

التطور الموضوعي في رواية "قطّة في المطر" لإرنست همنغواي

م . ضحى أحمد حمادي

العراق - وزارة التربية والتعليم / المديرية العامة للتربية في الانبار

الكلية التربوية المفتوحة / مركز الفلوجة

البريد الإلكتروني Email : dhuhaahmedh74@gmail.com

الكلمات المفتاحية: التقدم الموضوعي، الموضوع، القوافي، المتناسك.

كيفية اقتباس البحث

حمادي ، ضحى أحمد ، التطور الموضوعي في رواية "قطّة في المطر" لإرنست همنغواي، مجلة مركز بابل للدراسات الانسانية، تشرين الاول 2025، المجلد: 15، العدد: 1 .

هذا البحث من نوع الوصول المفتوح مرخص بموجب رخصة المشاع الإبداعي لحقوق التأليف والنشر (Creative Commons Attribution) تتيح فقط للآخرين تحميل البحث ومشاركته مع الآخرين بشرط نسب العمل الأصلي للمؤلف، ودون القيام بأي تعديل أو استخدامه لأغراض تجارية.

Registered في مسجلة في

ROAD

Indexed في م فهرسة في

IASJ



Thematic Progression in Ernest Hemingway's "Cat in the Rain"

Thematic Progression in Ernest Hemingway's "Cat in the Rain"

Inst. Dhuha Ahmed Hamadi (M.A)

Iraq- Ministry of Education /General Directorate of Education in Anbar

Open Educational Collage/ Fallujah Centre

dhuhaahmedh74@gmail.com

Keywords : thematic progression, theme, rheme, coherent.

How To Cite This Article

Hamadi, Dhuha Ahme, Thematic Progression in Ernest Hemingway's "Cat in the Rain", Journal Of Babylon Center For Humanities Studies, January 2025, Volume: 15, Issue 1.



This is an open access article under the CC BY-NC-ND license
(<http://creativecommons.org/licenses/by-nc-nd/4.0/>)

[This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License.](http://creativecommons.org/licenses/by-nc-nd/4.0/)

المخلص

تهدف الدراسة إلى تحليل قصة قصيرة وتحديد أنماط التقدم الموضوعي فيها من حيث الأنماط الموضوعية اس. إيجينز (2004)، كجزء من علم اللغة الوظيفي النظامي (SFL). وتهدف الدراسة إلى إيجاد أكثر أنماط التقدم الموضوعي المستخدمة فيها. وتعتمد الدراسة على قصة قصيرة بعنوان "قطعة في المطر" كتبها إرنست همنغواي. وتوضح كيف قام همنغواي بتنظيم وتوزيع تطور المعلومات، ونتيجة أحداث القصة، على نحو يجعلها متماسكة ومتراصة. كما أن طريقة تنظيم تطور أحداث القصة مهد الطريق للقراء ليكونوا أكثر شمولاً وفعالية لتدفق المعلومات الذي قصده همنغواي. وقد أثبتت النتائج أن أكثر أنماط التقدم الموضوعي السائدة هو تكرار الموضوع، ثم جاء نمط الموضوع المتعرج في المرتبة الثانية، واحتل نمط القوافي المتعدد المرتبة الثالثة.

Abstract

The study analyzes a short story and identifies its thematic progression patterns in terms of S. Eggins thematic patterns (2004), as a part of Systemic Functional Linguistics (SFL). It aims to find the most dominant thematic progression that is used in it. The data of the study is a short story entitled 'Cat in the Rain' written by Ernest Hemingway. It

shows how Hemingway organized and distributed the information development, and the consequence of the story events, in such a way to make the story cohesive and coherent. Plus, how the development of the story events organized is paved the way for readers to be more comprehensive and more effective in the flow of information that Hemingway intended. The results proved that the most dominant thematic progression pattern was the theme reiteration. Then, the zigzag theme pattern came in the second place and the multiple - rheme occupied the third position.

