# CHAPTER II

# THEORETICAL REVIEW

This chapter gives further explanation about the theory used to analyze the data in this research.

## 2.1 An Overview to Functional Grammar

Systemic Functional Grammar is a theory developed by Halliday which concerns about how people use language in their daily social life, how it is structured, and how it is organized. This theory differs from that of traditional grammar which concerns about the rules for making correct sentence structure, parts of speech, and functions. Functional grammar not only concerns about the structure but also concerns about how the structure makes meaning and how language is used in society. It also takes into consideration the role of context which can influence the meaning of the structure.

Halliday in Eggins (2004, p.3) argues that language is structured into three kinds of meanings which are ideational meanings, interpersonal meanings, and textual meanings. According to Gerot and Wignell (1994, p.12), "*Ideational meanings* are meanings about phenomena-about things …, about goings on (what the things are and do) and the circumstances surrounding these happenings and doings." Lipson (2004, p.13) points out that this meaning has two types of meanings. The first meaning is experiential meaning. This meaning usually involves in when, for example, we are talking about a thing (participant) in which

we will talk about what it is doing, thinking, feeling or saying (process) under certain circumstance (circumstance). For example:

(1) *She was reading a novel in the park yesterday*

The participants are realized by *She* and *a novel*, the process is realized by *was reading* and the circumstances are realized by *in the park* informing the place of the event and *yesterday* indicating the time of the event. Halliday (1994) realizes these phenomena in the clause through transitivity (clause as a representation). The second meaning is logical meaning which is realized through clause interdependency (taxis). This taxis is related to the relationship between two or more clauses bound within a structure together which are logically connected. For example:

(2) *I like eating banana, but I don't like it to be juiced*

The relationship between the two clauses above indicates the paratactic relationship. The two clauses bind together and are logically connected by the conjunction *but* showing the contradiction of the two clauses. However, before we discuss further about the system of taxis, it is better to know the reason behind the use of the term 'clause' in systemic functional grammar instead of sentence.

In systemic functional grammar, clause is used as the major unit of grammar to analyze. According to Bloor and Bloor (2004, p.8), it is in the form of clause that we are able to express how things exist and happen, how we feel and how we communicate with other people. Besides, through this rank of grammar, we are able to create complex notions and relate them to each other. This relation

of complex notions realized through some linked clauses is known as clause complex in functional grammar. It can be defined as the relation between two or more clauses which are logically connected. There are two types of relations in clause complex which are hypotactic relation and paratactic relation.

Gerot and Wignell (1994, p.92) points out that "Hypotaxis is used to refer to relationships in which one clause dependent on another." It means that one clause cannot stand on its own and needs the other clause to be able to construct meaning. They argue that the relation between the clauses is said to be dominant and dependent. For the clause which can stand on its own is said to be dominant clause and for the clause which cannot stand on its own is called as dependent clause. The status for the relationship is signed through Greek letter, such as α, β, γ, δ, etc. The dominant clause is marked by the α (Alpha) letter.

In opposite to hypotaxis, parataxis refers to the relationship of two or more clauses which can stand on its own Gerot and Wignell (1994, p.92). In this type of relationship, one clause is said to be initiating clause if it is placed at the beginning and another is said to be continuing if it follows another clause. The relationship of the clauses is signed through the number, such as 1, 2, 3, 4, etc. The initiating clause is marked by number 1 and the following is marked by number 2, etc.

Besides the ideational meaning discussed above and its kinds, Halliday (1994) also mentions the other two types of meanings of language which are interpersonal meaning and textual meaning. Interpersonal meanings, according to Gerot and Wignell (1994, p.13), "are meanings which express a speaker's

attitudes and judgments". This meaning considers about the relationship and condition between the speaker and listener and it is realized in the clause through clause as an exchange. For example, if someone asks someone older than him to do a favor for him, it would be likely if he asks him in a polite manner, e.g. in an interrogative structure of expression. For example:

(3) *Would you mind opening the door?*

which considers as polite and not to ask him in a manner as if he talked to a child or someone under the speaker's age, e.g. in an imperative form of expression. For example:

(4) *Open the door!*

This kind of condition will influence the choice of language of the speaker.

