Wax Lyrical About Lottery:

A Systemic Linguistic Analysis

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Module 3 Assignment

March 2014

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Apply the principles of systemic linguistic analysis explored in the course to a comparison of the style and communicative functionality of two short texts or text extracts of your own choice. (Texts typically shouldn't be longer than 500 words). The texts should have a similar subject matter, be drawn from a similar institutional or discourse domain (science, economics, health care provision, tourism, politics, the arts etc) or have some other obvious point of similarity. They need, however, to differ significantly in some aspect of their style, structure, approach, tone.

You should indicate how the texts are similar and how they are different in terms of their general stylistic properties and their communicative functionality. Your claims should be backed up by means of an analysis of the types of lexical and grammatical features explored in the course. That is to say, you should consider whether the texts are similar or different in terms of the types of either textual, interpersonal or experiential (ideational) meanings explored in the materials.

You will need to supply copies of the two texts (photocopies of the original or transcripts). Please ensure that you supply complete details as to the origin of the text (author, date, publication, section / page numbers, etc.).

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1. INTRODUCTION

This essay applies the principles of systemic linguistic analysis to a comparison of style and communicative functionality of two texts, a short story excerpt and a poem. Following from the introduction is a discussion of the analysis framework employed in this essay. Section 3 details the text choice and procedures to analysis. Section 4 presents the analysis and comparison of the texts while Section 5 summarizes the findings, highlights ambiguities encountered and offers alternative interpretations. Findings reveal that the excerpt was composed in a conversational style, functioning to provide depth of information, while the poem adopted a relatively formal style and provided breadth of knowledge.

2. ANALYSIS FRAMEWORK

Two influential approaches to language analysis are Chomsky's formal Transformational-Generative approach and Halliday's Systemic Functional Linguistics approach. The former takes a detached view of language and its context, focussing on the brain's ability to understand and construct language through formal rules while bypassing the initial meaning-making stage, consequently overlooking the functional aspect of language explaining its form (Thompson 2004). Systemic functional linguistics reconciles language with context through an understanding of how lexicogrammar choices realize meanings for communicative functionality within social contexts, detailed in register theory, which describes the dynamic relationship between context of situation and language. Context of situation determines register, the particular set of language items applicable to each social context. Recurring situations result in "recurrent ways of using language" (Eggins 2004:58), creating texts of similar structures, meanings and functions which are grouped into categories termed genres. Genres are generic staged text structures existing within the context of culture that employ different registers to cater to various social situations. Variations in the social domains of field, tenor and mode modify register and the selection

of lexicogrammar, influencing the experiential, interpersonal and textual meanings and functions of texts (Eggins 2004). Conversely, an analysis of such meanings would reveal variations in field, tenor and mode and surface similarities or differences in style and communicative functionality of texts, and was the approach adopted in this essay.

Field is associated with representation of experiences in external reality such as happenings. Insight into this domain requires an analysis of experiential components of processes, participants and circumstances. Participant roles are dependent on process types in which they are involved, thus analysis need commence with process, followed by participant and circumstance. Processes may be classified into four categories: material, mental, verbal or relational (Butt 2000). Material processes such as 'walk' are external representations of events. Some of these may be further classified as behavioural processes, which are executions of mental or verbal processes. Mental processes are internal and cognitive, such as 'perceive', while verbal processes communicate. Both are able to project clauses within existing clauses. Relational processes state or identify relationships, and can further be categorized into relational attributive, relational identifying, possessive, locational or existential processes. Participants are noun entities whose labels vary with processes, while circumstances are the contexts that situate participants and processes.

Tenor is concerned with interpersonal meanings and revealed via analysis of moods and speaker positions. Moods categorise interactions into declaratives, imperatives, interrogatives or offers. Speaker positions are observed by examining appraisals of experiential meanings and adjustments to the mood block via polarity and modality of subject/finite combinations, modality of modal adjuncts and grammatical metaphors (ibid.).

Mode is associated with language's role in ensuring textual coherence and cohesion. It can be analysed through an examination of lexical sets and textual themes, the points of departure of clauses that signal content and context. Themes include all items up to and

including the first experiential item in clauses. Simple themes have only experiential items; complex or multiple themes include interpersonal and textual theme elements. Themes with structures unusual of their mood types are marked. The procedures undertaken for analysis will next be detailed.

3. PROCEDURE

The texts selected comprise an excerpt from the short story "Lottery" by Catherine Lim, published in "Little Ironies: Stories of Singapore" and a poem titled "Everything's Coming Up Numbers" ("Everything's") by Arthur Yap, published in "Writing Singapore: An Historical Anthology of Singapore Literature". The texts were selected for their common topic of lottery and were written by Singaporean writers in the cultural context of Singapore. Of difference are their literary genres; "Lottery" is a short story in narrative form, recounting sequences of events that "entered into the biography of the speaker… that correspond to the order of the original events" (Labov 1997:2), while "Everything's" is a poem in free verse form. Both are Literature-teaching resources, "Lottery" being used at the lower secondary level and "Everything's" at the tertiary level.

The analysis will examine the experiential, interpersonal and textual meanings of both texts as all three aspects contribute significantly to the surfacing of similarities and differences. The findings from each category will be discussed and tabulated for a comparison of field, tenor and mode respectively to provide insight to the texts' styles and communicative functionalities. Findings will then be summarized while ambiguities and alternative interpretations will be discussed. The next section presents the analysis and comparison of the texts.

4. ANALYSIS AND COMPARISON OF TEXTS

This section details the application of systemic linguistic analysis to the two texts in an examination of experiential, interpersonal and textual meanings to surface variations in field, tenor and mode, revealing similarities and differences in both texts for an efficient comparison of style and communicative functionality.

4.1 ANALYSIS OF EXPERIENTIAL MEANINGS

4.1.1 PROCESSES

Table 4.1 shows the frequency of occurrences of process types in the texts. In "Lottery", most frequent occurrences were Material processes at 19 instances, Relational processes at 5 instances and Mental processes at 3 instances. Similarly, "Everything's" comprised mostly of Material processes at 12 instances, followed by Mental and Verbal processes at 3 instances each, but did not employ Relational or Behavioural processes.

Experiential Meanings		Lottery	Everything's Coming Up Numbers
Processes	Material	19	12
	Behavioural	2	0
	Mental	3	3
	Verbal	1	3
	Relational: Attributive	2	0
	Relational: Identifying	3	0
	Total	30	18

Table 4.1: Processes

That both comprised mainly Material processes can be accrued to a similarity in objectives, being of the narrative literary genre, to relate external events and provide descriptions. Relational Attributive and Relational Identifying processes in "Lottery" created an intimate narration style, exhibiting familiarity with aspects of Ah Boh the protagonist's life. For example, clause 7 in Table 4.2 described the protagonist's possession of 'a little pink book' and conveyed knowledge of its purpose.

Clause 7 (indep, trn)	Ah Boh	has	a little pink book, of very inferior quality paper, [[which ambitiously tried to assign a winning number to each object or event dreamt about]].
Experiential	pp: carrier - possessor	pr: relational attributive possessive	pp: attribute - possessed

Table 4.2: "Lottery" Clause 7

Descriptions as exemplified above provided insight to the various habits of a lottery subscriber. In comparison, a lack of Relational processes in "Everything's" maintained the detached position of a by-stander watching the lottery subscription process undertaken by people he observed.

In "Lottery", clauses with Mental, Behavioural and Verbal processes such as 'lived and breathed' in clause 1 in Table 4.3 provided further observations of the protagonist's cognition and behaviour, emphasizing its intimate style. Similarly, Mental and Verbal processes in "Everything's" depicted cognitive and communicative acts such as relaying of numbers by the personified telephone and pencil in clause 3 in Table 4.4, conveying a keen observation of happenings.

