The Grammatical Categories of Literary Prose Texts: A Study in Corpus Linguistics

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ABSTRACT

This study is one in corpus linguistics. It examines the frequency of the grammatical categories used in six prose texts .This aspect is studied through the variables of prose text type and writer's sex. The model used to analyze the corpus is adapted with modification from Ball (1993) and Burrows (1993). The study proves that the text type and the writer's sex, in addition to the text theme determine the grammatical category used. Thus, it accepts its alternative hypothesis.

ملخص:-

تعد هذة الدراسة من بين تلك الدراسات التي تقع في مجال علم لغة المحتوى. انها تدرس اقسام الكلام المستخدمة في نصوص نثرية ستة. ولغرض الدراسة فان النصوص المدروسة تم اختبارها لتكون لكاتب وكاتبة لكل نوع من انواع النصوص النثرية. ان هذا الجانب قد تمت دراستة عن طريق متغيرين وهما نوع النص وجنس الكاتب. ان النموذج المستخدم لتحليل النص هو دراستي بول(1993) وبروز (1993) بعد اجراء بعض التعديلات علية. لقد اثبتت هذة الدراسة ان قسم الكلام المستخدم في النصوص النثرية يتحدد من خلال نوع النص وجنس الكاتب اضافة الى موضوع النص. ولذلك فانها قبلت فرضيتها البديلة.

1. Introduction

Corpus linguistics is a field in linguistics, which emphasizes the representativeness of database and provides computational tools for investigating distributional patterns in large text collections. Such a field is attempted by such linguists as Aijmer & Altenberg (1991); Johansson & Stenstrom (1991); Biber, Conrad, and Reppen (1998); Kennedy (1998); and Biber (2000). Thus, researchers use the tools and techniques available from corpus linguistics, and study several linguistic levels including the lexical, lexico-grammatical, and grammatical and discourse levels. Accordingly, Corpus linguistics analysis shows the way different grammatical features lead to differentiation in registers. 1.Examples of registers are the ones cited, discussed and analyzed in this paper: narrative, descriptive and argumentative. In spite of the use of some rhetorical devices, which are characteristic of prose, prose is still not poetical in the best way as poetry is not prosaic (Alexander, 1976: 68-9). Nevertheless, the devices used in prose are mainly structural (unity, contrast, description, association, dialogue, etc.) and sense ones (style, use of words, metaphor, simile, etc). Anyhow, the way the writer writes depends on the type of prose he writes. Narrative prose (NP), for instance, which tells a story or describes an action, is often full of action, which occurs rapidly so that the reader is carried away with incidents and its narrative superstructures are the 1categories of setting, complication, resolution, evaluation and coda. Yet, descriptive prose (DP) is static since it does not involve any movement in that the writer here describes how a man, an animal or a thing looks like. S/he may also describe scenes, objects, people or a person's feeling in such a way as to allow his/her audience to imagineit clearly (Ibid). Argumentative Prose (AP), on the other hand, is about ideas not actions or objects (See the appendix). A problem is first presented and an argument is then built logically so that conclusions are being arrived at. Here, the writer has an audience in mind in that s/he has to persuade or explain to them (Ibid). Such types involve some technicality to be used in the craft of writing, which are characteristic of different prose writings in that the lexical items particularly the grammatical categories (GCs) and syntactic structures are selected to serve both the type of prose and its artistic nature.

2. Aims, Hypotheses and Corpus Design

This study aims at investigating the language of narrative, descriptive and argumentative texts (GCs) as represented by extracts taken from Hemingway's The Old Man and the Sea and Bronte's

Wuthering Heights; Dickens's Nicholas Nickleby and Dorothy Wordsworth's Diary; and Priestley's The Future of the Writer and Frieda Fordham's Psychology and Education respectively. The number of words of each extract taken from the prosaic work types is 1000 words for each sex-type text. All the six texts are adapted from Alexander (1976), and they represent three different areas. In this case, the corpus design of the study includes 6000 words. This database account is sufficient to include all the prose types. In other words, the study examines the language of the previously mentioned authors via the variables of sex and type of prose writing. It also studies and compares the GCs of annotated and tagged for their GCs, which are also affected by the text theme, amongst the other factors.To achieve the above aims, it is hypothesized that there are no significant differences between the nature and type of GC employed in the three text types according to their types and sex of the writer. The steps adopted to analyze the corpus of the study are adapted with modification from Ball (1993) and Burrows (1993) and areas follows:

Step 1: formulate research question.
Step 2: design corpus.
Step 3: obtain texts.
Step 4: analyze texts by search + eye
Step 5: move counts to table.
Step 6: analyze results.

