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MAITRISE

THEME

**TRANSITIVITY PATTERNS AND
EXPERIENTIAL MEANING IN THREE
EXTRACTS FROM ANIMAL FARM BY
GEORGE ORWELL (1945)**

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DEDICATION:

I dedicate this research work to:

- **Almighty God,**
- **My beloved parents.**

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Introduction

The novel *Animal Farm* (1945) by George Orwell is a satire of the Russian Revolution and therefore full of symbolism. Generally Orwell associates certain real figures with the characters of the book. The story takes place on a farm somewhere in England. The story is about the revolution. The actions of the novel start when the oldest pig on the farm, Old Major; calls all the animals to a secret meeting. He tells them about his dream of revolution against the cruel of Mr. Jones. Three days later Old Major dies, but the speech gives the more intelligent animals a new outlook on life. The pigs, who are considered the most intelligent animals, instruct the other ones.

During the period of preparation two pigs distinguish themselves, Napoleon and Snowball. Napoleon is big and although he is not a good speaker. Snowball is a better speaker, he has a lot of ideas and he is very good vivid. Together with another pig called Squealer, who is a very good speaker, they work out the theory of “Animalism”. The rebellion starts some months later, when Mr. Jones comes home drunk one night and forgets to feed the animals. They break out of the barns and run to the house, where the food is stored. When Mr. Jones sees this he takes out his shotgun, but it is too late for him, all the animals fall over him and drive him off the farm. The animals destroy all whips, nose rings, reins, and all other instruments that have been used suppress them. The same day the animals celebrate their victory with an extra ration of food. The pigs make up the seven commandment and they write them above the door of the big barn. They run this:

- 1-Whatever goes upon two legs is an enemy,
- 2-Whatever goes upon four legs or has wings is a friend,
- 3-No animal shall wear clothes,
- 4-No animal shall sleep in a bed,

- 5- No animal shall drink alcohol,
- 6- No animal shall kill another animal,
- 7- All animals are equal.

From this summary of the novel there are many actions and interactions which contribute to the revolution. This revolution is due to the fact that the animals are not well fed, the dream of revolution of Old Major and also to the drunken state of Mr. Jones. For deep understanding of the different actions and reactions which are origins of the revolution I have decided to see if there is any linguistic justification in the novel about such a revolution.

To solve this problem, I have chosen three extracts from the novel. The first extract is from “Mr. Jones of the Manor Farm.....down to a word he is saying” (pp.1-3).The second extract is from “June came....down to all animals are equal” (pp.12-16). As far as the third extract is concerned, it is from “late one evening in the summer.....down to his very last words, comrades” (pp.81-85).I have analyzed the process-types in extracts. Each process type has it participant and each participant may have circumstantial elements. All these elements give the content of the talks, debates, discussions,and fights on the revolution.

Before doing the transitivity study, it is compulsory to clarify some concepts on linguistics and literature.

The work is subdivided in four chapters. The first chapter deals with literature review. This chapter clarifies certain linguistic theories and summaries and comments on the past research works on kinds of my topic. The second chapter is about the theoretical framework: Transitivity patterns and Experiential Meaning. The third chapter concerns with the process-type identification, the quantitative and qualitative transitivity analysis of the extracts. The last chapter deals with the recapitulation, discussion and interpretation of the results of the transitivity analysis of extracts.

Chapter one: Literature review

My research work is on Transitivity and Experiential Meaning in Three Extracts from Animal Farm. This research work is on literary text analysis. Many scholars and senior graduate students have already carried out some linguistic stylistic analysis of texts. Some focused on contexts, description, and interpretation and grammar of experiential meaning: Transitivity.

According to Halliday, M.A.K and Hasan, R (1985), the term context means that there is text and there is other text that accompanies it: text that is “with”, namely the context. The notion of that is “with the text” however goes beyond what is said and written. It includes other non verbal going on the total environment in with a text unfolds and is to be interpreted. Egging (1994), the terms context is the way a given language relates to a certain kind of situation, culture or ideology. So there is no way for a language to be isolated from a context. Obviously, there are two levels of context; the context of culture and the context of situation.

As far as the context of culture is concerned, it is derived from the assumption that the text may be regarded as part of a complex social process. Language is an integral part of social life, and that a good part of and social life consisted of the routine exchange of linguistic expressions in the day to day flow of social interaction which, of course, takes account of the prevailing culture. In this regard, a text has meaning in a given cultural context. Malinowsky, early urged researchers to understand the cultural context in which language is being used.

Halliday, M. A. K and Hasan, R (1985) have argued that the context of culture is very important in the understanding of language.

The second part of context is context of situation. First, text is an instance of social meaning in a particular context of situation with indeterminate boundaries. Therefore the context of situations referred to register which has to

do with the impact of situation (occupational, social linguistic) on the way language is used. As a “semiotic structure”, situation according to Halliday M. A. K (1978) consist of three dimensions, labeled register variables: the field of social action, the tenor of role structure and the mode of symbolic organization. Some scholars have also focused analysis on the description and interpretation of the study of a literary text.

Description is the act of writing or saying in words what somebody or something is like. It appears the five senses: sight, taste, and talk, hear and smile. Interpretation is a particular way in which something is understood or explained. Through the definitions, description is to say what something or somebody is whereas interpretation is to explain in a particular way. Interpretation includes a number of different things readers do. Most commonly, people think that to interpret is to decode meanings hidden in the writing by the author. The question asked is “what did the author really mean?” This question shows a simplistic understanding of what imaginative writing is and how literature works. Other areas of this map discuss the writing process and how it leads to discovery.

When someone writes something he or she does so in a context. This context includes the writer’s feeling, belief, past experiences, goals, needs and physical environment.

When J.R.R.Tolkien wrote the Lord of Rings his personal context included his childhood experiences in South Africa.

Interpretation then is something a reader does in response to a text. But it is important to recognize that a text can be meaningful to reader who can not express that meaning in words; “meaning precedes explanation”

When you write out your interpretation of a novel, you create a text which has its own worlds.Literary criticism is the study, evaluation and interpretation of

literature directly with particular literary works, while theory may be more general or abstract.

Many scholars have their viewpoints on the description and interpretation of a literary work.

G.N.Leech(1970) in his article argues that description and interpretation are complementary ways of explaining literary texts.

As far as M.A.K Halliday is concerned, he separates the description of the language of a literary text from the interpretation. In his article “Descriptive Linguistics in Literary Studies” (1970), he assumed that linguistics will never be the whole of literary analysis. But a year later he tries to define an interpretation in his work on William Golding’s “*The Inheritors*” by applying the notion of ideational function to the analysis a novel.

Gregory and Spencer argue that it is difficult to believe that the study of literature can be restricted to the description of linguistic features which are assumed to give the stools of interpretation of a text in their article: “An approach to the study of style in D. Freeman, linguistics style New York (1970). According to them description precedes interpretation. They rejoin Leech in their viewpoints.

Hill(1987) in “Leda and Swan; where Description Ends and Interpretation” says that in a text there are so many features to be described. He argues that “the decision to describe certain ones constitutes a specific way of reading the text, whether or not the reasons for this decision are made explicit. In sense description apart from interpretation may be considered merely as an implicit form of interpretation. So, he joins those who argue that description and interpretation cannot be separated in a literary text.

Halliday and Hasan(1976), in Roger Fowler(1986:6) think that “Linguistic analysis is first applied to the text cold, as it were, without prejudice or guess as

to outcome and from the analysis emerges a critical thesis about the text.” According to them description precedes the interpretation. Others senior students have their viewpoint on the subject.

Amoussou C.Y.(2000), in his unpublished maîtrise thesis entitled *Systemic Stylistic Analysis: A Comparative Inquiry into the Languages of John Pepper Clark's and Wole Soyinka's ABIKU* (Linguistic Description and Poetic Interpretation) has underscored the limits of the contexts of situation and of culture in an attempt to explain the differences between Soyinka and Clark's treatment of ABIKU and their respective poetic idiolects. For him, Soyinka's coded, sacred, and complex poetic language is meant for the initiated, whereas Clark's too simplistic poetic idiolect is meant for the general. He has revealed the fact that Soyinka regards poetry not only as a private enterprise, but also as an embodiment of some aspects such as divination, cult or ritual whereas Clark considers it as a collective enterprise which should embody simplicity, understanding and linguistic elements for easy response.

In his maîtrise research work entitled “*Transitivity Patterns in a Grain of Wheat*” Chabi K. (2004) has discovered how NGugi made use of various process types and their associated configurations of participants to develop such topics as determination, suffering, revolt and consciousness. He found out that the apparent predominance of material processes in the novel suggests an atmosphere of effective activity. But, in actual fact, the whole story is more about psychological issues around Mugo and Gikonyo who are under psychological pressure.

Dossoumou, A.M.(2005) in his unpublished maîtrise thesis entitled “*Media Stylistics: Analysis of Contextual and Textual Meanings of two articles from the Nigerian Magazine Tell*” has interpreted the results by taking the peak and lowest point of the statistical rate. The actors and circumstances of the actions are topicalised. That denotes the courage that sustains the responsibility and

commitment of the editor to denounce and address social problems, giving as such his life and career for the welfare of the populations. As a matter of the fact, he made use of clarity and appropriate semantic choice of narrowing verbal items such as: protest and reject to express the attitude of the Nigeria Labour Congress Leaders towards the government's decision to increase the pump price of fuel.

Amoussou A. (2008), in his unpublished maîtrise thesis entitled "Transitivity Patterns And Experiential Meaning in *Pearls of Wisdom* written by Raouf Mama and Marie Momney, has identified the process-types in the three tales before the interpretation. The three tales are: *Pearl of Wisdom*, *Why Cat* and *Dog* are always fighting and how Yogbo, the Glutton, was tricked. He has argued that Experiential Meaning is realized simultaneously with Interpersonal Meaning and Textual Meaning for more understanding of a text.

In his unpublished maîtrise entitled the "Transitivity Patterns to Ayi Kwei Armah's *The Beautiful Ones Are Not Yet Born*", Ganfon S. (2008) has studied the different process-types in the extract and their circumstances. He capitalized all the process-types in a table in order to see which process-types dominate. Finally he made a comment based on the predominance process-types and concluded.

Ahouanvoedo and Gbékpode(2009), in their unpublished maîtrise thesis "Experiential Deviation or contradiction: A Conclusion from the Transitivity Analysis of *the Concubine* written by Elechi, Amadi", first, describes the different process-types in the extracts and secondly provide the interpretation of different results. From the different results, they put out the process-types and in order to find the dominates ones. They put out the actions, their occurrence and the reason for which they have been performed. This has organized around each extract that they have titled and summarized according to its importance.

Atta, O. M. (2011) in his unpublished maîtrise thesis entitled the Interpersonal Relationships: Mood and Modality in *Animal Farm* written by George Orwell. He has selected the extracts in the novel *Animal Farm*. He clarified the roles of subject to demonstrate that each clause expresses not just one kind of meaning, but in fact three.

To capture these different types of meaning he differentiated between the three roles of subject, theme and actor. Through the description of Mood structure of the clause he elaborated on the constituent of subject and its associated functions.

From those research works above I remarked that firstly, they described the different process-types in the extracts, secondarily, they interpreted the different results from the descriptions. The third remarks that I have drawn is that their interpretations are focused on the predominance process-types. Fourthly I remarked that in a literary text all the three grammars function simultaneous.

Chapter two: Theoretical Framework: Transitivity Patterns and Experiential Meaning.

Many scholars have argued that the texts have three meanings: Textual Meaning; Interpersonal Meaning and experiential meaning which are realized simultaneously. The question of how each meaning is achieved remains a topical crucial preoccupation.

As far as my work is concerned, I have to do with the study of Experiential Meaning through the description of transitivity patterns. It is what M.A.K. Halliday has called “Functional Systemic Grammar”¹

This chapter starts with the definition of some linguistic key concepts.

2-1) Definition of key concepts

The definition of key concept of the theory of transitivity is very important to the understanding of the Experiential Meaning.

2-1-1) Transitivity

Transitivity is the property of a verb having or needing an object. That definition, which is not wrong, is limited of scope.

As far as this framework is concerned, the concept of transitivity should be understood as the set of option whereby the speaker encodes his experience of the process of external of this own consciousness together with participants in the process and their attendant circumstances.²³ It is the linguistic expression of process, participants and circumstances, simply referred to as a system of grammatical choice. For Halliday, transitivity is really the cornerstone of the semantic organization of experience; let’s deal with the patterns of transitivity.

