

Which Genre? Which Patterns? Communicating Thought and Self  
through the Labyrinth of the historical Literary Text Type of *War  
and Peace*.

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## Declaration of originality of research

I certify that the research described in this dissertation has not already been submitted for any other degree.

I certify that to the best of my knowledge, all resources used any help received in the preparation of this dissertation have been acknowledged.

Joumana Naja

Signature: \_\_\_\_\_

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## Dedication

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## Abstract

This dissertation focuses on the effects of discorsal variables on the genre of an English translation of *War and Peace* by Leo Tolstoy. In the identification of micro-discorsal tools of transitivity and ergative case, metafunctions, fictional voice and event types, this research illustrates how the generic design of this literary text is particularly not close to a novel. This paper identifies the typology of this rendered text as an amalgamation of sub-genre. The oscillation between infinitesimal and historical events is examined to pinpoint the nature such a genre. Systemic Functional Linguistic discourse and genre theories are utilised in this generic investigation. In-depth qualitative and quantitative procedures are employed in the discorsal prominence analyses. The discorsal variables show a reflective influence on the architecture of the text's genre.

# Chapter One The Introduction

## 1.1 Orientation

### 1.1.1 General statements on the importance of the topic

Generic study of literary texts is a significant enquiry into literary composition. Historical literature is in fact a document reflective of societal settings. A piece of historical narration is particularly valuable. It is actually a gateway to the capturing of a local design of cultural webbing. Literary theory, in general, is an arena that may encompass the investigation of literary structure, culture, identity, and history etc. The approaches to literary analysis, however, may fall under a myriad of schools; for instance, Aestheticism, American Pragmatism, Cultural Studies, Formalism, New Historicism, Post-colonialism, Marxism, Psychoanalysis, Russian Formalism, to name but a few. A number of researches completed on English versions of *War and Peace* have appeared. In these projects, literary critical theory was the main means of analysis. The discoveries in most of these researches roamed around thematic (Ungurianu 2000; Feuer 1996), character (Feuer 1996; Steiner 2009), and plot development analysis (Hagan 1969 p. 235; Kaufman 1998; Ginocchio 2013), as well as philosophic interpretation (Kaufman 1998; Southgate 2009; White 2003; Orwin 2012; Clay 1998).

Even before the inception of globalisation, historical narrative was the primary means of cultural interaction, exchange and understanding (Orel 1995). Globalisation assisted in foregrounding cultural inquisition. Curiosities into distant civilisations have not only become easier and more accessible but have also been an opportunity to understand social settings to which one does not belong. Such edifying information appeared in multiple sources of information. Literature is an effective example of such cultural exchange (Fleishman 1971). An English translation of *War and Peace* by Leo Tolstoy is a grand exemplar of a piece of historical literature worth a generic exploration. Till date, however, English versions of *War and Peace* have predominantly been the object of analysis through the lenses of traditional literary theory. A generic investigation into an English translation of *War and Peace* is the weight of this research endeavour.

### 1.1.2 Theoretical framework

The generic theory of American New Rhetoric (here onto NANR) has been selected for this research. The NANR perspective to genre holds an interpretation to text type production and use. That is, the social context is the influencing factor to the text's design (Coe 2002, p. 195; Freedman & Medway 1994, p. 9). Systemic Functional Linguistics' (here onto SFL) view on genre is a system of all human languages (Martin 1997). SFL genre theory provides textual ideology while NANR genre theory makes central a social ideology in information exchange.

**Transitivity** is a system that is comprised of two aspects that produce complementary content in a clause. These two elements are the transitive and ergative process production (Wijeyewardene 2012, p. 129). The prime difference is that the ergative is concerned with cause and effect while the transitive focuses on process types. Matthiessen (2004, p. 607) highlights this significance by differentiating between generalisations affected by either the transitive or ergative instances.

Transitivity is recognised as the grammar of any clause. This scope entails experience and participants within the syntactic structure of the clause (Halliday 1981, p. 134). The discoursal aspects are considered essential contributing agents to a text's nature. A clause is, by definition, "the central processing unit" in the meaning making procedure (Halliday 2004, p. 10). From a clause, semantic and grammatical elements contribute to the creation of an enunciation. The significance of these patterns also assists in textual development (Hasan 1989). In particular, the investigation of the verbal system, which includes transitive and intransitive verb phrases, illustrates the influential power of this system on the discourse of the whole text.

In SFL genre theory, there is also another substantial dimension; that is, the metafunctions of discourse. Quite similar to the concept of genre, the term metafunction was initially coined in SFL to refer to a property of all languages.

**Metafunction** is that theory concerned with the basic function of language. The fundamental elements of this theory are lexicogrammatical aspects. That is, it contains meaning and grammar combined. Initially, Halliday identified three language concepts that express different aspects of the world. The **ideational** metafunction is about the natural order of the world. The ideational metafunction can be realised as

an experiential or logical metafunction (Halliday 1973, p. 141). A number of reports examined this metafunction and transitivity systems. Berger and Luckmann (1976) recognise language as the means by which social knowledge is expressed. This enunciation of world realities is realised as an ideational metafunction. This metafunction determines the transitivity of the clause and entails participant, processes, and circumstances. (Halliday 1978, p. 64; Malmkjaer 1991, p. 161 cited in Cunanan 2001, p. 72).

*She **was**, as she said, **suffering from la grippe**; **being then a new word** in St. Petersburg, **used only by the elite**.*

Such clauses are representational. Secondly, the **interpersonal** metafunction is about social interaction. These clauses are exchange articulations.

*"Heavens! What a virulent attack!" **replied** the Prince not in the least disconcerted by this reception.*

Lastly, the **textual** metafunction is concerned with information flow within a text. This metafunction has clauses of message.

*"Austria does not want and has never wanted war."*

Furthermore, Bilal (2012) utilised the transitivity and metafunctional systems to attempt the discursal teaching of *Thank you Ma'am* to second language learners of literature. Significantly, the metafunctional system is based on Milanowski's concepts of context of situation and context of culture (Milanowski 1923 cited in Halliday 1985, p. 6-7).

The concept of literary voices is notably connected to literary discourse theory. Wachtel (1994) investigated some areas of *War and Peace*. Wachtel (1994) identified **narrative voices** within the texts. In particular, Wachtel (1994) concretely differentiates between the fictional, historical and metahistorical voice. The argument is that these differing voices assist in the clarification of historical significance to the Russian reader. According to Wachtel, Tolstoy used the metahistorical voice to make the fictional and historical events more functional as a narrative (Wachtel 1994, p, 102-103). This concept of literary voice contextualises the historical and the infinitesimal events within the narrative.

Fictional Voice: *"You are staying the whole evening, I hope?"*

Historical Voice: *“Don’t tease! Well, and what has been decided about Novosiltsev’s dispatch? You know everything.”*

Metahistorical Voice: *“They did not, they could not understand the self-denial of our Emperor who wants nothing for himself and everything for the good of the world.”*

In the study of literary genre, it is logical to adopt an SFL register analysis of the discourse in the selected texts. Firstly, Martin (1997) recognises genre as one level beyond a completed text. This is the cultural context referred to by Milanowski (1923). Martin (1992) defines genre as “...a staged, goal-oriented social process” (p. 503). Martin maintains that a genre has a social goal and not a psychological one. This implies social interaction rather than a direction in cultural goals that might embed social ideology (Martin 1992, p. 503). So a genre is “...referred to as a schematic structure...” (Fincham 2009, p. 11). However, Martin explains that because a genre is not metafunctionally organised, any text type may show a crossing over of metafunctional components. Martin, therefore, clarifies “...[that] generic labels such as narrative[s]...are impossible to tie satisfactorily to any one type of meaning; their realisation cuts across metafunctions” (Martin 1992, p. 205-206).

Furthermore, NANR theory of register is also concerned with discursive creation, which has a dual affect. The genre has social achievement but is simultaneously the result of expected textual design.

### **1.1.3 Statement of the problem**

It is not known to what extent English translated versions of *War and Peace* are an effective mirror of the a historical novel, family chronicle, adventure novel, idyll, satire to historical treaties genres (Eikhenbaum 1972; Shlovsky), to name but a few, as was discovered by Russian scholarship of the original version of *War and Peace*. It would be useful to know whether the English language is a reliable linguistic means to render not only the literary ideas but also the genre of *War and Peace* itself. A number of previous researches have investigated English literary texts. For example, Hasan (1985) analysed early childhood literature genre, Halliday (1973) investigated novel register, and Wachtel (1994) focused on the semantic effect of the narrative voice in a literary text. All of these literary samples were in English. This research study investigates the discourse, register and generic prototype of the translated version of *War and Peace*. An infinite number of Russian investigations into the

generic nature of *War and Peace* had illustrated that its complex constituency ranged from novel to the satire to historical text types. The research problem, of this dissertation, is primarily concerned with identifying those register, discoursal, and textual levels of the English translated text, as contributing agents to the generic complexity, which appears to be distant from the novel genre.

#### **1.1.4 Purpose of the study**

The purpose of this research is to explore the discoursal instantiations that appear responsible for the textual typology, which establishes the peculiar generic architecture of the English translated version of *War and Peace*. Assessing an iconic translated literary text permits for the expansion of inter-cultural communication. This endeavour entails the inclusion of interpretation of cultural thinking. Research projects completed on English versions of *War and Peace* have primarily illustrated concerns with plot, character, and philosophical interpretation. Such examinations had not extended their investigations to capture the whole text, that is, the meshing of the generic design.

Ultimately, each contributed to the focus on thematic enunciations and the movement of the plot and character setting. The overall intent in this research, however, is to illustrate the effect of discoursal and clausal structures on the architecture of the text's genre. This present study is particularly designed to determine the effect of the verb type on the clausal structure. The resultant clausal analysis, therefore, provides the theme and metafunctions that surface.

#### **1.1.5 Research Goal**

Firstly, my research is not a comparative project. That is, I do not intend to compare the English translated version of *War and Peace* to the originally written French or Russian versions. On the other hand, the main focus of my research is to identify a typology of the genre of the selected translation of *War and Peace*. Secondly, the main enquiry of the whole research is to map out those discourse and lexicogrammatical variables that are amenable to the generic fabric of the text. This generic investigation, therefore, not only entails a textual structure investigation but also historical, ideological, political etc. inferences that might be contributing to a Russian understanding of the times of the 19th Century.

### 1.1.6 Research design

#### 1.1.6.1 Method Description

A number of current researches illustrate the SFL discourse analysis of literary texts. Halliday (1973) investigated instances of attribution in William Golding's *The Inheritors*. This study points out that the prominent textual patterns apparent contributed to the establishment of written themes. Furthermore, Cunanan (2011, p.73) concluded that process types are tools that can unravel the thinking of a persona in a literary text. Hasan (1985) was also involved in the SFL investigation of higher orders of meaning that surfaced in verbal art and literary themes. For example, Hasan (1984) scrutinises the genre of the nursery tale.

In this present research, the chosen means of analysis of the selected data is SFL theory. In seeking an inspection into discoursal tools, the notion of clausal structures is an effective means to analyse a text. One method to identify the generic development of this translated version of *War and Peace* is through clausal analysis. A textual examination is significant, therefore, because multiple clausal elements become reliable tools that assist in the surfacing of meanings and thematic development in the overall text. Up till date, however, English versions of *War and Peace* have not received a due generic analysis.

Secondly, this thesis utilises aspects of transitivity. That is, the main reason is that the transitive and intransitive verbs are syntactically influential to the clause. The transitive and adjunctive systems are considerable aspects of literary register. Therefore, it becomes particularly instrumental to utilise Halliday's (1973) prominent occurrences in the discourse of literature. **Prominence** is a quality of language that stands out in a particular fashion (Halliday 1973, p. 113). So such recurrent register affects the theme and textual development. It is a dependable theory to endeavour in the investigation of the discourse and register aspects of the selected translated version of *War and Peace*.

This objective influenced the methodological design of this dissertation<sup>1</sup>. The process of analysis is intended to move from the micro-discoursal analysis procedure towards the gradual clausal, textual and then generic pattern mapping. In other

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<sup>1</sup> Refer to Section 1.1.6.2 Method design

words, the methodology firstly incorporates a lexicogrammatical analysis. This includes the identification of prominence patterns of the adjunctive content in the selected data. This, in turn, leads into clausal analysis, which is comprised of the identification of metafunctions of clauses, types of event (infinitesimal or historic), and the narrative voice type. Finally, the outcomes of these two processes assist in the direction of determining the effects of these instantiations on the textual development based on the oscillating thematic enunciations.

#### 1.1.6.2 Method Design

It was hypothesised that the interplay between infinitesimal and historic events affects the nature of the genre. This oscillation of event types is realised via the clausal design and its content.

The designed method uses both qualitative and quantitative analyses in order to gain insight into meaning enunciation and prominence of discoursal patterns. Firstly, a focus on analysing attribution and identification was chosen in order to capture two aspects within the discourse selected: one, the recurrence of such a pattern, and two, and the resultant theme focus of the clauses.

Therefore, a generic investigation into the novel composition using traditional literary criticism does not appear to be reliable in my attempt to analyse the generic structure of the English translated version of *War and Peace*<sup>2</sup>. In addition to the Maude translation, I have also resorted to the English translation done by Pevear and Volokhonsky (2009). This former version provided input to the cultural, political, historical and linguistic aspects of ideas translated. The following hypothetical question and research statements guided the qualitative method procedure.

HQ: Is the generic structure of *War and Peace* realised by a systematic contextualisation of infinitesimal events within the historical scope of 19<sup>th</sup> Century Russia?

RS1: Historical references apparent in both the infinitesimal and historic events contribute to the contextualisation of the story line in 19th Century Russian History.

### Qualitative method

This research focuses on the effect of clausal structures on:

- 1) The presence of complementary content referred to as adjuncts.
- 2) The effect of the adjunct types on thematic focus.

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<sup>2</sup> Translated by Louise and Aylmer Maude (1920)

The adjunctive items analysed as content within the complementary constituent area of a clause, which has an intransitive verb were two types, the attribution and identification. By definition, **attribution** is the process of assigning a particular class to an entity (Halliday 2004, p. 236).

*Anna Pavlovna all but closed her eyes as a sign that neither she nor anyone else could judge of the empress's good pleasure or liking.*

So, “the two elements that enter into this relation...differ in generality but are at the same level of abstraction” (Halliday 2004, p. 236). It cannot be the subject of a clause. However, any adjunctive realisation can be constructed around subjects or the complement of a clause (Halliday 2004, p. 123). An adjunct is normally realised by adverbial or prepositional phrases (Halliday 2004, p. 124) in English. This method is based on the influence of occurrence to thematic foregrounding. That is, the prepositional phrases are grouped into animate or inanimate complements. In addition, another attribution is the positive and negative extension conjunction tool. The effect of these apparatuses is observed to interpret its influence on meaning establishment. So this compound analytical process is a significant means, which illustrates the semantic effect of adjuncts in clauses (Halliday 2004, p. 543).

**Identification**, on the other, is the second adjunction analysed. As the term implies, the process of identification is providing an identity to a subject (Halliday 2004, p. 227).

*He greeted the ladies **who were sitting over their embroidery** and a book.*

*With **these** words she greeted Prince Vasili Kuragin, a man of high rank and importance, **who** was the first to arrive at her reception.*

The definite relative pronoun and the demonstrative are these particular tools. The frequency of definite relative clauses and demonstratives are the second adjunctions analysed. These data are also tabulated and their frequency enumerated. Semantically, the identification apparatus establishes equality of meaning between the identifier and the identified (sic).

### 3) The metafunctional enunciation.

Metafunction identification is tabulated in Appendix B Table 3 Clausal Patterns Chapter One, pages 3-6 HE1 Group A and Appendix D Table 3 Clausal Pattern Chapter 13 HEIII Group B.

The following research statement also guided the quantitative method of analysis.

### **Quantitative method**

This research utilises a quantitative method to concentrate on the frequency of register types in the data selected.

#### **1) The frequency of narrative voice – metafunction correspondence**

The narrative voice is identified against the metafunction of the clause. This frequency is tabulated and is apparent in the Appendix B Table 1 Clausal Pattern Chapter One, pages 3-6 HE1 Group A and Appendix D Table 3 Clausal patterns, Chapter 13 HE III, Group B.

#### **2) The presence of the different complementary content referred to as adjuncts**

The adjunctive items analysed within the complementary constituent area of a clause with an intransitive verb are realised in two types, the attribution and identification. The attribution and identification occurrences are tabulated to identify the frequency of their appearance. The attribution of positive and negative extension conjunctions are also tabulated to detect their frequency in the data. An analysis of the frequency of these two types of attribution is significant since it captures the effect of these adjuncts on clausal context.

#### **1.1.7 Method procedure**

In relation to the selected data, the argument is set in the hypothetical question, which rotates around this case that the interplay between the fictional and the historical events influences the generic design of *War and Peace*. The hypothesis posed in section 1.1.6.2 is addressed by the two research statements also referred to in the same section. These two research statements support the argument that the genre of the translated version of *War and Peace* is particular because of the amalgamation of fictional and historical events.

Three apparatuses have been designated for the methodology. This method is applied to three selected historic events from Volume One. The qualitative methodological process takes the following procedure.

1. Identify the selected historical events.
2. Read where this historic event is situated in the plot to identify:

- a) The temporal context within the plot.
- b) The infinitesimal event in connection with the identified historic event.
- c) Narrative voice used to project
  - i) The historical event
  - ii) The infinitesimal event
- d) The metafunctional agent that is used to produce the
  - i) Historic event
  - ii) Infinitesimal event

3. Place identified information from a), b), c), and d) in a tabled form as follows

Event type	Narrative voice type	Metafunctional type

Figure 1. discursual elements of selected data

- 4. The different events identified in Figure 1 are first compared to identify recurring move patterns.
- 5. These patterns are used to identify a typology that illustrates how the moves appear to particularise the information flow.

The first methodological step addresses the argument in my hypothetical question. This is expanded on through the first research statement, which enquires whether the historical events are situated during the Russian historic time of the 19<sup>th</sup> Century. Steps 2a and b address the second research statement that contextualises the historic event within the fictional plot. That is, step 2a identifies any historical references and 2b identifies any fictional happenings concerned with enunciating the historical event. In addition, steps 2c i and ii provide a discourse analysis to interpret the different ways the historical and fictional events appear in the plot. In other words, steps 2c i and ii are concerned with determining the narrative voice used to enunciate the infinitesimal and historic events. Finally, steps 2d i and ii extend the discursual analysis to identify the metafunctional type of the clause. For instance, steps 2d trace the metafunctional nature of the clauses dealing with both the infinitesimal and historic events. Step 3 is the process of organising the identified foci of steps 1 and 2. Lastly, steps 4 and 5 are used to identify textual and informational items in order to

set the recurrent pattern substances in a typology that illustrates the generic design of the selected text.

This methodological procedure addresses the argument voiced in the hypothetical question. That is, how does the interplay of the fictional and the historical events affect the generic pattern of the selected text? This designed method utilises SFL register analysis of the discourse, metafunctions of the clauses, and the literary critical analysis tool of narrative voice. These procedures of analyses are discursal, register-oriented, and textual analytical processes.

#### **1.1.8 Data**

The data come from an English translated version of *War and Peace*. This rendered version was by Louise and Aylmer Maude (1920) and was an electronic source<sup>3</sup>. Even though, this translation did not account for French enunciations it was a reliable source to capture infinitesimal and historic events effectively. It was Pevear and Volokhonsky's (2009) translation that contributed to the French linguistic aspects and highlighted the societal semiotic phenomena of 19th Century Russia. It is, in fact, efficiently designed to provide the English reader with explanations and illustrations of Russian thought, cultural semiosis, and lingual levels of Russian discourse.