Clause 1 (indep, intrn)	Ah Boh	lived and breathed	in the very atmosphere [[generated by the gambling table, the race horses, the newspaper column announcing the results or races and draws, the whispered consultations of fellow-gamblers [[who were not too selfish to share 'tips']]]].
Experiential	pp: behaver	pr: behavioural	circm: space

Table 4.3: "Lottery" Clause 1

Clause 3 (indep, trn)	in market places, coffee shops, / the communal privacy of homes, /	telephone & pencil	were	relaying	numbers: /
Experiential	circm: space	pp: sayer		pr: verbal	pp: verbiage

Table 4.4: "Everything's" Clause 3

4.1.2 PARTICIPANTS

The participants occurring most frequently in each text and their frequency of occurrences are tabulated in Table 4.5.

Experiential Meanings	Lottery		Everything's Coming Up Numbers	
	Participant	Frequency	Participant	Frequency
Participants	Ah Boh	8	death	3
	it	3	numbers	3
	forms of 'number'	3	we	2
	act	2		
	forms of 'baby'	2		
	dream	2		
	forms of 'piece'	2		
	she	2		

Table 4.5: Participants

From Table 4.5, the most frequently occurring participant in "Lottery" was the protagonist Ah Boh at 8 instances, around whom processes centered. While the title suggested a discussion of the lottery activity, the narrative elected to relate lottery's effects on a central character. Other frequently occurring participants were lottery-related entities 'act', 'dream' and forms of 'baby', 'number' and 'piece'. These generated detailed accounts, which according to Braid (1996), recreate as realistic possible experiences to engage readers. Contrastingly, "Everything's" did not employ specific characters, resulting in two most frequent participants 'death' and 'numbers' at 3 instances each. The former provided a sombre beginning in clauses 1 (Table 4.6) and 2, and reiterated the mood in clause 10 in Table 4.7. Together with the words it was employed with in these clauses, it conveyed the emotionlessness with which lottery subscribers perceived deaths. Clause 1 accorded equal weightage to 'numbers' and 'sorrow' as equally important remnants of death while clause 10 expressed the redundancy of emotions for 'someone's death'. While 'numbers' is an essential lottery entity, its appearance as verbiage in clause 3 and goal in clauses 8 and 15 construed it as a passive object serving only as the means to an end in lottery. These reinforced the impassive tone pursued in the poem.

Clause 1 (indep, trn)	the death of the prime minster of china /	left	a wake of sorrow & a flock of numbers; /
Experiential	pp: actor	pr: material	pp: goal

Table 4.6: "Everything's" Clause 1

Clause 10 (indep, trn)	someone's death,	<< Cl 11 >>	need not /	incur	one's corporate economic grief. / #
Experiential	pp: actor		pr: material		pp: goal

Table 4.7: "Everything's" Clause 10

4.1.3 CIRCUMSTANCES

Circumstances for both texts and their frequency of occurrences are tabulated in Table 4.8. In "Lottery", the mode was circumstance of manner at 12 instances, followed by circumstance of space and time at 9 and 5 instances respectively. For "Everything's", most frequent were circumstances of space and manner at 4 and 3 instances respectively.

Experiential Meanings	Lottery		Everything's Coming Up Numbers	
	Circumstance	Frequency	Circumstance	Frequency
Circumstances	manner	12	space	4
	space	9	manner	3
	time	5	time	1
	cause	1		
	extent	1		
	Total	28	Total	8

Table 4.8: Circumstances

Circumstances of manner in "Lottery" provided background to the protagonist's actions and thoughts, revealing more details such as underlying motives. Clause 17 in Table 4.9 for example revealed the protagonist's untruthful claim of 'being entirely charmed' by the baby.

Clause 17 (indep, trn)	On another occasion,	<< Cl 18 >>	Ah Boh,	on the pretext of being entirely charmed by the cute thing,	bore	him	to the privacy of her room ||
Experiential	circm: time		pp: actor	circm: manner	pr: material	pp: goal	circm: space

Table 4.9: "Lottery" Clause 17

Circumstances of time and space as those in clause 17 added further details, emphasizing the narrative's descriptive style. In comparison, while the mode circumstance of space with circumstance of manner in "Everything's" described settings, they emphasized a detached tone.

4.1.4 COMPARISON OF FIELD

The analysis of experiential meanings provided for a comparison of field in Table 4.10.

Field of Discourse	Lottery	Everything's Coming Up Numbers
Experiential Domain	Sources of inspiration of a lottery subscriber.	Scenarios in which numbers for lottery subscription could be obtained.
Short-term Goal	Describing the means by which inspirations were obtained by a compulsive lottery subscriber.	Depicting stoicism in obtaining numbers from unfortunate events.
Long-term Goal	Highlighting the existence of such compulsive lottery subscribers in society.	Highlighting the emotionless detachment of lottery subscribers from emotion-invoking events as an adverse effect of lottery subscription.

Table 4.10: Comparison of Field of Discourse

While both texts discussed lottery, the use of a pivotal character in "Lottery" around whom processes took place provided insight into a compulsive lottery subscriber's habits and heightened our awareness of such characters' existence in society. In comparison, the observations of events across participants and circumstances in "Everything's" provided a general sense of the adverse societal mentalities of the lottery subscribers membership group. In the next subsection, an analysis of interpersonal meanings will be conducted.

4.2 ANALYSIS OF INTERPERSONAL MEANINGS

The moods and speaker positions in each text are tabulated in Table 4.11 and discussed in the following subsections.

Interpersonal Meanings			Lottery	Everything's Coming Up Numbers
Moods		Decl: offer of info	28	12
		Intr: demand for info	2	6
Speaker Position via Adjustments to Mood Block	Tense	Past	24	8
		Present	1	8
		Non-finite	5	2
	Polarity	Positive	30	16
		Negative	0	2
	Total count for each category above		30	18
	Modality	Probability	3	1
		Obligation	0	1
		Responsibility	1	0
Speaker Position via Appraisals	Graduation	Force: +ve	19	9
		Force: -ve	1	4
		Focus: sharpening	1	3
		Focus: blurring	2	1
	Attitude	Affect	5	4
		Judgment	7	0
		Appreciation	9	2
	Engagement		2	3

Table 4.11: Interpersonal Meanings

4.2.1 MOODS AND PERSON SELECTION

"Lottery" was written from third person perspective in the voice of Ah Boh's mistress but switched to first person via pronouns 'my' and 'I' in clauses 12, 13 and 14. It comprised mostly declarative offers of information, with only 2 out of 30 clauses being interrogative demands for information, which were questions the protagonist was observed to be asking herself. These observations reinforced the text's function to provide insight via detailed narration at close proximity. While "Everything's" also comprised mostly declarative third person clauses, it contained a higher proportion of interrogatives at 6 out of 18 clauses, clustered into two groups of three. The first cluster comprised clauses 4, 5 and 6, written in first person 'we'. Following from the colon concluding clause 3, these were interpreted as providing illustration to clause 3's point on numbers relayed, exemplified by clause 4 in Table 4.12. Similarly, the second cluster comprising clauses 16, 17 and 18, composed from first and second person perspectives, was preceded by the colon in clause 15. Interwoven with fragmented phrases, the interrogatives in this cluster, with an absence of question marks, appeared to be functioning as declaratives, exemplified by clause 16 in Table 4.13. These mood items reinforced the poem's style of uninvolved narration.

