characteristic of the tourist guide, we need again to compare this genre with two other genres.

The texts which have been chosen for comparison are the ones used in previous chapters, namely the (1) geography text-book, and (2) the biography texts. As previously mentioned, the former consists of two texts: *Rivers* and *Volcanoes*, and contains a total of 107 T-units (104 sentences). The latter comprise three texts about famous people with a total of 123 T-units (104 sentences). All the texts chosen for comparison are of approximately equal length. Tables 7.4a and 7.4b below shows the distribution of the typical types of thematic progression in these two genres.

Table 7.4a Summary of distribution of thematic progression patterns in the Geography Text-Book genre

Text	Pattern 1		Pattern 2		Pattern 3		Pattern 4	
	No	%	No	%	No	%	No	%
Rivers	12	24	25	50	8	16	5	10
Volcanoes	25	45	28	51	2	4	-	-
Total	37	35	53	50	10	10	5	5

Table 7.4b Summary of distribution of thematic progression patterns in the Biography genre

Text	Pattern 1		Pattern 2		Pattern 3		Pattern 4	
	No	%	No	%	No	%	No	%
James Cook	13	30	28	65	2	5	-	-
Alfred Hitchcock	5	14	29	80.5	2	5.5	-	-
Dizzy Gillespie	22	55	16	40	2	5	-	-
Total	40	34	73	61	6	5	-	-

As can be observed from the two tables above, the distinct type of thematic progression dominating both the genres is the constant TP pattern, which is similar to my results for the tourist guide. The linear pattern comes next in frequency and the percentage is similar in both genres (geography text-book 35% and biography 34%), though this hides considerable variation within the genres; the percentages are higher than for either the Doha or Liverpool tourist guide corpora. The split-rheme pattern is not used in the biography genre while it is very infrequent in the geography text-book genre. The derived pattern is otherwise the least dominant in the two genres, occurring markedly less frequently than in either sets of tourist guides, but particularly in comparison with the Doha texts. It is a convention of this genre that the writer jumps or shifts from one new topic to another providing the reader with the features of the place. Unlike the argumentative text, for example, the tourist guide does not take a single topic and talk about it at length. Rather, the writer's main concern is to introduce as many new topics as possible so as to ensure as broad a coverage as possible of the macro topic - the place being described.

The writer need not prepare the reader for what might come next. There are features relating to the place which are expected to emerge in some part of the text, but it is difficult to tell when and where. This is shown by the fact that if we cut up the text into sentences or paragraphs, it would not be possible in most cases to decide which order they went in originally. This is true of both sets of texts, where the information to be conveyed does not lend itself to any particular method of organisation. If we examine any pair of texts in the tourist guide corpus, we shall find that it will differ in respect of what it chooses to say and where it chooses to start. However, if we cut the history parts up into their constituent sentences or paragraphs, we could certainly reassemble them because they are much more complexly connected, and this is reflected in the linear Theme progression characteristic of these parts.

Thus, based on the analysis of my data, the derived pattern seems likely to be an important characteristic of the genre of the tourist guide. The derived TP pattern is exemplified in Example 3 below (taken from Text L3). This example illustrates the writer shifting from one point about Liverpool to another in a listing manner.

Example 3

[1] *Sudley Gallery, an early 19th-century merchant's house*, supplements the treasures of the Walker Art Gallery. [2] *The Picton, Hornby and Brown libraries together* have more than 200,000 volumes. [3] *Liverpool University* originated with university College (1881), which was raised by royal charter in 1903 to full university status. [4] *The city* has two cathedrals, Anglican and Roman Catholic.

The writer starts successive clauses with different topical Themes: 'Sudley Gallery', 'The Picton, Hornby and Brown libraries', 'Liverpool University'. All but the last, (*The city*), of the thematised elements do not match with each other; they only match with the superordinate Theme, Liverpool.

The above passage shows the writer touching on various aspects of the city of Liverpool within a short densely constructed paragraph. All the Themes belong to the derived pattern, except Theme 4 (*The city*) which connects with a previous Rheme, that of the first sentence in the text. The writer uses the same method as that used in the second paragraph of Text L10 in Example 4 below, although the texts were written by different people.

Nwogu's (1990: 225) finding is that the Research Article genre largely uses the derived TP pattern in the discussion section which makes use of 'narrative and descriptive techniques'. In the tourist guide, the derived pattern is similarly used in the schematic sections which involve description, though it is not associated with narrative (see Berman and Slobin, 1994).

In a related study, Francis (1990) examines three genres: (1) news reports (2) editorials (analytical exposition) and (3) letters of complaint (hortatory exposition). She observes that in the News genre, the constant pattern of progression is more dominant than the others and that in the Editorials the derived pattern is, whereas in the Letters Francis found no clear pattern of

thematic progression emerging.

Nwogu and Bloor (1991) also carried out a research study of three genres: in their case the genres examined were three parallel types of written medical texts: (1) the journalistic report, (2) the research article and (3) the abstract. As a result of their thematic progression analysis, they found that the 'simple linear and the constant thematic progression patterns occur frequently in all three genres' (p. 375). More specifically, they report that the 'simple linear pattern occurs with greater frequency in the journalistic report version than in the other two, and the constant pattern dominates the development of the discourse in the research article. The abstract makes fairly even use of both patterns' (ibid.). What can be concluded from their findings is that thematic progression patterns may vary according to genre even where the subject-matter is held constant.

Fries (1995a) analyses texts from different genres and finds that obituaries show a preference for the constant TP pattern, whereas a folk tale such as 'Little Red Riding Hood' uses the linear TP pattern. Additionally, the two narrative historical accounts that he analyses, 'Napoleon' (a historical account of Napoleon's invasion of Russia) and the 'Bath Tub Navy', make use of the constant TP pattern. He contends that the linear TP pattern is used frequently in the expository and argumentative genres, as realised in the expository text 'Balloons and Air'. It is worth noting the complete absence of the derived

pattern in the data that Fries (1995a) and Nwogu and Bloor (1991) discuss, in marked contrast with the results reported in Tables 7.2 and 7.3 where the derived pattern is seen to occur frequently in both sets of texts.

In line with the above, Hawes and Thomas (1996) investigate two hortatory editorial articles taken from two well known British newspapers: *The Sun* and *The Times*. Their investigation reveals that *The Sun* tends to use constant progression while *The Times* uses derived progression. The latter result is congruent with Francis's (1990) findings for editorials. Hawes and Thomas argue that derived progression is the 'indirect style of the academic who does not like to be too obvious' (ibid.: 165) and that this pattern of thematic progression in Times editorials is intended to address an intellectual readership. In the tourist guide, the derived type is used for rather different reasons, being adopted to bring in new information, as perceived by the writers, associated with the two places, Liverpool and Doha, being described. However, from the research studies reported it would appear that the simple linear and the constant TP patterns are fundamental patterns in almost all genres (Daneš, 1974b; Dubois, 1987; Nwogu and Bloor, 1991; Nwogu, 1990; Glatt, 1982).

7.5 Factors Determining the Use of Thematic Progression Patterns in the Genre

As observed above, in the derived patterns the writer is disposed to introduce in Theme new places (or new points) and other relevant attributes in order to increase the reader's knowledge of the place being visited. The writer also has lots of small bits of information to connect together - derived progression offers a relatively easy way of doing this. Example 4 (taken from Text L10) illustrates this possibility. In all the subsequent passages in the examples below, the number of sentences or clauses are in square brackets and Themes are shown in italics.

Example 4

[1] *Housed in restored 19th-century quays on the waterfront* is the Merseyside Maritime Museum, which has a fine collection of full-size craft. [2] *The City Library* is one of the country's largest reference libraries, with over 2,000,000 books. [3a] *The university* is growing in both size and reputation, and [3b] *the Royal Liverpool Philharmonic orchestra* is famous. [4a] *Aintree Racecourse* is the scene of the Grand National each spring, and [4b] *both Everton and Liverpool* are football teams of note. [5] *Two tunnels* beneath the Mersey join Liverpool with Birkenhead, which stands on the opposite bank. [6] *The city* is said to be named after the legendary 'Liver' birds that overlook the dock from the towers of the Liver Building.

Notice that the above example is an excerpt extracted from a whole text. Therefore, although the TP pattern in number 6 is constant, it does not refer to the immediate Theme or Rheme in the passage given above. Rather, it refers to

a deferred Theme found in the original text which is obviously the hypertheme *Liverpool*.

