

CHAPTER II

LITERATURE REVIEW

2.1 Systemic Functional Linguistics

Systematic functional linguistics (SFL) is a theoretical approach that analyses the relationship between social contexts and linguistic aspects (Halliday & Matthiessen, 2014). SFL is also commonly called functional grammar. Functional grammar emphasizes how spoken and written language function in various social contexts. It is beneficial in showing how the text works beyond the sentence level, how the different texts are structured, and how the language varies according to the user's purpose. It takes a descriptive approach and focuses on the groups of words that serve to create meaning (Feng, 2013). Based on that statement, SFL can be defined as a linguistic approach that aims to understand how a text forms its meaning in a context. The text refers to all linguistic phenomena in any medium that can be understood by people who know the language used by the text. In SFL, three metafunctions form the basis for conducting the analysis; they are interpersonal (related to interpersonal relationships or people around the discourse to be analysed), ideational (related to knowledge about the discourse to be analysed), and textual (related to how the discourse is structured and forms meaning in spoken or written form).

2.2 Textual Meaning

According to Halliday (1994:37), “The textual meaning is an interpretation of language in its function as a message. In a sense this can be regarded as an enabling or facilitating function since both the others – construing experience and enacting interpersonal relations – depend on being able to build up sequences of discourse, organizing the discursive flow, and creating cohesion and continuity as it moves along (Halliday & Matthiessen, 2014). Further, Halliday explains that in textual meaning, the clause is seen as a message. The message talks about where it comes from and where it is going. The concept of textual meaning uses the structure of Theme and Rheme.

Moreover, Gerot and Wignell (1994:12) explain that “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).” In textual meaning, clauses are seen as sources of meaning used to organise information or messages. Therefore, textual meaning refers to how the message is delivered. The clause on textual meaning is analysed in the Theme and Rheme system.

1. Theme

The theme is the starting point of a clause. Theme as the label for this function. (Like all other functions it will be written with an initial capital.) The theme is the element that serves as the point of departure of the message; it locates and orients the clause within its context (Halliday & Matthiessen, 2014). Halliday (1994) assumes that “Theme is one element in a particular structural configuration which, taken as a whole, organises the clause as a message.” (p. 38). The theme can be divided into three categories: ideational, textual, and interpersonal.

2.3 Thematic Structure

Thematic structure plays a vital role in organizing the message and enhances connectivity between ideas in the text (Halliday & Matthiessen, 2014). The theme is divided into two: simple theme and multiple theme. A simple theme is a theme that contains the experiential elements either participant, circumstance, or process which refers to the topical theme (Halliday & Matthiessen, 2014). Furthermore, the other elements may occur before the topical theme, either textual, interpersonal, or both. A theme that consists of more than one element is called as multiple theme (Halliday & Matthiessen, 2014). It is explained that multiple themes are divided into three parts: textual-topical, interpersonal topical, and textual-interpersonal-topical (Eggins, 2004). Textually, three categories of themes exist in text: ideational or topical theme, textual theme, and interpersonal theme.

1. Ideational Theme

Based on Gerot and Wignell (1994), “The ideational or topical theme is usually but not always the first nominal group in the clause. The ideational theme may also be nominal group complexes, adverbial groups, and prepositional phrases or embedded clauses.” (p. 84). In the ideational theme, the theme can be identified as unmarked and marked. The ideational unmarked theme is identified as the subject of the clause. The ideational marked theme is not identified as the subject, but it can be analysed as a complement or circumstantial adjunct.

Examples of Ideational Theme:

Unmarked

Jack	went up the hill
Theme	Rheme

Marked

His crown	he broke
Theme	Rheme

2. Textual Theme

According to Gerot and Wignell (1994), “Textual themes relate the clause to its context. They can be continuatives and/or conjunctive adjuncts and conjunctions.” (p. 85). Eggins (2004) also explains that “Continuity adjuncts are words which are used in spoken dialogue to indicate that the speaker's contribution is somehow related to (continuous with) what a previous speaker has said in an earlier turn.” (p. 304). The most familiar continuity items are: oh, well. Yeah. and no are continuity items when these are not used as stand-ins for clause ellipsis, but as the first item in a clause.