The data are the English translated text. All of the data are from Volume One. The selected data are divided into 2 sections. Group A and Group B. Group A is concerned with the historical event of the Coalition against France, which appeared in Chapter One on pages 3-5. Group A also contains the second historical event of Alexander I sending troops to Austria. This also appears in Chapter One between the pages of 6-8. Group B, however, deals with the third historical event of the Boulogne expedition and military recruitment. This event surfaced in Chapter Sixteen on pages 115- 122 and Chapter Eighteen on pages 129- 133. Because of the limited time and space of this dissertation, three historical events were selected from Volume One, only.

#### **1.1.9 Structure of the thesis**

This dissertation is comprised of 4 chapters. The first chapter is the present one, which contains 8 sections, which covers the significance of this research, and a comprehensive theoretical framework. This provides an overview of selected theories

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<sup>3</sup> <https://books.google.ru/books?id=c4HEAN->

of analysis and the efficacy in relation to the goals and objectives of this thesis. Section three of Chapter One sets the research problem and the fourth part states the purpose of this research project. This is followed by the fifth section, which provides the intended goals of this research endeavour. A description of the methodology designed is assigned in the sixth section of this Chapter. The seventh part provides a description of the data that are analysed in this project.

The literature review and the methodology chapters are amalgamated into one chapter entitled Chapter Two (Literature Review and Methodology). This chapter is sectioned into three distinct segments. The first part provides a comprehensive discussion of genre theories of the generic frameworks of the NANR, the EAP, and the SFL schools. The second section provides a thorough analysis and discussion of literature that had previously analysed English translated versions of *War and Peace*. The second half then deals a description of the methodology used in this dissertation.

Chapter four, entitled Findings, provides a thorough description of the analytical findings that resulted after the application of the methodology designed. Finally, Chapter Five (Discussion) has 7 sections, which deal with the interpretation of the described findings in Chapter Four.

The word limit assigned, however, to this project, did not allow for greater capacity of exploration.

## Chapter Two The Literature Review and Methodology

### 2.1 Genre Theory

Genre studies can be traced back to Aristotelian philosophy and the like. Aristotle noted that a genre reflects a historical nature of a text. That is, this understanding is indicative of the present use of a text, which has, itself, been used over time. Within this frame, Lyotard (1980) identifies a genre by making a distinction between a genre being interpreted as special or general. Therefore, a general theory of genre is simply a “universal applicability” of a genre while a special theory requires specific domains within which a genre may exist.

#### 2.1.1 Literary criticism and genre

Research into literature, particularly, has also had a long history. A great deal of previous research into the novel, the poem, and the play etc. has focused on analysing the production from a number of literary critical angles such as psycholinguistics, critical discourse analysis, formalism, (Widdowson 1975) among but a few. In particular, German Romantic theorists such as Goethe, Friedrich Schiller, Schlegel, and Hegel enquired about the literary productions through the philosophical genres (Duff 2000, p. 68). A prominent Hungarian-born Jewish Scholar, Lukacs, defines the generic structure of a novel, in German, as a ‘narrative of the bourgeois class’ (Lukacs 1971 cited in Cunningham 2009).

Furthermore, Bakhtin framed the concept of novelisation in the investigation of the evolution of the novel through the perspective of speech genre processes (Duff 2000, p. 68). Literary texts have traditionally been analysed as simply a pattern in textuality. Bakhtin (1979) argues that a novel’s genre is confined to the three lingual aspects of “specific conditions and goals...their content (thematic) and linguistic styles...[and] their compositional structure.” (Bakhtin 1979 cited in Duff 2000, p. 83). This was conceptualised as **speech genre** (Bakhtin 1979).

Bakhtin’s speech genre seemed rather close to the co-occurring field, tenor and mode of any text production in SFL theory. However, this pattern was also confined to form and content only (Freedman and Medway 1994 cited in Freedman 2012, p. 545). That is, a generic analysis of this kind showed literary texts as having particularised lingual artistic features in different text types, only (Bakhtin 1979 cited in Duff 2000, p. 84). Furthermore, Bakhtin’s (1979) usage of the concept of speech

genre involved an attempt to analyse the novel genre. In fact, this notion of speech genre had led to a claim of multi-generic reality of the novel. So Bakhtin warns of the insignificance of not recognising a primary and secondary generic structure in the reading of the novel's generic design. (Bakhtin 1979 cited in Duff 2000, p. 85). However, such generic analysis was not concerned with the identification of the whole literary production per se. And so a generic design was not identified.

In addition, genres, in the perspective of SFL, are understood to be potentially functional texts. Genre theory, through this lens appears to identify three elements that affect the language, which are utilised to produce a particular text type. That is, **field** refers to what the issue of concern is and what is happening; **tenor** indicates the interlocutors and their relations, and **mode** is concerned with the text type used in the interaction process (Halliday 1978; Halliday & Hasan 1989; Hammond, Burns, Joyce, Brosnan, & Gerot 1992; Halliday 1985, p. 12 and Hasan 1985, p. 53). Hence does the SFL view draw our attention to this tripartite nature of discourse that realises register as a united structure. By drawing on this concept of register, SFL extended an enquiry into the systemic generic framework.

Defining a literary text, therefore, as having a generic structure calls for problematic since 'literature' has been framed and homogenised since the 19<sup>th</sup> Century (Freedman 2012, p. 546). For example, to analyse a piece of literature, from a completely external emphasis, means that the analysis is particularised to semantic and grammatical items. This, therefore, implies that the analysis is purely discursal. Hence, the subject of analysis becomes specifically register oriented (Halliday 1976, p. 105). Simultaneously, a modern approach to genre has also marginalised the aesthetic analyses of literary production towards a focus more concerned with identifying language production and its use in the social context and human purpose.

### 2.1.2 Genre theory and modern generic text types

Generic analytical projects have become less interested in literary textual focus. However, investigation into human lives and behaviour assumed the concentration of generic study (Devitt 2004, p. 1; Freedman 2012, p. 546), systems of social order and social contexts and identity (Bazerman 1997, p. 79; Bazerman 2002, p. 13). Therefore, the concept of genre became mainly "an instrument devised and honed differently to do particular kinds of work." (Freedman 2012, p. 549). What seems to be a common variable in this definition of genre, though, is the aspect of function. That is, from Aristotle to the generic schools till date, the main understanding of

genre is what the text does and how its rhetorical content realises this intended function.

The selected genre theory and its effectiveness in the analysis of the data of this dissertation are looked at in more detail in Section 2.1, which will follow. I will provide a comparative overview of the ESP, the NANR, and the SFL perspectives and their understandings of genre theory. In this comparison, I also illustrate the reasons behind my selection of the NANR theory. I also explain how my selection of the SFL discourse register analysis tool illustrates the efficacy of genre analysis of the selected English translation of *War and Peace*.

### 2.1.3 Genre ESP, SFL, and NANR theory

“The last decade has seen increased attention given to the notion of genre and its application in language teaching and learning. This interest has been driven by a dual purpose. The first is a desire to understand the relationship between language and its context in use... the second is to employ this knowledge in the service of language and literary education...[and to see how]...these uses change ...” over time (Hyland 2002, p. 113). Genre theory has been used in a number of different scopes, therefore. Recent research has illustrated how genre theory may fall into three major areas: ESP, SFL, and NANR.

#### 2.1.3.1 Genre Theory and English for Specific Purposes (ESP)

Hyland (2002, p. 114) describes **genre** as elements that are abstract and are socially accepted methods of language use. The field of ESP has handled genre theory in the teaching of written and spoken texts (Candlin 1993; Freedman and Medway 1994; Martin, Christie, & Rothery 1987; Bhatia 1993; Flowerdew 1993; Swales 1990). There is a consensus among these principle scholars that genre theory is an apparatus that feeds into the understanding of textual properties and their social communicative functions in the academic context (Bhatia 1993; Flowerdew 1993; Hopkins & Dudley 1988, Thompson 1994; Weissberg 1993 cited in Hyon 2016, p. 695; Hyland 2000; Maton 2013). This common acceptance of generic use entails two aspects; one, the features of the selected text are similar to that of a number of texts categorised as having identical language choices and two, the same kinds of texts are utilised in the similar social context (Hyland 2002, p. 114). The ESP perspective of genre theory emphasises that “ broad communicative purposes (Swales 1990) ...

illustrate how a particular community exploits specifically structured moves to achieve the generic structure” (Swales 1990 cited in Hyland 2002, p. 115).

It appears from most studies that this understanding of genre has shown a preoccupation with text types particular to specific disciplines, only. Even though ESP generic investigations have contributed highly to tertiary education, these research projects have also affected the design of curriculum and the implementation of disciplinary language training programmes. Such a perspective of genre theory appears rather too honed in onto academia and does not invite further expansion to the definition of genre itself.

Discipline oriented language transmission and training does not accommodate for the analysis of a literary genre such as *War and Peace*. A sampling of ESP research, which is based on a process of generic analysis, is provided below. This overview also illustrates how these selected methods of generic analysis contain the lacking aspects of ESP in analysing the data for this research. These procedures do not appear to be functionally useful in the designed methodology of this research project.

Kress (1989, p. 49) encapsulates this theory of genre in that such a genre influences the lingual action of users within the historical points of a generic existence along with the knowledge of similar generic designs around the social context of use. Therefore, most studies on ESP mainly focused on text types specific to disciplines and professional settings. However, there remains a need to investigate literary production in order to exam societal levels directly targeting a populace.

To begin with, Bhatia (2006) claimed that it is the analysis of both generic structure and its discourse that can both identify discursive practices in professional contexts. This is referred to as **generic integrity** (Bhatia 1999, p. 22). Generic integrity means how a genre can exist within the “constraints [of] allowable configurations rather than the identical reproduction of features” of a genre (Hyland 2002, p. 120). Although discourse and structure are Bhatia’s key analytical elements, which might account for generic analysis, Bhatia proceeds in a rather complex method to attempt a generic analysis in order to assist in potential academic training. For instance, Bhatia (2006) coined the three terms that reflect three analytical procedures of a genre. One, **text-internal** (Bhatia 2006, p. 7) analyses the text. Two, **external discourse analysis** entails the identification of construction of text, its interpretation and finally its instances of intertextuality (Foucault 1972). Bhatia referred to this aspect of analysis as the **text-external moment** of writing (p. 7).

This methodology used by Bhatia appears to be rather too complex and confusing in focus. Although it does trace discursual aspects that mark the generic phases of the selected text clearly, the methodology of analysis seemed ineffectual for a thorough generic structural investigation that could identify a contextual ideology. Hence, although Bhatia's research had focused on the discursiveness present in the selected professional context, there appeared to be two drawbacks in the analysis process. One, the analysis of the selected data was a degree restricted; that is, Bhatia only used two documents in the application of this method described above. Bhatia (2006, p. 18-19) provides the two samples analysed in the generic project. These data were a document entitled *Chair and Chief Executive Statement of a Hong Kong Firm* and *Disclaimer Forward Looking Statements* (sic p. 21). These two pieces of writing tended to appear unreliable. Two, a lexicogrammatical analysis was used to illustrate a generic pattern but in effect this discursual analysis was not extended to capture any generic pattern of the whole text but only listed sections of the document. The method was called a "multi-perspective critical generic analytical approach" (Bhatia 2006, p. 18). For this reason, the seven-step methodology used by Singh et al. (2012) and Bhatia (2006) fail to provide assistance in the investigation of the selected data of this research project for two reasons. Firstly, *War and Peace* is not a text to be taught as either a spoken or written genre and so does not need to be compared nor replicated. And second, the seven-step analytical tools do not thoroughly assist because some items were repetitive or limited in their focus of discursual instantiations.

Bhatia's investigative processes were also implemented by Singh et al. (2012) on academic and professional text types. For example, Singh et al. (2012) utilised Bhatia's seven-step genre analysis of disciplinary and professional discourse. Transcribed communicative instances in professional settings were analysed using Bhatia's seven-step process thereby making selected interactions the prime analytical pivot (p. 370). In other words, conversational exchanges were the data of analysis. The seven analytical components were intended to be tools of investigation of the generic patterns of professional communicative exchanges. The main concern was to assist second language users to understand how a text is realized and, therefore, how to develop a functionally accepted text particular to the profession or discipline, which was in the petroleum industry (p.371).

The methodology applied in this paper, however, tended to appear rather ad hoc and not systematic. That is, the aspects analysed ranged from linguistic sentence

structures, comprehension of a text, and expectations of goals in a community's discourse (Singh et al. 2012, p. 376). For example, the generic analysis involved a comparison of the data to similar text types; however, there was a preoccupation with "refining social setting" (Singh 2012, p. 373-74). Singh's et al. (2012) selection of such a method did not particularly have recognized guidelines that could identify a commonly accepted generic construction. Even though this channel of analysis had seven aspects as an analytical tool, such a course of generic analysis seemed to oscillate from textual structures to interpretation processes that might include social ideology. For instance, three or four of the seven steps used seem to be repetitive and did not appear particularly useful in the identification of generic structures. For instance, step one is based on a decision to place the genre in a situational context (Singh et al. 2012, p. 373). In addition to repetition, two steps were primarily comparative and called on to compare texts similar to the selected data, which in fact were not present in the research itself. Steps three and five repeated the social context analysis (sic p. 374). However, step six was the only analytical tool that appeared effective in beginning a lexicogrammatical investigation of a text type; that is, the register apparatus particular to this analytical tool was phylogensis.

**Phylogensis** is the study of a culture's semiotic reservoir evolution (Matthiessen 1999, p. 311). In fact, Singh et al. (2012) actually utilised a phylogensis procedure in step six. That is, step six investigated generic development however did not account for the architecture of the text itself. For instance, Singh et al. (2012, p. 375) focused on identifying "part-of-speech...[and] distributional patterns..." in the discourse analysis (Sic). Even though the analysis of lexicogrammar was used, this aspect of investigation did not appear to be a reliable means to identify generic moves and structure per se as a sole tool of analysis. For this limited reason, analysts have become more reliant on "register, style, [and] lexis", which can distinguish genre structures (Hyland 2002, p. 116) however does not provide a generic typology. This ESP approach to generic analysis might be rather lacking in its attempt to map generic phases, structure, and hence information flow, therefore.

#### *2.1.3.2 Genre Theory and Systemic Functional Linguistics*

The next focus is also consistent with the understanding of using genre theory for educational purposes however within the matrix of SFL (Hyon 2016, p. 695). SFL sees a given genre as a coherent text as opposed to a single word, phrase or clause (Hasan 1990, p. 52).

Like ESP, the generic theory of SFL has also been connected with academic teaching and learning. SFL genre theory defined **genre** as a “stage-oriented social process” that a specific culture uses in a specific social context to achieve a particular social purpose (Martin, Christie, & Rothery 1987, cited in Hyon 2016, p. 697). In contrast to ESP, though, genre theory particular to the Sydney School focused on primary and secondary school education as opposed to professional and tertiary contexts (Callaghan, Knapp, & Noble 1993; Christie 1991; Hammond, 1987; Joyce 1992; Martin 1989). Even though ESP genre theory holds a principle that views communication processes as a triangular, the ESP notion entails language, genre, and society (Bateman 2006, p. 178).

### *2.1.3.3 SFL genre theory and education*

SFL’s perspective on genre is a socially oriented schematic design, which has a specific socially – oriented outcome (Hyland 2002, p. 115). Therefore, Hyland agreed with Martin’s conceptualisation of genre as being “a staged, goal-oriented social process” (Martin 1992 cited Hyland 2002, p. 115). This perspective becomes more interested in identifying how any genre is “systematically linked to [social] context” (Hyland 2002, p. 115). For example, SFL generic analysis has accounted for a number of text types; that is, stories, histories, reports and explanation, and procedural recounts (Rose 2009; Martin & Rose 2005, 2008).

SFL extended the generic analysis of the story by contending with the formalistic preoccupation of the previous literary criticism schools. There is a need to reiterate, at this point, that SFL generic theory is specifically concerned with primary school and high school settings and these generic patterns are directly related to curriculum design and transmission. This prescriptive and approach to genre theory showed how the Sydney School categorised their understanding of the story genre to contain 5 generic story types; that is, recount, anecdote, exemplum, observation, and narrative (Martin and Rose 2008, p. 52). Furthermore, the teaching of the historical genre through SFL theory did identify a number of history text types but also included explanation of historical instantiation (Martin and Rose 2008, p. 99). This prescriptive nature of SFL genre theory is also evident in the report and explanation genre. In fact, this understanding traces back to the study of the ancient science. A number of SFL scholars have also investigated the genre of the scientific text types (Halliday & Martin 1993; Lemke 1990, 1998; Martin 1986, 1989, 1990, 1998; Martin and Painter 1986; Rose 1997, 1998; Unsworth 1997, Martin & Eggins 1993; Veel 1997). The

report and explanation genre surfaced in secondary school curriculum. It was not until this genre was taught and learned that the notion of multi-generic patterns appeared in educational text analysis, however (Martin and Rose 2008, p. 141, 167). The last particular genre that is taught in classrooms in Australia is the procedural recount. In particular, though, this generic text is firstly connected to sciences but is also taught as a professional text type (Martin & Rose 2008, p. 183). This generic structure is the only one rather similar to that of the ESP generic education for its connection to both science and tertiary educational of the professional context (Sic).

Generic analysis of news material also included the verb-visual tool as a contributing agent to genre of science, textbooks, research papers (Bazerman 1988; Burkenkotter & Huckin 1995), and newspapers (Miller 1998). This level of interpretation also tended to appear in the history genres (Martin and Rose 2008, p. 99). Therefore, the SFL generic theory and its application do not effectively contribute to the method of analysis of *War and Peace* in this research endeavour.

The first serious discussion and analysis of literary production, however, from an SFL perspective emerged during the 1970s with Halliday's enquiry into the literary style and register of William Golding's *The Inheritors* (Halliday 1973, p. 103). The closest SFL investigation of generic narrative was also Hasan's (1984) examination of the nursery tale. In addition, the narrative genre was in fact analysed by a number of contemporary literary scholars, as well. For example, Propp (1958) analysed the register of literary texts to identify the morphology of episodic movements in Russian folktales. Propp (1958) also focused on the " 'semantic fields' in indigenous American myths" (Levi-Strauss 1960), and the oral versions of narrative (Labov & Waletzky 1967).

Therefore, an SFL approach to genre is preoccupied with analysis and training, which is primarily a prescription to educational transmission procedure. It, therefore, does not adequately provide an effective apparatus through, which can be applied in my analysis of *War and Peace*. This genre theory, therefore, appears to lack a manageable scope particular to the novel design of *War and Peace* because the generic categories of the Sydney School are exceptionally confined to textual reproduction and training. In terms of this research project, the SFL approach to genre might be a limiting means of analysis of *War and Peace*. However, the SFL discoursal system including the system of transitivity is acutely reliable in the investigation of the clausal and the lexicogrammatical influential power on a text. Hence, this thesis is not particularly dependent on the SFL discourse and genre

theories connected to curriculum and training but is directly coherent with the SFL discourse analytical theory of socially contextualised texts.

#### *2.1.3.4 SFL genre theory in media, computer mediate communication and customer/patient conversation*

SFL studies have also extended generic analysis to media text types like the hard news story and online news sources, and customer service dialogue. The research done on media analyses showed a tendency to focus more on appraisal systems rather than generic structures (Knox 2007; Martin 2004; Cambria, 2011). Multimodal patterns of word and picture contributed to a sense of author voice or argument in the genre (Hyland 2002, p. 118). For example, Wijeyewardene (2012) applied the SFL transitivity system to analyse competing political discourse at the time of a Thai coup in 2006. The focus aspect was the effect of transitive and ergative verbs on foregrounding of agency (2012, p. 129). Therefore, there appeared a discoursal focus only.

