SYSTEMIC FUNCTIONAL LINGUISTICS: MEANING CARRIERS IN FUNCTIONAL GRAMMAR

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1. Introduction

Emeritus Professor M.A.K Halliday, founding Professor of Linguistics at the University of Sydney, Australia, is often regarded as the linguist responsible for the development of systemic functional linguistics. Systemic functional linguistics is a comprehensive descriptive model of language and language use which has been evolving for many years. It is still evolving as applied linguists continue to research and reflect on the way human beings use language to make meaning in social contexts. Educators and linguists are both concerned with SFL. Educators would like to know how people learning the language can follow native speakers of the language to use the language. Therefore, SFL is to build a discipline of educational linguistics. In practice educational linguistics may mean, "learning language, learning through language, learning about language", (Cope, B. et. Al. 1993). Educational linguistics brings linguists and educators together to deepen their insight about language and language use and to easen their professional duties.

SFL is 'systemic' because whenever a feature of language is described it is described as one choice from a set of possible choices within a particular language system which itself is part of a network of systems that make up the language. The systems are related in a kind of hierarchy making it possible to describe an aspect of language at whatever level of detail is the most use-

ful. Language users are constantly making choices from the set of systems which make up the complete resource of language and then putting these choices into effect through the structure of the language they use. Understanding this process can provide very useful insight for language teachers and users.

Systemic functional linguists use system diagrams to map the way language users make choices as they move through the hierarchy of language systems, and finally make their choices real or 'realize' them in language structures. This technique is used here to discuss about clauses in the English language as meaning units and carriers according to functional grammar.

2. Constituency in Functional Grammer

Understanding the notion of constituency in functional grammar is very important. For example, if we have two words, brotherhood and monsters, we can use the notion of constituency and represent these words morphologically thus:

Brotherhood   monsters

Brother   hood   monster   s
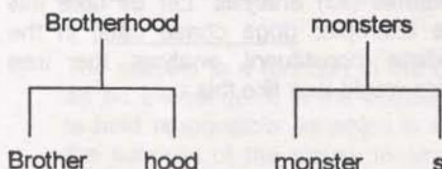
If we were interested in pronunciation, we would represent the constituents as bro-ther and hood and mon and sters, that is break them up into syllables. But if we were

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interested in meanings, we would break them into morphemes, because morphemes lead to words which in turn lead 'to phrases, clauses and sentences'. Thus at the level of morpheme we have, <u>monster</u> and <u>s</u>, 'at the level of word we have <u>monsters</u>', at the level of phrase (or group, as Halliday calls it) we have, for example, <u>the fierce monsters</u>, and at clause level, we have <u>the men shot the fierce monsters.</u>

The man shot the fierce monsters   clause

               group

               word

The   men shot the fierce monsters
The men shot the fierce monsters
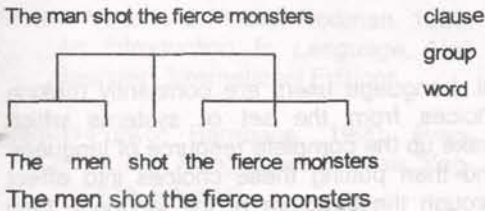
I could have put in another level, the lower level of morpheme, but most of our discussion will be at the level of clause, because Halliday's orientation is functional and he says : "there is a general principle in language whereby it is the larger units that function more directly in the realization of higher-level patterns.... (1) if we want to explore how semantic features are re-presented in that grammar we look primarily at the structure of the clause... (Halliday, 1985:21). What we use therefore is a ranking of the constituents which go from morpheme, word, group, clause, sentence, paragraph etc. Or we could look at it from the point of view that a sentence consists of groups, which consist of words which consist of morphemes. This defines scale of rank for grammar. 'But in syntax' we also look at constituents according to immediate constituents (IC) analysis. Let us take this simple example: <u>dogs chase cats</u>, in the immediate constituent analysis the tree diagram would look like this :
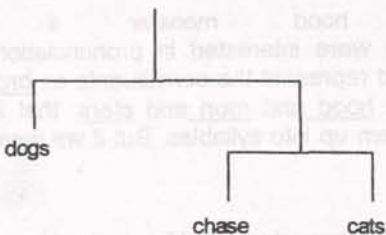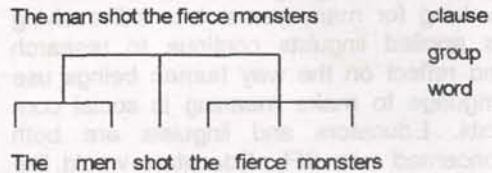