3. Analysis

Surveying the data, it is found that Ns are the most recurrent GC in NP. The other recurrent GCs are Pros. Arts come in the third position followed by Vs and Ps. In DP, Ns also come in the first position and all the other GCs are arranged as follows: Adjs, Ps, Pros, Arts, Advs, Cs, Vs, Auxs, Ds, Is. In AP, s also come in the first position followed by Adjs, Ps, Arts, Vs, Aux, Pros, Cs, Advs, Ds, Is. With the exception of Ns, all the other GCs are in a continuum. In this regard, simple words (Ns and Ps) exist more than complex or compound ones while Adjs of colour and adjectivals do exist in addition to other types of Adjs in the texts. Regular verbs do occur more than irregular ones. Is do not appear in the texts because such texts do not express any state of surprise. Cs, whether coordinating or subordinating, do exist in the texts, and the coordinating conjunction 'and' exists more than the other ones and 'or' comes in the second place in quantity.The most frequent GC of male prose writing is Ns in NP while that of the female writing is Ns in AP. The least, on the other hand, is Is in male NP, DP, AP prose writing and Is in all female prose pieces. All the details of the frequency of all the GCs of the six texts are available in Table (1) below:

Table (1): The GCs of the Various Prose Types

GC	NP				DP				AP			
	T1M No	%	T1F No	%	T1M No	%	T1F No	%	T1M No	%	T1F No	%
Ns	226	23	156	16	163	16	128	13	219	22	205	21
Vs	117	12	159	16	96	97	156	16	96	10	152	15
Adjs	79	08	107	11	128	13	86	09	110	11	131	13
Advs	40	04	82	08	96	10	54	05	54	05	44	04
Arts	138	14	86	09	103	10	82	08	100	10	110	11
Pros	117	12	156	16	110	11	149	15	93	09	114	11
Auxs	54	05	96	10	89	09	96	10	93	09	30	03
Ds	05	0.5	02	0.2	02	0.2	12	01	40	04	19	02
Ps	163	16	79	08	117	12	134	13	107	11	156	16
Is	0	0	0	0	0	0	0	0	0	0	0	0
Cs	61	06	77	08	96	10	103	10	88	09	39	04
Total	1000	100	1000	100	1000	100	1000	`00	1000	100	1000	100

The frequency and the nature and content of Ns, Vs, Ps, Auxs, Advs, Pros, Cs and Ds in the six texts is available in Tables 2-11 respectively; such lists generally express the type of the text:

Table (2): The Frequency of Ns in the Six Texts

Ns	T1	T2	T3	T4	T5	T6
Man	17	0	0	0	0	0
Line	8	0	0	0	0	0
Foot	3	0	0	0	0	0
Harpoon	10	0	0	0	0	0
Strength	3	0	0	0	0	0
Fish	15	0	0	0	0	0
Side	3	0	0	0	0	0
Fin	2	0	0	0	0	0
Air	5	0	0	0	0	0
Altitude	5	0	0	0	0	0
Iron	2	0	0	0	0	0
Weight	3	0	0	0	0	0
Death	3	0	0	0	0	0
Water	7	0	0	0	0	0
Length	3	0	0	0	0	0
Width	3	0	0	0	0	0
Power	3	0	0	0	0	0
Beauty	3	0	0	0	0	0
Skiff	5	0	0	0	0	0
Crash	3	0	0	0	0	0
Spray	3	0	0	0	0	0
Hands	5	4	0	0	0	0
Slave	2	0	0	0	0	0
Brother	3	0	0	0	0	0
Wood	3	0	0	0	0	0
Head	3	0	0	0	0	0
Silver	3	0	0	0	0	0
Belly	2	0	0	0	0	0
Shaft	2	0	0	0	0	0
Angle	2	0	0	0	0	0
Shoulder	3	0	0	0	0	0
Blood	3	4	0	0	0	0
Sill	0	4	0	0	0	0
Skin	0	4	0	0	0	0
Fingers	0	4	0	0	0	0
Stark	0	4	0	0	0	0
Hair	0	4	0	4	0	0
Forehead	0	4	6	0	0	0
Life	0	4	0	0	0	0
Like	0	4	0	0	0	0
Gaze	0	4	0	0	0	0
Exultation	0	4	0	0	0	0
Else	0	4	0	0	0	0
Attempt	0	4	0	0	0	0
Lips	0	4	0	0	0	0
Teeth	0	4	0	0	0	0
Evening	0	4	0	0	0	0
Morning	0	4	0	0	0	0
Walk	0	4	0	0	0	0
House	0	4	0	0	0	0
Master	0	4	0	0	0	0
Window	0	8	0	0	0	0