1. Introduction

Cohesive and coherent texts, whether scientific or literary ones, are the major step for writing. No one can ignore such step since it is the basis to build up any academic writing. Any written literary work consists of a group of paragraphs that are linked in such a way to display a series of connected ideas or messages. These paragraphs are written in certain thematic patterns to facilitate the readers' comprehension and to be more understood to the development of the work events by them. Thematic progression patterns are patterns which are utilized by authors, novelists, writers, ... etc. in their writing in order to convey their ideas and messages in an organized way to be effective and coherent to their readers. Thematic progression as a notion was first identified by Daneš (1974). Then, it was developed by both Fries (1981) and Halliday (1994) (Alyousef, 2015:3). It refers to how the clause theme is organized, (i.e.), taking a meaning or repeating it either from the previous theme or rheme. Accordingly, the process shows how the flow of development made within a specific text (Partridge, 2006:148). Moreover, thematic progression deals with the construction of speakers' messages in a way to fit smoothly with the language event (Thompson, 2014, p. 117). Each message contains two parts: theme and rheme. The former is identified as the start or ground point for the message presenting what the clause is about, its function is to organize and go further to the discourse. The latter is the rest of the message, it is the part that assists to develop the theme (Halliday & Matthiessen, 2004: 64-65).

Showing the significant of the cohesion and coherence notion in textual meaning to write any type of texts are represented by how the development of ideas or information flows in them. The current study aims to analyze the thematic progression of Ernest Hemingway's short story, namely 'Cat in the Rain', via applying S. Eggins' three thematic progression patterns (2004): reiteration, zigzag, and multiple - rheme patterns. 'Cat in the Rain' is a short story published in 1925, it is a part of "In Our Time," a short story collection. The story is about an American





Thematic Progression in Ernest Hemingway's "Cat in the Rain"

couple who visited Italy on vacation. George's wife desired to have Cat. She saw it in the rain throughout the hotel window but she could not catch it (Adhari, 2014).

Finally, it is necessary to know the notion of thematic progression for reader since it paves the way to the flow the writer's information/ events of the story. In other words, misunderstanding the types of thematic progression leads to create ill- formed texts (i. e.) creating not cohesive and coherent ones. So, pursuing thematic progression of the story events by the writers in writing and their reader in comprehending and understanding the story events is an important point to interact with the whole story. The study plans to know the most dominant type of thematic progression found in the short story.

2. Literature Review

2.1 Previous Studies

Many studies have dealt with the notion of thematic progression for its significance in creating a cohesive and coherent text. Some of them can be summarized as follows:

The first study was written by Ahmed Q. Abed whose title was 'Patterns of Thematic Progression in C. Dickens' A Tale of Two Cities' in (2010). It aimed to identify the thematic progression patterns to sixteen chapters of Charles Dickens' ' A Tale of Two Cities' in terms of Danes' thematic progression patterns (1974). The analysis results uncovered that the utilization of these patterns were with different rates, but the constant and elliptic progressions were highly used.

Another study was conducted by P. N. Sari in (2018) and its title was 'Theme and Thematic Progression in Rowling's The Warlock's Hairy Heart'. The study objectives were to specify and analyze the theme type and thematic progression patterns in the short story ' The Warlock's Hairy Heart' by J.K. Rowling. To analyze the thematic type, Butt (2000) was the model and the thematic progression patterns were analyzed concerning Bloor & Bloor (2004). All types of themes were found, specifically textual and topical themes, with different rates. Moreover, constant theme patterns and Linear theme patterns were frequently utilized.

The last study was presented by D. Fatmawati, T. S. Sinar, R. Ganie, and M. Yusuf entitled " Thematic Progression Patterns Of Short Story The Black Cat" in (2019). The study analyzed the thematic progression of the short story used in "The Black Cat" ,which was written by E. A. Poe , as the study data. It aimed to indicate their types and to describe their realization in them. It is a descriptive qualitative study utilized M. Halliday's thematic progression patterns (1994) as the model of the



Thematic Progression in Ernest Hemingway's "Cat in the Rain"



study. After analyzing the data, the results were that the " multiple-rheme " pattern is the most dominant type followed by the theme "reiteration" and the "zig-zag pattern" subsequently.

In brief, all the studies above tackled the thematic progression patterns as the main topic but the researchers adopted various models. The current study deals with the same topic but with the different model which is S. Eggins' thematic progression patterns (2004). The data is also a short story whose title is "Cat in the Rain" which was written by E. Hemingway. It has never tackled before as the data analysis.

3. Thematic Progression

Thematic progression is a part of textual meaning. Eggins(2004: 298) states that it is the organization level of the clause that is packaged in various ways for making it " effectiveness and given its purpose and its context." In SFL, each clause consists of two main constituents: theme and rheme. Halliday and Matthiessen (2004: 64) define theme as the starting element for the message whereas rheme is the reminder of the same message. Thematic structure (theme and rheme) can be explained in Table (1) (Halliday and Matthiessen,2004:66).