In ranked constituents analysis it would look like this :

               clause
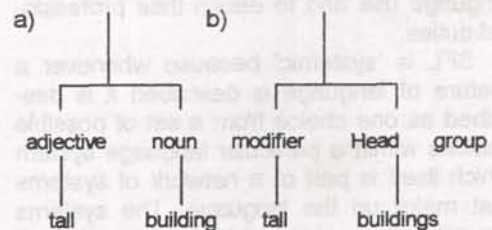
               word

dogs   chase   cats
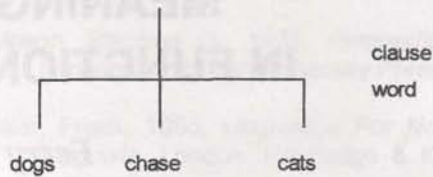
In IC analysis, we get the order of the constituent parts. The analysis expresses the idea that some constructions are more closed related than others. In any grammatical structure we should be able to specify the order in which the pieces can be put together. The analysis, however, does not say anything about the function that any of the pieces have.

In ranked constituents analysis , each mode corresponds to a unit on the rank scale (i.e. word, group, clause, etc) as is shown in this example we discussed above.

The man shot the fierce monsters   clause

               group

               word

The   men shot the fierce monsters

With rank constituents we are simply combining words that go together to form a group, say, 'We have to bring in other concepts to explain the grammatical structure', these are functional in orientation.

Look at the following example : <u>tall build-ings</u> . We can label this group by assigning a class label or functional label, as in (a) or (b) below:

a)   b)

adjective   noun   modifier   Head   group

tall   building   tall   buildings

Class labels do not tell us what the functions of words are. They merely refer to form analysis. The labelling employs terms like noun, verb, adjective, adverb and other words. It does not tell what part the item is playing in the structure. For example, in

tigers hunt people, tigers is subject and people is object. The reverse situation, is obtained in people hunt tigers. People is subject and tigers is object. Functional labelling thus allows us to show what "part each constituent is playing in the overall structure", as in the example below:

Actor	Process	Goal
Girls	wash	clothes
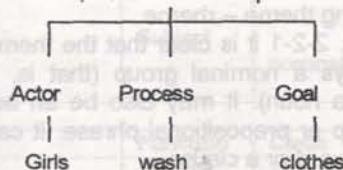
The purpose of functional labelling is to provide a means of interpreting grammatical structure. It is important to note that a constituent may have more than one function. Girls in the example above is an actor, but it is also a subject. Most of the constituents higher than the word enter into more than one 'structural configuration'.

2.1 Subject, Actor, Theme

In the second half of the nineteenth century there were three terms concerning subject, namely, (1) Psychological subject, (2) Grammatical subject, and (3) Logical subject. Psychological subject is concerned with the message. It is what the speaker has in his mind when embarking on the production of the clause. Grammatical subject means 'that of which something is predicated'. It is called grammatical because at that time the construction of subject and predicate is thought of as a purely formal grammatical relationship. Logical subject then is defined as the doer of the action. It is called 'logical' because it is concerned with that of 'having' to do with relations which are 'relations' between symbols. In functional grammar, the three labels may be represented as follows:

The rich	gave the poor some money
Psychological subject = theme	
Grammatical subject = subject	
Logical subject = actor	

Fig. 2.1-1 Same item functioning as psychological, grammatical and logical subject.

Some money	the poor	was given	the rich
Psychological Subject	Grammatical Subject		Logical subject
Theme	Subject		Actor

Fig. 2.1-2. Psychological, grammatical, logical subject realised by different items.