Furthermore, SFL had also been concerned with customer and service counter interaction. This enquiry attempted to identify a generic structure of conversational exchanges in order to pinpoint everyday societal behaviour as being ideologically confined to a generic pattern (Hasan 1996). Eggins and Slade (1997) were equally concerned with casual conversation. They also applied systemic functional theory to establish a framework of casual conversational exchanges. Consequently, their illustrations showed how this approach had two conclusive points. One, a focus on conversational exchanges was not textually structured and two, although this appeared descriptive, it also did not lead to any generic conclusions per se. So such a theoretical tool appears to not be particularly reliable enough for the analysis of my selected data of a literary composition such as *War and Peace*.

#### **2.1.4 Genre Theory and North American New Rhetoric studies**

NANR is particularly distinct from ESP and SFL in that NANR focuses on the description of genre from a socio-contextual genre description lens (Hyon 2016, 697). Unlike SFL and ESP, the analysis procedure particular to NANR does not provide room for both textual and sentence levels while identifying the generic design (Hyon 2016, p. 697). In fact, NANR holds a generic theory that is interested in the relationship between “text and rhetorical situation” (Coe 2002, p. 195).

Therefore, the NANR and SFL approaches differ in their advances to generic study. Firstly, it would be effective to compare the generic theories of SFL and NANR. Since SFL focuses on textual features “using Hallidayan schemes of linguistic analysis...” (Freedman & Medway 1994, p. 9), NANR appears to be concerned with the relation between context and text thereby “unpacking complex relations between the text [and] the context where it occurs” (sic). Hence, while the latter uses a descriptive study of genre and its happenings, SFL has a more prescriptive approach to both understanding and usage of educationalist genres. NANR’s methodological procedures are less discursal analytic but are particularly interested in the mapping of a community’s “attitudes, values, and beliefs” (Hyland 2002, p.114), which are identified as generic construction tools. Therefore, NANR’s generic theory has three aspects; one, revelation of “social, cultural, ideological, and political foundation, “ (Hyland 2002, p. 124), two, textual methods change in different contexts (sic), and three, these, in turn, affect change in the context itself (Hyland 2001, p. 124).

As a result, SFL tends to view genre as being static. Even though this limits the understanding of a potential text in Hallidayan linguistic theory terms. By contrast, NANR sees genre to have more dynamic in nature. Miller (1984 cited in Freedman & Medway 1994, p. 9-10) also stresses this understanding of the nature of a given genre. In fact, this theorising of genre is also not too distant from Bakhtin’s literary criticism. That is, Bakhtin (Duff 2000, p. 10) voiced a similar understanding of literary generic structures as that of NANR theory. Bakhtin points out that literary genres are seen as ‘plastic’ and less static and have a potential to change or to have a dynamic nature.

This concept of static or dynamic genres is also important in the comparison of SFL and NANR’s perspective of education and genre. NANR in its understanding of the dynamic nature of genre defends the proposition that a new generic construction can be taught and does not necessarily need to depend on texts of antiquity, which are static. So ‘if genres respond to context, they also shape such contexts’ (Devitt 1993; freedman 1993a, 1993b; Adam & Artemeva 2002; Coe 2002). Therefore, this perspective establishes the interplay and interaction of text and its rhetorical purpose. These two variables are seen, by NANR, as the driving forces that can adopt the text to its context (Freedman and Medway 1994, p. 10). Hence does the genre become dynamic and less static. In comparison to this understanding of genre, therefore, SFL views genres as fixed pieces of communication. The SFL approach, having been more revolutionist in its perspective of genre, was criticised as being rather

transparent and lacking the ability to capture political, economic, and educational philosophical levels of meaning in a text's discourse (Luke 1994).

Since there remains a need to investigate the genre of literary production, the NANR theoretical approach to genre in its descriptive nature becomes a generic theory more positively reliable for the analysis of the selected data in this project for the following reasons.

Attempting to address the above generic concerns encompasses a number of aspects and reasons for the selection of an effective methodology that can be reliable enough to capture the particular generic design present in this translated version of *War and Peace*. Firstly, a number of features relate both the fictional and historical characters and events within the novel. How does this affect the genre? Secondly, the method that has been designed is a mixture of two theories of genre; that is, the NANR genre theory and the discursal analytical components of SFL. These two approaches can both assist in the mapping of the genre of *War and Peace*. In addition to the genre theories, I have also selected an analytical tool of voice type. That is, I will identify which literary voice (narrative, historical, or metahistorical (Wachtel 1994)) is used to instantiate movements of infinitesimal and historical events within the movement of the plot. Section 1.1.6 and Section 1.1.7, above, provided a detailed explanation of these choices of the analytical procedure. These analytical tools address the hypothetical question, which is expanded by the research statements posed in this dissertation.

## 2.2 Overview of research on *War and Peace*

In this section, I will provide an overview of previously researched projects on English versions of *War and Peace*. This scope can be illustrated under the following titles:

1. The temporal movement of *War and Peace* throughout the 19<sup>th</sup> Century
2. Tolstoy's purposeful usage of interplay of historical and fictional characters and events and its contribution to the genre of *War and Peace*
3. Tolstoy's philosophical perspectives apparent in English translations of *War and Peace*.
4. Discursal analysis of the text or aspects of *War and Peace*.

### 2.2.1 Generic nature of *War and Peace* as a temporal movement within 19th Century Russian history

A number of enquires in the analysis of English rendered versions of *War and Peace* in its contextualisation of 19<sup>th</sup> Century Russia have appeared. However, the focus of a couple of investigations tended to focus on thematic issues. Feuer (1996) and Ungurianu (2000) criticised Tolstoy's claim of truthfulness in historic depiction. Warner (1984) also traced the temporal element in *War and Peace*. Although *War and Peace* was immediately analysed within 19<sup>th</sup> Century Russian history, these analyses did fall short of capturing the generic nature of *War and Peace* itself as a reflective text of 19th Century Russia.

For example, Feuer (1996) attempted a scrutiny of character and class depictions within the period of the Crimean War. Since a temporal reference was the concern of Feuer's analyses, it seemed to be fixated on such points of the theme of war, social etiquette, and Russian saloon behaviour of the 19<sup>th</sup> Century. Furthermore, even though Feuer (1996) did pursue to study some subgenres within *War and Peace*, there tended to be an interest in themes of character projection in the 1800s at the expense of textual moves. In fact, Feuer (1996) interpreted *War and Peace* as simply Tolstoy's attempt to compensate for the defeat during the Crimean War in 1812. Therefore, such an investigation did not frame this literary composition within any generic pattern.

Truth of history was the main concern of other researches conducting an analysis of *War and Peace*. Ungurianu (2000) questioned the illustration of historical references and events in *War and Peace*. The analysis of events and historical incidents within the plot were the investigations of Ungurianu (2000). The levels of truthfulness of these incidences were contextualised within 19<sup>th</sup> Century Russia but were compared to Tolstoy's depictions with the recounts of real army veterans who realistically experienced these events of 1812. This comparison highlighted how Tolstoy purposefully belittled the planning and execution of military order making the focus a soldier's psychology and moral battles as a point of depiction (Forest 2011). However, Ungurianu's (2000) process of information gathering was purely interviewing and collecting recounts, which were analysed. With all due respect to these army members and their personal experiences, Ungurianu's investigation failed to contribute to any understanding of Tolstoy's generic composition of *War and*

*Peace* through such analytical comparisons. Furthermore, this comparative study has not contributed to the analysis of temporal aspects of *War and Peace* within the 19<sup>th</sup> Century to assist with identifying the generic moves, stages and aspects of *War and peace*.

Steiner (2009) also focused on character development analysis to illustrate how Tolstoy utilised the personality of Pierre Bezukhov to reflect the modern liberal attitude after their military defeat by the French (p. 432, p.426). Steiner (2009 p. 432) categorised *War and Peace* as a crossover between an epic and a novel based on the plurality of the protagonist (p.426, p.433, p.432); therefore, controlling the plot of *War and Peace* (p.427). Hence, Steiner's (2009) conclusion on the generic nature of *War and Peace* was based on character and not on textual development of the composition. Although a number of detailed researches extended this character focus to try to show a systematic relation between plot development, character and intended themes, the understanding of *War and Peace* as a literary genre seemed to be failing in these focal approaches.

Even though Feuer and Ungurianu had both dealt with a Russian version of *War and Peace*, the analyses conducted on these literary texts were particularly related to time and 19<sup>th</sup> Century context, only. Even though these foci became slightly geared away from mapping some degree of textual pattern or design, the analysis progressed toward thematic concerns.

Most of these outcomes may have been because of the dependence on Western literary criticism procedures in literary analysis. That is, an enquiry into the validity of using Western literary criticism as tool to interpret *War and Peace*'s literary genre has not till date appeared to be effective.

Although I have selected an English translated version of *War and Peace*, I have also chosen genre theory, which assists in providing a credited reading into Russian thinking in this literary production. That is, I intend to identify the generic framework of *War and Peace* to attempt to identify how Tolstoy envisaged an understanding of a literary composition, which illustrated a historical understanding of 19<sup>th</sup> Century Russia.

### 2.2.2 Tolstoy's simultaneous use of historic and literary text types assembled the distinct generic composition of *War and Peace*

A number of research projects drew on the co-existing presence of fictional and historical character(s) and event(s). For example, focusing on a specific literary character was also the main investigation of Steiner (2009). For example, personality development and evolvement of the character of Pierre was of distinct interest to Steiner (2009, p. 424). Character growth became Steiner's interpretation of Tolstoy's attempt to depict Russia's collective unconsciousness of pluralism or heterogeneity. Steiner (2009, p.433) utilised the analysis of this character focus to conclude on the type of text of *War and Peace*. That is, an epic novel was the unanimous understanding of the genre of *War and Peace* (Opoolskaya 1987; Bocharov 1987; Dolinina 1978) in addition to a multiple number of different generic literary text types such as family chronicle, idyll, adventure novel etc. In fact, Steiner also provides a definition for both the epic and the novel by referring to Western literary criticism (Steiner 2009, p. 432). This division was also proposed by Lukacs (1977). Although such an attempt to define *War and Peace* within the frame of either the epic or the novel, Steiner (2009, p. 432) had based this analysis on the character element. It does seem rather vague, though, to claim a generic structure, which has not been clearly mapped out using the actual text's discourse content and structure.

Furthermore, many researches appeared to be concerned with the characters of the novel. Character change, development and metamorphosis have been analysed as reflection of plot evolvement procedure (Hagan 1969 p. 235). Kaufman (1998) illustrated how the characters devised by Tolstoy showed a more existential search for stability making the characters of *War and Peace* as more globally representational and less Russian even though the character's experience bounced off the social situation of 19<sup>th</sup> Century Russia (p. iv). Ginocchio (2013) focused on the theme of death as an agent that changed the characters of Nikolai, Marya, Andrei and Pierre to the more positive through a process of **defamiliarisation** (p.11, p. 3). Ginocchio utilised Shklovsky's (1917 cited in Ginocchio 2013 p.3) concept of defamiliarisation as a literary tool to affect character change. Therefore, this analytical process could not effectively be used to illustrate the generic design of *War and Peace* since it was limited to the theme of character change, specifically.

Moreover, Zorin (2015) investigated the presence of history and how it did flow throughout *War and Peace*. Although Zorin's concern was how history appeared in temporal movement and character presence and interaction, this preoccupation with time did not have any form of extension to trace the actual textual development of *War and Peace*. Hence, accounting for generic time intrinsic to *War and Peace* was particularly lacking in Zorin's enquiry as well. This systematic investigation of time is yet another formalistic tool of literary criticism circumstantial to Western literary analysis.

Therefore, this concern with the theme of time has predominantly not assisted in the mapping of a generic structure or tracing any textual moves that could show informational flow. Although *War and Peace* was been contextualised in the historic context of the 19<sup>th</sup> Century, the actual text has not been effectively analysed to identify its generic particularities. I, therefore, intend to analyse Tolstoy's purposeful interaction of both literary and real characters and events throughout the development of the selected temporal contexts of *War and Peace*<sup>4</sup>. In doing so, I evaluate how the genre is realised by identifying moves, stages, and information flow via this artistic particularity chosen by Tolstoy. This method of analysis has been explained in detail in Chapter One, Section 1.1.6 and Section 1.1.7.

### **2.2.3 Philosophical perspectives of Tolstoy in *War and Peace***

Research into the interpretation of Tolstoy's different philosophical perspectives has appeared en masse. Research concerned with the investigation of Tolstoy's philosophical perspectives tended to once more be connected with the analysis of character, plot movement, and scene settings etc.

Firstly, a number of researches attempted to analyse *War and Peace* to pinpoint Tolstoy's attitude towards history and its depiction. For example, Southgate (2009) and Hewett (2010) centred their investigations on the opera scene in an attempt to highlight Tolstoy's attitude towards history. Southgate criticised Tolstoy's perception of historical writing of the depiction of infinitesimal events compared to the grand pictures that historical texts envisage (Southgate 2009, p. 236). Orwin (2012) was also concerned with investigating Tolstoy's attitude towards history and the depiction of war. For example, Orwin illustrated how Tolstoy depicts incidents of war poetically especially the scene of Borodino. In comparison, White (2003) was also interested with Tolstoy's view toward history. White illustrated how an inability to decipher

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<sup>4</sup> Louise and Aylmer Maude's English translation

incomplete plot might reflect historical realm. In fact, White concluded this to be a reflection of Tolstoy's philosophy of metaphysical determinism (White 2003, p. 110). Although Southgate, Hewett, Orwin, White, Berlin (1951), and Ekirch (1982) were specifically interested in identifying Tolstoy's attitude towards historical writing, these investigations displayed restrained evaluative strategy in the discovery of any level of generic pattern in *War and Peace*.

The theme of social instability was yet another focus in interpreting *War and Peace*. For example, some writers had attempted to draw attention to Tolstoy's depiction of the human search of stability in an unstable society (Kaufman 1998). Even though Kaufman (1998) analysed *War and Peace* as a complete text, the focus of the theme of stability and human search geared the analysis well away from capturing the generic design utilised by Tolstoy in order to justify how this theme appeared. Furthermore, Tolstoy's usage of Schopenhauer's pessimistic perspective in the overall development of *War and Peace* (Becker 2014) and the philosophy of consciousness and memory (Trepanier 2011) were analysed in other researches, which provided an interpretation of doctrine in *War and Peace*. Trepanier's (2011, p. 35) analytical procedures were not the actual text, *War and Peace*, but were in fact the analyses of Tolstoy's drafts and self-reflections while writing *War and Peace*.

In addition, Clay (1998) investigated an English version of *War and Peace* to identify Tolstoy's universal philosophies of life and death. Tolstoy's display of characters and their interactions were seen as reflective instances of the theme of death (Clay 1998). For example, Clay selected 4 major characters in order to illustrate how Tolstoy reflects his philosophy of irony and determinism. Shestov (1993 cited in Kujundzic p. 78) also brought to surface the duality in the ideology present in *Anna Karenina*. In addition to these researches, Shestov also centres his examination on the psychological levels of pardon in the character of Anna Karenina (sic). A small size of the selected data was not effectively utilised, however, to interpret this selected theme within the generic framework of *War and Peace*. Moreover, character analysis was also exploited to expand an analysis of death in *War and Peace*. Ginocchio (2013) specifically mapped out this theme of immortality throughout the occurrences and experiences of Nikolai Rostov, Marya Bolkonskaya, Andrei Bolkonsky and Pierre Bezukhov in *War and Peace*.

In addition to these universal perspectives to existentialism, Dukas and Sandstrom (1970) presented their interpretation of Tolstoy's Taoist philosophy, which also appeared in an English version of *War and Peace*. For this study, the analyses were

based on articulations of characters in varying situations. For instance, Taoist interpretations of the meaning levels presented in the metaphors were identified. This investigation had two aspects of limitation, though, and an Asian philosophical perspective, which is rather distant from Russian thought. One, *War and Peace* was analysed using Western literary critical tools; that is, in this sample metaphoric literary expression. And two, this discoursal level of meaning was also constrained in accounting of a generic pattern. This surfaced because the lexical and semantic articulations were not considered at discoursal level, which could have been extended to textual structure.

Lastly, Becker (2014) attempted a socio-discoursal analysis of bilingualism in a selected English translation of *War and Peace*. Becker's focus was in fact contextual, in 19<sup>th</sup> Century Russia, however having analysed only parts of dialogue did not assist in reading *War and Peace* generically nor did this analysis provide a comprehensive societal picture of the era. This discourse analysis was specifically concerned with the scrutiny of bilingual dialogue. Such an investigation illustrated how Tolstoy mirrored the societal behaviour of characters in the 1800s. Beck (2007) used Speech Act theory and Derrida's Performativity to analyse Russian saloon behaviour and social class of characters (Deck 2007 p, 165). Beck did manage to reflect the social behaviour of Russian society within the set part of the 19<sup>th</sup> Century effectively, however, this analysis remained particular to the description of character conversational exchanges, only. This study was not extended in order to account for in any generic realisation within this societal phenomenon.

Therefore, the analyses of the various selected themes were problematic. Tolstoy was interpreted to hold a number of different philosophic perspectives. However, these philosophies were particular to Western thought and the discoursal analyses conducted were based on interpretations of *War and Peace* via Western perspectives. These philosophical schools cannot be completely depended on because the deductions reached were not accurate echoes of 19<sup>th</sup> Century Russian thought. These tools of analysis were Western literary critical apparatuses and the philosophies were not particularly Russian.

I am aware that a number of Russian scholars have discovered and unanimously agreed to have found the generic nature of *War and Peace* as being an epic novel, historical novel, a satire, an adventure novel, etc. Consequently, I intend to use SFL discourse analysis procedure to investigate how theme-orientation in the English version of *War and Peace* can bring to surface the peculiar genre intended by

Tolstoy's existentialist thought. Although I am analysing an English translated version of *War and Peace*<sup>5</sup>, I have chosen genre theory to assist me in the mapping of the thought in the text. In particular, I have chosen the NANR genre theory, which provides an opportunity to read the selected text by identifying attitudes, values, beliefs, and political foundations (Hyland 2002, p. 114, p.124). I also utilise the discoursal analysis of prominence in literary discourse (Halliday 1973) and metafunction theory (Matthiessen and Halliday 2004) to trace the effect of adjunctive instantiation patterns of textual development. I, therefore, employ the NANR genre theory along with the SFL discoursal analysis to interpret Tolstoy's textual enunciations as elements of this particularised generic design of *War and Peace*.

### 2.3 Methodology

Both NANR (Freedman and Medway 1994, p. 113) and Bakhtin (1979) stressed the instability of a generic form. This approach to reading *War and Peace* leads to an opportunity to thoroughly investigate the discoursal agents employed by Tolstoy in the composition of *War and Peace*, which, has long been categorised as a novel. Hence, my selected methodology is two-fold in analysing the selected parts of *War and Peace* for this dissertation. I would like to reiterate that I have chosen an English translated version of *War and Peace*<sup>6</sup>. I have selected this version because of the reliability of the translators. This translated edition is exceptionally important in that the translators managed to not only render that actual text but the historical semiosis in the translation process. Pevear and Volokhonsky are reputed literary translators. In fact, Slavic Scholarship has a unanimously positive assessment toward Pevear and Volokhonsky's rendering of many literary compositions (Paris review website). Pevear is a Distinguished Professor Emeritus of comparative literature and Volokhonsky has translated Russian contemporary poetry into English and theological texts into Russian. Figes (the Millions website) states that Pevear and Volokhonsky have managed to provide the English speaking audience with the most authentic rendering of *War and Peace* in that this translation had captured "hidden riches of Tolstoy's masterpiece" (the Millions website). I particularly utilised this translation to collect the lingual, cultural, political, and social aspects of Russian society of the 19th Century.