Differ from the two meanings above, according to Gerot and Wignell (1994, p.14), textual meaning indicates the relation of language to its context and co-text to make it coherence and cohesive. This meaning is aimed at organizing our utterance to make it in accordance to the context and the message of our utterance. This meaning is realized through the thematic and information structure included in the clause as a message and also through the cohesion. For example:

(5) *Our president has just given up his position. He resigned yesterday.*

We can see that the starting point of the clause is *Our president* serving as the theme and it carries the given information since in the perspective of listener, they may know which president being referred to. Meanwhile, the theme of the

following clause which also happened to be the given information refers anaphorically to *Our president* by using pronoun *He* in which it creates the cohesion of the thing under discussion and relates them to each other.

In this research, the textual organization becomes the focus to know the organization of text to gain the cohesion and coherence which can make the text have its own texture.

## 2.2 Textual Organization

The latter part of the three meanings above, textual meaning, as is said before is realized in the clause as a message. It concerns about the cohesion and coherence of the text to organize the message uttered so that the text produced is well-organized, can be understood easily and makes sense. We can see that from the way writers or speakers try to organize their message in such a way so that the texture of the text can be achieved and their readers or listeners can catch their message and intention easily. Halliday (1994) argues that there are textual components to be taken into account to organize the message of utterance to achieve the texture of the text. The first is structural involving the internal relationship of the elements in the clause and the second is cohesive involving the external relationship of the clauses.

### 2.2.1 Structural (Internal Relationship)

The structural or internal relationship in textual organization means the relationship between the elements within the clause to construct the message. For

example, what the main message of the clause is and where the writer should put it whether in the beginning or at the end of the clause. In this structural or internal relationship, Bloor and Bloor (2004, p.85) divide it into two kinds of structure. The first is known as information structure which involves the given and new information in the clause. Given and new information is said by Halliday (1994, p.299) to be listener-oriented since the given information can be assessed as 'given' from the mind of the listener. Meanwhile, the second is called thematic structure which concerns about the theme and rheme of the clause and is said by Halliday (1994, p.299) as speaker-oriented since the speaker or the writer is the one determined his message in utterance.

#### 2.2.1.1 Information Structure

According to Borjars and Burridge (1986, p.249), there are two kinds of information in utterance; given and new information. Given information is a kind of information which is known by the hearer. It can refer to something that has been mentioned before or it is something that is shared by speaker and hearer known as the mutual knowledge. This information is usually found at the beginning of a clause. Meanwhile, new information is a kind of information which becomes the focus of the message. This information is usually found at the end of a clause. For example, if a mother asks her daughter to pick up the phone by saying "The phone is ringing", both of them know which telephone being referred to and they share the knowledge about the telephone. In that statement, the thing becoming the focus of the information is *is ringing* which is the new information.

### 2.2.1.2 Thematic Structure

The second system of the structural or internal relationship within the clause besides the information structure is thematic structure. There is a parallel equivalence between information structure which consists of given and new information and thematic structure which consists of theme and rheme according to Bloor and Bloor (2004, p.71). It means that usually given information may coincide with theme since both of them is usually put at the beginning of the clause and it happens also to new information and rheme since both of them is usually assigned at the end of the clause. To make clear about thematic structure, the following explains about theme and rheme of English clause.

**A. Theme and Rheme**

According to Halliday (1994), all language has their own way to manage the message of their utterance. It means that each language has its own characteristic and way to put the message of utterance. In English, the placement of the message of the utterance is indicated by the first position in the clause. This is known as theme, based on Halliday (1994: 37), and the rest developing the theme is recognized as rheme. He argues that "The Theme is the element which serves as the point of departure of the message; it is that with which the clause is concerned" (1994, p.37). Theme usually comes first in the clause, but it does not always act as a subject of the clause. It also tells what the clause is about while the

rest which tells further about the information of the theme is known as rheme. For example:

(1) *Yesterday, I went to a piano concert*

The theme of the clause is *Yesterday* and here the *I* is talking about the time of the event. *I* want to give a message that *I* want to talk about *Yesterday* and not 'today' or 'now' while the rest *I went to a piano concert* tells about the thing that the *I* did *Yesterday* which tells further information about the theme *Yesterday*.

**B. Types of Theme**

The thematic phenomena involve the various types of theme which have their own function and their own kind in the clause. The analysis of theme in a clause is not as simple as one might think since it may contain of some elements functioning as theme of the clause. According to Gerot and Wignell (1994, p.104), theme can be divided into three categories: ideational, textual, and interpersonal.