Thus, (1) theme is that which is the concern of the message

(2) subject is that of which something is being predicated (on which rests the truth of the argument)

(3) actor is the doer of the action

Here are some examples parts of a narrative taken from Halliday (1985: 36). 'Assign the three functions to each example,

(1) I caught the first ball.

(2) I was beaten by the second.

(3) The third I stopped.

(4) By the fourth I was knocked out.

The three functions have been defined as:

i. "The Theme is a function in the clause as a message. It is what the message is concerned with: the point of departure for what the speaker is going to say.

ii. The subject is a function in the clause as an exchange. It is the element that is held responsible: in which is vested the success of the clause in whatever is its particular speech function.

iii. The Actor is a function in the clause as a representation (of a process). It is the active participant in the process: the one that does the deed.

These three headings-clause as message, clause as exchange, clause as re-

presentation – refer 'to the three principal kinds of meaning that are embodied in the structure of a clause." (Halliday, 1985-37).

The functional label has no significance in itself but only becomes significant as it enters into relationship with other functions to which it is structurally associated. It is the total structure that expresses or realizes the meaning intended by a speaker or writer. In the next part we will be looking at these three aspects of the meaning of the English clause, using the notions of Theme, Subject, and Actor as our starting points.

2.2 The Clause as Message

Of the various structures which when mapped onto each make up a clause, we will look at the one that gives clause its message character. This is known as the **thematic** structure.

One part of a clause is assigned a special status which we call the theme. This combines with the rest of the clause to give the message. In English the Theme is indicated by its position in the clause.

The Theme "is the point of departure of the message", the remainder of the message (about the theme) is called the rheme.

We can mark the theme - rheme aspects of the clauses thus:

Amat	gave Wieda a birthday present
A birthday present	Wieda was given by Amat
Wieda	was given a birthday present by Amat
Very carefully	she poured the coffee into the glass
On Friday night	he usually goes shopping
Ifah	always borrows my books
Students	must study hard
What she gave to me	surprised me
Who	killed the monsters?
Can you	give me a hand?
Theme	Rheme

Fig. 2-2-1 Theme - rheme configuration

As a generated rule, the theme is the element that comes in a first position in a clause. It is not defined that way, however. The definition is functional. The theme is one element in a particular structural configuration which taken as a whole, organises the clause as a message, the configuration being theme – rheme.

From fig. 2-2-1 it is clear that the theme is not always a nominal group (that is, a group with a noun). It may also be an adverbial group or prepositional phrase. It can be a single word or a clause.

In English, sometimes the theme is very explicitly marked as in

As for that birthday present, Amat gave it to Wieda.

About next Saturday, I am sorry I can't come for dinner.

There is a special thematic structure which is called thematic equative , which is a form of 'identifying' clause (like an equation), as shown below:

What Amat gave to Wieda	was a birthday present
The one who gave Wieda this birthday present	was Amat
Theme	Rheme

A form such as What Amat gave to Wieda is a type of structural feature known as nominalization. In a thematic equative we have two semantic features: one which identifies the theme and one that identifies it with the theme, such nominalization as identified above has a semantic component of exclusiveness, suggesting 'this and this only'. In the unmarked form the one who gave Wieda this birthday present, there is no suggestion of exclusiveness. Amat may have given Wieda other things also. The following is a complete list of marked and unmarked theme.

	Function	Class	Theme example	Clause Example
Unmarked theme	Subject	Nominal group pronoun as Head	I, you, we ,he, she, they, it , there.	I # had a little nut tree. She # went to the baker's. There # were three cars.
	Subject	Nominal group / common or proper noun as Head	A wise old owl, Mary, the King of Hearts, London Bridge	A wise old owl # lived in an oak. Mary # had a little lamb. London Bridge # is falling down.
	Subject	nominalizations	What I want	What I want # is a proper cup of coffee.