Clause 4 (indep, trn)	do	we	add	3	to his age? /
Interpersonal	Fpre+	S	P	C	A
(Intr: D-info)	Mood Block		Residue		

Table 4.12: "Everything's" Clause 4

Clause 16 (indep, trn)	somewhere, someone, so many times, what; / what, where, somehow,			who	says		so; /
Interpersonal	-			Wh-S	Fpre+	P	C
(Intr: D-info)	-			Mood Block		Residue	

Table 4.13: "Everything's" Clause 16

4.2.2 ADJUSTMENTS TO MOOD BLOCK

"Lottery" was presented in past finites in 24 clauses and written entirely in positive polarity, reflecting its narrative style that provided information concerning the protagonist. "Everything's" had an equal distribution of past and present finites among 16 clauses but had two instances of negative polarity in clauses 9 and 10 pertaining to numbers and deaths, its most frequent participants. These clauses depicted lottery subscribers' concern over oversubscribed numbers and contrasting lack of it over deaths respectively, the latter refuting sympathetic feelings towards deaths that would have been assumed of readers (Pagano 2004), serving to emphasize the abnormal attitudes of lottery subscribers.

The infrequent occurrences of modality in both texts increased their objectivity. In addition, all instances of probability in "Lottery" in clauses 4, 5 and 6 appeared as the protagonist's thoughts, while clause 26 accrued the act of supposing to the protagonist by referencing 'they' to her 'objects' of interest in clauses 24 and 25. By attributing instances of modality to the character, the text was maintained as an objective account. The obligation modal in clause 10 of "Everything's" was construed as the attitude of observed subjects, emphasized by interrupting clause 11 that such sentiments were 'felt' by them. The probability modal in clause 14 has been interpreted as part of the sentiments observed from lottery subscribers, but the structure of the clause generated alternative possibilities of interpretation, which will be discussed in Section 5. Similarly, the assignment of modality in "Everything's" to the subjects rather than the text reinforced its objectivity in presenting observations of behaviour.

4.2.3 APPRAISALS

Appraisals were examined by applying the categories developed by White (1998), providing further insight into speaker positions. A detailed analysis of appraisals discussed below is found in Appendix 2.

Both texts employed positive graduation force most frequently, with "Lottery" at 19 instances and "Everything's" at 9 instances. Items such as 'resort' and 'entire' in "Lottery" and 'abetted' and 'everything' in "Everything's" intensified actions and extent respectively, creating textual vividness to engage readers.

For attitude, "Lottery" had 9 instances of appreciation, 7 instances of judgment and 5 instances of affect, which were the next most frequent categories. The use of appreciation such as 'blood-spattered' and judgment such as 'obsessive' expressed opinions about the protagonist and the activities she undertook. Interestingly, affect was employed mostly in describing activity around the protagonist with only one instance of 'charmed' providing a glimpse into her feelings. This emphasis on events reinforced the narrative style of focussing on actions rather than character, discussed in Franzosi (1998), while the deliberate portrayal of an emotionless protagonist functioned to highlight the oblivion that would result from lottery obsession. The next most frequently occurring appraisals in "Everything's" were affect and negative graduation force at 4 instances each. Instances of affect such as 'sorrow' were not assigned to particular entities while negative graduation depicted vagueness through words like 'somewhere'. While the text utilized vivid descriptions such as 'wrecked', there were no instances of judgment, which followed from the absence of specific characters upon whom appraisals could be made. Such non-assignment of affect and downplaying of details reinforced the text's function of illustrating the nonchalant yet deviant attitudes of lottery subscribers in general.

Engagement and contrasting strengths in force and focus further revealed the communicative functionality of both texts. In 'Lottery", the protagonist's obsession was highlighted by her existential dependence on lottery's 'very' atmosphere (sharpening focus, clause 1), obtaining inspiration from 'not too' selfish fellow-gamblers (negative graduation force, clause 1) and items 'in one way or another' linked to numbers (blurring focus, clause 2) and 'supposed' to bring luck (engagement, clause 26). The protagonist was 'in no way' deterred by horrific accidents in her quests for numbers (positive graduation force and engagement, clause 30). These appraisal items reiterated the text's message of oblivion as a result of obsession. "Everything's" signalled nonchalance at deaths with sweeping feelings of a 'similar' sorrow (blurring focus, clause 2) for the second prime minister's death and deaths that 'need not' incur grief (engagement, clause 10). Conversely, the text exhibited interest in lottery processes, deeming 'already' oversubscribed numbers (sharpening focus, clause 8) as 'not' (engagement, clause 9) to be 'further' abetted (sharpening focus, clause 9). This focus on numbers over deaths was emphasized with attention on 'clearly' visible number-plates from accidents (sharpening focus, clause 12). Similar to "Lottery", appraisals in "Everything's" reiterated the adverse effects of lottery subscription, but on a broader societal scale.

4.2.4 COMPARISON OF TENOR

The analysis of interpersonal meanings surfaced the tenor of both texts, tabulated in Table 4.14.

Tenor of Discourse	Lottery	Everything's Coming Up Numbers
Agentive or Societal Roles	Mistress and her domestic worker.	An uninvolved observer and his observed groups of lottery subscribers.
Power and Status	Unequal power and status; an employer and her employee, the protagonist.	Equal power and status; an on-looker of no relation to the observed.
Social Distance	Minimal. Observer was positioned as having a close relationship with and being within close proximity of the protagonist, reinforced by extensive appraisals of the protagonist's actions.	Maximal. Observer did not know his subjects personally. Observations and appraisals of his subjects were based on non-participative perspectives of their actions.

Table 4.14: Comparison of Tenor of Discourse

While both texts discussed lottery's adverse effects, "Lottery" provided an in-depth illustration of such effects on a person through the voice of an observer within close proximity but of higher power and status than the protagonist. Complementary to this, "Everything's" provided a landscape perspective of lottery's effects on society through the narration of an observer detailing lottery subscribers' relatively atypical attitudes and mentalities. Textual meanings will next be discussed.

4.3 ANALYSIS OF TEXTUAL MEANINGS

4.3.1 COHERENCE

Textual coherence was examined through an analysis of thematic progression detailed in Butt (2000) and thematic development outlined in Thompson (2004), presented in Table 4.15. A detailed analysis of textual coherence can be found in Appendix 3.

Textual Meanings		Lottery	Everything's Coming Up Numbers
Thematic Progression	Rheme to Theme	13	2
	Theme to Theme	5	7
Thematic Development	Specifying	9	0
	Progression	8	2
	Changing	4	3
	Maintaining	1	6
	Useful Point	0	1
	Boundary	0	1

Table 4.15: Textual Coherence

Both texts employed extensive signposting to ensure coherence. In "Lottery", 13 instances of new information transfer from Rheme to Theme structured the text as one continually introducing new content while 5 repetitions from Theme to Theme reiterated existing information. These typically followed from Rheme to Theme information transfers, except clause 28, representing elaboration of previously introduced information. These thematic progressions reflected the text's narrative style of writing, in which information was introduced and elaborated on as the text developed. Conversely, "Everything's" comprised more Theme to Theme progressions at 7 instances compared to Rheme to Theme progressions at 2 instances, signalling the poem's dominant function of elaborating,

For thematic development, "Lottery" commenced with individual themes but began developing ideas around central themes from clause 5. The text comprised mostly specifying and progression functions at 9 and 8 instances respectively, in line with its purpose to develop an in-depth narrative around a protagonist. The most prominent theme in "Lottery" was the protagonist's obsession with supposedly lucky objects, developed from clause 17 to 27, illustrated in Table 4.16. The above analyses revealed the text's function to reinforce the message of effects of lottery obsession. In contrast, "Everything's" exhibited the highest frequency of maintaining functions at 6 instances, reinforcing its function as describing existing information rather than providing new content.