As can be seen from the above paragraph, all the topical Themes except the last are derived from the hyper theme 'Liverpool' and the last referring directly to it. No Theme in the successive sentences or clauses is picked up from the previous Rheme (linear pattern) or Theme (constant pattern). The derived pattern may be a product of the brevity of the text (Nwogu, 1990). Text 10 is the shortest text in the Liverpool corpus. Therefore, the writer's major concern may be to cover as wide a range of topics as possible. This use of the derived type is in contrast with Hawes and Thomas's view that the derived progression is the 'indirect style of the academic who does not like to be too obvious' (ibid.: 165). According to them, the derived type assumes that the reader should have 'extensive background knowledge on the general topic' (ibid.). This cannot be true of the topic of a tourist guide, though. of course, the reader of a guide does know the kinds of place that a city will contain - city hall, museums, cathedrals (and so on).

To sum up, the writer in the tourist guide does not for the most part depend on information derived from preceding knowledge as reflected in the previous Rheme or Theme.

In a related manner, the derived pattern tends to be followed by a constant pattern of thematic progression, especially in long texts (and particularly in the Doha texts). The writer starts with a derived Theme and then this Theme is repeated in subsequent Themes. This method leads to the emergence of the constant pattern quite frequently in the data. That is, the constant pattern is sometimes a product of the derived pattern. The following excerpt (taken from Text D9) illustrates this point.

Example 5

PLACES OF INTEREST

Qatar National Museum

[1] *It* was built in 1912 as a palace for the ruler of Qatar. [2] *Sheik Hamad Bin Abdullah Al-Thani* was the first Emir to use it, [3a] *H.H. The Emir, Sheik Khalifa Bin Hamad Al-Thani*, commissioned the restoration and development of the palace as a national museum in 1972, [3b] *and it* was officially opened in 1975.

[4] *The Museum complex* consists of the following five sections: The old palace, the State Museum, the lagoon, the Aquarium and the gardens.

Al-Kout Fort

[5] *One of Doha's old forts* situated in the centre of the city. [6a] *It* was built in 1880 [6b] and (ϕ) restored in 1978 to function as a centre for displaying traditional handicrafts.

The Windtower House (DOHA ETHNOGRAPHIC MUSEUM)

[7] *This* is the only windtower house of its kind remaining in Doha. [8] *It* was built in 1935. [9] *It* is of the badagir type: a square structure with openings on all four sides to ensure a continuous airflow which, in turn, provides the inner rooms of the house with both ventilation and cooling during the summer season.

Al-Jassasiya

[10] *Al-Jassasiya* is composed of a number of rocky hills overlooking the north eastern coast of the country. [11] *These hills* are famous for their numerous shone carvings and engravings, some of which date back to prehistoric times. [12] *Al-Jassasiya together with the fine beaches of the neighbouring Fuwairat* are considered an attractive site for weekend recreation.

In the example above, the writer touches on different interesting places in Qatar. The writer begins in each passage with the following derived Themes:

1. Qatar National museum
2. Al-Kout Fort
3. The Windtower House
4. AL-Jassasiya

Each paragraph presents a detailed account of the place being presented. As can be observed, the dominant patterns are the constant and the derived. However, simple linear patterns emerge in some places. For example, Theme 2 (*Sheikh Hamad Bin Abdulla*) is derived from the Rheme of sentence 1. Theme 11 (*these hills*) picks up from Rheme which is contained in sentence 10.

7.5.1 The shared knowledge between the writer and the reader

Thematic progression is a product of the way in which a writer introduces information to the prospective reader. The type of TP pattern depends on the reader's expectations and the shared knowledge between the writer and the reader (cf. Firbas, 1975, 1979, 1981, 1992b; Glatt, 1982; Weissberg, 1984; Nwogu and Bloor, 1991; Nwogu, 1990; Hawes and Thomas, 1996; see also

Clark and Haviland, 1977; Kamio, 1995, 1997).

According to Nwogu (1990: 245), the flow of information and the type of TP pattern is accounted for by the 'author's assumption of reader's knowledge'. In scientific medical texts (Nwogu, 1990; Nwogu and Bloor, 1991) two types of readers were identified: (1) the specialists who read the Research Article and (2) the non-specialists who read the Journalistic Report. Glatt (1982: 101) makes a similar point by saying: 'One of the things a writer considers, whether consciously or not, is certain expectations regarding the audience's familiarity or previous knowledge about the topic of discourse'. In the light of this contention, Nwogu (1990: 243) points out that the simple linear pattern in the Journal Research genre 'can be said to represent a strategy employed by the writers to enable the reader without sufficient knowledge of the subject-matter to process information with greater ease'. He also contends that the simple linear TP pattern 'may be constrained by the level of shared knowledge which exists between the writer and the reader' (ibid.). However, in contradiction to the shared knowledge claim is the fact that Ndahiro's (1998) claims that topic development has nothing to do with Theme-Rheme structure (see also Bloor and Bloor, 1992).

What has been said so far can also be applied to the reader of the tourist guide. Readers of tourist guides are assumed to have no background knowledge of the specific place, but they may well have quite a lot of background knowledge

about places in general and about the kinds of information tourist guides provide. They also know that the guide is about a particular place and will be ready to assume that new thematised elements are associated with that place.

Nwogu and Bloor (1991) observe that the simple linear TP pattern is used in all the three scientific genres they analysed, but that there is a tendency for this pattern to predominate in schematic units dealing with explanation and exposition. In the tourist guide, in contrast, the linear pattern is found in stretches of discourse where the history domain emerges. Example 6 (taken from Text L10) has been chosen to illustrate this.

Example 6

[1a] *There was* a settlement here, on the north bank of the River Mersey, as early as the first century AD, [1b] and *this* had grown into a sizeable fishing village by the time King John granted its charter in 1207. [2a] *Trade with the West Indies* encouraged the port's development, but [2b] *the emergence of modern Liverpool really* began with the introduction of steamships in the middle of the 19th century, and [2c] *today* the seven-mile-long dock is one of the finest in the world, although trade has sadly declined over recent years. [3] *The city* has two cathedrals, both built this century - the Gothic-style Anglican, begun in 1904, and the strikingly different Roman Catholic one, with its stained glass tower and central altar, which was consecrated in 1967. [4a] *The Walker Art gallery* has an outstanding collection of European paintings and [4b] *the Sudley Art Gallery* concentrates on British paintings.

The above extract illustrates the way the linear simple TP pattern correlates in the tourist guide with paragraphs dealing with the historical frame or chronological events. That is, one encounters some common features of narrative discourse in that the sentences reflect the sequential retelling of events (Chafe,

1980, 1982, Kroll, 1977). This seems to fit with the simple linear TP pattern identified by Nwogu in his study of Research Articles, in which this thematic progression pattern is used for descriptive or narrative features.

In the Liverpool texts, the linear pattern generally appears more systematically in the first section of the texts than in the Doha texts. Most writers in the Liverpool texts take the linear pattern as their point of departure before embarking on describing the place and providing detailed accounts (as illustrated in Example 4 above). In the Doha data, while the linear pattern occurs at the beginning of some texts, it also may occur in non-initial text position in order to shed light on the historical account of the place being described, as shown in Example 7, paragraph 2 (taken from Text D1).

Example 7

[1a] *Fly* into Doha by night and [1b] *you* will see through the semi-circles of bright orange lights a city which has clearly been planned. [2] *Qatar's capital* is built on four concentric ring roads which follow the curve of a perfect semicircular bay stretching northwest and southeast. [3] *This* is modern Doha, the city of 2000, whose elegance is often masked by construction sites and the dust of seemingly perpetual roadworks. [4] *The city* has changed rapidly in the time 50 years. [5] *A transformation* brought about by the advent of oil wealth.

[6a] *In the late eighteenth century* Thani Bin-Mohammad, usually considered the founder of Qatar's present ruling family, left the northwest town of Zubara, which had for centuries been the seat of power in the country, [6a] and (ϕ) moved down the east coast to Fuwairat. [7] *Fuwairat* today is a tiny fishing village of perhaps 100 homes, retaining no sign of its former prominence.

Nwogu and Bloor (1991: 377) report that the 'constant thematic progression pattern is the natural vehicle for the descriptive function'. This is partly supported by the findings in the present study. However, my findings differ from Nwogu's in that both the constant and the derived TP patterns are associated with the descriptive parts of the texts. Example 8 below (taken from Text D9) illustrates the way the constant TP pattern dominates.

Example 8

Al-Thughb Fort

[1] *Al-Thughb Fort* was built during the late 19th and early 20th centuries. [2] *It* represents a simplified example of military architecture in the Gulf region.

Al-Ghuwair Castle

[3] *The ruins of Al-Ghuwair Castle* lie about 85 km from Doha. [4] *It* was built during the early 19th century. [5] *The castle* is rectangular in shape with crenellations and thick walls (130 cms wide) of stone and mud. [6] *Al-Ghuwair Castle* is a unique example of other castles in the Qatar peninsula.

