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A Contrastive Study of Thematic Organization of Paragraphs in Persian and English Narrative Texts

Keywords: T/R Organization, Thematic Progression, Thematic Organization

Dr. L. Yarmohammadi¹, Maryam Sharif,²

Dr. E. Amalsaleh³

Abstract

In recent years, there has been a shift of attention in linguistic studies away from the focus on the sentence level to the focus on bigger units of discourse such as the paragraph. This paper, therefore, seeks to compare and contrast the textual metafunctions and textual organization of paragraphs in Persian and English narrative literary texts. The framework of analysis is that of Yarmohammadi (1995) which, in turn, is based on Halliday's (1985) and Newsham's (1978) analysis frameworks. The investigation of textual metafunctions enables us to come up with textual similarities and differences that exist between English and Persian narrative texts. The sentences of a paragraph can be related to one another either by their themes or rhemes; in fact, there are patterns of theme/rheme relationships among different sentences of a paragraph called thematic progression patterns. When thematic analysis in terms of thematic progression is applied to the corpus of the

1. Professor of TEFL, Shiraz Islamic Azad University drly.armo@gmail.com

2. M. A. Islamic Azad University. sharifmar@yahoo.com

3. Assistant Professor Paramedical School, Shiraz University of Medical Sciences, asalehe@yahoo.com

study, distinct types of relationship patterns can be identified in the two languages; the identification of these patterns not only leads to our better understanding of the specific nature of narrative texts in the two languages, but also has implications for teaching and further research.

Keywords: T/R Organization; Textual Metafunctions; Thematic Progression Patterns

1. Introduction

The present paper is an attempt to make a contrastive study of textual metafunctions and patterns of thematic organization at the paragraph level in Persian and English narrative literary texts. It takes, as its starting point, a brief definition of narrative genre in Section 2; an overview of the Hallidayan framework is presented in Section 3; in Section 4, the discussion goes on to thematic patterning and methods of development of theme/rheme in a given paragraph; Section 5 elaborates on the data and the framework of data analysis; the results of data analysis are presented in Section 6; and finally Section 7 deals with the conclusion.

2. Narrative Genre

According to Bal (2004), "narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there nowhere is nor has been a people without narrative. All classes, all human groups, have their narratives, enjoyment of which is very often shared by men with different, even opposing, cultural backgrounds...Narrative is international, transhistorical, transcultural: it is simply there, like life itself" (p. 65).

According to Shokouhi and Kamyab (2004, p.199), “narrative involves event-sequences.” Narrative is generally defined as “events in sequence often with a casual link between them” (Emmott, 1997, p.105). Wajnryb (2003) mentions the following features for narrative; “narrative is a text, a piece of connected discourse, larger than the single sentence, but ranging in length from a short text of a few sentences (e.g., a joke, an anecdote) to a complex form containing many sections and sub-sections, such as what we might find in a novel. It contains some unfolding action, involving change, movement, a process of transition. In other words, there is some shift in the ‘state of play’ ” (p. 20).

Narratologists have long made distinctions between different types of narratives; narrative is present in myth, legend, fable, epic, drama, tale, romance, satire, tragedy, comedy, mime, comics, news item and even in our conversation. In this paper, samples from two types of narrative (i.e., novel and short-story) are randomly chosen to serve as the corpus of this study.

3. The Hallidayan Framework

According to Halliday (1985), the fundamental components of meaning in language are functional components. All languages are organized around two main kinds of meaning, the “ideational,” or reflective, and the “interpersonal,” or active. These components, called “metafunctions” in the terminology of the present theory, are the manifestations in the linguistic system of two general purposes which underlie all uses of language: to understand the environment (ideational), and to act on the others in the environment (interpersonal). Combined with these is a third metafunctional component, the textual, which provides relevance between the other two.

Every message consists of a “Theme” and a “Rheme.” Theme, as defined by Halliday (1985), is “the point of departure for the message; theme is what the

clause is concerned with. The remainder of the message, the part in which the theme is developed, is called, in Prague School terminology, the rheme” (p. 38).