	Function	Class	Theme example	Clause Example
Marked Theme	Adjunct	Adverbial group / prepositional phrase	Merrily, in Spring, on Saturday night	Merrily # we walk along. On Saturday night # I lost my wife. A big-pudding # the King did make
	Complement	Nominal group/nominalization	A big-pudding, what they could not eat that night.	What they could not eat that night # the Queen next morning fried

Fig. 2-2-2. Marked and Unmarked Theme

2.2.1 Theme and Mood

The element that is typically chosen as theme in an English clause depends on the choice of <u>mood</u>. An independent clause is either indicative or imperative. If it is indicative, it is either declarative or interrogative. If it is interrogative, it is either polar interrogative (i.e. yes/no type) or content interrogative (i.e. wh-type). Observe the following figure:

mood
├── indicative
│   ├── declarative
│   │   ├── polar (yes/no)
│   │   └── content (why-type)
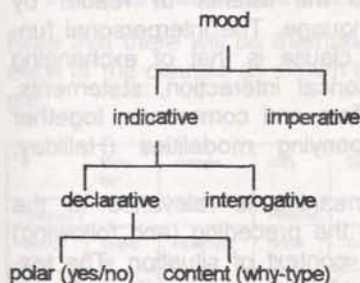│   └── interrogative
└── imperative

Fig. 2-2-3 Mood in English Clauses

In Yes/No type of interrogative, "the element that functions as the theme is the element that embodies the expression of polarity, namely, the finite verb, such as <u>is, isn't, do, don't, can, can't</u>. So, in a yes/no interrogative it is the finite form that is

placed, before the subject, and that word becomes the theme. In the wh-type of interrogative, the theme is constituted by the wh-element itself. The examples below show the two types of interrogatives,

Can		you tell me what the time is ?
Is		it far to Candi Sukuh?
Who		killed Udin?
With what		did you kill the snake?
Theme		Rheme

2.2.2 Other Characteristic Themes

Besides the types of themes we have considered so far, there are other elements that have a special position in the thematic structure.

a. Conjunctive and modal adjunct

i. Conjunctive adjuncts relate the clause to preceding text and are therefore also known as 'discourse adjuncts', Examples of these are : <u>rather, in any case, actually, and, instead, likewise, so</u>, etc.

ii. Modal adjuncts are those which express the speaker's judgement regarding the relevance of the message, examples of these are :

How likely ?, I think, I assure you, how constant ?, etc.

Here are some examples:

Theme	Rheme
Of course	they answer to their names.
In my opinion	you were very lucky to get the scholarship.
After that	I watched a mystery movie on TV.
However,	the singing bird did not return.

b. Conjunctions and relatives

While both conjunctive adjuncts and modal adjuncts can have a thematic status, they can also come in other positions in a clause, in some cases, as an after thought. But conjunctions and relatives have to be thematic and come in the initial position. Table 1 is a simple table of conjunctions:

Type	Examples
Coordinator	and, or, nor, either, but, yet, so
Subordinator	when, while, until, because, although, given that, in spite of, in the event that.

Table 1. Conjunctions in English Clauses

These items, however, do not take up the whole of the "thematic potential" of the clause and therefore the speaker or writer has the option of putting another element which will also have a thematic force. For example, but the hidden cave no one has ever found, where the complement the hidden cave is put into the marked position to give it the thematic status. Relatives are exemplified in Table 2 below:

Type	Examples
Definite	which, who, that, whose, where, when
Indefinite	whenever, whatever, whoever, wherever, however.

Table 2. Relatives in English Clauses

Unlike conjunction, relatives do not have the status of a separate word class. They function as Subject, Adjunct or Complement either alone, or in the structure of a group, nominal or adverbial, e.g. whose house, in which, with whom. A relative group functions as the Theme of the clause in which it occurs.

2-2-3. Multiple Themes

The clause in the English language is the product of three simultaneous semantic processes. "It is at one and the same time a representation of experience, an interactive exchange, and a message "(Halliday, 1985: 53). These three functional concepts can be related to the three types of meaning that are embodied in human language, forming the semantic organization of languages, that is they are metafunctions, and the terms for them are ideational, interpersonal, and textual.

Ideational meaning is the representation of experience of the world and of the inner world of imagination. The ideational function of the clause is that of representing what in the broadest sense we can call 'processes': actions, events, processes of consciousness, and relations. In this case the clause is considered as the most significant grammatical unit because it functions as the representation of processes.

