CHAPTER II

THEORETICAL REVIEW

A. Systemic Functional Linguistics

Systemic functional linguistics, often called systemic functional grammar is a model of grammar developed by Michael Halliday in the late 1950s and early 1960s. It is part of a broad social semiotic approach to language called systemic linguistics. Systemic functional grammar is a way of describing lexical and grammatical choices from the system of wording so that we are always aware of how language is being used to realize meaning.[1]

According to Eggins, systemic functional linguistics has been described as a functional-semantic approach to language which explores both how people use language in different contexts, and how language is structured for use as a semiotic system.[2] Systemic functional linguistics (often abbreviated to SFL) is increasingly recognized as a very useful descriptive and interpretive framework for viewing language as a strategic, meaning-making resource.[3]

Furthermore, Gerot and Wignell stated that functional grammars view language as a resource for making meaning. These grammars attempt to

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[1] David Butt, et al., *Using Functional Grammar: An Explorer's Guide 2nd Edition*, (Sydney: National Centre for English Language Teaching and Research Macquaire University, 2000), p. 7.

[2] Suzanne Eggins. *An Introduction to Systemic Functional Linguistics 2nd Edition*, (London: Continuum, 2004), p. 300.

[3] Eggins. *An Introduction to Systemic Functional Linguistics 2nd Edition*, 1.

describe language in actual use and so focus on text and their contexts. Systemic functional grammar, on the other hand, label elements of the clause in terms of the function each is playing in that clause rather than by word class.[4] In Systemic Functional Grammar, the term "clause" is referred to "sentence". The sentence is a unit of written language; it does not apply to spoken language. A clause can be defined as the largest grammatical unit.[5]

B. Metafunctions

A language is a system for creating meaning; and that its meaning potential has evolved around three motifs – what we refer to as the "metafunctions" of ideational, interpersonal and textual, with the ideational in turn comprising an experiential component and a logical component.

Ideationally, the grammar is a theory of human experience; it is our interpretation of all that goes on around us, and also inside ourselves. Interpersonally, the grammar is not a theory but a way of doing; it is our construction of social relationships. Textually, the grammar is the creating of information; it engenders discourse, the patterned forms of wording that constitute meaningful semiotic contexts.[6]

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[4] Linda Gerot and Peter Wignell, *Making Sense of Functional Grammar* (1995), (Edited by Berti Nurul Khajati, 2013), p. 5.

[5] Gerot and Wignell, *Making Sense of Functional Grammar (1995),* (Edited by Berti Nurul Khajati, 2013), p. 66.

[6] M.A.K. Halliday and Christian M.I.M. Matthiessen, *Construing Experience Through Meaning*, (London: Continuum, 1999), p. 511-512.

For Thompson, the labels for each of the metafunctions are reasonably transparent: the first (using language to talk about the world) is the experiential; the second (using language to interact with other people) is the interpersonal; and the third (organizing language to fit in its context) is the textual.[7] The textual metafunction is the strand of meaning which is most inherently associated to the concept of text. Textual meaning considers the clause as message, and its main function is that of creating text.[8]

According to Gerot and Wignell, when we (over)hear or read a text, we can reconstruct its context of situation. We are able to reconstruct this context of situation because there is a systematic relationship between context and text. The wordings of texts simultaneously encode three types of meaning: ideational, interpersonal, and textual.

Ideational meanings are meanings about phenomena – about things (living and non-living, abstract, and concrete), about goings on (what the things are or do) and the circumstances surroundings these happenings and doings. These meanings are realized in wordings through Participants, Processes and Circumstances. Meanings of this kinds are most centrally influenced by the *field* of discourse.

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[7] Geoff Thompson, *Introducing Functional Grammar*, (USA: Routledge, 2014), p. 30.
[8] Lise Fontaine, *Analysing English Grammar A Systemic Functional Grammar Introduction*, (New York: Cambrige, 2013), p. 139.

Interpersonal meanings are meanings which express a speaker's attitudes and judgments. These are meaning for acting upon and with others. Meanings are realized in wordings through what is call *mood* and *modality*. Meanings of these kinds are most centrally influenced by *tenor* of discourse.

Textual meanings express the relation of language to its environment, including both the verbal environment – what has been said or written before (co-text) and the non-verbal, situational environment (context). These meanings are realized through patterns of Theme and cohesion. Textual meanings are most centrally influenced by *mode* of discourse.[9]

Eggins and Slade stated that one of the most powerful aspects of the systemic approach is that language is viewed as a resource for making not just one meaning at a time, but several strands of meaning simultaneously.[10] These simultaneous layers of meaning can be identified in linguistic units of all sizes: in the word, phrase, clause, sentence and text. These three types of meanings or metafunctions, can be glossed as follows:

1. Ideational meanings: meaning about the world,

2. Interpersonal meanings: meaning about roles and relationship,

3. Textual meaning: meaning about the message.

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[9] Gerot and Wignell, *Making Sense of Functional Grammar* (1995), (Edited by Berti Nurul Khajati, 2013), p. 11-13.