Burzan Tower

[7] *Burzan Tower* is situated in Umm Salal Mohammed area. [8] *It* was built during the late 19th and early 20th centuries. [9] *Its unique watch towers* have no equal in the Gulf region or the Arab world at large. [10] *It* is a rectangular construction of three levels with an external staircase leading to the top level. [11] *Its thick high walls* end in decorative battlements.

Um Salal Mohammed Fort

[12] *This* is a residential fort which combines civil and military functions. [13] *It* has high thick walls with an impressive facade. [14] *The fort* contains varied examples of architectural and decorative elements.

Al-Wajbah Fort

[15] *Al-Wajbah Fort* is considered the oldest fort in Qatar, built during the 19th century. [16] *The fort* witnessed a famous battle in which the people of Qatar under the leadership of Sheik Qassim Bin Mohammed Al-Thani, the ruler of Qatar, won victory over the Ottoman forces in 1310 A.H. (1893 A.D.).

The constant pattern of thematic progression is maintained throughout the above text (with the exception of infrequent occurrences of the simple linear pattern or the derived pattern) by means of repetition of lexical items or proper names in thematic progression. The Themes being repeated in the constant pattern take different syntactic forms being variously realised by pronouns (e.g. No 6), elliptical Themes (e.g. No 13b) and demonstratives (e.g. No 27). According to Daneš (1974: 119), Theme in the constant TP pattern 'appears in a series of utterances or sentences (to be sure, in not fully identical wording), to which different R's are linked up...'

However, a significant observation can be made with regard to the above text. The constant pattern is embedded in a larger pattern of derived progression. The writer first introduces a new aspect of the place as a derived type, and then uses two or three clauses whose function is to cast more light on the aspect of the place. For example, in sentence 3 above the writer introduces the Theme 'The ruins of Al-Ghuwair castle' as a new piece of information to be included in the text. This thematic choice is of the derived type. Then the constant TP pattern follows sentence 3 whose Theme is re-mentioned in Themes 4, 5, 6, 'it', the 'castle' and 'Al-Ghuwair castle'.

On the basis of the analyses presented here, we can claim that it is typical of this genre to have in most cases an outer derived pattern containing a number of constant patterns. That is, the derived TP pattern in the tourist guide happens

in one of two ways: (1) either we get a series of successive derived Themes (as shown in Example 3 above, Text L3) or (2) we have a derived Theme followed by a constant Theme, as exemplified in the text given above.

We said in section 7.1 that another sub-type of thematic progression is that of split-Rheme. Example 9 below (taken from Text L4) illustrates this sub-type.

Example 9

[1] *Liverpool* is famed for its enlightened patronage of the *arts*. [2] *The Walker Art Gallery* has a fine collection of European and English paintings, which includes Pre-Rapha. [3] *The Royal Liverpool Philharmonic Orchestra* plays in the Philharmonic Hall, which was bought for the orchestra by the city. [4a] *The University of Liverpool* is expanding rapidly, and [4b] *the Mossley Hill area* will eventually become a university “village” accommodating nearly 1500 students. [5] *Liverpool’s poets, artists, writers and entertainers* have made a lasting mark on the cultural life of the nation, particularly since the emergence of the Liverpool-born Beatles to international fame in the 1960’s.

The above text shows how the writer starts the text with a topic sentence (*Liverpool is famed for its enlightened patronage of the arts*). All the subsequent Themes are assumed to be derived from the Rheme of sentence 1, and in particular from the word *art* (except Themes 4a and 4b which are derived from the hypertheme *Liverpool*). The Rheme in sentence 1 above is therefore split into four separate Themes originating from the Rheme. In split-rheme thematic progression the writer mentions a point and then develops and expands on it in successive Themes as shown above.

7.6 The Relation between Headings and Themes

There is an important point which needs mentioning in relation to thematic progression. Francis (1990: 71) comments that 'headlines are very often repeated in the text, and are frequently selected as initial Themes at major boundaries...'. Davies (1994b: 5) calls these headlines 'organising units'. These headlines contribute to the topic continuity of the text (cf. Givón, 1983).

The texts in the corpus follow different ways of organising the data. All the texts in the corpus have been divided by the original authors into orthographic paragraphs marking new Themes. Typically all the texts are divided into paragraphs marking a new or a different kind of information.

For example, most of the Liverpool texts are divided into paragraphs (Texts 1, 2, 3, 4, 10). Others are organised into headings and sub-headings (Texts 5, 6, 7, 8, 9). Most of the Doha texts are divided into thematic paragraphs under certain headings or sub-headings. That is, the flow of information in the Doha texts is mainly organised under sub-headings. This organisation prepares the reader for a change of the topic (that is, a new place is being introduced and put under focus), as exemplified in Example 10 (taken from Text D2). It should be noted that the text cited below has not undergone any changes in terms of its headings, sub-headings or bold face; the italics have however been added to indicate Themes and sentences have, as elsewhere, been numbered.

Example 10

Main Cities & Towns

Doha:

[1] *Doha* is the capital city of Qatar. [2] *It* is situated half-way down the east coast of the Qatar peninsula. [3] *It* is the seat of the government, housing government departments, ministries, financial and commercial institutions.

Umm Said:

[4] *Umm Said* is the heart of Qatar's industry. [5] *Its development* is integrally linked with the discovery of oil in the country.

Al-Khor:

[6] *It* is a coastal town, boasts of its fine beaches, mosques and its old tower. [7] *It* has its regional museum to house the historical valuable acquisitions of Al-Khor town.

Al-Wakrah:

[8] *It* is a coastal town situated 15 km from Doha, half-way along the north east coast between Doha and Umm Said. [9] *The town* has a small old port in addition to mosques and a number of traditional houses which represent the old Islamic architecture.

Dukhan:

[10] *Dukhan* is situated on the west coast of the State of Qatar, 84 km from Doha. [11] *It* gained its importance when oil was discovered in the surrounding fields.

Madinat Al-Shamal:

[12] *It* is situated on the northern tip of the Qatar peninsula, about 107 km from Doha. [13] *It* functions as an administrative centre for a number of coastal villages.

Al-Zubarah:

[14] *It* is an important antiquity and historical town, situated in the north of the peninsula about 105 km from Doha. [15] *It* is well known for its old fort.

As can be seen from the above examples, the heading *Main Cities & Towns* affects all the following Themes which relate directly and explicitly to it. This heading in turn is sub-divided into other sub-headings including names of cities such as *Doha*, *Umm Said* and *Al-Khor*. The headings and sub-headings

mark the shift of the topic and hence different patterns of thematic progression. The typical progression identified here is the constant TP which is usually preceded by a derived Theme. This means that the text is an example of the second combination: derived TP pattern followed by a constant TP pattern.

7.7 Thematic Progression and Text Cohesion

The two sets of texts should show coherence in terms of their status as complete or finished texts, there being an overt affiliation between thematic progression and coherence in a text (Hasan, 1984a, 1984b; Halliday and Hasan, 1989). Fries (1995a: 320) supports this point by saying that 'Thematic progression may be investigated by exploring the cohesive ties which occur within the various Themes within a text... .' A coherent text is made up of sentences and clauses which are both logically and meaningfully connected to each other, and the connections are in part realised by grammatical and lexical cohesion, types of cohesion which are interdependent. These types of cohesion can be further sub-categorised as realised by certain cohesive devices as 'reference', 'ellipsis', 'substitution', 'conjunction', and 'lexical relations' (Halliday and Hasan, 1976; 1989; Hasan, 1984a; Halliday, 1985, 1994).

Halliday and Hasan (1976, 1989) point out that intersentential relationships between elements in any given text are related to each other by three main semantic relations or meanings of 'co-reference', 'co-classification' and/or 'co-

extension'. An alternative way of categorising cohesive meanings in a text is that by Hasan (1984a, Hasan, 1989: 84); she notes that ties may create two types of chain: (1) Similarity Chain and (2) Identity Chain. 'The relation between the members of an identity chain is that of co-reference: every member of the chain refers to the same thing, event, or whatever...' (1989: 84). This is exemplified in Example 11 (taken from Text D7).

Example 11

1

Dukhan:	Situated on the western coast of the State of Qatar.
Theme	Rheme

2a

The town	attained great attention since the discovery of oil in the ashore wells around it,
Theme	Rheme

2b

and	φ	has become a centre of the onshore operation, Qatar General Petroleum Corporation.
Theme		Rheme

3

Dukhan	is about 84 kilometers from Doha.
Theme	Rheme

The Themes 'Dukhan' (1), 'the town' (2a), 'ellipted' (2b), and 'Dukhan' (3) appearing in the above clauses link together to form an 'identity' chain (co-referentiality). The iteration of Themes in these clauses refers to the same entity, which is the town of Dukhan (a place).