Interpersonal meaning is meaning as a form of action : the speaker or writer doing something to the listener or reader by means of language. The interpersonal function of the clause is that of exchanging roles in rhetorical interaction, statements, questions, offers and commands, together with accompanying modalities (Halliday, 1985:53).

Textual meaning is relevance to the context: both the preceding (and following) text, and the context of situation. The textual function of the clause is that of constructing a message. (Halliday, 1985:53)

The theme-rheme is the basic way of organizing the clause as message. But in the total make-up of the theme, components from all three functions may contribute. There is always an ideational element in the Theme. It is generally known as the topical Theme.

The textual element within the Theme may have any combination of (i) conti-

nuative, (ii) structural and (iii) conjunctive themes. Continuatives are a small set of items such as yes, no, well, now, marking a response or a move to a new point if continuing. A structural theme is one of the thematic elements designated conjunctions and relatives. A conjunctive theme is one of the conjunctive adjuncts, such as : that is, in any case, and, but, etc.

Within the interpersonal element we can have a (i) modal theme (that is, one of the modal adjuncts), (ii) finite verb (in a yes/no interrogative clause), (iii) vocative element.

So far we have looked at Theme-Rheme as a structure within a clause. But we can find thematic organisation at other levels of organisation also, both above and below the rank of clause. For example, above the rank of clause, we find the same principle lies behind the organisation of paragraph, where a topic sentence is no more than its Theme.

In a complex clause, which is one step above the clause, we can distinguish between the Head (dominant) clause plus Modifying (dependent) clause, e.g.

Give that book away if you don't like it

This is a typical sequence the Head followed by the Modifier. If the order is reversed, the reason is to make the Modifier the theme,

If you don't like it, give that book away.

Note that there will be thematic structure in each of the clauses as shown by this example:

It	Winter	comes	can	Spring	be far behind
Theme 1			Rheme 1		
Structural	Topical	Rheme2	finite	Topic si	Rheme3
Theme 2			Theme 3		

2.3 The Clause as Exchange

At the same time that the clause is organized as a 'message', it is also organised as an interactive event, which involves a speaker, or writer, and audience. In oral interaction, the speaker and listener each adopts a role, which may change as the interaction develops. When a speaker asks a question, the listener is assigned the role of supplier of information.

There are two types of speech roles, which can be regarded as fundamental:

(i) giving (defined as 'inviting to receive')

(ii) demanding (defined as ' inviting to give')

Related to this basic distinction is another distinction, which is also fundamental. It relates to the nature of the commodity being exchanged: goods-and-services and information. Give me a pencil is an example of goods, some object being exchanged while rub my back is an example of a demand for services. In either case the exchange commodity is strictly non-verbal. On the other hand when is your mother coming back requires information to be supplied and it is strictly verbal. Language is both the end and the means for such an interaction. When these two variables are taken together they define the four primary speech functions, offer, command, statement, and question, as exemplified in the table below:

Role in exchange	Goods and services	Information
Giving	offer	statement
	Would you like a drink?	He's giving her a drink.
Demanding	command	question
	Give me a drink	What is he giving her?

Table 3. Speech Functions

The four speech functions are matched by these desired responses: accepting an offer, carrying out a command, acknowledging a statement, responding to a question. Only the last one strictly speaking requires a verbal response but it is normal to make some sort of verbal response in each case.

2.3.1 Mood in Clauses as Exchange

Consider this piece of information exchange dialogue:

The duke's given away that teapot, hasn't he?

- Oh, has he?

- Yes, he has.
- No, he hasn't.
- I wish he had.
- He hasn't, but he will.
- Will he?
- He might.

(Halliday, 1985:74)

In the dialogue one particular part of the clause is 'tossed back and forth on series of rhetorical exchanges'.It is this component that advances the 'argument'. The remainder 'Will he?' and 'He might' are 'understood' from one line to the next.