[10] Eggins, S. and Slade, D. *Analyzing Casual Conversation*, (London: Casses, 1997)

C. Theme and Rheme

One way explaining the interactional organization of sentences is to suggest that a clause consist of two segments. The first segment is called the Theme, and the second segment is called the Rheme.[11] The Theme is what is the clause is about, and the Rheme is what the speaker says about the Theme. This basically means that every clause has the structure of a message; it says something (the Rheme) about something (the Theme).

Definition of Theme given by Halliday is the element which serves as the point departure of the message; it is that with which the clause is concerned. The remainder of the message, the part in which the Theme is developed, is called the Rheme.

The Theme is one element in a particular structural configuration which, taken as a whole, organizes the clause as a message; this is the configuration Theme + Rheme. A message consists of a Theme combined with a Rheme. Within that configuration, the Theme is the starting-point for the message; it is the ground from which the clause is taking off.[12] So, part of the meaning of any clause lies in which element is chosen as its Theme.

According to Eggins, Rheme is that it is the part of the clause in which the Theme is developed. Since we typically depart from the familiar to head

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[11] Mona Baker, *In Other Words*, (London and New York: Routledge, 1992), p. 121-122.

[12] M.A.K. Halliday, *An Introduction to Functional Grammar 2nd Edition*, (Edward Arnolds Publishers, 1994), p. 37-38.

towards the unfamiliar, the Rheme typically contains unfamiliar, or 'new' information. The identification criteria for the Rheme are simple: everything that is not the Theme is the Rheme. Thus, once you have identified the Theme in a clause, you have also identified the Rheme, which is just 'everything else'.[13]

In English, where we put information in a clause tells us about where the clause is coming from and where it is going to. In an English clause there are two points of prominence, the beginning and the end. The beginning of a clause is where we put information which links the clause to what has come before. For example, we find conjunctions at the beginning of a clause because they provide a logical link with what has gone before. We also find information about the topic of the clause, what the clause is about. This information is contained in the first nominal group in the clause. There are exceptions to this, such as when a prepositional phrase precedes the first nominal group. The topical information is also usually related to something which has been introduced earlier in a text or is retrievable from the text.

Look at the following example from the Bruce Springsteen song 'The River'.

I come from down in the valley

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[13] Eggins. *An Introduction to Systemic Functional Linguistics 2nd Edition*, 300.

Here we find 'I' at the beginning, tell us that the clause is about 'me' (singer). This is the Theme of the clause and in this case it relates the text to its context. We retrieve the identity of 'I' from outside the text, i.e. the person singing the song (adopting the role of the main participant in the song). 'I' is the Theme of the clause.

The new information in the clause 'down in the valley' is, in this case, a prepositional phrase (realizing a circumstance) and comes at the end. If we move on to the next line: **where Mister, when you're young**. We find the new information from the previous line picked us as Theme ('where). Information, which was already available in the text, is further developed.

In English the Theme can be identified as that or those element(s) which comes first in the clause. This represents the point of departure of this message from the previous one. The rest of the clause is called the Rheme. New information is typically contained in the Rheme. Theme, is broadly speaking, what the clause is going to be about, or in terms of Theme and Rheme, Theme represents "This is what I'm talking about" and the Rheme is "This is what I'm saying about".

In terms of looking at a clause as a message, the Theme looks backwards, relating to the current message to what has gone before. The Rheme points both backwards and forwards by picking up on information which is already available and adding to it by presenting information which was not

there before. The interaction of Theme and Rheme governs how the information in a text develops.[14]

1. Theme and Rheme Structure

Of the various structure which, when mapped on to each other, make up a clause, we will consider first the one which gives the clause its characters as a message. This is known as thematic structure.[15]

A clause is supposed to include two parts. One is Theme, and the other is Rheme. Theme is what the clause is concerned; it is the element that serves as the start of a clause. Following Theme, Rheme further explain what Theme is about to make the clause complete in structure. Thus, in a clause, the thematic structure is always expressed by the order, namely, Theme is put in the first place.[16]

The Theme of a clause is the first group or phrase that has some function in the experiential structure of the clause. The most common type of Theme is a participant, realized by a nominal group.[17] As a message structure, therefore, a clause consists of a Theme accompanied by a Rheme; and the

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[14] Gerot and Wignell, *Making Sense of Functional Grammar* (1995), (Edited by Berti Nurul Khajati, 2013), p. 82-83.