Theme	Rheme	Theme Development
Theme 1	Rheme 1	Theme Development 1
Theme 2	Rheme 2	Theme Development 2
Theme 3	Rheme 3	Theme Development 3
Theme 4	Rheme 4	Theme Development 4
Theme 5	Rheme 5	Progression
Theme 6	Rheme 6	Changing
Theme 7	Rheme 7	Theme Development 5
Theme 8	Rheme 8	Progression
Theme 9	Rheme 9	Theme Development 6
Theme 10	Rheme 10	Specifying
Theme 11	Rheme 11	Specifying/ Changing
Theme 12	Rheme 12	Theme Development 7
Theme 13	Rheme 13	Specifying
Theme 14	Rheme 14	Progression
Theme 15	Rheme 15	Maintenance
Theme 17	Rheme 17	Theme Development 8
Theme 18	Rheme 18	Specifying
Theme 19	Rheme 19	Specifying
Theme 20	Rheme 20	Progression
Theme 21	Rheme 21	Progression
Theme 22	Rheme 22	Progression
Theme 23	Rheme 23	Progression
Theme 24	Rheme 24	Specifying
Theme 25	Rheme 25	Specifying
Theme 26	Rheme 26	Specifying
Theme 27	Rheme 27	Changing
Theme 28	Rheme 28	Theme Development 9
Theme 29	Rheme 29	Specifying
Theme 30	Rheme 30	Progression

Table 4.16: "Lottery" Thematic Development - Clause 17 to 27

Additionally, the analysis of textual meanings revealed "Lottery" as having a relatively higher proportion of marked themes at 9 out of 30 themes while "Everything's" had 1 out of 18. The more frequent occurrence of marked themes in "Lottery" revealed an emphasis on descriptive details; particularly, the usage of textual theme items such as conjunctions provided more links between clauses and increased textual coherence. "Everything's" comprised mostly unmarked topical themes at 13 instances followed by 4 instances of interpersonal themes. With the latter located in observed discussions and the former

presenting information in a typical manner, textual themes in the poem reinforced its observational tone emphasized in earlier discussions.

4.3.2 COHESION

An analysis of cohesion elements was conducted for a comparison of textual cohesion. These included lexical organization and the use of reference, conjunction and ellipsis, discussed in Halliday (2004). The detailed analysis is found in Appendix 4.

In "Lottery", 'Ah Boh' appeared repetitively in personal references, emphasizing her pivotal role, while words such as 'knew' and 'objects' referenced her actions and lottery respectively. Personal reference was employed in "Everything's" for various characters such as the 'prime minister' and the 'boy'. References used in both texts increased textual cohesion as they signalled information pertaining to "the same member" (ibid.:570).

An analysis of lexical items further surfaced the extent of cohesion in the texts. In "Lottery", lexical items in clauses 1 to 6 referenced Ah Boh's habits and inspirations while those in clauses 7 to 11 depicted the translation of objects to numbers. Lexical items in clauses 12 to 16 were related to one source of numbers, while those in clauses 17 to 30 discussed other sources of inspiration. In "Everything's", 'death' and 'numbers' occurred repeatedly with related lexical items such as 'grief' and 'number-plates'. While both texts comprised linked lexical items, those in "Lottery" could further be grouped as above, creating further cohesion links within clusters of clauses. Conversely, the absence of specific characters in "Everything's" around whom to draw links reflected a typical characteristic of poetry as a relatively formal written form that "does not attempt to evoke characters" (Short 1996:93, cited in Semino 2002:42) and reduced the poem's cohesiveness.

Ellipsis mark "continuous information" (Halliday 2004:563) and indicate cohesion. In "Lottery" ellipsis such as 'translated' in clause 6 were interwoven with conjunctions throughout the text while ellipsis and conjunctive adjuncts in "Everything's" were employed only at the beginning from clauses 1 to 9. The lack of ellipsis and conjunctive items added to the formality of the poem and resulted in a relatively less cohesive text compared to "Lottery".

4.3.3 COMPARISON OF MODE

The above discussion provided information on the mode of both texts. While they parallel in terms of role of language, type of interaction, medium and channel as graphic forms of constitutive written monologues, the two texts differ in rhetoric thrust; "Everything's" was written with an absence of main characters and had a more formal, observational style of presentation. "Lottery" was relatively more conversational with extensive descriptions of actions and circumstances that revolved around a central character. The next section summarizes the findings in this section, discusses ambiguity encountered and suggests alternative interpretations.

5. DISCUSSION

5.1 SUMMARY OF FINDINGS

The application of systemic linguistic analysis to the texts revealed differences in structure and purpose, summarized below.

Frequent occurrences of processes, circumstances and affect in "Lottery" highlighted narratives' characteristic focus on actions rather than characters. Together with past finite declaratives of positive polarity, positive graduation, theme progressions and marked themes, a vividly detailed text was created. Lacking modality and linked via references and related lexical items, a cohesive, objective text in a descriptive and conversational style was produced. While "Everything's" exhibited similar types of descriptions, an absence of specific characters resulted in a collection of separate observations in the typical formal style of poems.

A comparison of character choice further revealed the texts' functions. "Lottery" was written around a main character, employing relational processes and the viewpoint of an observer at minimal social distance from the observed. This generated details that lent intimacy and depth to the narration. The use of engagement and development of the obsession theme in "Lottery" functioned to emphasize the effects of lottery on one person. Conversely, a lack of relational processes and the existence of multiple subjects at maximal social distance from the observer in "Everything's" created a more detached writing style. The poem's use of negative polarity and appraisals surfaced adverse social trends in mass mentality resulting from lottery obsession, providing breadth of knowledge.

The analysis also revealed the appropriateness of the texts as teaching resources. "Lottery" comprised realistic descriptions in an obvious yet thought-provoking storyline. It would more readily engage readers and encourage critical thinking, making it an appropriate

introductory text for elementary students of Literature at secondary school levels. "Everything's", being relatively more formal and abstract with its fragmented style of writing and stylistic choices such as non-capitalization, discussed in the next section, would demand deeper analysis for an understanding of its purposes, thus more suited for advanced level students. Nevertheless, one common function of both texts is the generation of awareness of the adverse effects of lottery.

5.2 AMBIGUITY AND ALTERNATIVES

The narrative "Lottery" contained elaborate descriptions which provided opportunities for alternative interpretations. For example, clauses 13 and 14 could be merged into one lengthy clause ending with a heavy description, shown in Table 5.1. The embedded 'a fat aggressive creature' could further be interpreted as an interrupting noun phrase or a clause with elliped subject and finite with the meaning 'which was a fat aggressive creature'.

Clause 13 (Alternative) (indep, trn)	One morning	I	found		Ah Boh [[weighing my cat [[– a fat aggressive creature –]] on the kitchen scales,]] ||
Experiential	circm: time	pp: actor	pr: material		pp: goal
Interpersonal (Decl: O-Info)	A	S	Fps+	P	C
	Residue_	Mood Block			_Residue
Textual	Theme: exp (m)	Rheme			

Table 5.1: "Lottery" Clause 13 (Alternative)

Similarly in clause 17, only one interrupting clause was identified. However, its elaborate circumstance of manner could be interpreted as another interrupting clause with ellipted participant, presented in tables 5.2 to 5.4, in which case the marked theme in interrupting clause 18b would further contribute to the descriptive style in "Lottery".

