

Exploring the Multiple theme in Stephen King's "The Mist"

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Abstract:

The study concentrates on the analysis of Stephen King's novel "The Mist", as the study analysis data, within the frame of Halliday and Matthiessen's multiple theme (2004) represented by certain types, namely textual or /and interpersonal theme(-s) in addition to the topical theme, respectively. The study is devoted to show how the novelist coherently organizes his thematic structure at the clause level in order to convey his messages to the reader and to make a great effect on him/her. The objectives of the study are to identify and to analyze theme elements in terms of Halliday and Matthiessen's multiple theme (2004) in order to uncover to what extent King utilizes a multiple theme, namely textual and interpersonal themes in his novel "The Mist" and secondly to show how the textual and interpersonal themes can be realized in it. Finally, it aims to reveal which type of a multiple theme, namely textual or interpersonal theme, is frequently utilized in the novel "The Mist". The study is an analytical qualitative design. After conducting the data analysis, the results have come up that firstly the multiple theme is widely utilized in King's novel "The Mist" in order to be more effective on the part of his readers and to make the text more coherent for conveying his message to them in appropriate way. Moreover, the textual theme, which is realized by conjunction, continuative and conjunctive adjunct, subsequently, is the most dominant type of the multiple theme that is used in it.

Keywords: theme, rheme, thematic structure, a multiple theme, given and new information

استكشاف موضوع التعددية في رواية "الضباب" لستيفن كينج

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الملخص:

تركز الدراسة على تحليل رواية ستيفن كينج "الضباب"، باعتبارها بيانات تحليل الدراسة، في إطار المواضيع المتعددة لهاليداي وماتيسن (٢٠٠٤) والتي تمثلها أنواع معينة، وهي موضوعات نصية أو/وشخصية بالإضافة إلى الموضوع الرئيسي، على التوالي. وتكرس الدراسة نفسها لإظهار كيف ينظم الروائي بنيته الموضوعية بشكل متماسك على مستوى الجملة من أجل إيصال رسائله إلى القارئ وإحداث تأثير كبير عليه/عليها. وتتمثل أهداف الدراسة في تحديد وتحليل عناصر الموضوع من حيث المواضيع المتعددة لهاليداي وماتيسن (٢٠٠٤) من أجل الكشف عن مدى استفادة كينج من المواضيع المتعددة، أي الموضوعات النصية والشخصية في روايته "الضباب"، وثانياً لتوضيح كيفية تحقيق الموضوعات النصية والشخصية فيها. وأخيراً، تهدف إلى الكشف عن نوع المواضيع المتعددة، أي الموضوع النصي أو الشخصي، الذي يتم استخدامه بشكل متكرر في رواية "الضباب". الدراسة هي تصميم تحليلي نوعي. بعد إجراء تحليل البيانات، ظهرت النتائج التي تفيد أولاً بأن المواضيع المتعددة مستخدمة على نطاق واسع في رواية كينج "الضباب" ليكون أكثر فعالية من جانب قرائه ولجعل النص أكثر تماسكاً لنقل رسالته إليهم بالطريقة المناسبة. علاوة على ذلك، فإن موضوع النص، الذي يتحقق من خلال العطف والموصلة والوصل، هو النوع الأكثر شيوعاً من الموضوعات المتعددة المستخدمة فيه.

الكلمات المفتاحية : الموضوع، بقية الجملة، البنية الموضوعية، المواضيع المتعددة، المعلومات المعطاة والجديدة

1.Introduction:

Language is an important means of communication among human beings. They express their ideas, feelings, needs to each other through the use of language. This means of communication can be either spoken sounds or written symbols. Language is seen as unlimited set of clauses which are grammatically organized and semantically meaningful. Thus , it has a specific organization to be coherent and effective on the part of listener/ reader.