In their studies, some linguists utilize other notions such as given/new information, presupposition/assertion, or topic/comment. In other words, what Weil (1844, cited in Ping, 2000, p. 2) calls “point of departure and enunciation,” is known today by a host of names and is interpreted in many different ways. It must be noted that in Hallidayian approach Theme/ Rheme definition differs from the other suggested terms.

Three types of theme are identified within the school of functional linguistics: topical (ideational), interpersonal, and textual. The components of each theme type are presented in Table 1:

Table 1: Components of textual, interpersonal, and topical themes

Textual Theme	Continuatives: e.g., oh, well, etc. Conjunctions: e.g., but, and, etc. Conjunctive Adjuncts: e.g., that, which, etc.
Interpersonal Theme	Vocatives: e.g., Mary! Modal Adjuncts: e.g., perhaps, certainly, etc. Finite Elements/ Wh- Interrogatives: e.g., can, who, what, etc.
Topical Theme	Participant, Process, Circumstance

The first step in the investigation of Theme/Rheme organization is to consider the markedness or unmarkedness of the theme. The mapping of theme onto subject in a declarative clause is referred to as the unmarked theme of the declarative clause. On the whole, the unmarked theme is the subject in declarative, wh- or finite element in interrogative, and zero in imperative or minor clauses. Also, it is often the case to have another constituent, other than subject, placed initially in a

declarative clause as the theme; if this happens, the theme is marked. As Halliday (2004) points out, "the most common form of marked theme in a declarative clause is an adverbial group, or a prepositional phrase functioning as 'adjunct' in the clause, or a 'complement'" (p.73).

Themes can also be classified based on their internal structure; they can be simple consisting of just one element, e.g., a nominal group, an adverbial group, or a prepositional phrase as in examples (1), (2), and (3), or they can be multiple consisting of more than one element with thematic status as in examples (5) and (6):

- (1) The old man was reading.
- (2) Once I was a real turtle.
- (3) With a pleasant smile she welcomed us.
- (5) Fortunately I found my wallet.
- (6) ... and unanimously they voted to him.

As example (6) demonstrates, the order of putting themes in a sentence is textual[^] interpersonal[^] topical. (The circumflex [^] means followed by.) Among these theme types, the last one is obligatory, and the first two are optional; i.e., the clause ends with a topical theme in any case. This implies that all simple themes are made of one ideational theme.

Besides, there are certain other elements that have special status in the thematic structure which are as follows: Predicated Theme (example 7), Ellipted Theme (example 8), Existential Theme (example 9), Thematic Equative (example 10), and finally Clause as Theme (example 11).

- (7) It was Mary who sent my uncle some flowers.
- (8) All right.
- (9) There was a significant difference between the two texts.
- (10) What the duke gave to my aunt was that teapot.
- (11) If the manager comes, they will start the meeting.

4. Thematic Progression

One interesting contribution of the Prague School, usually attributed to Daneš (1970; 1974, cited in Bloor & Bloor, 1995), is the concept of Thematic Progression (p. 82). Daneš has proposed three types of thematic progression: (i) Linear Thematic Progression in which the theme of the second sentence (theme 2) is the rheme of the previous sentence (rheme 1), (ii) Thematic Iteration in which the same theme is related to various rhemes, (iii) Progression with Derived Themes in which the paragraph as a whole is about a general notion, and different themes of a clause are derived from the main notion. For instance, themes may refer to a dead person, his/her funeral, and burial. Although these themes are not identical, they can somehow relate to the situation.

Another scholar who has investigated thematic progression at paragraph level is Yarmohammadi (1995). According to him, there exist patterns of theme/rheme relationships among different sentences of a paragraph. Five thematic patterns which are found to be the most frequent ones in both Persian and English paragraphs, according to Yarmohammadi, are as follows:

(i) Continuation of the first theme

T1-R1	1. John is young.
T1-R2	2. He is a student.
T1-R3	3. He is from Chile.