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<sup>5</sup> Louise and Aylmer Maude (1920)

<sup>6</sup> Translated and annotated version of *War and Peace* by Richard Pevear and Larissa Volokhonsky (2009)

### 2.3.1 Method and theory

My selected methodological procedure is based on NANR theory of genre and SFL discourse analysis.

#### 2.3.1.1 *One, North American New Rhetoric (NANR) genre theory*

Firstly, NANR maintains that genres contain typical rhetorical actions based on the situations within which they occur. *War and Peace* is present at a time Russia was politically unstable in the 19<sup>th</sup> Century. The recipient of this rhetorical design is the Russian populace of the exact time. Secondly, the functions of the text are the next aspects of this generic theory. That is, NANR stresses the identification of individual generic components that are indicative of particular rhetorical moves and hence a pattern of discoursal order (Pare and Smart cited in Freedman & Medway 1994, p. 178). I exploit these methodological processes to address the first Research Statement mentioned in section 1.1.6 of Chapter One above. This research statement addresses the hypothetical question, which sets the research statement.

Rhetorical actions in *War and Peace* are investigated via the methodological process that is consummately explained in Section 1.1.6 and Section 1.1.7, above. Hence the two prime aspects of generic element recognised by NANR theory are **text** and the **rhetorical situation**. These mediums are mapped out in the SFL discoursal analytical apparatus using clausal and textual analysis.

#### 2.3.1.2 *Two, Systemic Functional Linguistic (SFL) discourse*

SFL discourse analysis is used in my methodology. I have selected items of the metafunction (the **ideational**, the **interpersonal**, **textual**, and the **logical metafunctions**) and transitivity systems to employ discoursal analysis of the selected texts from Volume One of *War and Peace*<sup>7</sup>. I would like to firstly begin by defining these four metafunctions and to therefore explain how this method of analysis effectively assists in identifying the generic stages of the two chapters from Volume One of *War and Peace*.

SFL views language as a socially functional system, which is structured, functional and contains meanings in its instantiations (Halliday 1978, p. 96). Meaning levels are

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<sup>7</sup> Louise and Aylmer Maude (1920)

realized through linguistic choices from a paradigmatic and syntagmatic level of discourse that is arranged in textual design. This process of meaning production is semiotic and captures three co-existing elements that illustrate those functional, meaningful, and structural aspects of any instantiation (Halliday and Matthiessen 2004). In fact, the four metafunctions are ideational, interpersonal, textual, and the logical. To begin with, by definition, the concept of **metafunction** entails the notion that function has an “integral component within the overall theory” (Halliday and Matthiessen 2004, p. 31).

The **ideational metafunction** is that element in the text that expresses what is happening within a stratum of time. That is, it is a construal of human experience (Halliday 2004, p. 29). Simultaneously, any enunciation is also enacting a social relationship with others (sic.). This is referred to as the **interpersonal metafunction**. The semiotic levels of this metafunction entail mood, attitude and style in the sentential structure. Lastly, the **textual metafunction** captures how this instantiation is set in a cohesive fashion at textual level. That is, this aspect shows how the ideational and interpersonal metafunctions are set as tools of informational flow or textual staging (Halliday 2004, p. 30). Lastly, the **logical metafunction** is that process of idea connection between neighbouring clauses. The metafunctional system is one of the apparatuses that are used to analyse the occurrence of the three historical events from Volume One in *War and Peace*. Therefore, a clausal analysis is conducted to pinpoint the nature of historical and fictional clauses at three levels: one, metafunctions, two the transitivity and complements, and three the narrative voice instances are acutely investigated. I intend to analyse these patterns to be able to identify a typology of moves. This typology illustrates the generic design of the selected sections of the data. Therefore, the identification of these discoursal elements can be used to analyse how information is set and developed. These methods of analyses, therefore, address Research Statement 2 mentioned in section 1.1.6.2 in Chapter One, above.

Therefore, NANR genre theory and SFL discourse theory are the fundamental apparatuses, which supplement each other in an effective coverage of both generic and register analyses. The literary discoursal tool of narrative voice also assists in the identification of infinitesimal or historical event. These methods provide a comprehensive tool in the analytical procedure of the chosen data of *War and Peace* in order to address the hypothetical question of this dissertation. The hypothetical

question is expanded on by the two research statements, which have been clearly stated and explained in section 1.1.6.2 of Chapter One.

## Chapter Three The Findings

### 3.1 Introduction

The previous chapter investigated various researches on translated versions of *War and Peace*, purely arguing that its discourse produced a novel. This chapter will look at the discourse of some parts of the translated version of *War and Peace*<sup>8</sup>. The adjunctive system and transitivity, the literary voice and the metafunctional patterns are analysed as contributing aspects to the generic development of the text. It provides a thorough investigation of the data, which is divided into Group A and Group B.

### 3.2 Group A

#### 3.2.1 Intransitive verbs and clause Attribution and Identification

##### 3.2.1.1 *Coalition Against France: Clauses 1-70*

**Adjunctive** content refers to the grammatical method, which affects the semantic expansion of a clause. In this study, the transitivity system seems to be responsible for the presence of adjunctive content. Transitivity is that system which is concerned with the analysis of processes and participant roles in relation to these processes (Halliday and Matthiessen 2004). In SFL, this system is comprised of the transitive and ergative models (sic; Wijeyewardene 2012, p. 129). SFL sets the ergative aspect of transitivity. In English, the complement resulting from the ergative model can be interpreted through the function order of transitivity in a clause. The significant function of the ergative case involves the identification of an agent in a clausal structure. So this agent may be realised by a nominal group or by a prepositional phrase with the head of phrase being *by* (Pin 2012, p. 106). This section closely identifies the attribution and identification types following intransitive verbs.

The intransitive main verb created a prominent pattern of adjunctive content. In Group A, 45 of the 70 clauses carried an intransitive main verb. However, only 2 of these 45 clauses did not contain adjunctive content. As a result, 43 clauses did have patterns of adjunctive expansion. In addition, the outstanding adjunctive items appeared as the attribution prepositional phrases (78), and the identification definite

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<sup>8</sup> Louise and Aylmer Maude (1920)

relative clauses (18) and demonstratives (3). The analysis in this research focuses on these adjuncts as occupying aspects of the complementary constituent in the clauses. Alternatively, the negative and positive conjunctions also assisted in clausal expansion (32).

The prepositional phrases and positive and negative conjunctions totalled to 110 instances<sup>9</sup>. These attributive prepositional phrases supplemented the clause with both inanimate (49) and animate entities (23). Moreover, this adjunctive tool, also added a semantic pattern of Circumstance as attribution. The circumstantial clauses carrying prepositional phrases entailed a relationship of the following: time, place, manner, cause, accompaniment, role matter or angle (Halliday 2004, p. 240).

**Inanimate:** *in July, of honour, with these words, of high rank, at her reception, for some days, from la grippe, in St. Petersburg, by the elite, without exception, in French, between 7- and 10, by this reception, on his breast, on his flat face, in that refined French, with the gentle, patronizing intonation, to a man of importance, in society, on the sofa, at rest, without altering his tone, beneath the politeness, of which indifference, in times, put in an appearance, by force of habit, of Europe, for interior motives, in our acts, with a mocking smile, at her own vehemence, by storm, to Montmorency family, of the best French families, of the real ones, by the sovereign, with special casualness, of his visit, in Vienna, in a sad tone, with sadness, in conversation, with sadness, into indifferent silence, with her courtly and feminine adroitness, for daring, at the same time, after a short pause, of life, in a tone, of no rejoinder, of the good emiges, of the empress's good pleasure, (49)*

Furthermore, the attributive prepositional phrases identifying animate items and were 23.

**Animate:** *of the Bonaparte, of the empress Marya Fedorovna, by a scarlet-liivered footman, with a poor invalid, in which our grandfathers, to Anna Pavlovna, to her, for me, about Novosiltev, of Hardenberg, of Haugwitz, through the Rohans, of Funke, to the dowager empress, by her sister, to her exalted patroness, about a person, by her, to the prince, at him, of Anatole, (23)*

In comparison, the definite relative clauses and the demonstratives are identification apparatuses. Semantically, the **definite relative** indication and the demonstrative equate the theme and rheme of a clause (Halliday 2004, p. 71). These identification

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<sup>9</sup> Appendix A. Intransitive Verbs, Table 1: the prominence patterns of Group A, Intransitive Verb

tools totalled to 21 instances<sup>10</sup>. In particular, these demonstrative sub-types and definite relative indicators established an equal semiotic meaning of the identified and its token (Halliday 2004, p. 235). However, the most obvious pattern to emerge from Group A of the 45 clauses was the high level of attribution (110) compared to identification (22). This prominence of adjunctive content occurred because of the presence of intransitive verbs. Hence, the clausal expansion procedure was realised via two particular methods. One, the attribution clausal system: the conjunctive extension (32) and prepositional phrases (78). Two, identification clausal system: demonstratives (3) and definite relative clauses (18).

The attributive adjuncts, above, illustrate Halliday and Matthiessen's (2004, p. 295) suggestion that an agent can contain a mixture of participant and circumstance in a clause. The above data showed how the complements, present in the clauses with an intransitive verb, had semantic levels of circumstance in the forms of manner, place, and time. The semantic presence of circumstantial adjuncts appeared in form of prepositional phrases most prominently.

For example:

- 1) **Circumstance of manner and means:** "This construes the way in which the process is actualised." (Halliday and Matthiessen 2004, p. 267).  
***With these words**, she greeted Prince Vasili Kuragin, a man of high rank and importance, who was the first to arrive **at her reception**.*  
**With these words** = circumstance of manner  
**at her reception** = circumstance of place.
- 2) **Circumstance of time:** "The circumstance of extent and location construe the unfolding of the process in space and time." (Halliday and Matthiessen 2004, p. 263),  
*If you have nothing better to do, Count (or Prince), and if the prospect of spending an evening with a poor invalid is not too terrible, I shall be very charmed to see you tonight **between 7 and 10**, Annette Scherer."*  
**between 7 and 10** = circumstance of time

The agent, which surfaced in most of the examples in this group of data, illustrated how the circumstantial complements did carry the mixed nature referred to in the above description by Halliday and Matthiessen (sic). That is, the agents in these clauses with intransitive verb types were predominantly circumstances of manner,

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<sup>10</sup> Refer to Appendix A. Intransitive Verbs. Table 1: the prominence patterns of Group A, Intransitive verbs.

time, and place. Therefore, the agent was construed effectively through the adjunctive circumstantial instantiations.

### 3.3 Group A

#### 3.3.1 Transitive verbs and clause Attribution and Identification

##### 3.2.1.1 Coalition Against France: Clauses 1-70

In Russian, the passive voice always contains a transitive verb. The **transitive** (effective) **verb** carries the subject of the process and has therefore the extension perspective of actor and goal (Halliday and Matthiessen 2004). However, the difference between the transitive and **ergative** is that the transitive perspective shows this actor > goal relations while the ergative is the perspective that shows a participant as causer in a clause (Davidse 1992).

In Group A, 31 out of 70 instantiations had transitive verbs. Of these 31 enunciations, 24 contained adjunctive content. The transitive verb did alter the nature of expansiveness to make identification more prominent. In comparison to the previous instantiations<sup>11</sup>, which followed intransitive verbs, the number of attribution (38) and identification (11) expansion tools appeared smaller. For instance, the prepositional phrases totalled to only 24. The positive and negative conjunctive extension tools were only 14 instances. However, there was only one demonstrative but 10 definite relative clauses. Furthermore, attribution prepositional groups expanded a higher number of inanimate entities (24) compared to the animate subjects (11).

**Inanimate:** *with these words, for some days, by force of habit, about it, in a cold and listless tone, in the process, of burning ours, with her commercial spirit, for interior motives, in our acts, for the good, of the world, by storm, to Montmorency family, of the best French families, to this post, of devotion and respect, with sadness, in conversation, in a tone, of no rejoinder, on the sofa, of the Emperor Alexander's soul* (24)

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<sup>11</sup> Appendix A: Transitive verbs. Table 2 the Prominence pattern of Group A, Transitive verbs.

However, 13 instances of prepositions expanded animate subjects.

**Animate:** *by the Antichrist, with you, to Anna Pavlovna, to her, for me, about Novosiltsev, , of our emperor, for himself, of Mortemart, for the baron, to her exalted patroness* (11)

Historical themes tended to surface in clauses carrying transitive verbs<sup>12</sup>. There are 13 sentences that show the first historical reference: The Coalition against France. Eight contained transitive verbs (8). The transitive verb provided semantic levels of agents and goals. So the adjunctive content appeared rather limited. That is, the identification (11) and attributive (38) agents<sup>13</sup> totalled to only 49 instances with transitive verbs.

Historical Event: Coalition Against France Transitive Verb usage

HE1 & HE2: 25, 28, 29, 30, 33, 35, 36, 37,38

[9 clauses]

*'Don't tease! Well, and what has been decided about Novosiltsev's dispatch? You know everything.'*

*"It has been decided that Bonaparte has buried his boats, and I believe we are in the process of burning ours"*

*"Austria does not want and has never wanted war."*

*"She's betraying us."*

*"England with her commercial spirit will not and cannot understand all the loftiness of the Emperor Alexander's soul."*

*"They did not, they could not understand the self-denial of our emperor who wants nothing for himself and everything for the good of the world."*

*"I don't believe a single word..."*

*"What did they say to Novosiltsov? Nothing."*

*"Prussia has already declared that Bonaparte is invincible and that all Europe can do nothing against him"*

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<sup>12</sup> Appendix A: The prominence pattern of Group A, Transitive verbs.

<sup>13</sup> Appendix B Group A: Clausal patterns Chapter One, p.3-6 HEI Group A.

Historical Event: Coalition Against France transitive verbs

HE1 & HE2: 2, 3, 34, 39

[4 clauses]

*“But I warn you, if you don’t tell me that this means war, if you still try to defend the infamies and horrors perpetrated by that Antichrist”*

*“I really believe he is Antichrist - I will have nothing more to do with you and you are no longer my friend, no longer my ‘faithful slave,’ as you call yourself! But how do you do? I see I have frightened you - sit down and tell me all the news.’*

*“She refuses to evacuate Malta. She wants to see, she searches for interior motives in our acts.”*

*‘Well, Prince, so Genoa and Lucca are now just family estates of the Bonaparte....’*

*“Russia alone must be the saviour of Europe.”*

*“...of Hardenberg or of Haugwitz. The famous Prussian neutrality is nothing but a trap.”*

However, only five sentences about the same historical event had intransitive verbs (5). The intransitive verb provided a larger adjunctive arena. Overall, identification (22) and attributive (110) instantiations totalled to 132 enunciations following the intransitive verb.

The infinitesimal events appeared before and after this first historical affair. Surprisingly, there is a prominence of fictional events, which have intransitive verbs. Firstly, the clauses showed infinitesimal events before the reference to the Coalition against France (7). These clauses had transitive verb patterns. However, 18 clauses that also appeared before the historical event had intransitive verbs. After this historical event, the clauses carrying intransitive verb patterns totalled to 21. The clauses with transitive verbs after the historic event were only 13.

Infinitesimal: Annette Pavlovna's Saloon evening before the historical event

Transitive verbs

IE: 5, 26, 27, 32

[4 clauses]

*“With these words she greeted Prince Vasili Kuragin, a man of high rank and importance, who was the first to arrive at her reception. Anna Pavlovna had had a cough for some days.”*

*‘What can one say about it?’ replied the prince in a cold, listless tone.*

*What can I tell you?” ... “What has been decided?*

*“This is the one thing I trust in.”*

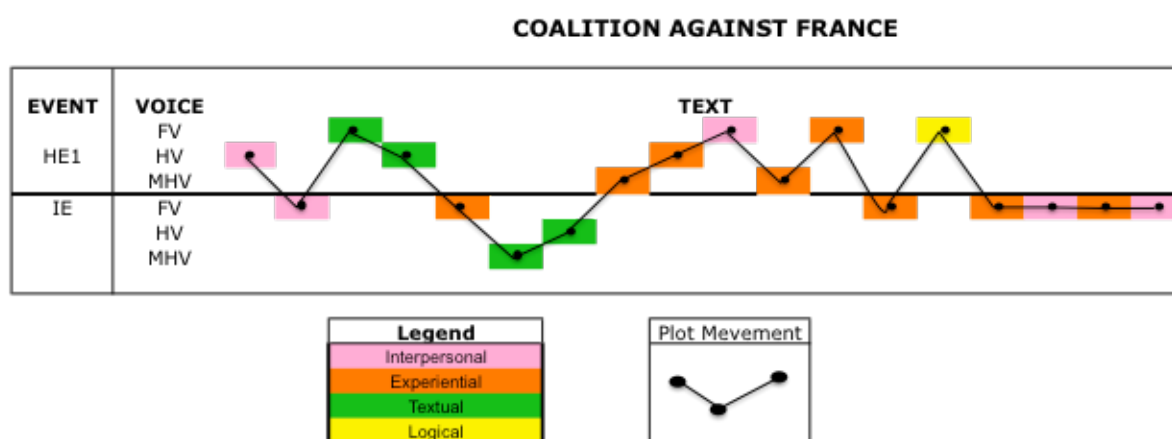
### 3.3.2 Group A Narrative Voice – Metafunction correspondence

Narrative voice enunciations of both infinitesimal and historical events were not systematic with metafunctions. This does mirror what Martin explained as particular to narrative genres (Martin 1992, p. 205-206). However, the prominence of metafunction - voice correspondence feeds into another understanding of the design of this selected translated text of *War and Peace*. Table 1 below compares the frequency of the different metafunction-voice correspondences.

	metafunction	<b>INTERPERSONAL</b>	<b>EXPERIENTIAL</b>	<b>TEXTUAL</b>	<b>LOGICAL</b>
Voice					
<b>FICTIONAL</b>		25	28	1	10
<b>HISTORICAL</b>		2	2	1	0
<b>METAHISTORICAL</b>		0	3	0	0

Table 1: Voice/metafunction correspondence: Group A

Firstly, the interpersonal metafunction provides room for character(s) interaction and evaluation (Halliday 2004). The function of this metafunction in relation to the genre is associated with character action and decision-making. Even though there appears a significant difference between all three voices, the interpersonal metafunction is realised via two different voice types in these data (27). The prominence of the fictional voice delivering the experiential metafunction is also noticeable (28). In comparison to this, the historical voice provided only two instances for interpersonal and experiential metafunctions.



This graph consists of four interacting variables: the literary voice, the event type, the metafunction, and their context within the story line. The voice—metafunction correspondence of the first and second historical events appear at clauses 25 till 42<sup>14</sup>. This graph captures the nature of the text. The plot is measured against infinitesimal and historic references.

The first reference to historical event was projected via the historical voice in the form of the interpersonal metafunction. Fictional character interaction contributed to the contextualisation of this historic reference within the whole plot. This opening chapter illustrated 3 points of movement between the fictional and historic events. The points of advancement were captured by three different metafunctions; that is, the interpersonal then the textual and finally the experiential metafunctions.

### 3.4 Group B

#### 3.4.1 Group B Intransitive verbs and clause Attribution and Identification

##### 3.4.1.1 *Boulogne Expedition*

Group B is composed of 67 clauses. These have been partitioned into 4 sections entitled HE3 I (1-18), HE3 II (19-38), HE3 III (39-53), HE3 IV (54-67)

41 of these 67 clauses carried intransitive verbs. 26 of these 41 clauses had instances of adjunctive content. Surprisingly, the attributive and identification tools used in Group B were particular. Firstly, the 26 clauses with intransitive verbs show 21 instances of identification. That is, there were 3 demonstratives and 18 definite relative clauses<sup>15</sup>.