The similarity chain, on the other hand, consists of 'members' which are related to each other either by 'co-classification' or 'co-extension'. Example 12 (taken from Text L4) illustrates the similarity chain.

Example 12

1.

The northern bank of the River Mersey	was first settled in the 1st century AD.
Theme	Rheme

2.

By 1200	there was a fishing village on the Mersey, which was granted a charter by King John in 1207.
Theme	Rheme

The Theme of sentence 2 has been derived from the Rheme of sentence 1, with which it forms part of a similarity chain.

In the remainder of this chapter we will investigate the nature of the lexical chains to be found associated with thematised topical elements, on lines similar to those used in an investigation by Francis (1990). Identifying the type of chain in Theme of the tourist guide can be illuminating, although such an approach deviates from that of Hasan (1984a, Halliday and Hasan, 1989) in that her approach involves analyses of all lexical chains in the text. For convenience, we give, again, as Example 13 the first three paragraphs of Text D9 which will be used to illustrate how the two types of chain are identified.

Example 13

Location

[1] *The State of Qatar* is situated half-way along the west coast of the Arabian Gulf east of the Arabian peninsula, between latitudes 27 to 24, and 10 to 26 degrees north and longitudes 45 and 40 to 51 degrees east. [2] *The State of Qatar* is a peninsula that extends northward covering an area of 11,437 sq. km.

[3] *The territory of the State of Qatar* includes a number of islands in the coastal waters of the peninsula. [4] *The most well known of these islands* are the Hawar Archipelago, Halul, which is the main export terminal for the offshore oilfields, Shar'ouh, Al Bashiriya, and others.

Topography

[5] *The State of Qatar* generally consists of flat rocky surfaces. [6] *However, it* includes some hills and sand dunes which reach an altitude of 40 metres above sea level in the areas of Dukhan, and Jebel Fuwairat in the western and northern parts of the country.

Members of the first chain are Themes 1, 2, 3, 5 and 6 which form part of an 'identity chain'. The last member of this chain is found in Theme 6 (it). As can be seen, Theme 6 is derived from an immediately preceding Theme (*The State of Qatar*). Theme 5 (*The State of Qatar*) is not derived from the immediately previous sentence; it is derived from the preceding Theme 3 (*The territory of the State of Qatar*). That is, there is the interference of another topical Theme, Theme 4 (*The most well known of these islands*), which separates Theme 5 from Theme 3. Theme 5 is coded as deferred 1 (what Fries (1995a) would label as skip 1).

The second chain involves two members; the second member is in Theme 4 (*The most well known of these islands*) and the first member lies in the Rheme of sentence 3 (*islands*). That is, Theme 4 is co-referential with Rheme 3. The

difference between the two chains lies in the fact that chain one consists of members all derived from the previous Themes. Consequently they also belong to the constant TP pattern. In chain two, Theme 4 is derived from the immediately previous Rheme in sentence 3; the thematic progression of the second chain belongs to the linear simple TP pattern.

The analysis will be presented in the next section and will be achieved through posing the following questions:

1. Which kind of chain is dominant in Theme-Rheme structure?
2. Is there a correlation between the type of chain and the kind of thematic progression pattern?

The results of my analysis are shown in Table 7.5 (Doha texts) and Table 7.6 (Liverpool texts). The abbreviations used in the tables below are as follows: Identity Chain (ID Ch), Similarity Chain (SM Ch), Previous Theme (Prev Th), Previous Rheme (Prev Rh), Immediate Theme or Rheme (IM Th/Rh), Deferred Theme or Rheme (Df Th/Rh). The columns below also show the number of items (No) occurring in each type of chain and the percentage of their occurrence in the whole text.

Table 7.5 Distribution of type of chains and source of Themes in Doha texts

Text	ID Ch		SM Ch		Prev Th		Prev Rh		IM Th/Rh		Df Th/Rh	
	No	%	No	%	No	%	No	%	No	%	No	%
1	88	79	23	21	58	52	53	48	71	64	40	36
2	124	81	29	19	126	83	27	17	131	86	22	14
3	64	66	33	34	52	54	45	46	85	88	12	12
4	52	80	13	20	59	73	6	27	62	95	3	5
5	86	66	44	34	70	54	60	46	91	70	39	30
6	10	59	7	41	9	53	8	47	13	76	4	24
7	76	82	17	12	84	90	9	10	81	87	12	13
8	53	58.5	38	41.5	72	79	19	21	84	92	7	8
9	54	88.5	7	21.5	47	77	14	23	55	90	6	10
10	129	79	34	21	106	65	57	36	143	88	21	12
Total	736	75	245	25	683	70	298	30	816	83	166	17

Table 7.6 Distribution of type of chains and source of Themes in Liverpool texts

Text	ID Ch		SM Ch		Prev Th		Prev Rh		IM Th/Rh		Df Th/Rh	
	No	%	No	%	No	%	No	%	No	%	No	%
1	42	57.5	31	42.5	51	70	22	30	44	60	29	40
2	26	70	9	30	23	62	14	38	31	84	6	16
3	32	59	22	41	24	44	30	46	43	80	11	20
4	24	65	13	35	20	54	17	46	29	78	8	22
5	41	64	23	36	49	76.5	15	23.5	59	92	5	8
6	64	46	74	54	86	61	54	39	107	76	33	24
7	69	46	79	54	122	82	27	18	128	86	21	14
8	64	52	55	48	86	70	36	30	110	90	12	10
9	73	69	32	31	44	41.5	62	48.5	78	73	28	27
10	8	53	5	47	8	53	7	47	12	80	3	20
Total	443	56	354	44	513	64	284	36	641	80	156	20

The analyses indicate that Themes within this genre predominantly belong to identity chains. Francis (1990) reported that the Themes within the News genre belong largely to identity chains, while the expository genre makes use of similarity chains. Identity chains are found to correlate with the dominant constant type of thematic progression in both sets of texts (see Tables 7.5 and 7.6 above). The analysis also reveals that Themes are largely derived from

immediately preceding Themes or Rhemes as shown in both the Doha (83%) and Liverpool (80%) texts. More specifically, both sets of texts show that a high percentage of Themes are derived from an immediately previous Theme in both Doha (70%) and Liverpool (64 %) respectively. In some cases, however, Theme derives from or belongs to a previously deferred Theme or Rheme sometimes far back in the texts. The deferral can reach up to forty sentences. These types of Themes almost exclusively refer to hyper Themes such as Doha and Liverpool.

It is appropriate now to compare the results of my analysis of the tourist guide data with that of my biography and geography text-book data in terms of the chain relationships and the source of Themes they manifest; these are to be found in Table 7.7 below.

Table 7.7 Comparison of the type of chains and source of Themes in the Tourist Guide with the Geography Text-Book and Biography genres

Genre	ID Chain		SM Chain		Prev Th		Prev Rh		IM Th/Rh		Def Th/Rh	
	No	%	No	%	No	%	No	%	No	%	No	%
Doha	736	75	245	25	683	70	298	30	816	83	166	17
Liverpool	401	50	354	44	513	64	284	36	641	80	156	20
Biography	91	78	26	22	73	65	40	35	103	88	14	12
Geography	79	77	24	23	53	57	42	43	85	82	18	18

The analyses in Table 7.7 above show that Themes belonging to identity chains predominate in all four sets of data: the Doha texts (75%), the Liverpool texts

(50%), the biography genre (78%) and the geography text-book genre (77%). It would be worth commenting on the very different distribution of ID chains and SM chains in the Liverpool data. The proportion of ID:SM in the Doha data, biography and geography text-book data is in each case 3:1, but it is almost 1:1 in the Liverpool data. This is a marked difference between the Doha and Liverpool data.

The analysis also shows that Themes in the three genres are largely derived from immediately preceding Themes or Rhemes (Doha 83%; Liverpool 80%; biography 88% and geography text-book 82%). The three genres also show a high percentage in the use of previous Themes (Doha 70%, Liverpool 64%, biography 65% and geography text-book 57%). The use of immediate Themes/Rhemes in the three genres is quite similar (Doha 82%, Liverpool 80%, biography 88% and geography text-book 82%).

On the basis of these similarities, it would appear that the type of chain associated with thematic progression does not discriminate between genres.