The component or part that is used to carry the exchange forward is called the Mood. It consists of two parts : the subject, which is a nominal group (or a personal pronoun); and the finite element which is part of what we call a verbal group. The finite element is a small number of 'verbal operators expressing tense (e.g. is, has) or modality (e.g. can, must). Sometimes the Finite element and the lexical verb are fused together as in hasn't. Such a fusion takes place when the verb is in simple present tense, active voice, positive polarity, or neutral contrast. Thus we say, for example, ran, not did run (except in contrast), gives and not does give (except in contrast). When we get fused verbs, the finite re-appears when a question tag is added on, e.g. He ran, didn't he. Yes, he did.

Subject and Finite are closely linked together and combine to form one constituent which Halliday calls the Mood. The remainder of the clause he calls the residue. Observe the examples from Halliday (1985:74).

a) Declarative

The duke	has	given that teapot away
Subject	Finite	Residue
Mood		

b) Yes/No Interrogative

Has	the duke	given that teapot away?
Finite	Subject	Residue
Mood		

The function of the finite element is to make the proposition finite. It circumscribes it so that it is something that can be argued about. It gives the proposition a point of reference in the here and now condition thus relates it to its 'context in the speech event'. It does this in two ways:

1. by reference to the time of speaking (e.g. an old woman was running on the road).
2. by reference to the judgement of the speaker (e.g. he can't do it).

Finiteness is thus expressed by means of either a temporal or a modal verbal operator. The temporal operators are: does, is, and has. The modal operators are: can, may, could, might, will, would, should, is to, was to, must, ought to, need, has to, had to. An essential feature of finiteness is polarity, that it can be either positive or negative. Either something is X or it is not X.

The Subject, the Nominal component of the Mood supplies the rest of what it takes to form a proposition. It supplies the something by "reference to which the proposition can be affirmed or denied". In the following example,

the duke has given away that teapot, hasn't he?

the Finite has specified reference to polarity and time, while the subject, the duke, gives us the entity in respect of which the "assertion is claimed to have validity"

Depending upon the choices made by the speaker, it is usual to have the same item perform the function of subject of a proposition and the Theme of a message. Here is an example:

that teapot was given by the duke to my aunt.

In the following example we get a marked Theme, that is, a Theme which is not also a Subject.

that teapot the duke gave to my aunt.

One way to determine what might be the Subject is to use a question tag. In the duke has given that teapot away we would have to use didn't he?

If the validity of the proposition is questioned, then the response to, say, was the teapot given away? might be No, it wasn't, It was the tea cosy.

2.3.2 Structure of The Residue in Clause of Exchange

The residue is made up of functional elements of three kinds:

- Predicator (can be only one)
- Complement (can be one or two)
- Adjunct (can be quite a number)

Wieda	Is	giving	drinks	to her neighbour
Sub-ject	Finite	Predicator	Comple-ments	Adjunct
Mood		Residue		

The Predicator is realised by a verbal group minus the Finite. The underlined portions in these verbal groups form the Predicator: has been running, may be going to sleep.

The Complement is an "element within the Residue that has the potential of being Subject but is not". Using this definition, we have two complements in the duke gave my aunt that teapot, my aunt and that teapot. Either could function as subject in a clause related to this one.

An Adjunct is an element that does not have the potential of being Subject. It is normally realised by an adverbial group or a prepositional phrase. In my brother was given a calculator yesterday by the salesman there are two adjuncts: the adverbial group yesterday and the prepositional phrase by the salesman. Note, however, that the prepositional phrase has its own internal structure, which contains a complement, in this case, the salesman, and hence the salesman can become Subject.

Halliday calls these types of Adjunct circumstantial, that is, they express some "circumstance attendant on the process represented by the clause".

The normal order of elements in the Residue is Predicator > Complement(s) > Adjunct(s).

In wh- interrogative exclamative and imperative clauses the residue can precede the Mood

Whose little boy	is		that
Complement / Wh-	Finite		subject
Residue	Mood		

Where	have	all the girls	gone
Adjuct/wh	Finite	Subject	Predi-cator
	mood		
Residue			

Imperative clauses have a Mood element that consists of Finite plus Subject or one consisting of Finite only, or of Subject only, or it may have no Mood element at all.