The attributive system, however, furnished another level of prominence. The prepositional phrases in the complementary constituent after intransitive verbs totalled to 70 instances in Group B. Moreover, the conjunctive extensions occurred 28 times throughout the 41 clauses. As a result, the attributive agent generated a total of 112 adjunctive instantiations. Therefore, the attributive apparatus did produce a noticeable prominence of adjunctive content. These instantiations contributed to another semantic dimension in the development of the plot.

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<sup>14</sup> Appendix B: Table 3 Clausal pattern Chapter One, p. 3-6. HEI Group A

<sup>15</sup> Appendix C: Table 1: The prominence pattern of Group B, Intransitive verbs.

### 1. Historical event 3 I (1-18)

#### **Inanimate**

*In Petersburg, to Moscow, for riotous behaviour, at Count Rostov's, in tying, to the bear, at his father's house, in Moscow, to his father's part, of the house, above her lip, with frightened eyes, over her embroidery frame, by the forthcoming scene, without the mole, with the mole, of a merry, laughter-tone character* (17)

#### **Animate**

*For himself, of them, to Anna Mikhailovna, from each other, to her, at him* (6)

In the first part of Group B, 18 clauses expressed infinitesimal events. 11 of these 18 carried intransitive verbs. The prepositional attributive adjuncts listed above included circumstantial, manner, and character content (23). Once more, the inanimate adjuncts were predominantly prepositional attributes. The 18 clauses were all infinitesimal delivered in the fictional voice<sup>16</sup>.

Infinitesimal: Arrival of Pierre at his father's house before the historical event  
intransitive verbs

HE3 I: 1, 2, 3, 4, 5, 7, 8, 10, 17

[9 clauses]

*"Pierre had not managed to choose a career for himself in Petersburg, and had indeed been banished to Moscow for riotous behaviour."*

*"The story told at Count Rostov's was true."*

*"Pierre had taken part in tying the policeman to the bear."*

*"He arrived several days ago and was staying, as usual, at his father's house."*

*"he nevertheless went to his father's part of the house the day he arrived."*

*"There were three of them."*

*"The eldest, a neat, long-wasted, stern young lady, the one who had come out to Anna Mikhailovna, was reading; the younger ones, both red-checked and pretty, differed from each other only in that one had a mole above her lip, which was very becoming to her, were doing embroidery."*

*"The oldest princess interrupted her reading and silently stared at him with frightened eyes; the younger, without the mole, assumed exactly the same expression; the youngest, with the mole, of a merry, laughter-prone character, bent over her embroidery frame to hide a smile, probably evoked by the forthcoming scene, which she foresaw would be amusing."*

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<sup>16</sup> Appendix D: Table 3: Clausal patterns Chapter Thirteen HE III, Group B

*“Hm! ...If you want to kill, to kill him outright, you may see him. Olga, go see whether uncle’s bouillon is ready, it’s soon time,” she added, thereby showing Pierre that they were busy, and busy comforting his father, while he was obviously only busy upsetting him.”*

Voice	metafunction	INTERPERSONAL	EXPERIENTIAL	TEXTUAL	LOGICAL
<b>FICTIONAL</b>		0	4	0	6
<b>HISTORICAL</b>		0	0	0	0
<b>METAHISTORICAL</b>		0	0	0	0

HE3 I Infinitesimal event Intransitive verb

Infinitesimal: Arrival of Pierre at his father’s house before the historical event

### Transitive verbs

HE3 II: 5, 6, 9, 11, 13,

[5 clauses]

*“Though he supposed that his story was already known in Moscow, and that ladies who surrounded his father, always ill-disposed towards him, would have used this chance to rile the account,”*

*“On entering the drawing room, where the princesses were usually to be found, he greeted the ladies, who were sitting over their embroidery and a book, which one of them was reading aloud.”*

*“Pierre was met like a dead man or a leper.”*

*“She drew the woollen thread through and bent down as if studying the design, barely able to keep from laughing.”*

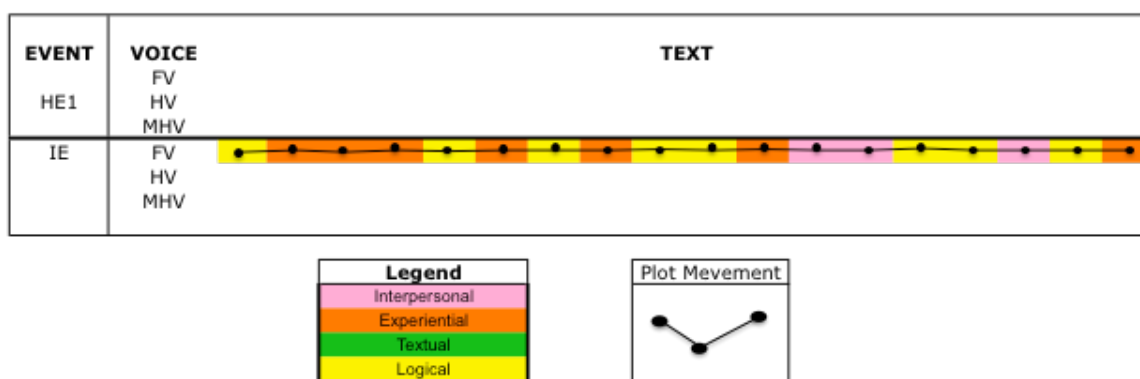
*“I recognize you too well, only too well.”*

Voice	metafunction	INTERPERSONAL	EXPERIENTIAL	TEXTUAL	LOGICAL
<b>FICTIONAL</b>		1	2	0	0
<b>HISTORICAL</b>		0	0	0	0
<b>METAHISTORICAL</b>		0	0	0	0

HE3 I Infinitesimal event Transitive verb

In this section, there was no historical event at all. There are 9 clauses in this set that have intransitive verbs. However, there are 5 clauses that have transitive verbs.

## BOULOGNE EXPEDITION I



The above colour-coded graph illustrates the voice-metafunction correspondence of the first set of historical event III<sup>17</sup>. These fourteen clauses were all infinitesimally themed. There were 8 logical metafunctions maintaining the fictional topics. Seven experiential metafunctions that assisted in focusing on the fictional ambiance. Finally, the three interpersonal metafunctions helped the action effectively move within the plot.

Halliday and Matthiessen's (2004, p. 295) concept of agent, which contains a mixture of participant and circumstance, also surfaces in the above data. The complements present in these clauses with intransitive and transitive verbs had contributed two semantic levels of circumstance in the forms of manner and place. Once more, these semantic instantiations of circumstantial adjuncts appeared in the form of prepositional phrases most prominently.

### 2. Historical event 3 II (19-38)

#### **Inanimate**

*To my room, with the mole, in the court's house, in his room, in the corners, to the wall, over his spectacles, to the nation, to the right of nations, with a bold and slightly mocking smile,* (10)

#### **Animate**

*Of the sisters, of Princess Anna Mikhailovna* (2)

The second set of the third historical event –the Boulogne expedition- also showed a similar pattern of attributive adjunction. The inanimate prepositional attribution

<sup>17</sup> Appendix D: Table 3: Clausal patterns Chapter Thirteen HE III, Group B

maintained circumstance and behaviour (10). However, the animate prepositions were only two instances. This is apparent in Appendix D items 19- 38.

Infinitesimal: Arrival of Pierre at his father's house before the historical event

intransitive verbs

HE3 II: 19, 21, 23, 24, 25, 28, 29, 32, 36, 37

[10 clauses]

*'Pierre stood looking at the sisters for a while and bowing, said: "I'll go to my room, then.*

*Tell me when I can see him. "'*

*"The next day Prince Vassily came and settled in the court's house."*

*"The count is very, very ill: you must not see him at all."*

*"Since then Pierre had not been disturbed, and he spent whole days alone upstairs in his room."*

*"When Boris came in, Pierre was pacing his room, stopping now and then in the corners, making threatening gestures to the wall, as if piercing the invisible enemy with a sword, and looking sternly over his spectacles, and then starting his promenade again, uttering vague words, shrugging his shoulders, and spreading his arms."*

*"Before he saw a trim, and handsome officer come into his room. He stopped."*

*"Pierre had left Boris a fourteen-year-old boy and had decidedly no recollection of him; but, despite that, with the quick and cordial manner proper to him, he took his hand and smiled amiably."*

*"Yes it seems he's unwell. They keep disturbing him," Pierre replied, trying to recall who this young man was. '*

*"You are mistaken," Boris said unhurriedly, with a bold and slightly mocking smile."*

*"I am Boris the son of Princess Anna Mikhailovna Drubetskoy. '*

Infinitesimal: Arrival of Pierre at his father's house before the historical event

transitive verbs

[9 clauses]

HE II: 20, 23, 24, 25, 28, 29, 32, 36, 38

*" He went out, and the ringing, though not loud, laughter of the sisters with the mole could be heard behind him."*

*"The count is very, very ill: you must not see him at all."*

*"Since then Pierre had not been disturbed, and he spent whole days alone upstairs in his room."*

*“When Boris came in, Pierre was pacing his room, stopping now and then in the corners, making threatening gestures to the wall, as if piercing the invisible enemy with a sword, and looking sternly over his spectacles, and then starting his promenade again, uttering vague words, shrugging his shoulders, and spreading his arms.”*

*“Before he saw a trim, and handsome officer come into his room. He stopped.”*  
*“Pierre had left Boris a fourteen-year-old boy and had decidedly no recollection of him; but, despite that, with the quick and cordial manner proper to him, he took his hand and smiled amiably.”*

*““Yes it seems he’s unwell. They keep disturbing him,” Pierre replied, trying to recall who this young man was.”*

*“You are mistaken,” Boris said unhurriedly, with a bold and slightly mocking smile.”*  
*“The Rostov father is called Ilya, the son is Nikolai. And I never knew Madame Jacquot.”*

Voice	metafunction	INTERPERSONAL	EXPERIENTIAL	TEXTUAL	LOGICAL
<b>FICTIONAL</b>		4	4	0	3
<b>HISTORICAL</b>		0	0	0	0
<b>METAHISTORICAL</b>		0	0	0	0

HE3 II Infinitesimal event Intransitive verb

The voice-metafunction correspondence for the second section highlighted the fictional voice. The experiential and interpersonal metafunctions were the most frequently occurring in this part of the text. The Fictional voice was the main source of projection for these metafunctions.

Historical event: the Boulogne expedition transitive verbs

HE3 II: 26, 27, 41, 42, 43, 62

[6 clauses]

*“England has had its day,” he said, frowning and pointing his finger at someone. “Mr Pitt, as a traitor to the nation and to the right of nations, is condemned to...”*

*“He did not have time to finish Pitt’s sentence, imagining at that moment that he was Napoleon himself and with his hero had already carried out the dangerous crossing of the Pas de Calais and conquered London,”*

*“Well, what do you think of the Boulogne expedition? Won’t the English be in trouble if Napoleon crosses the channel?”*

*“I think the expedition is very important. If only Villanueva doesn’t botch it!”*

*“Boris knew nothing about the Boulogne expedition; he did not read the newspapers, and was hearing Villanueva for the first time.”*

*“And you think Napoleon will manage to send the army across?” Boris asked, smiling.”*

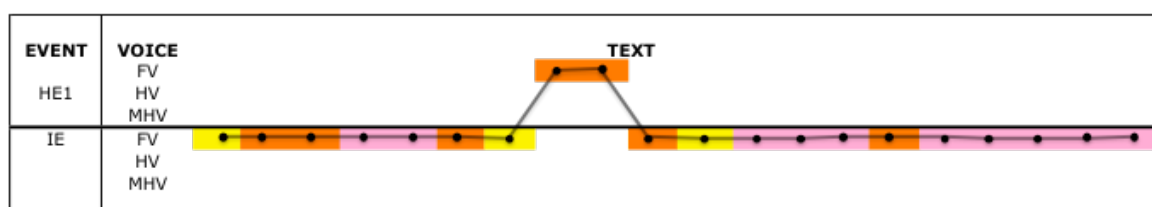
Voice	metafunction	INTERPERSONAL	EXPERIENTIAL	TEXTUAL	LOGICAL
<b>FICTIONAL</b>		0	1	0	0
<b>HISTORICAL</b>		0	0	0	0
<b>METAHISTORICAL</b>		0	0	0	0

HE3 II Infinitesimal event Transitive verb

This section had 20 clauses<sup>18</sup>. Both the infinitesimal and historic events were projected via the fictional voice. 18 of the clauses were enunciated through the fictional voice and were concerned with an infinitesimal event. Only two were telling historical events and were also realised through the fictional voice.

There are 13 clauses in this set that have intransitive verbs and only one with a transitive verb. In this section, there are 2 historical event clauses: one with the transitive and the other with the intransitive verbs. The rest of the 12 clauses are concerned with infinitesimal events.

#### BOULONGE EXPEDITION II



Legend
Interpersonal
Experiential
Textual
Logical



The apparent frequency of the interpersonal metafunction in the infinitesimal event was once again indicative of the necessity of plot development assistance. The movement from the fictional to the historic event, in this section, was realised through the clause having a logical metafunction, which connected the infinitesimal to the historic reference, which was realised via an experiential metafunction.

This section contained an apparent frequency of ergative patterns, which illustrated the powerful influence of transitive and intransitive verbs. The agents that appeared

<sup>18</sup> Appendix D: Table 3: Clausal patterns Chapter Thirteen HE III, Group B

in both the historical and infinitesimal clauses showed the SFL proposition argued by Halliday and Matthiessen (2004, p. 295). The attributive adjuncts of prepositional phrase forms provided the participant and circumstantial mixture in the above data. The semantic instantiations resulting in the complement constituents mostly carried circumstance of manner and place.

### 3. Historical event 3 III (39-53)

#### **Inanimate**

*In Moscow, with dinners and gossip, with politics, in a calm and mocking tone, about any of it, in the eye, without changing his voice or pose, for a long time, from the sofa, from below, with his peculiar quickness and awkwardness, with a mixed feeling, of shame and vexation (13)*

#### **Animate**

*About you and the count, out of the rich man, for myself, from him (4)*

This third set of clauses (14) are also concerned with expressing the third historical event – Boulogne expedition. The attributive content in the complements of these clauses was also predominantly prepositional phrases (18)<sup>19</sup> and had intransitive verbs.

Infinitesimal: Arrival of Pierre at his father's house before the historical event  
intransitive verbs [9 clauses]

HE3 III: 44, 45, 46, 47, 48, 49, 50, 51, 52

*“Here in Moscow we’re more taken up with dinners and gossip than with politics,” he said in a calm, mocking tone. I neither know nor think about any of it. Moscow is taken up gossip most of all” he went on. “Now the talk is about you and the count.”*

*“Pierre smiled his kindly smile, as if fearing that his interlocutor might say something he would then regret.”*

*“Now the talk is about you and the count.”*

*“But Boris spoke distinctly, clearly, drily, looking Pierre straight in the eye.”*

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<sup>19</sup> Appendix D: Table 3: Clausal patterns Chapter Thirteen HE III, Group B

“Moscow has nothing else to do but gossip,” he went on. “Everyone’s concerned about whom the count will leave his fortune to, though maybe he’ll outlive us all, which is my heartfelt wish...”

“Yes, it s all very painful,” Pierre picked up, “very painful.”

“Pierre kept fearing that this officer would accidentally fall into a conversation awkward for himself.”

“And it must seem to you,” Boris said, blushing slightly, but without changing his voice or pose, “it must seem to you that all everyone is concerned with is getting something out of the rich man.”

““Here we go,” thought Pierre.’

“... so as to avoid misunderstandings, that you are greatly mistaken if you count my mother and me among those people. We ’re very poor, but I can speak for myself at least: precisely because your father is rich, I don’t consider myself his relation, and neither I nor my mother will ask for or accept anything ...”

Voice	metafunction	INTERPERSONAL	EXPERIENTIAL	TEXTUAL	LOGICAL
<b>FICTIONAL</b>		3	4	0	0
<b>HISTORICAL</b>		0	0	0	0
<b>METAHISTORICAL</b>		0	0	0	0

HE3 III Infinitesimal event Intransitive verb

Infinitesimal: Arrival of Pierre at his father’s house before the historical event

Transitive verbs

[3 clauses]

HE3 III: 39, 40, 52

“Pierre waved his hands and head, as if he was being attacked by mosquitoes or bees.”

“Ah, well, how about that ! I got everything confused.

“But I precisely wish to tell you...neither I nor my mother will ask for or accept anything”

Ten of the 11 clauses, in this section, were concerned with infinitesimal events.

These 10 instantiations had intransitive verbs. However, 3 of these clauses also had transitive verbs. Each of these three clauses were concerned with fictional events.

Historical event: the Boulogne expedition Intransitive verbs [1 clause]

HE3 III: 41

*Won't the English be in trouble if Napoleon crosses the channel?*

Historical event: the Boulogne expedition Transitive verbs [6 clauses]

HE3 III: 26, 27, 41, 42, 43, 62

*"England has had its day," he said, frowning and pointing his finger at someone. "Mr Pitt, as a traitor to the nation and to the right of nations, is condemned to..."*

*"He did not have time to finish Pitt's sentence, imagining at that moment that he was Napoleon himself and with his hero had already carried out the dangerous crossing of the Pas de Calais and conquered London,"*

*"Well, what do you think of the Boulogne expedition? Won't the English be in trouble if Napoleon crosses the channel?"*

*"I think the expedition is very important. If only Villanueva doesn't botch it!"*

*"Boris knew nothing about the Boulogne expedition; he did not read the newspapers, and was hearing Villanueva for the first time."*

*"And you think Napoleon will manage to send the army across?" Boris asked, smiling."*

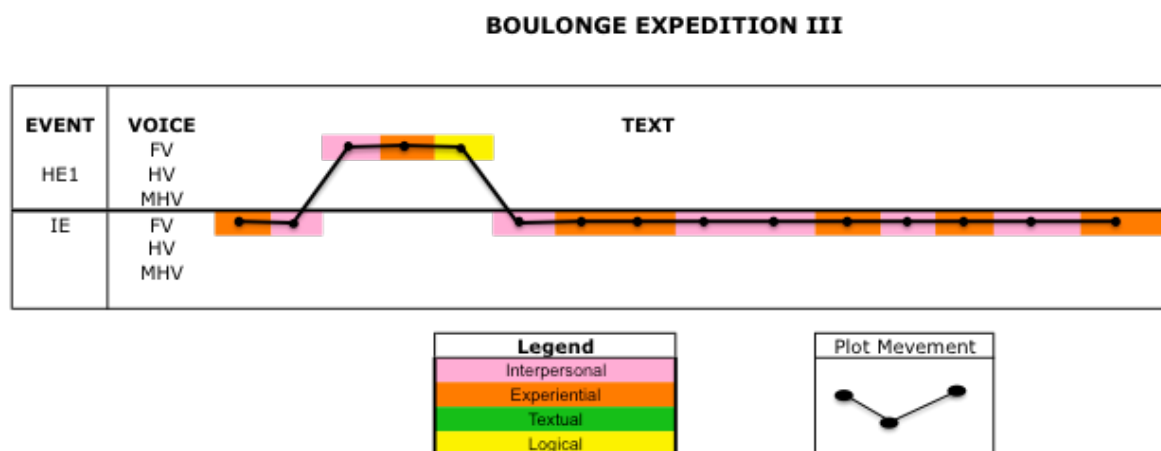
There appeared 14 clauses in the third set. The intransitive verbs totalled to 9<sup>20</sup>. There were 8 infinitesimal events with intransitive verbs and one historical event with an intransitive verb. There are 6 instances of transitive verbs; 3 for the historical events and 3 for the infinitesimal events.