Rain	0	4	0	0	0	0
Bed	0	4	0	0	0	0
Shovers	0	4	0	0	0	0
Ado	0	4	0	0	0	0
Entrance	0	4	0	0	0	0
Key	0	4	0	0	0	0
Panels	0	4	0	0	0	0
Chamber	0	4	0	0	0	0
Mr. Heathcliff	0	4	0	0	0	0
Eyes	0	8	10	0	0	0
Shape	0	0	6	0	0	0
Fan	0	0	5	0	0	0
Light	0	0	6	0	0	0
Street	0	0	6	0	0	0
Door	0	0	5	0	0	0
Blank	0	0	5	0	0	0
Side	0	0	6	0	0	0
Face	0	4	6	0	0	0
Sinister	0	0	5	0	0	0
Times	0	0	5	0	0	0
Expression	0	0	6	0	0	0
Bar	0	0	6	0	0	0
Save	0	0	6	0	0	0
Ends	0	0	5	0	0	0
Voice	0	0	6	0	0	0
Three	0	0	11	0	0	0
Fifty	0	0	5	0	0	0
Triffle	0	0	6	0	0	0
Size	0	0	5	0	0	0
Neckerchief	0	0	6	0	0	0
Snit	0	0	6	0	0	0
Sleeves	0	0	4	0	0	0
Deal	0	0	11	0	0	0
Trousers	0	0	5	0	0	0
Ease	0	0	6	0	0	0
Clothes	0	4	5	0	0	0
State	0	0	6	0	0	0
Astonishment	0	0	5	0	0	0
Clouds	2	0	5	0	0	0
Waves	4	0	6	0	0	0
Glimps	3	0	5	0	0	0
Work	3	0	0	0	0	0
Bow	5	0	0	0	0	0
Turns	3	0	0	0	0	0
Vision	3	0	0	0	0	0
Sea	3	0	0	0	0	0
Heart	3	0	0	0	0	0
Shoal	4	0	0	0	0	0
Mile	4	0	0	0	0	0
Throat	0	4	0	0	0	0
Rain	0	4	0	0	0	0
Lattice	0	4	0	0	0	0
Mr	0	0	6	0	0	0
Squeers	0	0	6	0	0	0

