IN THE NAME OF LOVE – THEME IN U2 SONGS

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ABSTRACT: *This research aim was to find out the most frequent Themes in the songs of the Irish pop music band U2, as well how such Themes reflect the overall message in the lyrics, as perceived by Brazilian listeners. We hypothesized that the social messages presumably present in their songs would be encoded in the Themes. Thematic analysis was conducted with the aim of finding the most recurrent Themes. We analyzed Themes in 83 U2 songs. Subsequently, the lyrics were submitted to commentary by undergraduate students majoring in English. They were asked to read the song lyrics and categorize them in five main message topics: socio-political, love (man/woman), religion, existentialism (philosophical issues) and homage. The students' comments were then compared to the Thematic analysis in order to see to what extent the Themes reflected the main message topics identified by the students.*

KEY-WORDS: *Theme, song Lyrics, message*

1. Introduction

This paper presents the results of research whose aim was to find out the most frequent *Themes* in the songs of the Irish pop music band U2, as well how such *Themes* reflect the overall message in the lyrics, as perceived by Brazilian listeners.

Although we haven't found any previous literature on the categorization of song lyrics as a specific genre, we would argue songs are a genre because they fit the Systemic description of genre as, according to Thompson (1996:36), "in simple terms, (it) can be seen as register plus purpose. That is, it includes the more general idea of what interactions are doing through language, and how they organize the language event in order to achieve that purpose" denoting the cultural context. In our view, songs denote the cultural context (genre) of those who write them. In other words, the lyrics are written as a form of interaction between the writer and the listeners, most of the times they carry a message

(whatever that might be) with the purpose of motivating the listeners, at least, to think about it. Such purpose and form of interaction are embedded in the cultural context of these people, according to their musical preferences, time, etc. That is where lies our argument about genre.

Our choice of U2 as a band was based partly on the fact that it is very popular among youths – having been awarded several awards, and partly because as Stokes (1997) shows, most of their songs try to convey a message, related to a range of issues, including religion, society and philosophy. We hypothesized that such social messages would be encoded in the *Themes*, as proposed by Systemic Grammar.

Systemic Functional Grammar is a system of meanings associated with three Metafunctions, each indicating how the language was structured to be used. The users interact not only to exchange sounds, words or sentences, but to create meanings in order to understand the world around them and one another. The three Metafunctions are related to 1) Interpersonal meanings, which focus on the social function of language, more specifically, the participants; 2) Ideational meanings, focusing on how language is used, that is, the verbal choices, and; 3) Textual meanings, which focus on how the message is organized, that is, what information is chosen to appear first (or last) in a sentence or text.

It is the third Metafunction (Textual) that involves the concepts of *Theme* and *Rheme* and we chose *Theme* as basis for our research.

For Halliday (1994:37), the *Theme* is a "clause-initial element", for it appears first creating relevance to the context, which "then combines with the remainder" (*Rheme*) of the clause "so that the two parts together constitute a message". For Systemic linguists, language is originated in the socio-cultural environment and must be studied in use in terms of the choices speakers make among several different ways of expressing themselves. According to Eggins (1994:4), the speakers' lexical-grammatical choices don't occur randomly but they depend on the context they occur. This is a probabilistic view of language which we associated to the concept of interdependency between context and language.

In order to get the perspective of Brazilian listeners of the message in the songs, the chosen lyrics were also submitted to commentary by undergraduate students majoring in English. They were asked to read the song lyrics and categorize them in five main message topics: socio-

political, love (man/woman), religion, existentialism (philosophical issues) and homage. It is worth pointing out that these students' analysis was not theory-free, as they had had lessons in textual and poetical analysis. The students' comments were then compared to the Thematic analysis in order to see to what extent the Themes reflected the main message topics identified by the students.

The next part of this paper discusses the theories involved in our analysis and is followed by the methodology and our conclusion.

2. Theoretical Basis

Since our analysis was meant to review the message encoded in the text, we chose *Theme* because it is elucidating in cultural terms, as each linguistic community has its own favorite ways for organizing its speech – and *Theme* is the fundamental element for speech organization. Before discussing *Theme,* first we will briefly talk about the whole theory behind it, Systemic Functional Grammar and how it is associated to this research.