Clause 17 (Alternative) (indep, trn)	On another occasion,	<< Cl 18a >>	Ah Boh,	<< Cl 18b >>	bore		him	to the privacy of her room ||
Experiential	circm: time		pp: actor		pr: material		pp: goal	circm: space
Interpersonal (Decl: O-Info)	A		S		Fps+	P	C	A
	Residue_		Mood_		_Block		_Residue	
Textual	Theme: exp (m)		Rheme					

Table 5.2: "Lottery" Clause 17 (Alternative)

Clause 18a (dep, trn)	when	a friend	brought		her month-old baby	for a visit,
Experiential		pp: actor	pr: material		pp: goal	circm: cause
Interpersonal (Decl: O-Info)	-	S	Fps+	P	C	A
	-	Mood Block		Residue		
Textual	Theme: txt, exp		Rheme			

Table 5.3: "Lottery" Clause 18a

Clause 18b (Alternative) (dep, intrn)	on the pretext of	being	entirely	charmed	by the cute thing,
Experiential	circm: manner	pr_	circm: manner	_pr: behavioural	circm: manner
Interpersonal	A	P_	A	_P	A
Textual	Theme: exp (m)	Rheme			

Table 5.4: "Lottery" Clause 18b (Alternative)

25

"Everything's" presented problems of ambiguity due to lack of contextual cues. Clause 14 in Table 5.5 was originally interpreted as an observation of behaviour, but could be taken as the writer's own thoughts about the 'mah-piew-poh' (colloquial term for lottery results). The latter represents modality and would have reduced the poem's objectivity.

Clause 14 (indep, trn)	his mah-piew-poh	may		inform	of remuneration. / #
Experiential	pp: sayer	pr: verbal			pp: verbiage
Interpersonal (Decl: O-info)	S	Fpre+ (mod: prob)	P		A
	Mood Block			Residue	
Textual	Theme: exp	Rheme			

Table 5.5: "Everything's" Clause 14

The existence of fragments in "Everything's" created further difficulties to analysis. These have been interpreted as stand-alone noun phrases, such as before clause 12 and after clause 15 in Table 5.6, adding a fragmented feel to the text. They could alternatively be interpreted as individual clauses with elliptic finites to be inferred from following or prior clauses. The ambiguous verbal contraction 'everything's' in clause 15 caused further problems as it could be interpreted as either present or past finite. On account that this clause began a new stanza and followed with a clause in the present tense, this contraction has been interpreted as a present finite.

Clause 15 (dep, trn)	everything	's	coming up	numbers: /	an old shoe with the manufacturer's code, / a child's first word at 2.30, wed., the 14th., / a film star's number of stab wounds. /
Experiential	pp: actor	pr: material		pp: goal	
Interpersonal (Decl: O-info)	S	Fpre+	P	C	-
	Mood Block		Residue		-
Textual	Theme: exp	Rheme			

Table 5.6: "Everything's" Clause 15

As discussed previously, clauses 16, 17 and 18 were interpreted as interrogatives functioning as declaratives. This was reinforced by the existence of adverbs, pronouns and wh-question words before and within these clauses, which when taken together with these interrogative declaratives, appeared to reference specific entities unknown to the observer. These disruptive elements contributed to the poem's fragmented tone. Together with the deliberate non-capitalization of prime ministers, prominent countries and brand names of cars that downplayed their significance, these elements may be interpreted as attempts to further emphasize the indifference of lottery subscribers to their surroundings.

6. CONCLUSION

The texts employed in this essay feature the same topic and cultural context, but are from different literary genres, emphasized by their difference in style revealed from the analysis. It was concluded that the narrative "Lottery" functioned to highlight the depth of effect of lottery obsession by focussing on one protagonist within a descriptive and conversational text. The poem "Everything's" provided a glimpse into lottery's scope of affect on society, through observations of mass behaviour, iterated in its relatively formal structure. Such analyses would aid language teachers, learners and users in deciphering the real functions and purposes behind texts - hence their value - and in consciously making specific lexicogrammatical choices that fulfill the purposes of their own texts.

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APPENDIX 1A: ANALYSIS – LOTTERY (EXCERPT)

Author: Catherine Lim

Clause 1 (indep, intrn)	Ah Boh	lived and breathed		in the very atmosphere [[generated by the gambling table, the race horses, the newspaper column announcing the results or races and draws, the whispered consultations of fellow-gamblers [[who were not too selfish to share 'tips']]]].
Experiential	pp: behaver	pr: behavioural		circm: space
Interpersonal	S	Fps+	P	A
(Decl: O-info)	Mood Block		Residue	
Textual	Theme: exp	Rheme		

Clause 2 (indep, trn)	After a while,	Ah Boh's existence	drew	its entire meaning	from those incidents and objects [[which were in one way or another connected with the magical world of numbers]].
Experiential	circm: time	pp: actor	pr: material	pp: goal	circm: space
Interpersonal	A	S	Fps+	P	C	A
(Decl: O-Info)	Residue_	Mood Block		_Residue	
Textual	Theme: exp (m)	Rheme			

Clause 3 (indep, trn)	Her first act,	on awakening,	was	to recollect	any dream of the previous night:
Experiential	pp: senser	circm: time	pr: mental		pp: phenomenon
Interpersonal	S	A	Fps+	P	C
(Decl: O-Info)	Mood_	Residue_	_Block	_Residue	
Textual	Theme: exp	Rheme			

Clause 4 (indep, intrn)	what	could	it	mean?
Experiential		pr_	pp: sayer	_pr: verbal
Interpersonal (Intr: D-info)	Wh-C	Fps+ (mod: prob)	S	P
	Residue_	Mood Block		_Residue
Textual	Theme: int, exp (m)	Rheme		

Clause 5 (indep, intrn)	Could	the happening or dream	be translated	into a number?
Experiential	pr_	pp: goal	_pr: material	circm: manner
Interpersonal (Intr: D-info)	Fps+ (mod: prob)	S	P	A
	Mood Block		Residue	
Textual	Theme: int, exp		Rheme	

Clause 6 (indep, intrn)	Very often	it	could.
Experiential	circm: extent	pp: goal	pr: material
Interpersonal (Decl: O-Info)	A	S	Fps+ (mod: prob)
	Residue	Mood Block	
Textual	Theme: exp (m)	Rheme	

Clause 7 (indep, trn)	Ah Boh	has		a little pink book, of very inferior quality paper, [[which ambitiously tried to assign a winning number to each object or event dreamt about]].
Experiential	pp: carrier - possessor	pr: relational attributive possessive		pp: attribute - possessed
Interpersonal (Decl: O-Info)	S	Fpre+	P	C
	Mood Block		Residue	
Textual	Theme: exp	Rheme		

Clause 8 (indep, trn)	It	was		a well-thumbed text;
Experiential	pp: carrier	pr: relational attributive		pp: attribute
Interpersonal	S	Fps+	P	C
(Decl: O-Info)	Mood Block		Residue	
Textual	Theme: exp	Rheme		

Clause 9 (indep, intrn)	Ah Boh	knew		by heart ||
Experiential	pp: senser	pr: mental		circm: manner
Interpersonal	S	Fps+	P	A
(Decl: O-Info)	Mood Block		Residue	
Textual	Theme: exp	Rheme		

Clause 10 (dep, trn)	that	a spider	was	Number 3, ||
Experiential		pp: token - identifier	pr: relational identifying	pp: value - identified
Interpersonal	-	S	Fps+	P	C
(Decl: O-Info)	-	Mood Block		Residue	
Textual	Theme: txt, exp		Rheme	

Clause 11 (dep, trn)	and	the act of defecation	Number 10.
Experiential		pp: token - identifier	pp: value identified
Interpersonal	-	S	C
(Decl: O-Info)	-	Mood Block	Residue
Textual	Theme: txt, exp		Rheme

Clause 12 (indep, trn)	A scarcity of dreams [[which caused Ah Boh to resort to other sources of winning numbers]]	did	have	a rather unsettling effect	on my household.
Experiential	pp: actor		pr: material	pp: range	pp: beneficiary
Interpersonal	S	Fps+	P	C	A
(Decl: O-Info)	Mood Block		Residue		
Textual	Theme: exp		Rheme		

Clause 13 (indep, trn)	One morning	I	found	Ah Boh ||
Experiential	circm: time	pp: actor	pr: material	pp: goal
Interpersonal	A	S	Fps+ P	C
(Decl: O-Info)	Residue_	Mood Block		_Residue
Textual	Theme: exp (m)	Rheme		