¹ M. A.K .Halliday ;An introduction to functional Grammar, London, Edward Arnold; 1985a.

²Egins, An Introduction to Systemic Functional Linguistics london, pinter Publishers, 1994.

2-1-2. Processes

The processes specify the actions, the events or relationships between implicated participants and they may be situated circumstantially. There are mainly seven process-types. Each of them is an aspect of the clause realized in the verbal group or simply the meaning encoded in the verb.

2-1-3. Participants

They are the nominal group constituents functionally labeled in relation with the involved. They represent experience in the particular way since they are the aspect of the clause realized in the nominal group.

2-1-4. Circumstances

They show manner, time, location, cause, extent, matter, role and accompaniment realized in any clause. They are the meaning conveyed by the adverbial group or prepositional phrases. They are seven types of circumstances and some of them are divided into sub- types.

The table below illustrates the different types of circumstances.

Types of circumstances		Question words
1-Extent	Duration	How long.....?
	Distance	How far.....?
2- Cause		Why.....?
3- Location	Time	When.....?
	Place	Where.....?
4- Matter		What about.....?

5- Manner	Means	With what.....? what.....with?
	Quality	How.....?
	Comparison	What.....like?
6- Role		What.....as? As what.....?
7- Accompaniment	Reason	What.....for?
	Purpose	Why.....?
	Behalf	For Who.....?
		Who.....for?

source: Halliday M.A.K (1985a An Introduction to Functional Grammar, London, Edward Arnold) adapted

2-1-5. Experiential Meaning

The Experiential Meaning may be defined as the knowledge that is obtained from experience. That is the knowledge we acquire throughout the process of doing, seeing or feeling things⁴. This explanation of experiential Meaning is too restrictive.

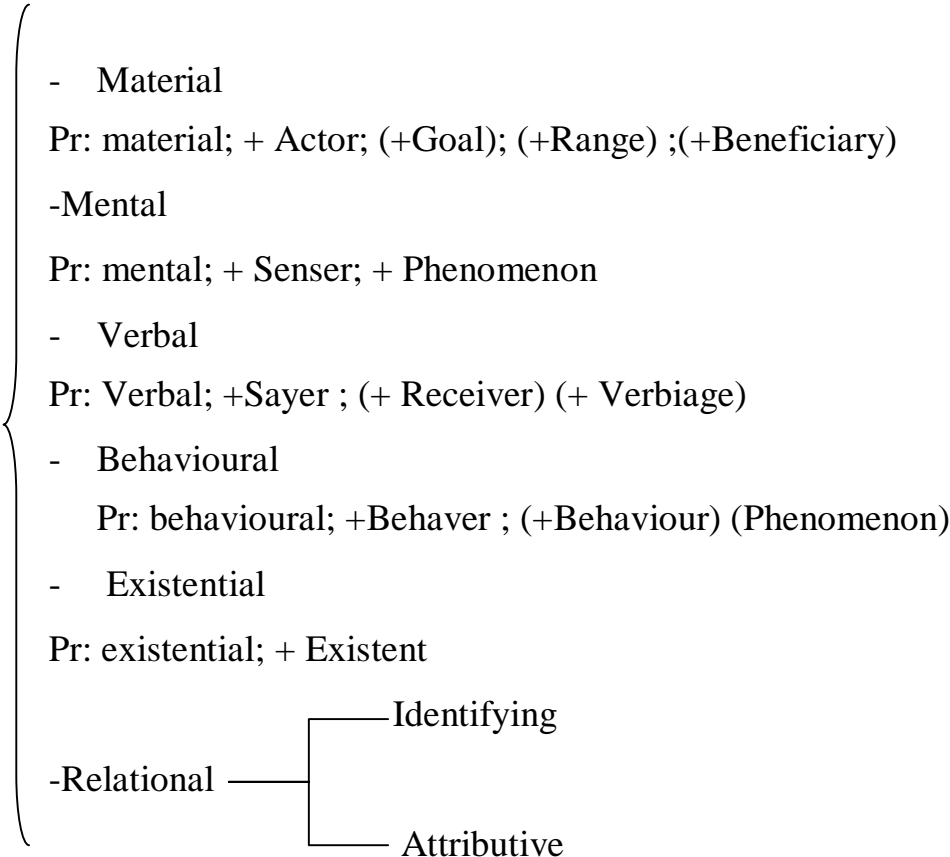
The efficient definitions of the key concepts are given by linguists who analyse texts using a systemic functional approach. Those Linguists have stated that whatever use we put language to; we are always talking about something or someone doing something. In other words, it is the meaning about the reality.

⁴ M.A.K. Halliday ; Systemic background ; in J.D. Bernson and W.S. Greaves, systemic Perspectives on Discourse, 1985b

Halliday has claimed that Experiential is realized through Transitivity patterns of the grammar of a clause as representation. Now, it is important to know the different component of the system of Transitivity.

2-2- The System of Transitivity

When we look at the experiential metafunction, we are looking at the grammar of the clause as representation. As with the clause as exchange, we find there is one major System of grammatical choice involved in this kind of meaning. This is the system of Transitivity or process type. There exist six process types associated with different participants’ roles occurring in different configurations. The Transitivity system is presented in a paradigm below.



System of Transitivity:*source: Halliday M.A.K (1985a An Introduction to Functional Grammar, London,Edward Arnold) adapted*

2-2-1. Material processes and participants

A material process is a process of doing. It is a process about real and tangible actions. Its essential meaning is that some entity does something; undertakes some actions. Some material processes are called middle or intransitive. They are clauses in which “someone does something” and are probed by asking the question “what does x do?” for example.

Ali	Will get up, soon
Participant	Process material

Other material processes have two or more participants. These materials types are called transitive. They are clauses in which “someone does something and doing involves another entity”. Transitive or effective clauses are probed by the question “what does x do to Y?”

In material process the two frequent participants are the actor and the Goal for Example.

Ali	repairs	his bicycle
Actor	Pr: material	Goal

The criteria identification here is “what does Ali do to his bicycle” and the answer is “Ali repairs his”.

But notice that all the direct objects are not considered as the Goal. In 1985 Halliday made an important distinction between a Goal and a related participant called a Range. According to him, the Ranges are the less

independent participants and when we probe then by “what did x do to Y?” the answer is redundant⁵

For example

Ali	Serves	The ball	①
Actor	Pr: Material	Goal	

But

Ali	Serves	Dinner	②
Actor	Pr: Material	Range	

In ① the questions we can ask can probe as “what does Ali do to the ball” and the answer is Ali serves the ball. But we can not probe the ② as “what does Ali do the dinner? And the answer is Ali serves dinner; the dinner must be served so it is a redundant and the direct object in this case is a Range.

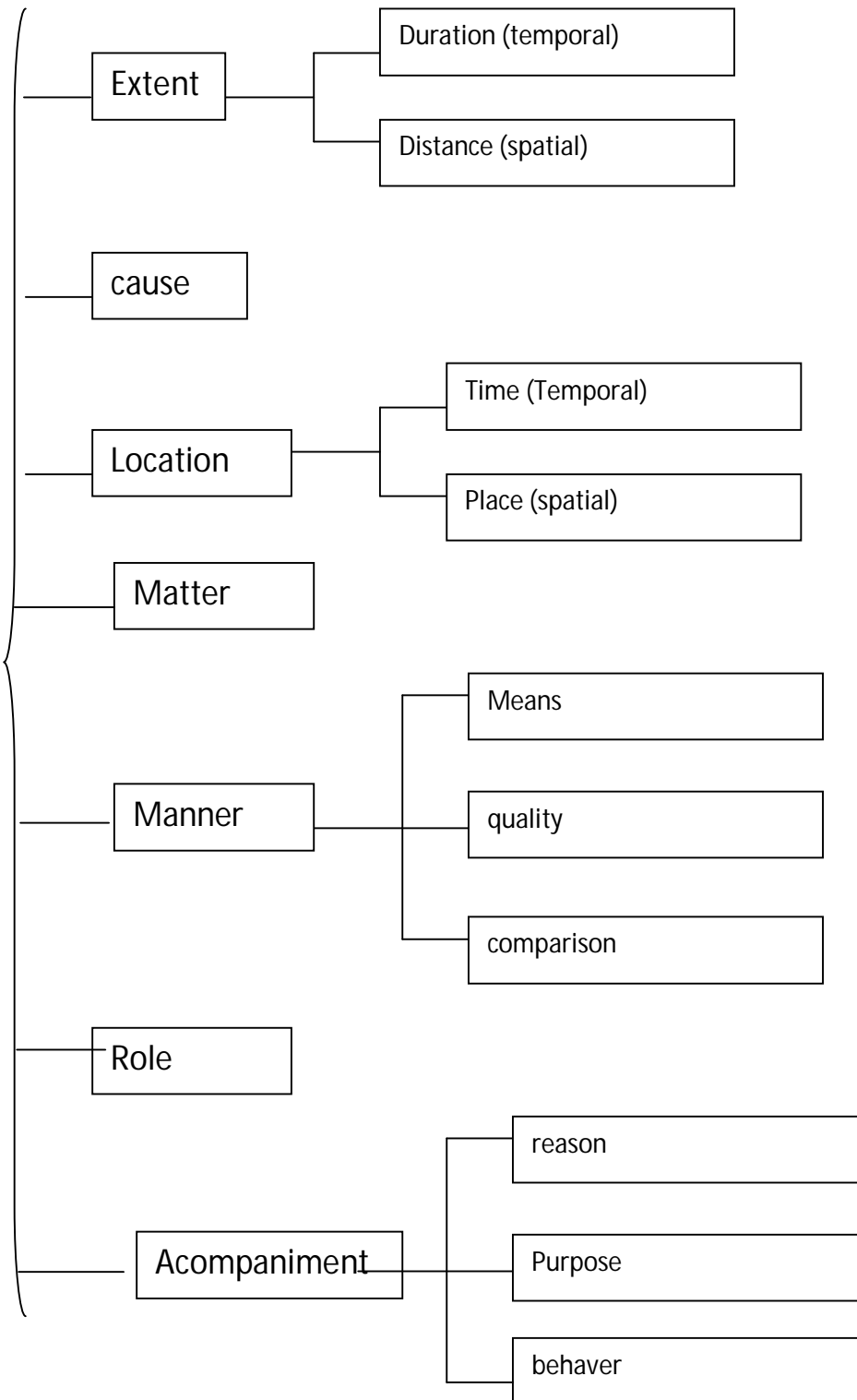
The other participant in material process different from Goal and range is beneficiary. It refers to the participant who benefits from the process or action. There are two kinds of beneficiary.

- The recipient which is the one to whom something is given for example.

Ali	Washed	The clothes	For Bill
Actor	Pr: Material	Range	Client

⁵ M.A.K. Halliday, Op.cit, 1985a.

The last type of participant we need to look at for material Process is that of circumstances which are realised by adverbial groups or prepositional phrases. The different types of circumstances are represented in the diagram below.



source: Halliday M.A.K (1985a *An Introduction to Functional Grammar*, London, Edward Arnold) adapted

*circumstantial can be identified by considering what probe is used to elicit them.

- Extent: how long? (duration)

How far? (Spatial distance)

Ali	Knocked at	The door	Six times
Actor	Pr: Material	Goal	Circ: Extent

*Location: when? (Temporal), where? (Spatial)

Bill	Met	Ali	In his house
Actor	Pr: Material	Goal	Circ: Location

*Manner: How? With what? How (quality) what like? (Comparison).

Bill	Travelled	By car
Actor	Pr: Material	Cir: Manner

* Cause: why? (cause): what for? (Reason), who far (behalf)

Ali	Went	To the town	For contract
Actor	Pr: Material	Circ: location	Circ: cause

*Accompaniment

Bill	Went	To Nigeria	With Ali
Actor	Pr: Material	Circ: Location	Circ : Accompaniment

*Matter: what about?

Bill and obiora	Talked	About the party
Actor	Pr: Material	Circ: Matter

* Role what as?

Ali	Attended	To the party	As a guess
Actor	Pr: Material	Circ: Location	Circ : Role

- Apart those participants, there exist the causative construction. Here the agent is distinct from the Actor; the Agent causes an Actor other than himself to carry out the action.