For Systemic Functional Grammar language is a system of choices for social manifestation shown by the different choices the speaker makes according to specific contexts. Each choice is related to a meaning choice that influences the choices of other systems. In such terms, language is considered systemic. Besides that, as language is used to develop social functions, it is also functional. Therefore, it investigates language in use considering the speaker's choices according to the functions they intend to perform, as well to the types of wordings they use to express what they mean in a certain context. Contexts aspects can be situational (register) and cultural (genre).

According to Halliday the context of situation is "the total environment in which a text unfolds" (Halliday and Hasan 1989:5), that is, who is participating, what is taking place and what role language is playing.

We believe, thus, that song lyrics represent the cultural context (genre) of a bigger context of situation (register) which can be called poetic-musical.

For Halliday (1994), the combination of cultural and situational contexts results in the differences and similarities between two language samples. While genre carries a more general idea of the role of the language by the interactions of the participants, register is defined by Halliday

(Halliday & Hasan, 1989:41) as "variation according to use". More specifically, Halliday (1989:12) outlines three features of the context of situation, which can be applied to an analysis of a text:

1. *Field* - what we talk about, the nature of the social action taking place;

2. *Tenor* - people involved, who is taking part and what their relationship to each other is;

3. *Mode* - how language functions in interactions; the participants expectations for language purposes, which describes the clause's character as a message, that is described by the *themes*.

Although our research was focused on the *Mode* dimension, because it is related to the kind of text and its internal organization and the channel used (written or spoken), we briefly showed these three parameters of the situational context because they affect our linguistic choices reflected at the three language functions, or meta-functions, proposed by Halliday and pointed out by Butt (Butt et. al., 1995:13-14): Ideational, Interpersonal and Textual, as mentioned in the introduction of this paper.

The Ideational meta-function is concerned with the expression of content and "uses language to encode our experience of the world and to convey a picture of reality" (Butt et. al., 1995:13-14). It is an important aspect of most real situations because the organization of everyday activities depends on the accuracy of the expression and transfer of the right information in the right ways. In other words, this function is focused on the transfer of information and how language is used to get things done, to produce a result in real-life terms. Here lies the concept of System of Transitivity, that is, the representations we have of the world (including feelings, beliefs, etc.) are shown through the language and can be perceived by the verbal choices we make, the kinds of 'processes' (verbal, material, behavioral) chosen by the participants according to the circumstances they are involved with.

The Interpersonal meta-function "uses language to encode interaction and to show how defensible or binding we find our propositions or proposals" (Butt et. al., 1995:13-14) and is concerned

with the social, expressive, and conative functions of language. It is reflected in the kind of social talk participants are involved in. It is focused on the characterization of the participants in the linguistic exchange, the interlocutors, in terms of social roles, relationships and attitudes, the *Mode* field.

The Textual meta-function is concerned with the organization of the text, it "uses language to organize our experiential, logical and interpersonal meanings into a coherent, and in the case of written and spoken language, linear, whole" (Butt et. al., 1995:13-14). Textual function acts to organize the flow of interpersonal and ideational meanings as they unfold in a text.

Summarizing, the Ideational meta-function is focused on the verbal processes along with the actors/participants in such processes. The Interpersonal meta-function reflects the involvement of the participants and their different interactions. Finally, the Textual meta-function reflects the meanings according to the choices for placing the information in the sentences, that is what he/she chooses to say/write first (*Theme*).

As stated before, for this paper we chose to focus on the Textual meta-function (*Mode*) because we aimed to gather the most recurrent *Themes* in a very specific context of world pop music culture. Therefore, we will discuss a little longer about *Theme*.

The *Theme* investigation started, according to Fries (1983, 1995a, 1995b), with Mathesius (1928), and has been developed by Daneš (1970, 1974), and Firbas (1992), among many others in the Prague circle, since then. Through their analysis, they regarded *Theme* as an element that contributes least to the development of a sentence. They also considered useful to make a distinction between *Theme* and *Rheme*, which basically meant 'what was known' and 'what is less obvious' in a sentence. Halliday (1994:34) proposed a similar definition for *Theme* in the Systemic Functional model of discourse analysis where *Theme* is "what the message is concerned with: the point of departure for what the speaker is going to say". Halliday complements his definition saying that "the Theme is what I, the speaker, choose to take as my point of departure. The Given is what you, the listener, already know about or has been accessible to you. Theme + Rheme is speaker-oriented, while Given + New is listener-oriented". (Halliday 1994: 299).