Clause 14 (dep, intrn)	weighing	my cat [[– a fat aggressive creature –]]	on the kitchen scales, ||
Experiential	pr: material	pp: goal	circm: space
Interpersonal	P	S	A
(Decl: O-Info)	Residue_	Mood Block	_Residue
Textual	Theme: exp	Rheme	

Clause 15 (dep, intrn)	laboriously	taking down	the reading	on a slip of paper	with one hand ||
Experiential	circm: manner	pr: material	pp: goal	circm: space	circm: manner
Interpersonal	A	P	S	A	A
(Decl: O-Info)	Residue_		Mood Block	_Residue	
Textual	Theme: exp (m)	Rheme			

Clause 16 (dep, intrn)	while	holding down	the furious animal	with the other.
Experiential		pr: material	pp: goal	circm: manner
Interpersonal (Decl: O-Info)	-	P	S	A
	-	Residue_	Mood Block	_Residue
Textual	Theme: txt, exp		Rheme	

Clause 17 (indep, trn)	On another occasion,	<< Cl 18 >>	Ah Boh,	on the pretext of being entirely charmed by the cute thing,	bore		him	to the privacy of her room ||
Experiential	circm: time		pp: actor	circm: manner	pr: material		pp: goal	circm: space
Interpersonal (Decl: O-Info)	A		S	A	Fps+	P	C	A
	Residue_		Mood_	_Residue_	_Block		_Residue	
Textual	Theme: exp (m)		Rheme					

Clause 18 (dep, trn)	when	a friend	brought	her month-old baby	for a visit,
Experiential		pp: actor	pr: material	pp: goal	circm: cause
Interpersonal (Decl: O-Info)	-	S	Fps+ P	C	A
	-	Mood Block		Residue	
Textual	Theme: txt, exp		Rheme		

Clause 19 (dep, trn)	where	she	kept,	in readiness,	an empty cigarette tin ||
Experiential		pp: actor	pr: material	circm: manner	pp: goal
Interpersonal (Decl: O-Info)	-	S	Fps+ P	A	C
	-	Mood Block		Residue	
Textual	Theme: txt, exp		Rheme		

Clause 20 (dep, trn)	into which		she	had	put	rolled pieces of paper [[bearing numbers]].
Experiential	circm: space		pp: actor	pr: material		pp: goal
Interpersonal	A		S	Fps+	P	C
(Decl: O-Info)	Residue_		Mood Block			_Residue
Textual	Theme: exp (m)		Rheme			

Clause 21 (indep, intrn)	The entire contents	were	put	on the chest of the baby ||
Experiential	pp: goal	pr: material		circm: space
Interpersonal	S	Fps+	P	A
(Decl: O-Info)	Mood Block		Residue	
Textual	Theme: exp	Rheme		

Clause 22 (dep, intrn)	as	he	lay		on Ah Boh's bed, ||
Experiential		pp: actor	pr: material		circm: space
Interpersonal	-	S	Fps+	P	A
(Decl: O-Info)	-	Mood Block		Residue	
Textual	Theme: txt, exp		Rheme		

Clause 23 (dep, trn)	Ah Boh	watching	eagerly	for	the first rolled piece to fall off.
Experiential	pp: behaver	pr_	circm: manner	_pr: behavioural	pp: behaviour
Interpersonal	S	P_	A	_P	C
(Decl: O-Info)	Mood Block	Residue			
Textual	Theme: exp	Rheme			

Clause 24 (indep, trn)	New-born babies, children celebrating their birthdays, newly-weds – all these,	<< Cl 25 >>	instantly	became		objects of obsessive interest, ||
Experiential	pp: actor		circm: manner	pr: material		pp: goal
Interpersonal	S		A	Fps+	P	C
(Decl: O-Info)	Mood_		Residue_	_Block		_Residue
Textual	Theme: exp		Rheme			

Clause 25 (dep, trn)	the minute	their status	was	known	to Ah Boh,
Experiential	circm: time	pp: phenomenon	pr: mental		pp: senser
Interpersonal	A	S	Fps+	P	A
(Decl: O-Info)	Residue_	Mood Block		_Residue	
Textual	Theme: exp (m)	Rheme			

Clause 26 (dep, trn)	for	they	were supposed	to bring	luck.
Experiential		pp: actor	pr: material		pp: goal
Interpersonal	-	S	Fps+ (mod: resp)	P	C
(Decl: O-Info)	-	Mood Block		Residue	
Textual	Theme: txt, exp		Rheme		

Clause 27 (indep, trn)	But	the most enduring source	was		events of a tragic rather than a felicitous nature.
Experiential		pp: value - identified	pr: relational identifying		pp: token - identifier
Interpersonal	-	S	Fps+	P	C
(Decl: O-Info)	-	Mood Block		Residue	
Textual	Theme: txt, exp		Rheme		

Clause 28 (indep, intrn)	Ah Boh	rushed		to the scene of any accident on the road ||
Experiential	pp: actor	pr: material		circm: space
Interpersonal	S	Fps+	P	A
(Decl: O-Info)	Mood Block		Residue	
Textual	Theme: exp	Rheme		

Clause 29 (indep, intrn)	and	painstakingly	copied down		the numbers on the licence plate of the accident vehicle – ||
Experiential		circm: manner	pr: material		pp: goal
Interpersonal	-	A	Fps+	P	C
(Decl: O-Info)	-	Residue_	Mood Block		_Residue
Textual	Theme: txt, exp (m)		Rheme		

Clause 30 (dep, trn)	the sight of twisted metal and blood-spattered bodies	in no way	distracting	her	from her purpose.
Experiential	pp: actor	circm: manner	pr: material	pp: goal	circm: manner
Interpersonal	S	A	P	C	A
(Decl: O-Info)	Mood block	Residue			
Textual	Theme: exp	Rheme			

APPENDIX 1B: ANALYSIS – EVERYTHING'S COMING UP NUMBERS

Author: Arthur Yap

Clause 1 (indep, trn)	the death of the prime minster of china /	left		a wake of sorrow & a flock of numbers; /
Experiential	pp: actor	pr: material		pp: goal
Interpersonal	S	Fps+	P	C
(Decl: O-info)	Mood Block	Residue		
Textual	Theme: exp	Rheme		

Clause 2 (indep, trn)	the death of the prime minster of malaysia /	left		a similar sorrow & a different set of numbers. /
Experiential	pp: actor	pr: material		pp: goal
Interpersonal	S	Fps+	P	C
(Decl: O-info)	Mood Block	Residue		
Textual	Theme: exp	Rheme		

Clause 3 (indep, trn)	in market places, coffee shops, / the communal privacy of homes, /	telephone & pencil	were	relaying	numbers: /
Experiential	circm: space	pp: sayer	pr: verbal		pp: verbiage
Interpersonal	A	S	Fps+	P	C
(Decl: O-info)	Residue_	Mood Block	_Residue		
Textual	Theme: exp (m)	Rheme			

Clause 4 (indep, trn)	do	we	add	3	to his age? /
Experiential	pr_	pp: senser	_pr: mental	pp: phenomenon	circm: manner
Interpersonal	Fpre+	S	P	C	A
(Intr: D-info)	Mood Block	Residue			
Textual	Theme: int, exp	Rheme			

Clause 5 (dep, intrn)	put	6	at the end, or as the third digit? /	
Experiential	pr: material	pp: goal	circm: space	
Interpersonal (Intr: D-info)	P	S	A	
	Residue_	Mood Block	_Residue	
Textual	Theme: exp	Rheme		

Clause 6 (indep, trn)	do	we	follow	the same	for him	as well? / #
Experiential	pr_	pp: actor	_pr: material	pp: goal	pp: beneficiary	
Interpersonal (Intr: D-info)	Fpre+	S	P	C	A	Conj A
	Mood Block		Residue			-
Textual	Theme: int, exp		Rheme			