They	Make	Him	Fill in	forms
Agent	Pr: causative	Actor	Pr : Material	Range

2-2-2. Mental Processes

Mental Processes are concerned with minding, sensing and feeling. We can recognize that these are different from material processes because it no longer makes sense to ask “what did x do to y? When we probe, we find we are not asking about actions or doings in a tangible, physical sense, but about mental reaction, about feeling, thinking, and perceptions.

Halliday divided mental process into three classes:

- Affection (Verbs of liking, fearing)
- Cognition(verbs of thinking, knowing, understanding etc
- Perception (Verbs of seeing, hearing)

The participant engaged in sensing, feeling and minding is known as the senser and what is mentally processed is Phenomenon.

Examples

Ali	Realized	his mistake
Senser	Pr : Mental	Phenomenon

2-2-3- Behavioural Processes

Behavioural Processes include physiological doing and non directed psychological ones. Behaviourals involving the role of a conscious being but being unable to project and taking present continuous tense are half mixes both semantically and grammatically between mental and material process. Example of verbs: Smile, laugh, sneeze, sleep, dream, and watch, think, mind, look etc. The Behavioural Process engaged one participant. The participant doing the behaving is known as Behavior.

Bill	Sleeps	with his wife
Behaver	Pr: Behaviour	Circ: Accompaniment

2-2-4. Verbal Processes

The verbal Process is concerned with doing as saying. It is typically contains three participants which is responsible for verbal process. This participant does not have to be conscious participant but anything capable of putting out a signal. The receiver is the one to whom the process is directed: the beneficiary of a verbal message. The verbiage is a nominalized statement of the verbs process: a noun expressing some kinds of verbal behaviour.

Example

Ali	Asked	His mother	A question
Sayer	Pr: Verbal	Receiver	Verbiage

And

Bill	Said	That	He	Went	To Nigeria
sayer	Pr: verbal		actor	Pr: material	Circ: location

2-2-5 Being Processes

Being Processes are processes which encode meanings about the states of being. There are two main types of being processes: Existential processes, where things are simply stated to exist; and Relational processes, where things are stated to exist in relation to other things.

2-2-5-1 Existential processes

Existential processes belong to the class of being processes. It is easy to be identified by the word “there”. In other word “there” is an Existential subject. They also involve the verb to be or synonyms such as exist, arise, occur. The only obligation participant which receives a functional label here is Existent. This participant usually follows “there is/ are/was/were” sequence and may be a phenomenon of any kind.

There	Is	A cake	In the bag
	Pr: existential	Existent	Circ: location

2-2-5.2 Relational processes

Relational processes are the second part of being processes. They are divided into two classes:

- Intensive attributive processes
- Intensive identifying process

❖ Intensive attributive processes

An intensive attributive relational process establishes relationship between two terms by the verb “to be” or a synonym. The meaning of the process is that “x is a member of the element”. So a quality, classification is assigned to a participant called “carrier”. Intensive attributives verbs are become, turn, grow; sound etc. The attribute intensive clause is reversible .So there is no passive form of the clause.

Ali	Is	Sick
Carrier	Pr: intensive	Attribute

❖ Intensive identifying Processes

The meaning of this process is that “x serves to define the identity of y”. There are two participants involved in this process: token which is “what is being defined and “value” which defines

Example:

You	Are	the prettiest girl here
Token	Pr: intensive	Value

The process of intensive identifying is expressed by “be” or other synonyms such as equal, make, signify, mean, spell, stand for etc.

Chapter three:Transitivity analysis of the three Extracts

Experiential Meaning is defined as the knowledge that is obtained from experiences, that is the knowledge we acquire throughout the processes: process of doing, seeing, feeling things. So, it is the meaning of reality. Halliday has claimed that Experiential Meaning is realized through Transitivity Patterns of the grammar of a clause as representation. As far as this research work is concerned I have to do with the Transitivity study of three extracts in the novel “Animal Farm” written by George Orwell. First, I will do the transitivity analysis of each extract, second, I will do the process-type identification, third I will give the quantitative transitivity analysis and the last point will be the qualitative transitivity analysis.

3-1.Transitivity Analysis of Extract1

3-1-1.Process-type Identifications

EXTRACT1:

Mr. Jones of the Manor Farm **had locked**^(TMP) the henhouses for the night but **was too drunk**^(ReP) **to rememberto shut**^(TMP) the pop-holes. With the ring of light from his lantern **dancing**^(IMP) from side to side, he **lurched across**^(IMP) the yard, **kicked off**^(IMP) his boots of the back door, **drew**^(TMP) himself a last glass of beer from the barrel in the scullery, and **made his way up**^(TMP) to bed, where Mr. Jones **was already snoring**^(BP).

As soon as the light in the bedroom **went out**^(IMP) there **was**^(EsP) a stirring and a fluttering all through the farm buildings. Word **had gone round**^(IMP) during the day that Old Major, the prize Middle White boar, **had had**^(BP) a strange dream on the previous night and **wished to communicate**^(VP) it to the other animals. It **had been agreed**^(ReP) that they **should all meet**^(TMP) in the big barn as soon as Mr. Jones **was**^(ReP) safely out of the way. Old Major (so he **was always called**^(IMP), though the name under which he **had been exhibited**^(IMP) **was Willingdom Beauty**^(ReP)) **was so highly regarded**^(BP) on the farm that everyone **was quite ready to lose**^(TMP) an hour's sleep in order **to hear**^(IMP) what he **had to say**^(VP).

At one end of the big barn, on a sort of raised platform, Major **was already ensconced**^(IMP) on his bed of straw, under a lantern which **hung**^(IMP) from a beam. He **was**^(ReP) twelve years old and **had lately grown**^(ReP) rather stout, but he **was**^(ReP) still a majestic looking pig, with a wise and benevolent appearance in spite of the fact that his luses **had never been cut**^(TMP). Before long the other animals **began to arrive**^(IMP) and **make**^(ReP) themselves comfortable after their different fashions. First **came**^(IMP) the three dogs, Bluebell, Jessie, and Pincher and then the pigs, who **settled down**^(IMP) in the straw immediately in front of the platform. The hens **perched**^(IMP) themselves on the windowsills, the pigeons **fluttered up**^(IMP) to the rafters, the sheep and cows **lay down**^(IMP) behind the pigs and **began to chew**^(TMP) the cud. The two cart-horses, Boxer and Clover **came**^(IMP) in together, **walking**^(IMP) very slowly and **setting down**^(IMP) their vast hairy hoofs with great care lest there **should be**^(ReP) some small animal **concealed**^(IMP) in the straw. Clover **was a stout**^(ReP) motherly mare **approaching**^(BP) middle life, who **had never quite got**^(BP) her figure back after her fourth foal. Boxer **was**^(ReP) an enormous beat, nearly eighteen hands high, and as strong as any two ordinary horses **put together**^(IMP). A white strip down his nose **gave**^(TMP) him a somewhat stupid appearance, and in fact he **was not**^(ReP) of first rate intelligence, but he **was universally respected**^(TMP) for his steadiness of character and tremendous powers of work. After the horses **came**^(TMP) Muriel, the white goat, and Benjamin the donkey. Benjamin **was**^(ReP) the oldest animal on the farm,

and the worst tempered. He seldom **talked**^(VP), and when he **did**^(TMP); it **was usually to make**^(ReP) some cynical remark for instance, he **would say**^(VP) that God **had given**^(TMP) him a tail **to keep**^(TMP) the flies off, but that he **would sooner have had**^(BP) no tail and no flies. Alone among the animals on the farm he never **laughed**^(BP). If I **asked**^(VP) why, he **would say**^(VP) that he **saw**^(MP) nothing **to laugh at**^(BP). Nevertheless, without openly **admitting**^(MP) it, he **was devoted**^(IMP) to Boxer; the two of them usually **spent**^(TMP) their Sundays together in the small paddock beyond the orchard, **grazing**^(IMP) side by side and never **speaking**^(VP) :

The two horses **had just lain down**^(BP) when a brood of ducklings, which **had lost**^(TMP) their mother, **filed**^(IMP) into the barn cheeping feebly and **wandering from**^(IMP) side to side **to find**^(TMP) some place where they **would not be trodden on**^(IMP). Clover **made**^(TMP) a sort of wall round them with her great foreleg, and the ducklings **nestled down**^(IMP) inside it and promptly **fall**^(BP) asleep. At the last moment Mollie, the foolish, pretty white mare that **drew**^(TMP) Mr. Jones trap, **came**^(IMP) mincing daintily in **chewing**^(IMP) at a lump of sugar, she **took**^(TMP) a place near the front and **began to flirt**^(TMP) her white mane, **hoping to draw**^(TMP) attention to the red ribbons it **was plaited**^(IMP) with. Last of all **came**^(IMP) the cat, and finally **squeezed**^(IMP) herself in between Boxer and Clover; there she **purred**^(BP) contentedly throughout Major's speech without **listening**^(MP) to a word of what he **was saying**^(VP)

(PP. 1-3)

Clues:

MP = Material Processes; **TMP**= Transitive Material Processes; **IMP**= Intransitive Material Processes; **MeP**= Mental Processes; **BP**= Behavioural Processes; **VP**= Verbal Processes; **BeP**= Being Processes; **EsP**= Existential Processes; **ReP**= Relational Processes.

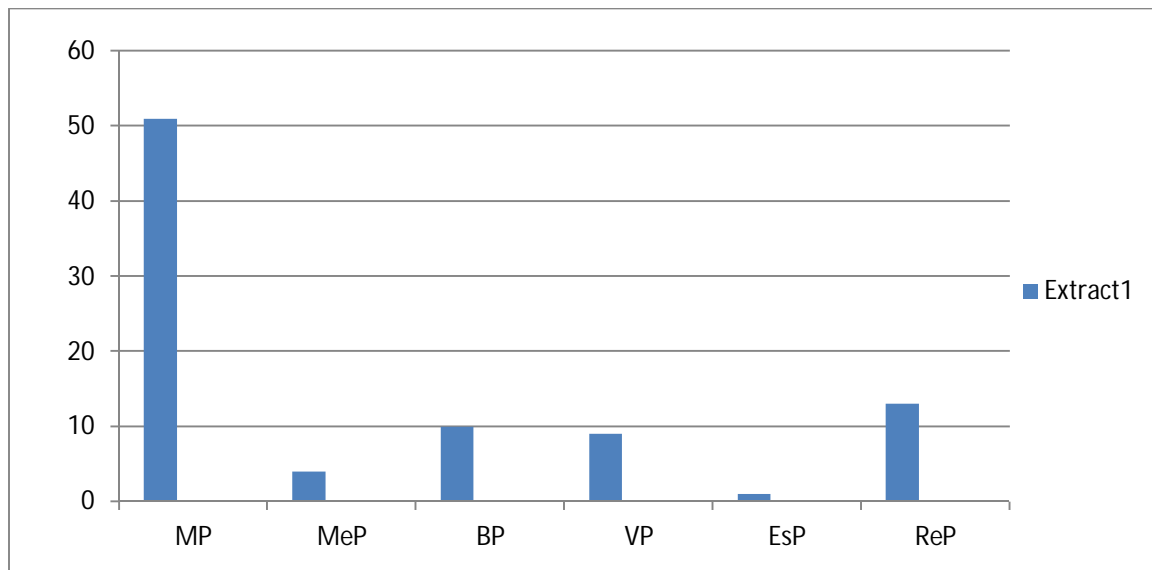
3-1-2. Quantitative Transitivity Analysis

I have counted the different process types in order to identify the dominant action pattern in this extract. The results are presented in the table below.

Process types	MP		MeP	BP	VP	BeP		Total
	TMP	IMP				Esp	ReP	
Quantities	23	28	04	10	09	01	13	88
Percentages (%)	26.16	31.81	04.54	11.36	10.22	1.13	14.77	100
	57.97					15.9		

Table1-1: Process types in extract1

Based on the results of the table1, a histogram below is drawn.



Histogram1of Extract1

Regarding both the table and the histogram, the material processes are the dominant process types. It means that in the first extract the tangible actions, the doing actions dominate the other processes. The material processes cover 57.97% with 26.16% of Transitive Material Processes and 31.81% of Intransitive Material Processes. The Intransitive Material processes dominate the Transitive Material Processes. This means that extract1 contains more intransitive verbs than the transitive one.

Being Process rank second with a percentage of 15.9% including 1.13% of Existential Processes and 14.77% of Relational Processes. This means that the actions have taken place in mental or imagination settings and are concerned with the description of participants and defining them.

Behavioural Processes rank third with a percentage of 11.36%. It means that the animals are not easy in their minds and prepare themselves psychologically to fight against M. Jones and his men.