Voice	metafunction	INTERPERSONAL	EXPERIENTIAL	TEXTUAL	LOGICAL
FICTIONAL		2	1	0	0
HISTORICAL		0	0	0	0
METAHISTORICAL		0	0	0	0

HE3 II Infinitesimal event Transitive verb

<sup>20</sup> Appendix D: Table 3: Clausal patterns Chapter Thirteen, HE III, Group B

There are a total of 14 clauses in this section. Clauses 39-40 were infinitesimal events enunciated. This was immediately followed by historical references in clause numbers 41- 43. Then, from 44 to 53, the focus returns to fictional clauses.



This colour-coded graph provides an overview of the nature of the plot in this part of Volume one. Although both the historic and fictional events were realised through the fictional voice, the metafunction was interpersonal each time the event type changed.

In this section, therefore, there is both attribution and identification patterns, which once more illustrated the influences of transitive and intransitive verbs on clausal design. Halliday and Matthiessen's (2004, p. 295) notion of agents and the ergative case, in both the historical and fictional clauses, were prominent. The circumstantial mixture of attributive and identification adjuncts in the forms of prepositional phrase and the sub-type identification tool of naming (Halliday and Matthiessen 2004, p. 234) reflected the participant and circumstance in the above data. Most of the semantic instantiations were circumstance of manner, time, and place.

1. **Circumstances of manner** construe the behaviour of the agents. For example,

Here in Moscow we're more taken up with dinners and gossip than with politics," he said **in a calm, mocking tone**.

2. **Circumstance of time** instantiates the time context of the construed idea.

Pierre could not understand **for a long time**, but when he did, he jumped up from the sofa, seized Boris's arm...

3. **Circumstance of place** refers to the location being construed.

Here **in Moscow** we're more taken up with dinners and gossip...

4. The **identification** clause contains "...meanings that are being construed [as] inherently symbolic..." aspects (Halliday and Matthiessen 2004, p. 234).

For example:

Identification sub-type of Naming:

I **am** Boris. Rostov **is** Ilya.

#### 4. Historical event 3 IV (54-67)

##### **Inanimate**

*After a pause, of the Boulogne undertaking, for the dinner, in the eye, through his spectacles, with his sword, at the memory, of this nice and intelligent and firm young man*

##### **Animate**

*Of me, for me, with him, with Boris,*

The fourth set of clauses (13) finalise the expression of the third historical event – Boulogne expedition. The attributive content in the complement constituents, which followed the intransitive verbs, appeared rather limited (12).

Infinitesimal: Arrival of Pierre at his father's house before the historical event

Intransitive verbs

[7 clauses]

HE3 IV: 54, 58, 61, 65, 66, 57, 56

*"How strange! Did I ever...and who could think...I know very well..."*

*"No, listen," said Pierre, calming down, "You 're a surprising man. What you said is good, very good."*

*"You know, I haven't once been to see the count. He hasn't sent for me...I pity him as a human being...But what to do?"*

*"The princess was leaving."*

*"Pierre promised to come for the dinner, in order to become closer with Boris, pressed his hand hard, looked him affectionately in the eye through his spectacles ..."*

*"And Boris, obviously relieving himself of a painful duty, getting out an awkward situation himself, and putting another man in one, again became pleasant."*

*"I m glad of spoken it all out. Maybe it s unpleasant for you, you must excuse me," he said reassuring Pierre instead of being reassure by him, "but I hope I haven't offended you. I make it a rule to say everything directly...What shall I tell them, then? Will you come to the Rostovs' for dinner?"*

Voice	metafunction	INTERPERSONAL	EXPERIENTIAL	TEXTUAL	LOGICAL
FICTIONAL		3	2	0	0
HISTORICAL		0	1	0	0
METAHISTORICAL		0	0	0	0

HE3 II Infinitesimal event Intransitive verb

Infinitesimal: Arrival of Pierre at his father's house before the historical event

Transitive verbs

[9 clauses]

HE3 IV: 63, 67, 55, 58, 59, 60, 61, 64, 56

"Pierre understood that Boris wanted to change the subject, and agreeing with him, began to explain the advantages and disadvantages of the Boulogne undertaking."

"After his departure, Pierre spent a long time pacing the room, no longer piercing the invisible enemy with his sword, but smiling at the memory of this nice, intelligent, and firm young man."

"But Boris interrupted him again."

"Of course, you don't know me. We haven't met for so long...since we were children...You may suppose that I ... understand you, understand you very well. I wouldn't have done it, I wouldn't have courage enough, but it's beautiful. I'm very glad to have made your acquaintance. It's strange," he added, after a pause, and smiling, "what you suppose of me!" he laughed."

"Well, so what? We ll become better acquainted. If you please."

"He shook Boris's hand."

"He hasn't sent for me...I pity him as a human being...But what to do?"

"A lackey came to summon Boris to the princess."

"I'm glad of spoken it all out. Maybe it's unpleasant for you, you must excuse me," he said reassuring Pierre instead of being reassure by him, "but I hope I haven't offended you. I make it a rule to say everything directly...What shall I tell them, then? Will you come to the Rostovs' for dinner?"

Voice	metafunction	INTERPERSONAL	EXPERIENTIAL	TEXTUAL	LOGICAL
FICTIONAL		4	3	0	1
HISTORICAL		0	0	0	0
METAHISTORICAL		0	0	0	0

HE3 II Infinitesimal event Transitive verb

## Historical event: Boulogne Expedition Transitive

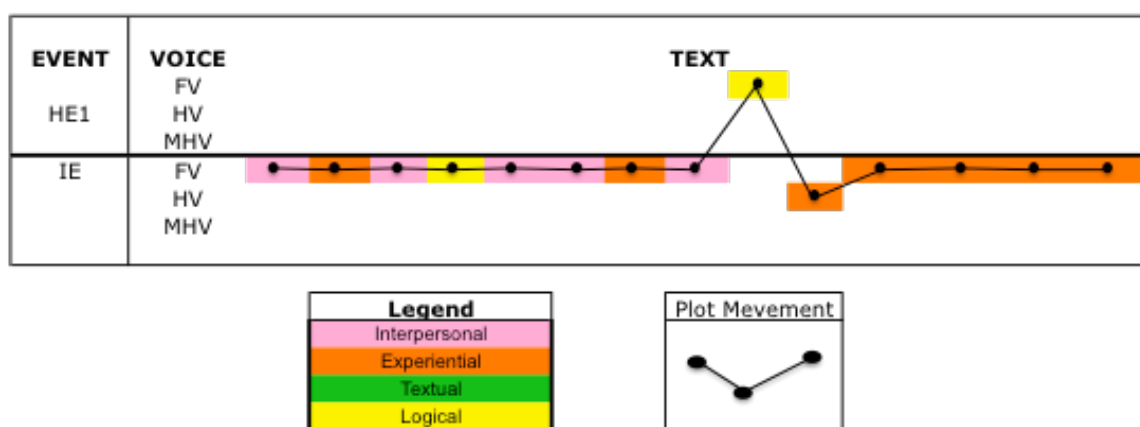
HE3 IV: 62

[1]

*“And you think Napoleon will manage to send the army across?” Boris asked, smiling.”*

The clause complexity affected the number of different clause realisations. This fourth set has 13 clauses. However, when analysed in terms of fictional/ historical – verb type correspondence, the number seemed more than 13 instantiations. In fact, there are 8 infinitesimal clauses that have a transitive verb and only 1 historical enunciation with a transitive verb phrase. Transitive verbs surfaced in most of the fictional clausal (11).

### BOULONGE EXPEDITION IV



The metafunctional pattern that occurred in this section showed that the movement from the fictional to the historic event happened primarily via the interpersonal metafunctional tool.

The circumstantial attributions appeared to be predominantly of manner. The maintenance of the fictional ambience resulted from such an adjunctive design in the clauses. Thereby, the themes of this section are seen to be more infinitesimal. The colour-coded graph above, Boulogne Expedition IV, Historical event: Boulogne Expedition Transitive and the Intransitive clausal, analyses both illustrations of this prominence.

## 3.5 Group B

### 3.5.1 Group B: Transitive verb and clause Attribution and Identification

#### 3.5.1.1 Historical Event 3- Boulogne Expedition

Group B has 35 out of the 67 clauses that carry transitive verbs. Group B has a lower number of transitive verbs, though. The attributive and identification tools utilised in these 35 clauses totalled to 60 instantiations<sup>21</sup>. That is, the prepositional phrases were only 31 items. The positive and negative conjunctive extensions were a total of 21. As for the identification adjuncts, there were zero instances of demonstratives while definite relative clauses totalled to only 8 instances.

#### 1. Historical event 3 I (1-18)

##### **Inanimate**

*From laughing,*

##### **Animate**

ZERO

This set contained only 3 clauses with transitive verbs. All of these instantiations expressed infinitesimal events. There were zero inanimate adjuncts and they were predominantly prepositional attributes. There was only one demonstrative and one definite relative clause that assisted in fictional scene creation<sup>22</sup>. The 18 clauses were all infinitesimal events and were delivered through the fictional voice.

#### 2. Historical event 3 II (19-38)

##### **Inanimate**

*To my room, in the corners, to the wall, with a sword, over his spectacles, to the nation, of nations, at that moment, of the Pas de Calais, into his room, with the cordial manner, in the eye, to dinner, at first, to the Sparrow Hills,* (14)

##### **Animate**

*At the sisters, to him, to you, at someone, with his hero, of him, to him, with my mother, for Pierre,* (9)

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<sup>21</sup> Appendix C: Table 2: The Prominence patterns of Group B, transitive verbs.

<sup>22</sup> Appendix D: Table 3: Clausal patterns Chapter Thirteen, HE III, Group B

The second set contained only 13 clauses that contained transitive verbs. 11 of these instantiations expressed infinitesimal events, leaving only 2 historical enunciations. The prepositional attribution was 26 in number. The 18 clauses were infinitesimal and were also delivered in the fictional voice. However, 2 clauses expressed historical event in the fictional voice, as well. This is also apparent in Appendix D items 19- 38.

The Circumstance of manner and place managed to oscillation between the fictional and historic references. Enunciation, which had attributions related to fictional places managed the infinitesimal mood. For example:

1. Pierre was **pacing his room**, stopping now and then **in the corners**, making threatening gestures **to the wall**,...
2. frowning and pointing his finger **at someone**

### 3. Historical event 3 III (39-53)

#### **Inanimate**

*By mosquitoes or bees, in Moscow, in trouble, about the Boulogne expedition, for the first time, Here in Moscow, with dinners and gossip, with politics, in a calm mocking tone, of it*  
(10)

#### **Animate**

*From him* (1)

The third set contains only 8 clauses with transitive verbs. Five of these instantiations express infinitesimal events, leaving only 3 historical enunciations. The prepositional attribution was 11. This preposition agent managed to establish the fictional events of this set. The attributive prepositions were particularly circumstance of manner. This is also apparent in Appendix D items 39- 53.

The Circumstances of place, time, and manner also dominated the expansion process of these clauses. For example:

1. Here **in Moscow** we're more taken up **with dinners and gossip** than with politics...

This example of manner entails Quality. This attribution has the ergative case of agent and circumstance mixture (Halliday and Matthiessen 2004, p. 291).

2. Pierre kept fearing that this officer would **accidentally** fall **into a conversation** awkward...
4. Historical event 3 IV (54-67)

### **Inanimate**

*For dinner, of a painful duty, an awkward situation, in one, after a pause* (5)

### **Animate**

*For you, by him, To the Rostov's, of me, for me* (5)

The fourth set contained 13 clauses, however, only 8 had transitive verbs. 10 of these thirteen clauses were concerned with infinitesimal events. One historical clause has a transitive verb. This is followed by the second clause on history but carries an intransitive verb. The prepositional attribution totalled to 10. This is also apparent in Appendix D items 54- 67.

The attribution in this group of clauses showed Circumstance of manner and process. The attribution of **process** "...is realized by a nominal group and the circumstantial relation is expressed by the lexical verb in the verb group..." (Halliday and Matthiessen 2004, p. 241).

1. And Boris, obviously relieving himself **of a painful duty**, getting out an awkward situation himself, ...

## Chapter Four The Discussion

### 4.1 Introduction

Generic studies of literature are a highly significant source of inter-cultural bridging. This domain entails educational, cultural, artistic, and political platforms. Information management is relatively questionable in this global environment, which encapsulates the world today. Humans are exposed to an immeasurable amount of knowledge and simultaneously are producers of information. Understandably, informational sources become the most noteworthy. Linguistic studies offer dependable means into the teaching and cultural integration of collective unconscious interaction.

SFL genre theory epitomises the notion of genre to include a process of studying the method of semiotic uses as resources of communicative order, which is represented in human interaction (van Leeuwen 2005, p. 91). SFL generic study has primarily been predominantly associated with school educational contexts (Halliday and Hasan 1985; Martin and Rothery 1986; Macken-Horarik 2002; Eggins and Slade 1997; Martin and Rose 2006; Unsworth 2005). However, the NANR perspective on genre and education directly targeted tertiary educational settings (Swales 1986; Hymes 1967; Gumperz 1968; Labov 1972). Moreover, generic analytical apparatus used to investigate English literary productions has also been identified and investigated. This research study employs the SFL discourse and genre theories in order to trace those register and discoursal instantiations that illustrate powerful influence on the creation of the peculiar generic nature of *War and Peace*.

Furthermore, while a number of researches aimed to delve into the fictional manufacture of *War and Peace*, very few focused on the generic prism that gave opportunity to this artistic production. Most studies exploited literary theory in their analytical endeavours. This geared the foci to thematic concerns of character and plot evolvment, societal settings of 19th Century Russian, psychoanalysis of Russian society, and philosophical interpretations that resulted from interpretations of artistic ambiance. Consequently, this research sought to build on the gaps and limitations identified in the analysis and methodologies applied in previous research projects. In order to frame that focus, the synthesised review of the current literature on *War and Peace* assisted in deciding on the importance of applying a discoursal

analysis that could comprehensively grant both a quantitative and qualitative means of measurement of the selected English translation of *War and Peace*. Such a dual mode of analysis assisted in identifying the textual phases and hence generic patterns.

In order to apply this dual methodology, three historical events were selected from Volume One. That is, historical event one was the Coalition against France. The second historical affair was Alexander I's sending troops to Austria. Finally, the third selected historical story was the Boulogne expedition and military recruitment. These accounts were analysed as they appeared before and after infinitesimal events or vice versa. In order to effectively address the research problem, two research statements were set.

*Historical references apparent in both the infinitesimal and the historic events contribute to the contextualisation of the story line in 19th Century Russian history.*

And

*The oscillation between historical and infinitesimal events within the plot directly attributed to the generic patterns of the text.*

The analysis of the verbal system, which contains transitive and intransitive verb types, was the prime focus of this investigation. The designed methodology explored the effects of the two verb types on clausal structures. These clausal outcomes were further analysed to trace the thematic foci within the whole text. Therefore, these analytical procedures specifically answered the hypothetical question posed:

*Is the generic structure of War and Peace realised by a systematic contextualisation of infinitesimal events within the historical scope of 19<sup>th</sup> Century Russia?*

## 4.2 Outcomes

Since the pivotal aspect of analysis was the effect of the transitive and intransitive verb types on clauses, a fascinating outcome did surface in the analytical process. The methodology used in this research mainly investigated the transitivity of the selected data. This focus showed credibility in addressing the hypothesis and research statements in the following method.

One, given that this research was not comparing *War and Peace* to the original French or Russian versions of *War and Peace*, the investigative concerns were the

discoursal tools, which effectively addressed research statement one. The story line of *War and Peace* was set in 19th Century Russia. The historical references signalled the era, which was contextualised in fictional happenings. This was illustrated in the identified narrative voice of both event types. The 9 tables presenting the voice /metafunction correspondence, in Chapter Four, displayed how both fictional and historical events projected historical, ideological and political matters.

That is, the five colour-coded graphs in Chapter Three and Tables 3 and 4 from Appendix B and Appendix D also demonstrated a significant finding. The interplay between the infinitesimal and historical events appeared as a contributing agent to the plot's movement and hence the text's pattern. In particular, the recurring textual movements from fictional to historical surfaced through the interpersonal metafunction. That is, the interpersonal metafunction was a driving force in the typology pattern.

The analytical procedures also involved a thorough investigation of the verbal system, which contains transitive and intransitive verb types. For example, the analytical process was designed to scrutinise the micro-discoursal instantiations, firstly. This involved identifying the resultant affects of intransitive and transitive verbs on the clauses' adjunctive patterns. The ergative case illustrated the influence of both verb types on semantic instantiations. These two verb types shaped the complement constituents of clauses.

Two, the main focus of my research was to identify a typology of the genre of the selected translation of *War and Peace*. The hypothetical question, which was set, had a direct interest with the problem of genre.

A prominence of circumstantial attribution appeared as the most influential agent on the clauses' thematic instantiations. The ergative cases and attributive adjuncts, in particular, were the driving discoursal apparatuses, which supported the interpretation of the micro-discourse examination. Therefore, the second analytical procedure involved the deciphering of these complements and this assisted in the mapping of generic phases. This observation illustrated how clausal themes and agents became a controlling informational flow mechanism. The effect of the oscillation between fictional and historical events was found to contribute to the genre of this English version of *War and Peace*. This interplay of infinitesimal and historical events was also ascertained by the identification of the narrative voice, which was

(fictional voice, historical voice, metahistorical voice) used in the projection of both event types. This research project not only included a discoursal examination but also discovered that this translated version of *War and Peace* did considerably display a generic manufacture primarily different to a novel.

Therefore, the intent of this research project was to determine the effect of the interplay of infinitesimal and historical events on the development of the generic pattern of this English rendered version of *War and Peace*. The hypothetical question, which was expanded by the two research statements, guided the discovery that the oscillation between the infinitesimal and the historic events occurred because of the clausal designs. That is, the effect of the transitive and intransitive verb types influenced the prominence of adjunctive content, which in turn affected the themes and metafunctions. As a result, the findings of this study suggest that the design of this SFL discourse analysis apparatus strategically assisted in the enquiry into informational flow and the generic phases of the text. This chapter will also present the limitations and conclusions of the study, recommendations for future research, and the implications for ongoing practice.

#### 4.3 Recapitulation of purpose of research

This study investigated the effect of the interplay of infinitesimal and historical references present in *War and Peace*<sup>23</sup> in order to identify the influential aspects of micro-discoursal elements on the establishment of textual phases. SFL discoursal analytical tools were used as an apparatus. That is, metafunctions of clauses were identified to decide on the theme enunciated. Attribution and identification adjunctive framework were systematically sketched to identify the clausal nature and patterns, which affected the themes within the text. Last, both historical and infinitesimal events were categorised as being projected by either a fictional, historic or metahistoric voice. Conducting research questions to address the second research statement collected the quantitative statistics:

RS2: *The oscillation between the historical and infinitesimal events within the plot directly contributed to the generic patterns of the text.*

RS2 a: Is the clause infinitesimal? Is the clause historical?

RS2b: What kind of metafunction is the clause?

RS2c: What is the number of instances that an infinitesimal or historical event occurs in the given plot?

RS2d: What kind of adjunct appears? What kind of verb type appears?

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<sup>23</sup> Louise and Aylmer Maude (1920).

RS2e: How many times do the adjuncts occur? How does this affect the theme established?