Clause 7 (indep, trn)	the betting-booths	displayed		a list of numbers, /
Experiential	pp: actor	pr: material		pp: goal
Interpersonal (Decl: O-info)	S	Fps+	P	C
	Mood Block		Residue	
Textual	Theme: exp		Rheme	

Clause 8 (indep, trn)	numbers	already	oversubscribed		by collective certainty. /
Experiential	pp: goal	circm: time	pr: material		pp: agent
Interpersonal (Decl: O-info)	S	A	Fps+	P	A
	Mood_	Residue_	_Block	_Residue	
Textual	Theme: exp	Rheme			

Clause 9 (indep, intrn)	they	were,	therefore,	not	to be	further	abetted. /
Experiential	pp: goal	pr_		_pr_		circm: manner	_pr: material
Interpersonal	S	Fps_	Conj A	_F-	P_	A	_P
(Decl: O-info)	Mood_		-	_Block	Residue		
Textual	Theme: exp	Rheme					

Clause 10 (indep, trn)	someone's death,	<< Cl 11 >>	need not /	incur	one's corporate economic grief. / #
Experiential	pp: actor		pr: material		pp: goal
Interpersonal	S		Fpre- (mod: oblig)	P	C
(Decl: O-info)	Mood_		_Block	Residue	
Textual	Theme: exp		Rheme		

Clause 11 (dep, intrn)	it	was	felt,
Experiential	pp: phenomenon	pr: mental	
Interpersonal	S	Fps+	P
(Decl: O-info)	Mood Block		Residue
Textual	Theme: exp	Rheme	

Clause 12 (indep, intrn)	some bargirl's suicide. (noun phrase)	the old tree at the cemetery. / (noun phrase)	the wrecked mazda, the doubled-up honda, / their number-plates	are	shown	in the	clearly. /
Experiential			pp: goal	pr: material		circm:	circm:
Interpersonal	-	-	S	Fpre+	P	A	A
(Decl: O-info)	-	-	Mood Block	Residue			
Textual	-	-	Theme: exp	Rheme			

Clause 13 (dep, intrn)	the little boy	weaving	between cars at the junction, /	
Experiential	pp: actor	pr: material	circm: space	
Interpersonal	S	P	A	
(Decl: O-info)	Mood Block	Residue		
Textual	Theme: exp	Rheme		

Clause 14 (indep, trn)	his mah-piew-poh	may	inform	of remuneration. / #
Experiential	pp: sayer	pr: verbal		pp: verbiage
Interpersonal	S	Fpre+ (mod: prob)	P	A
(Decl: O-info)	Mood Block		Residue	
Textual	Theme: exp	Rheme		

Clause 15 (dep, trn)	everything	's	coming up	numbers: /	an old shoe with the manufacturer's code, / a child's first word at 2.30, wed., the 14th., / a film star's number of stab wounds. / (noun phrases)
Experiential	pp: actor	pr: material		pp: goal	
Interpersonal	S	Fpre+	P	C	-
(Decl: O-info)	Mood Block		Residue		-
Textual	Theme: exp	Rheme			

Clause 16 (indep, trn)	somewhere (adv), someone (pronoun), so many times (adv), what (pronoun); / what (pronoun), where (adv), somehow (adv),	who	says	so; /	
Experiential		pp: sayer	pr: verbal	pp: verbiage	
Interpersonal	-	Wh-S	Fpre+	P	C
(Intr: D-info)	-	Mood Block		Residue	
Textual	-	Theme: int, exp	Rheme		

Clause 17 (dep, trn)	what figures, where,	add	which, whom, /	
Experiential	pp: actor	pr: material	pp: goal	
Interpersonal	S	Fpre+	P	C
(Intr: D-info)	Mood Block	Residue		
Textual	Theme: int. exp	Rheme		

Clause 18 (indep, trn)	you	saw	what time, how many, good or not. / #	
Experiential	pp: senser	pr: mental	pp: phenomenon	
Interpersonal	S	Fps+	P	C
(Intr: D-info)	Mood Block	Residue		
Textual	Theme: exp	Rheme		

APPENDIX 1C: LEGEND

Clause	Experiential	Interpersonal	Textual
dep: dependent indep: independent intrn: intransitive trn: transitive [[ ]]: embedded clause << >>: interrupting clause ‖: clause separator /: line break #: stanza end underlined: head of nominal group	pp: participant pr: process circm: circumstance underscore (_): linked items	Decl: Declarative O-info: Offer of information Intr: Interrogative D-info: Demand for information underscore (_): linked items S: Subject F: Finite pre: present ps: past +: positive polarity -: negative polarity mod: modality prob: probability resp: responsibility P: Predicator A: Adjunct C: Complement Wh: Question word Conj A: Conjunctive Adjunct	exp: experiential (topical) theme element int: interpersonal theme element txt: textual theme element (m): marked theme

APPENDIX 2: APPRAISAL ANALYSIS

LOTTERY (EXCERPT)

Clause	Item	Appraisal Type
1	very	focus: sharpening
	announcing	force: +ve
	whispered	attitude: appreciation
	not too	force: -ve
	selfish	attitude: judgment
2	drew	force: +ve
	entire	force: +ve
	in one way or another	focus: blurring
	magical	attitude: appreciation
3	recollect	force: +ve
	any	force: +ve
4		
5		
6	very	force: +ve
7	very	force: +ve
	inferior	attitude: appreciation
	ambitiously	attitude: judgment
8	well-thumbed	attitude: appreciation
9		
10		
11		
12	scarcity	force: +ve
	resort	force: +ve
	rather	focus: blurring
	unsettling	attitude: affect
13		
14	fat	attitude: appreciation
	aggressive	attitude: appreciation
15	laboriously	attitude: judgment
16	holding down	force: +ve
	furious	attitude: affect
17	entirely	force: +ve
	charmed	attitude: affect
	cute thing	attitude: judgment
	bore	force: +ve
18		
19		
20	bearing	force: +ve
21	entire	force: +ve
22		

LOTTERY (EXCERPT) (CONT'D)

23	eagerly	attitude: judgment
24	instantly	force: +ve
	obssessive	attitude: judgment
25		
26	supposed	engagement
27	most	force: +ve
	enduring	attitude: appreciation
	tragic	attitude: affect
	felicitous	attitude: affect
28	rushed	force: +ve
	any	force: +ve
29	painstakingly	attitude: judgment
30	twisted	attitude: appreciation
	blood-spattered	attitude: appreciation
	in no way	force: +ve/ engagement

EVERYTHING'S COMING UP NUMBERS

Clause	Item	Appraisal
1	a wake of	force: +ve
	sorrow	attitude: affect
	a flock of	force: +ve
2	similar	focus: blurring
	sorrow	attitude: affect
3	relaying	force: +ve
4		
5		
6		
7		
8	already	focus: sharpening
	certainty	attitude: affect
9	not	engagement
	further	focus: sharpening
	abetted	force: +ve
10	someone's	force: -ve
	need not	engagement
	incur	force: +ve
	grief	attitude: affect
11		
12	some	force: -ve
	wrecked	attitude: appreciation
	doubled-up	attitude: appreciation
	clearly	focus: sharpening
13	weaving	force: +ve
14	may	engagement
	inform	force: +ve
15	everything	force: +ve
	coming up	force: +ve
16	somewhere, someone, so many times	force: -ve
	somehow	force: -ve
17		
18		

APPENDIX 3: TEXTUAL COHERENCE

LOTTERY (EXCERPT)