Appearance	0	0	16	0	0	0
One	0	0	5	0	0	0
Favour	0	0	5	0	0	0
Two	0	0	11	0	0	0
Inn	0	0	0	4	0	0
Kitchen	0	0	0	11	0	0
Landlady	0	0	0	7	0	0
Hundred	0	0	0	4	0	0
Hesitation	0	0	0	4	0	0
Parlor	0	0	0	4	0	0
Tone	0	0	0	4	0	0
Fire	0	0	0	4	0	0
Praise	0	0	0	4	0	0
Shopkeeper	0	0	0	4	0	0
Woman	0	0	0	4	0	0
Manners	0	0	0	3	0	0
Servant	0	0	0	4	0	0
Amends	0	0	0	3	0	0
Lass	0	0	0	4	0	0
Smile	0	0	0	4	0	0
Years	0	0	0	3	0	4
Shoes	0	0	0	4	0	0
Stockings	0	0	0	3	0	0
Comb	0	0	0	3	0	0
Furniture	0	0	0	4	0	0
Drawers	0	0	0	3		0
Cupboards	0	0	0	2	0	0
Discovers	0	0	0	7	0	0
Pictures	0	0	0	4	0	0
Pans	0	0	0	3	0	0
Pots	0	0	0	3	0	0
Order	0	0	0	4	0	0
Plates	0	0	0	4	0	0
Shelves	0	0	0	7	0	0
Rows	0	0	0	3	0	0
Floors	0	0	0	4	0	0
Passages	0	0	0	3	0	0
Staircase	0	0	0	4	0	0
Recesses	0	0	0	3	0	0
Wall	0	0	0	4	0	0
Books	0	0	0	4	6	0
Status	0	0	0	0	3	0
Authors	0	0	0	0	19	4
Society	0	0	0	0	3	0
People	0	0	0	0	3	0
View	0	0	0	0	3	0
Argument	0	0	0	0	3	0
Point	0	0	0	0	3	0
Midgets	0	0	0	0	4	0
Genius	0	0	0	0	2	0
Period	0	0	0	0	3	0
Country	0	0	0	0	2	0
Compellation	0	0	0	0	3	0
Tv	0	0	0	0	2	0

Radio	0	0	0	0	2	0
Films	0	0	0	0	6	0
Excitement	0	0	0	0	2	0
Attention	0	0	0	0	0	3
Triumph	0	0	0	0	0	4
Public	0	0	0	3	3	12
Today	0	0	0	0	0	3
View	0	0	0	0	0	4
Effect	0	0	0	0	0	18
Form	0	0	0	0	0	3
Art	0	0	0	0	0	4
Department	0	0	0	0	0	3
Drama	0	0	0	0	0	3
Thirties	0	0	0	0	0	3
Sort	0	0	0	0	0	3
Time	0	0	0	0	0	13
Reputation	0	0	0	0	0	6
Result	0	0	0	0	0	3
Spate	0	0	0	0	0	3
Names	0	0	0	0	0	3
War	0	0	0	0	0	3
Words	0	0	0	0	0	3
Figures	0	0	0	0	0	3
Parents	0	0	0	0	0	15
Lives	0	0	0	0	0	5
Understanding	0	0	0	0	0	5
Teachers	0	0	0	0	0	35
Children	0	0	0	0	0	20
School	0	0	0	0	0	10
Substitutes	0	0	0	0	0	3
Feeling	0	0	0	0	0	4
Turn	0	0	0	0	0	5
Personates	0	0	0	0	0	15
Relationship	0	0	0	0	0	10
Importance	0	0	0	0	0	5
Method	0	0	0	0	0	5
Ability	0	0	0	0	0	5
Men	0	0	0	0	0	5
Women	0	0	0	0	0	4
Amount	0	0	0	0	0	5
Knowledge	0	0	0	0	0	4
Preaching	0	0	0	0	0	5
Principle	0	0	0	0	0	3
Technique	0	0	0	0	0	5
Aids	0	0	0	0	0	4
Coat	0	0	0	6	0	0
Back	20	4	0	0	0	0