**1. Ideational Theme**

According to Gerot and Wignell (1994, p.104), ideational or known as topical theme is usually, not always, realized by nominal group which comes first in the clause. It can also be realized by nominal group complex, adverbial group, prepositional phrase, and embedded clause which come first in the clause. For example:

(1) *Rina went to the library*

(2) *Bob and John bought a bunch of flower for Tina*

(3) *Up it flew*

(4) *In 1991, the accident happened*

(5) *What Jack and Jill did was go up the hill* (Taken from Gerot and Wignell (1994, p.104))

In the example (1), the topical theme *Rina* is in the form of nominal group while in the example (2), the topical theme *Bob and John* is in the form of nominal group complex since it consists of two nouns acting as the head. In the example (3), the topical theme *Up* is in the form of adverb group since it tells us about the adverb of place. Moreover, the example (4) has a prepositional phrase *In* 1991 acting as the topical theme of the clause while the example (5) has an embedded clause *What Jack and Jill did* serving as the topical theme. Based on Lipson (2004, p.115), a theme can be said as a topical theme if it acts as the first element of the clause and also functions as a constituent of the transitivity system in that clause, such as the participant, process or circumstance. For example:

(6) *Bryan kicked the ball*

The topical theme of the clause is *Bryan* since it also functions as the participant in the transitivity system of the clause. Or:

(7) *Yesterday Sally met John in BIP*

The topical theme of that clause is *Yesterday* since it functions as the circumstance in the transitivity system of the clause answering when the event

takes place. From the explanation above, we can say that the element such as conjunction (but, and, nevertheless, however, etc) cannot be included in the topical theme since they play no part in the transitivity system. For example:

(8) *However, I don't like him*

The conjunction *However* is not included in the topical theme since it does not have a function in transitivity system. It does not serve as the participant or process or even circumstance. It only acts as the element to link the previous clause to that clause. However, it is included as the theme of the clause, but it does not act as the topical theme and it will be discussed in the following part. To conclude, it is only for the element having function in the transitivity system and assigned as the first element of the clause can be said as topical theme. If the clause only contains of an element functioning as topical theme, then it can be said as a simple theme.

Gerot and Wignell (1994, p.104) mentions that there are theme which is said as unmarked theme and marked theme. They argue that if the theme coincides with the subject of the clause, then it is called as the unmarked theme, but if it is not, then it is called as the marked theme. According to Halliday (1994, p.39), the marked theme is usually realized by prepositional phrase, adverbial, or nominal group which is not functioned as subject of the clause. For example:

(9) *Bryan and Jung are playing basketball*

(10) *Basketball Bryan and Jung are playing*

The topical theme of the clause is *Bryan and Jung* and it is an unmarked theme since it functions as the subject of the clause while in the clause *Basketball Bryan and Jung are playing*, the topical theme of the clause is *Basketball* and it is a marked theme since actually it fucntions as the object of the clause which is assigned as the first element of the clause. The other marked themes can be seen in the following:

(11) *After school I'm going to play baseball*

The topical theme of the clause is *After school* which is in the form of prepositional phrase and functioning as adverb of time in the clause and it is included in marked theme since it does not function as the subject of the clause. Or:

(12) *Happily she gave the present to her sister*

The topical theme of the clause is *Happily* which is in the form of adverb and functioning as adverb of manner in the clause and it is included in marked theme since it does not function as the subject of the clause.

**2. Textual Theme**

Textual theme in the clause is placed before the topical theme of the clause and has a function to relate one clause to another to create the cohesion of the text. It can be realized by conjunctive adjuncts, conjunctions, and continuatives. According to Gerot and Wignell (1994: p.105), conjunctive adjuncts are those

which are able to move to other place in the clause, such as *however* and *nevertheless*. For example:

(1) *However, she did it well*

(2) *She did it well however*

We can see that from the example above the conjunctive adjunct *However* is able to move to other place. If the conjunctive adjunct is placed before the topical theme, then it is included in the theme of the clause, but if it is not, then it is not included in the theme of the clause and only serves as the rheme as can be seen in the example 2 above. According to Halliday (1994, p.49), this type of marker usually relates the meaning of one clause to its preceding clause by providing a logical relation between them. Moreover, Gerot and Wignell (1994, p.106) points out that this type of marker tend to (but don't always) relate the clauses which is not within clause complexes.

Besides conjunctive adjuncts, the other kind of textual theme is conjunction. This is also known as structural theme and refers to those conjunctions which are strictly placed at the beginning of the clause and cannot move to other place, such as *but* and *and*. For example:

(3) *I know she loves him but I don't know if he feels the same*

The conjunction provided above is *but*. It is placed strictly at the beginning of the second clause and cannot be moved to other place, e.g. *I know she loves him I don't know if he feels the same* ***but*** or ***But*** *I know she loves him I don't know if he feels the same*. Since it is always placed strictly at the beginning of a clause, then

it can be assumed that it is always included in the theme element in a clause. According to Gerot and Wignell (1994, p.106), conjunction is used as the marker of relationship within the clause complex.