[15] Halliday, *An Introduction to Functional Grammar 2nd Edition*, p. 37.

[16] Dan Fang and Shuxiang Li. "Thematic Structure and Its Application to English Writing." 2nd International Conference on Education Reform and Modern Management (Atlantis Press, 2015), p. 264.

[17] M.A.K. Halliday and Christian M.I.M. Matthiessen, *An Introduction to Functional Grammar 3rd Edition*, (Great Britain: Hodder Arnold, 2004), p. 66-67.

structure is expressed by the order – whatever is chosen as the Theme is put first.[18]

Table 2.1 Theme-Rheme Structure

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

(Source: Halliday, 1994:38)

2. Types of Theme

According to the constituents of a Theme, it can be classified into simple Theme, multiple Theme, and clausal Theme. [19]

1) Simple Theme

Simple Theme is the Theme of a clause that is composed of only one structural element and it is realized usually by only one element – one nominal, prepositional or adverbial component.

2) Multiple Theme

Multiple Theme is the Theme that consist of topical Theme together with anything else that comes before it.

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[18] M.A.K. Halliday, *An Introduction to Functional Grammar 2nd Edition*, (Edward Arnolds Publishers, 1994), p. 37.

[19] Junying Kang, "A Functional Approach to the Status of Theme and Textual Development", *Theory and Practice in Language Studies*, Vol. 6, No. 2, (May, 2016), p. 1053-1059.

3) Clausal Theme

Clausal Theme, as the term indicates, means a clause serves as the Theme.

The internal structure of the clause Theme can be divided into another Theme and Rheme. If Theme includes two or more structural elements, it is called multiple Theme, including textual Theme, interpersonal Theme and experiential Theme. Furthermore, every clause must have one, and only one "experiential" element to act as the Theme. If there is the simple Theme in a clause, it is the experiential element. And multiple Theme must include one, and only one element to express the experiential meaning, but it can cover more than one textual elements and interpersonal elements.[20]

According to Gerot and Wignell, the Theme can be divided into number of categories: Ideational/Topical, Textual and Interpersonal.

1. **Ideational/Topical Theme**

The ideational or *Topical* Theme is usually but not always the first nominal group in the clause. It can be nominal group complexes, adverbial groups, prepositional phrases and embedded clauses. Ideational/Topical Theme divided into two types: the first (the topical theme is not the Subject) is *marked* topical Theme; and the second (the Subject is also the topical Theme) is *unmarked*

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[20] Dan Fang and Shuxiang Li. "Thematic Structure and Its Application to English Writing." 2nd International Conference on Education Reform and Modern Management (Atlantis Press, 2015), p. 264.

topical Theme. The term *marked* is used because it stands out. It is not what we normally expect to find because it attracts attention.

1) **Unmarked Topical Theme**

Nominal group as Theme

Peter   bought the sunglasses

Theme	Rheme

Nominal group complex as Theme

Peter and Lucy   bought the sunglasses

Theme	Rheme

Embedded Clause

((What Peter and Lucy did))   was buy the sunglasses

Theme	Rheme

2) **Marked Topical Theme**

Adverbial as Theme

Down   James fell

Theme	Rheme

Prepositional phrase as Theme

Her bag   she made

Theme	Rheme

Complement as Theme

His crown   he broke

Theme	Rheme

The Theme of a clause extends to and includes the Topical Theme. Therefore, elements which precede the Topical Theme are also thematic but elements which come after the Topical Theme are not.

2. Textual Theme

Textual Theme relates the clause to its context. They can be Continuatives and/or Conjunctive Adjuncts and Conjunctions. The difference is that Conjunctive Adjuncts are more free to move in a clause whereas Conjunctions are pretty well restricted to being at the beginning. Thus, in the example below, at the beginning at the second clause in each pair, the Conjunction 'but' had remain and in various positions in the clause the conjunctive adjunct 'nevertheless' can occurred.

The procedure was simple

but, nevertheless was very effective.

The procedure was simple

but was, nevertheless, very effective

The procedure was simple

but was very effective nevertheless.

Conjunctions tend to provide Textual Themes within a clause complex are called *Structural Themes*. Conjunctive Adjuncts tend to (but don't always) join text outside of a clause complex.

Continuatives are a small set of item which, if they are there, are always the beginning of the clause and signal that a new move is beginning. For example: well, right, OK, anyway, of course.