(ii) Dependency of the following themes on the first rheme

T1-R1	1. John has a book.
TR1-R2	2. The book is on the desk.
TR1-R3	3. The book is blue.

(iii) Linear Progression

T1-R1	1. John has a book.
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TR1-R2 2.It is on the desk.

TR2-R3 3.The desk is in the office.

(iv) Continuation to the first rheme

T1-R1 1.Jack is young.

T2 -R1 2.Mary is young.

T3 -R1 3.Tom is young.

(v) Dependency of the following rheme on the preceding theme

T1-R1 1.John is a student.

T2-T1R2 2.I like him.

T3-T1R3 3.Mary likes him, too.

Each paragraph consists of some sentences centering around a single main topic. The sentences of a paragraph need to be related to one another through either their themes or their rhemes. The first sentence of every paragraph contains a theme and a rheme which are called T1 and R1 in the analysis of the data. If the theme of the second sentence is related to the theme of the first sentence, it is also called T1, but if new themes are available, they are called T2, T3, and so forth. If the theme is related to the preceding rheme, it is called TR1. Also, there are cases in which the second rheme is related to the first theme which is named T1R. When the second rheme is related to the first rheme, it is called R1, but if the rhemes of the following sentences provide new information, they are called R2, R3, etc. This procedure goes on until the analysis of the whole paragraph is completed. Different paragraphs, then, may have different patterns of theme/rheme relationship, a number of which were presented above.

5. Data and Method of Analysis

A total number of sixty paragraphs, thirty in English and thirty in Persian, chosen randomly from five short-stories and five novels in English and five short-

stories and five novels in Persian comprised the data for this study. The selected paragraphs were chosen from a list of short-stories and novels belonging to the twentieth and twenty-first centuries.

In the selection of the texts which served as the corpus of this study, the following criteria were taken into consideration: (i) The selected texts were written originally in English and Persian; in other words, translated texts were avoided, due to the fact that translation is likely to cause changes in the structure of the target language. (ii) The desired level of difficulty for the selected texts in this study was the advanced level; therefore, elementary, intermediate, and simplified texts were not considered here since they might have undergone some simplifications to adapt to the level of language users, and their language might not be original. The random selection procedure appears in Table 2:

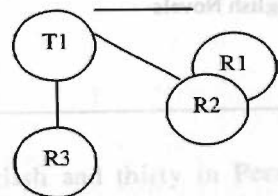
Table 2: Random selection procedure

Narrative Types	Number of Instances of Paragraphs	Selected Paragraph Numbers		
English Short-stories	15	1	11	21
		2	12	22
		3	13	23
		4	14	24
		5	15	25
English Novels	15	6	16	26
		7	17	27
		8	18	28
		9	19	29
		10	20	30

Persian Short-stories	15	1	11	21
		2	12	22
		3	13	23
		4	14	24
		5	15	25
Persian Novels	15	6	16	26
		7	17	27
		8	18	28
		9	19	29
		10	20	30

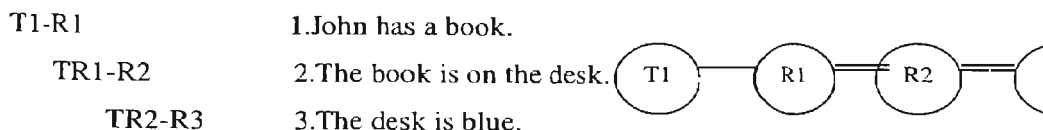
Data analysis was performed based on the model proposed by Yarmohammadi (1995). Data analysis was done at three stages: At the first stage, the selected paragraphs were analyzed by their surface features, such as the number of words, main clauses, sentences, non-thematic clauses, and phrases. At the second stage, the textual function of the clauses in each paragraph and the types of themes were determined. Finally, at the third stage, the theme/rheme organization of each paragraph was demonstrated. A diagram of each paragraph was also drawn to display the kind of relationship among the constituent clauses of a paragraph. Each diagram contained a number of circles indicating Ts and Rs. Three kinds of lines (single, double, and wavy) were used to join the circles. Single line designates dependency relationship between the Theme and the Rheme. The rhemes of the following sentences are related to T1 as illustrated in the example below:

- T1-R1 1. John is young.
- T1-R2 2. He is a student.
- T1-R3 3. He is from Chile.