On the other hand, continuatives, based on Gerot and Wignell (1994, p.106), are those which function to indicate that a new move is beginning and they are placed at the beginning of a clause, such as *well, OK*, and *anyway*. From the discussion, we can see that this type of theme is usually placed before the topical theme of the clause and since that is so, it is always included in the theme element of a clause. For example:

(4) *Well, I know what you did yesterday*

The continuative *Well* indicates that the speaker is about to continue or start his speaking and it is also placed before the topical theme *I* which involves it in the theme element of the clause. The combination of topical theme and any other types of theme, such textual theme or interpersonal theme explained below, which comes before it as the theme of a clause is said to be multiple theme. It is said so since it consists of other types of theme besides the topical theme. For example:

(5) *Well, on the other hand, we could wait* (Adapted from Gerot and Wignell (1994, p.106))

We can see that the topical theme of the clause, which has a status in transitivity system, is *we*, but there are some elements existing before the topical theme which are *Well* and *on the other hand*. Since they come before the topical theme, they are also regarded as the element of the theme. *Well* acts as continuative theme

while *on the other hand* serves as the conjunctive adjunct in theme. It can be inferred that the combination of the categories of theme is regarded as the multiple theme.

**3. Interpersonal Theme**

Interpersonal theme usually comes before the topical theme in the beginning of a clause and it consists of a mood label, but if it comes after the topical theme, then it is not included in theme. According to Gerot and Wignell (1994, p.107) the elements of this theme may be realized by modal adjuncts, vocatives, and finite.

The example of the modal adjunct can be seen from the following:

(1) *Maybe she won't attend it*.

The theme of this clause is included in multiple theme since there are two kinds of theme; interpersonal theme and topical theme. Interpersonal theme is realized through modal adjunct *Maybe* showing the probability of the occurrence of the event while topical theme of the clause is *she*.

Vocative, according to Gerot and Wignell (1994, p.107), "is a name or nickname used to address someone" and it can be said as thematic if it is placed before the topical theme. For example:

(2) *John, I want to take it*

*John* functions as vocative and it means that the speaker is aimed at addressing someone named *John* at the moment of her speaking. Besides, since it is placed

before the topical theme *I*, then it is included in thematic structure. Meanwhile, the topical theme is *I* since it is *I* who acts as the actor of the process.

For finite acting in the thematic structure, we can see that in the yes-no interrogative. For example in the interrogative clause:

(3) *Did you go to the library yesterday?*

The finite *Did* precedes the topical theme *you* which is the subject of the clause and because of that, the finite is included as one element of the thematic structure of the clause.

**4. Clause as Theme in a Clause Complex**

Eggins (2004, p.315) argues that the theme-rheme of each clause existing within a clause complex can be analyzed on its own thematic structure. However, he argues that if the dependent clause occurs before the main clause, then there are two conditions to analyze the theme of the clause. First, the theme-rheme of the dependent and main clause is analyzed on its own thematic structure. Second, since the dependent clause occurs before the main clause which makes the reader expects that there is something to be informed after the dependent clause, then in this case the dependent clause acts as the theme of the whole clause complex and the main clause acts as the rheme. For example:

*(1) If you do it, I will leave you*

For the first way, each of the clauses is analyzed for its own thematic structure. *If you* is the multiple theme of the dependent clause in which *If* acts as the structural

theme and *you* as the topical theme and *do it* serves as the rheme of the clause. Meanwhile, *I* is the topical theme of the dominating clause and *will leave you* is its rheme. For the second way proposed by Eggins, the entire dependent clause can be seen as acting as the Theme of the sentence since if it is placed before the dominating clause, it will cause an expectation of the further information of it. In that example, *If you do it* acts as the theme of the sentence and *I will leave you* serves as the rheme of the sentence.

**5. Thematic Equatives**

According to Lipson (2004, p.119), in thematic equative, the clause has two constituents linked by a relational process and the theme is usually in the form of WH-cleft. It is said as a thematic equative since the theme of the clause and the element of the rheme is equated and their place can be changed to each other and the theme and rheme have the relational process (identifying). For example:

(1) *What she wants is money*

The theme of the clause is *What she wants* in the form of WH-cleft and is related by a relational process to the rheme. However, we can also change the position of the rheme to act as the theme of the clause which can be *Money is what she wants* in which it is *Money* now that becomes the theme of the clause.