7.8 Conclusion

In this chapter we have sought to identify the types of thematic progression which are characteristic of the tourist guide, using Daneš's (1974b) three basic patterns - with the addition of the split-rheme pattern. We have demonstrated

with this type of analysis that there is no difference between the Liverpool and Doha texts in terms of their choice of the constant and derived patterns of thematic progression, although they both belong to two different cultural contexts. We have also demonstrated that a characteristic type of progression in tourist guides is that of the derived TP pattern containing constant TP patterns.

The analysis has demonstrated a distinctive feature of the genre of the tourist guide lies in the use of the combined derived/constant patterns and that this differentiates the tourist guide from the other two considered genres: the geography text-book and the biography. When the tourist guide is compared with the other genres within the context of thematic progression, we find that the biography and geography text-book use the derived pattern very infrequently, as demonstrated in Tables 7.4a and 7.4b above.

The analysis has also demonstrated a notable difference between the Doha and Liverpool data with respect to the distribution of ID chains and SM chains.

In the next chapter, a summary of the main findings and results of the whole study will be provided. The chapter will also address the two main hypotheses of the thesis and argue to what extent they have been supported. Moreover, the next chapter will discuss conclusions which have been drawn from the findings of the thesis. The implications of the study for further research will also be raised.

Chapter 8

Conclusion

8.0 Introduction

The purpose of this chapter is to provide a summary of the main findings and results of the whole study. This chapter sets out to address two main hypotheses of the thesis and to argue to what extent they have been supported. In addition, this chapter also discusses what conclusions can be drawn from the findings of the thesis. Finally, the implications of the study for further research will also be raised.

8.1 Summary of main points and findings

In this thesis I have sought to demonstrate a relationship between Theme and the generic features of a corpus of tourist guides. In Chapter 1 two sets of texts belonging to two different cultural backgrounds were chosen for this purpose. Four methods of analysis were proposed and adopted in support of two hypotheses set out at the beginning. Before applying these four analytical methods, the following two hypotheses were set up:

1. The genre of guide books is characterised by specific configurations of lexico-semantic choices in particular within the Theme.
2. Texts in the same genre but from different socio-cultural backgrounds show different patterns of thematic choices.

The four macro-analytical approaches of analysis were:

1. The Structural Approach, described in Chapter 4
2. The Semantic Approach, described in Chapter 5
3. The Transitivity Approach, described in Chapter 6
4. Thematic Progression Approach, described in Chapter 7

The four analytical approaches adopted in the data of the study were thought to render a delicate system of analysis and to cope with most of the issues encountered in the corpus data of the tourist guide. The ultimate objective of the aforementioned analytical procedures, as pointed out in Chapter 1, was to highlight the generic features of this type of text. These approaches separately and in combination have been shown to shed light on how the tourist guide is organised.

- **Research hypothesis 1**

It is appropriate to return now to the evidence which supports the claim that *'different genres will be characterised by different configurations of lexicogrammatical choices in all the metafunctional systems'*. The patterns of results in the Doha and the Liverpool texts were consistent with the predictions of the first hypothesis. The two sets of texts showed many similarities with regard to Themes and showed a number of differences from other genres. These differences will be listed below. The results support Halliday's view that lexicogrammatical choices realise registers which realise genres.

- **Research hypothesis 2**

The second hypothesis raised in Chapter 1 was as follows: *'Texts in the same genre but from different socio-cultural backgrounds show different patterns of thematic choices'*

The patterns of results in the Doha and the Liverpool texts were not consistent with the predictions of the second hypothesis. My findings show that there are no significant differences with regard to thematic choice between the two collections of tourist guides to support the second hypothesis.

I will now review in more detail the findings of this thesis that relate to these two hypotheses. In Chapter 4 I embarked on the first analytical approach, the structural analysis of Theme types encoded in the tourist guide. The purpose was to specify more exactly the types of Themes found in the data and the frequency and patterning of the different types of Themes both in individual texts and across the corpus as a whole.

In this chapter the data of the corpus were analysed and presented to shed light on the types of Theme used in the tourist guide: Marked, Unmarked, Clausal, *There*, Thematised Comment, Textual, Interpersonal and Simple versus Multiple Themes.

The Liverpool texts and the Doha texts showed, on the whole, similar results in relation to Thematic choices or lexico-grammatical properties (section 4.3). The results revealed that the Unmarked Theme was predominant across the two sets of texts, irrespective of the length of the text. This type of Theme came in the following different syntactic forms: a) the *imperative* 'take', b) the *pronoun* 'you', c) the *existential* 'There', d) the *elliptical Theme*, e) and the *long Theme* (section 4.3). This indicates that Theme type distribution is not affected by the different cultural contexts of the Liverpool and Doha tourist guides. The results of the different types of Themes in both sets of texts (with the inclusion or exclusion of the problematic cases) showed no important differences (section 4.2). There were no noticeable differences between the

Doha and the Liverpool texts where the Textual and Interpersonal Themes were included with other experiential Themes. However, the results drew our attention to the fact that the separate treatment of the non-topical themes (the Textual and the Interpersonal) disguised some points of difference between the Doha and the Liverpool data with respect to *There* Theme and Textual Themes (section 4.2).

I then moved to show that there was a similar level of focus on interactivity in both sets of texts (section 4.5). A working definition of Interactional Theme from the perspective of this study and as a result of the detailed analysis gained from the corpus presented was outlined. There was a kind of Interactional Theme where the pronoun *You* appears in the Rheme. This type was exclusively found in the Doha texts and suggested another variation of Interactional Theme (section 4.5).

I then showed to what extent the results could be said to be characteristic of the genre. To do so, I compared the results of the analysis of the tourist guide with those for two other genres (the biography and geography text-book). The data in both the genres used for comparison were almost of equal size so that results could be achieved in a more reliable manner. The results obtained from the analysis showed that the tourist guide differed noticeably from the other genres in their thematic organisation and choice of Themes.

There were no interesting differences with respect to the inclusion or exclusion of the problematic cases in the Doha and the Liverpool data (section 4.2). With respect to the Unmarked Theme, the tourist guide has the highest percentage but the biography and the geography text-books showed similar results. As regards Thematised Comments and Interpersonal Themes, the tourist guide, the biography and the geography text-book genres showed the same results (section 4.2). Further, the tourist guide and the biography genre showed similar results in the use of Marked Themes. The tourist guide had the lowest percentages of Textual Themes and Clausal Themes; but the difference was not great in either case.

The tourist guide, like the geography text-book and the biography, was found to lack nominalisation (section 4.7).

The tourist guide however differed from the geography text-book in respect of ellipted Themes, which were infrequent in the latter genre. There is similarity between the biography and the tourist guide in terms of using Marked experiential Themes; again the tourist guide differed a little from the geography text-book in this respect (section 4.16). One of the features that appeared to characterise the tourist guide was the length of the Unmarked Theme, not particularly in the Liverpool texts but also across the Doha texts. When compared with the biography and the geography text-book genres, the tourist guide showed a higher percentage of long Themes. The results showed that

most unmarked topical Themes in my data referred to concrete entities (places) such as Liverpool and other place-related features (section 4.6).

The results in my data revealed that the clausal Theme in the Liverpool and Doha texts yielded similar discourse functions. The types of clausal Themes to be found in the tourist guide were: a) the *If-clause*, b) the *Infinitival clause*, c) the *Gerundial clause* and d) the *Participial clause* (section 4.8). The results also showed that in the data the *V-en clausal* Theme dominated and then came the *If-clause* and *V-ing clause* respectively.

Although the geography text-book and the biography genres showed a higher percentage of clausal Themes than the tourist guide, my analysis of the data in the biography and geography text-book genres revealed that the *If-clause*, the *V-en clausal* Theme, the *V-ing clause*, and the *V-to clause* were totally absent: The complete absence of such structures in either the biography or the geography text-book data suggested that their presence in the tourist guide may be important. However, since other large size studies are not available for purposes of comparison, it was difficult to be certain that these constructions were genuinely a characteristic feature of the tourist guide (section 4.8.2).

The results with regard to the Circumstantial Adjuncts showed that the overwhelming majority of Marked Themes appearing in my data are *temporal* and *locational* Themes and frequently refer to known places: Liverpool in

England and Doha in Qatar. These are therefore considered to be distinctive features of the genre of tourist guides (4.8.5).

Existential There was used quite frequently in both sets of tourist guides (section 4.4). However, this type of Theme was absent in the biography genre and there was only one instance in the geography text-book genre, which actually referred to something abstract (section 4.2). Thus the occurrence of this type of Theme in the tourist guide may suggest that it has a special association with the kind of text under investigation.