In Systemic functional linguistics, Halliday and Matthiessen (2004:66) split the clause into: theme and rheme. Both indicate to the textual metafunction. The former occurs at the beginning of the clause and the latter is its rest. The theme importance can be summarized as follows: Theme has a vital role in the text success on the reader's part. It organizes the message and contributes to give the intended meanings (the message(-s)) that the writer means for both the clause and the entire text. Theme helps to extend the text analysis beyond the grammatical structure of clause to the text unit (Forey, 2002: 50). Theme types are classified into: textual, interpersonal and topical ones, respectively. The latter is regarded the obligatory element of theme at the clause level whereas the first two types are optional elements of theme (Hallidy and Matthiessen,2004: 81). The analysis data is "The Mist" which is a novel written by the American novelist S. King in 1980. Its theme is about fear that shows the worst feelings inside human beings who sacrifice to avoid the bad omen (Rodriguez, 2015: n.p.).

As a part of systemic functional linguistic approach, Halliday and Matthiessen's thematic structure (2004), the model of the current study, provide three types of themes, namely textual and/ or interpersonal (or a multiple theme) in addition to the topical theme. The current study reveals how S. King, the novelist, coherently organizes his thematic structure at the clause level in order to convey his messages to the reader and to make a great effect on him/her. Accordingly, it aims firstly to uncover to what extent King utilizes a multiple theme, namely textual and interpersonal themes in his novel "The Mist" and secondly to show how the textual and interpersonal themes can be realized in it. Finally, it aims to reveal which type of a multiple theme, namely textual or interpersonal theme, is frequently utilized in the novel "The Mist".

2. Literature Review:

2.1 Previous Studies

Halliday and Matthiessen's thematic structure (2004) has been generally studied by many scholars and researchers from different angles to show its significance in creating coherent texts and its crucial role in the listener/ reader's comprehension and interpretation of them. Some of these studies can be shown as follows:

" Thematic Structure: A Study on English and Persian " is the first study whose researcher is *Tooba Mardani* written in (2016). It dealt with how marked thematization was organized in 20 scientific texts in English and Persian, namely biology, geology, chemistry, physics and mathematics. Those texts were chosen randomly. The study aimed to compare between the frequencies that obtained from the data analysis so as to reveal the statistical differences between the English and Persian texts. It was based on Grzegorek's thematic structure classification (1984) which included the topicalization, the left -dislocation, and both the cleft and pseudo-cleft clauses. The findings found that no great differences of marked thematic structure were found in English and Persian scientific books.

The second study is conducted by Zaid Alamiri entitled "SFL- Based Analysis of Thematic Structure of The Qur'ān (19:41-50): Some Reflections" in 2018. The model of the study was Halliday and Matthiessen's textual metafunction (theme/rheme) (2014). It focused upon thematic structure revealing how the textual and experiential thematic role in organizing both the production of text and the message. The results proved that three types of themes were found. The topical theme was realized by verbal group "in declarative clauses". In terms of verbal inflection, both the pronominal markers, that indicated to the "subject" in the system of mood and "the participant" in the system of transitivity, assisted to expand the boundary of them "to better reflect Arabic clause structure."

In the study "Stylistic Study of Thematic Structure and Thematic Features in Ama A. Aidoo's Comparison or Who Said a Bird Cannot Father a Crab?", A. A. Allagbé, Y. C. Amoussou, and D. Tchada in (2020) followed Amoussou's theme-type classification (2016) in order to analyze the thematic structure to reflect Ama A. Aidoo's literary style in writing the short story "Comparison or Who Said a Bird Cannot Father a Crab?", as the study data. The results proved that Ama A. Aidoo used a great number of simple clauses that were packaged into complex clauses which were principally utilized with topical themes, containing both the marked and marked dependent themes with a considerable rate.

The last study is "An Investigation on Thematic Patterns and Progression in two short stories" conducted by Nguyen Thu Hanh in (2021). It was centred on the thematic patterns and thematic progression, so as to make a stylistic comparison in Olga Masters 's two short stories, namely "A Young Man's Fancy" and "The White Woman", with their communicative purposes. The modals of the study were Bloor and Bloor (2004) and Halliday and Matthiessen (2014) to explain the relations composed between thematic patterns and thematic progression in genres. The researcher tried to reveal what the values were embedded in the two main male characters of the stories. The analysis results uncovered the stylistic similarities and differences in these stories and the analysis of theme – rheme theory demonstrated Olga Masters's message to depict the reality.