Verbal Processes are about 10.22% and rank fourth. This means that in the extract1 the speeches take an importance place because the extract is the

meeting of the animals to clarify the way the animals suffer under Mr. Jones and his men.

Mental Processes represent 4. 54% in the extract. This process type is about the feelings, the reactions, and the thought. The animals are not total at easy under Mr. Jones and his men and decide to meet to prepare for rebellion.

3-1-3. Qualitative Transitivity Analysis

This part is based on a qualitative approach and the methods used have been inspired by M.A.K Halliday. The main objective of this part is the description of transitivity patterns and their analysis. To do the description of Transitivity patterns I am going to select at random some clauses in extracts.

3-1-3-1. Analysis of Material Processes

There are 51 Material Processes in this Extract; I am going to select at random fifteen (15) material processes for transitivity analysis.

Clauses n°	Actor	Processes types	Goal	Circumstance
1	M. Jones of the Manor Farm	Had locked	The henhouses	to an end....
2	He	Lurched across	.....	The yard
3	The light in the bedroom	Went out	.....	.....
4	They	Should meet	.....	In the big barn
5	The other animals	Began to arrive	.....	.....
6	The word	Had gone around	.....	During the day
7	some	Concealed	.....	.....
8	His hushes	had been cut	.....	.....
9	The hens	Perched	Themselves	.....
10	Sheep and cows	began to chew	.....	.....
11	Boxer and clover	Came	.....	.....
12	God	had given	Him	.....

13	Clover	Made	A sort of wall	.....
14	The two of them	Spent	their Sunday	.....
15	She	Took	a place	Near the front

Table 1-2: Transitivity structure of 15 Material process-clauses in extract 1

Based on the table above, the clauses 1;9; 12; 13; 14 and 15 are transitive material processes. On the contrary the clauses such 2; 3; 4; 5; 6; 7; 8; 10 and 11 are intransitive material processes.

In clause 1 Mr. Jones is an actor and the transitive verb ‘had lucked’, means to close. This means that Mr. Jones forgot to close the big barn after being drunk and the animals benefited to the circumstances and organized their meeting. This is illustrated in clause 4. In this clause the pronoun ‘they’ is used to replace the animals and the intransitive verb ‘meet’ meaning to regroup and the circumstance of location ‘in the barn’ show us that the meeting takes place in the great barn. In the clause 6 the subject ‘the word’ and the verb ‘had gone around’ means that the animals knew about Old Major’s dream. In the clause 5 the actor ‘the other animals’ and the verb ‘began to arrive’ mean that the animals start coming to the meeting. Among the animals the dogs; the hens; the sheep; the cows; Boxer; Clover and Old Major himself.

3-1-3-2. Analysis of Mental Processes

There are four(4) mental processes in the first extract. The transitivity study is in the table below.

Clauses n°	Senser	Processes types	Phenomenon
1	He	Saw	
2	-	To hear	-
3	-	(without)listening	-
4	-	(without) admitting	It

Table 1-3: Transitivity structure of 4 Mental process-clauses in extract 1

The first extract contains only four Mental Processes. It means that the extract is neither about the feelings nor the affections. This extract is about the arrival of the animals in the meeting. In the table3, ‘He’ in the first clause is used to replace the Old Benjamin, the old donkey and the verb is saw which is a verb of perception. To participate a meeting you must see and hear the person who is speaking, so the use of “saw” and “to hear” in clauses 1 and 2.

3-1-3-3. Analysis of Verbal Processes

The first extract contains nine verbal processes. The study is in the table below.

Clauses n°	Sayer	Processes types	Verbiage	Circumstance
1	Old major	Wished to communicate	It	To the other animals
2	He	Had to say		
3	He	Seldom talked		
4	He	Would say		
5	I	Asked		Why
6	He	Would say		
7	He	Was saying		

Table:1-4:Transitivity structure of 7 Verbal process-clauses in extract1

The first extract is also about the speeches. The extract is about the secret meeting organized by the Old Major to talk to animals on the strange dream he had in the night. In the clause1 Old major is the subject and plays the role of Sayer and the correspondent verb is ‘wished to communicate’. It means that Old Major wants to talk to the other animals. He is the organizer, the spoke man. The subject ‘He’ of the clause 2; 3; 4 replace Old Major and in the clause 6; 7 the pronoun ‘He’ is used to replace Benjamin; ‘He’ plays the role of Sayer. In the clause5 ‘I’ plays the role of Sayer and is used to replace Murielle asking herself questions on the behavior of Benjamin.

3-1-3-4. Analysis of Behavioural Processes

There are 10 behavioral processes in the first extract. They represent 11.36 % of the all clauses. The study is in the table below.

Clauses n°	Behaver	Processes types	Behaviour	Circumstance
1	Mr. Jones	was already snoring		
2	Old Major	had had	a strange dream	last previous night
3	Who	had never got	her figure	back after fourth foal
4	Clover	had never quite got	no tail no flies	
5	He	would have had		
6	He	never laughs at		
7	The two horses	had just lain down		
8	Clover	Fall	Asleep	

Table 1-5:Transitivity structure of 8 Behavioural process-clauses in extract1

Behavioural processes are about the psychological processes. The subject ‘Mr. Jones’ of the clause1 plays the role of behavior. The intransitive verb ‘was snoring’ means to sleep deeply. This means that the animals profit to the moment of the state of drunk of Mr. Jones to organize their meeting. The objective of the meeting is illustrated in the clause2. In this clause Old Major plays the role of Behaver and the behaviour is ‘a strange dream’ which is his feeling. This dream is the different sufferance the animals face under Mr. Jones and his men. In the clause 3 the relative pronoun ‘who’ replaces Clover and plays the Behaver’s role, the verb ‘had never got’ and the behaviour ‘her figure’. This means that Clover has not had her shape yet. In clauses 5and 6 the pronoun ‘He’ is used to replace Benjamin. In clauses 7 the two horses stand for Boxer and Benjamin standing down next to Clover felling asleep.

3-1-3-5. Analysis of Being Processes

There are 15 Being Processes in this extract. This number represents 17. 77 of the all clauses. I choose at the random some clauses transitivity analysis.

Clause n°	Process type	Existent	Circumstance
1 (there)	Was	A stirring	
2 (there)	Should be	Some small animals	

Table 1-6-a:Transitivity structure of 2 Existential process-clauses in extract1

Clauses n°	Carrier	Processes types	Attribute	Circumstance
1	Mr. Jones	Was	too drunk	
2	Mr. Jones	Was	Safely out of the way	
3	He	Was	twelve years	
4	He	Was	a majestic looking pig	
5	Clover	Was	a stout motherly mane	
6	He	Was not	of first intelligence	
7	Boxer	Was	An enormous	

Table: 1-6b:Transitivity structure of 7 Attributive Relational process-clauses in extract1

Clauses n°	Token	Processes types	Value	Circumstance
1	Benjamin	Was	The oldest animal	
2	He	Was	Willingdon Beauty	

Table: 1- 6c:Transitivity structure of 2 Identifying Relational process-clauses in extract1

There is a large group of processes in English that do not encode action meanings at all, but instead encode meanings about state of being. The first extract contains only15 Being Processes including the Existential Processes. Through the tables above the table1-6a is the Existential Processes, the table 1-6b the Intensive Relational Attributive Processes and the table 1-6c is the Intensive Relational Identifying Processes.All the subjects of Relational

Processes are animates. In the table1-6b Mr. Jones plays the role of Carrier in the clauses 1 and 2 and the Being Process ‘was’ encodes the meaning about the state of drunk and safely out the way of Mr. Jones. The animals profit to this state of Mr. Jones to organize the meeting. In the clause3 of table 1-6b the animate subject ‘He’ replaces Old Major and plays the role of carrier and the corresponding attribute is ‘twelve years’. This means that old who organizes the meeting is not is small, he is fluent of experiences. The subject pronoun ‘he’ in the clause 4 replaced old Major and plays the role of carrier.

The table1-6c is about the Intensive Identifying Relational Process. In clause1 Benjamin plays the role of Token and the identification element is ‘the oldest animals’ which plays the role of value. In second clause ‘He’ replaces Benjamin and playing the Token roleand the value is ‘Willingdon Beauty’.

3-2.Transitivity Analysis of Extract2

3-2-1. Process Type-identification

Extract2:

June came^(IMP) and the hay was^(ReP) almost ready for cutting^(TMP). On Midsummer’s Eve, which was^(ReP) a Saturday, Mr. Jones went^(IMP) into Willingdon and got so drunk^(BP) at the Red Lion that he did not come back^(IMP) till midday on Sunday. The men had milked^(TMP) the cows in the early morning and then had gone out^(IMP) rebating, without bothering to feed^(TMP) the animals. When Mr. Jones got back^(IMP) he immediately went^(IMP) to sleep on the drawing-room sofa with the News of the World over his face, so that, when evening came^(IMP), the animals were still unfed^(IMP). At last they could stand^(BP) it no longer. One of the cows broke in^(TMP) the door of the store-shed with her horn and all the animals began^(TMP) to help^(TMP) themselves from the bins. It was^(ReP) just then that Mr. Jones woke up^(BP). The next moment he and his four men were^(ReP) in the store-shed with whips in their hands, lashing out in all directions. This was^(ReP) more than the hungry animals the hungry animals could bear^(BP). With one accord, though nothing of the kind had been planned beforehand^(TMP), they flung^(TMP) themselves upon their tormentors. Jones and his men suddenly found^(TMP) themselves being butted and kicked^(IMP) from all sides. The situation was^(ReP) quite out of their control. They had never seen^(MP) animals behave^(BP) like this before, and this sudden uprising of creatures whom they were used to them thrashing^(TMP) and maltreating^(TMP) just as they chose^(TMP) frightened^(MP) them almost out of their wits. After only a moment or two they gave up^(IMP) trying to defend^(TMP) themselves and took^(IMP) to their heels. A minute later all five of them were^(ReP) in full flight down the cart-track that led^(IMP) to the main root, with the animals pursuing them in triumph.

Mrs. Jones looked out^(BP) the bedroom window, saw^(MP) what was happening^(ESP), hurriedly flung a few possessions into a carpet bag, and slipped out^(IMP) of the farm by another way. Moses sprang off^(TMP) his perch and flapped after^(TMP) her, croaking loudly. Meanwhile the animals had chased^(TMP) Jones and his men out on to the road and slammed the five –barred gate behind them. And so, almost before they knew^(MP) what was happening^(ESP), the Rebellion had been successfully carried^(TMP) through :Jones was expelled^(TMP), and the Manor Farm was^(ReP) theirs.

For the first few minutes the animals **could hardly believe**^(MP) in their good fortune. Their first act **wasto gallop**^(IMP) in a body right round the boundaries of the farm, as though **to make**^(IMP) quite sure that no that no human being **was hiding**^(IMP) anywhere upon it ;then they **raced back**^(IMP) to the farm building **to wipe**^(BP) out the last traces of Jones's hated reign. The harness-room at the end of stables **was broken**^(TMP) open ;the bits, the nose-rings, the dog-chains, the cruel knives with which Mr. Jones **had been used to castrate**^(TMP) the pigs and lambs, **were all flung**^(TMP) down the well. The reins, the halters, the blinkers, the degrading nosebags, **were thrown**^(IMP) on to the rubbish fire which **was burning**^(IMP) in the yard. So **were**^(ReP) the whips. All the animals **capered**^(IMP) with joy when they **saw**^(MP) the whips going up in flames. Snowball also **threw**^(IMP) on to the fire the ribbons with which the horses' manes and tails **had usually been decorated**^(TMP) on market days.

‘Ribbons, ‘he **said**^(VP) ‘**should be considered**^(MP) as clothes which he **wore**^(ReP) in summer **to keep**^(TMP) the flies out of his ears and **flung**^(TMP) it on to the fire with the rest.

In a very little while he **had destroyed**^(TMP) everything that **reminded**^(MP) them of Mr. Jones. Napoleon then **led**^(TMP) them back to the store-shed and **served out**^(TMP) a double ration of corn to everybody, with two biscuits for each dog. Then they **sang**^(VP) ‘Beasts of England’ from the end to end seven times running, and that they **settled down**^(IMP) for the night and **slept**^(BP) as they **had never slept**^(BP) before.