According to Halliday (1994), it is the Theme Structure that supplies the clause with its characteristic of *message* (the other structures are: Transitivity – representation, and Mode – exchange). In other words, the clause is organized as message where one of its elements is called *Theme* and the other *Rheme* – the two parts together constitute a message. For him, the thematic organization of clauses is the most significant aspect for the development of a text. By analyzing the thematic structure of a text it is possible to observe its nature and understand how the writer exposed his concerns with the organization of the message. Thus, the *Theme* is identified by the position it takes in the clause – *the point of departure*.

It's worth to mention that Thompson (1996) highlights the possibility of mistaking *Theme* if we consider it only as "what the message is about", as first proposed by Halliday. But, Martin (1995) points out that Halliday has never restricted his definition that way, because he's always indicated that there was much more about *Theme* to consider. For Martin, such analysis tries to explain the *rationale* behind the choice of placing that specific information first (*Theme*) instead of at the end of the clause (NEW, *Rheme*). Summarizing, Halliday is concerned with the systemic relations of the variability of information distribution in the sentence. And, as Eggins (1994:273) says, thematic meanings are related to the potential which the clause confers to its constituents to be differently organized in order to reach different purposes.

In the Hallidayan framework, elements which occur in initial position are categorized as textual, interpersonal, or topical themes, as shown in Table 1.

Textual Theme	Continuatives
	Conjunctions or wh-relatives
	Conjunctive adjuncts
Interpersonal Theme	Vocatives
	Modal adjuncts
	Finite operators
	Wh- (content interrogatives)
Topical Theme	Participant, circumstance, or process

Table 1: Textual interpersonal and topical themes (Halliday, 1994:54)

For Halliday, if a conjunctive, modal or relative adjunct or a conjunction is present in a clause they will make an *Interpersonal Theme* (modal adjunct, vocative) or *Textual Theme* (all the others). The *Topical Theme,* the most important one*,* comprises only one experiential element and ends the thematic segment of the clause. Halliday (1994:53) argues that unless this constituent appears, "the clause still lacks an anchorage in the realm of experience." The thematic segment therefore extends from the beginning of the clause up to and including the first experiential component.

Therefore, we may say that the elements that go into the *Theme* are: the first experiencial element in a clause (Participant/process/circumstance) and any element preceding the first experiential element in the clause (modal/connective adjuncts, conjunctions, finite, vocative).

But, sometimes, more than one element may occur together in a clause in the position of *Theme*, Multiple Theme. Halliday uses the concept of Transitivity to better explain such relation. The Transitivity is formed by processes, participants and circumstances. The Theme, then, starts from the beginning of the clause and ends at the first element of Transitivity (inclusive), that is, to the end of the process, participant or circumstance appearing right after the Textual or Interpersonal Theme. The topical theme doesn't have to be preceded by textual or interpersonal themes, but when all three themes appear in one clause (Multiple Theme), they typically follow the textual^interpersonal^ topical order.

Halliday defines thematic structure primarily for the clause, but makes it clear that other units such as clause complexes also have thematic structures. In a broader analysis of a text, a whole sentence may function as *Theme*, even when each clause has a *Theme* of its own. The analyst may consider the *Theme* either in individual clauses or in complex clauses as he chooses, according to the aims of the investigation.

Fries (1983), on the other hand, says that if there is a dependent clause (subordinate) before the independent one, the whole dependent clause is the *Theme,* but if they are placed on the opposite order, the *Theme* is the first element of the clause. And, for the coordinate clauses, the Theme-Rheme structure should always be considered at the clause level.

As the speaker/writer can choose what he/she says or write first or last, he/she is able to manipulate the messages according to the *Themes* he/she wants. Thompson (1996) calls such positioning Thematic Structures. They can be marked or unmarked.

Unmarked Themes are those which follow the standard structure, "the form we tend to use if there is no prior context leading up to it, and no positive reason for choosing anything else" (Halliday 1994: 38). In English, for instance, for a declarative clause the standard structure is where the *Theme* is the subject of the clause. But, when the clause is organized differently, it presents a marked Theme, such as a conjunction.

There are a number of variations for the thematic structure, including the equatives (where *Theme* and *Rheme* are exchangeable), the predicated (where one element of the message gets the status of *Theme*, showing contrast relations), thematized comment (when the author chooses to present a comment to value his/her message) and preposed theme (especially for speech, the *Theme* is presented isolated and then substituted by a noun in the following clause).