Table (3): The Frequency of Adjs in the Six Texts

Adjs	T1	T2	T3	T4	T5	T6
More	3	4	0	0	0	0
Dark	3	0	0	0	0	0
Blue	3	0	0	0	0	0
Deep	3	0	0	0	0	0
Silvery	3	0	0	0	0	0
Still	3	0	0	0	0	0
Old	13	0	0	0	0	0
Two	3	0	0	0	0	0
Around	3	0	0	0	0	0
My	5	8	0	0	0	0
Clear	3	0	0	0	0	0
Tired	2	0	0	0	0	0
High	5	0	0	0	0	0
All	8	0	0	0	0	0
Great	3	0	11	0	0	0
Stick	3	0	0	0	0	0
Raw	2	0	0	0	0	0
Alive	2	0	0	0	0	0
Fierce	0	4	0	0	0	0
Keen	0	4	0	0	0	0
No	0	8	0	0	0	0
Three	0	0	0	4	0	0
Damp	0	0	0	4	0	0
Cold	0	0	0	4	0	0
Unwilling	0	0	0	4	0	0
Questioned	0	0	0	4	0	0
Aired	0	0	0	4	0	0
Very	0	4	11	4	0	0
Discreet	0	0	0	4	0	0
Much	0	0	6	4	3	0
Pleasant	0	0	0	4	3	0
Cheerful	0	0	0	4	0	0
Merry	0	0	0	4	0	0
Sixteen	0	0	0	4	0	0
Tucked up	0	0	0	4	0	0
Crowded	0	0	0	4	0	0
Hung	0	0	0	4	0	0
Clean	0	0	0	4	0	0
Dimmer	0	0	0	0	3	0
Easy	0	0	0	0	3	0
Scribbling	0	0	0	0	3	0
Greater	0	0	0	0	3	0
Victorian	0	0	0	0	3	0
Sufficient	0	0	0	0	3	0
Immediate	0	0	0	0	3	0
Present	0	0	0	0	3	0
Particular	0	0	0	0	3	0
New	0	0	0	0	3	0
Househeld	0	0	0	0	3	0
White	0	4	0	0	0	0
Wet	0	4	0	0	0	0
Open	0	4	0	0	0	0

Another	0	4	0	0	0	0
Vacant	0	4	0	0	0	0
Popular	0	0	5	0	0	0
Useful	0	0	5	0	0	0
Ornamental	0	0	6	0	0	0
Greenish	0	0	5	0	0	0
Grey	0	0	4	0	0	0
Wrinkled	0	0	5	0	0	0
Puckered up	0	0	5	0	0	0
Villainous	0	0	5	0	0	0
Flat	0	0	5	0	0	0
Shiny	0	0	5	0	0	0
Brushed	0	0	4	0	0	0
Low	0	0	5	0	0	0
Protruding	0	0	6	0	0	0
Harsh	0	0	6	0	0	0
Scholastic	0	0	5	0	0	0
Short	0	0	4	0	0	0
Ill	0	0	3	0	0	0
Respectable	0	0	4	0	0	0
Middle	0	0	5	0	0	0
Vital	0	0	0	0	0	10
Influenced	0	0	0	0	0	5
Mutual	0	0	0	0	0	5
Teaching	0	0	0	0	0	5
Unsatisfactory	0	0	0	0	0	10
Successful	0	0	0	0	0	5
Sound	0	0	0	0	0	10
Clever	0	0	0	0	0	5
Well-developed	0	0	0	0	0	5
Long	0	4	5	0	0	0
Black	0	4	5	0	0	0
Possible	0	4	0	0	0	0
Frightful	0	4	0	0	0	0
Sharp	0	4	0	0	0	0
Any	0	4	0	0	0	0
Dead	0	8	0	0	0	0
One	0	8	0	0	0	0

Table (4): The Frequency of Vs in the Six Texts

Vs	T1	T2	T3	T4	T5	T6
Rested	0	4	0	0	0	0
Tricked	0	4	0	0	0	0
Broken	0	4	0	0	0	0
Tried	0	4	0	0	0	0
Extinguish	0	4	0	0	0	0
Closed	0	4	0	0	0	0
Seared	0	4	0	0	0	0
Parted	0	4	0	0	0	0
Beheld	0	4	0	0	0	0
Met	0	4	3	0	0	0
Shut	0	4	0	0	0	0
Dropped	2	4	0	0	0	0
Put	2	0	0	0	0	0