Come	into my room	will	you?
Predicator	Adjunct	Finite	Subject
Residue		Mood tag	

Let's	go	home	shall	we
Subject	Predi-cator	Adjunct	Finite	Sub-ject
Mood	Resi-due			Mood tag

2.4 The Clause as Representation

The clause has an ideational function and is a means of representing "patterns of experience". Language enables us to build a picture of reality, to make sense of our external as well as internal experiences. The clause is the grammatical unit that functions as a representation of processes. By processes is meant those things that go on in life: doings, happenings, feelings, being something.

A process can consist of three components and they provide a way of interpreting our experience of what goes on,

1. the process itself;
2. participants in process;
3. circumstances associated with the process

For example, if we are outside and a flock of birds fly past, we could say <u>birds are flying in the sky</u>. This is not the only way of organizing the experience. We could have said <u>it's winging</u> (just the process) just as we say <u>it's raining</u> (just the process), rather than <u>water is falling out of the sky</u>. In English there are few clauses that are simply processes. Generally, we tend to have participants also and there is some circumstantial element. So, in the clause <u>birds are flying in the sky</u>, we have a process <u>(flying)</u>, a participant <u>(bird)</u> and a circumstantial element <u>(in the sky)</u>. Another way of looking at it would be that there is a 'doing', a 'doer', and a 'location' in which the doing takes place. The three elements are typically realised by word classes that we call 'verb', 'noun', and group or prepositional phrase. Observe this example,

The hus- band	chased	The intruder	angrily	Through the house
Parti- cipant	process	Parti- cipant	circumt ance	Circum- tance
Nomi- nal group	Verbal group	Nomi- nal group	Ad- verbial group	Preposi- tional group

However, the three elements, <u>processes</u>, <u>participants</u>, and <u>circumstances</u> are very general. These need to be identified more specifically.

2.4.1 Material Processes: Processes of Doing

The process element, which is realised by 'the verb or verbal group', consists of a material process, a mental process, and a relational process. A material process is a process of doing. Earlier we talked about The Actor (or the logical subject in the more traditional terminology). It refers to one that does something. This logical element is related to the transitivity structure. Traditionally we have understood transitivity in the sense that every process has an Actor.

Some processes, but not all, also have a second participant, which Halliday calls the Goal. Here is an example,

The boy	Jump- ed	The hus- band	chased	the intruder
actor	Pro- cess	Actor	Process	Goal

In the first case the boy did something. In the second case the process (chased) was 'extended' to someone/something also. So, one can think of transitivity as either 'going, through to another' or ' not going through to another'.

A whole class of clauses can be interpreted in this manner, where there is an Actor, a Process and there may or may not be a goal. This class is referred to as <u>Material Process.</u>

2.4.2. Mental Processes: Processes of Sensing

In the sentence <u>John liked the play</u>, it is difficult to see how <u>John</u> can be thought of as the Actor and <u>the play</u> as the Goal. Clauses like this are unlike material process clauses. Instead they can be regarded as a special class of clauses called <u>mental process</u> clauses such as clauses of <u>feeling</u>, <u>thinking</u> and <u>perceiving</u>. Mental process clauses are clauses of sensing.

There are five ways to differentiate 'mental process clauses' from 'material process clauses'

(1) In a mental process clause, there is always one participant who is human, that is someone who feels, thinks, and sees. The feelings are extended to other humans animals and even to plants. This participant can be referred to by one of these pronoun <u>he, she or it.</u>

(2) In a material process every participant is a thing. But in mental process it may also be a fact, (that is, a 'non-thing') as in <u>Chomsky saw that he was wrong.</u> What is perceived is not a thing but fact (but not a fact as in fact and opinion). This is typically realised in English by a 'that clause', sometimes specifically signalled by words like <u>the fact that</u> ...

(3) The third distinction is that of tense. In a material process clause the unmarked form present tense is <u>the present continuous</u> as in <u>they're building a gazebo</u>

but in mental process clauses the unmarked form of the present tense is the simple present tense as in, I see the koalas (not I am seeing the koalas). Note that in both cases we are talking about the unmarked form.