Table(1): Thematic Structure (Theme and Rheme)

Theme	Rheme
"the duke"	"has given my aunt that ."
"my aunt"	"has been given that teapot by the duke."
"that teapot"	"the duke has given to my aunt."

In these examples, there is the information flow from theme to rheme in a clause to create effective message. The successive theme and rheme shows the information flow within a specific text which is called "Thematic Progression" (Eggins, 2004: 324). It is a strategy used to make a cohesive and a coherent development in a text. Eggins proposed three thematic progression patterns which can be explained as follows:

1. The Theme Reiteration:

Theme reiteration is also called ' constant theme'. Eggins (2004: 324) elaborates that this pattern of theme means to reiterate an element in a text so as to keep it a cohesive one. That is, the same participant makes the theme in a regular way providing the text an emphasis. The first theme in a text is repeated at the next clause beginning (i.e.) the beginning of the next clauses will add something to the first theme as the diagram below (Paltridge 2006, p. 148).

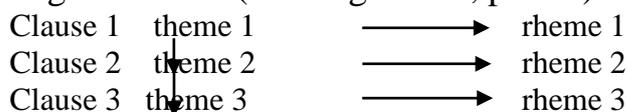


Figure (1): Reiteration Theme





Thematic Progression in Ernest Hemingway's "Cat in the Rain"

2. The Zigzag Pattern

Zigzag theme is an element found in the first clause, namely rheme, getting the theme of the following clauses. The pattern creates a cohesive text throughout introducing new information which provides the text "a cumulative development." This feature recognizes this pattern from the previous one. The following diagram states the pattern (Eggins, 2004: 324-325).

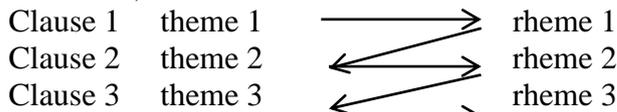


Figure (2): Zigzag Theme

3. The Multiple- Rheme Pattern

It is also known as the 'split rheme' pattern, the rheme of the first clause may contain various pieces of information. Each piece will be the theme in a number of successive clauses (Paltridge, 2006: 150). Eggins (2004:325) agrees with Partridge's definition of this pattern and adds that it is widely found in longer expository texts.

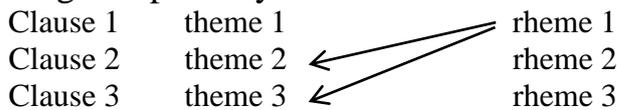


Figure (3): Multiple Theme

4. Methodology

The current study is a qualitative research with a descriptive design. The study analyzes the thematic progression patterns in E. Hemingway's "Cat in The Rain". The model adopted for the current study is S. Eggins thematic progression patterns (2004). The data analysis is conducted as follows:

1. The paragraphs of the story are broken down into clauses.
2. The clauses are divided for two reasons: to show the flow of information and to analyze them easily.
3. Each clause is divided into thematic structure: theme and rheme to draw its pattern.
4. Accordingly, it is easily to find the thematic progression patterns (i.e.) theme reiteration, zigzag theme and the multiple –rheme patterns.
5. After conducting the data analysis, the findings are collected to reveal the most dominant thematic progression in the story.
6. The finding is discussed to draw the study conclusion.



4.1 The Data Analysis

After adopting Eggins' thematic progression patterns (2004), as the study model, the data will be analyzed as the following:

No.	Clause	Thematic Progression Pattern
1.	"There were only two Americans stopping at the hotel. They did not know any of the people they passed on the stairs on their way to and from their room."	T1 → R1 T2 ← R2 T3 → R3 T4 ← R4
2.	"Their room was on the second floor facing the sea. It also faced the public garden and the war monument. There were big palms and green benches in the public garden."	T5 → R5 ↓ T6 → R6 T7 ← R7
3.	"In the good weather there was always an artist with his easel. Artists liked the way the palms grew and the bright colors"	T ⁸ → R ⁸ T ⁹ ← R ⁹ T ¹⁰ → R ¹⁰
4.	"Italians came from a long way off to look up at the war monument. It was made of bronze and glistened in the rain. It was raining. The rain dripped from the palm trees."	T11 → R11 T12 ← R12 ↓ T13 → R13 T14 ← R14 T15 → R15
5.	"Water stood in pools on the gravel paths. The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain. "	T16 → R16 T17 → R17 T18 → R18 T19 → R19
6.	"The motor cars were gone from the square by the war monument. Across the square in the doorway of the café a"	T ²⁰ → R ²⁰ ↓ T ²¹ → R ²¹
7.	"The American wife stood at the window looking out. Outside right under their window Cat was crouched under one of the dripping green tables. The cat was trying to make herself so compact that she would not be dripped on."	T22 → R22 T23 → R23 T24 ← R24 ↓ T25 → R25
8.	"‘I’m going down and get that kitty,’ the American wife said. ‘I’ll do it,’ her husband offered from the bed. ‘No, I’ll get it. The poor kitty out trying to keep dry under a table.’ The husband went on reading, lying propped up with the two pillows at the foot of the bed. ‘Don’t get wet,’ he said. The wife went downstairs and the hotel owner stood up and bowed to her as she passed the office."	T26 → R26 ↓ T27 → R27 ↓ T28 → R28 T29 → R29 ↓ T30 → R30 T31 → R31 T32 ← R32 T33 → R33 ↓ T34 → R3 ⁴ ↓ T3 ⁵ → R3 ⁵ ↓ T3 ⁶ → R3 ⁶





Thematic Progression in Ernest Hemingway's "Cat in the Rain"



		<p>T3^Y → R3^Y T3^Λ → R3^Λ</p>
9.	"His desk was at the far end of the office. He was an old man and very tall. 'Il piove, l' the wife said. She liked the hotel-keeper. 'Si, Si, Signora, brutto tempo. It is very bad weather.'"	<p>T39 → R39 T40 → R40 T41 → R41 ↓ T42 → R42 ↓ T43 → R43 T44 → R44</p>
10.	"He stood behind his desk in the far end of the dim room. The wife liked him. She liked the deadly serious way he received any complaints. She liked his dignity. She liked the way he wanted to serve her. She liked the way he felt about being a hotel-keeper. She liked his old, heavy face and big hands."	<p>T45 → R45 T46 → R46 ↓ T47 → R47 T48 → R48 T49 → R49 ↓ T50 → R50 T51 → R51 T52 → R52 T53 → R53</p>
11.	"Liking him she opened the door and looked out. It was raining harder. A man in a rubber cape was crossing the empty square to the café. The cat would be around to the right. Perhaps she could go along under the eaves. As she stood in the doorway an umbrella opened behind her. It was the maid who looked after their room."	<p>T54 → R54 ↓ T55 → R55 T56 → R56 T57 → R57 ↓ T58 → R58 T59 → R59 T60 → R60 T61 → R61 T62 → R62</p>
12.	"'You must not get wet,' she smiled, speaking Italian. Of course, the hotel-keeper had sent her. With the maid holding the umbrella over her, she walked along the gravel path until she was under their window. The table was there, washed bright green in the rain, but the cat was gone. She was suddenly disappointed. The maid looked up at her."	<p>T63 → R63 ↓ T64 → R64 T65 → R65 ↓ T66 → R66 T67 → R67 ↓ T68 → R68 T69 → R69 T70 → R70 T71 → R71</p>
13.	"'Ha perduto qualche cosa, Signora?' 'There was Cat,' said the American girl. 'Cat?' 'Si, il gatto.' 'Cat?' the maid laughed. 'Cat in the rain?' 'Yes, -' she said, 'under the table.' Then, 'Oh, I wanted it so much. I wanted a kitty.' When she talked English the maid's face tightened. 'Come, Signora,' she said. 'We must get back inside. You will be	<p>T72 → R72 T73 → R73 T74 → R74 T75 → R75 T76 → R76 ↓ T77 → R77 ↓</p>