It is essential to mention that certain aspects of similarity and difference between the present study and the previous ones can be elaborated. As an aspect of similarity between them, all the

researchers, including the current one, dealt with the topic 'thematic structure', (i.e.), theme/ rheme or/ and thematic progression, in general although different models are adopted to analyze their study data. In other hand, the difference between them is that the data analysis of the present study is a novel entitled "The mist" written by Stephen king whereas most of the previous ones are related to the scientific books, the Holy Qur'ān surah and the short stories. Thus, the current study has not been tackled before by any scholar or researcher.

3. Thematic structure: Theme and Rheme

As a concept in linguistics, theme and rheme are significant to understand how information is formed at the clause level. In discourse analysis, Halliday (1985: 53) views that in any clause, the textual metafunction is to construct a message and the structure of theme and rheme is the basic pattern to organize the clause carrying a message. Bloor and Bloor (2004) identify theme as "the idea represented by the constituent at the starting point of the clause"(71). Halliday and Matthiessen (2004:64) define theme as the message beginning and it represents the information that has just been known to the receiver in the preceded clause(-s). Fries (1995:318) states it as "an orienter" to the rest of the clause in a particular context. Brown and Yule (1983:133) add that theme does not have only the starting of message point, but it is also related to what has been said in the preceded clause(-s). As a result, it has two significant functions:

1. Relating to the previous clause(-s) in discourse, it is used to maintain a coherent viewpoint.
2. It is employed as a departure point for the further discourse development.

For identifying the clause theme, there are two principal viewpoints: the Hallidayan approach and the Prague theory. The former defines theme as the departure point of the clause message (Halliday 1970:180). It is realized by the first clause constituent (-s). Moreover, Halliday differentiates between theme-rheme and given-new and they do not belong to one system. The former is related to thematization, and the latter belongs to information. He adds that the unmarked theme is related with given information and the rheme is associated with new information. On the other hand, the Prague theory identifies theme according to the utterance communicative dynamism. The communicative dynamism indicates to what extent the clause element assists the communication progression (Firbas 1972:78). Thus, theme plays a vital role in the utterance communicative dynamism. Moreover, the Prague theory makes a combination between the theme-rheme and given-new structures to create one linguistic phenomenon. Thematic elements are linked with given information, and rheme is related with new information. In Prague theory, there is a transition element which links theme with rheme. In the following example, the difference between Halliday and Prague's views is shown

(1) a. Zayd bought a book.
Halliday app.: Theme Rheme

b. Zayd bought a book
Prag. Theory: Theme Transition Rheme (Aziz, 1988:118)

3.1. Halliday and Matthiessen's Multiple Theme (2004)

Halliday and Matthiessen (2004:64) elaborate that each clause has to convey a message which contains two parts: the theme (given information) and the rheme(new information). According to Halliday and Matthiessen (2004:64), themes are divided into three types and they are stated as follows:

1. **Topical theme** is the obligatory element at the clause level and it is the common one. This type of clause theme is the theme that contains only one of the experiential elements which are a participant, a circumstance or a process. It consists of two types: marked and unmarked themes (Halliday and Matthiessen, 2004:64-67). The former reflects the unusual element to draw attention to the clauses and they occur before the unmarked themes for contextual reasons (Thompson, 2014:149). The latter is the usual clause element which occupies the position of the departure point of the clause and it mixes with the grammatical subject of the clause (Halliday, 1994: 44).

2. **Interpersonal Theme** is an optional type of themes which occupies the position before the topical theme. It comes either in the form of finite, WH-element, vocative, or an adjunct (Martin et al., 2010:25). Halliday and Matthiessen (2004: 81) assert that this theme can be represented by

1. Vocative is used for addressing which is typically a personal name.

2. Modal comment Adjuncts reflect the judgement or attitude of the speaker/ writer on/to the clause content.

3. Finite verbal operators are a small number of finite auxiliary verbs involving either a modality or main tense. They belong to "the unmarked Theme of yes/no interrogatives."