Example of Continuity Adjuncts:

Well,	on the other hand,	we	could wait
Cont.	Conjunctive	Topical	
Theme			Rheme

Eggins (2004) says that “Cohesive conjunctions are elements which serve to link sentences together.” (p. 306). They were described as conjunctive adjuncts in our mood analysis of the clause. Both kinds of conjunctions are described as textual themes when they occur before the first topical theme in a clause. In conclusion, the textual theme is the conjunctions when they come at the beginning of the clause.

Example of Conjunctive Adjuncts:

But	In Switzerland	they	give	you	a cognac
Conjunctive	Topical				
	Theme		Rheme		

3. Interpersonal Theme

According to Eggins (2004), “When a constituent to which we would assign a mood label (but not a Transitivity label) occurs at the beginning of a clause, we call it an interpersonal theme. The constituents which can function as interpersonal themes are the unfused finite (in interrogative structures) and all four categories of modal adjuncts: mood, vocative, polarity and comment.” (p. 302). Interpersonal theme indicates the relationship between participants in the text that shows a point of view on the content of the remainder of the clause.

(1) Finite (unfused) as Interpersonal Theme

Can	you	take	my bag	for me?
Interpersonal	Topical			
	Theme		Rheme	

(2) Mood adjunct as Interpersonal Theme

Maybe	Stephen	could	help
Interpersonal	Topical		
	Theme		Rheme

(3) Vocative adjunct as Interpersonal Theme

Stephen,	Do	you	want	more soup?
Interpersonal	Interpersonal	Topical		
Theme			Rheme	

(4) Polarity as Interpersonal Theme

Yes or no act interpersonally, they are analysed as interpersonal themes.

(5) Comment adjunct as Interpersonal Theme

Fortunately,	the bomb	didn't	explode
Interpersonal	Topical		
Theme			Rheme

4. Rheme

The remainder of the message, the part in which the theme is developed, is called in Prague school terminology the rheme. As a message structure, therefore, a clause consists of a theme accompanied by a rheme; and the structure is expressed by the order – whatever is chosen as the theme is put first (Halliday & Matthiessen, 2014). Eggins (2004) argues that “rheme is the part of the clause in which the theme is developed. Since we typically depart from the familiar to head towards the unfamiliar, the rheme typically contains unfamiliar, or 'new', information.” (p. 300). Rheme is the element of a sentence that adds new information about what has already been said in the discourse. In other words, Rheme can be defined as a reminder.

2.4 Thematic Progression Pattern

According to Halliday and Matthiessen (2004), the thematic organization of clauses is the most significant factor in text development. According to Emilia (2005), thematic progression can be a source for analysing text, especially in educational settings, in contributing to the cohesive development of a text, and it can strengthen the text's coherence and cohesion. A strong paragraph must have a correlation between the

sentences, which is why a thematic progression pattern is crucial. Based on Eggins's (2004) theory, there were three kinds of thematic pattern.

1. Theme reiteration/constant theme pattern

This pattern shows that the first theme is picked up and repeated in the beginning of the next clause. The figure of this pattern is as follows:

Table 2.1 Example of theme reiteration/constant theme pattern

Theme	Rheme
My friends and I	Went to Jakarta last holiday
We	visited some places there
We	also spent our holiday by visiting Ancol and Dufan
My friends and I	were very happy

(source: Butt et.al, 2003)