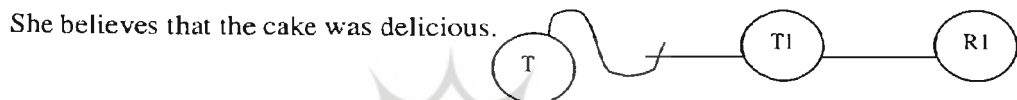


A total number of sixty paragraphs, thirty in English and thirty in Persian, chosen randomly from five short-stories and five novels in English and five short-

Double line which designates sequencing relationship indicates that the themes of the following sentences are related to their immediately preceding rhemes. Note the following example:



Finally, the wavy line indicates the relationship between the theme of a mental process clause and other themes as in the following example:



Each paragraph was followed by a chart showing the number of words, sentences, main clauses, non-thematic clauses, and phrases, as well as information about theme types. After each chart came a summary of the paragraph. In the analysis of the data, themes were shown by double lines, rhemes by single lines, non-thematic clauses were enclosed in square brackets [], non-thematic phrases were enclosed in parentheses (), and non-topical themes were not underlined. Also, T was used to stand for the theme of a mental process clause, and it was linked to the other theme by means of a wavy line, and the letter (Q) was used to stand for the Persian themes which were not expressed directly or were realized by means of verb-endings in Persian. Finally, a chi-square test of significance was carried out to determine whether the observed frequencies were significant at .05 level of significance.

For a better illustration, a sample paragraph from each text type with its respective analysis is included in the appendix.

6. The Results of the Analysis

6.1. Theme Types

Table 3 presents the surface features of the paragraphs under study, and Table 4 demonstrates the frequencies and the percentages of the three kinds of themes in the analyzed texts.

Table 3: Analysis of the paragraphs by their surface features

Text Type	No.of Main Cls	No.of Sentences	No.of Words	No.of Non-thematic Cls
English Short-stories	84	63	1252	13
Persian Short-stories	108	74	960	17
English Novels	113	90	1470	17
Persian Novels	111	71	845	10

Table 4: Frequency and percentage of topical, textual, and interpersonal themes

Text Type	No.of Main Cls	Topical Themes	Textual Themes	Interpersonal Themes
English Short-stories	84	83 (98.8 %)	24 (28.6 %)	2 (2.4 %)
Persian Short-stories	108	105 (97.1 %)	43 (37.7 %)	0 (0 %)
English Novels	113	112 (98.2 %)	33 (28.9 %)	3 (2.6 %)
Persian Novels	111	110 (99.1 %)	34 (30.6 %)	6 (5.4 %)

As manifested in Tables 4, the total number of topical themes in each of the text types almost equals the total number of main clauses of that text type; this, of course, confirms what Halliday (1985) points out: "...in the total make-up of the theme, components from all three functions may contribute. There is always an ideational element in the theme..." (p. 53). Topical themes are the most frequently-occurring theme types.

Different lexical categories might function as a topical theme in any given clause, the frequencies and percentages of which are demonstrated in Table 5:

Table 5: Frequency and percentage of topical themes

	English Short-stories	Persian Short-stories	English Novels	Persian Novels
Topical Theme	83	105	112	110
1. Nominal	58 (69 %)	82 (75.8)	72 (63.1 %)	91 (81.9)
a. Nouns	28 (33.3 %)	38 (35.1 %)	39 (34.2 %)	51 (45.9 %)
b. Pronouns	30 (35.7 %)	9 (8.3 %)	33 (28.9 %)	1 (0.9 %)
c. Q	0 (0 %)	35 (32.4 %)	0 (0 %)	39 (35.1 %)
2. Adverbial	13 (15.5 %)	8 (6.2 %)	13 (11.5 %)	8 (7.2 %)
a. Time	5 (6 %)	3 (2.7 %)	6 (5.3 %)	6 (5.4 %)
b. Place	1 (1.2 %)	2 (1.8 %)	4 (3.5 %)	1 (0.9 %)
c. Manner	7 (8.3 %)	0 (0 %)	1 (0.9 %)	0 (0 %)
d. Cause	0 (0 %)	1 (0.9 %)	1 (0.9 %)	0 (0 %)
e. Conditional	0 (0 %)	2 (1.8 %)	1 (0.9 %)	1 (0.9 %)
3. Prepositional Ph.	1(1.2 %)	4 (3.7 %)	12 (10.5 %)	1 (0.9 %)
4. Interrogative	1(1.2 %)	0 (0 %)	0 (0 %)	1 (0.9 %)
5. Clause as Theme	10 (11.9 %)	13 (12.03 %)	15 (13.2 %)	9 (8.1 %)

As it was stated earlier, two of the lexical categories functioning as topical themes are nominals and adverbials. According to Table 5, in this study nominal themes are more frequent than adverbial topical themes. Also, chi-square test revealed that the frequency of pronouns in English short-stories and in English novels are, to a great extent, higher than the frequency of pronouns in their Persian counterparts. This might be for the sake of ambiguity resolution; that is, Persian language tends to use nouns instead of pronouns to avoid ambiguity. One more point manifested in Table 5 is that topical themes which are not directly stated, shown by (Q) in the analysis of the Persian data, are quite frequent in Persian. This must be due

to the nature of Persian language in which verb-endings compensate for lack of pronouns in a given clause; therefore, there is no need to state pronouns at the beginning of clauses.

The frequencies and the percentages of the textual and interpersonal themes appear in Table 6 below:

Table 6: Frequency and percentage of textual and interpersonal themes

	English Short-stories	Persian Short-stories	English Novels	Persian Novels
Interpersonal Theme	2 (2.4 %)	3 (2.6 %)	3(2.6 %)	6 (5.4 %)
1.Vocative	0 (0 %)	0 (0 %)	1 (0.9%)	2 (1.8 %)
2.Modal Adjunct	0 (0 %)	0 (0 %)	1 (0.9%)	3 (2.7 %)
3. Finite Verb	1 (1.2 %)	0 (0 %)	0 (0%)	0 (0 %)
4.Mental Process	1 (1.2 %)	3 (2.6 %)	1 (0.9 %)	1 (0.9%)
Textual Theme	24(28.6 %)	43 (37.7 %)	33(28.9 %)	34 (30.6 %)
1. Continuative	0 (0 %)	2 (1.8%)	1 (0.9 %)	0 (0 %)
2.Conjunction	23 (27.4 %)	41 (36 %)	32 (28.1 %)	34 (30.6 %)
3.Conjunctive Adjunct	1 (1.2 %)	0 (0 %)	1 (0.9 %)	0 (0 %)

As Table 6 indicates, both languages utilized almost equal percentages of textual themes. Among them conjunctions are the most frequently-used type of textual themes in both Persian and English; this might imply the fact that the components of the paragraphs in both text types are related to each other logically. Also, Persian short-stories make use of conjunctions more often than English short-stories.

Moreover, Table 6 demonstrates that the interpersonal themes in the data are quite rare in number, as this is often the case in other types of genres such as

argumentative texts. Niknam's (2001) study well supports this fact, in which he found that "the number of textual themes in both narrative and scientific genres is more than the number of interpersonal themes" (p. ii). Also, the frequency of vocatives and modal adjuncts in this study are not considerable, and none of the text types show any interest in using finite verbs, due to the nature of narrative texts that utilize mostly declarative sentences. Finally, the percentage of mental process clauses is equal in both Persian and English novels, but in the case of Persian short-stories, this percentage is higher than that of its English counterpart, although the difference is not statistically significant.