Thematic Progression in Ernest Hemingway's "Cat in the Rain"



	wet.' 'I suppose so,' said the American girl."	<p>T78 → R78 T79 → R79 ↓ T80 → R80 ↓ T81 → R81 T82 → R82 ↓ T83 → R83</p>
14.	"They went back along the gravel path and passed in the door. The maid stayed outside to close the umbrella. As the American girl passed the office, the padrone bowed from his desk. Something felt very small and tight inside the girl. The padrone made her feel very small and at the same time really important. She had a momentary feeling of being of supreme importance. She went on up the stairs. She opened the door of the room. George was on the bed, reading."	<p>T84 → R84 T85 → R85 T86 → R86 T87 → R87 T88 → R88 T89 → R89 T90 → R90 T91 → R91 ↓ T92 → R92 ↓ T93 → R93 T94 → R94</p>
15.	"'Did you get the cat?' he asked, putting the book down. 'It was gone.' 'Wonder where it went to,' he said, resting his eyes from reading. She sat down on the bed. 'I wanted it so much,' she said. 'I don't know why I wanted it so much. I wanted that poor kitty. It isn't any fun to be a poor kitty out in the rain.' George was reading again."	<p>T95 → R95 T96 → R96 T97 → R97 T98 → R98 T99 → R99 T100 → R100 ↓ T101 → R101 ↓ T102 → R102 ↓ T103 → R103 ↓ T104 → R104 ↓ T105 → R105 T106 → R106 T107 → R107</p>
16.	"She went over and sat in front of the mirror of the dressing table looking at herself with the hand glass. She studied her profile, first one side and then the other. Then she studied the back of her head and her neck. 'Don't you think it would be a good idea if I let my hair grow out?' she asked, looking at her profile again. "	<p>T108 → R108 ↓ T109 → R109 ↓ T110 → R110 ↓ T111 → R111 T112 → R112 T113 → R113 ↓ T114 → R114 ↓ T115 → R115</p>



Thematic Progression in Ernest Hemingway's "Cat in the Rain"



17.	"George looked up and saw the back of her neck, clipped close like a boy's. 'I like it the way it is.' 'I get so tired of it,' she said. 'I get so tired of looking like a boy.' George shifted his position in the bed. He hadn't looked away from her since she started to speak. 'You look pretty darn nice,' he said."	<p>T115 → R115 ↓ T116 → R116 ↓ T117 → R117 T118 → R118 ↓ T119 → R119 ↓ T120 → R120 ↓ T121 → R121 T122 → R122 ↓ T123 → R123 T124 → R124 T125 → R125 ↓ T126 → R126</p>
18.	"She laid the mirror down on the dresser and went over to the window and looked out. It was getting dark. 'I want to pull my hair back tight and smooth and make a big knot at the back that I can feel,' she said. 'I want to have a kitty to sit on my lap and purr when I stroke her.' 'Yeah?' George said from the bed. 'And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes.' 'Oh, shut up and get something to read,' George said. He was reading again. His wife was looking out of the window. It was quite dark now and still raining in the palm trees. 'Anyway, I want Cat,' she said, 'I want Cat. I want Cat now. If I can't have long hair or any fun, I can have Cat.'"	<p>T127 → R127 ↓ T128 → R128 ↓ T129 → R129 T130 → R130 T131 → R131 ↓ T132 → R132 ↓ T133 → R133 ↓ T134 → R134 ↓ T135 → R135 ↓ T136 → R136 T137 → R137 T138 → R138 ↓ T139 → R139 ↓ T140 → R140 ↓ T141 → R141 ↓ T142 → R142 ↓ T143 → R143 T144 → R144 ↓</p>

		<p>T145 → R145</p> <p>↓</p> <p>T146 → R146</p> <p>T147 → R147</p> <p>T148 → R148</p> <p>T149 → R149</p> <p>↓</p> <p>T150 → R150</p> <p>T151 → R151</p> <p>↓</p> <p>T152 → R152</p> <p>↓</p> <p>T153 → R153</p> <p>↓</p> <p>T154 → R154</p> <p>↓</p> <p>T155 → R155</p> <p>↓</p> <p>T156 → R156</p> <p>T157 → R157</p> <p>↓</p> <p>T158 → R158</p> <p>T159 → R159</p> <p>T160 → R160</p> <p>T161 → R161</p> <p>↓</p> <p>T162 → R162</p> <p>T163 → R163</p> <p>↓</p> <p>T164 → R164</p> <p>T165 → R165</p> <p>↓</p> <p>T166 → R166</p> <p>↓</p> <p>T167 → R167</p>
19.	<p>"George was not listening. He was reading his book. His wife looked out of the window where the light had come on in the square. Someone knocked at the door. 'Avanti,' George said. He looked up from his book. In the doorway stood the maid. She held a big tortoiseshell cat pressed tight against her and swung down against her body. 'Excuse me,' she said, 'the padrone asked me to bring this for the Signora.'"</p>	