Based on their occurrence in my data, Interactional Themes (with the inclusion of the Thematised Comments, of which there were 12 occurrences) were not used in the biography and the geography text-book genres (section 4.16). Moreover, there was only one instance of a Thematised Comment occurring in each of the biography and the geography text-book genres. Given that the Interactional Theme is effectively absent in these, it seems safe to conclude that the Interactional Theme could be a distinctive feature of the tourist guide genre.

A comparison was made between the tourist guide and with other people's studies: sports commentaries (Ghadessy, 1995a), and recipes and fables (Xiao, 1991), as well as with the biography and geography text-book genres. A comparison was made with another, albeit small scale, study of the guidebook genre (Nie, 1991).

As the analysis showed, Nie's results were that in the guidebook genre locational Themes accounted for the highest percentage, although he has built his results on a very short text consisting of 14 T-units only (section 4.8.5). Leaving this aside, my own results showed that the tourist guide genre had the highest percentage of use of locational Themes. It is interesting to note that both Liverpool and Doha texts showed almost similar percentages in the use of locational Themes (section 4.8.5). Rather surprisingly, the figures also showed that the locational Theme was not found in the geography text-book genre data although this genre, as remarked elsewhere, talks about places (e.g. famous volcanoes and famous rivers in the world).

In the tourist guide, the results showed that marked Themes predominantly consist of locational elements and, to a lesser extent, temporal elements (section 4.8.5). The temporal and locational marked Themes are considered one of the tourist guide's generic features.

I then demonstrated that the distribution of Textual Themes (conjunctive adjuncts and co-ordinators) in the Doha texts is almost identical to that in the Liverpool texts (section 4.12). The results showed that the two sets of texts had the same number of conjunctive adjuncts (section 4.10), though the choice and distribution of the adjuncts differ. In the Doha texts the conjunctive adjuncts *also* and *however* were the most commonly used. In the Liverpool texts, on the other hand, only the conjunctive adjunct *also* dominated.

I then compared the results of the tourist guide with the biography and the geography text-book. The results showed that the tourist guide and the biography are much alike in their use of *and* and *but*, but that the geography text-book makes less use of both (section 4.10). However, numbers of coordinators are so small for the geography text-book that no safe conclusions about their distribution can be made. With respect to conjunctive adjuncts, my results showed that the biography genre used different types of conjunctive adjunct from the tourist guide (section 4.11). Further, the results showed that the geography text-book genre (section 4.11) used a narrower range of conjunctive adjuncts than the tourist guide. Generally speaking, the three genres differed in their use of conjunctive adjuncts.

Based on the analysis of my data of the tourist guide, the range of Thematised Comments was quite limited in both sets of texts (section 4.13). The majority of the Doha Thematised Comments had to do with choice and advice. They were, so to speak, visitor-oriented instances, while most of the Liverpool ones were writer-oriented. Thematised Comments occupied a very low proportion in the biography and the geography text-book genres. There was only one instance of this type of Theme found in each genre.

Comparison of the tourist guide with the biography and geography text-book genres showed that there was some difference between the tourist guide and the other two genres with respect to Simple and Multiple Themes. The frequency

of Simple Themes in the tourist guide was higher and the proportion of Multiple Themes lower than in the other two genres in question.

The results of my analysis of the tourist guide were then compared with the results of other people's analyses of genres taken from written sports commentaries on football, academic abstracts belonging to different disciplines, obituaries, programmes and expositions (Ghadessy 1995a, forthcoming a; Fries 1995a). The results showed that the tourist guides differed markedly in terms of the high percentage of Simple Themes they contained, with only the programmes having an equivalent frequency (section 4.15).

The results showed that the tourist guide is similar to the sports commentary, the obituary and the exposition in terms of making little use of Marked experiential Themes in clauses, in clear contrast with the programme and narrative. The tourist guide contrasted with narrative and sports commentary with regard to Textual Themes. Ellipted Themes were not a significant feature of the tourist guide, occurring in the genre with a similar frequency to that in a number of other genres (4.15).

I then compared the results of my analysis of the tourist guide data with those of Bäcklund (1990) for telephone conversations; Wang (1992) for scene texts and line texts; Xiao (1991) for recipes and fables; and Nie (1991) for guidebooks (4.15). The results showed that there were some similarities and

differences in the distribution of Theme types in the genres listed in question. Tourist guides were almost like fables in their use of Simple Themes, Multiple Themes, Marked Themes, and Textual Themes, Thematic Equatives and Predicated Themes. Some genres showed 100 per cent use of Simple Theme choice, others had a high percentage (e.g. the tourist guide). Some Themes were lacking in some genres (e.g. Thematic Equatives, Predicated Themes). What was interesting here was that the telephone conversation and the tourist guide, unlike other genres, shared the feature of using the Interpersonal Theme.

Nie's findings conflicted significantly with mine in some respects, although both involved the analysis of data from the same genre. Nie (1991) studied Theme choices in two texts taken from two genres: fables and guidebooks. The guidebook genre in Nie's work was represented by only 14 clauses extracted from a guidebook to Hongzhou. The results showed that my tourist guide study and Nie's guidebook study exhibited important differences in the use of Thematic choices. This suggests that the size of corpus is an important factor in determining the reliability of one's results.

Finally, with respect to the Interactional Theme, the results were compared with the results of the analyses of four genres: obituaries, programmes, narratives, and expository texts (Fries, 199) and sports commentaries and abstracts (Ghadessy, 1995a; forthcoming a). The results showed that the narrative and the tourist guide made the highest use of such Themes, while the

abstract came next. This type of Theme was not found in the biography and the Geography text-book genres. This indicates that the use of the Interactional Theme is a characteristic feature of the genre of tourist guides (section 4.16).

In Chapter 5 an attempt was made to develop a taxonomy of Theme types on the basis of which one might identify generic patterning. This taxonomy showed that my data could be categorised according to the following four domains: 1) Place, 2) Time, 3) Reader and 4) Writer (section 5.3). The four proposed domains were sub-divided into topics and sub-topics.

Detailed analysis was carried out as follows:

1. Analysis of Domains, Topics, Sub-topics (Unmarked & Marked)
2. Summary of Topics by Level of Domain
3. Interactional Theme

In most general terms, the two sets of texts were shown to share similar semantic categories in terms of using the four domains, topics and sub-topics in conjunction with similar lexico-grammatical features, irrespective of their cultural background (section 5.8).

With regard to the Space Domain, the two sets of texts did not differ with regard to topics and sub-topics used in Theme (except that there was no need to

include a rag bag category when describing the Doha texts) (section 5.5). As for the Time Domain, the data of both sets of texts in question shared the same sub-topics. Some of the sub-topics in both sets of texts appeared to be exclusively Marked such as the *temporal* and *attribute* Themes. Both sets of texts displayed the same sub-topics in the use of the Space Domain.

In this chapter I returned to the issue of Interactional Themes (section 5.9), the function of which was to mark off the interactive relationship between the writer and the reader. In my data the reference to the reader was often remarkably explicit. This also led to the emergence of the 'Potential Reader and Action Location' (PRAL) whereby the writer came closer to the reader as reflected in various linguistic forms such as *Imperatives*, *Thematised Comments* and *You*, *V-ing clause*, *If-clause* or *When-clause*. The results showed that the distinct feature of PRAL was that it was predominantly Marked. PRAL was seen as one of the types of Interactional Theme most characteristic of the genre of tourist guide (section 5.15).

There were clear differences between the Liverpool and the Doha texts in respect of their use of the sub-category 'Regulations' (section 5.9.1.4). The writers mentioned different types of regulation for two reasons: (1) because the countries have different rules, and (2) much more importantly, because they treat their readers as needing different kinds and degrees of information.

The results of the analysis of the 'Reader/Writer' domains and their sub-topics were similar in the Liverpool and Doha texts. The point here is that these proposed semantic categories were seen to be applicable to both sets of texts in the corpus. They can, therefore, be tentatively assumed to be characteristic of thematic choices in tourist guides generally (section 5.15).

In the Doha texts, the Reader Domain contained sub-topics within Themes very similar to those found in the Liverpool data, the only difference lying in whether they were Marked or Unmarked.

From the data analysed, the Place Domain was clearly dominant in all the Liverpool and Doha texts. Next in importance was the Reader Domain, then the Time Domain, while the Writer appeared less frequently. There was a close similarity between the two sets of data with respect to the Reader Domain (section 5.16).

Based on these results, one of the characteristic features of the tourist guide is that Theme selection relates to inanimate participants in thematic position. In my data animate participants played a minor role and Space was markedly more often thematised than Time (section 5.17).