But they **woke at**^(BP) dawn as usual, and suddenly remembering the glorious thing that **had happened**^(EsP), they all **raced out**^(IMP) into the pasture together. A little way down the pasture there **was**^(ReP) a knoll that **commended**^(TMP) a view of most of the farm. The animals **rushed**^(IMP) to the top of it and **gazed**^(IMP) round them in the clear morning light. Yet, it **was**^(ReP) theirs, everything that they **could see**^(MP), **was**^(ReP) theirs ! In the ecstasy of that **thought**^(MP) they **gamboled**^(IMP) round in the air in great leaps of excitement. They **rolled**^(IMP) in the dew, they **cropped**^(IMP) mouthfuls of the sweet summer grass, they **kicked up**^(TMP) clods of the black earth and **snuffed**^(BP) its rich scent. Then they **made**^(TMP) a tour of inspection of the whole farm and **surveyed**^(MP) with speechless admiration the plough land, the hayfield with orchard, the pool, the spinney. It **was**^(ReP) as though they **had never seen**^(MP) these things before, and even now they **could hardly believe**^(MP) that it **was**^(ReP) all their own.

Then they **filed back**^(IMP) to the farm buildings and **halted**^(IMP) in silence outside the door of the farmhouse. That **was**^(ReP) theirs too, but they **were frightened**^(MP) **to go**^(IMP) inside. After a moment, however, Snowball and Napoleon **buted**^(TMP) the door open with their shoulders and the animals **entered**^(IMP) in single file, walking with the utmost care for fear of disturbing anything. They **tiptoed**^(IMP) from room to room, afraid **to speak**^(VP) above a whisper and gazing with a kind of awe at the unbelievable luxury, at the beds with their feather mattresses, the looking glasses, the horsehair sofa, the Brussels carpet, the lithograph of Queen Victoria over the drawing-room mantelpiece. They **were just coming**^(IMP) down the stairs when Mollie **was discovered**^(MP) to missing. **Going back**^(IMP), the others found that she **had remained**^(IMP) behind in the best bedroom. She **had taken**^(TMP) a piece of blue ribbon from Mrs. Jones's dressing table and **was holding**^(TMP) it against her shoulder and admiring herself in the glass in a very foolish manner. The others **reproached**^(VP) her sharply, and they **went**^(IMP) outside. Some harms hanging in the kitchen **were taken out**^(IMP) for burial, and the barrel of beer in the scullery **was**^(ReP) stove in with a kick from Boxer's hoof, otherwise nothing in the house **was touched**^(TMP). A unanimous resolution **was passed on**^(TMP) the spot that the farmhouse **should be preserved**^(TMP) as a museum. All **were agreed**^(VP) that no animal **must ever live**^(BP) there.

The animals **had**^(BP) their breakfast, and then Snowball and Napoleon **called**^(VP) them together again.

‘comrades’, **said**^(VP) Snowball, ‘it **is**^(ReP) half-past six and **have**^(ReP) a long day before us. Today we **begin**^(TMP) the hay harvest. But there **is**^(ReP) another matter that **must be attended**^(IMP) to first’

The pigs now **revealed**^(VP) that during the past three months they **had taught**^(MP) themselves to **read**^(VP) and **write**^(MP) from an old spelling book which **had belonged**^(ReP) to Mr. Jones's children and which **had been thrown**^(TMP) on the rubbish heap. Napoleon **sent**^(IMP) for pots of black and white paint and **led**^(TMP) the way down to five-barred gate that **gave**^(IMP) on to the main road. Then Snowball **took**^(TMP) a brush between the two knuckles of his trotter painted out Manors Farm from the top bar of the gate and in its place **painted**^(TMP) Animal Farm. This **was to be**^(ReP) the name of the farm from now onwards. After this they **went back**^(IMP) to the farm buildings, where Snowball and Napoleon **sent**^(IMP) for a ladder which they **caused**^(IMP) to be set against the end wall of the big barn. They **explained**^(VP) that by their studies of the past three months the pigs **had succeeded**^(IMP) reducing the principles of Animalism to seven commandments. These Seven Commandments **would now be inscribed**^(TMP) on the wall; they **would form**^(TMP) an unalterable law by which all the animals on the animals' farm **must live**^(BP) for ever after. With some difficulty Snowball **climbed up**^(IMP) and set to **work**

^(IMP), with Squealer a few rungs below him holding the paint-pot. The Commandments were written^(TMP) on the tarred wall in great white letters that could be read^(VP) thirty yards away. They ran^(TMP) thus:

The seven Commencements

1. Whatever goes^(IMP) upon two legs is^(ReP) an enemy.
2. Whatever goes^(IMP) upon four legs, or has^(ReP) wings, is^(ReP) a friend.
3. No animals shall wear^(TMP) clothes
4. No animal shall sleep^(BP) in a bed.
5. No animal shall drink^(BP) alcohol
6. No animal shall kill^(TMP) other animal.
7. All animals are^(ReP) equal.

(PP: 12-16)

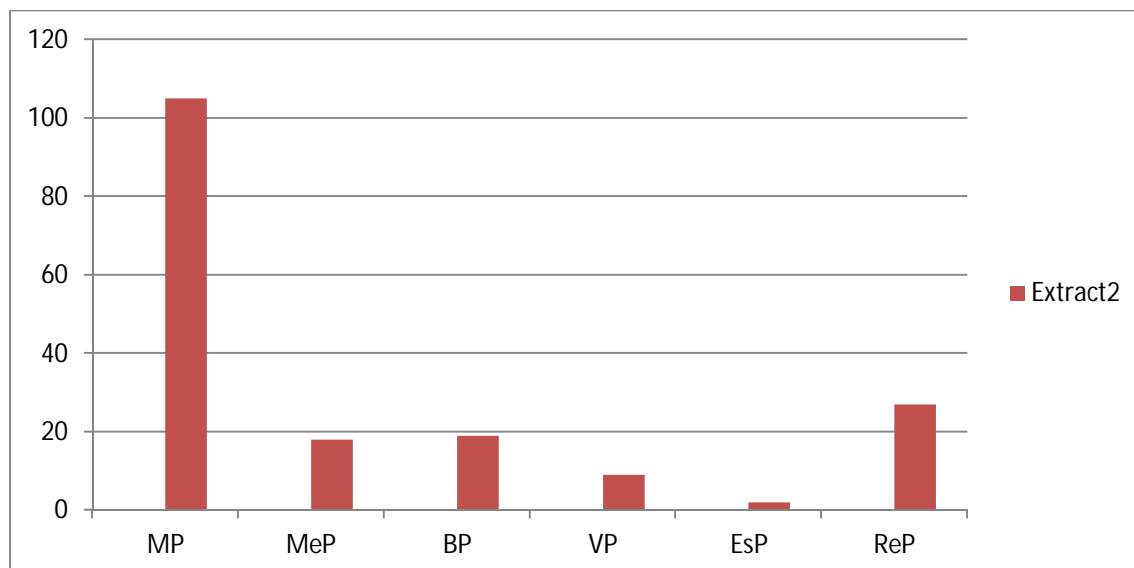
3-2-2. Quantitative Analysis

I have counted from the Process-Identification exercise above. It can be noticed that extract2 contains 48 Transitivity Material Processes, 57 Intransitive Material Processes, 18 Mental Processes, 19 Behavioural Processes, 9 Verbal Processes and 29 Being Processes. The results are in the table below.

Process types	MP		MeP	BP	VP	BeP		Total
	TMP	IMP				Esp	ReP	
Quantities	48	57	18	19	09	02	27	180
Percentages (%)	26.66	31.66	10	10.55	05	1.11	15	100
	58.32					16.11		

Table: 2-1. Process-type in the second extract

To give more visibility to the statistics above, the following diagram is drawn to show clearly the proportion of each process-type.



Histogram2 of Extract2

Through the table2.1 and the histogram2 the Material Processes dominate the other processes with 26.66% of Transitive Material processes and 31.66% of Intransitive Material Processes. After material processes, the relational processes follow with a percentage of 15%. Mental processes represent 10% in the second extract and Behavioural processes are 10.55%. The Verbal processes and Existential processes represent respectively 5% and 01.11% of the processes.

3-2-3. Qualitative Transitivity Analysis

3-2-3-1. Analysis of Material Processes

There are 105 material processes in the second extract, I choose at random fifteen (15) for transitivity study in the table below.

Clauses n°	Actor	Processes types	Goal	Circumstance
1	The men	had milked	the cows	In the early morning
2	The men	had gone out		
3	M Jones	Got back		Without bothering
4	He	Went		On the drawing room
5	The animals	Were still unfed		In the door
6	One of cows	Broke		
7	They	Chose	Them	Out the road

8	The animals	Had chased	Jones and his men	
9	The animals	Had destroyed	Everything	Out the pasture
10	They	Raced		In the earth
11	They	Rolled		
12	They	Made	A tour of inspection	In a single file
13	The animals	Entered		
14	Snowball, Napoleon	Called	Them	.....
15	they	Had succeeded		In the reducing the principle of animalism

Table: 2-2: Transitivity structure of 15 Material process-clauses in extract2

There are 105 Material Processes in the second extract, but I have studied fifteen (15) clauses. Among the fifteen clauses, there are six (6) transitive material processes and (9) intransitive material processes in the table above. As the second extract is about the revolution, the concrete actions have done. There are only animates actors. The pronoun ‘he’ replaces Jones forgetting to feed the animals and the process type ‘went’ and the circumstance ‘in the drawing room’ illustrate.

The actor ‘they’ in clauses 7; 10; 11; 12 and 15 are used for the animals celebrating their victory of revolution. The fight is between the animals and M. Jones and this fight starts when M.Jones and his men forgot to feed the animals. One of the cows broke the store shed with his horn and the other animals went out and chased Jones and his men out. The clauses 8; 9; 12 illustrate the way the animals won the revolution.

3-2-3-2. Analysis of Mental Processes

There are 18 Mental Processes in this extract. The transitivity study will be on eight(8) clauses. The study is in the table below.

Clauses n°	Senser	Processes types	Phenomenon	Circumstance
1	They	Frightened	Them	Out of their wits
2	Mr. Jones	Saw	what.....	.....
3	They	Knew	.....	.....
4	The animals	could believe	.....	In their good fortune
5	They	Saw	the whips	In the flames
6	Boxer	Heard	This	.....
7	They	could see	.....	.....
8	They	had never seen	These things	Before

Table2-3:Transitivity structure of 8 Mental process-clauses in extract2

The eight clauses selected, all the sensors are animates. The pronoun ‘they’ in clauses1; 3; 5; 7; 8 replace the animals. In the eight selected clauses only one sensor is referred to M. Jones and the rest of the sensors are about the animals. The different process types are: frightened; saw; knew; could believe; heard; could see and had never seen. As it is the fight for revolution the animals prepare themselves mentally to face the opponent. The clause1 illustrates where the sensor “they” is for animals and the verb frightened which is to give the fear to M.Jones and put him out.

3-2-3-3. Analysis of Behavioural Processes

There are nineteen Behavioural Processes; I will choose eight for transitivity analysis in the table below.

Clauses n°	Behaver	Processes types	Behaviour	Circumstance
1	He	Slept	.....	on the drawing room
2	They	could stand		.....
3	The animals	could bear	no longer	.....
4	M. Jones	look out	the hungry	of the bed room window
5	They	have never slept	.....	Before
6	No animal	shall sleep		in a bed
7	No animal	ever live	.....	.....
8	They	Woke	There	at down

Table: 2-4Transitivity structure of 8 Behavioural process-clauses in extract2:

The Behavioural processes are about the psychological doing. The table above shows that the Behavers are animate and the pronoun ‘he’ replaces M.Jones and ‘they’ is about the animals. The problem of hunger is starting point of the revolution, and it is illustrated by the clause 3. M. Jones got drunk and the consequence drawn is the sleeping, case of clause1.The Behavers refer to animals and M.Jones. In the clauses 6; 7 the Behaver ‘no animal’ and the verbs ‘shall sleep; ever live’ and the circumstance ‘in a bed’ are used to show how the animals will behave after the revolution.

3-2-3-3. Analysis of Verbal Processes

There are nine (9) verbal processes in the second extract. The transitivity study is in the table below.