After discussing Theme and how to identify it on a clause, it is also important to question its real function in it. For Fries (1995b:318), "Theme is associated directly with initial position in the clause and functions as orienter to the information which is about to come". According to him, the theme structure of a text shows how the author connected the ideas and the clauses, how he/she organized his/her text. That is, *Themes* help readers to read the text and perceive the logic framework used by the author to transmit the ideas. In oral conversation, the speaker also uses intonation to mark the information he/she considers more important.

Now that we have discussed the theoretical framework of our investigation, we will present the procedures we followed to choose our texts and analyzed them. After that, we will present the results and our final comments.

3. Methodology

In order to find out if the most frequent *Themes* reflect the overall message in the lyrics of the Irish pop music band U2, first we selected our study corpus. It was made up of 83 U2 song lyrics which we chose because they are part of a book called *In the name of love: the story behind of every U2 song*, by Niall Stokes (1997) where the author interviewed the members of the band and reported their real intention/subject in each lyric. It's worth to mention that we discarded the songs U2 recorded but didn't compose/write, such as *Helter Skelter*, by John Lennon, that is also in the book.

We made, then, a list with every song title and the meaning the authors wanted to be heard. Form this list we were able to group the kinds of messages into five categories. Whenever they said the song was only about a boy or man in love with a woman, the song was categorized as LOVE. When they pointed out that they wrote a song because they wanted to say something against any political or social injustice or fact (as the killings of that Sunday, 1921) we categorized the song as SOCIO-POLITICAL. The group is very religious and was first a church gospel band, so they have written about religion and faith and saints and God, etc. Such songs were categorized in the RELIGION group. There were some other songs that were connected to philosophical matters, such as life and death, love (as a whole, as from a boy to his mother), growing up, etc. and these songs we categorized as EXISTENTIALISM. Finally, as people in the world of arts, they also sing about other artists and friends, therefore we also have the category of HOMAGE. Its worth to mention that these categorizations followed the authors comments.

After that, we analyzed the Thematic Structure of every song. We focused our analysis on the clause level and then, by putting together the *Themes* we found, we were able to see the most recurrent ones in every song and, subsequently, in all of them.

A sample of our analysis can be seen next, with the first fourteen verses of the song Sunday Bloody Sunday:

1.	I	can't believe the news today
	Theme	**Rheme**
2.	I	can't close my eyes and make <u>it</u> go away
	Theme	**Rheme**
3.	How long?	must we sing this song?
	Theme	**Rheme**
4.	How long?	
	Theme	
5.	Tonight	we can be as one – tonight
	Theme	**Rheme**
6.	Broken bottles	under children's feet
	Theme	**Theme**
7.	Bodies	strewn across a dead end street
	Theme	**Rheme**
8.	But I	won't heed the battle call
	Theme	**Rheme**
9.	It	puts my back up, puts my back up against the wall
	Theme	**Rheme**
10.	Sunday,	bloody Sunday
	Theme	**Rheme**
11.	Sunday,	bloody Sunday
	Theme	**Rheme**
12.	And the battle	's just begun
	Theme	**Rheme**
3.	There's	many lost, but tell me who has won?
	Theme	**Rheme**
14.	The trenches	dug within our hearts
	Theme	**Rheme**

Table 2: Theme/Rheme analysis in fourteen verses of the song Sunday, Bloody Sunday

When analyzing the Thematic Structure of that song, we noticed that at its beginning the *Themes* prove the emotional involvement of the author with the tragedy, by choosing *Themes* as *I, how long, the battle, but I, the trenches, Sunday*. But, as the song goes on, the battle tone in the *Themes* looses its desperation, suggesting hope and change, by highlighting *Themes* like*, wipe away (your tears/Rheme), when, today, we, the real battle, to claim (Jesus/Rheme)*.

An analysis like that was made for every song in our corpus in order to categorize them into the five main message topics – socio-political, love (man/woman), religion, existentialism (philosophical issues) and homage. This song, for instance, was considered as socio-political, specially because of *Themes* like *battle, trenches* and *How long?*. The total results of our categorization can be seen on Table 3 (next section).