3. **Textual Theme** is also an optional theme that occurs before the previous one, (i.e.) the interpersonal theme, whose function is to connect the clause with the preceded one (Martin et al., 2010:25). It comes either in the structural conjunction form, relatives, conjunctives, or continuatives. Textual theme can come in one of the following forms: continuative, conjunction, or conjunctive Adjunct and they can be explained as follows (Halliday and Matthiessen, 2004: 79-81):

1. Continuative is a set of words that indicates a move to the following point in the discourse when the same participant is still speaking, e.g., " *yes, oh, well, ...etc.*

2. Conjunction is signaled either by a word or group whose function is to link or bind the clause with the next one. From a semantic perspective, it creates an expansion or projection relationship. The most common conjunctions are "and, nor, either, when, while, etc.... "

3. Conjunctive Adjuncts are represented by adverbial groups or prepositional phrases so as to combine the clause to the previous clause. They semantically have an expansion or projection relationship.

The focus of the current study will be on these types and the following example shows a multiple theme which contains the six types of non-topical one in the position of theme.

Table (1): The Multiple Themes (Halliday and Matthiessen, 2004: 81)

Well	but	then	surely	Jean	Wouldn't	the best idea	be joined in
Con.	Str.	Conj.	modal	voc	finite	Topical	
Theme							Rheme

4. DATA COLLECTION AND ANALYSIS

4.1 Data Collection

The data of the current study is the first chapter with some pages of the second one of the novel "The Mist" which was written by Stephen King and published in 1980. The data will be analyzed in terms of Halliday and Matthiessen's multiple theme (2004) and they are textual and/ or interpersonal in addition to the topical theme.

4.2 The Procedures of the Study

The current study follows the procedures below in order to achieve its objectives and they are as follows:

1. dividing the text sentences into clauses to facilitate the task of the thematic structure analysis which is the focus of the current study.
2. identifying the thematic structure (or theme organization) for each clause.
3. determining the multiple theme, (i.e.) textual and/ or interpersonal theme(-s), in addition to the topical theme for each clause and identifying them in a table under the topic 'the data analysis'.
4. discussing the results of the data analysis under the topic 'the findings' which are based on the multiple theme table in (4.4) , that the writer used in the data, with their percentages for each type. Moreover, they show the most dominant type of a multiple theme, (i.e) textual or interpersonal one, with its realization.
6. drawing the conclusion of the study relying on the findings of the data analysis.

4.3 The Research Question of the Study

The research question of the study is

1. To what extent does King utilize a multiple theme, namely textual and interpersonal themes, in his novel "The Mist"?
2. How can the textual and the interpersonal themes be realized in the novel "The Mist"?
3. Which type of a multiple theme, namely textual or interpersonal theme, is frequently utilized in the novel "The Mist"?

4.4 Data Analysis

No.	The Clause	Text. theme	Inter. Theme	Topic. Theme
1.	Chapter(1): "Not even its hem fluttered(p.2).	Not even(conj.)		its hem
2.	" but the water was no relief unless you Neither Steffy nor I wanted to go deep because...(p.2)."	But(conj.), Unless(conj.), Neither...nor (conj.), because (conj.)		The water You Steffy , I Billy
3.	" Steff sighed and fanned ...(p.2)."	And(conj.)		He
4.	"I doubted if it cooled her off much but it improved...(p.2)."	If (conj.), but (conj.)		I it
5.	"There were thunderheads last night and the night before, David. (p.2)."		David (voc.)	There
6.	"No? ""If it gets ...(p.2)."	No (cont.), if (conj.)		it
7.	"When he was hardly more ..(p.2)"	When (conj.)		he
8.	"and in 1938 a summer storm knocked it flat, stone walls and all(p.2)."	And (conj.)		A Summer storm
9.	"Only the boathouse escaped ...(p.2)."	Only(conj.adj.)		The boathouse
10.	"They get old, and the wind... (p.2)."	And (conj.)		They
11.	"But the wind can come... (p.3). "	But (conj.)		The wind
12.	"... because he was... (p.3)."	Because (conj.)		He
13.	"and gave him another Pepsi(p.3)."	And (conj.)		I
14.	"As we watched,...(p.3)."	As (conj.)		we
15.	" when I saw the silver ...(p.3)"	When(conj.)		I
16.	" and then came straight at us(p.3)".	And (conj.), then(cont.)		it
17.	""Daddy! Look!(p.3)"		Daddy (voc.)	you
18.	" But do you see it? Dad (p.3)	But(conj.)	Dad (voc.), Do (finite)	you
19.	" and then said, "Come on, Billy. Do...(p.3)?"	And(conj.), then(cont.)	Billy(voc.) Do (finite)	He Your father
20.	" and jerked them away(p.4)."	And(conj.)		I
21.	" if he had been partially...(p.4)."	If(conj.)		he
22.	" and hit the light switch(p.4)."	And(conj.)		I
23.	" Then the wind came(p.4)."	Then(cont.)		The wind
24.	" if the house had taken...(p.4)."	If(conj.)		The house
25.	" and now I had to shout...(p.4)."	And(conj.), now(cont.)		I
26.	"Directly over the house thunder whacked...(p.4)."		Directly(modal)	Over the house thunder
27.	" and Billy shrank...(p.4)."	And(conj.)		Billy