Lifted	2	0	0	0	0	0
Drove	2	0	0	0	0	0
Summoned	2	0	0	0	0	0
Rose	5	0	0	0	0	0
Felt	5	0	0	0	0	0
Go	2	0	0	0	0	0
Learned	2	0	0	0	0	5
Pushed	2	4	0	0	0	0
Came	2	0	0	0	0	0
Showing	2	0	0	0	0	0
Seemed	2	0	0	0	0	0
Hang	2	0	0	0	0	0
Fell	2	0	0	0	0	0
Sent	2	0	0	0	0	0
See	8	0	0	0	0	0
Cleared	2	0	0	0	0	0
Obtaining	4	0	0	0	0	0
Enclose	4	0	0	0	0	0
Prepossessing	0	0	5	0	0	0
Runs	0	0	6	0	0	0
Being	0	0	11	0	0	0
Resembling	0	0	5	0	0	0
Gave	0	0	6	0	0	0
Smiled	0	0	7	0	0	0
Bordered	0	0	5	0	0	0
Assorted	0	0	4	0	0	0
Wore	0	0	4	0	0	0
Finding	0	0	3	0	0	0
Examined	0	0	0	4	0	0
Noticed	0	0	0	4	0	0
Returned	0	0	0	4	0	0
Want	0	0	0	4	0	0
Speak	0	0	0	4	0	0
Made	0	0	3	11	0	0
Told	0	0	0	7	0	0
Confessed	0	0	0	7	0	5
Think	0	4	0		0	0
Washed	0	4	0	0	0	0
Flapping	0	4	0	0	0	0
Dripped	0	4	0	0	0	0
Doubt	0	4	0	0	0	0
Hasped	0	4	0	0	0	0
Started	0	4	0	0	0	0
Had	0	0	0	7	0	0
Shamed	0	0	0	4	0	0
Combed	0	4	0	0	0	0
Run	0	4	0	0	0	0
Projecting	0	4	0	0	0	0
Discoloring	0	4	0	0	0	0
Spread	0	4	0	0	0	0
Floated	0	4	0	0	0	0
Looked	0	4	0	4	0	0
Took	2	4	3	0	0	0
Laid	2	4	0	0	0	0

Assured	0	0	0	4	0	0
Keep	0	0	0	0	0	0
Said	0	0	0	0	0	0
Killed	0	0	0	0	0	0
Sat	0	0	0	7	0	0
Began	0	0	0	4	0	0
Heard	0	0	0	4	0	0
Say	0	0	0	4	0	0
Pleased	0	0	0	4	0	0
Answered	0	0	0	4	0	0
Ran	0	0	0	4	0	0
Get	0	0	0	4	0	0
Do	0	4	3	0	0	0
Poured	0	4	0	0	0	0
Observed	0	4	0	0	0	0
Drive	0	4	0	0	0	0
Drench	0	4	0	0	0	0
Make	0	4	0	0	0	0
Succeeded	0	4	0	0	0	0
Used	0	0	3	0	0	0
Miss	0	0	3	0	0	0
Scribbling	0	0	3	0	0	0
Arose	0	0	3	0	0	0
Face	0	0	3	0	0	0
Spare	0	0	3	0	0	0
Passing	0	0	3	0	0	0
Add	0	0	3	0	0	0
Has	0	0	3	0	0	0
Bring	0	0	3	0	0	0
Create	0	0	0	0	0	5
Live	0	0	0	0	0	5
Deepen	0	0	0	0	0	5
Go	0	0	0	0	0	5
Become	0	0	0	0	0	5
Transfer	0	0	0	0	0	5
Develop	0	0	0	0	0	5
Replace	0	0	0	0	0	5
Stuff	0	0	0	0	0	5
Red	3	0	0	0	0	0

Table (5): The Frequency of Ps in the Six Texts

Ps	T1	T2	T3	T4	T5	T6
Without	0	0	0	3	0	0
for	0	0	0	4	0	0
Even	0	0	0	4	0	0
On	13	8	5	4	0	0
As	6	0	5	4	6	5
With	17	8	5	17	0	0
Into	3	0	0	11	0	0
Behind	3	0	0	0	0	0
In	18	8	23	15	3	5
Of	20	4	22	4	9	0
After	2	0	0	0	0	20
To	2	4	0	0	3	0

Not	2	0	11	7	3	5
Through	2	0	0	0	0	0
Up	2	0	0	0	0	0
At	2	4	22	4	3	0
From	5	8	5	0	3	0
If	0	4	5	3	0	0
Below	0	0	5	0	0	0
Before	0	4	0	0	0	0
Till	0	4	0	0	0	0
Round	0	4	0	4	0	0
About	0	0	5	0	0	0
Or	0	0	6	0	0	0
By	0	0	0	5	5	0
among	0	0	0	3	0	0

Table (6): The Frequency of Auxs in the Six Texts:

Auxs	T1	T2	T3	T4	T5	T6
Are	12	24	44	52	30	20
Could		12	0	4	3	3
Will		8	0	0	12	3
Have	5	6	7	15	9	0
Let	2	0	0	0	3	0
Do		4	0	0	3	0
Must	2	4	0	0	3	0

Table 7: The Frequency of Arts in the Six Texts

Arts	T1	T2	T3	T4	T5	T6
The	108	40	33	47	30	40
A	15	0	58	28	9	10
An	3	0	0	0	3	0

Table 8: The Frequency of Advs in the Six Texts

Advs	T1	T2	T3	T4	T5	T6
There	0	4	5	0	0	0
Unquestionably	0	0	5	0	0	0
Aside	0	4	0	0	0	0
Quickly	0	4	0	0	0	0
Boldly	0	4	0	0	0	0
Out	0	4	0	0	0	0
Continually	0	0	0	0	0	5
Decidedly	0	0	5	0	0	0
Down	3	4	4	0	0	0
Just	3	0	0	0	0	0
Well	0	0	5	0	0	0
Slowly	0	0	5	0	0	0
First	0	0	1	0	0	0
Carefully	0	0	4	0	0	0
Now	0	0	4	0	0	0
Straight	0	4	0	0	0	0
Up	0	4	0	0	0	0

Table (9): The Frequency of Pros in the Six Texts

ros	T1	T2	T3	T4	T5	T6
They		4	0	0	35	10
He	50	28	51	4	6	0
It	20	4	0	0	12	10
I	8	60	0	4	0	0
This	2	0	0	7	0	0
She	0	0	0	20	0	0
We	0	0	0	22	3	0

Table (10): The Frequency of Cs in the Six Texts

Cs	T1	T2	T3	T4	T5	T6
Which	5	8	17	5	14	4
When	2	7	3	7	13	3
Where	5	8	5	10	4	5
So	0	8	5	0	12	6
And	33	15	45	19	13	5
But	5	9	7	14	12	3
Than	2	7	5	17	9	4
Then	5	4	4	16	8	5
Or	4	11	5	15	5	4

Table (11): The Frequency of Ds in the Six Texts

Ds	T1	T2	T3	T4	T5	T6
That	5	0	0	4	3	0
This	5	0	0	4	3	0
These	0	1	0	2	12	2
Those	0	0	0	2	1	6

4. Output

The conclusions arrived at through studying the various prose types include:

1. The high frequency of some words in T1 embodies the theme of text (The Old Man and the Sea): man, fish, harpoon, water, rose, felt, etc. Such and similar words also, embody the narrative nature of the text and its technique of narration, omniscient absent. That is why 'the old man' is repeated some 17 to 13 respectively. Similarly, the Pros invested to echo the same fact: he (23), his (27) compared to, for instance I (8).

2. The extract selected representing T2 deals with the death of Mr. Heathcliff. Accordingly, the words selected include a narration of this idea as clear in the parts of the body: face, eyes, fingers, hair, forehead, lips, etc. , and such attributes, like dead, keen, fierce, sharp, life-like. The Vs, for example, also clarify and reflect such a situation: gazed, tricked, and the Pros reflect the narrative nature of the text, which is that of the first narrator. That is why, the Pro (I), is repeated some 52 times, and the Pro (he) is repeated 12 times.

3. The frequency of the first absent person in and the descriptive nature of T3 imply the resort to describe Mr. Squears (eye, forehead, etc). All the Adjs are descriptive in this sense; long, short, great, low, shying, etc.

4. Being descriptive, T4 concentrates on describing the landlady, the servant and the kitchen. That is why, the Ns, Vs, Pros, Adjs, amongst the other GCs, are employed to signify the same aim: smile, hair, shoes, servant, manners, women; and drawers, cupboards, discovers, shelves. All such minute details spring from the craft of a female writer, not the male one, and they are apparent through the text.

5. Since T5 deals with the future of the writer, such items as authors, public and the like are frequently used. Nevertheless, the argument generally takes a neutral exposition by using the to-construction and similar expressions.