Clauses n°	Sayer	Processes types	Verbiage	Circumstance
1	He	Said	.....	.....
2	They	Hurled	themselves	into the air
3	They	afraid to speak	.....	during the three years
4	The pigs	Revealed	that	.....
5	They	Explained	their sturdy	.....
6	They	could read	yards away	.....
7	Snowball	Said	Comrades	(it is) half past six
8	They	Cropped	mouthful	.....
9	They	Sang	Beasts of England	from end to end

Table: 2-5Transitivity structure of 9 Verbal process-clauses in extract2:

As the novel Animal farm is a pure allegory that is the reason why the animals speak in place of human beings. The fight is not only the actions but also the speeches. All the different Sayers refer to animals. The animals are happy and express their happiness after the rebellion.

In the clauses 2; 8; 9 the different verbs show their happiness: ‘hurled; cropped and sang’ with the corresponding verbiages ‘themselves’, ‘mouthful’ and Beast of England. The circumstances ‘into the air’; ‘during the three years’ and ‘from end to end’ are location. The subject pronoun ‘they’ in these clauses replace the animals and play the role of carriers. The different verbs in the table above illustrate that the animals celebrate the revolution.

3-2-3-4. Analysis of Being Processes

There are 29 Being Processes. Among them only two are Existential Processes and 27 are Relational Processes. The study of some of these processes is below.

Clauses n°	Carrier	Processes types	Attribute	Circumstance
1	He and his four men	Are	.....	in the store shed
2	The situation	Is	Out of control	.....
3	It	Was	All their own	.....
4	This	Was	The name of the Farm	.....
5	All	Were	Agreed	

Table:2-6a Transitivity structure of 5 Attributive Relational process-clauses in extract1:

Clause s n°	Token	Processes types	Value	Circumstance
1	The Manor farm	is	Theirs	.....
2	Two legs	is	enemy	.....
3	all the animals	are	equal	.....

Table: 2- 6b: Transitivity structure of 3 Identification Relational process-clauses in extract2

Clause n°	Process type	Existent	Circumstance
1 (there)	Was	a knoll	.....
2 (there)	Is	other matter	.....

Table:2-6c:Transitivity structure of 2 Existential process-clauses in extract2

The tables above are about Being Processes. There are two Existential Processes, three Relational identifying processes and five RelationalAttributive processes. The subjects are animate and inanimate. The carrier ‘he’ and his four men’ and the circumstance ‘in the store shed’ explain that Jones and his men wanted to control the situation but it was impossible. The clause 1 in table 2-6b explains that the situation is impossible. After the rebellion , the leaders of the animals ,the pigs changed the name of the farm to Animal Farm.

They reduced the principle of Animalism to seven commandments. Some of the commandments say: ‘whatever goes upon two legs is an enemy’. Here ‘whatever goes upon two legs’ is token and the ‘enemy’ is value. In clause 3;2-6b the token ‘all the animals’ and the value ‘equal’ mean that all the animals are same and their enemy is human beings. The rebellion is a success to animals. They chased Jones and his men out and take the farm in their hand.

3-3.Transitivity Analysis of Extract3

3-3-1. Process Type-identification

Extract3

Late one evening in the summer, a sudden **ran round**^(VP) the farm that something **hadhappened**^(EsP) to Boxer. He **had gone out**^(IMP) alone **to drag**^(TMP) a load of stone down to the windmill. And sure enough, the rumor **was**^(ReP) true. A few minutes later two pigeons **came**^(IMP) **racing**^(IMP) in with the news: “Boxer **has fallen**^(IMP)! He **is lying**^(IMP) on his side and **can’t get up**^(BP)!”

About half the animals on the farm **rushed out**^(IMP) to the knoll where the windmill **stood**^(ReP). There **lay**^(TMP) Boxer, between the shafts of the cart, his neck **stretched out**^(BP), unable even **to raise**^(TMP) his head. His eyes **were glazed**^(BP), his sides **matted**^(IMP) with sweat. A thin stream of blood **had trickled out**^(BP) of his mouth. Clover **dropped**^(IMP) to her knees at his side.

“Boxer!” she **cried**^(VP), “how **are**^(ReP) you?”

“It **is**^(ReP) my lung,” **said**^(VP) Boxer in a weak voice. “ It **does not matter**^(IMP). I **think**^(MP) you **will be able to finish**^(TMP) the windmill without me. There **is**^(EsP) a pretty good store of stone accumulated. I **had only another month to go**^(IMP) in any case. **To tell**^(VP) you the truth, I **had been looking**^(BP) forward to my retirement. And perhaps, as Benjamin **is growing**^(BP) old too, they **will let**^(TMP) him retire at the same time and be a companion to me.”

“we must help^(TMP) him at once, «said^(VP) Clover. “Run^(IMP), somebody, and tell^(VP) Squealer what has happened^(ESP)”

All the other animals immediately raced back^(IMP) to the farmhouse to give^(TMP) Squealer the news. Only Clover remained^(ReP), and Benjamin, who lay down^(IMP) at Boxer’s side, and without speaking^(VP), kept^(TMP) the flies off him with his long tail. After about a quarter of an hour Squealer appeared^(ReP), full of symptom and concern. He said^(VP) that Comrade Napoleon had learned^(MP) with the very deepest distress of this misfortune to one of the most loyal workers on the farm, and was already making^(TMP) arrangements to send^(TMP) Boxer to be treated^(IMP) in the hospital at Willingdon. The animals felt^(MP) a little uneasy at this. Except for Mollie and Snowball, no other animal had ever left^(IMP) the farm, and they did not like to think^(MP) of their sick comrade in the hand of human beings. However, Squealer easily convinced^(VP) them that the veterinary surgeon in Willingdon could treat^(TMP) Boxer’s case more satisfactorily than could be done^(TMP) on the farm. And about half an hour later, when Boxer had somewhat recovered^(BP), he was with difficulty got on^(BP) to his feet, and managed to limp^(IMP) back to his stall, where Clover and Benjamin had prepared^(TMP) a good bed of straw for him.

For the next two days Boxer reminded^(IMP) in his stall. The pigs had sent^(IMP) out a large bottle of pink medicine chest in the bathroom, and Clover administered^(TMP) it to Boxer twice a day after meals. In the evenings she lay^(IMP) in his stall and talked^(VP) to him, while Benjamin kept^(TMP) the flies off him. Boxer professed not^(VP) to sorry for what happened^(IMP). If he made^(TMP) a good recovery, he might expect to live^(BP) another three years, and he looked forward^(BP) to the peaceful days that he would spend^(IMP) in the corner of the big pasture. It would be^(ReP) the first time that he had had^(TMP) leisure to study^(TMP) and improve^(TMP) his mind. He intended^(MP), he said^(VP), to devote^(TMP) the rest of his life to learning the remaining twenty-two letters of the alphabet.

However, Benjamin and Clover could only be^(ReP) with Boxer after working hours, and it was^(ReP) in the middle of the day when the van came to take^(TMP) him away. The animals were^(ReP) all at work weeding turnips under the supervision of a pig, when they were astonished^(IMP) to see^(MP) Benjamin come galloping^(IMP) from the direction of the farm buildings, braying at the top of his voice. It was^(ReP) the first time that they had ever seen^(MP) Benjamin excited^(MP) indeed, it was^(ReP) the first time that anyone had ever seen^(MP) him gallop^(IMP). “Quick, quick!” he shouted^(VP). “come at^(IMP) once! They are taking^(TMP) Boxer away!” Without waiting for^(TMP) orders from the pig, the animals broke off^(TMP) work and raced back^(IMP) to the farm buildings. Sure enough, there in the yard was^(ReP) a large closed van, drawn by two horses with lettering on its side and a sly-looking man in a low crowned bowler hat sitting^(IMP) on the driver’s seat. And Boxer’s stall was^(ReP) empty.

The animals crowded round^(IMP) the van. “Good-bye, Boxer!” they chorused^(VP), “good-bye!

Fools! Fool! Shouted^(VP) Benjamin, prancing round^(TMP) them and stamping^(TMP) the earth with his small hoofs. “Fools! Do you not see^(MP) what is written^(IMP) on the side of that van?”

That gave^(TMP) the animals pause, and there was^(ESP) a hush. Muriel beganto spell out^(VP) the words. But Benjamin pushed^(TMP) her aside and in the midst of a deadly silence he read^(VP): “Alfred Simmonds, Horse Slaughterer and Glue Boiler, Willingdon. Dealer in Hides and Bone-Meal. Kennels supplied^(TMP). Do you not understand^(MP) what means^(ReP)? They are taking^(TMP) Boxer to the knacker’s!

A cry of horror burst^(VP) from all the animals. At this moment the man on the box whipped up^(TMP) his horses and the van moved out^(IMP) of the yard at a smart trot. All the animals followed^(IMP), crying out^(VP) at the tops of their voices. Clover tried to stir^(TMP) her stout limbs to gallop^(IMP), and achieved^(TMP) a canter. “Boxer!” she cried^(VP). “Boxer! Boxer! Boxer!” And just at this moment, as though he had heard^(MP) the uproar outside, Boxer’s face, with the white stripe down his nose, appeared^(ReP) at the small window at the back of the van.

“Boxer!” cried^(VP) Clover in a terrible voice. “Boxer! Get out^(IMP) quickly! They are taking^(TMP) you to your death!

All the animals took up^(VP) the cry of “get out^(IMP), Boxer, get out^(IMP)!” But the van was already gathering^(IMP) speed and drawing away^(IMP) from them. It was uncertain^(MP) whether Boxer had understood^(MP) what Clover had said^(VP). But a moment later his face disappeared^(IMP) from the window and there was^(ESP) the sound of tremendous drumming of hoofs inside the van. He was trying to kick^(TMP) his way out. The time had been^(ReP) when a few kicks from Boxer’s hoofs would have smashed^(TMP) the van to matchwood. But alas! His strength had left^(TMP) him; and in a few moments the sound of drumming hoofs grew^(VP) fainter and died away^(VP). In desperation the animals began appealing^(VP) to the two horses drew^(TMP) the van to stop. “Comrades, comrades! They shouted^(VP). “Don’t take^(TMP) your own brother to his

death!” But the stupid brutes, too ignorant **to realize**^(MP) what **was happening**^(Esp), merely set back their ears and **quickened**^(TMP) their pace. Boxer’s face **did not reappear**^(ReP) at the window. Too late, someone **thought**^(MP) of **racing**^(IMP) ahead and **shutting**^(TMP) the five-barred gate; but in another moment the van **was**^(ReP) through it and rapidly **disappearing**^(TMP) down the road. Boxer **was never seen**^(MP) again.

Three days later it **was announced**^(VP) that he **had died**^(BP) in the hospital at Willingdon, in spite of **receiving**^(IMP) every attention a horse **could have**^(TMP). Squealer **came to announce**^(VP) the news to the others. He **had**, he **said**^(VP) **been**^(ReP) present during Boxer’s last hours.

“It **was**^(ReP) the most affecting sight I **have ever seen**^(MP)!” **said**^(VP) Squealer, **lifting**^(TMP) his trotter and **wiping away**^(BP) a tear. “I **was**^(ReP) at his bedside at the very last. And at the end, almost too weak **to speak**^(VP), he **whispered**^(IMP) in my ear that his sole sorrow **wasto have passed**^(BP) on before the windmill **was finished Forward**^(IMP), comrades!” he **whispered**^(IMP). ‘Forward in the name of Rebellion. Long live Animal Farm! Long live Comrade Napoleon! **is**^(ReP) always right.’ Those **were**^(ReP) his very last words, comrades.”