**6. Predicated Theme**

The predication is aimed at emphasizing a constituent. The form of predicated theme can be seen by the use of dummy ‘it’ in the clause. For example:

(1) *It was Rose who gave Jack the ring*

The point of departure of the clause is the dummy ‘it’ and it wants to serve Rose as the news in the clause in which if we make the clause as an ordinary clause, then Rose serves as theme and given information in the clause and remains unemphatic. The predicated theme by using the dummy ‘it’ has a function to help the writer to emphasize certain information. Furthermore, in analyzing the thematic structure of the clause, Eggins (2004, p.317) mentions that the predicating clause *It was Rose* is assumed as the theme of the entire clause since we cannot tell that *I’m going to tell you about ‘it’* in which the ‘it’ is an empty structure. Instead, we can say that *I’m going to tell you about Rose* serving as the news being emphasized.

After knowing the types of theme above, it is necessary to know to what degree it plays its role in creating the flow of information throughout the clauses to make the text have its coherence and cohesion. There is a way proposed by Danes in Ventola (1991) to create the flow of information in the text to make it have the texture which is through thematic progression.

## C. Thematic Progression

The organization of this theme-rheme in a clause can be expanded further for organizing text and be useful for its cohesion development. The organization of the theme-rheme information in text can be seen through its progression in the text. This kind of thing is known as thematic progression.

Danes in Ventola (1991, p.369) argues that theme also determines the organization of information in texts by its progression in the ordering. He points out three main types of thematic progression patterns which may occur in a text. They are simple linear thematic progression, constant (continuous) progression, and derived progression. Besides that, he also mentions the last type of thematic progression which may come from the combination of those three patterns. This theory of him is also discussed by Bloor and Bloor (2004) in their book concerning thematic progression. They also mention the four types of thematic progression above.

### 1. Simple Linear Progression

Based on Bloor and Bloor (2004, p.89), simple linear progression is occurred when the rheme of a clause is taken to be the theme of the following clause. The rheme taken can be just a part of rheme or the whole of the rheme itself. It can be represented as follows:

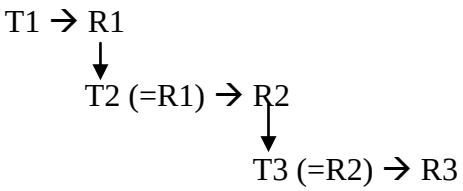



Figure 2.1 Simple Linear Progression (Taken from Ventola (1991,p.371))

Danes in Ventola (1991, p.371) gives an illustration of this type of progression with the example below:

> The first of the antibiotics was discovered by *Sir Alexander Fleming* in 1928. *He* was busy at the time investigating a certain species *of germ which* is responsible for boils and other troubles. (Adapted from (Danes 1974:118) as quoted in Ventola (1991, p.371))

We can see that the rheme element of the first utterance *Sir Alexander Fleming* becomes the theme of the subsequent utterance through the use of pronoun *He*. In this pattern, the thing that is presented as a new information in the preceding clause becomes the given information in the subsequent clause which makes the subsequent clause always presents new information.

**2. Constant Progression**

Bloor and Bloor (2004, p. 88) argues that in constant progression, the theme of one clause is shared as the theme of the clauses following it. It means that the theme of the whole clauses in a passage mentions the same thing and it is taken up from the theme of the previous clause. It can be drawn as follow:

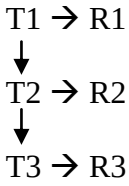



Figure 2.2 Constant Progression (Taken from Ventola (1991, p.371))

Ventola (1991, p. 371-371) demonstrates the pattern of this progression in the passage below:

> *The Rousseauist* especially feels an inner kinship with Prometheus and other Titans. *He* is fascinated by any form of insurgency… *He* must show an elementary energy in his explosion against established order and at the same time a boundless sympathy for the victims of it…. Further *the Rousseauist* is ever ready to discover beauty of soul in anyone who is under the reprobation of society. (Adapted from (Danes 1974:119) as quoted in Ventola (1991, p.371-372))

The theme of the whole clauses of the passage above shares the same thing which is *The Rousseauist* and is repeated by the pronoun *He* throughout the paragraph. This pattern focuses only on a topic in the paragraph, for example the above paragraph is talking about *The Rousseasuist* throughout the paragraph and it becomes the paragraph's focus. It seems like it wants to focus the reader's attention to a topic only. This type presents the readers with the given information acts as the themes throughout the clauses while the rhemes present new information which is not further discussed in the following clauses.