6. Since T6 deals with teachers, children and school, such words and the like do occur.

7. The study proves the stated fact that content words (Ns, Adjs, Vs, and Advs) are as frequent as all the function words in all the prose types in spite of some verification whether among the prose types, or depending on the sex variable. In spite of that, the narrative MAs use Ns more than the females (226, 163, 219: 156, 128, 205), but the females use more Vs in all the prose types than the males (159, 156, 152: .117, 96, 96). In addition, the use of many Ns and Vs is characteristic of female prose writing.

8. The most frequent function GC in the NP is Ps (of Male writers) while the least one is Is (In both sexes). Next to Ps are Pros (156 in females).

9. The types of lexical content GC differ from one text to another (whether of male or female writers) since the Ts differ in types (NP, DP or AP) and themes.

10. The prose type (being NP, DP, AP) determines the type of GC used (being Ns, Vs, Adjs, Advs, etc.). This is the result of the fact that NP enhances narration, DP describes objects or human beings and AP expresses two or more arguments.

11. The sex of the prose writer,   along with the theme and text type, determines the type of GC used. Definitely, this does not go in clash with the creative subconscious of the writing process since the writing process is a communication process as Johansson (1960:36) states. That is why; male writing differs from the female one, as the data shows, in the frequency and type of GC used.

12. The study also proves that there are Vs, Ns and Adjs, which are characteristic of the type of prose (being NP, DP or AP) emphasized by the text theme. This is clear in the detailed tables of the study. The two-way argumentation about the non/use of literary texts in TEFL can be settled down by emphasizing the prosaic nature of prose literary devices in that they do not involve so much deviation from the code with the exception of some prose rhetorical devices.

13. Discriminating writing styles, which can be labeled as male or female, can also be signaled by the narrative, descriptive and argumentative details available in the prose types and themes. Generally FAs prefer, as the data shows, a detailed narration (similar to description), description and argumentation. In contrast, MA styles are characteristic of masculinity in that the descriptions available in such texts are highly masculine. Thus, we can refer to or signal any specific prose writing as male or female by such clues the data shows. This outcome is asserted by Selden (1989: 147) ,(1990: 520-1) and Al-Seady (2000) who believe that women write differently from men as a result of biological and cultural differences. These differences bring a distinctively gendered discourse. Thus, the characteristics of men's and women's writings are dictated by sexist conventions.

14. In view of what appeared above, the study null hypothesis is rejected and we accept the alternative one is accepted: there are   significant differences between the nature and type of GC employed in the three text types according to their types and sex of the writer.

In   view of the conclusions arrived at in this study, few suggestions can be made:

1.   We suggest using the terms (narrative, descriptive and argumentative prose) very strictly since what they refer to can be sometimes overlapping and the clear-cut discrimination among the prose, types is not always present. Sometimes, narrative prose can be full of argumentation and description (made by the fe/male writer or put at the mouth of the paper beings, in addition to narration} •

2. In prose more than poetry and in spite of FAs or MAs investment of some rhetorical devices, prose texts are less articulated with metaphorical usage. Thus, even using such texts in learning English to foreigners would not be out of context.

3. Longer extracts can be highly serviceable in investigating the language of the various prose types.

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Appendix: A List of Abbreviations

Adj	Adjectives
Advs	Adverbs
AP	Argumentative Prose
Arts	Articles
Auxs	Auxiliaries
Cs	Conjunctions
DP	Descriptive Prose
Ds	Demonstratives
FAs	Female Authors
GCs	Grammatical Categories
Is	Interjections
MAs	Male Authors
NP	Narrative Prose
Ns	Nouns
Pros	Pronouns
Ps	Prepositions
T1	Text One (Hemingway's The Old Man and the Sea)
T2	Text Two (Bronte's Wuthering Heights)
T3	Text Three (Dicken's Nicholas Nickleby)
T4	Text Four (Dorothy Wordsworth's Diary)
T5	Text Five (Priestly's The Future of the Writer)
T6	Text six (Frieda Fordham's Psychology and Education)
Ts	Texts
Vs	Verbs

Note

By corpus, it is meant a collection of texts especially if complete and self-contained. This includes any text literary or nonliterary. Currently, computer-assisted c

orpora may store millions of words (McArthur & McArthur, 1992:28).