Right,   what we need to do today is   doing our homework

Cont.	Topical	Rheme
	Theme	

They signal to the listeners that someone is about to start, resume or continue speaking related to the context of speaking. By providing a logical link between messages Conjunctives related the clause to the preceding text.

Well,	**on the other hand,**	**they**	**could go**

Cont.	Conjunctive	Topical	Rheme
Theme			

Likewise Conjunction almost always occurs at the beginning of a clause and carries the logo-semantic relations between clauses.

Well,	**on the other,**	**if**	**we**	**go on Sunday**

Cont.	Conjunctive	Str.	Top	Rheme
Theme				

3. Interpersonal Theme

Interpersonal elements occurring before the Topical Theme are also thematic. They may be Modal Adjuncts, Vocatives, Finite or Wh-elements.

1) Modal Adjuncts

Maybe	**we**	**can buy it later**

Modal	Topical	Rheme
Interper.		
Theme		

2) Vocatives

Vocatives (a name or nickname used to address someone) are only thematic if they occur before the Topical Theme, a Finite verb or Modal Adjunct.

Dearly beloved,   we   are gathered here today

Vocatives	Topical	Rheme
Theme		

In the all clauses below the person's name is not used as Vocative; therefore it is topical and not interpersonal.

James   decided to go tomorrow

Topical	Rheme
Theme	

Anyway   James   we   decided to go tomorrow

Cont.	Voc.	Top.	Rheme
Theme			

But,   James, surely   we   can go tomorrow

Conj.	Voc.	Modal	Top.	Rheme
Text.	Interpersonal		Top.	
Theme				

3) Finite

Finite is a form that shows the tense and subject of a verb.

James,   didn't   we   decided to go tomorrow?

Voc.	Finite	Top.	Rheme
Interpersonal		Top.	
Theme			

But,   James,   surely   we   can go tomorrow

Conj.	Voc.	Modal.	Top.	Rheme
Text.	Interpersonal		Top.	
Theme				

The Theme components can be summarized as follows:

Table 2.2 The Summary of Components of Theme

Metafunctions	Components of Theme
Ideational/Topical	Topical (Subject, Complement or Circumstantial Adjunct)
Textual	Continuative (Well, OK, etc.) Structural (Conjunction or Wh-relative) Conjunctive (adjunct)
Interpersonal	Modal (adjunct) Finite Wh-interrogative

D. Song Lyrics

Music consists of two elements, sounds as the primary and lyrics as the secondary. Lyrics have significant distributions to the music itself although it contributes as the second element of the music. Lyrics are words that make up a song usually consisting of verses and choruses.

According to Dallin,

"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 a purpose and form of interaction are embedded in the cultural

context of these people, according to their musical preference, time, etc."[21]

Song lyric is the set of words that make up a song, usually consisting verses and choruses. The meaning of lyrics can either explicit or implicit. Some lyrics are abstract, almost unintelligible, and, in such cases, their explication emphasizes form, articulation, meter, and symmetry of expression.

E. Biography of Westlife

Westlife are an Irish pop vocal group, which formed in 1998 in Dublin, disbanded in 2012 and reunited in 2018. They were originally signed by Simon Cowell in the UK, Clive Davis in the US and managed by Louis Walsh and Sonny Takhar. The group currently consists of Nicky Byrne, Kian Egan, Mark Feehily and Shane Filan.

The group rose to fame with their debut international self-titled studio album, Westlife (1999). Followed by Coast to Coast (2000), World of Our Own (2001), Unbreakable - The Greatest Hits Vol. 1 (2002) and Turnaround (2003) which continued the group's success worldwide. Before the start of their Turnaround Tour in 2004, one of the original line-up member Brian McFadden departed from the band. The four remaining members continued as a group to release their cover albums Allow Us to Be Frank (2004) and The Love Album (2006) and the studio albums Face to Face (2005) and Back Home (2007).

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[21] Edwan Ali Firdaus, "Textual Meaning in Song Lyrics", *Passage*. Vol 1, No. 1, 2013, p. 100.

After of almost a one-year hiatus of studio recording in 2008, they regrouped and released the studio albums Where We Are (2009), and Gravity (2010) and the compilation album Greatest Hits (2011). After eight years, the quartet group will release their eleventh studio album in 2019 with its first single "Hello My Love" to be released on 11 January 2019.

The band sold over 40 million studio albums and 55 million records overall worldwide. They have had 33 number-one albums worldwide. The band had received over a billion views on Youtube counting only the ones uploaded from their official site alone, were streamed more than 300 million times, and more than 550 million in Spotify as of 2018. [22]

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[22] Westlife, Wikipedia, (https://en.m.wikipedia.org/wiki/Westlife) accessed on January 6th 2019.