**3. Derived Progression**

Danes characterizes this type of progression, as quoted in Ventola (1991, p.372), as "in which the particular utterance themes are derived from a hyper-theme in which the choice of the derived utterance themes will be controlled by various special (mostly extralinguistic) usage of the presentation of subject matter." Bloor and Bloor (2004, p.92) also points out that this kind of progression is the theme derived from a hyper-theme. The hyper-theme can come from the hyper-theme of the paragraph or the text. They also add other explanation that "The term is used to describe expressions in Theme position which are cohesively linked in meaning, but not necessarily in form, to a topic which has been stated earlier in the text" (2004, p.91). From the arguments above, it can be concluded that the theme of a clause is not stated explicitly in the theme-rheme of the previous clause by the form, but it relates in meaning to the theme or rheme of the previous clause. Furthermore, the theme of one clause can also derive from a bigger topic provided in the text. Ventola (1991, p.372) represents the pattern as below:

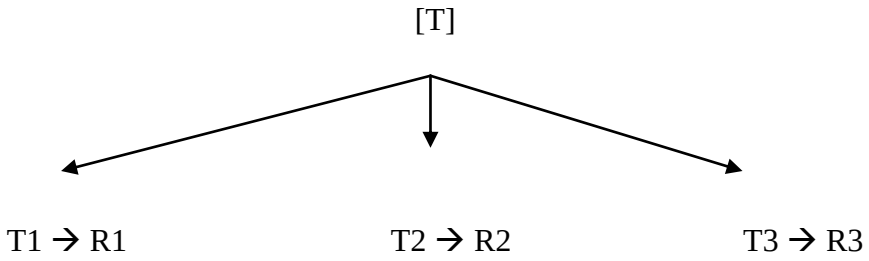



Figure 2.3 Derived Progression

Ventola (1991, p.371) represents the example of this type of progression:

> *New Jersey* is flat along the coast and southern portion; *the north-western* region is mountainous. *The coastal* climate is mild, but there is considerable cold in mountain areas during the winter months. *Summers* are fairly hot…. (Adapted from (Danes 1974: 120) as quoted in Ventola (1991, p.372)).

The point from the passage is that each theme of the clauses is not mentioned explicitly in the theme-rheme of the previous clause. Actually, the themes are derived from a bigger part which is *New Jersey* which has its own characteristics, such as the climate, the season, etc mentioned in the subsequent clauses and the themes of the following clauses are related to the theme or rheme of their previous clause in meaning.

In this pattern, the same theme is not drawn in each clause of the paragraph. It means that the theme and rheme of a clause do not become the theme of the following clause, but the theme of such progression is derived from a hyper-theme provided in the discourse talking about. Even though the theme in derived progression is not stated explicitly from the previous clause, but the theme is usually correlated in meaning with the theme-rheme of the previous clause. This pattern tries to present new information in each clause serving as its theme so as to give more information to the topic of the discourse.

**4. Split Progression**

Bloor and Bloor (2004, p. 89) points out that "This pattern occurs when the rheme of a clause has two components, each of which is taken as the theme of a subsequent clause." It means that the rheme of a clause has two elements

becoming an important element to be told and taken up as the theme of the subsequent clauses to get further information. There is an argument concerning this type. While Bloor and Bloor (2004, p.89) argue that as it is mentioned above, Downing and Locke (2006, p.248) point out that this type is actually the combination between the other kinds of thematic pattern, but the combination mostly found is between linear progression and constant progression. Ventola (1991, p.372) represents the pattern as below:

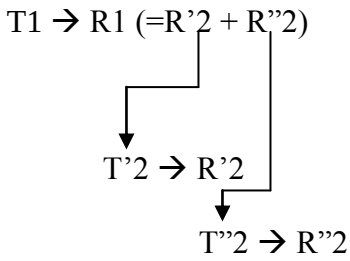



Figure 2.4 Split Theme Progression

Downing and Locke represent the example as follows:

> I had two particular favourites: in one he sported a green eyeshade and carried a tennis racket; in the other he wore a university gown and had a mortar-board on his head. (2006, p.248)

Besides the arguments above, Paltridge (2000, p.141) also mentions that "in multiple theme or split rheme progression, a rheme may include a number of different pieces of information, each of which may be taken up as the theme in a number of subsequent clauses." From the arguments provided above, it can be concluded that split progression occurs when the information provided in the rheme of a clause is used as the theme of the subsequent clauses and it creates the combination pattern between the other types of progression within a text.