28.	"and I started ...(p.4)."	And(conj.)		I
29.	" knowing that a summer storm may knock...(p.4)."	That(conj.)	Knowing(modal com.)	A summer storm
30.	"And when the time comes,...(p.4)."	And(conj.), when(conj.)		The time
31.	"As my hand closed around...(p.4)"	As(conj.)		My hand
32.	" but I The water-cyclone had ... when it reached...(p.4)"	But(conj.), when(conj.)		I , it
33.	" but I still couldn't see...(p.4)."	But(conj.)		I
34.	" Then I lit the candies(p.4)."	Then(cont.)		I
35.	" Then there was a lull(p.4)."	Then(cont.)		there
36.	" Is it over?(p.4)"		Is (finite)	it
37.	" "Maybe," I said. "Maybe only for a while(p.4)."		Maybe(modal), maybe(modal)	It, it
38.	"what damage had been done... (p.5)."	What(conj.)		damage
39.	"but neither of us suggested... (p.5)."	But(conj.), neither(conj.)		us
40.	" and looked...(p.5)."	And(conj.)		I
41.	" but we heard ...(p.5)."	But(conj.)		we
42.	" As the wind began ...(p.5),"	As(conj.)		The wind
43.	" as it had the first time,..(p.5)."	As(conj.)		it
44.	"and there was a splintering... (p.5)."	And(conj.)		there
45.	" "David, what was that?(p.5)"		David(voc.), what(finite)	what
46.	"Oh. Oh, Jesus. (p.5)"	Oh(cont.),oh(cont.)	Jesus(voc.)	
47.	" Steffy, I want us...(p.5)."		Steffy(voc.)	I
48.	" David, are we going...(p.5)."		David(voc.), Are (finite)	we
49.	" "Yes. ", "Really?", "Yes. (p.5)"	really(conj. adj.), Yes(cont.), yes(cont.)		
50.	"as the final squall peaked...(p.5)."	As(conj.)		the final squall
51.	" So maybe my vision earlier hadn't been...(p.5)."	So(conj.)	Maybe(modal)	My vision
52.	" "If it does,...(p.5)."	If (conj.)		It
53.	"But where the picture window had been there was...(p.6)."	But (conj.), where (conj.)		there
54.	"as long as I could remember(p.6)."	As long as(conj.)		I
55.	"I could understand what Steff had meant...(p.6)."	What (conj.)		Steff
56.	"as God stamped ...(p.6)."	As(conj.)		God
57.	"and all the houses...(p.6)."	And(conj.)		All the houses
58.	"and soon the smoke covered.... (p.6)."	And (conj.)		The smoke