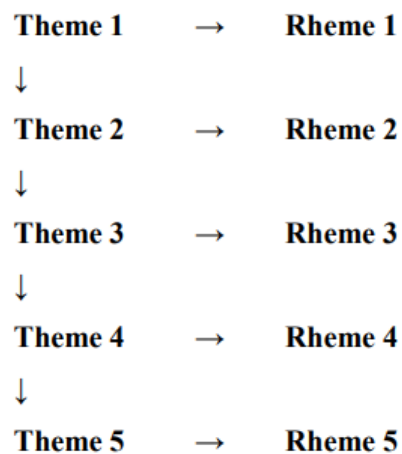


Figure 2.1 Theme Reiteration/Constant Theme Pattern

2. A zig-zag linear theme pattern

It is a pattern when the subject matter in the rheme of one clause is taken up as the theme of the following clause. The figure of this pattern is as follows:

Table 2.2 Example of a zig-zag linear theme pattern

Theme	Rheme
On Saturday night	my friends and I went to Lawang Sewu
It	is well-known as the living place for ghost

(source: Butt et.al, 2003)

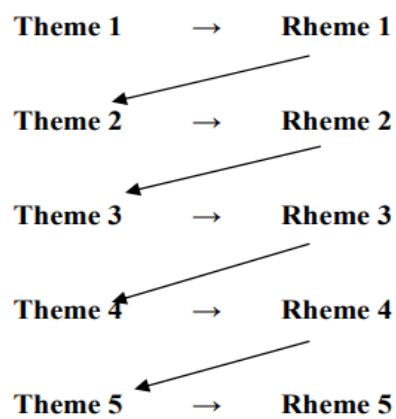


Figure 2.2 A Zig-Zag Linear Theme Pattern

3. Multiple theme/split rheme pattern

In this pattern, a rheme may contain several different pieces of information, each of which may be taken up as the theme in some subsequent clauses. The figure of this pattern is as follows:

Table 2.3 Example of a multiple theme/split rheme pattern

Theme	Rheme
On Saturday,	my colleague and I went to Jakarta
We	stayed at Ibis Hotel
It	had lots of rooms and restaurants
The rooms	consisted of economical and luxuries even president suit class
The restaurants	offered many kinds of menus from different countries

(source: Butt et.al, 2003)

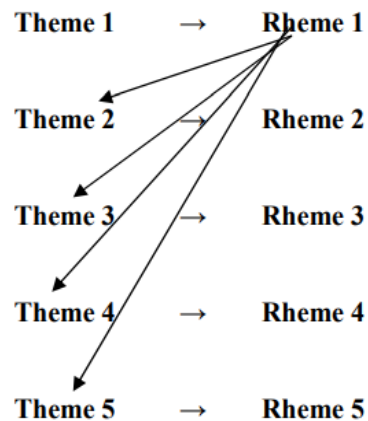


Figure 2.3 A Multiple Theme/Split Rheme Pattern

2.5 Fanfiction

Sauro (2020) argues that fanfiction, commonly called fanfic, is a story that reimagines or reinterprets existing stories, characters, and universes found in other texts and media. Some fanfics can be found across different fan communities, some specific to certain fandoms or digital platforms. From that explanation, fanfic can be defined as an imaginative story created by fans based on existing stories, characters or settings. The plot of a fanfic is the result of fans' imagination. The simple concept used in

writing fanfic is the "what if" concept. Therefore, the writers are free to imagine their favourite characters. Here are some key aspects and characteristics of fanfiction based on Webling (2022):

1. Based on Existing Works: fanfiction is based on pre-existing characters, settings, plots, or worlds from popular media. This can range from famous literary works like Harry Potter or Lord of the Rings to popular TV series like Game of Thrones or Star Trek.
2. Creativity and Originality: despite using established characters and settings, fan fiction writers often introduce original storylines, character developments, or alternate interpretations that diverge from the original work. This allows fans to explore "what if" scenarios or delve deeper into aspects of the original work that may not have been fully explored.
3. Community and Interaction: fanfiction communities are vibrant and interactive, often found on dedicated websites, forums, or social media platforms. Writers share their stories, receive feedback from readers, and engage in discussions about their interpretations of the source material.
4. Diverse Genres and Styles: fanfiction encompasses various genres and styles, from romance and adventure to horror and speculative fiction. Some fan fiction stays true to the original tone and themes, while others take the story in entirely new and unexpected directions.
5. Motivations and Benefits: Writers are often motivated by a desire to explore their favourite characters more deeply, to fix perceived flaws in the original work, or to share their interpretations with like-minded fans. Fan fiction can also be a creative outlet, allowing writers to hone their skills and experiment with storytelling techniques.