In this pattern, there is the combination between the other types of thematic progression. This pattern gives variation to the information in the text. For example, the combination of constant, linear and derived pattern can vary the information structure of the text in which there is the theme which is served as the old information is used again as the old information in the next clause and the new information in the next clause would act as the old information in its subsequent clause and suddenly the theme of the following clause provides new information which is not explicitly stated from the previous clause but is derived from the hyper-theme and is correlated in meaning.

### 2.2.2 Cohesive (External Relationship)

After looking at the thematic progression above, it can be seen that the relationship between one clause to another clause or clause complex is considered important to make a text and to make it have its texture. To make the text as a unified whole, then the writer must consider the coherence and cohesion of the text. Coherence is related to the extra textual context such as the social or cultural condition, while cohesion makes the element of the text bind together to form a unified whole. In maintaining the cohesion of one clause to another clause or clause complex, Eggins (2004, p.33) mentions three main types of cohesion; reference, conjunction, and lexical cohesion.

### 2.2.2.1 Reference

According to Eggins (2004, p.33), reference is the way in which the writer presents participants and uses some devices to keep track of them in the text. The participants may be presented participant (newly introduced) or presumed participant (the reader needs to find this participant by retrieving in the text somewhere). For example:

(1) *I saw a dog yesterday and it chased after me when I tried to approach it*

The presented participant is *a dog* since it is newly introduced in the text while in the second clause it becomes a presumed participant since it is mentioned for the second time by the use of pronoun *it* that refers to *a dog*. From that example, we can see that presuming participant has to be tracked textually or extra textually for us to recognize the thing it refers to. According to Eggins (2004, p.34), presuming reference can be retrieved from a number of different context: homophoric reference (context of culture), exophoric reference (context of situation), and endophoric reference (provided in the text).

### A. Homophoric Reference

Based on Eggins (2004, p.34), homophoric reference is the kind of reference which comes from general context of culture shared by members of a particular world. For example, if a person says “the earth is round”, then all people should notice it and they should know which earth being talked about since

we live in the only earth. Gerot and Wignell (1994, p.172) adds further that "the cultural context can refer to a whole culture, such as all the speakers of a language, or to a culture consisting of a couple of people". The example of the cultural context noticed by all the speakers of a language can be seen as the example above while for a cultural context shared by a couple of people can be seen in a situation like a mother talks to her daughter about their country condition "The president is trying his best to develop our education system". From that example, we can see that the identity of *The president* is retrieved through homophora (cultural knowledge) since if we talk about a country, the existence of a president (the head of a country) is understood if the country is led by a president.

**B. Exophoric Reference**

Eggins (2004, p.34) mentions that exophoric reference can be retrieved through the immediate context of situation and it is a kind of retrieval which is provided in the outside of the text. For example, in the expression *Hand it to him!*, only the people involving in the context know what the word *it* and *him* in the expression refers to since they are in the same time at the same place.

**C. Endophoric Reference**

Eggins (2004, p.34) points out that endophoric reference is a kind of reference in which the identity of the participant can be tracked within the text since it has probably been mentioned before or after certain expression. She argues that it is endophoric reference that gives the cohesion within the text so

that the expressions are bound together while homophoric and exophoric reference is said as the thing which creates the coherence of the text referred to the situational context or extra textual matter.

Brown and Yule (1984, p.192) divides endophoric reference into anaphoric reference and cataphoric reference. They argue that anaphoric reference occurs when the referent has been mentioned or exists earlier in the text. For example, *Look at the sun. It's going down quickly* (adapted from Brown and Yule (1984, p.193)), the word *It* refers back to *the sun* that has been mentioned earlier. This is what is called as anaphoric reference. Meanwhile, cataphoric reference occurs when the referent appears in the following text. It means that at first the actual referent is not appeared (only on the form of reference), but in the later text it will be provided so that the readers can get its interpretation. For example, *It's going down quickly, the sun* (adapted from Brown and Yule (1984, p.193)), the word *It* that appears at the beginning of the clause is not known to what it is referred to at first, but as the text moves on, it is known that the word *It* refers to *the sun* which is provided later in the text.