We also submitted our corpus – the 83 U2 song lyrics – to the analysis of 10 undergraduate students majoring in English. We asked them to read the lyrics and categorize them into the same five groups mentioned before. By doing this, we aimed to find the message listeners may get when they listen to U2 songs. All the participants were volunteers who had already had poetical and textual analysis lessons, but no systemic functional contact. The students' comments were then compared to the thematic analysis in order to see to what extent the *Themes* reflected the main message topics identified by the students. The results for such comparison are also on Table 3, next section.

Besides categorizing each song, the aim of our investigation was also to collect the most recurrent *Themes* in the corpus, as stated before. Therefore, we counted them. In the case of *Sunday, Bloody Sunday*, for instance, for its 41 verses, the most recurrent *Theme* is the noun **Sunday**, which appears eleven (11) times, followed by the verb **wipe** (away) 5 times. Then, for three times we can see a question, **how long?** at the *Theme* position, as well as **I** and **tonight**.

Finally, we followed this procedure for each of the 83 songs and afterwards we grouped the recurrent *Themes*, in order to get the most frequent ones.

4. Results

The methodology described before shows that we have analyzed each of the 83 songs in our corpus. Presenting them all here would make this paper too long. Therefore, we will briefly describe the individual analysis for three songs.

The first one is the same we used to illustrate our methodology: *Sunday, Bloody Sunday*. According to Stokes (1997), this song was written as a remembrance of the bloody Sunday of November 21, 1921, when 14 supposedly Irish spies were killed by the British army in their own homes, while sleeping, and the song was also motivated by the act of the British armed force who opened fire against a crowd attending a football

game, in1972. In the book, Stoke quotes Bono's (the author) explanations "*I'm sick of it. How long must it go on?*" (Stokes, 1997:38). For the author the song was a protest song "*against a cycle of violence into which all the protagonists in the Northern conflict seemed to be locked*". The students classified it as being about the sadness of the war. And, by the Thematic Analysis, we were able to notice a sense of restlessness and political views with *themes* like **battle**, and **trenches**. The three analyses agreed to classify this song in the social-political group.

The second song we chose to demonstrate is *Gloria*. For Stokes (1997:23), "the song reflects a desperate desire to find a voice", but for the author says it is simply a love song. "*In a sense it's an attempt to write about a woman in a spiritual sense and about God in a sexual sense. But there certainly is a strong sexual pulse in there*". So, it was put in the love group. But, the students, possibly moved by the words in Latin (*Gloria, in te domine*) plus the words Gloria and Lord found it as an exultation for God and categorized it in the religion group. The same did we, after looking at the *Themes*, which were: *But I*, *I*, *Gloria exultate*, ***Gloria in te domine***, *Gloria, I*, **Lord**, *the door* and *you*.

The last example is the song called *One Tree Hill* whose *themes* are: *a fire zone, and in the world a, and the moon, and when it, as the day, break, from the ground, I, in the hands of love, it, jara, oh great ocean, oh great sea, on the face of earth, only scars, over one tree hill, raining, run, the moon, the sun, then , to the sea, we, when the stars, where poets, while bullets* and *you*. The *themes* show a dichotomy between **ocean** and **ground**, **moon** and **earth**; and that there is rain and run; such things – as well as the other themes above – gave us the impression that the authors wanted to say something about the meaning and troubles of life, therefore we classified it as philosophical. The students, on the other hand, saw it as mostly speaking about blood and war and bullets through the eyes of a peaceful beholder. Therefore, they categorized it as socio-political. And, by Stokes's definition, it was a homage to a very close friend to the band members, Greg Carroll, who had died in an accident and as he was from Maori heritage, he had a traditional Maori burial which is described in the song. So, it is categorized as a homage.

On the table below, it is possible to observe the amount of songs in each group as they were categorized by Stokes, the students and by us:

Category group	Theme analysis	Students comments	Stokes'
Social-political	20	31	32
Love	20	23	20
Religion	10	6	7
Philosophy	31	21	19
homage	2	2	5

Table 3: song lyrics categorization

The differences in the categorization were basically, in the case of the students' analysis, because of the metaphorical use of some terms and lack of context knowledge. As it was for the song *One Tree Hill* reported before.

We considered the Stokes's definition as the right ones because they show exactly what the authors wanted to demonstrate.

The thematic analysis, on the other hand, wasn't always helpful, because for some songs, most of the *themes* were *I* and *You* leading to a categorization in the love group.