In order to identify more clearly the distinguishing features of the tourist guide, I then compared these results with Francis's (1990) work, and with my

own analysis of the biography and geography text-book data in terms of the typical lexis of Themes. The results of this comparison showed that a major apparent difference between the tourist guide and all the other genres except the geography text-book was embodied in the category 'place'. The tourist guide genre thematised 'place' more frequently than any other topical category. In Francis's genres and the biography genre, place was insignificant. *People* were dominant in the biography genre and in the news and letter genres. Editorials thematised 'abstractions' with the highest frequency, though they still made quite a lot of use of 'people' Themes (section 5.17). Like the tourist guide, the geography text-book genre also thematised 'place' (rivers and volcanoes) with a higher percentage than other categories.

The analysis of my tourist guide data showed that the incidence of circumstantial adjuncts of *temporal* and *spatial* Themes as Marked Themes accounted for a high percentage of Themes when compared with other thematic elements across all texts. It is interesting to note that there was once again a similarity between the Liverpool and the Doha texts in this respect (section 5.17).

As the analysis demonstrated, the topical approach of analysis seemed to suit both sets of texts, irrespective of their cultural background. The suggested

domains, topics and sub-topics were able to cope with and classify every distinct Thematic feature within a small number of domains. The topical analysis showed how Theme (the point of departure of the message) played a significant role in capturing part of the semantic message of the texts, as realised in the topical semantic categories of analysis.

In Chapter 6, I set out to conduct a Transitivity Analysis of the two sets of texts with the aim of identifying both the dominant and the insignificant roles of transitivity appearing in topical Themes (e.g. Actor, Goal, Carrier, Attribute, Identified, Senser).

The results with regard to the Transitivity roles in Theme showed that there were no important distinctions between the two sets of tourist guide texts with regard to the dominant transitivity roles in Theme. The Doha and the Liverpool texts shared a common generic typology in terms of the type of processes dominating this genre. Relational processes were overwhelmingly dominant in the genre of the tourist guide, because of their descriptive orientation. The data contained abundant Relational processes bearing reference to spatial locations as represented in the Space domain. Occurrences of other types of process such as Mental, Behavioural and Process proved to be infrequent in this type of genre. However, if they occurred, they were either used to describe (i) important personages (famous historical people) who were closely connected with the place, or (ii) the visitor to whom the texts were written (section 6.2).

Undoubtedly the most salient feature of the results was the frequency of Carrier as Theme in both the Doha and Liverpool texts. These texts made abundant use of Relational processes (of different sub-categories: Intensive, Possessive and Circumstantial) in which the role of Carrier as Theme occupied a high percentage and was viewed to be overwhelmingly Theme-oriented in both sets of texts. The participating non-entities encoded as 'Carrier', 'Attribute', 'Identified' or 'There' appearing in Theme constituted a high percentage when compared with other entities or participants (section 6.3). Thus, the role of Carrier as Theme in transitivity was found to be characteristic of the tourist guide genre (section 6.3).

Then the role of Attribute as Theme was examined and the results showed that it occurred with roughly the same percentage in both sets of texts and that Attribute as locational Theme dominated in the Liverpool and Doha texts (section 6.4). The proportion of instances of Attribute occurring in this genre was seen to be high. The reason may be that the occurrence of Attribute centred on entities referring to places. The role of Attribute as Theme was in accord with Enkvist's (1991) 'stop-look-see' strategy. Attribute as Theme was not found in the geography text-book and biography data. Therefore, Attribute as Theme can be considered as one of the distinctive characteristics of the genre of the tourist guide (section 6.4).

I then examined the role of Actor in Theme and the results of my analysis showed that the overwhelming majority of Actors in Theme referred to places and their features. The process clauses in which Actors were found in Theme were not predominantly goal directed, but belong to a type of clause coded 'non-directed'. In other words, the Actors occurring in these type of clauses were involved in material processes as happening rather as doing. It was shown that the writer used Actor in Theme to focus more on the place and the services it can offer to the potential visitor (section 6.7).

When the Actor as Theme was sub-divided into semantic components (sub-topics), it was found that the two sets of texts had almost the same distribution of sub-types of Theme, with locational Themes as Actor being more frequently used than other lexical components. Interestingly, there were similar results with regard to the use of *location*, *visitor*, *FP* and *services* as Actor Themes in the two sets of texts. Inanimate Actors as Theme in the genre were consequently in the majority. The remaining inanimate components were viewed as related features belonging to the place being described. Most importantly, locational Themes were realised metaphorically. This can be taken as a notable feature of this genre. Moreover, all the Actor components (animate or inanimate), with the exception of *visitor*, were homogeneous to the place being described. The participant *visitor* as Actor, on the other hand, was viewed to be heterogeneous to the place. That is, the *visitor* came from outside the place in order to perform certain activities upon his or her arrival. The

remaining participants in Actor were used to provide supplementary information about or descriptive features of the place. These animate participants (*people, famous people*) or inanimate participants (*events, descriptive feature of the place, services*) were part of the place or already associated with it. Consequently, the overwhelming majority of Actor components were found to be place-oriented participants (section 6.8).

The results for the tourist guide were again compared with the biography and geography text-book genres to confirm whether they revealed distinctive features of the genre of the tourist guide. The results showed that there was an interesting difference between the tourist guide and the other two genres. First, the tourist guide, like the geography text-book, thematised places with high frequency, while the biography thematised *famous people* (FP) predominantly (section 6.8). Another significant point was that the semantic components *Descriptive Feature of the Place* (DFP), *Visitor* and *Services* in the tourist guide were totally absent in the other two genres. The first of these in particular might have been expected in the Geography text-book. Surprisingly, the component *Events* in the biography showed a low percentage and occurred much more frequently in the geography text-book data (section 6.8).

As regards the role of Goal as Theme, the results showed that Goal as locational Theme in the past was dominant in both sets of tourist guides and may therefore be assumed to be an overt distinguishing feature of the tourist

guide. In contrast, when compared with other genres, Goal as locational Theme in the present was dominant in the geography text-book genre. The biography genre lacked Goal as locational Theme entirely (section 6.9).

In both the Doha and Liverpool texts, there were instances of Actor as Theme referring to famous people. In the Doha texts, however, this category was almost exclusively associated with the members of the royal family 'Al-Thani' currently ruling the country. There was only one instance in the Doha texts where the category of *Famous People* (FP) was filled by someone other than a member of the Royal family; the reference was to a builder from Bahrain. However, there were a large number of instances of Actor as Theme referring to the visitor. This can be considered to be a typical feature of the genre (section 6.9).

Animate entities occurred rather infrequently in the tourist guide genre, apart from the *Visitor*; other personages *Famous People* (FP) and *People* (P) were introduced as part of the place.

However, the Doha texts differed from the Liverpool texts in the use of Goal as *Regulations*, *Travel*, *People* and *3rd Person* which were lacking in the Liverpool texts. Goal as *Culture* in the present tense showed a higher percentage in the Doha texts than in the Liverpool texts while Goal as *Culture* in the past tense was higher in the Liverpool texts than in the Doha texts. It was

seen that with Actor as Theme, the main focus was on the present while with Goal as Theme the focus was largely on the past. The results of my analysis showed that in the passive clauses, 'non-agentive clauses' dominated in both sets of texts. The figures also showed that in most passive clauses the Actor (in Rheme) was not specified (section 6.9).

As for the role of Circumstantial as Theme, the results of my analysis showed that of all the circumstances used in thematic position temporal and locational Themes had the highest occurrence. The occurrence of Circumstance as Theme was higher in the Liverpool than in the Doha data (6.10).

The analysis of the data showed that Process as Theme in my corpus was surprisingly rare. The Doha texts did not characteristically address the visitor directly through imperatives. Rather, they simply presented places and their attractive features as factual information. However, a few texts in the genre did resort to this method to highlight the relationship between the writer and the potential visitor; most examples of Process as Theme were found in the Liverpool data (section 6.14).

I then compared the tourist guide transitivity processes with Francis's transitivity analysis (1990) of three different genres (news, editorials and letters), to highlight any significant similarities or differences between the genres under examination (section 6.18).

The tourist guide had a high percentage of use of Relational and Material processes and in this was like editorials and the letters. However, the results showed that some genres shared common features in terms of employing process types, but that they differed in terms of their discourse functions. In other words, these predominant Relational processes in the genres considered were functionally different depending on the type of genre being investigated. Accordingly, Relational processes were regarded as distinguishing features of the tourist guide genre. The findings of the present study differed considerably from those for the other genres in terms of the low percentage of Mental processes (section 6.18).

When the results of my analysis in terms of process types and transitivity were compared with those for the biography and the geography text-book, the results showed that there were significant differences between the tourist guide and the two other genres with respect to transitivity analysis and transitivity roles in Theme. My findings showed that the dominant process type in the tourist guide was the Relational and then the Material, while in the other two genres it was the other way round (section 6.19).