2.6 Previous Studies

Several studies focusing on metafunction analysis have been carried out in applied linguistics and provide insights to researchers to use in academic studies.

According to research, Halliday's metafunction analysis can be applied to any discourse analysis, including academic and non-academic texts. The following are a few studies relating to this research that will be discussed. The studies focusing on metafunction analysis have been conducted in academic studies Noprianto (2017). His study intended to diagnose a second-grade senior high school student's descriptive text writing through SFL perspectives to determine the problems encountered in his students' text writing. The result showed that in grammatical mistakes, he found two common types of grammar mistakes: spelling and word order. In schematic structure and social purpose, he found that the text talked about libraries in general instead of talking about specific libraries. So, the text did not fully meet the schematic structures of a descriptive text which should have a general statement and description.

Hanh (2021) investigated the effectiveness of using the SFL grammatical feature of theme and rheme in improving the narrative essay writing skills of second-year English major students at EF University, as well as to explore their attitudes towards this teaching technique. Regarding the efficacy of employing theme and rheme patterns, the findings showed that the students significantly improved writing competence, particularly in organizing ideas and connecting information. As for the student's attitudes toward the use of SFL theory and theme and rheme progression patterns in writing lessons, the questionnaire and the interviews reveal that despite some arising difficulties, most of the students adopted positive attitudes towards this implementation in learning narrative essay writing skills.

In Paziraie's (2013) study to determine the effect of 'textual metafunction' on the levels of coherence and cohesion in the Iranian EFL learners' English writing performance. Sixty Iranian intermediate EFL learners who were adult females participated in this study and were randomly divided into two groups: experimental and control. They were given a writing pre-test. Then both groups' subjects attended an essay writing class, two sessions per week, for a ten-week term; however, while the experimental group was taught how to write a standard three-paragraph essay in English and apply the textual metafunction in it, the control group was only taught how

to write a standard three-paragraph essay. After completing the instructional period, both groups were given a writing post-test in which they were asked to write a standard three-paragraph essay on a subject. The result of the test showed that textual metafunction increased the levels of cohesion and coherence in their writing task.

Another study by Hermawati, Santiana, and Silvani (2023) explored transitivity analysis in English for Nusantara for Grade 7 textbook. The study aimed to examine a textbook on subject and predicate syntax using Halliday and Matthiessen Systemic Functional Linguistics (2014) ideational metafunction. This study found that carriers found 93 words (38,1%), actors found 79 words (32,4%), senser found 29 words (11,9%), token found 18 words (7,4%), sayer found 17 words (6,9%), and behavior found 8 words (3,3%). Besides, there were the relational processes of attributing (32,6%), identifying (18,3%), material (11,5%), mental (11,1%), verbal (18,3%), existential (8,8%), and behavioural (7,4%) found words. This study concludes that English for Nusantara for Grade 7” introduces grammar and expresses meaning through clause participants and processes.

Those studies are suited to the current study because they interpret systemic functional linguistic analysis. The various scopes of study in this analysis are another factor in why these studies were selected. The selected studies help enrich the knowledge of applying systemic functional linguistics to various objects of study and give examples of how the analysis should be done in a specific scope of study. The similarities between this study and the studies that have been described above are both studies focused on SFL analysis. What distinguishes this study is the type of text studied in the form of student fanfiction texts that focus on theme and rheme analysis system.