#### 2.2.2.2 Lexical Cohesion

According to Eggins (2004, p.42), "Lexical relations analysis is a way of systematically describing how words in a text relate to each other, how they cluster to build up lexical sets or lexical strings." It means that lexical cohesion or lexical relation can create the cohesion of the text through its use so that the unity of the text can be achieved. This is also one of the means besides reference to

relate one expression to another in order to make the text have its own texture. Eggins (2004, p.42) mentions that there are two main kinds of lexical relations, i.e. taxonomic lexical relation and expectancy relation. He points out that taxonomic lexical relation is a kind of relation in which one thing is related through another with class/sub-class relation or part to whole or whole to part relations while expectancy relation occurs between items which are associated particularly. Eggins (2004, p.43) divides the taxonomic lexical relations into two kinds which are classification and composition which is explained in the following.

**A. Classification**

Eggins (2004, p.43) argues that classification is the kind of relationship between a thing which is assumed as the super ordinate one and its members. They relate each other through the kind of particular relationship which can be in the form of co-hyponymy, class/sub-class, contrast, synonymy and repetition.

**1. Co-hyponymy**

Co-hyponymy is the relation between two items or more in which those items are members of a super ordinate item. For example, *chair, table* and *cupboard* are the items of the super ordinate item *furniture*.

**2. Class/sub-class**

According to Eggins (2004, p.43), "class/sub-class occurs when two (or more) lexical items used in a text are related through sub-classification." It means

that one item acts as the super ordinate and the other as the subordinate. For example is the relationship between *animal* and *bird* in which animal acts as the super ordinate item while bird as the subordinate.

**3. Contrast**

Contrast occurs when two or more items indicate an opposed relationship. This relationship is also known as antonym. Verhaar in Pateda (1985, p.94) mentions that it is a kind of expression which expresses the opposite meaning of the other expression. For example is between the words *dark* and *light*, *tall* and *short*, and *happy* and *unhappy*.

**4. Synonymy**

Synonymy occurs when an expression is used to restate another name for the same thing as is pointed out by Pateda (1985, p.100). It can be said that they are the words which have different form but they have the identical meaning. For example is between the words *Baduy* and *the tribesmen of Banten* which are the restatement of each other.

**5. Repetition**

Repetition occurs when a lexical item is used repeatedly in a text. It repeats the same word. For example, *I hate* ***that boy***. ***That boy*** *is very rude.* The word *that boy* is used repeatedly in both clauses.

**B. Composition**

Eggins (2004, p.43) says that composition is the relationship between two items which indicate the part/whole relationship. This relationship can be realized through meronymy and co-meronymy.

**1. Meronymy**

According to Lipson (2004, p.132), meronymy is a relationship between two or more items which shows the part to whole relationship or vice versa. For example is the relationship between *lung* and *body* in which *lung* is a part of *body*.

**2. Co-meronymy**

Co-meronymy, according to Eggins (2004, p.43), occurs when two or more lexical items are related because they are parts of a common whole. For example, the words *machine* and *brake* are parts of a car in which if a car does not have both of them, it cannot work.

**C. Expectancy Relation**

Expectancy relation is a kind of relation in which there is a possibility between words to co-occur. Lipson (2004, p.132) argues that it depends on a certain association between the words. The relation can be realized through the relationship between a noun and a verb or a noun and a noun. For example is in the relation between *teacher* and *teach* or *doctor* and *diagnose* in which the verbs

indicate the thing that the nouns do or between *heart* and *disease* in which heart is usually correlated through the coronary disease.

### 2.2.2.3 Conjunction

Conjunction cohesion helps the text bind the elements together. Halliday and Matthiessen (2004) in Eggins (2004, p.47) argue that there are three main types of conjunctive relation; elaboration, extension, and enhancement. According to Eggins (2004, p.47-48), "elaboration is a relationship of restatement or clarification". It means that the conjunction indicates the relationship within two clauses in which one clause functions to restate or clarify the other clause through the use of it. The conjunctions used in this type are such as *in other words, thus, that is (to say) and in fact.* Besides elaboration, there is extension. Eggins (2004, p.47) says that "extension is a relationship of either addition or variation". It means that the conjunction shows the relationship between two clauses in which one clause functions to add the meaning of the other clause by addition or change the meaning by variation. The conjunctions used in this type are such as *however, in addition, and, or, but,* and *moreover*. Meanwhile, "enhancement refers to ways by which one sentence can develop on the meanings of another, in terms of dimension, such as time, comparison, cause, condition, concession, etc." It means that a clause develops the meaning of another clause by one of above relationship. The conjunctions used in this type are such as *therefore, although, consequently, similarly, meanwhile, nevertheless*, etc which shows the relationship of time, comparison, cause, condition and concession.