This quantitative data provided an effective scope of discursal instantiations. That is, the frequency of the fictional and historic events, the different metafunctions, the adjunctive content kinds, and the verb types were enumerated. This frequency was utilised to interpret the effects of discursal prominence on the development of the text being analysed. Therefore, the discursal prominence did effectively address research statement 2. Thereby illustrating how transitivity influences clausal structures, which contribute to textual evolution.

Furthermore, the following research statement was used to address the hypothetical question and to collect the qualitative statistics.

RS1: *Historical references apparent in both the infinitesimal and historic events contribute to the contextualisation of the story line in 19th Century Russian History.*

RS1a: What historical reference does the clause refer to in relation to 19th Century Russian history?

The qualitative data collected assisted in differentiating between the infinitesimal and historic events. The metafunctional and voice type tools assisted in individualising the clauses into these two thematic categories.

#### 4.4 Relationship with previous research and study's findings

1. *Research statement 2 was addressed by analysing the semantic division of data, which resulted in the use of either transitive or intransitive verb types.*

In terms of the second research statement, the effect of the co - occurrence of fictional and historical events on the generic design of *War and Peace* did build on the previous work of some researchers mentioned in Chapter 2 (The Literature Review and Methodology). For example, Bakhtin (1979) stressed on the power of literary voice in the novel. However, this agent was effectively expanded on concerning this English rendered version of *War and Peace*. Many of these studies categorised the genre of this novel as being a literary structure too young to contain a fixed schema (Wachtel 1994; Lukacs 1971; Bakhtin, 1981). However, a number of researchers did attempt an analysis of an English version of *War and Peace* (Feuer 1996; Ungurianu 2000; Steiner 2009; Kaufman 1998; Zorin 2015). This colossal of research tended to be more preoccupied with character development and its influence on plot setting or theme interpretation. This provided sufficient opportunity to investigate the generic architecture in order to comprehend Russian thinking of the 19th Century. The findings of Chapter Four, in this investigation of the English

translation of *War and Peace*, did address the enquiry of research question 2. That is, the findings illustrated that the discoursal features were moving aspects in the setting of the generic patterns of infinitesimal and historic themes. These findings are also broadly in line with a number of researches. The notion of fictional – historic interplay echoed Wachtel's (1994) concept and function of the three literary voices present in *War and Peace*.

In addition to the fictional-historic interaction, interpersonal metafunctional pattern contributed to the generic design at two levels, in Group A. One, it aided in the movement of the plot via the fictional voice. That is, the characters interacted effectively in a number of social contexts, hence producing twenty-five instances of interpersonal metafunctions. And two, the historical voice, although, only occurred twice in this section, did provide the theme of historical reality of 19th Century Russia. The interpersonal metafunction, in the historic voice, helped to supplement the plot with the historical moment and the characters' connection to it.

2. *Research statement 1 was addressed in the process of analysing the qualitative statistics discovered, which resulted from the use of transitive and intransitive verb types.*

Discourse analysis of literary texts was also investigated by research referred to in Chapter 2, above. Halliday's (1973) findings on discoursal prominence in the literary genre of the novel seems to ring true in the analysis of clauses with adjunctive content, which followed the transitive or intransitive verb types, in this research. In Group A, the attributive apparatus concentrated on inanimate concepts, objects, and locations. Therefore, the focus appeared on concepts of societal ambience of 19th Century Russia. In addition to this, the prepositional attribution also expanded animate items. The subject of attribution seemed to target both the infinitesimal and the factual concepts. So, the themes of fictional references appeared to be more adjunctive - oriented. Therefore, the verbal point has contributed highly to the provision of adjunctive content. One interesting finding is that the intransitive verb compensates for the lack of agent > goal pattern. This allowed for a high level prominence of adjunctive content. In this sense, therefore, this expansion strategy also assisted in the interplay of fictional and historical events within the plot. This discoursal setting effectively positioned the literary text in 19th Century Russian history.

The existence of adjunctive agents of attribution and identification resulting from intransitive and transitive verbs in Group B also exhibited the effect of discoursal

prominence on theme and event type presence in the plot. The transitive verb contributed to a number of issues. It established actor > goal aspects in both fictional character interaction and historical event enunciations. The intransitive verb, however, allowed for the amplification of adjunctive content. The semantic base of these clauses ascertained the fictional mood. That is, relations of place, manner, and accompaniment surfaced through this circumstantial attributive content. The effect of the transitive and intransitive verb system takes turns in both fictional and historic event articulation to balance the interplay within the plot's movement. These attributions efficiently projected semantic indications of time; that is, the temporality of the Boulogne expedition.

One other concept from earlier work has also been applied in this study. The SFL metafunctional system (Martin 1997; Matthiessen 2004; Halliday 2004) contributed to the qualitative analytical procedure. This concept has proven to be useful in the description of the semantics of the clauses analysed. These identified instances illustrated the correspondences that occurred between the metafunction and the voice types. The data reflecting these qualitative phenomena appeared in Chapter Three (The Findings). More generally, the findings of Chapter Three seem to support the assertions in the literature that metafunctions are not in synch with the generic phases of *War and Peace*. However, the variant metafunctions are in fact an influential agent to the interplay of infinitesimal and historic events. These phenomenal semantic levels demonstrated the particularised typological design of the plot's development.

A number of issues surfaced in the process of this endeavour. The genre theory, which was chosen, was based on SFL theory. This entailed SFL discourse theory, which carries implications of a social oriented understanding of informational projection. In addition to the linguistic element of this project, the exploration was also connected to literary theory. Since *War and Peace* is a literary historical text, the scope of enquiry also included historical literary theory. Finally, the subject of translation also emerged in my enquiry of this literary text. Given that the selected data were an English translated version of *War and Peace*, the overarching research problem was associated with the discovery of the efficacy of both the discoursal and generic levels illustrative agents that projected the particularity of the generic fabric.

#### 4.5 Limitations of research

Although this study provided useful data and subsequent statistical analysis of the effect of the verb type and adjunctive systems on clausal instantiation, some limitations existed and should be considered in future extension or reiteration of this project. This research has investigated an English translated version of *War and Peace*. The prime enquiry was to test the extent of the efficacy of this translation to capture the generic nature of *War and Peace*. Till date, English translations of *War and Peace* have not yet received a generic scrutiny. Since, genre is viewed by SFL theory as a codification of all human languages (Martin, 1997), I chose this theory to investigate the generic nature of this English translated version of *War and Peace*. This research project has attempted to determine the discoursal agents that have affected the generic architecture of *War and Peace*. Having analysed the selected sections from Volume One, the findings of the data illustrated a distinct nature. That is, the traditionally accepted development of a novel was not identically present in this text of *War and Peace*<sup>24</sup>. Propp (1968, p. 92) set seven phases of the novel genre, which were artistically defied by Tolstoy in this English version. Propp's schema was initial situation, magical event, departure, reconnaissance, villainy, struggle, villainy nullified, reward, and equilibrium (Toolan 1998, p. 17). The development of plot in the selected translation of *War and Peace* did not follow this generic development. In fact, since there was an appearance of multiple historical references, the voice type projecting this was not systematically fictional but did carry historic inflection, which affected plot aspect and thematic ambiance. Therefore, this English translation of *War and Peace* certainly displays a distinctive generic fabric.

However, the limitation of this study is the restricted to the data selected. I had chosen 3 historical events that appeared in the first Volume only. The rest of the text, which includes many historical references, was not included as part of the data. This limitation is directly related to the expected word limit of this project and the nine-month duration permitted.

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<sup>24</sup> Louise and Aylmer Maude (1920)

#### 4.6 Implications of my findings

Following the review of the literature and the subsequent results of this research, it is clear that micro-discoursal analysis is reliable to lead to the inception of generic conceptualisation. According to the data of this research, lexicogrammatical instantiation provided a prism within which a text can be socially contextualised and be a mirror of social thinking and civilisation. This study also supports the arguments found in previous SFL researches on the discourse of literary texts (Halliday 1973; Bilal 2012; Schleppegrell 2012). The outcome of this research project demonstrated a significant result in the analytical findings that rendered versions of historical literature is an abounding source of cultural interaction and communication.

#### 4.7 Recommendations

One avenue for further study would be an extended comparative research endeavour into the generic analysis of the English translation and the original Russian composition of *War and Peace*. Such an undertaking might produce fruitful academic roundtables in the disciplines of Russian, Western literary and linguistic studies.

This research focused on three variables of the adjunctive system, the verb type choice, the metafunction, and the narrative voice type and their impacts on one independent variable the interplay of the infinitesimal and the historical reference. The results of the study demonstrated the power of the occurring discoursal prominence and patterns on informational flow. The methodology designed for this study contributed to scholarly research with a focus on a socially oriented analysis of historical literary discourse.

Further extended investigations of the whole text of an English translated version of *War and Peace* and a comparative endeavour into the original Russian version should be an absorbing enterprise.

#### 4.8 Your contribution to the research

In addition to the provision of some suggestions for future research, this study has made two major contributions to the discourse and generic analyses of *War and Peace*.

Firstly, the analysis accentuated not the process types but the verb types: transitive and intransitive, as the controlling agents to clausal design. Future reiteration of such a study should contribute to further detailed clausal analyses as working factors on text development.

Secondly, the project's target was an investigation into the effect of attributive and identification adjunctive apparatus on theme change and maintenance within the text. These foci elements permitted opportunity to the identification of typological aspects.

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## Appendices

### Appendix A

#### INTRINSATIVE VERBS

DISCOURSE TYPE		QUANTITY	
Conditional		I I I I (5)	(5)
Infinite		I I I I (5) I I I I (5) I I	(12)
Demonstrative	relative definite	I I I (3)	I I I I (5) I I I I (5) I I I I I (5) I I I (18)
Compounding			(0)
Extension negative		I I I I (5)	(5)
Extension positive additive		I I I I (5) I I I I (5) I I I I (5) I I I I (5) I I I I (5) I I	(27)
Preposition		I I I I (5) I I I I (5) I I I I (5) I I I I (5) I I I I (5) I I I I (5) I I I I (5) I I I I (5) I I I I (5) I I I I (5) I I I I (5) I I I I (5) I I I I (5) I	(78)
Interrogative		I I I I (5) I I	(7)

Table 1: The prominence patterns of Group A, intransitive verbs

#### TRANSITIVE VERBS

DISCOURSE TYPE		QUANTITY	
Conditional		I I I	(3)
Infinite		I I I I (5) I I I I (5) I I	(12)
Demonstrative	relative definite	I (1)	I I I I (5) I I I I (5) (10)
Compounding		I I I I (5)	(10)
Extension negative		I I I I	(4)
Extension positive additive		I I I I (5) I I I I (5)	(10)
Preposition		I I I I (5) I I I I (5) I I I I (5) I I I I (5) I I I I (24)	
Interrogative		I I I I (5) I	(6)

Table 2: The prominence patterns of Group A, transitive verbs

## Appendix B

Group A: Historical Event 1 Coalition against France & Historical Event 2 Alexander I sending troops to Austria

		PROCESS	Intrans.	Trans.	Location/ possession	Mental process	attribute	
Voice	Event type	TEXT						metafunction
HV	HE	1. 'Well, Prince, so Genoa and Lucca are now just family estates of the Bonaparte.						Experiential  & Interpersonal
FV	IE	2. But I warn you, if you don't tell me that this means war, if you still try to defend the infamies and horrors perpetrated by that Antichrist -						Logical
FV	IE	3. I really believe he is Antichrist - I will have nothing more to do with you and you are no longer my friend, no longer my 'faithful slave,' as you call yourself! But how do you do? I see I have frightened you - sit down and tell me all the news.'						Interpersonal
		4. It was in July, 1805, and						

<b>FV</b>	<b>IE</b>	the speaker was the well-known Anna Pavlovna Scherer, maid of honor and favorite of the Empress Marya Fedorovna.						Experiential
		<b>PROCESS</b>	<i>Intrans.</i>	<i>Trans.</i>	<i>Location/possession</i>	<i>Mental process</i>	<i>attribute</i>	<i>metafunction</i>
<b>FV</b>	<b>IE</b>	5. With these words she greeted Prince Vasili Kuragin, a man of high rank and importance, who was the first to arrive at her reception. Anna Pavlovna had had a cough for some days.						Experiential
<b>FV</b>	<b>IE</b>	6. She was, as she said, suffering from la grippe; grippe being then a new word in St. Petersburg, used only by the elite.						Experiential & Logical
<b>FV</b>	<b>IE</b>	7. All her invitations without exception, written in French, and delivered by a scarlet-liveried footman that morning, ran as follows:						Experiential
		8. 'If you have nothing better to do, Count [or Prince], and if the						

<b>FV</b>	<b>IE</b>	prospect of spending an evening with a poor invalid is not too terrible, I shall be very charmed to see you tonight between 7 and 10- Annette Scherer.'						Logical
<b>FV</b>	<b>IE</b>	9. 'Heavens! what a virulent attack!' replied the prince, not in the least disconcerted by this reception.						Interpersonal
		<b>PROCESS</b>	<i>Intrans.</i>	<i>Trans.</i>	<i>Location/possession</i>	<i>Mental process</i>	<i>attribute</i>	<i>metafunction</i>
<b>FV</b>	<b>IE</b>	10. He had just entered, wearing an embroidered court uniform, knee breeches, and shoes, and had stars on his breast and a serene expression on his flat face.						Experiential
<b>FV</b>	<b>IE</b>	11. He spoke in that refined French in which our grandfathers not only spoke but thought, and with the gentle, patronizing intonation natural to a man of importance who had grown old in society and at court.						Experiential

<b>FV</b>	<b>IE</b>	<b>12.</b> He went up to Anna Pavlovna, kissed her hand, presenting to her his bald, scented, and shining head, and complacently seated himself on the sofa.						Experiential
<b>FV</b>	<b>IE</b>	<b>13.</b> ‘First of all, dear friend, tell me how you are.						Interpersonal
<b>FV</b>	<b>IE</b>	<b>14.</b> Set your friend’s mind at rest,’ said he without altering his tone, beneath the politeness and affected sympathy of which indifference and even irony could be discerned.						Interpersonal
		<b>PROCESS</b>	<i>Intrans.</i>	<i>Trans.</i>	<i>Location/ possession</i>	<i>Mental process</i>	<i>attribute</i>	<i>metafunction</i>
<b>FV</b>	<b>IE</b>	<b>15.</b> ‘Can one be well while suffering morally? Can one be calm in times like these if one has any feeling?’ said Anna Pavlovna.						Interpersonal
<b>FV</b>	<b>IE</b>	<b>16.</b> ‘You are staying the whole evening, I hope?’						Interpersonal
<b>FV</b>	<b>IE</b>	<b>17.</b> ‘And the fete at the English ambassador’s?’						interpersonal

<b>FV</b>	<b>IE</b>	<b>18.</b> Today is Wednesday.						Interpersonal
<b>FV</b>	<b>IE</b>	<b>19.</b> I must put in an appearance there,’ said the prince.						Interpersonal
<b>FV</b>	<b>IE</b>	<b>20.</b> ‘My daughter is coming for me to take me there.’						Interpersonal
<b>FV</b>	<b>IE</b>	<b>21.</b> ‘I thought today’s fete had been canceled.						Logical
<b>FV</b>	<b>IE</b>	<b>22.</b> I confess all these festivities and fireworks are becoming wearisome.’						logical
<b>FV</b>	<b>IE</b>	<b>24.</b> ‘If they had known that you wished it, the entertainment would have been put off,’ said the prince, who, like a wound-up clock, by force of habit said things he did not even wish to be believed.						Interpersonal
		<b>PROCESS</b>	<i>Intrans.</i>	<i>Trans.</i>	<i>Location/ possession</i>	<i>Mental process</i>	<i>attribute</i>	<i>metafunction</i>
<b>HV</b>	<b>HE</b>	<b>25</b> ‘Don’t tease! Well, and what has been decided about Novosiltsev’s dispatch? You <i>know</i> everything.’						Interpersonal
<b>FV</b>	<b>IE</b>	<b>26.</b> ‘What can one say about it?’ <i>replied</i> the prince in a						Interpersonal

		cold, listless tone.						
<b>FV</b>	<b>IE</b>	27. "What <b>can</b> I <b>tell</b> you?" ..." What <b>has been decided</b> ?"						Interpersonal
<b>FV</b>	<b>HE</b>	28. It has been decided that Bonaparte <b>has buried</b> his boats, and I <b>believe</b> we are in the process of burning ours"						Textual
<b>HV</b>	<b>HE</b>	29. "Austria <b>does not want</b> and <b>has never wanted</b> war."						Textual
<b>FV</b>	<b>HE</b>	30. "She's <b>betraying</b> us."						Experiential
<b>MH V</b>	<b>HE</b>	31. "Russia alone must be the saviour of Europe."						Experiential
<b>FV</b>	<b>IE</b>	32. "This is the one thing I <b>trust</b> in."						Experiential
		<b>PROCESS</b>	<i>Intrans.</i>	<i>Trans.</i>	<i>Location/possession</i>	<i>Mental process</i>	<i>attribute</i>	<i>metafunction</i>
<b>MH V</b>	<b>HE</b>	33. " England with her commercial spirit <b>will not</b> and <b>cannot understand</b> all the loftiness of the Emperor Alexander's soul."						Experiential
<b>HV</b>	<b>HE</b>	34. "She refuses to evacuate Malta. She wants to see, she <b>searches</b> for interior motives in our acts."						Experiential
<b>FV</b>	<b>HE</b>	35. "What <b>did</b> they <b>say</b> to Novosiltsov?"						Interpersonal

		Nothing. “						
<b>MH V</b>	<b>HE</b>	<b>36.</b> “They <b>did not</b> , they <b>could not understand</b> the self-denial of our emperor who <b>wants</b> nothing for himself and everything for the good of the world.”						Experiential
<b>HV</b>	<b>HE</b>	<b>37.</b> “ Prussia <b>has</b> already <b>declared</b> that Bonaparte is invincible and that all Europe <b>can do</b> nothing against him”						Experiential
<b>FV</b>	<b>HE</b>	<b>38.</b> “I <b>don’t believe</b> a single word ...”						Experiential
		<b>PROCESS</b>	<i>Intrans.</i>	<i>Trans.</i>	<i>Location/ possession</i>	<i>Mental process</i>	<i>attribute</i>	<i>metafunction</i>
<b>HV</b>	<b>HE</b>	<b>39.</b> ...of Hardenberg or of Haugwitz. The famous Prussian neutrality is nothing but a trap.”						Experiential
<b>FV</b>	<b>IE</b>	<b>40.</b> She suddenly stopped with a mocking smile at her own vehemence.						Experiential
<b>FV</b>	<b>IE</b>	<b>41.</b> “I think” the prince said, smiling “ that if they send you instead of our dear Wintzingerode!						Interpersonal

<b>FV</b>	<b>IE</b>	<b>42.</b> You will take the Prussian King's consent by storm. You're so eloquent!						Experiential
<b>FV</b>	<b>IE</b>	<b>43.</b> Will you give me tea?"						Interpersonal
<b>FV</b>	<b>IE</b>	<b>44.</b> "At once. A propos," she added, calming down again, "I'll have two very interesting men here tonight. The viscount of Mortemart, he is allied to the Montmorency family through the Rohans, one of the best French families.						Interpersonal
		<b>PROCESS</b>	<i>Intrans.</i>	<i>Trans.</i>	<i>Location/ possession</i>	<i>Mental process</i>	<i>attribute</i>	<i>metafunction</i>
<b>FV</b>	<b>IE</b>	<b>45.</b> He's one of the good emigres, one of the real ones.						Interpersonal
<b>FV</b>	<b>IE</b>	<b>46.</b> And the Abbot Motio—do you know that profound mind?						Interpersonal
<b>FV</b>	<b>IE</b>	<b>47.</b> He has been received by the sovereign.						Experiential
<b>FV</b>	<b>IE</b>	<b>48.</b> Do you know him?						Interpersonal
<b>FV</b>	<b>IE</b>	<b>49.</b> "Ah! I'll be very glad," said the prince.						Interpersonal
		<b>50.</b> "Tell me,"						