6.2. Dependency and Sequencing Bond

Table 7: Frequency and percentage of sequencing and dependency relationships

Text Type	Dependency	Sequencing	Mental Process Clauses
English Short-stories	52 (57.8 %)	17 (18.9 %)	1 (1.1 %)
Persian Short-stories	73 (67 %)	10 (9.2 %)	3 (2.8 %)
English Novels	73 (64.6 %)	12 (10.6 %)	1 (0.9 %)
Persian Novels	71 (62.8 %)	11 (9.7 %)	1 (0.9 %)

Table 7 illustrates the sequencing and dependency bonds among the components of the paragraphs under study. The results reveal the fact that all the four text types have a higher tendency towards dependency bonds rather than sequencing bonds. According to Bloor and Bloor (1955), dependency relationship is common in biographical passages and sometimes in narratives which focus on the characteristics or behavior of a person.

Tables 8, 9, and 10 summarize the distribution of the total dependency and sequencing bonds among the constituent sentences of the paragraphs studied.

Table 8: Dependency bonds from T1 by percentages

Text Type	R1	R2	R3	R4	R5	R6	R7	R8	R9	R10
English Short-stories	93.3%	26.7%	13.3%	26.7%	13.3%	6.7%	0%	0%	0%	0%
Persian Short-stories	100%	40%	46.7%	46.7%	26.2%	33.3%	13.3%	13.3%	6.7%	6.7%
English Novels	100%	13.3%	6.7%	6.7%	6.7%	6.7%	6.7%	0%	0%	0%
Persian Novels	100%	33.3%	13.3%	13.3%	13.3%	6.7%	0%	0%	0%	0%

Table 9: Dependency bonds from R by percentages

Text Type	R1	R2	R3	R4	R5	R6	R7	R8	R9	R10
English Short-stories	40%	13.3%	40%	6.7%	0%	0%	0%	0%	0%	0%
Persian Short-stories	13.3%	20%	0%	0%	6.7%	0%	0%	0%	0%	0%
English Novels	33.3%	6.7%	13.3%	0%	0%	0%	6.7%	0%	0%	0%
Persian Novels	40%	0%	0%	0%	0%	0%	6.7%	0%	0%	0%

Table 10: Sequencing bonds from R by percentages

Text Type	R1	R2	R3	R4	R5	R6	R7	R8	R9
English Short-stories	26.7%	20%	6.7%	13.3%	6.7%	0%	0%	0%	0%
Persian Short-stories	13.3%	13.3%	0%	6.7%	6.7%	0%	0%	0%	0%
English Novels	26.7%	6.7%	0%	0%	0%	6.7%	6.7%	0%	6.7%
Persian Novels	26.7%	13.3%	0%	6.7%	0%	0%	0%	0%	6.7%

As Table 8 demonstrates, except for the first obligatory dependency relationship in the opening initial clauses, dependency on the first theme continues up to the tenth level in Persian short-stories, up to the seventh level in English short-stories and Persian novels, and up to the eighth level in English novels.

As illustrated in Table 9, dependency on the previous rheme continues up to the sixth level in Persian short-stories, up to the fifth level in English short-stories, and up to the eighth level in both English and Persian novels.

Table 10 indicates that the tendency towards sequencing on rheme is higher in English short-stories than in Persian short-stories and continues up to the sixth

level in both, but in both English and Persian novels it continues up to the tenth level.

7. Conclusions

Narrative, as Hatch (1992) puts it, is thought to be the most universal genre since all cultures have story-telling traditions. Story-telling episodes have been collected in many languages, and based on such data, researchers claim that there is some basic universal template for the narrative. Likewise, in the present study, the two languages under investigation showed some similarities and differences regarding their textual functions and textual organizations.

By comparing the results of this study with the findings for other genres, one may come to the conclusion that the differences in the kinds of relationship among the constituent clauses of any given paragraph lie in the differences that exist among different genres; in other words, different languages do not affect the type of this relationship as much as different genres do. This is, of course, in line with what Lotfipur-Saedi and Rezaie-Tajanni (1996, cited in Niknam, 2001), state in their study on thematization strategies that "the type of genre influences the choice of theme in the clause" (p. 17).