PP.81-85

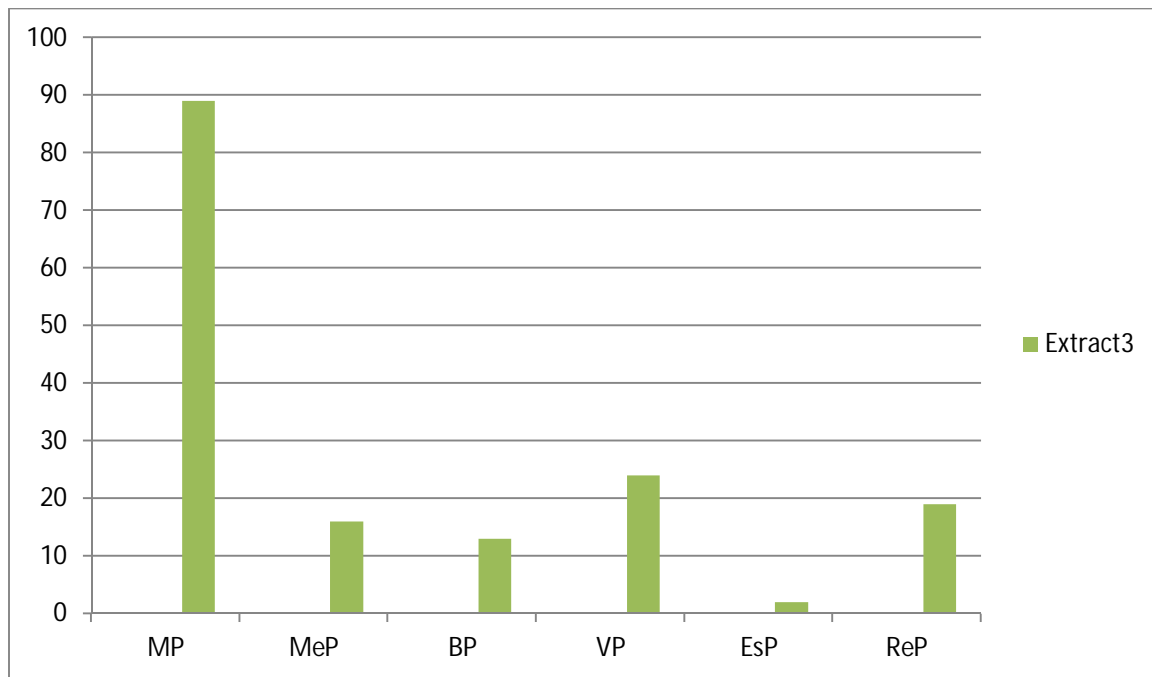
3-3-2. Quantitative Transitivity Analysis

I have counted each process type in the third extract. The results are in table below.

Process types	MP		MeP	BP	VP	BeP		Total
	TMP	IMP				Esp	ReP	
Quantities	52	37	16	13	24	02	19	163
Percentages (%)	31.70	22.56	09.75	07.9	14.63	1.21	11.58	100
	54.26					12.79		

Table: 3-1. Source: Appendix, second extract

To appreciate more the different process types I use the table to draw a histogram below.



Histogram3of Extract3

The third extract is about the death of Boxer, the harder worker in the farm. His death surprised all the animals because he didn't get the treatment a boxer can get. In another side except the pigs the other animals didn't share the way the pigs manage to put him in the hand of human beings. In this extract the Material Processes dominate the other process types with a percentage of 54.26 including 31.70% of transitive material processes and 22.56%. The Verbal Processes rank second with 14.63% followed by Being Processes with 12.79%. The Mental processes rank fourth with 9.75%. The last process type is Behavioural Processes with a percentage of 7.9%.

3-3-3. Qualitative Transitivity Analysis

3-3-3-1. Analysis of Material Processes

In third extract, there are 89 material processes. Among these material processes there are 52 transitive material processes representing 31.70% and 37 intransitive material processes representing 22.56%. The transitivity analysis will be on fifteen(15) clauses chosen at random in the table below.

Clauses n°	Actor	Processes types	Goal	Circumstance
1	He	had gone	.....	out a lone
2	Boxer	had fallen	.....	.....
3	He	Is lying	.....	on his side
4	They	lay	Boxer	.....
5	The van	Came	.....	to take him away
6	They	Are taking	Boxer	.....
7	The animals	Broke off	Work	.....
8	They	Are taking	You	to your death
9	All the animals	Took up	the cry	.....
10	His strength	Had left	Him	.....
11	They	Gave	Animals	.....
12	Clover	Forced	her way	.....
13	He	Made	a good recovery	.....
14	The animals	Raced back	.....	to the farm
15	They	Are taking	Boxer	to the knackers'

Table: 3-2 Transitivity structure of 15 Material process-clauses in extract3

The third extract is about Boxer, and the actor is divided into two parts. The first part is concerned Boxer himself and the second part is about the other animals. Through the table above the actor “he” in clauses 1,3,13 and 10 refer to Boxer and the clauses 4,6,7,8,9,11,14 and 15 refer to animals. The intransitive verbs ‘had fallen; is laying’ show the way the accident happened to him. Note that all the actors are animate. In clause 5 the subject van which is actor and the intransitive verb ‘came’ express the movement of Boxer. In 15 the subject ‘they’ is about the knackers. The transitive verb ‘are taking’ and the corresponding circumstance ‘to the knackers’ illustrates the movement of Boxer to the knackers’ but not at hospital to receive treatment.

3-3-3-2. Analysis of Mental Processes

The third extract contains sixteen (16) mental processes. My study will be on ten selected clauses at random.

Clauses n°	Senser	Processes types	Phenomenon	Circumstance
1	I	Think	.....	.....
2	Comrade Napoleon	had learnt	.....	With the deep distress
3	The animals	Felt	a little uneasy	.....
4	They	did not like	.....	.....
5	Squealer	Convinced	Them	.....
6	They	had ever seen	Benjamin	.....
7	You	do...understand	.....	.....
8	He	had heard	The uproar	Outside
9	Boxer	had understood	.....	.....
10	Boxer	was never seen	.....	.....

Table:3-3Transitivity structure of 10 Mental process-clauses in extract3

From the accident to death of Boxer, the animals are not easy at all. First, the way the pigs lead them. Second, the fact of treating Boxer at hospital of Willingdom and the clause 3 illustrates: ‘the animals felt a little uneasy at this’ where the senser is about the animals and the corresponding phenomenon is “a little uneasy at this”. This proves that the other animals don’t agree with the pigs. The senser ‘I’ in clause 1 stands for Old Benjamin, the friend of Boxer touched with the case of Boxer. In 2;5and 7 the sensers are about Squealer. He is speaker of the pigs and gave the information on Boxer’s health. The subject pronoun in clause 4; 6 ‘they’ replaces the animals and the negative form of the verb like expresses the refusal of the animals to take Boxer to hospital of Willingdon. In clause5, Squealer plays the role of Senser and the verb convinced meaning adhere to his point of view and the phenomenon ‘them’ is used for the other animals.

3-3-3-3. Analysis of Behavioural Processes

There are thirteen Behavioural Processes. The transitivity study of 8 clauses chosen at random is in the table below.

Clauses n°	Behaver	Processes types	Behaviour	Circumstance
1	He	Can't get up	.....	.....
2	His eyes	were glazed	.....	.....
3	Benjamin	is growing	Old	.....
4	Boxer	had recovered	.....	.....
5	He	might live	another	Three years
6	(Squealer)	wiping away	A tear	.....
7	He	had died	.....	In the hospital
8	His sole	was to have passed	.....	On the windmill

Table: 3-4Transitivity structure of 8 Behavioural Process-clauses in extract3

Glances at the table above, there are inanimate and animates elements. His sole is inanimate Behaver whereas he, his eye, Benjamin, he are animate Behavers. In clause1,the subject pronoun 'He' replaces Boxer. Here Boxer plays the role of Behaver and the process type 'can't get up' expressing the negative action meaning incapable to stand up. In the clause6 the Behaver is Squealer; the process type 'wiping away' which means to remove something. This thing is 'a tear' indicated in the Behaviour. It means that Boxer is touched by this death. In clause7 the Behaver stands for Boxer and the verb had died meaning the end of his life. The circumstance 'in the hospital of Willingdon' shows that his life is ended in the hand of human beings what the other animals didn't appreciate.

3-3-3-4. Analysis of Verbal Processes

There are twenty four verbal processes in the third extract. I will choose ten clauses at random for transitivity study. The table of transitivity analysis is below.

Clauses n°	Sayer	Processes types	Verbiage	Circumstance
1	Boxer	Said	.....	in a weak voice.
2	Squealer	Tells	...	.....
3	He	Said	.....	to devote the rest of his life
4	Squealer	came to announce	To the horses	
5	They	Chorused	Goodbye	
6	The man on the box	Chorused	.....	.....
7	The sound of drumming	Grew	Fainter	In a few moments
8	It	Cried		In a terrible voice
9	Squealer	was announced	Goodbye	Three days
10	All the animals	Said	The horse	.....

Table: 3-5: Transitivity structure of 10 Verbal Process-clauses in extract3

Verbal processes are processes concerning human beings. As the novel is an allegory, the animals talk at the place of human beings. In the table above there are eight animate Sayers and two inanimate one. In clause1, the subject Boxer standing for Sayer and the circumstance ‘in a weak voice’ shows that he is suffering and has difficult to talk. In the clause2; 4 Squealer is the subject and plays the role of sayer. The corresponding Process types are ‘tells’ and ‘came to announce’ meaning give the information to. This means that he informs the animals about the situation of Boxer and clarifies why they decide to take him to Willingdon. In clause5 the subject pronoun ‘they’ is used to replace the animals and the process type ‘chorused’ meaning to sing. This song is ‘goodbye’ playing the role of the verbiage. In clause7 the inanimate subject plays the role of Sayer and the process type ‘grew’ which means to develop. In the last clause the animals express their gratitude to Boxer.

3-3-3-5. Analysis of Being Processes

I counted twenty one Being Processes in the third extract including two Existential Processes and nineteen Relational processes. The study of fifteen clauses is in the tables below.

Clauses n°	Carrier	Processes types	Attribute	Circumstance
1	Comrade Napoleon	Is		Always right
2	Squealer	Appeared		
3	The animals	Were	all at work	
4	He	had been	Present	during Boxer's last hours
5	I	Was		at his bedsides
6	The rumor	Was	True	
7	The time	had been		When a few kicks from boxer's hoof
8	Benjamin and clover	could only be		With Boxer
9	it	Was		In the middle of the day

Table:3-6a:Transitivity structure of 9 Attributive Process-clauses in extract3

Clauses n°	Token	Processes types	Value	Circumstance
1	Those	Were	Last very last words	
2	It	is	My lung	
3	it	Was	the most affective sight	

Table:3-6b:Transitivity structure of 3Identifying Process-clauses in extract3

Clause n°	Process type	Existent	Circumstance
1 (there)	Is	a pretty good	Of stone accumulated
2 (there)	Was	closed van	In the yard

Table:3-6c:Transitivity structure of 3Existential Process-clauses in extract3

Glances at the tables above, there are animate and inanimate subjects. The table3-6a is relational attributive processes; the table3-6b is relational identifying processes and the last table 3-6c is Existential Processes. In clause 6 of table3-6a the inanimate subject rumor is carrier and the corresponding attribute is true. It means that the accident of Boxer is effective. The clause 2 of table 3-6b gives the details of what happened to him and the attribute 'my lung' give the answer of these questions. The clause 7 of 3-6a has for carrier 'Benjamin and clover' and the circumstance 'with Boxer' explain the assistance Benjamin and Clover gave to their brother. Squealer informed the animals that Napoleon decided to take him to hospital. In the second clause of the existential process the deistic 'there' with verb to be and the existent 'a large closed van' show that Boxer is taken with the van to the knackers. In the clauses 4;5 of table3-6a the carriers' roles are played by Napoleon and Squealer and their attribute are 'present'; 'at his bed side' showing that they gave assistance to Boxer at hospital. Taking into account the circumstance, 'during the Boxer's last words' meaning that the pigs didn't neglect Boxer at hospital. The inanimate carrier 'those' stand for Boxer's lastwords which are used as attribute justifying their presence at Boxer's side when he died.

The transitivity study of the three extracts is finished and the next chapter will be about how the Transitivity patterns represent the encoding of Experiential Meaning.

Chapter four: Recapitulation, Discussion and Interpretation of the finding.

This chapter is about the recapitulation and the interpretation of the findings. The process type specifies the actions, events or relationship between implicated participants, and the processes may be situated circumstantially (for time, place, cause...) carrying out a transitivity analysis offers a description of one of the structural stands of the beginning of this part. The transitivity patterns represent the encoding of Experiential Meaning: meaning about the world, about experiences, about how we perceive and experience what is going on. By examining the Transitivity patterns, we can explain how the field of the situation is being constructed: it means that we can describe ‘what is being talked about’ and how shifts in the field are achieved. The novel of the work is a satire of the Russian revolution and therefore full of the symbolism. This novel is a pure allegory and the author Orwell associates certain real characters with the characters of the book. He wrote this novel at that period because the world-wide depression began in the United States when the stock market crashed in October of 1929. The depression spread throughout the world because American exports were so dependent on Europe. The U.S was a major contributor to the world market economy. Germany along with the rest of Europe was especially hard hit. The parallels between crop failure of the farm and fall during this time period.

Old Major is the first character described by Orwell in *Animal Farm*. This “pure-bred” of the pigs is a kind, grandfatherly philosopher of change. An obvious metaphor for Karl Marx. Old Major proposes a solution to the animals desperate plight under Jones’s administration” when he inspires a rebellion of sorts among the animals.