59.	Chapter(2):" as long as it's Bridgton(p.6)."	As long as (conj.)		it
60.	"and my heart went cold(p.6)."	And "conj."		My heart
61.	"Don't go any closer, champ(p.6)."		Champ(voc.)	you
62.	"if the trees and grass hadn't ... (p.7)."	If (conj.)		The trees and grass
63.	"As it was...(p.7)."	As (conj.)		it
64.	"Could that lectercute a person, Daddy?(p.7)"		Could(finite) Daddy (voc.)	that
65.	"Yeah. it could(p.7)."	Yeah(cont.)		it
66.	"Daddy, can lectricity shoot through the ground?(p.7)"		Daddy (voc.) Can(finite)	lectricity
67.	"Yes, but don't worry (p.7)."	Yes(cont.).But(conj.)	Do (finite)	you
68.	"if you stay away ... (p.7)."	If(conj.)		you
69.	"It was worse than I had imagined(p.7)."	Than(conj.)		I
70.	"than Billy was now(p.7)."	Than (conj.)		Billy
71.	"and they had spent ... (p.7)."	And(conj.)		they
72.	"and my uncle Reuben took... (p.7)."	And(conj.)		my uncle Reuben
73.	" Daddy, can I go ...?(p.7)"		Daddy(voc.) Can(finite)	I
74.	" when he's tired(p.7)."	When(conj.)		He
75.	" and then Billy cut right,...(p.7)."	And(conj.),then(cont.)		Billy
76.	"and was starting back up the driveway when Steff came... (p.8)."	And(conj.),When(conj.)		I Steff
77.	" Well, I got the glass cleaned up, but you're...(p.8)."	Well(cont.), But(conj.)		I you
78.	"No," I said(p.8)."	No(cont.)		I
79.	" "Don't," she murmured(p.8)."		Do(finite)	She
80.	"Dad! Daddy! Y'oughta see... (p.8) ."		Dad(voc.) Daddy(voc.)	you
81.	" and screamed for him to watch out(p.8)."	And(conj.)		Steffy
82.	" Billy, who was a good...(p.8)."	Who(conj.)	Billy (voc.)	he
83.	" as if she had gone Mad(p.8)."	As if(conj.)		She
84.	" I'm okay, Mom,(p.8)"		Mom(voc.)	I
85.	" and Steff began to Tremble (p.8)."	And(conj.)		Steff
86.	" Yes, but people get killed,(p.8)"	Yes(cont.), But(conj.)		people
87.	" Aw, come on, Mom!(p.8)."	Aw(cont.)	Mom(voc.)	
88.	" and wanted to share it(p.8)."	And(conj.)		he
89.	" Billy, don't you argue with me! (p.8)"		Billy (voc.) Do(finite)	you
90.	" I'll come down and look, champ. (p.8)."		Champ(voc.)	you

91.	" Go around..., kiddo(p.8)."		Kiddo(voc.)	you
92.	" Yeah! Okay!(p.8)"	Yeah(cont.),Okay(cont.)		
93.	" "Wow!" - as he Spotted...(p.8)."	Wow(cont.),As (conj.)		you
94.	" "David, I'm scared(p.9)."		David(voc.)	
95.	"as their feet endlessly grasped ... (p.9)."	As(conj.)		Their feet
96.	"as it came to drink... (p.9)."	As(conj.)		it
97.	"and he was into death... (p.9)."	And(conj.)		He
98.	"But I thought... (p.9)."	But(conj.)		I
99.	"Nor was Steff the only... (p.9)."	Nor(conj.)		Steff
100.	"if your husband was ... (p.9)."	If(conj.)		Your husband
101.	"And now, good God protect... (p.9)."	And(conj.),now(cont.)		Good God
102.	"but I doubt... (p.9)."	But(conj.)		I
103.	"Now we're having... (p.9)."	Now(cont.)		We
104.	"And we had...but it's... (p.9)."	And(conj.),but(conj.)		We,it
105.	"You're not ..., Stephanie(p.9)."		Stephanie(voc.)	you
106.	" "No," I said(p.9)."	No(cont.)		I
107.	" when they could take... (p.9)."	When(conj.)		they
108.	" and could still...when the mood was on (p.9)."	And(conj.), when(conj.)		Bill, the mood
109.	" But we get snow... (p.9)."	But(conj.)		We
110.	" Just as soon as they can... (p.10)."	as soon as (conj.)	Just(modal)	They
111.	" but he isn't going... (p.10)."	But(conj.)		he
112.	" and it obliged by ... (p.10)."	And(conj.)		It
113.	" if I want to look... (p.10)."	If(conj.)		I
114.	" when Billy came from... (p.10)."	When(conj.)		Billy
115.	"Maybe, in her mind, she... (p.10)"		Maybe(modal)	She
116.	" Okay,(p.10)"	Okay(cont.)		
117.	" But you'll have to get... (p.10)."	But(conj.)		you
118.	" well, I'll have to... (p.10)."	Well(cont.)		I
119.	" and the inside of the tree seemed... (p.11)."	And(conj.)		The inside of the tree
120.	"when the Drayton family fortunes had... (p.11)."	When(conj.)		the Drayton family fortunes
121.	"Now it was ... (p.11)."	Now(cont.)		It
122.	"in spite of the pain I felt... (p.11)"	In spite of (conj.)		The pain
123.	" And I could imagine... (p.11)."	And(conj.)		I
124.	" Yeah, it is,... (p.11)."	Yeah(cont.)		
125.	" just as well, you know... (p.11)."		Just(modal) .As well (modal)	You
126.	"Now that the sewerage runoff... (p.11)."	Now (cont.)		
127.	"and when Steff asked	And(conj.), when(conj.)		Steff