As a concluding remark it must be pointed out that the findings of the present study, especially when the results are compared with the findings for other genres, might lead to generalizations about T/R behavior in English and Persian as a whole and can provide a better characterization of the texts in the two languages.

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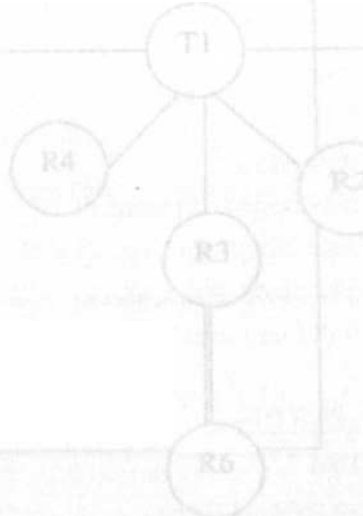
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پژوهشگاه علوم انسانی و مطالعات فرهنگی
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Appendix

Paragraph No. 1: English Short-story Sample

He was a well-built boy with very black, rather curly hair, good teeth and a skin that his sisters envied, and he had a ready and unpuzzled smile. He was fast on his feet and did his work well and he loved his sisters, [who seemed beautiful and unsophisticated]; he loved Madrid, [which was still an unbelievable place], and he loved his work which, (done under bright lights, with clean linen, the wearing of evening clothes, and abundant food in the kitchen), seemed romantically beautiful.



Table 1: Analysis of Clauses

No. of words: 85	No. of non-
thematic phrases: 1	
No. of main clauses: 6	No. of non-
thematic clauses: 2	
No. of sentences: 3	

Topical Themes

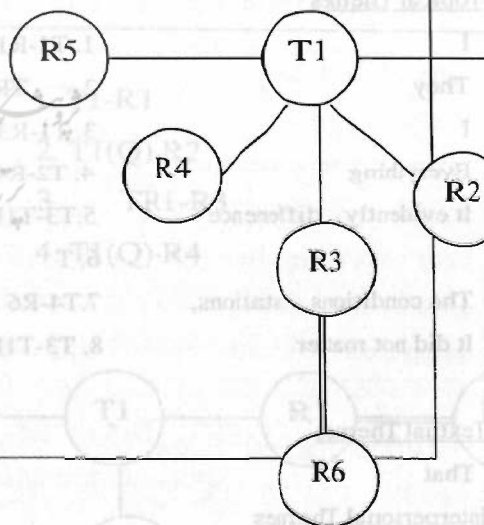
- | | |
|-------------------|-----------|
| He | 1. T1-R1 |
| He | 2. T1-R2 |
| He | 3. T1-R3 |
| He | 4. T1-R4 |
| He | 5. T1-R5 |
| He loved his work | 6. TR3-R6 |

Textual Themes

And (3)

Interpersonal Themes

0



Source: Hemingway, (1963)

Appendix

Paragraph No. 2: English Novel Sample

I left them working, (the car looking disgraced and empty with the engine open and parts spread on the work bench), and went in under the shed and looked at each of the cars. They were moderately clean, (a few freshly washed, the others dusty). I looked at the tiers carefully, (looking for cuts or stone bruises). Everything seemed in good condition. It evidently made no difference whether I was there to look after things or not. I had imagined that the conditions of the cars, [whether or not things were obtainable], the smooth functioning of the business of removing wounded and sick from the dressing stations, (hauling them back from the mountains to the cleaning station and then distributing them to the hospitals named on their papers) depended to a considerable extent to myself. Evidently it did not matter whether I was there or not.