As far as the transitivity roles of Theme in the three genres are concerned, the role of Carrier as Theme occupied the highest percentage in the tourist guide. This was regarded as a distinguishing feature of the tourist guide genre. In contrast, the biography and the geography text-book genres made less use of

this role. The biography genre made more use of Actor as Theme than did the tourist guide and the geography text-book genre. This shows that Actor as Theme was not a characteristic feature of the tourist guide. The tourist guide and the geography text-book genre showed similar results and made more use of Identified as Theme which was regarded as a distinctive feature of the tourist guide genre. Further, the tourist guide differed from the other two genres in the use of Attribute, Process and Beneficiary as Theme, all of which were lacking in the other two genres. Accordingly, they were regarded as distinctive features of the tourist guide genre.

In Chapter 7 I set out to examine the flow of information within a text, adopting Daneš's (1974b) Thematic Progression analysis, with the addition of the Split-Rheme pattern. In this chapter I demonstrated that the Derived and the Constant thematic progression patterns occurred with high frequency in the tourist guide. I also demonstrated that the Derived and Constant patterns when combined together were the result of the particular purpose of the text. More specifically, the characteristic type of progression identified was the Derived TP pattern containing one or more constant TP patterns. This was found to be one of the distinctive features of the genre of the tourist guide. It was observed that it was a convention of this genre that the writer jumped or shifted from one new topic to another providing the reader with the features of the place. The writer's main concern was to introduce as many new topics as possible so as to ensure as broad a coverage as possible of the macro topic - the place being

described (section 7.3).

When the tourist guide was compared with the other genres within the context of thematic progression, it was found that the biography and geography text-book genres used the Derived pattern very infrequently (section 7.4).

When compared with other people's studies and the biography and the geography text-book genres Identity chains were found to be dominant not only in both sets of tourist guides but also in the biography and the geography text-book genres. Such chains were not therefore found to be a distinctive feature of the tourist guide (section 7.4).

8.2 Suggestions for Further Research

The first and most obvious suggestion for further research is that other genres could be investigated using methods of analysis similar in manner to the present work.

Studies of genre show that there is the possibility that some genres can be divided into sub-genres. As demonstrated in the thesis, I have established the validity of a Theme-Rheme approach for exploring genres. It seems especially worthwhile to compare the tourist guide with another kind of guide, for example, '*A Guide to Islam*', which is found in a book entitled '*A Guide to*

Living and Working In Qatar'. One reason for choosing such texts is that in some sections of the Doha tourist guides which we have analysed there are references to Islam, the official religion of the country. In addition, the *Guide to Islam* can be assumed to be written for expatriates coming to Qatar to live and work, a similar audience to the one for the Doha tourist guides, and of course, the term *Guide* appears to suggest a similarity of purpose. For all these reasons, it would be interesting to analysis such a guide, with a view to identifying which of the features of the tourist guide are characteristic of all guides and which are characteristic of tourist guides specifically.

Some writers have used Theme to judge and categorise texts in terms of levels of success (e.g. Martin, 1985, 1986b; 1989; Ghadessy (forthcoming b). Berry (1989) has also used Theme to explain why some texts in a particular genre are felt to be more successful than others, especially when judging children's compositions. In his study of abstracts, Gibson (1992: 261) uses Thematic choices as 'a potential determinant of success in judging the abstracts'. He also shows in his analysis of thematic organisation of the abstracts 'how theme affects reader's perception of quality' (p.255). The point here is that future research would seek to find out whether there was any correlation between Thematic choices and reader preference. More precisely, it would be worth investigating whether the correlation that has been found between judgment of success and thematic choice is genre-specific; the presumption must be that it is.

Further research studies might be carried out on the same corpus following other models of Thematic analysis. For example, the data might be re-analysed using other linguists' definition of Theme, e.g. including the subject as an obligatory element in thematic analysis, or treating everything up to the lexical verb. The point is that if, for example, genre differences disappeared if Theme was defined as everything up to the verb, then that would be an argument against such a definition. On the other hand, if different differences appeared, it would suggest that both views of Theme were valid and highlighted different features of a genre.

Theme is not only used to analyse English. For example, Rashidi (1992) uses Theme as a tool in her investigation of Dari (Afghan) narrative. She calls Theme the 'thread of discourse' (p. 202). Similarly, Vasconcellos (1992) uses Theme to examine both spoken and written discourse in Portuguese. Moreover, Yan, McDonald and Musheng (1995) have studied Theme in Chinese. Cummings (1995), on the other hand, has studied thematic structure in Old English. Some writers have studied some aspects of Theme in the Arabic language (e.g. Aziz, 1988, Mohammed, 1996).

Another suggestion for future research would be to investigate whether the characteristics of the tourist guide I have found in English Language texts are also to be found in Arabic Language texts. In other words, thematic choices in languages which are not strictly SVO need to be studied (see Aziz, 1988 and

Mohammed, 1996). The Arabic language, for example, is more flexible in terms of choosing the first constituent element. Not only can this be Subject (Unmarked Theme) or Circumstantial Adjunct (Marked Theme: Adverbial Group and Prepositional Phrases) but it can be V S O. That is, instead of saying *The man ate the apple*, this sentence can be structured to read *Ate the man the apple*. The latter structure is very frequently used in Arabic. The issue, then, would be, firstly, whether Theme-Rheme can properly be applied and, secondly, whether tourist guides written in Arabic manifested similar patterns of Theme choice to those found in English Tourist guides. If they did, the next matter for investigation would be whether these patterns distinguish Arabic tourist guides from other genres written in Arabic.

The Interactional Theme from the perspective of this study and as a result of the detailed analysis gained from the corpus presented has been proved to have discernible discourse functions which stem from the text strategy and purpose (see Berry, 1989, 1996). I suggest that studies on the importance of Interactional Theme in distinguishing genres should be given more attention.

The aim of my research was to investigate how Theme has been used to underpin the distinguishing features characterising the tourist guide, and the extent to which Theme can be used to characterise different genres. This has been done through analysing Theme experientially, textually and interpersonally. In my thesis (Chapter 5) I have pointed out that the Time

Domain (TD) is always associated with the past and the Space Domain (SD) is always associated with present. This cannot be worked out without resorting to the tense in the lexical verb in Rheme. Since Theme has been the primary concern of this thesis, Rheme has not been given much attention; the same has been true of other studies. It can be argued that the structure of Rheme is of crucial importance because it encodes the second part of the message being conveyed (cf. Firbas, 1995: 213ff; Hartnett, 1995: 198ff). In the light of this and based on the findings of my thesis, it suffices to posit the following question which is worth investigating with respect to Rheme: if Theme has a role in highlighting the characteristic features of a certain genre then what are the roles Rheme plays in texts from different genres? Put differently, is Rheme as important as Theme textually, interpersonally and ideationally in differentiating between genres?

Hoey (1986) points out that the problem-solution patterns represent a pattern of discourse organisation which are composed of clause relations (for further detail see Winter, 1976, 1977, 1982, 1986; Hoey, 1979, 1983; Jordan, 1984). Hoey suggests a number of methods for identifying patterns. One of these basic ways is to 'project the discourse into a question - and - answer dialogue' (p. 191). Since the structure of Theme-Rheme and Daneš's (1974) Thematic Progression patterns represent a kind of discourse organisation patterns, then it would be worth investigating either the implications of Hoey's (1986) problem-solution approach for Theme-Rheme and Thematic progression, or the

correlation between Hoey's problem-solution approach and Theme-Rheme and Thematic progression patterns. In particular, it would be worth examining whether the characteristic questions that a text of a particular genre answers can be correlated with the characteristic patterns of Thematic Progression identified in this thesis.

The results of my analysis of the Thematic choices in both the Doha and the Liverpool texts which showed no significant differences between the two groups of texts cannot be claimed to be entirely conclusive. There were some differences noted between the Doha and the Liverpool texts. Further research might look at whether there are cultural differences between texts of different cultures in other genres or whether there are cultural differences between tourist guides of two other cultures.

8.3 A Final Comment

At the beginning of this thesis, I mentioned my hope that the study of Theme-Rheme might have some pedagogical value. The relevance of Theme-Rheme should be clear. The learner not only has to construct his/her sentences, choosing appropriate lexis, but he or she has to make those sentences cohere into a text belonging to the genre being tackled. This thesis suggests that control of the Theme-Rheme system is part of what the successful writer uses to achieve such coherence. I leave to others however the task of building the bridge to pedagogy; my task is for the time being done.

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