Jones symbolizes (in addition to the evils of capitalism) Czar NicolasII, the leader before Stalin (Napoleon). Jones represents the old government, the last of the Czars. Orwell suggests that Jones was losing his ‘edge’. In fact, he and his men had taken up the habit of drinking.

This research work is on Transitivity patterns and Experiential Meanings in three extracts from Animal Farm.

The first extract is about the meeting organized by the animals. The leader of this meeting is Old Major who wants to inform the other animals on the strange dream he had during the last night. They profit to the period when Jones drank a lot to organize their meeting.

So, let us put together the different statistics of the three extracts in order to make a global interpretation.

Process types	MP		MeP	BP	VP	BeP		Total
	TMP	IMP				EsP	ReP	
Extract1	23	28	04	10	09	01	13	88
Extract2	48	57	18	19	09	02	27	180
Extract3	52	37	16	13	24	02	19	164
Total	123	122	38	42	42	05	59	432
	245					64		
Percentage(%)	28.47	28.24	08.79	09.92	09.72	01.15	13.65	100
	56.71					14.80		

Table4: Global table of the three extracts

In the first extract, there are 88 processes and the rate of each process is: Material Processes 57.97% with 26.16% of transitive material processes and 31.81% of intransitive material processes; Mental Processes 4.54% ; Verbal Processes 10.22% ; Behavioural Processes 11.36%; Existential 1.13% and

Relational Processes 14.77%. Material processes dominate all the other processes in the first extract because it is the meeting for revolution. To win a revolution you must fight harder and harder and material processes are processes about the actions. Old Major puts out how the animals suffer under human beings. He establishes a bad relationship between the animals and M. Jones and his men. After the material processes, the Relational processes rank second. Old Major attributes and clarifies what human being is in this farm. Behavioural Processes rank third because this meeting is about the strange dream of Old Major. The fourth is Verbal Processes rank fourth because the meeting is a dialogue and speeches. Verbal Processes are Processes about the production of sound. When the animals arrive to the meeting they speak to each other. The extract contains also the Mental Processes with a feeble percentage and rank fifth. The Existential Processes rank sixth and the last Process types in this extract.

The second extract is about the revolution. This extract contains 180 Process types. Among these process types, Material Processes rank first with 26.66% of transitive material processes and 31.66 of intransitive material processes. So 58.32% of Material Processes. The second is Relational processes with 15% followed by the Behavioural processes with 10.55%. The Mental processes rank fourth with 10% and Verbal processes rank fifth with a percentage of 5%. The last one is the Existential processes representing 1.11%. The Material Processes dominate the second extract. This illustrates that the revolution needs the concrete and tangible actions more than the psychological and verbal acts.

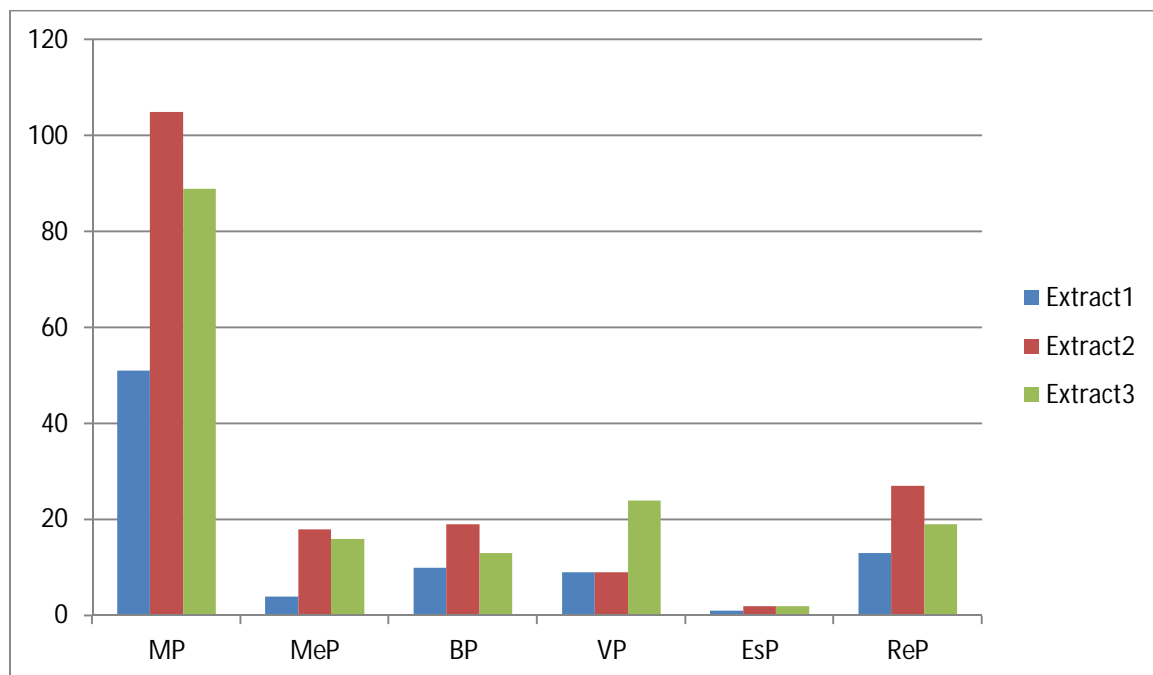
The last and the third extract concern the death of Boxer. In this extract the main character is Boxer. The name Boxer is cleverly used by Orwell as a metaphor for the Boxer Rebellion in China in the early twentieth century. It was this rebellion which signaled the beginning of communism in Red China. Boxer represents the proletariat, the lowest worker class. The importance of Proletariat

is shown when Boxer suddenly falls and there is a drastic decrease in work productivity.

There are 164 process types in this extract. Material Processes are the dominate processes with 31.70% of transitive material processes and 22.56 of intransitive material processes.

Verbal processes rank second with 14.63% followed by relational processes representing 11.58%. The Mental processes are fourth with a percentage of 9.75% and the Behavioural processes are fifth with 7.9%. The last is Existential processes representing 1.21%.

To give more visibility to the statistics above, the following diagram is drawn to show clearly the proportion of each process-type in each extract.



Histogram4 of the three Extracts

The global table and the histogram show that Material Processes dominate the other processes in extracts. There are 245 material processes representing a percentage of 56.71%. General histogram shows that the second extract contains more material processes than the two other extracts. As far as the mental processes are concerned the second extract contains more mental processes than the others and the extract1 contains the small number of mental processes. Extract2 contains almost the same number of Behavioural processes as extract3 and extract1 contains the small number. But the third extract contains more verbal processes than the others and extract1 and extract2 have the same number of verbal processes. The number of the existential processes in the three extracts is not important. The second extract contains more relational processes than the others and extract1 contains the small number. This seems to mean that the novel *Animal Farm* is full of actions, tangible and physical actions. The first and second extracts are about the meeting of revolution. To win the revolution is to work harder and harder. This is the reason why Old Major revealed to the other animals their sufferance under M. Jones and his men and urged them for fight. The fight is not only actions but also the relationship between the characters involved in the novel. The Relational Processes rank second with a percentage of 14.80%. Behavioural Processes rank third with 09.92%. Verbal Processes represent fourth with a percentage of 09.72% ; Mental Processes rank fifth with a percentage of 08.79 and last is Existential processes representing 1.17%. This general table will lead me to the linguistic interpretation.

The predominance of the material processes express the existence of physical and tangible actions throughout the novel. This means that the characters are very active; the actions are very strong in the novel. The actions are not only tangible but also verbal; mental and psychological. The fight needs mental

reactions, feelings, thinking and perceptions. It is not possible to fight without verbal actions and the psychological ones.

In the novel *Animal Farm*, the characters are engaged in the actions than speeches. All these are the results of the conflicts which occur in the novel. We can speak of the physical, verbal and psychological conflicts. This conflict opposes the animals to M. Jones and his men; the pigs to the other animals. This has led me to conclude that the novel is full of actions with the highest number of transitive and intransitive material processes; (245) actions in the extracts with a percentage of 56. 71. The transitive material processes are more than intransitive material processes: TMP(123) versus IMP(122). This means that those actions are mostly performed to active goals. As it is a fight for revolution, the dream of Old Major makes the animals prepare the rebellion. Their question is how they can manage to take away M. Jones and his men. They profited to the hunger and broke the barn and chased away M. Jones and his men. The relational processes (14.89%) rank second after material processes. This leads me to say that many attributes and values are used to clarify the relationship between human beings and the animals. Old Major revealed through his dream that their efforts are taken by human beings. He added that they exist to human beings and it is time to stand up and fight against human beings. Two days later he died and animals continue their fight. The rebellion becomes effective and all the animals were free. Behavioural processes have led me to discover the solidarity spirit that exists among the animals and this is paid by their freedom. The animals are psychologically demoralized and been living in the misery, sufferance under Jones. They didn't eat and sleep correctly under Jones after the revolution they were psychologically stables. They were now led by the pigs. The animals didn't appreciate the management of the pigs and when Boxer was fallen and been sick, they didn't pay attention to him and he died in the hand of human beings.

Mental processes rank third with a percentage of 10.11%. It seems to mean that as the animals feel the misery they think about how to solve the problem. The hunger feeling is the beginning of the revolution. The other feeling is the way the pigs manage the illness of Boxer until he died. The animals were not happy with the planning of the pigs to send Boxer at hospital of Willingdon. They didn't know what happened to the corpse of Boxer.

The Verbal processes and the Behavioural processes ones have almost the same percentage and rank fourth. The actions are not only tangibles but also verbal. At the beginning of the revolution, only Old Major told about his dream. The numbers of verbal processes in the extracts are respectively 4; 9; 24. It seems to mean that in the first extract the speech is rare because it is the revelation of Old Major. But in the second extract the animals were happy, cried and sang because they celebrated the revolution. The third extract contains 24 Verbal processes. This can be explained by the fact that Boxer had fallen, sent to hospital to willingdon and died at the end. Boxer's death surprised all the animals and they cried, wept. After that the spokesman of the pigs, Squealer every time convinced the animals. Here it is the fight of speeches, it the reason why the number is raised.

In conclusion, in the first extract Old Major is the most actor, senser; behavior,carrier,sayer according to different processes and Experiential Meanings are encoded by numerous processes to talk about the dream of revolution. In the second extract, different experiences are encoded in transitivity patterns to talk about the revolution. In third extract, Boxer's death is encoded in transitivity patterns through the different processes types, participants and circumstances.

Conclusion

Literature is an imaginative work, a way of knowing which depends on the interplay of the cognitive and effective domains. Its raw materials are language and experience which the writer constructs to symbolize human feelings, view, and thinking.

The understanding of a literary work depends on two main levels. One is the contribution of the linguistics analysis which enables us to show why the text is that. In the process, there are likely to be revealed multiple meanings, alternatives, ambiguities and metaphors.

The second level is the contribution of the evaluation of a text. Linguistics analysis may enable one to say why the text is or not an effective text for its own purposes in what respect it succeeds and in what respect it fails. It requires an interpretation not only of the text itself but also of its contexts.

This research work is focused on the topic “Transitivity patterns and experiential meaning in three extracts from *Animal Farm*” written by George Orwell. The work is framed into four chapters. The first chapter is a literature review. Here I presented the relationship between linguistics and literature and clarified the terms Description and Interpretation. The second chapter is about the definition of key concepts: Transitivity; Processes; Participants and Circumstances. The third one is the transitivity analysis of the three extracts. I identified the different process types of each extract. Before analyzing the processes, I have counted and put in the different tables the processes. I have selected certain numbers of clauses that I studied and commented. The last chapter is about the interpretation. I have put different results together in a table and I have drawn a histogram. Through the histogram I have deduced that the novel is full of tangible actions.

As matter of fact, the novel Animal farm is a pure allegory where the animals represent the real character. This novel is a satire of the Russian revolution. It the reason why the material processes dominant the others. Animals fought a lot in order to win the revolution.

The experiential meanings are encoded by a numerous process type associated with the corresponding participants and circumstances to talk of revolution and death of boxer.

It is also worth mentioning that they are many other fields of the systemic functional linguistics that can be applied to Animal farm written by George Orwell. The interpersonal meaning and textual meaning can be applied to the extracts. Systemic functional Linguistics asserts that a text conveys simultaneously three different meanings: the Experiential Meaning, the Interpersonal Meaning and Textual Meaning.

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