<b>FV</b>	<b>IE</b>	he added, as if just recalling something and with special casualness, though what he asked about was the main purpose of his visit, “ is it true that The dowager empress wants Baron Funke to be named first secretary in Vienna?						Interpersonal
<b>FV</b>	<b>IE</b>	<b>51.</b> He’s a poor fellow, this baron, so it seems.						Experiential
		<b>PROCESS</b>	<i>Intrans.</i>	<i>Trans.</i>	<i>Location/possession</i>	<i>Mental process</i>	<i>attribute</i>	<i>metafunction</i>
<b>FV</b>	<b>IE</b>	<b>52.</b> Prince Vassily wanted his son to be appointed to this post, which through the empress Maria Feodorovna, had been solicited for the baron.						Experiential & logical
<b>FV</b>	<b>IE</b>	<b>53.</b> Anna Pavlovna all but closed her eyes as a sign that neither she nor anyone else could judge of the empress’s good pleasure or liking.						Experiential
<b>FV</b>	<b>IE</b>	<b>54.</b> Monsieur the baron of Funke was recommended						Experiential

		to the dowager empress by her sister.						
<b>FV</b>	<b>IE</b>	<b>55.</b> She merely said in a sad tone.						Experiential
<b>FV</b>	<b>IE</b>	<b>56.</b> The moment Anna Pavlovna mentioned the empress, her face suddenly presented a profound and sincere expression of devotion and respect, combined with sadness, which happened each time she referred to her exalted patroness in conversation.						Experiential & logical
<b>FV</b>	<b>IE</b>	<b>57.</b> She said that her majesty had deigned to show Baron Funke much respect, and her eyes again clouded over with sadness.						Experiential & logical
<b>FV</b>	<b>IE</b>	<b>58.</b> The prince lapsed into indifferent silence.						Experiential
		<b>PROCESS</b>	<i>Intrans.</i>	<i>Trans.</i>	<i>Location/possession</i>	<i>Mental process</i>	<i>attribute</i>	<i>metafunction</i>
<b>FV</b>	<b>IE</b>	<b>59.</b> Anna Pavlovna, with her courtly and feminine adroitness and ready tact, wanted						Experiential

		both to swat the prince for daring to make such a pronouncement about a person recommended to the empress, and at the same time to comfort him.						
<b>FV</b>	<b>IE</b>	<b>60.</b> ‘Now about your family.						Logical
<b>FV</b>	<b>IE</b>	<b>61.</b> Do you know that since your daughter came out everyone has been enraptured by her?						Experiential
<b>FV</b>	<b>IE</b>	<b>62.</b> They say she is amazingly beautiful.’						Experiential
<b>FV</b>	<b>IE</b>	<b>63.</b> The prince bowed to signify his respect and gratitude.						Experiential
<b>FV</b>	<b>IE</b>	<b>64.</b> ‘I often think,’ she continued after a short pause, drawing nearer to the prince and smiling amiably at him as if to show that political and social topics were ended and the time had come for intimate conversation-						Logical
		<b>PROCESS</b>	<i>Intrans.</i>	<i>Trans.</i>	<i>Location/ possession</i>	<i>Mental process</i>	<i>attribute</i>	<i>metafunction</i>
		<b>65.</b> ‘I often						

<b>FV</b>	<b>IE</b>	think how unfairly sometimes the joys of life are distributed.						Logical
<b>FV</b>	<b>IE</b>	<b>66.</b> Why has fate given you two such splendid children?						Interpersonal
<b>FV</b>	<b>IE</b>	<b>67.</b> I don't speak of Anatole, your youngest. I don't like him,' she added in a tone admitting of no rejoinder and raising her eyebrows.						Interpersonal
<b>FV</b>	<b>IE</b>	<b>68.</b> 'Two such charming children. And really you appreciate them less than anyone, and so you don't deserve to have them.'						Experiential
<b>FV</b>	<b>IE</b>	<b>69.</b> And she smiled her ecstatic smile.						Experiential
<b>FV</b>	<b>IE</b>	<b>70.</b> 'I can't help it,' said the prince. 'Lavater would have said I lack the bump of paternity.'						Interpersonal

Table 3: Clausal pattern Chapter One, pages 3-6. HE I Group A

## Appendix C

## INTRANSITIVE VERBS

<b>DISCOURSE TYPE</b>		<b>QUANTITY</b>	
Conditional		I	(1)
Infinite		I I I I I(5) I I I I I(5) I I I I I(5) I <b>(16)</b>	
Demonstrative	relative definite	I I I <b>(3)</b>	I I I I I(5) I I I I I(5) I I I I I(5) I I I <b>(18)</b>
Compounding		I I	<b>(2)</b>
Extension negative		I I I I I (5) I I I I I(5) I I I I	<b>(14)</b>
Extension positive additive		I I I I I(5) I I I I I (5) I I I I I(5) I I I I I(5) I I I I I(5) I I I <b>(28)</b>	
Preposition		I I I I I(5) I I I I I (5) I I I I I(5) I I I I I(5) I I I I I(5) I I I I I(5) I I I I I(5) I I I I I(5) I I I I I(5) I I I I I(5) I I I I I(5) I I I I I(5) I I I I I(5) I I I I I(5) <b>(70)</b>	
Interrogative		I I I	<b>(3)</b>

Table 1: The prominence patterns of Group B, intransitive verbs

## TRANSITIVE VERBS

DISCOURSE TYPE		QUANTITY	
Conditional		IIII (4)	
Infinite		IIIII(5)IIIII(5)I (11)	
Demonstrative	relative definite	(0)	IIIII(5)III (8)
Compounding		IIII (4)	
Extension negative		IIIII (5)IIII (9)	
Extension positive additive		IIIII(5)II III (5)III (12)	
Preposition		IIIII(5)IIIII (5)IIIII (5)IIIII(5)IIIII(5)III II(5)I (31)	
Interrogative		II (2)	

Table 2: The prominence patterns of Group B, transitive verbs

## Appendix D

### Historical event two: The Boulogne Expedition and Military Recruitment

			Intrans.	Trans.	Location/ possession	Mental Process	Attribute	Metafunction
Voice	Event type	TEXT						
FV	IE	1. Pierre <b>had</b> not <b>managed</b> to choose a career for himself in Petersburg, and <b>had</b> indeed <b>been</b> <b>banished</b> to Moscow for riotous behaviour.						Logical
FV	IE	2. The story <b>told</b> at Count Rostov's <b>was</b> true.						Experiential
FV	IE	3. Pierre <b>had taken</b> <b>part</b> in tying the policeman to the bear.						Experiential
FV	IE	4. He <b>arrived</b> several days ago and <b>was</b> <b>staying</b> , as usual, at his father's house.						Experiential
FV	IE	5. Though he supposed that his story <b>was</b> already <b>known</b> in						Logical

		Moscow, and that ladies who surrounded his father, always ill-disposed towards him, would have used this chance to rile the account, he nevertheless <b>went</b> to his father's part of the house the day he <b>arrived</b> .						
		<b>TEXT</b>	<b>Intrans.</b>	<b>Trans.</b>	<b>Location/ possession</b>	<b>Mental Process</b>	<b>Attribute</b>	
<b>FV</b>	<b>IE</b>	<b>6.</b> On entering the drawing room, where the princesses were usually to be found, he <b>greeted</b> the ladies, who were sitting over their embroidery and a book, which one of them was reading aloud.						Experiential
<b>FV</b>	<b>IE</b>	<b>7.</b> There <b>were</b> three of them.						Logical
		<b>8.</b> The eldest, a neat, long-wasted,						

FV	IE	stern young lady, the one who <b>had come out</b> to Anna Mikhailovna, <b>was reading</b> ; the younger ones, both red-checked and pretty, <b>differed</b> from each other only in that one <b>had</b> a mole above her lip, which <b>was</b> very becoming to her, were doing embroidery.						Experiential
FV	IE	9. Pierre <b>was met</b> like a dead man or a leper.						Logical
		TEXT	Intrans.	Trans.	Location/ possession	Mental Process	Attribute	metafunction
FV	IE	10. The oldest princess interrupted her reading and silently stared at him with frightened eyes; the younger, without the mole, assumed exactly the same expression;						Logical

		the youngest, with the mole, of a merry, laughter-prone character, bent over her embroidery frame to hide a smile, probably evoked by the forthcoming scene, which she foresaw <b>would be amusing.</b>						
FV	IE	<b>11.</b> She <b>drew</b> the woollen thread through and bent down as if studying the design, barely able to keep from laughing.						Experiential
FV	IE	<b>12.</b> "Bounjour, ma cousine," said Pierre. "Hello cousin. Don't you recognise me?"						Interpersonal
		TEXT	Intrans.	Trans.	Location/ possession	Mental Process	Attribute	metafunction
FV	IE	<b>13.</b> "I <b>recognize</b> you too well, only too well."						Interpersonal

FV	IE	<b>14</b> “How is the count’s health? May I see him?” Pierre asked awkwardly, as usual, but without embarrassment.						Logical
FV	IE	<b>15</b> “The count is suffering both physically and morally, and it seems you have taken care to cause him as much moral suffering as possible.”						Logical
FV	IE	<b>16</b> “May I see the count?” Pierre repeated.						Interpersonal
FV	IE	<b>17</b> “Hm! ...If you want to kill, to kill him outright, you may see him. Olga, go see whether uncle’s bouillon is ready, it’s soon time,” she added, thereby showing Pierre that they were						Logical

		busy, and busy comforting his father, while he <b>was</b> obviously only busy upsetting him.						
		<b>TEXT</b>	<b>Intrans.</b>	<b>Trans.</b>	<b>Location/ possession</b>	<b>Mental Process</b>	<b>Attribute</b>	<b>metafunction</b>
<b>FV</b>	<b>IE</b>	<b>18</b> Olga went out.						Experiential
<b>FV</b>	<b>IE</b>	<b>19</b> Pierre stood looking at the sisters for a while and bowing, said: "I'll go to my room, then. Tell me when I can see him."						Logical
<b>FV</b>	<b>IE</b>	<b>20</b> He went out, and the ringing, though not loud, laughter of the sisters with the mole <b>could be heard</b> behind him.						Experiential
<b>FV</b>	<b>IE</b>	<b>21</b> The next day Prince Vassily <b>came</b> and <b>settled</b> in the court's house.						Experiential
<b>FV</b>	<b>IE</b>	<b>22</b> He summoned Pierre and said to him: "My dear, if you						Interpersonal

		behave yourself here as you did in Petersburg, you will end very badly; that is all I can say to you.						
FV	IE	23 The count is very, very ill: you <b>must not see</b> him at all."						Interpersonal
FV	IE	24 Since then Pierre <b>had not been disturbed</b> , and he <b>spent</b> whole days alone upstairs in his room.						Experiential
		TEXT	Intrans.	Trans.	Location/ possession	Mental Process	Attribute	metafunction
FV	IE	25 When Boris <b>came in</b> , Pierre <b>was pacing</b> his room, stopping now and then in the corners, making threatening gestures to the wall, as if piercing the invisible enemy with a sword, and looking sternly over his spectacles,						Logical

		and then starting his promenade again, uttering vague words, shrugging his shoulders, and spreading his arms.						
FV	H E	<b>26</b> “England <b>has had</b> its day,” he <b>said</b> , frowning and pointing his finger at someone. “Mr Pitt, as a traitor to the nation and to the right of nations, <b>is condemne d</b> to...”						Experiential
FV	H E	<b>27</b> He <b>did not have</b> time to finish Pitt’s sentence, imagining at that moment that he was Napoleon himself and with his hero had already <b>carried out</b> the dangerous crossing of the Pas de Calais and <b>conquered</b>						Experiential

		London,						
		TEXT	Intrans.	Trans.	Location/ possession	Mental Process	Attribute	metafunction
FV	IE	28 Before he <b>saw</b> a trim, and handsome officer come into his room. He <b>stopped</b> .						Experiential
FV	IE	29 Pierre <b>had left</b> Boris a fourteen-year-old boy and <b>had</b> decidedly no recollection of him; but, despite that, with the quick and cordial manner proper to him, he <b>took</b> his hand and <b>smiled</b> amiably.						Logical
FV	IE	30 “Do you remember me?” Boris said quietly, with a pleasant smile.						Interpersonal
FV	IE	31 “I’ve come to see the count with my mother, but it seems he’s not entirely well.”						Interpersonal
		32 “Yes it <b>seems</b> he’s						

FV	IE	unwell. They <b>keep</b> disturbing him," Pierre <b>replied</b> , trying to recall who this young man <b>was</b> .						Interpersonal
FV	IE	<b>33</b> Boris felt that Pierre did not recognize him, but he did not consider it necessary to give his name, and not feeling the least embarrassed, looked him straight in the eye.						Experiential
FV	IE	<b>34</b> "Count Rostov invites you to dinner today," he said after a rather long silence, which was awkward for Pierre."						Interpersonal
FV	IE	<b>35</b> "Ah! Count Rostov!" Pierre began joyfully. "so you're his son Ilya? Can you imagine, I didn't recognize you at first.						Interpersonal

		Remember, we used to go to the Sparrow Hills with Madame Jacquot...long ago"						
FV	IE	36 "You are mistaken," Boris said unhurriedly, with a bold and slightly mocking smile.						Interpersonal
		TEXT	Intrans.	Trans.	Location/ possession	Mental Process	Attribute	metafunction
FV	IE	37 "I am Boris the son of Princess Anna Mikhailovna Drubetskoy .						Interpersonal
FV	IE	38 The Rostov father is called Ilya, the son is Nikolai. And I never knew Madame Jacquot."						Interpersonal
FV	IE	39 Pierre waved his hands and head, as if he was being attacked by mosquitoes or bees.						Experiential
FV	IE	40. "Ah, well, how about that ! I got everything						Interpersonal

		confused. There are so many relations in Moscow! You're Boris...yes. So we've finally straightened it out."						
FV	HE	41. "Well, what <b>do</b> you <b>think</b> of the Boulogne expedition? <b>Won't</b> the English <b>be</b> in trouble if Napoleon <b>crosses</b> the channel?"						Interpersonal
FV	HE	42. I <b>think</b> the expedition is very important. If only Villanueva <b>doesn't botch</b> it!"						Experiential
		TEXT	Intrans.	Trans.	Location/ possession	Mental Process	Attribute	metafunction
FV	HE	43. Boris <b>knew</b> nothing about the Boulogne expedition; he <b>did not read</b> the newspapers, and <b>was hearing</b> Villanueva for the first time.						Logical
FV	IE	44. "Here in Moscow we're more <b>taken up</b> with						Interpersonal

		dinner and gossip than with politics," he said in a calm, mocking tone. I neither know nor think about any of it. Moscow is taken up gossip most of all" he went on. "Now the talk is about you and the count."						
FV	IE	45. Pierre smiled his kindly smile, as if fearing that his interlocuto r might say something he would then regret.						Experiential
FV	IE	46. But Boris spoke distinctly, clearly, drily, looking Pierre straight in the eye.						Experiential
TEXT			Intrans.	Trans.	Location/ possession	Mental Process	Attribute	metafunction
FV	IE	47. "Mosco w has nothing else to do but gossip," he went on. "Everyone' s						Interpersonal

		concerned about whom the count will leave his fortune to, though maybe he'll outlive us all, which <b>is</b> my heartfelt wish..."						
FV	IE	48. "Yes, it's all very painful," Pierre picked up, "very painful."						Interpersonal
FV	IE	49. Pierre kept fearing that this officer <b>would</b> accidentally <b>fall</b> into a conversation awkward for himself.						Experiential
FV	IE	50. "And it <b>must seem</b> to you," Boris said, blushing slightly, but without changing his voice or pose, "it <b>must seem</b> to you that all everyone <b>is concerned</b> with is getting something out of the rich man."						Interpersonal
FV	IE	51. "Here we <b>go</b> ," thought						Experiential

		Pierre.						
		TEXT	Intrans.	Trans.	Location/ possession	Mental Process	Attribute	metafunction
FV	IE	<p>52. "But I precisely <b>wish</b> to tell you, so as to avoid misunderstandings, that you <b>are</b> greatly <b>mistaken</b> if you count my mother and me among those people. We're very poor, but I <b>can speak</b> for myself at least: precisely because your father <b>is</b> rich, I don't consider myself his relation, and neither I nor my mother <b>will ask</b> for or <b>accept</b> anything from him."</p>						Interpersonal
FV	IE	<p>53. Pierre could not understand for a long time, but when he did, he jumped up from the sofa, seized Boris's arm from below with his peculiar</p>						Experiential

		quickness and awkwardness, and, turning much more red than Boris, began speaking with a mixed feeling of shame and vexation:						
FV	IE	54. "How strange! Did I ever...and who could think...I know very well..."						Interpersonal
FV	IE	55. But Boris interrupted him again:						Experiential
		TEXT	Intrans.	Trans.	Location/ possession	Mental Process	Attribute	metafunction
FV	IE	56. "I'm glad of spoken it all out. Maybe it's unpleasant for you, you must excuse me," he said reassuring Pierre instead of being reassure by him, "but I hope I haven't offended you. I make it a rule to say everything directly...W						Interpersonal

		hat shall I tell them, then? Will you come to the Rostovs' for dinner?"						
FV	IE	57. And Boris, obviously relieving himself of a painful duty, getting out an awkward situation himself, and putting another man in one, again became pleasant.						Logical
		TEXT	Intrans.	Trans.	Location/ possession	Mental Process	Attribute	metafunction
FV	IE	58. "No, listen," said Pierre, calming down, "You're a surprising man. What you said is good, very good. Of course, you don't know me. We haven't met for so long...since we were children...You may suppose that I ... understand you, understand						Interpersonal

		you very well. I <b>wouldn't have done</b> it, I wouldn't have courage enough, but it's beautiful. I'm very glad to <b>have made</b> your acquaintance. It's strange," he added, after a pause, and smiling, "what you suppose of me!" he laughed.						
FV	IE	59. "Well, so what? We'll <b>become</b> better acquainted. If you please."						Interpersonal
FV	IE	60. He <b>shook</b> Boris's hand.						Experiential
FV	IE	61. "You know, I <b>haven't</b> once <b>been</b> to see the count. He <b>hasn't sent</b> for me...I <b>pity</b> him as a human being...But what to do?"						Interpersonal
		TEXT	Intrans.	Trans.	Location/ possession	Mental Process	Attribute	metafunction

FV	HE	62. "And you <b>think</b> Napoleon <b>will manage</b> to send the army across?" Boris <b>asked</b> , smiling.						Logical
HV	IE	63. Pierre <b>understood</b> that Boris <b>wanted</b> to change the subject, and agreeing with him, <b>began</b> to explain the advantages and disadvantages of the Boulogne undertaking.						Experiential
FV	IE	64. A lackey <b>came</b> to summon Boris to the princess.						Experiential
FV	IE	65. The princess <b>was leaving</b> .						Experiential
FV	IE	66. Pierre <b>promised</b> to come for the dinner, in order to become closer with Boris, pressed his hand hard, looked him affectionately in the eye						Experiential

		through his spectacles ...						
FV	IE	67. After his departure, Pierre spent a long time pacing the room, no longer piercing the invisible enemy with his sword, but smiling at the memory of this nice, intelligent, and firm young man.						Experiential

Table 3: Clausal pattern Chapter Thirteen HE III, Group B