	me...(p.11)."			
128.	" What is it, Dad?(p.11)"		dad(voc.)	what
129.	" and I could see...(p.12)."	And (conj.)		I
130.	" when you fly...(p.12)."	When(conj.)		you
131.	" No, we've got it ...(p.12)."	No(cont.)		we
132.	" David, are you sure?(p.12)"		David(voc.), Are(finite)	you
133.	" No, actually, I'm ...(p.12)."	No(cont.)	Actually (modal)	I
134.	" If I was sure,...(p.12)."	If(conj.)		I
135.	" and then shook ...(p.12)	And(conj.),then (cont.)		she
136.	" "Yeah?(p.12)"	Yeah(cont.)		
137.	" "Yeah(p.12)"	Yeah(cont.)		
138.	" Well, you tell Vic...(p.12)."	Well(cont.)		you
139.	"Yeah, right, but don't tell...(p.12)."	Yeah(cont.),but(conj.)	do(finite)	Your mother
140.	" When the flag's dry...(p.12)."	When(conj.)		The flag
141.	"so we'll be on safe ground... (p.12)."	So(conj.)		We
142.	" Daddy, will we fix...(p.12)?"		Daddy(voc.), will (finite)	we

4.5 The Findings

After analyzing the data of the current study in terms of Halliday and Matthiessen's multiple theme(2004) which is a part of the systemic functional linguistic. The data analysis has come up to the following results: the number of the selected data clauses is (142) ones taken form King's novel "The Mist". The total utilization of the a multiple theme was found in (196) examples in these clauses. The textual theme occupied the first position since it occurred in (150) examples out of the total ones. Accordingly, it contained (112) examples of conjunction, (36) examples of continuative and lastly (2) examples of conjunctive adjunct. In the second position, the interpersonal theme occurred in (46) examples out of (196), the total examples. The examples were distributed among vocative, scoring (24) examples, finite verbal operators, having (14) examples, and finally modal comment adjuncts, occurring in (8) examples. The following table states the percentages of the multiple theme represented by the textual and interpersonal themes.

Table(1): the percentages of the textual and interpersonal themes

Type of theme	The total clauses	Its percentage
Textual theme	150	77%
Interpersonal theme	46	23%
Total	196	100%

5. Conclusion

In many literary texts, whether written or spoken texts, including the current novel "The Mist", a multiple theme, namely textual or/and interpersonal are greatly found to perform specific purposes. Each type has its own function that serves the writer's(the novelist's) message and to convey it clearly to the reader. In the current study, a multiple theme is widely utilized with different rates. The textual themes come in the first position, they are realized by conjunction, continuative and conjunctive adjunct, subsequently. Accordingly, the novelist tries to make a coherent literary text by linking the present move with the previous one to grab the reader's attention and to continue his/ her constant comprehension and understanding with the developed events of the novel. Furthermore, such type of themes contributes to make the reader have a constant emotional association with the novel's characters and events, represented by how the novel characters confronted and behaved with abnormal phenomena. The second position is occupied by the interpersonal themes, they are represented by vocative, finite verbal operators, and finally modal comment adjuncts, respectively. King tried to explore how the novel characters socially behaved to face unfamiliar and terrifying circumstances, represented by the mist and unknown creatures.

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