Theme 1	Rheme 1	Theme Development 1
Theme 2	Rheme 2	Theme Development 2
Theme 3	Rheme 3	Theme Development 3
Theme 4	Rheme 4	Theme Development 4
Theme 5	Rheme 5	Progression
Theme 6	Rheme 6	Changing
Theme 7	Rheme 7	Theme Development 5
Theme 8	Rheme 8	Progression
Theme 9	Rheme 9	Theme Development 6
Theme 10	Rheme 10	Specifying
Theme 11	Rheme 11	Specifying/ Changing
Theme 12	Rheme 12	Theme Development 7
Theme 13	Rheme 13	Specifying
Theme 14	Rheme 14	Progression
Theme 15	Rheme 15	Maintenance
Theme 16	Rheme 16	Changing
Theme 17	Rheme 17	Theme Development 8
Theme 18	Rheme 18	Specifying
Theme 19	Rheme 19	Specifying
Theme 20	Rheme 20	Progression
Theme 21	Rheme 21	Progression
Theme 22	Rheme 22	Progression
Theme 23	Rheme 23	Progression
Theme 24	Rheme 24	Specifying
Theme 25	Rheme 25	Specifying
Theme 26	Rheme 26	Specifying
Theme 27	Rheme 27	Changing
Theme 28	Rheme 28	Theme Development 9
Theme 29	Rheme 29	Specifying
Theme 30	Rheme 30	Progression

EVERYTHING'S COMING UP NUMBERS

Theme 1	Rheme 1	Theme Development 1
Theme 2	Rheme 2	Maintenance
Theme 3	Rheme 3	Changing
Theme 4	Rheme 4	Theme Development 2
Theme 5	Rheme 5	Maintenance
Theme 6	Rheme 6	Maintenance/ Changing
Theme 7	Rheme 7	Theme Development 3
Theme 8	Rheme 8	Progression
Theme 9	Rheme 9	Maintenance
Theme 10	Rheme 10	Theme Development 4
Theme 11	Rheme 11	Maintenance
Theme 12	Rheme 12	Changing
Theme 13	Rheme 13	Theme Development 5
Theme 14	Rheme 14	Useful point
Theme 15	Rheme 15	Theme Development 6
Theme 16	Rheme 16	Progression
Theme 17	Rheme 17	Maintenance
Theme 18	Rheme 18	Boundary

APPENDIX 4: COHESION ELEMENTS

LOTTERY (EXCERPT)

Clause	Lexical Sets	Ellipsis	Conjunctions/ Conjunctive Adjuncts
1 to 6	Ah Boh, Ah Boh's, its, her, lived, breathed, drew, recollect, mean, translated, atmosphere, existence, meaning, incidents, objects, first act, dream, it, happening, number	translated (clause 6)	
7 to 8	Ah Boh, book, it, text		
9 to 11	Ah Boh, knew, spider, Number 3, act, Number 10	was (clause 11)	that (clause 10) and (clause 11)
12 to 16	Ah Boh, resort, found, weighing, taking down, holding down, dreams, sources, effect, house, I, cat, creature, kitchen scales, reading, paper, hand, animal	Ah Boh (clauses 14, 15) hand (clause 16)	while (clause 16)
17 to 26	Ah Boh, her, she, Ah Boh's, charmed, bore, brought, kept, put, lay, watching, became, known, bring, cute thing, him, room, friend, baby, cigarette tin, which, paper, contents, he, bed, first rolled piece, new-born babies, children, newly-weds, these, objects, their status, they, luck		when (clause 18) where (clause 19) as (clause 22) for (clause 26)
27 to 30	Ah Boh, her, rushed, copied down, distracting, numbers, metal, bodies, purpose		but (clause 27) and (clause 29)

EVERYTHING'S COMING UP NUMBERS

Clause	Lexical Sets	Ellipsis	Conjunctions/ Conjunctive Adjuncts
1 to 6	death, market-places, coffee shops, homes, telephone, pencil, prime minster, we. his, him, left, relaying, add, put, follow, sorrow, numbers, 3, age, 6	we (clause 5) procedures (clause 6)	as well (clause 6)
7 to 9	betting-booths, displayed, oversubscribed, abetted, numbers, they		therefore (clause 9)
10 to 12	death, it, suicide, tree, mazda, honda, number-plates, papers, someone's, one's, bargirl's, incur, felt, shown, grief		
13 to 14	cars, mah-piew-poh, boy, his, weaving, inform, remuneration		
15 to 18	everything, shoe, word, wounds, somewhere, so many times, what, where, somehow, what figures, which, what time, how many, child's, filmstar's, someone, who, whom, you, coming up, says, add, saw, numbers		

APPENDIX 5: TRANSCRIPTS OF TEXTS

Excerpt from "Lottery"

Author: Catherine Lim

Date: 2012

Publication: Little Ironies: Stories of Singapore

Publisher: Heinemann

Pages: 28 - 29

Ah Boh lived and breathed in the very atmosphere generated by the gambling table, the race horses, the newspaper column announcing the results or races and draws, the whispered consultations of fellow-gamblers who were not too selfish to share 'tips'. After a while, Ah Boh's existence drew its entire meaning from those incidents and objects which were in one way or another connected with the magical world of numbers. Her first act, on awakening, was to recollect any dream of the previous night: what could it mean? Could the happening or dream be translated into a number? Very often it could. Ah Boh has a little pink book, of very inferior quality paper, which ambitiously tried to assign a winning number to each object or event dreamt about. It was a well-thumbed text; Ah Boh knew by heart that a spider was Number 3, and the act of defecation Number 10. A scarcity of dreams which caused Ah Boh to resort to other sources of winning numbers did have a rather unsettling effect on my household. One morning I found Ah Boh weighing my cat – a fat aggressive creature – on the kitchen scales, laboriously taking down the reading on a slip of paper with one hand while holding down the furious animal with the other. On another occasion, when a friend brought her month-old baby for a visit, Ah Boh, on the pretext of being entirely charmed by the cute thing, bore him to the privacy of her room where she kept, in readiness, an empty cigarette tin into which she had put rolled pieces of paper bearing numbers. The entire contents were put on the chest of the baby as he lay on Ah Boh's bed, Ah Boh watching eagerly for the first rolled piece to fall off.

New-born babies, children celebrating their birthdays, newly-weds – all these, the minute their status was known to Ah Boh, instantly became objects of obsessive interest, for they were supposed to bring luck. But the most enduring source was events of a tragic rather than a felicitous nature. Ah Boh rushed to the scene of any accident on the road and painstakingly copied down the numbers on the licence plate of the accident vehicle – the sight of twisted metal and blood-spattered bodies in no way distracting her from her purpose.

everything's coming up numbers
Author: Arthur Yap
Date: 2009
Publication: Writing Singapore: An Historical Anthology of Singapore Literature
Publisher: NUS Press
Page: 227

the death of the prime minster of china
left a wake of sorrow & a flock of numbers;
the death of the prime minster of malaysia
left a similar sorrow & a different set of numbers.
in market places, coffee shops,
the communal privacy of homes,
telephone & pencil were relaying numbers:
do we add 3 to his age?
put 6 at the end, or as the third digit?
do we follow the same for him as well?

the betting-booths displayed a list of numbers,
numbers already oversubscribed by collective certainty.
they were, therefore, not to be further abetted.
someone's death, it was felt, need not
incur one's corporate economic grief.

some bargirl's suicide. the old tree at the cemetery.
the wrecked mazda, the doubled-up honda,
their number-plates are shown in the papers clearly.
the little boy weaving between cars at the junction,
his mah-piew-poh may inform of remuneration.

everything's coming up numbers:
an old shoe with the manufacturer's code,
a child's first word at 2.30, wed., the 14th.,
a film star's number of stab wounds.
somewhere, someone, so many times, what;
what, where, somehow, who says so;
what figures, where, add which, whom,
you saw what time, how many, good or not.