4.2 Results and Discussion

According to the data analysis above which is divided into several clauses, the results uncover that there are (168) patterns of the thematic progression in "Cat in the Rain". Most of the patterns are the theme reiteration. How the analysis of the data is conducted can be stated in the following example:

"Their room was on the second floor facing the sea. It also faced the public garden and the war monument. There were big palms and green benches in the public garden. In the good weather there was always an artist with his easel. Artists liked the way the palms grew and the bright colors Italians came from a long way off to look up at the war monument. It was made of bronze and glistened in the rain. It was raining. The rain dripped from the palm trees."

In the example above, there are a number of theme reiteration which are Theme 5 "their room" and Theme 6 "it", Theme 12 "it" and Theme 13 "it" which refers to the previous theme. These themes are the beginning of the message which are repeated in a subsequent way. Zigzag patterns



Thematic Progression in Ernest Hemingway's "Cat in the Rain"

are also found above as in Rheme 11 "to look up at the monument" and Theme 12 "It was made of bronze" adding new information to the "war monument". Plus, in the example above, there is the only example of the multiple-rheme pattern which can be elaborated that Rheme 6 is identified in Theme 7 and Theme 12.

7. Conclusion

Thematic progression patterns are a map that every speaker / or writer follows to create a cohesive and coherent message/ or text in order to add new information that the listener/ or reader can easily comprehend and understand . After the data analysis, it is possible to draw the study conclusion that three types of thematic progression patterns were used with different rates in the text , "**Cat in the Rain**". The patterns were theme reiteration, the zig-zag and the multiple—rheme patterns, respectively. In " Cat in the Rain' , E. Hemingway used theme reiteration pattern more than the other types to describe his characters, the weather, the place (hotel), the cat. Such descriptions proves that Hemingway used a simple language to draw a coherent short story. The zigzag theme patterns are also found in it to link the rhemes of the clauses with the next themes to be as a bridge to tie the events of story. Moreover, the only example of multiple - rheme pattern is utilized in the story to provide more information about its setting. All these themes are followed by Hemingway to produce a cohesive and coherent text as "Cat in the Rain".

References

- Abed, A. Q. (2010). Patterns of Thematic Progression in C. Dickens' A Tale of Two Cities. University of Baghdad College of Arts , 2010(92) , 77-101. Retrieved from <https://search.emarefa.net/detail/BIM-325585>
- Adhari, A. (2014, April 17). Cat in the Rain: Modern Society Longing for the Past. Retrieved from https://www.academia.edu/6875190/Cat_in_the_Rain_Modern_Society_Longing_for_the_Past
- Alyousef, H. S. (2015). A multimodal discourse analysis of international postgraduate business students' finance texts: an investigation of theme and information value. *Social Semiotics*, Vol. 26(5), pp. 486-504. Retrieved from https://www.academia.edu/19778707/A_multimodal_discourse_analysis_of_international_postgraduate_business
- Hemingway E. (1924). "Cat in The Rain." In *In Our Time*, Edited by J. Gifford , Boni & Liveright, 117-124. Retrieved from https://upload.wikimedia.org/wikipedia/commons/1/1a/Ernest_Hemingway_-_In_Our_Time_%281925%29.pdf
- Eggs, S. (2004). *An introduction to systemic functional linguistics*(2nd Ed.). New York: Continuum.
- Fatmawati, D. & Sinar, T. & Ganie, R. & Yusuf, M.. (2019). Thematic Progression Patterns of Short Story The Black Cat. *Language Literacy: Journal of Linguistics, Literature, and Language Teaching*, 3(1), 64-73. Retrieved from https://www.researchgate.net/publication/334269062_THEMATIC_PROGRESSION_PATTERNS_OF_SHORT_STORY
- Halliday, M.A.K., & Matthiessen, C.M.I.M. (2004). *An introduction to functional grammar* (3rd ed.). London: Arnold.
- Paltridge, B. (2006). *Discourse analysis*. London: Continuum.
- Sari, P. N. (2018) *Theme and Thematic Progression in Rowling's The Warlock's Hairy Heart*. Other thesis, Universitas Teknokrat Indonesia.
- Thompson, G. (2014). *Introducing Functional Grammar* (3rd ed.). Abingdon: Routledge.