However, if we consider the percentage of right decisions we made – that is, the categories our thematic analysis matched Stokes's – , based on the *Themes* we selected, we had 55% of correct matching. More than a half when we were only looking at the *themes*. As for the students, their percentage was higher, 79% and they were considering each song as whole text, not only their *themes*, the point of departure of the clause. Such analysis leads to the idea that the message is really encoded by the two parts (Theme + Rheme), as Halliday (1994) said, but can be partly perceived just by looking at the *Theme*.

On a second moment of our analysis, we put all the *themes* together in order to find out the most recurrent ones. It is important to highlight that although some words appear too many times in a song when they are part of the chorus, it is the intention of the author that they appear that much, so they were considered as they were written and sung. Table 4 below presents with the first 15 most recurrent *themes* and their percentage of frequency in the corpus:

Word	%
I	15,96
YOU	9,82
THE	8,21
AND	5,00
IF	1,82
IT	1,79
BUT	1,64
WE	1,54
IN	1,50
A	1,29
SHE	1,18
OH	1,14
LOVE	0,93
TO	0,93
LAH	0,86

Table 4: most frequent Themes in 83 U2 Songs

We can observe on Table 4 that the two most frequent *themes* are **I** and **You**, which imply a desire of the author for a conversation, that is, in most of his songs, he seems to make clear his desire of him (I) talking to his listeners (You). This can also be confirmed by a number of imperative verbs such as **remember**, **wash**, **wipe**, **do**, **save** and **help**. that didn't appear so frequently individually as *themes* – in deed, very few times (1 or 2) – but, as they are all in the same tense, they may indicate the same intention of suggesting, advising and so on.

If is another important *theme*, it gives the impression that the author wants to take his listener to a world full of alternatives. Most of them form a conditional of present and not of past, which would implicate a lamentation.

The band also talks a lot about love and about women, as we can also see by their *theme* choices.

It's interesting to point out that our corpus also presented nonsense words like ***Lah*** and ***Oh*** as *themes* because such words are very common in music.

Not in the most frequent position, but worth to mention are the preposed *theme,* typically present in speech, as proposed by Halliday and Thompson, such as in the clauses "**But my sorrows**, **they** learned to swim" (from the song *The end of the world*), and "**And the sun, sun**, here **it** comes" (form the song *Last night on Earth*).

Finally, Unmarked *themes* were the most common ones, but there were several marked ones like: Sunday, tonight, today and never, which don't appear in the first positions either, but we considered interesting to mention.

5. Conclusion

The analysis reported here aimed to find out the most frequent Themes in the songs of the band U2 because we expected that the social message presumably present in their songs would be encoded in the *themes* and that Brazilian listeners would be able to perceive that.

We realized that the lyrics do carry social-political topics but not exclusively. They also talk about love between a man and a woman and religion. Some of them present an existentialist point of view which indicates philosophical considerations and, a few of the songs were written to honor an important person either for the world (as *MLK* for Martin Luther King), or for the musical environment (as *Elvis ate America,* for Elvis Presley; or *Angel of Harlem*, for Billie Holiday) or important for them (as *On tree Hill*, for a deceased friend).

In fact, the authors themselves argue that they don't talk only about politics as they categorized only 38% of the songs we analyzed as having a social political topic. On the other hand, from these 31 songs (38%) Brazilian listeners were able to understand 24 songs as socio-political (79%) and our thematic analysis only 17 (55%).

So, we may say that looking only at *themes* may reflect the overall message in the lyrics. But, sometimes, not even looking at the whole song will be enough for finding its real message. This discrepancy lies basically in the metaphorical use of words that poets, in general, use and can't be encoded only in the *themes*.

On the other hand, by considering the most frequent *themes* in the total of our corpus – 83 songs – we noticed that, for this band, talking to their listeners is the most important thing (as their overuse of pronouns **I** and **YOU** points out), also showing their ideas and questioning them in order to try to make them think and, probably, act.

From the results we got, we have to agree with Fries (1996) when he says that "*Thematic information serves as orienter for the message which is about to come up . . .(it) is less likely to contain meanings which are directly relevant to the goals and purposes of the text*".

It is possible that if we had made our Thematic Analysis not exclusively on the clause level, but on the text level, we would have gotten different results. We could also have gotten different results if we had considered the Theme+Rheme equation or even if we had analyzed the other two meta-functions, but this was not our intention. In fact, our analyses of the Textual Metafunction was very elucidating in terms of the author's choices for organizing his text.

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