Table 2: Analysis of Clauses

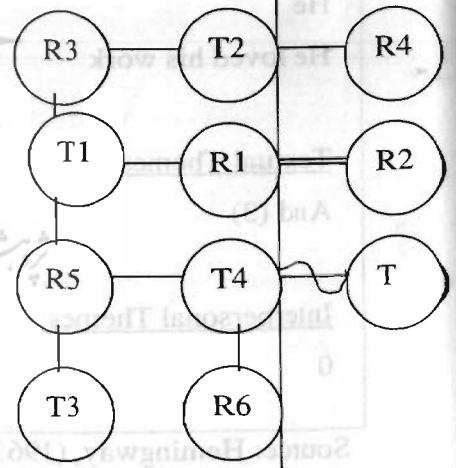
No. of words: 146
 No. of main clauses: 8
 No. of sentences: 7

No. of non-thematic phrases: 3
 No. of non-thematic clauses: 1

Topical Themes

I
 They
 I
 Everything
 It evidently... difference
 The conditions... stations,
 It did not matter

1. T1-R1
2. TR1-R2
3. T1-R3
4. T2-R4
5. T3-T1R5
6. T
7. T4-R6
8. T3-T1R5



Textual Themes

That

Interpersonal Themes

Evidently

Source: Hemingway, (1929)

Paragraph No. 3: Persian Short-story Sample

ækbær tænbaku-ye tu-ye dæhænæsh ra aheste væ ba lezæt mek mizæd væ (Q) abæsh ra qurt midad. bu-ye torshal-e pehenmanænd-e an tu-ye sær o kæle-æsh dævideh bud. (Q) mæze-ye debsh væ borændeh-æsh ra tu dæhænæsh mæzeh mæzeh mikærd.

Table 3: Analysis of Clauses

No. of words: 36

No. of non-thematic

phrases: 0

No. of main clauses: 4

No. of non-

thematic clauses: 0

No. of sentences: 3

Topical Themes

ækbær

1. T1-R1

Q

2. T1(Q)-R2

bu-ye torshal-e pehen manænd-e an

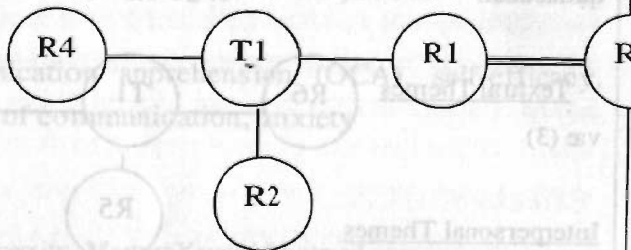
3. TR1-R3

Q

4. T1(Q)-R4

Textual Themes

væ



Interpersonal Themes

0

Paragraph No. 4: Persian Novel Sample

mærd-e engelisi hæfteh-ye bæʔd amæd. ruz-e pish æz amædænæsh,
bixæbær-e qæbli æz xaneh-ye moshirodoleh mobl væ miz-e færengi
aværdæh budænd. pishkar-e u ba ʔozrxahi bæray-e haji tovizh dædæh bud ke
færengi-ha ʔadæt nædarænd ruy-e zæmin beneshinænd. væ intor bæd
xahæd bud ke haji beneshinænd væ engelisi sær-e pa beistæd væ qamætæsh
bolændtær æz qamæt-e haji bashæd.

Table 4: Analysis of Clauses

No. of words: 56

No. of non-thematic

phrases: 0

No. of main clauses: 6

No. of non-thematic

clauses: 0

No. of sentences: 4

Topical Themes

mærd-e engelisi

1. T1-R1

ruz-e pish æz amædænæsh

2. TR1-R2

pishkar-e u... bud

3. TR2-R3

intor bæd xahæd bud

4. T2-R4

engelisi

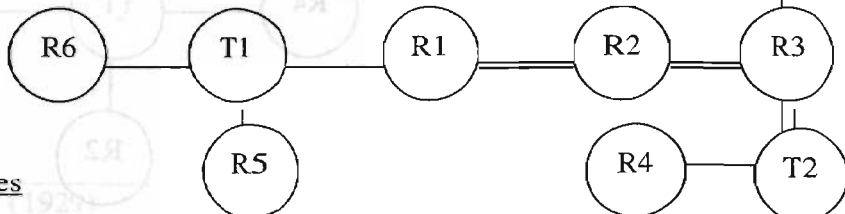
5. T1-R5

qamætæsh

6. T1-R6

Textual Themes

væ (3)



Interpersonal Themes

0