The simple present tense is used with material process when we want to convey the idea of general or habitual occurrence, e.g. they build a gazebo in each of their houses occurs in very specific context as in I feel I'm knowing the city for the first time.

(4) Mental processes can be represented in language in many instances as a two processes. For example, we can say:

- Joan likes the table or the table pleases Joan

- I believe his story or His story convinces me

(5) Material Processes are 'doing' processes which can be "probed , and substituted, by the verb do, as in these examples :

- What did John do? – He ran away, What John did was run away.

- What did Mary do with the gift? She sold it.

With mental processes, however, we can not substitute or probe with the word do. For example, we can not say

*What John did was known the answer

Talking the five points into account, it seems that we can not equate the participants in a mental process as the Actor and Goal as in a Material process. Halliday introduces the terms senser and phenomenon for the two participants. The senser "is the conscious being that is feeling, thinking or seeing. The phenomenon is that which is 'sensed', felt, thought or seen' (Halliday, 1985:111). Halliday further makes distinctions in the mental process in this way: perception is seeing, hearing, etc, affection is liking, fearing, etc, and cognition is thinking, knowing, understanding, etc. The figure below captures this relationship.
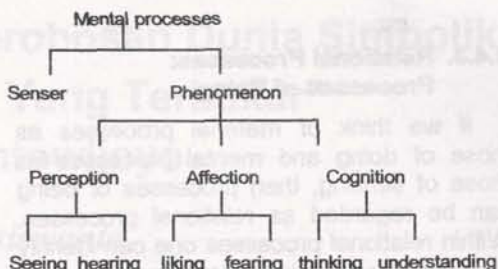
Mental processes

Senser — Phenomenon

Perception — Affection — Cognition

Seeing hearing   liking fearing thinking understanding

Fig. 2-4-1 Mental Processes

Here are examples from Halliday (1985:111)

It	worries	me	how silent everything is

Phe-	Process effect	Senser	-nomenon fact

I	don't like	it
Senser	Process effect	Phenomenon

You	needn't be scared.
Senser	Process effect

If there was anything out there	we	'd hear	it coming
	Senser	Process perception	Phenomenon fact

I	know
Senser	Process cognition

I	believe	you
Senser	Process cognition	Phenomenon

But	the quiet	puzzles	me	all the same	Listen
	Pheno men-on	Process cognition	Sen-ser		Process beha-vioural

Can	you	feel	that throbb-ing	it	hurts	my ears
Pro-Per-	Sen ser	-ess -cep-tion	Pheno menon	Heno-menon	Pro-cess effect	Sen ser

2.4.3. Relational Processes: Processes of Being

If we think of material processes as those of doing and mental processes as those of sensing, then processes of being can be regarded as relational processes. Within relational processes one can identify six types as shown in the table below.

Mode type	(I) attributive	(II) identifying
(1). Intensive	Sue is clever	Tom is the leader The leader is Tom
(2). Circumstantial	The wedding is on Saturday	Tomorrow is the 1st The 1st is tomorrow
(3).Possessive	Sarah has an oboe	The oboe is Sarah's Sarah's is the oboe

Table 4. Types of Relational Processe

You will note that the 'identifying' types are reversible, whereas the 'attributive' type are not.

3. Conclusion

Clauses in the English language are the main and most important forms of the meaning carriers. Viewed from the aspect of meaning of the English clause by using the notions of Theme,Subject, and Actor, we can identify (1) the clause as message, (2) the clause as exchange and (3) the clause as representation. In the clause as message, thematic structure is one of the most important message character. In the clause as exchange, two types of speech roles, namely, giving (= 'inviting to receive') and demanding (= 'inviting to give') are regarded as fundamental. The clause as representation has an ideational function and is a means of representing "patterns of experience". This type of clause is the grammatical unit in English that functions as representation of process, things that go on in life: doings, happenings, feelings, being something.

Each type of clause and its details can enhance good understanding and mastery of English in order for language teachers to be able to use and teach the use of the English language.

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